

SPONSOR

**Strong bid made
by British for
U. S. commercials
accounts—page 17**

RECEIVED

FEB 11 1964

GENERAL DELIVERY

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS LIST

'S—see p. 5

NEW YORK N.Y. 10020
30 ROCKEFELLER PLAZA
NBC - ROOM 274
MILROED L. JOY
70-9-X765



**When KSTP-TV says
Go out and buy it"
(in color), people go
out and buy it (in color)!**

In the pioneering tradition which made it famous, KSTP-TV built and maintains the finest, most complete local color television facilities in the nation.

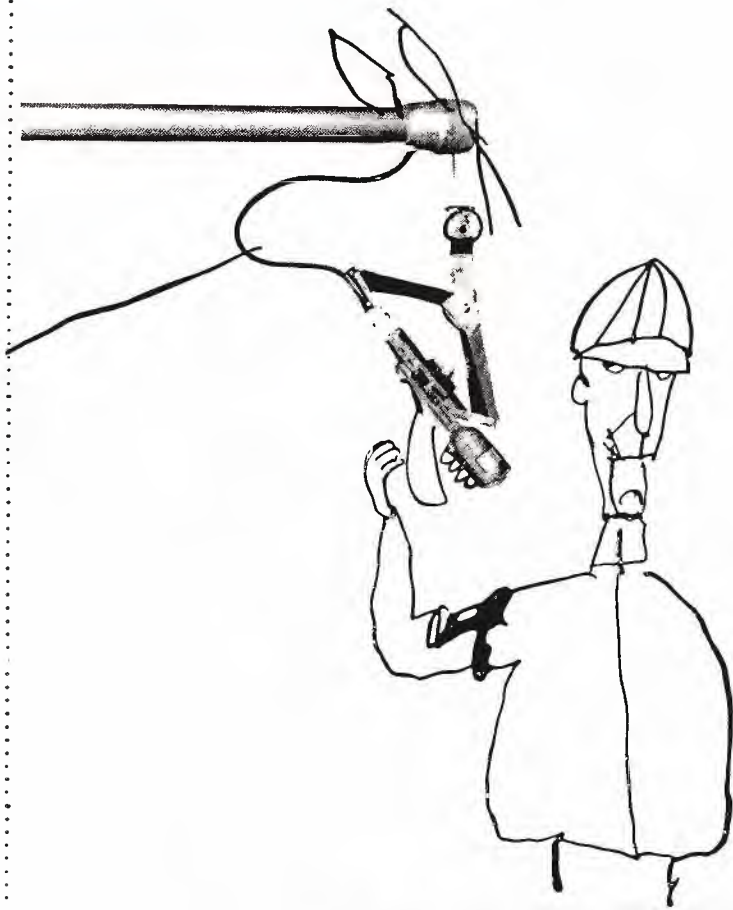
KSTP-TV sells color TV sets — and any other reputable product you can name — by providing the outstanding TV programming in the market.

That's why KSTP-TV has earned the loyalty of the Twin Cities audience and the confidence of its businessmen.

Represented nationally by Edward Petry & Co., Inc.

KSTP-TV

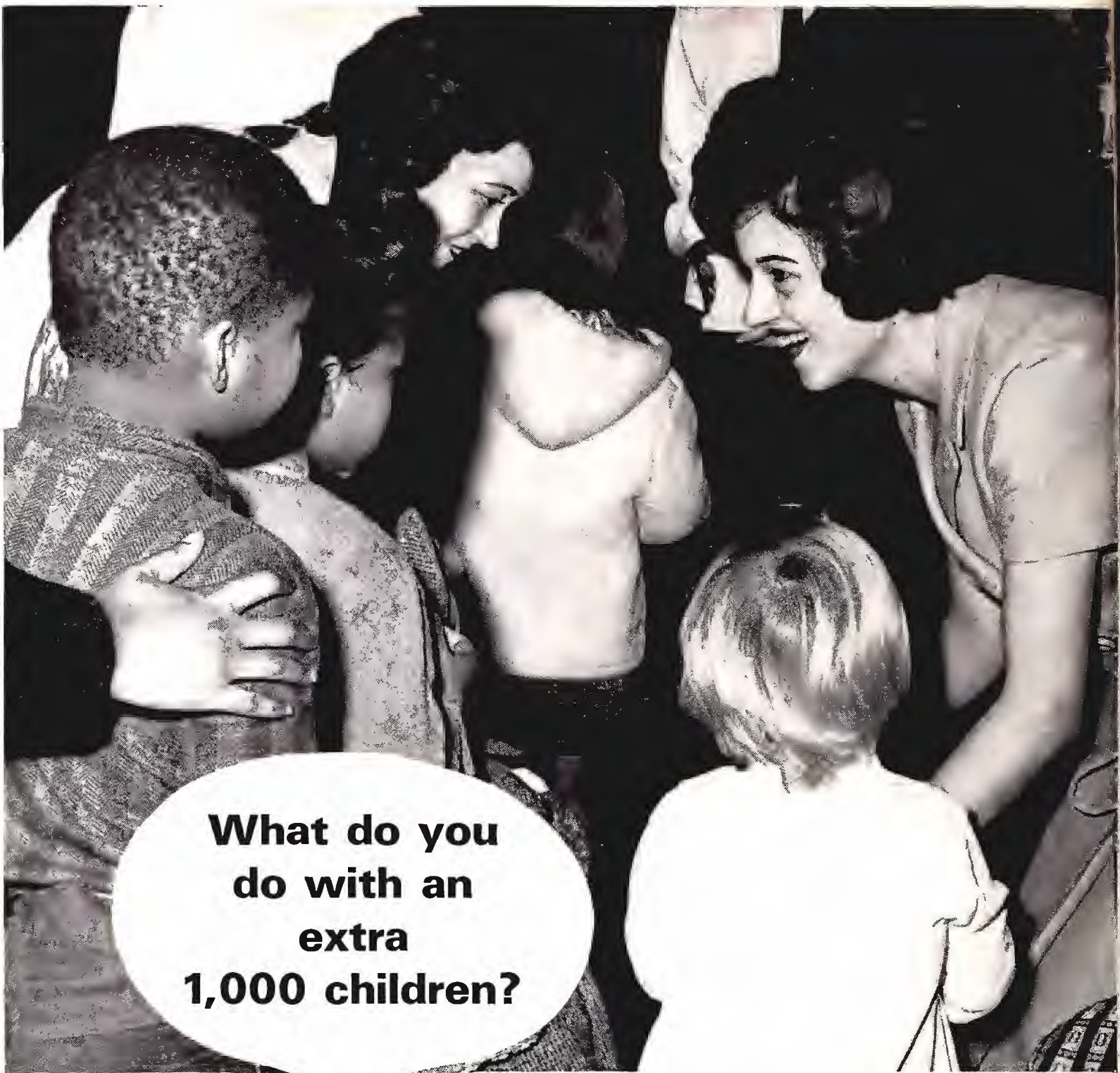
**TELEVISION CHANNEL 5 • 100,000 WATTS • NBC
MINNEAPOLIS - ST. PAUL • HUBBARD BROADCASTING INC.**



**Here are the latest results,
straight from the horse's mouth.
Our Nielsen average audience rating
for the season to date is 19.9.
The second network is two lengths
back at 17.9. The third network
comes in at 15.5. Needless to say
the smart money is on the winner.
CBS Television Network©**



**We're all set with the ladies –
attracting 57% bigger
daytime audiences than the next
network, 106% more than the third –
and leading for the sixth
straight year. The beauty part
is that it may be permanent.
CBS Television Network©**



**What do you
do with an
extra
1,000 children?**

The young lady is "Miss Lois" of our Romper Room. She's handling the heartbreaking chore of turning away 1,000 children from our recent Romper Room Party at a downtown theatre. (A gift, a smile and a reserved seat ticket to our next party helped soothe their disappointment.)

Inside the theatre 4,000 more kids excitedly await the start of the fun.

This is the power of Romper Room on KTVI, TV 2. After only a week of promotion, 5,000 children descended on downtown St. Louis early on a Saturday morning.

Obviously, our Romper Room audience offers you that wonderful and unique sales ingredient: enthusiasm.

HR **2** St. Louis
KTVI **abc**

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SPONSOR FEBRUARY 3, 1964
Vol. 18 No. 5

GENERAL

17 British commercial makers pitching big for U.S. jobs

English cousins, out to steal TV film spotlight from Yanks, claiming art, production superiority, are showing work for U. S. accounts on sample reels

21 Thirty years on the air: Hayes & Godfrey

In this concluding half of a two part taped interview with CBS' Arthurs, Hayes and Godfrey, they commit themselves on the present and future of radio

ADVERTISERS

29 Sealy puts spring into 83rd bedding campaign

Seizing promotional tie-in possibilities of new Jerry Lewis movie, Sealy is blanketing the country with local broadcast spots in three-month anniversary drive

AGENCIES

34 30-30 or fight — agencies defend piggybacks

NAB effort to oust TV piggybacks stirs heated opposition by agencies, clients

TIME/BUYING & SELLING

38 The timebuyer/planner: a true professional

"Be proud you're a media man—if you qualify!" counsels Kudner's Don Leonard in fifth of series of appraisals written for SPONSOR by agency veterans

TV MEDIA

42 Whiz kids help Honeywell sell big-ticket computer

Science-oriented series on ABC-TV combines functions of building diversified image for midwest concern and boosting sales for industrial, consumer products

RADIO MEDIA

49 Summer listening eclipsed in fall

New Sindlinger comparison of July, October audiences finds warm weather on top only in before-noon slot, cold holding forth in midday and evening


SYNDICATION & SERVICES

52 TeleGuide cable TV grows in N.Y.

Closed-circuit service hooked to nearly 50 hotels draws blue-chip advertisers, reaches free-spending visitors

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WHEAT

thresh • grist • chaff • flour

MILLSTONE • DOUGH • GRAIN

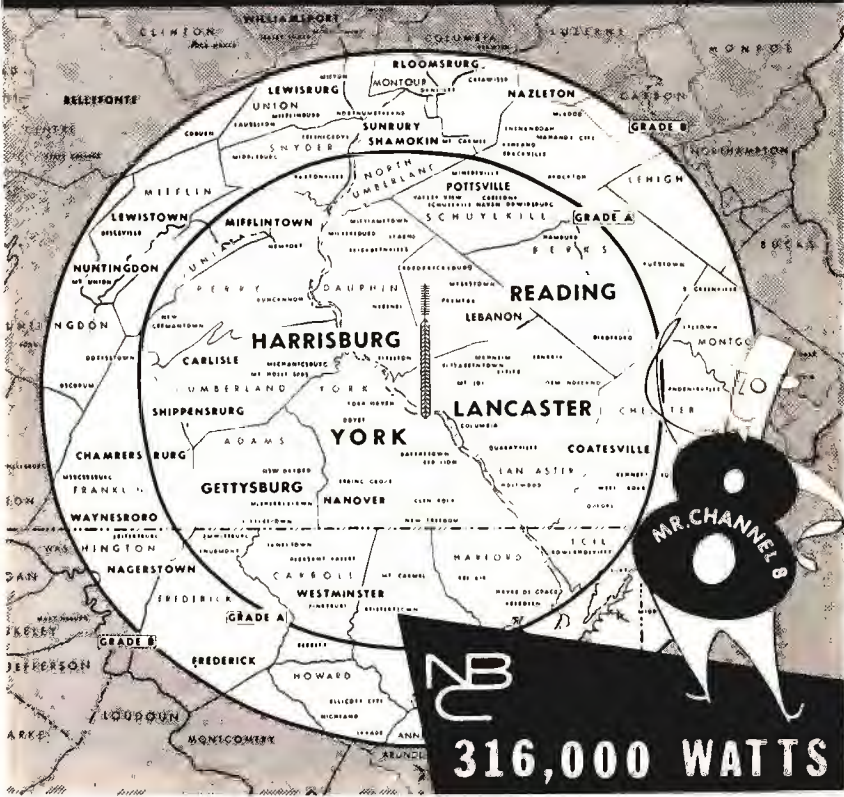
loaf • gluten • bread

oven • crust • cereal

CRACKER • COOKIE



MULTI-CITY TV MARKET



Whatever your business language, **WGAL-TV** translates it into sales

Channel 8 speaks the language of the people in its widespread multi-city market. Viewers listen, understand, and respond. To prove it, Channel 8 telecasts sales messages for practically any product you can name.

WGAL-TV

Channel 8

Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

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

UHF: MRS. PETERSON TO THE RESCUE

Sure enough, the first thing President Johnson's new Special Assistant for Consumer Affairs is asked to do is—get into broadcasting problems. Americans for Democratic Action (ADA) has urged Mrs. Esther Peterson to save ultra-high TV from the monopolistic fate of VHF television, and from FCC ineptness. Coincidentally, the FCC last week put over the deadline for comment on its controversial UHF table of allocations from Feb. 3 to April 3, 1964.

ADA says FCC's proposed allocations table carves out a TV channel pie that will be up for grabs, with no safeguards for a competitive system. ADA wants Mrs. Peterson to demand that FCC hold public hearings, and to get Congress to line up policy for the 70 UHF channels.

ADA asks, among other things, what about pay-TV on UHF? FCC having made no provision about it, will free stations on UHF be allowed to convert at will—putting the bite on the consumer? Will FCC let one newspaper take over local UHF as well as VHF? Will FCC permit more grabs by the kind of multi-media monopolies presently forming, which include movies, magazines, books, business papers, et al? Will a situation develop where "three networks have profit participation in all but 15 of their hundreds of cleared programs?" ADA wants Mrs. Peterson to demand the answers.

TV BIG-TICKET PIONEER XEROX EARNINGS ARE UP

Xerox, Rochester, N. Y., firm that pioneered the idea of using TV consumer advertising to rent big-tag office equipment, reports record earnings for 1963, gaining 66% over 1962. After-tax earnings last year were \$23,001,209, and operating revenues were up 53% to \$176,036,387.

Estimated to be spending into the millions annually on network TV, Xerox bought eight specials last year on ABC-TV and NBC-TV and has scheduled four so far into 1964 (most recently "The Kremlin" last month on NBC-TV, repeating a special the advertiser ran twice last spring).

Xerox' agency is Papert, Koenig, Lois, New York. In TV since 1961, the manufacturer has used "CBS Reports" and NBC-TV's "Chet Huntley Reporting" in years past.

Emenee denies charges by FTC of 'deceptive' toy advertising

Emenee Industries, of Flushing, L. I., N. Y., one of top Christmastime advertisers on TV, has denied FTC charges it used deceptive ads for its Inter-Comunitron and Electronic Rifle Range toys, misrepresented retail price of latter. FTC's complaint, made last Nov. 26, claimed Emenee made false and misleading statements, representations, and pictorial presentations in TV commercials, advertising in newspapers, and periodicals and other printed matter.

McGannon reports on Rating Council progress

Definitive report on Broadcast Rating Council progress made by Chairman Don McGannon to NAB meeting in Sarasota at week's end showed results of his riding herd on time-consuming details involved in getting the Council's work under way.

The Westinghouse Broadcasting Company president told the NAB that:

1. Criteria have been prepared; and
2. Some research organizations have already returned their questionnaires (ARB, complete; Pulse, complete but for few minor items expected to be resolved within a day or two); and
3. Auditing organizations (8 or 10) have been acquainted with necessary data and objectives and the Rating Council expects to name one of them shortly.

McGannon, who receives Papal Honors in Boston tomorrow (Tuesday), and is also 1964 chairman for the Broadcast Committee for Radio Free Europe, has been named to receive the 1964 Distinguished Service Award of the NAB. He will be the 11th recipient of the award when it is made at the annual convention in Chicago (April 5-8).

Magnuson, for Fairness

Sen. Magnuson, Chairman of the Senate Commerce Committee, has dropped a broad hint that FCC's Fairness Doctrine has his strong support. This includes licensee's duty to provide answer time free, if necessary, to sponsored controversy aired on his station. The latter viewpoint has already gone on record by Chairman John Pastore of the Commerce Communications Subcommittee.

Magnuson's method was to enter into the Congressional Record a "fairness" talk by Sen. Gale W. McGee (D., Wyo.) to the Washington chapter of the Academy of TV Arts and Sciences here last week. The Magnuson-endorsed speech said sponsored right-wing extremist programs have mushroomed alarmingly, and the "good guys" in the liberal camps have not provided enough counter-ammunition for broadcasters to present. However, this does not excuse the licensee—he must achieve the balance even if he has to beat the bushes for an answer to the sponsored controversial viewpoint.

McGee recognizes the prime right

NAB's new war on pay-TV

The NAB's Television Board has declared all-out war on pay TV in the home, whether transmitted by wire, cable or air. Previously, NAB had opposed only the aired type of pay TV. Outlined at Sarasota last week, the NAB's anti-pay campaign will include backing the FCC in its proposal to control community antenna TV systems fed by microwave.

Additionally, NAB's special "Future of TV in America" committee will compose and push legislation to permit FCC regulation of non-microwave CATV systems. A report on the anti-pay TV progress of the committee and of the full NAB staff will be made on or before the June board meeting date.

and need of the broadcaster to make money in his segment of the economy, but: "It would be a sorry day indeed if . . . we would forfeit the idea market to those with the most money." He urges the broadcaster to find a sponsor for the "other side" if possible, but if not—make sure it gets on anyway.

Who's worried about a strike at ABC and NBC? Not the agencies

Admen were curiously unruffled late last week in the face of a possible strike by NABET (National Association of Broadcast Engineers & Technicians) at ABC and NBC. Having learned lessons in the CBS walkout of unionized technicians in 1958 and a NABET strike against NBC in 1959, the networks had long since created a shadow force of supervisory personnel to take over everything from film chains to audio booms. Agencies learned a lesson, too; only a few minutes of commercial time were lost in the CBS walkout, and only a few seconds in the NBC strike. Said Max Buck, eastern sales manager of NBC-TV on Friday afternoon: "We haven't had a single call, so far from an ad agency worrying about a NABET strike."

35 MARKETS IN 4 DAYS FOR 'LISTON-CLAY SPECIAL'

New *Sonny Liston vs. Cassius Clay Special* is proving to be one of hottest properties to hit TV syndication trail. Produced in hour and half-hour versions by The Big Fights, Inc., for programming prior to Feb. 25 heavyweight title bout, company has picked up firm orders for over 35 markets in only four days of announcing special's availability. Deal allows two showings within six months and includes on-air promo spots. Top transaction in works has two beer firms vying for regional set-up of some 18 markets in southwest.

TOBACCO: EVERYBODY IN THE ACT!

Sooner than had been expected after the Surgeon General made the hazards of smoking official, an industry stance seemed to emerge on the handling of cigarette broadcast advertising. Dramatic moves by American Tobacco and WMCA New York sealed the fact that the accent is definitely off youth. And up and down Madison Avenue media strategists huddled on how to avoid that 12% of the total TV population known as *Teenagers*.

American Tobacco's pull-out of all broadcast sports when current contracts expire raised a lot of questions, the foremost being where will its approximately \$5 million go? Its stated aim is to "avoid any appearance of appealing to young people." According to Nielsen, teenagers do about 9% of total TV viewing. This percentage is only slightly higher for sporting events, with teenagers constituting about 11% of the average TV baseball and football audiences last year. They represent a higher percentage of the average evening program audience, however. Of some 19 million TV household teenagers, 6.4 million viewed from 7-8 p.m., 7.6 million from 8-9 p.m., and 7.3 million from 9-10 p.m. (at any of these times they could conceivably represent as much as 20% of the total audience). No significant drop-off of teen screen watchers occurs until after 10 p.m., when their average viewing level falls to 4.6 million.

If American's adult-appeal-only philosophy is carried to conclusion, the entire prime-time evening period could be taboo. And specifically, should other tobacco companies follow suit with sports schedule cancellations for cigarettes, loss to broadcast could climb to \$32 million in this area alone.

While a few scattered small sta-

Ellis named chairman of Radio Code Review Board

Elmo Ellis, general manager of radio station WSB Atlanta, today was named Chairman of the Radio Code Review Board of the National Association of Broadcasters, effective April 8.

Ellis, who already is a member of the board, succeeds Cliff Gill, president and general manager, KEZY, Anaheim, Calif., whose term as a board member is expiring and who is ineligible for reappointment.

The nomination of Ellis was made by NAB president LeRoy Collins and confirmed by the NAB Radio Board of Directors.

DEFENSE: NO FREE SMOKES

Good-bye to those long-familiar announcements of gifts of free cigarettes to the military. Defense Department says no more free distribution of cigarettes will be allowed in military hospitals, and what's more, the department will begin an educational program to warn all military personnel of the hazards of cigarette smoking. Defense says further study of the Surgeon General's "Smoking and Health" report may result in more plans for health precautions in the Armed Forces.

tions have taken stands similar to WMCA's, the move made by the giant New York independent carried considerably more weight. In a letter to advertisers announcing the Jan. 31 cancellation of cigarette commercials in the Monday-Saturday 7-11 p.m. block, president R. Peter Straus described the nightly four-hour *B. Mitchell Reed Show* as the only one "which directs a special appeal to young people." At least six brands have been advertised on the program. It could set a precedent for other stations with teen-oriented programing.

After bucking its leader LeRoy Collins on this score for over a year, at least, the NAB TV Code Board bowed and altered its code to include guidelines on cigarette commercials. The Radio Code Board, which had created a cigarette subcommittee the week before the federal cancer report, said it hadn't had time to take definite action. But the full Radio Board of the NAB directed its Code group to put into writing a policy which parallels that adopted by the TV Code. Basically it warns against ad copy that appeals to youth, sells smoking as a habit worthy of imitation, or presents cigarette smoking as promoting health or personal development.

However, the Radio Board emphasized that it wasn't ready "at this time" to propose formal amendments to the Radio Code: "We believe the amendments proposed by the TV Code Review Board pertain primarily to visual presentation and, therefore, are not applicable to radio." But the board urged all licensees—Code subscribers or not, to "scrutinize carefully all cigarette advertising copy to determine . . . whether or not it . . . is in the public interest." It noted that all tobacco companies are re-examining their advertising approach.

Puzzle NAB Agency Choice For TV Code's \$100,000

Ad people were wondering Friday (Jan. 31) who would get the National Assn. of Broadcasters' small TV Code account, and further, what could be bought with \$100,000 for both public relations and advertising. Speculation followed action the day before in Florida when broadcasters ordered a campaign to sear the Code seal on viewer minds.

The Code p.r. effort is to be carried out by a liaison man between NAB and Television Information Office, the industry's p.r. organization. Probably NAB's highest hopes for the program ride on one part of it, a plan to reach advertisers and agencies with special education on the Code. The program also is to name its own agency, produce film and cartoon material, a viewer's guide, station employee kits, and promote Code news stories on TV.

Odds were being placed on Washington agencies to get the small broadcasters' account, since the initiating organization is headquartered there. Furthermore, by naming a local agency, NAB would sidestep singling out one of the big shops that represent bread and butter to broadcasters and likely would be no more than mildly interested in such an account.

Vast audience of over 165 million reached by TV in Kennedy tragedy

In a statistical footnote to history last week, A. C. Nielsen documented response of U.S. televiewers to the coverage by networks and independent stations of tragic events. Key findings: In Nov. 22-25 period, 96.1% of U.S. TV homes of all types watched the coverage with average amounting to 31.6 hours. There was little difference between areas; events were watched in the South (96.8%) almost as much as North-East U.S. (96.9%). Peak viewing by head-of-household's age was, not surprisingly, in 40-50 bracket (Kennedy was 47 when killed). TV viewing started at typical 23.4% on Friday of assassination, rose steadily to more than 75% at 5:00 p.m. and continued to climb past 90% at 10 p.m. Total viewers reached by TV coverage: estimated 165,900,000.

Web list addenda, page 30

The latest signal Friday (Jan. 31) on "Bewitched." Screen Gems' half-hour CBS-TV and ABC-TV have been contending for, was in ABC-TV's favor, with probable slotting Thursday at 9 p.m., sponsored by Chevrolet (through Campbell-Ewald) and Quaker Oats (J. Walter Thompson). The new series stars Elizabeth Montgomery, Dick York, and Agnes Moorehead. CBS-TV probably will have "Alan King" Sundays at 9:30.

ALREADY A HOOSIER HOUSEHOLD WORD



Indianapolis, Indiana



DON W. BURDEN, PRESIDENT

WIFE • AM-FM • INDIANAPOLIS
KOIL • AM-FM • OMAHA
KISN • PORTLAND

SOLD NATIONALLY BY H-Radio

**ONCE-A-WEEK IN SAN FRANCISCO
AGAINST NEWS, ACTION AND VARIETY**

THE NO. 1 PROGRAM IN 7:00 P.M. TIME SLOT

NOV. 1963 ARB

	Rating	Share
KPIX THE RIFLEMAN	13.0	29.0
YOU ASKED FOR IT	11.0	24.0
THE DETECTIVES	12.5	28.0
GRIMSBY/COCHRAN	4.5	10.0

**STRIPPED IN KANSAS CITY
AGAINST MOVIES AND KIDS**

**MORE THAN DOUBLES RATING AND
SHARE OF LEAD-IN**

NOV. 1963 ARB 5 P.M.

	Rating	Share	Lead In	Rating	Share
WDAF THE RIFLEMAN	8.0	32.5	HND/FUN/DRAW	3.5	15.0
EARLY SHOW	5.0	20.5	EARLY SHOW	5.5	23.5
TOREY/ROCK & FR	11.0	45.0	MICKEY HOUSE	14.0	59.5

... MOVES STATION FROM LAST TO SECOND PLACE

STRIPPED IN SCRANTON, PENN.

**DOMINATES THE 6:30 P.M. TIME
PERIOD AGAINST NETWORK NEWS**

NOV. 1963 ARB

	Rating	Share	Lead In	Rating	Share
WNEP THE RIFLEMAN	19.0	42.5	NEWS	10.0	29.0
CBS NEWS	11.0	24.5	MOVIE	12.0	34.0
HUNT/BRINK	13.0	29.5	NEWS	12.0	34.0

... AND MOVED STATION FROM LAST TO FIRST PLACE

ONCE-A-WEEK IN TOLEDO AGAINST NEWS

**TOP RATED 7 P.M. SHOW IN MARKET ALL
WEEK INCREASES LEAD-IN RATING BY 80%**

NOV. 1963 ARB 7 P.M.

	Rating	Share	Lead In	Rating	Share
WSPD THE RIFLEMAN	23.5	54.0	DEADLINE	13.0	34.0
JOHN SAUNDERS NEWS/WATCH	16.0	36.5	CARTOONS/ EDITORIAL	18.0	48.0

... MOVES STATION FROM LAST TO FIRST PLACE

**ONCE-A-WEEK IN NEW YORK CITY
AGAINST NEWS AND ACTION**

**THE HIGHEST RATED 7 P.M. SHOW ALL WEEK ON
WABC-TV... ALMOST DOUBLES LEAD-IN RATING**

NOV. 1963 ARB

	Rating	Share	Lead In	Rating	Share
WABC THE RIFLEMAN	12.0	21.5	NEWS/COCHRAN	6.5	13.0
EVENING REPORT	13.5	24.5	CBS NEWS	12.0	23.5
HUNT/BRINK	12.0	21.5	PRESSMAN RYAN	9.5	18.5
BOURBON ST. BEAT	9.5	17.5	MICKEY MOUSE	13.5	27.0
TRAILS WEST	3.5	6.5	TRAILS WEST	3.0	6.0
3-STAR NEWS	4.0	7.0	BRAVE STALLION	5.0	10.0

... TIES NBC NEWS, ALMOST TIES CBS NEWS.
SOUNDLY BEATS REMAINING THREE STATIONS.

ONCE-A-WEEK IN NORFOLK, VA. AGAINST ACTION

**BEATS ITS DIRECT COMPETITION, RATES
ALMOST 50% HIGHER THAN NEXT SHOW**

NOV. 1963 ARB 7 P.M.

	Rating	Share	Lead In	Rating	Share
WAVY THE RIFLEMAN	17.0	40.5	HUNT/BRINK	16.5	37.0
THE SAINT	12.5	30.0	CBS NEWS	16.0	36.0
MAVERICK	11.0	26.5	MAVERICK	12.0	27.0

**THE
RIFLEMAN
RATES GREAT!**

**RATES GREAT
STRIPPED!**

**RATES GREAT
ONCE A WEEK!**

**RATES GREAT
AGAINST NEWS!**

**RATES GREAT
AGAINST MOVIES!**

**RATES GREAT
AGAINST ACTION!**

**RATES GREAT
AGAINST KIDS!**

NOTE TO FULL SERVICE BUREAU AND STATIONS: The station's advertising of RIFLEMAN ratings is based on the average of the ratings. WEU is rated as per the complete rating sheet in our last issue.

**STRIPPED IN CHARLESTON-HUNTINGTON
AGAINST NEWS AND ACTION**

**LEADS ITS TIME PERIOD 7 P.M... DOUBLES
THE RATING AND SHARE OF LEAD-IN**

NOV. 1963 ARB (M.T.W.T.)

	Rating	Share	Lead In	Rating	Share
WUSN THE RIFLEMAN	18.4	38.8	GIANTS/MAST/BEA PIONEER	8.3	19.0
HUCK/SLADE/MAR- VIN/RIPCORN	18.3	38.6	HUNT/BRINK	25.8	58.3
ESSO RPTS	10.1	21.4	CBS NEWS	9.8	22.5

... AND MOVED STATION FROM LAST TO FIRST PLACE

STRIPPED IN SAN ANTONIO AGAINST NEWS

VIRTUALLY DOUBLES THE RATING OF ONE STATION AND TRIPLES THE OTHER

NOV. 1963 ARB 6 P.M.

	Rating	Share	Lead In	Rating	Share
THE RIFLEMAN	22.5	53.5	LONE RANGER	16.0	47.0
NEWS	11.5	27.5	HUNT/BRINK	11.0	32.5
NEWS	7.0	17.0	CBS NEWS	6.0	17.5

STRIPPED IN NASHVILLE AGAINST NEWS

INCREASES RATING 166% AND SHARE 135% OVER LEAD-IN

NOV. 1963 ARB 6 P.M.

	Rating	Share	Lead In	Rating	Share
WSIX THE RIFLEMAN	16.0	33.0	COCH/NEWS/WEA	6.0	14.0
DATELINE TODAY	21.0	43.5	HUNT/BRINK	21.0	50.0
NEWS/WEA/SPTS	11.5	23.5	CBS NEWS	15.0	36.0

ONCE-A-WEEK IN PHILADELPHIA AGAINST NEWS AND ACTION

NO. 1 PROGRAM IN ITS TIME PERIOD. TOP RATED SHOW 7:00 P.M. ALL WEEK ON WFIL

NOV. 1963 ARB

	Rating	Share	Lead In	Rating	Share
WFIL THE RIFLEMAN	15.0	40.0	TRUE ADVEN.	8.5	24.0
RESCUE 8	11.0	29.0	HUNT/BRINK	18.0	50.5
TV 10 NEWS	11.0	29.9	CBS NEWS	8.0	22.5

... ALMOST DOUBLES THE RATING AND SHARE OF LEAD-IN AND MOVES STATION FROM VIRTUAL LAST TO STRONG FIRST PLACE

STRIPPED IN BUFFALO AGAINST MOVIES

TIES FOR FIRST PLACE... INCREASES ITS OWN PREVIOUS RATING (7.0) BY 57.1%

NOV. 1963 5 P.M.

	Rating	Share
WGR THE RIFLEMAN	11.0	35.0
5 O'CLOCK SHOW	8.0	26.0
EARLY SHOW	11.0	35.0

STRIPPED IN PORTLAND, ORE. AGAINST NEWS

INCREASES ITS OWN RATING 75% AND OWN SHARE 38.9% IN JUST ONE MONTH

OCT. 1963 ARB 6 P.M. NOV. 1963 ARB 6 P.M.

	Rating	Share	Rating	Share	
KPTV THE RIFLEMAN	8.0	18.0	THE RIFLEMAN	14.0	25.0
ANN SOTHERN	3.0	6.5	ANN SOTHERN	4.0	7.0
NEWS SCENE	16.5	37.0	NEWS SCENE	19.0	34.0
HUNT/BRINK	17.0	38.0	HUNT/BRINK	18.0	32.0

ONCE-A-WEEK IN CHARLOTTE, N. C. AGAINST ACTION

THE HIGHEST RATED 7 P.M. SHOW IN THE MARKET ALL WEEK

NOV. 1963 ARB

	Rating	Share	Lead In	Rating	Share
WBTV THE RIFLEMAN	32.0	68.0	CBS NEWS	24.5	50.5
DRAGNET	14.0	30.0	HUNT/BRINK	23.0	47.5

Moves station from a virtual tie for first place to runaway first place

OUTRATES THESE NET SHOWS WHICH ARE D.B'd. AT 7 P.M.: DR. KILDARE, OUTER LIMITS, OZZIE & HARRIET, LUCY, MR. ED, LASSIE, JAMIE McPHEETERS.

OUTRATES THESE NETWORK SHOWS ALL WEEK ON WBTV: The Defenders, Danny Thomas, Andy Griffith, Bob Hope, Candid Camera and What's My Line... ON WSOC: My Three Sons, Donna Reed, Flintstones, Fugitive, Ben Casey, Hazel, and Breaking Point.



STRIPPED IN MADISON, WIS. AGAINST NETWORK NEWS

NO. 1 IN TIME PERIOD, MORE THAN DOUBLES RATING AND SHARE OF ITS LEAD-IN

NOV. 1963 ARB 5:30 P.M.

	Rating	Share	Lead In	Rating	Share
WISN THE RIFLEMAN UHF	13.0	38.5	REB/ROCK & FR	5.0	17.0
CBS NEWS VHF	11.5	34.5	DRAW/RGNR/YOGI	18.0	61.0
HUNT/BRINK UHF	8.5	25.0	FEATURAMA	5.5	19.0

... MOVES STATION FROM LAST PLACE TO FIRST AGAINST VHF COMPETITION

!mira!

1. Los Angeles metropolitan area Spanish-speaking population:
900,000 plus
2. Average yearly income:
\$800,000,000
3. For automotive products:
\$72,540,000 annually
4. For food products:
\$434,700,000 annually

YOU CAN HAVE YOUR SHARE!

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

KWKW 5000 WATTS

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



PUBLISHER'S REPORT

The NAB Board settles a big issue

SARASOTA, FLA.

THE VOTE at Sarasota was 25-18.

The only question before the NAB Board was "whether Governor Collins should continue in office in view of some dissatisfaction with some of his speeches on non-broadcast subjects and the projection of issues regarded by some to be more appropriately subjects of Board policy determination."

That's a subject that has been debated by broadcasters up and down the land for a long time, and with intense heat.

I talked to many Board members after the meeting. They told me that the issue was discussed for two hours, pro and con. This was a highly dramatic and sensitive session that could easily have deteriorated into acrimony, but everyone (even harsh Collins critics) told me that Board Chairman Bill Quarton handled it with consummate skill and impartiality.

Thus ends a chapter in NAB history. For in the best democratic traditions the Board learned exactly how the Governor stands in the matter of public utterances, running for public office, and with respect to Board policy. Why and under what conditions he took the job. After being told frankly and firmly they debated it and came up with the vote.

Here's some of what the Governor said:

- *On public speeches:* he has made a number of speeches not directly involving broadcasting and he intends to keep making them. This was his understanding when he took the job, an understanding confirmed at Sarasota by members of the Committee that hired him. He considers this an important part of his assignment.

- *On running for public office:* he categorically denied running for, planning to run, or encouraging anyone to advance his candidacy for public office.

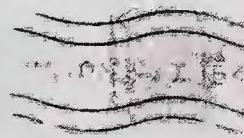
- *On Board policy:* he carefully observes Board policy and respects it. He invited the Board to cite even one violation. Nobody did.

As Bill Quarton said to me, "This question is over. Now we can go on to other things."

In January, 1965 the matter of contract renewal comes before the Board. LeRoy Collins had ample opportunity last week to review the things that disturb his membership. He's a thoughtful man (if a stubborn one) and will learn from that experience. I hope he will speak out more often on industry subjects. He sees his role as a leader and spokesman for a field with an enormous capacity for good. Like an iceberg, most of his work is beneath the surface. But the 25% that appears above the surface is designed to improve the effectiveness of everything he does and give him the satisfaction of fullest accomplishment.

How well he does this is his challenge for 1964.

PLEASE FORWARD



NOT AT THIS ADDRESS

Mr John J. Smith
~~242 Twenty Second St.~~
New York, N. Y.

925 16th St

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



Inside SPONSOR

Admen, chronically faced with emergencies at the same time, will recognize the reason for the name change of our late-late news section on the yellow pages to "Friday at 5". We promise to work the best of the late items as close to press roll as possible.

Apart from the fact that the lead story will be of particular interest to everyone who has anything to do with the creation and production of TV commercials, some kind souls might add their creative boys to the route slip for this issue. The traditional reserve and stereotype with which our TV writers have been typifying the average British craftsmen may undergo some drastic changes when they read the story on the British commercials creators' aggressive invasion of the U.S. market. The research and art elements were supplied by our London correspondent, but Associate Editor Jacqueline Eagle is responsible for the incisive treatment which hoists a warning flag for the segment of the industry which has most to lose. This is another case in which Jacky proves that her mental emulsion is sensitive to even the least light shed on a provocative story.

The conclusion of the two part story on CBS' two Arthurs, Godfrey and Hayes, is perhaps the saltier of the two halves. As a communicator, Godfrey's record as a salesman-on-the-air puts him in a class by himself. As a critic of the industry in which he is an elder (his language is not always statesman-like) his candor sometimes smarts.

And don't miss Special Projects Editor Charles Sinclair's investigation of the New York phenomenon called Teleguide, another TV service which promises to nibble at ever larger pieces of TV budgets.

Sam Elber

555 FIFTH

Regional researchers sought

Your article entitled "Answers Sought On How Media Work" in the January 13th issue of SPONSOR covered an area of extreme interest to me. I plan on contacting Dr. Klapper, Dr. Aarons and Mr. Goldberg in the near future but, in the meantime, did your researching on the article show that there was anybody actively involved in this type of research here in the midwest; if so, I would appreciate very much your informing me who they are.

Once again, thank you for your editorial addition to this very important subject. It is one reason for my continued interest in SPONSOR magazine.

Robert J. Horen
Crosley Broadcasting Corporation
Chicago

ED NOTE: SPONSOR is checking for midwest researchers in this field. Info will be forwarded to writer and also noted in this column.

Tribute reply

President Johnson has asked me to thank you for letting him see your tribute to our late President. Sharing the grief of the Nation as he does, you may be assured that he understands the deep feeling and sentiment which prompted it.

The President appreciates your thoughtful expression of personal interest and confidence, and he will cherish your prayers and support in the days ahead.

Ralph A. Dungan
Special Assistant to the President
The White House, Washington, D. C.

More Radio for Caldor Stores

Just a note to thank you for the very fine article on the Caldor, Inc., stores—"Radio Link Strong for Discount Chain" — which was published in your Jan. 27 issue.

We, as an advertising/public re-

lations agency, have always believed in the power of radio—as have executives at Caldor — and SPONSOR has enabled us to emphasize its importance in our campaigns in Caldor's behalf.

As stated by Caldor executive vice president Fred Teitel: "As plans materialize for new stores throughout New England and New York, radio will continue to play an ever-increasing part in the Caldor story."

The play and emphasis by the writer was perfect, and we have already received considerable favorable comment about the story, which we feel is another example of SPONSOR's continuing service to advertisers and broadcasting.

Martin A. Cohen
president
Martin A. Cohen Associates
Trumbull, Conn.

Public Affairs Corrections

Congratulations on your 1963 tv Public Affairs Programming report.

A correction, however, in the listings of our local special concerning the infamous life and capture of a Buffalo-born F.B.I. fugitive. The title of the program was "Local Boy Makes Bad," not "Local Boy Makes Good." The documentary was sponsored (participating) not sustaining.

O. Lyle Koch
program director
WKBW-TV Buffalo

Calls "Rare Birds" Commonplace

'The Radio Spectrum' as devised by the Katz Agency (SPONSOR Jan. 13) has relegated Country-Western radio to the status of 'rare bird'.

Since over 1400 stations fall in this category (SPONSOR 5/20/63) these 'rare birds' must be very commonplace indeed.

Vic Piano Associates
New York
Robert E. Smith

CALENDAR

FEBRUARY

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

Milwaukee Advertising and Graphic Art Groups, Special workshop sponsored by the Sales Promotion Executives Assn. (4); Exhibit and Awards Night (15); Silver Award Banquet sponsored by the Milwaukee Advertising Club and the Advertising Women of Milwaukee (27), Coach House Motor Inn, Milwaukee

Advertising Federation of America, mid-winter conference, Statler-Hilton Hotel, Washington, (4-5)

Television Bureau of Advertising, breakfast meeting with presentation on the importance of trade associations' promotion of their own industries through advertising, Sheraton-Park Hotel, Washington, D. C. (5)

International Radio and Television Society, newsmaker luncheon with NAB president LeRoy Collins, Waldorf-Astoria, N. Y. (5)

Michigan Assn. of Broadcasters, annual legislative dinner and mid-winter convention, Jack Tar Hotel, Lansing, Michigan (5-6)

Broadcasters' Promotion Association, Inc., entries deadline for "Third Annual On The Air Awards." Promotion announcements broadcast between October 1, 1962 and December 31, 1963, are eligible. Deadline (15)

School of Visual Arts Gallery, selected works of Paul Rand opens Visual Arts Gallery Show, New York (18-Mar. 1)

The International Radio & Television Foundation, first annual college majors conference, Hotel Roosevelt, New York (20-21)

Mutual Advertising Agency Network, annual meeting, Royal Palms Inn, Phoenix (20-22)

Houston Advertising Club, 4th annual ad forum '64, Shamrock Hilton Hotel, Houston (21)

Directors Guild of America, annual awards dinner, Beverly Hilton

annual meeting, Menger Hotel, San Antonio (27-28)

MARCH

1964 Variety Merchandise Fair, at the New York Trade Show Building, New York (8-12)

Electronic Industries Assn., three-day Spring conference, Statler Hilton Hotel, Wash., D. C. (9-11)

APRIL

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

Hotel, Hollywood; Waldorf-Astoria Hotel, New York (22)

Western Radio and Television Association 17th Annual Conference will hear FCC Commissioner Robert T. Bartley among others. Jack Tar Hotel, San Francisco (26-29).

Southwest Council of the American Assn. of Advertising Agencies,



If There's A Screw Loose At Your House, Chances Are It Came From Rockford

And, chances are, this is only one of the many products you use each day that bear the "made in Rockford" label. Rockford's 400 factories produce more than 300 different products, ranging from metal fasteners (5,000,000,000 yearly) to chewing gum.

Rockford is the core city of the vast Rock River Valley industrial complex, ranging from Edgerton, Janesville and Beloit, Wisconsin in the north to Oregon, Dixon, Sterling and Rock Falls, Illinois to the South. To effectively cover this prosperous and expanding market, buy WREX-TV.

WREX-TV
abc 13

HR Television, Inc.

REMARKABLE ROCKFORD, ILLINOIS

SPONSOR-SCOPE

Now that the networks have decided on almost all of the new properties for 1964-65 season and the shows to be axed—or vice versa—(see chart page 30) big-budget agency and client shoppers are trying to outguess competition on what the hits will be. Strong factor in crystal gazing exercise is track record of categories in terms of total home viewing hours. Biggest audience captor in typical week comparisons during December: general drama; it and other categories which have maintained their rank for the second season in the same period's Nielsen TV Index:

CATEGORY	HOURS OF PROGRAMING	TOTAL HOME VIEWING HOURS
Suspense-crime	9	94,650,000
Situation comedy	11½	141,590,000
Westerns	7	96,960,000
General Drama	16	177,290,000
Adventure	3	30,780,000
TOTAL	46½	541,127,000

While the network-agency-client guessing game is concerned with the weather-vane audience entertainment tastes, the climbing commitment of multi-millions of dollars for sports programing by the webs is due to a keen awareness of growing TV sports audiences with rather stable preferences. Nielsen research indicates that the last World Series changed places with Rose Bowl as top ten leader for the first time in three seasons. Here is the past season's top ten sports events picture in detail:

Program	Rank last season	Date	AA%	AA homes (000)
1. World Series	(2)	10-6-63	40	20,260
2. Rose Bowl Football	(1)	1-1-64	35	17,750
3. Cotton Bowl Game	(*)	1-1-64	27	14,000
4. NFL Runner Up Bowl	(5)	1-5-64	24	12,060
5. Pro Bowl Football	(7)	1-12-64	22	11,390
6. NCAA Football	(8)	11-28-63	20	10,005
7. CBS Sports Spectacular	(*)	1-12-64	18	9,290
8. AFL Football	(10)	12-22-63	16	7,950
9. Senior Bowl Football	(*)	1-4-64	14	7,080
10. Sugar Bowl Football	(6)	1-1-64	13	6,620

(*) not in last year's top ten. (Source: NTI). NFL title game (12/29/63) fell in one of four non-reported weeks of last year.

Cost-per-thousand is going way up for National Football League sponsors. CBS, in order to profit from its telecasts of National Football League games, for which it recently paid \$28.2 million to obtain two-year rights, is going to have to charge advertisers between \$65,000-\$75,000 per commercial minute in each of the 14 tilts, against some \$45,000 per minute paid by sponsors this past season. In addition, there will be 18 one-minute commercials per game in 1964 and 1965, compared with 16 in each of the past two seasons.

The two-season revenue total likely to be realized by CBS will be between \$32,760,000 and \$37,800,000, based on lowest and highest charges for 14-game schedule each year. In 1963, 12 of the 16 commercial spots were guaranteed by synthetic means, with other four materializing during normal time-outs called by competing clubs—each of which is allowed three per half. With four more to be "sandwiched-in," this means a probability of more time outs, although the additional commercials could be inserted by double-spotting at end of periods or between halves. Meantime, Ford Motors and Philip Morris for Marlboro Cigarettes—the two national sponsors in CBS-TV's NFL coverage last season—are expected to announce decisions tomorrow (Tuesday) whether they will continue gridcasts.

BRITISH COMMERCIAL MAKERS PITCHING BIG FOR U. S. JOBS

English cousins out to steal TV film spotlight from Yanks, claiming art, production superiority, showing work for U. S. accounts on sample reels

B RITISH FILMMAKERS are making a big pitch for U. S. commercial business. To get it, they are opening New York sales offices and showing sample-cases full of current American accounts and prizewinning reels.

Some of the selling points and assertions in the trans-Atlantic pitch:

- American production is getting a jaded look.
- Red tape on this side of the ocean hamstrings creation.
- Costs are lower in Great Britain. The average-budget job gets a big-budget look.
- British film men are more careful craftsmen.
- London's West End talent pool

FOR YANKEE DOLLAR: World Wide shoots Dubonnet on Seine



PIXILLATION: Biographic shoots trick technique live



COLLAGE: Arty approach by Biographic for English oil



FREE LOOK: By TV Cartoons, which calls U. S. over-researched

tops any concentration of artists to be found in a U.S. city.

- English producers bring more entertainment values to commercials than their counterparts here.
- They're masters of brevity.
- They're used to making a strong, rational appeal to their cynical countrymen.

Like it or not—and domestic producers can be relied on to counter these arguments point by point—these are the sales levers being used to give commercials a new international look.

At least a half-dozen of the top British film companies are working for American sponsors and their agencies. Clients are names like Standard Oil through Needham, Louis & Brorby; Speidel (McCann-Marschalk); Ayds (Erwin Wasey, Ruthrauff & Ryan); Beacon Wax (Sullivan, Stauffer, Colwell & Bayles); Pan American World Airways (J. Walter Thompson); Eastman Kodak (JWT); Breck (Reach, McClinton); Schenley's Dubonnet

(Norman, Craig & Kummel); Canadian Breweries' Carling Black Label (regional agencies).

While Stateside accountmen are always careful to say the only meaningful awards are sales tallies, British producers are proud of their track record at festivals. If the last few international festivals have shown anything, they say, it is that the U.S.A. is losing its hold as the pacesetter, the experienced, slick producer of commercials for every other country to emulate. Now the Americans can look to Europe for fresh thinking and fresh approaches, English festival-watchers says.

They do, too, know how to sell

Before moving on to the burden of their presentation, Britishers pitching American business first knock down a charge that they do not know how to sell. They've been accustomed to this criticism, based on commercials' late appearance and limitations in Great Britain. But whether or not such a charge

was ever true, the reply is that after eight years of commercial television, "the British have learned their own know-how."

Sizing up their place in the world production stakes, the English leave some areas for their American brethren to shine. This is in technique and in what they consider relatively high-budget work. The U.S. remains technically supreme, they acknowledge, and still untouchable in prestige jobs as for Chevrolet (through Campbell-Ewald)) and Chrysler (Young & Rubicam), but, as they see it, the mass of run-of-the-mill U.S. commercials have fallen into a look-alike rut, and assembly-line production. The average-budget spot has become the one with "creative problems," and this is the area where British producers are working hard to move in. With a number of American advertisers already making commercials in Britain, the trickle may well become a steady stream, if British hopes are realized.



Norman, Craig & Kummel got a London shop, World Wide Television Film Services, to go on location for Dubonnet commercial in Paris

"Technique" is not the key to the campaign. There are no mechanical techniques that remain exclusive for long, and which are not promptly reproduced in any worthwhile studio on both sides of the Atlantic. It is rather the British approaches to the making of advertising films that are calculated to win the dollar trade.

What do British production companies offer the American advertiser? There are many answers and varied opinions.

Some U.S. ad men in London say that given a great American advertising idea, English production companies will execute the agency idea faithfully and well, will interpret it better, more pointedly than in the States. But the idea must be there. And the mere fact that it is made in Britain will make the commercial that little bit different.

An American agency producer at McCann-Erickson, London, says: "The U.K. companies have a certain form of artistic integrity and diligence which they attempt to maintain. Directors are keen on pictorial quality, very anxious to get every frame good, and are reluctant to spoil the continuity of action. Americans, by contrast, say that as long as the selling point is put over well, that is all that really matters. Union conditions, and hourly wage rates are lower, so that producer and director can spend more time on production, and thus have a wider choice of takes at the same cost."

Endearing ideas as buying bait

Barrie Barron, TV head of the same London shop, voices the view of many ad men when he says: "U.S. advertisers will find that a large number of British advertisers are very individual. They are adept at creating a mood which helps sell the product, which is often allied with an emotive, dramatic quality. There is also personal judgment and taste. Tied up with this is the concept of selling plus entertainment—an endearing idea personally interesting to the product's prospects will certainly ensure the viewers' attention. It will also create a climate of goodwill toward the product."

Other characteristics of British production are imagination and flair, and time to think out the

"impossible," a still-enthusiastic approach which is seen as different from that of the U.S.A.'s "tired experts" who have seen and done it all. There is also a genius for *ad hoc* decisions, and an absence of long-drawn-out red tape.

Two other qualities have been developed because of the situation in Britain, which should be of interest to the American TV advertiser: One is that the English must be given strong reasons for trying new products, and the other is the short duration of the average British commercial (most are 30 seconds.). These two conditions have built strong disciplines and skills in the short spot. British commercials must combine high technical competence with economical style and clear communication, for a spot packed with information as well as entertainment.

There is a new, international look about the making of commercials in London. Reasons for this are easy to find. Britain leads in Europe, with greater experience, expertise and professionalism in all branches of production, and at the same time maintains good communications, both with the U.S.A. and continental Europe. There is keen interest in pictorial quality and the art of visual communication is highly developed.

Of a half-dozen top companies doing commercials for overseas, either in the U.K. or on location, one of the most go-ahead is TV Advertising, which has a permanent office in New York. The TVA Group of five companies diversify in various fields of film production, and among them provide a comprehensive service in staff and facilities for film commercials, animation, documentary and information films, and one member of the group, Beacon Films, specializes in experimental work and developing new talent.

TVA's managing director, Colonel Bill Heald, burly and expansive, has a flair for picking creative people who can give an individual touch to the interpretation of a commercial sell. "In London," he is fond of saying, "one has all the talent of West End artistes near at hand — a unique combination of Hollywood and Broadway. In the States that is almost impossible."

TVA has shot commercials for

some of the biggest U.S. agencies, and produced programs for top U.S. advertisers. Examples of commercials made for the American market are Standard Oil, Speidel, Ayds, Beacon Wax, Pan Am (series of interviews at London Airport), and Kodak.

Another example of the British production company with international impetus is World Wide TV Film Services. Committed to a consistently high quality of production for tv commercials, World Wide won the Palme d'Or at the last Cannes festival for "the production company achieving the highest standards for its over-all entry of TV advertising films." This joins a collection of single-commercial awards.

"Commercials," says Doug Kentish, WW's TV head, "should be worth looking at for themselves as well as sell the product. While on the whole the British-made commercial is less harsh and more respectful to the viewer's intelligence, even the hard-selling ones strive for



Shell (Benson & Mather) uses collage



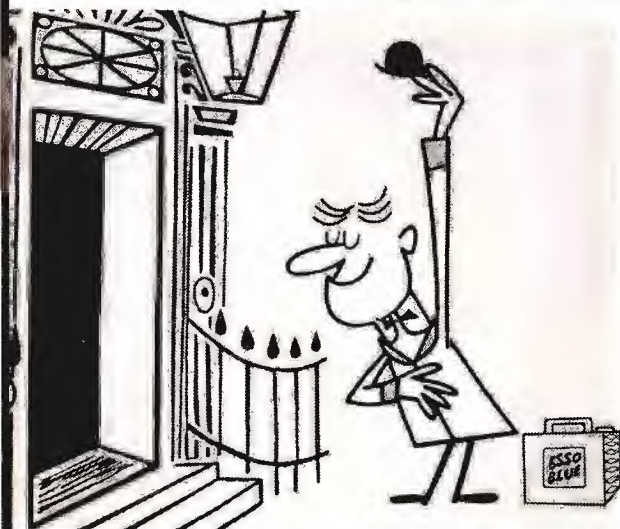
Biographic supers London number to call



Biographic Cartoons' job for Shell X-100



Cartoon-photo mixture by Biographic studio



Another style by Biographic for Esso Blue



Cel from pixillated drawing by Tv Cartoons

ingenuity, wit, fascination and charm."

World Wide has made four minute commercials for Breck hair products through Reach, McClinton, and recently Dubonnet spots for Norman, Craig and Kummel.

Fast-spreading techniques and production devices leave little technically to differentiate commercial film on either side of the Atlantic. There are some areas, however, where the British have been working to carve out a distinctive reputation.

One is use of the close-up as a selling device, enormously popular and successful, though by now slightly overdone here. One specific technique is projected lettering which at least one big U.S. agency has attempted to introduce into the States. Use of the hand-held camera, moving in and out of crowds, is a movie technique that has had much success (e.g. Carling Black Label Beer, and Rothman's cigarettes.).

Noteworthy, too, is the use of music in British commercials, where producers work closely with musicians to achieve a music track which works for the pictures. A mere jingle, as such, is seldom simply added to the visual.

Animated graphics and the photo-animation technique known to Britons as "pixilation" has provided some of the most successful commercials lately. Pixilation (one seems to know how the term arose) involves shooting in the same way as a normal movie, but instead of 24 frames a second, only one or two frames are shot at a time. The effect is very fast moving and arresting (see frames for Lyons Quick Brew Tea by TV Cartoons and Aladdin Pink Paraffin, Biographic).

Is there enough humor in American TV advertising? Don Herold's recent book, *Humor in Advertising*, thinks not and makes a strong case for humorous sales potential. Elsewhere Bill Duffy, McCann-Erickson's senior art director for tv, writing on international commercials, talks about the effectiveness of inherent humor in the sympathetic presentation of human fallibilities. "The British, he says, "masters of underplayed humor, have shown themselves to be equally effective (more than any other nation I've

seen) in the use of a broad, burlesque comedy approach."

As an aid to effective selling, nowhere is this humor more apparent than in British animation, which has achieved great style and a variety of exciting techniques. The most imaginative people working in commercials are the cartoonists. English animation has taken on its own individual look and character, both in the styling of the figures and in the approach to humor. Young designers are flocking to the *nouveau vogue* of cartooning.

"The pattern of cartoon-making has changed," says Bob Godfrey of Biographic Cartoons, who is also chairman of the British Animation Group Executive Council. "The old Disney and UPA system has broken down, and now the whole thing is acquiring a far more personal element in direction and production. The U.S.A. seems to be lagging behind in ideas, though still technically ahead. There is far more freedom, streamlining and imagination here."

George Dunning of TV Cartoons, a Canadian who came to Britain via UPA some years ago, and likes the freedom to work out ideas he finds in London, makes this comment on the present American approach to commercials: "In the U.S.A. I found the enormous amount of research in motivation, automation, etc., that goes with the organization man. It is regrettable. It seems the hardest thing for them to do is to be small and human, and you need the human touch to produce the simple, human thing that will appeal to the common man. Soap ads, for examples, get at the housewife's group conscience."

Dunning has a reputation for his sense of knowing the audience. He usually gets wide latitude in exercising the ability to mount a good cartoon and make it communicate, but "the agency determines the advertising statement."

All the companies in Great Britain's active production movement are on official file. When an American agency producer is shopping abroad for a production company to suit the special needs of his product, he can start in the capital. All British commercial production companies are registered in London.

After 30 air years:

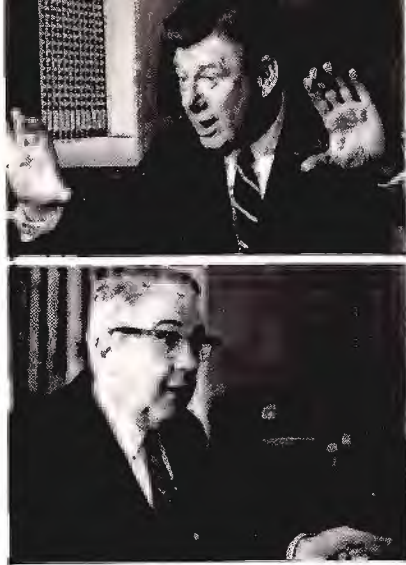
Godfrey & Hayes

In this concluding half of a two-part interview, CBS' Arthurs (Hayes and Godfrey) commit themselves on radio's present and future

MR. GODFREY, when did you first evolve your technique of selling on the air?

GODFREY: In 1931. I was lying in a hospital, recuperating from an automobile accident. I was an NBC announcer at the time. I was the commercial announcer on the station—the most asked-for by clients to read their commercial copy because I could make it sound as though I meant what I was saying. And while I was lying there, there wasn't a damn thing to do but listen to radio. And in those days there were . . . Bing Crosby, one of Paul Whiteman's rhythm boys; the Mills Brothers, just starting out; and the big announcers were Norman Brokenshire for Chesterfield, Graham McNamee for a number of things, John S. Young, Milton Cross. And every one of them with, "Good evening, Ladies and Gentlemen of the Radio Audience" . . . and I'm lying there in the bunk listening and I'm thinking, "Ladies and gentlemen of the radio audience"—if there're two or more people in the room, they're not listening to you, you fathead, they're talking. And I decided that this radio was a very intimate little gadget. Because I was listening to it when I was on the bedpan, and I figured a lot of women listen to it in the morning, changing the baby, doing the chores and so forth . . . evening, maybe, the family gathers around—there might be something to that, but not during those commercials told that way. So I said, "You know what . . . when I get back on the air, I'm





going to gamble; I'm going to talk to one person; I'm going to assume I have no audience. I'm going to assume that one person is there alone and I gotta hold his attention. And the only way to do that is to talk to him . . . and ignore everybody else." And it paid off from the first day I did it.

Q. How did you begin those early shows?

GODFREY: NBC had bought in Washington the old Columbia outlet, called WMAL, when Columbia took over the station I was on later—WJSV. And it was a white elephant. It cost them—if I remember right—it was \$65,000 a year they had to pay for this station. It was just a big liability. So Scoop Russell, the vice president in charge of the Washington office at that time, Butcher's opposite number, called me in one day and he says, "Hey, you're the only guy around here who's an ex-engineer . . . you're the only one who can talk 'n throw dials 'n switches and play records at the same time. Why don't you go over there in the morning and do that show you used to do in Baltimore — that record show." Six o'clock in the morning. I said, "I don't want to get up at six o'clock in the morning anymore." He said, "Go on now, go on over there and do it for a while . . . get it started, will you . . . show the boys how to do it." OK. And the program director outlined how it should be done . . . "Good morning, ladies and gentlemen, it is five after seven, and we introduce the John Phillip Sousa Orchestra playing Onward Oh, or something, and the weather forecast is . . ." and so forth. I asked to get off the show, and they said, "Oh, no, you're doing fine, stay

right there." So I figured, "I know how to get off of here; I'll louse this thing up pretty good."

And beginning the next day, when I got on the air, I told what time it was and played this record, and in the middle of the record I stopped and said something to this effect: "Can you imagine sitting here listening to this kind of crap at this time of the morning? How come I gotta sit here and tell you what time it is—you got no clock? This stinking record . . ." Whap, over the mike with it. Shattered it all over the studio. "Put on a nice one that I like. Now they want me to do a weather forecast. Want to know what the weather is? Open a window and look out. I'm not going to tell you."

After a while, I said, "Now, you know these NBC people that put you on a job like this, do you think they're listening at this hour in the morning? Hell, no. They're not paying any attention . . . I'll prove it to you. The big boss's name is Russell. They call him Scoop. Hey, Scoop, RAZZ!" I said, "Now, if he's listening, I won't be here tomorrow." So the next day I says, "See, I told you he wasn't listening." So after about three days, he sent for me one day I said, "Oh, here it comes," and he comes in and says, "Sit down . . . what the hell are you doing in the morning—having some fun? Then he says, "Well, it's a little early for me . . . I haven't heard it . . . whatever the hell it is,

keep it up." And that's how the damn thing started.

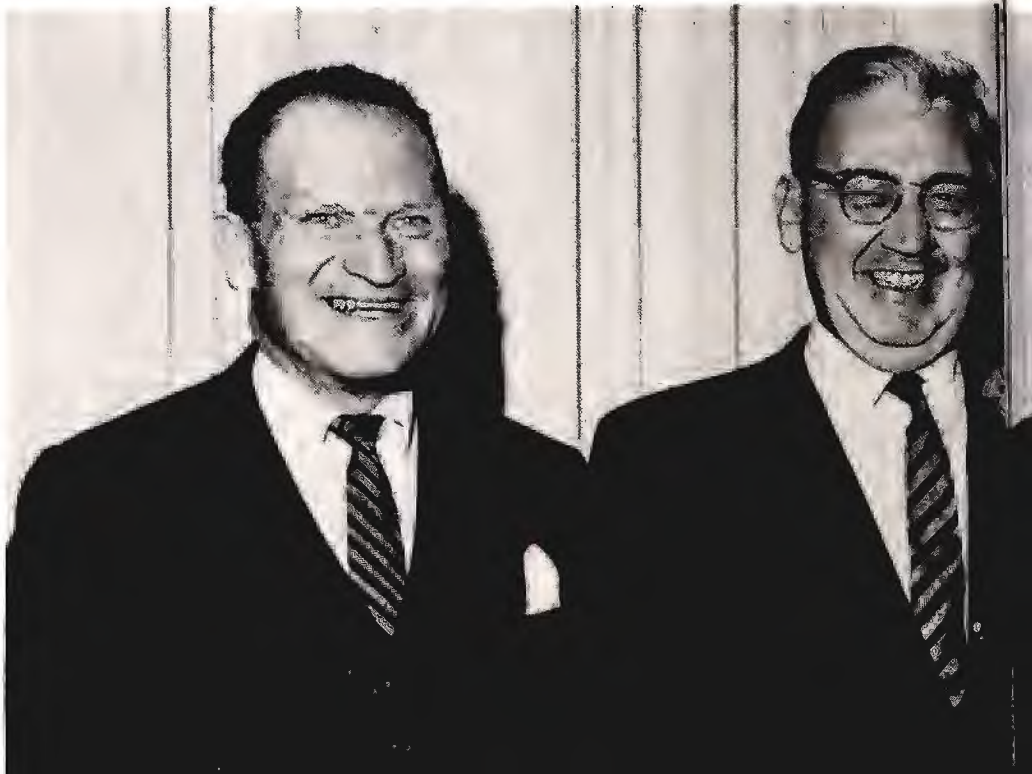
As soon as I found that out, then I really went working on it. I did that early show one year on that station and then I came over to CBS . . . by the end of the year in that little town of Washington that program was earning \$165,000 a year gross for the station . . . and I was getting paid \$50 a week less ten less five. Then I asked them for a raise to \$75 'n they wouldn't give it to me and that's how come I left.

Q. Radio, since TV, has been very, very slow coming back as a major national medium. Why do you think this is so?

HAYES: There was never anything wrong with radio when television came in. It's always had a good audience. It's always given you a very big dollar. But it had one very bad thing against it—it went out of fashion. And when you go out of fashion, you're in trouble. All the arguments about use and efficiency don't mean a thing if your wife says, "They're wearing dresses up to the knee now and my dress is down to the top of the shoes." You can tell her that it's the most expensive dress she ever bought; it's a good dress and it hasn't got a hole in it or anything else . . . but she'll get the new dress, the one that's in style.

So, television comes along; starts way up with the clients. Do you think the client's wife wants to sav at the club: "Oh, yes, my husband's

Old friends gather at CBS. L. to R. retired CBS executive Meff Runyon, who hit CBS in 1938; Arthur Hull Hayes 30 years ago; Hayes



on radio," and have the other lady say, "Oh, my husband has the big television show." No. It's gotta be television. This goes all the way down to the little man who writes the copy in the agency. He doesn't want to tell his best girl, "I wrote some radio commercials." He says, "Did you see that so and so on television—that commercial last night? I did that!"

This went all the way down to the agency, to the advertiser, to the relatives, to the copy writer, to everybody else. The thing that brought us back in the last couple of years was our success stories. We've got more success stories now than we've ever had in the history of the business. Mentholatum, Campbell's V-8, Mennen, Breast-O-Chicken Tuna, Morton House, Accent. I think if you hadn't had that emotional or fashion appeal of television that gave radio a setback, it would have been different. But the fact that the same people handled radio and television was one of the unfortunate things at an agency or any place else. But, look at what's happened in the last two years.

Q. You seem to be by-passing a rather important point . . . that 15% on television billings are usually much larger than radio billings . . . and that many agencies would prefer to have their clients in TV . . . because they could make more money this way.

GODFREY: You said it—what the hell is 15% of nothing. There's

the point, one of the first things. The first place that radio went to hell was on Madison Avenue, not in the country. Our audiences have been growing larger and larger, all the time. For example, in the 1950's until the cancer operation of '59, my shows were number one and three and two and five and like that. Do you have any idea what my mail was . . . 60,000 letters a year . . . average. Now, here's something that will blow you wide open. That average has never changed . . . not in the ten years prior nor the ten years following. The mail is exactly the same. I have the same staff of girls, we do the same work—year in and year out, it averages about the same—about a thousand letters a week. A while back I was in San Francisco, had lunch with Lou Weyend of Minnesota Mining. Weyend told me that during the period when we offered little rollers (they actually had to send a dollar through the mail), out of two broadcasts they got 750,000 of those bucks in the mail. In the meantime the regular mail every week averaged 60,000 a year. Now I'm getting the same mail from radio alone. I don't do too much tv any more—three or four specials a year—and the mail doesn't increase after tv. Now, about wives. I was proposed for the Frigidaire account way the hell back 15 years ago, maybe. The agency had it right up to the signing of the thing when an account man's wife discovered that the star was going

to be Arthur Godfrey, whom she hadn't met, and she said, "Oh, we'll never be able to live it down." And the program was cancelled. However, some ten years later they did buy my show.

Q. That was when TV came along, wasn't it?

GODFREY: Well, I had a morning radio show—the exact show I'm doing now—and I had a talent scout show on radio, and the television network came and said, "We want to televise this show." I said, "OK—just so you don't interfere with my radio. If you people are nuts enough to pay us extra money for photographing a radio show, go ahead. But just keep those cameras in the back of the room and don't interfere with us." Well, right away the thing was a big hit on tv as well as radio. I am convinced now that the reason for it was that they were looking at a radio show, watching people perform who were absolutely unconscious of the cameras, who were having a ball being themselves, and were fascinating. Now, we went on for a couple of years . . . and the status thing started on the radio . . . even I got infected with it.

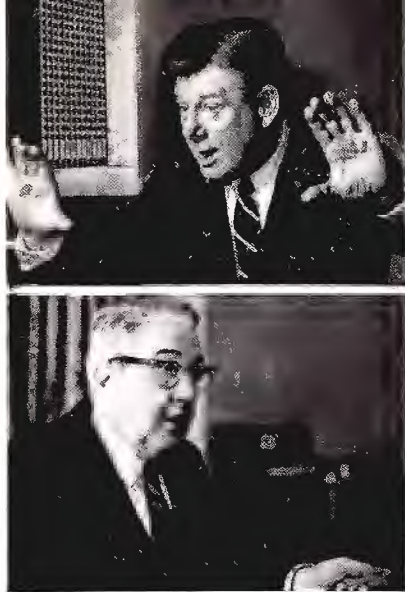
I got to playing more to the camera and slipping the radio. When I did that, I was not explaining any more, not realizing that my radio listener couldn't see and therefore I had to word picture for him as I did before. I sloughed him off, and he didn't like it worth a damn. Art Hayes here used to come and say, "Look, those are sight gags you're doing." But I didn't see it for a couple of years. All of us were infected—the only guys that didn't have it were Art Hayes and Jim Seward. And then one day I woke up and got back on the ball and I started playing the other way again.

Q. Is there any way radio can overcome this status problem, Mr. Hayes?

HAYES: We're working on it . . . have been right along. Assuming our programing is right, efforts to increase listening are certainly next in line for attention. We've pursued a most aggressive campaign in this direction from 1962. That year we used approximately \$750,000 in space in *Time*, *Good Housekeeping* and the Macfadden Women's

Godfrey; James M. Seward, executive v.p. of CBS Radio who's sometimes known as the network's "V.p. in charge of Godfrey"





Group. Our ads were directed at (a) our news-on-the-hour and *Dimension* information programs, and (b) our entertainment shows like Arthur Godfrey, Garry Moore and Art Linkletter. In 1963 we advertised in *Time*, *Look* and the Macfadden Women's Group. Altogether, we scheduled 18 different tune-in ads and used 181 and one-third pages. I mention the one-third page because we have utilized a column opposite each page ad to list all of our affiliates. The space we used was valued at better than \$850,000.

This year we'll use approximately \$1,250,000 in space in *Time*, *Newsweek*, *Look*, *Parents'* and the Macfadden Women's Group. These magazines have a combined circulation over 21,000,000 — so you can see our efforts to overcome the status problem and add listeners is certainly ambitious. Oh, and this year we're doing something new for us and, I think, of interest to many advertisers. We're copy testing five different approaches in advertising our news to see which one will have the greatest appeal to increase listening. We've concentrated on our product, our programs and newsmen, to date, and this may very well be the best strategy, but we want to find out if advertising the benefits of listening might be more effective.

I also want to point out that our stations are doing an aggressive advertising and promotion job to increase listening. We supply them with advertising materials for all network programs: recorded on-the-air announcements, newspaper ads, tv slides. The affiliates combine these with their locally produced advertising materials for local campaigns.

GODFREY: On this status thing let me tell you about one idea we have. Thirty years ago on the 15th of this month I started to work for CBS in Washington. A while baek, I called Brother Hayes and Brother Seward and they came down to the office and I said, "Thirty years ago on the 25th of January I did the first all-night entertainment show that was ever done on a radio station. Thirty years later, on the 25th of January, 1964, I propose to do the first all-night radio entertainment show done on a network."

Well, Messrs. Hayes and Seward, to their long-lasting credit, never dilly when they see an idea—they buy it like that. The result is we're putting on a celebration involving a pile of personalities and it will be on all night long to duplicate what happened thirty years ago. We will have a helluva good time all night long with these people. The newspapers can't ignore this one . . . they gotta talk about it. That's one of the big troubles—the press doesn't even list radio any more. They don't review it, either, to speak of. Don't review it, they don't list it, nobody knows what the hell's going on.

Q. Will there be commercials?

GODFREY: Oh, sure . . . it's close to sold out.

Q. Mr. Hayes, from the selling standpoint, do you see a change in atmosphere . . . a change in status?

HAYES: The best answer to that is that our network sales in '63 were 50% higher than '62. It's few businesses that go up 50% in a year. The question brings to mind a story I like to tell of the time when I was a little boy and the people next door got a phonograph. My mother said, "Do you know, phonographs are going to become as popular as pianos and they won't be using pianos any more now that they've got these phonographs that'll play the music for you." Last year was the biggest year in the history of pianos, as far as sales goes.

And then there came radio and people said, "Who is going to have a phonograph and have to wind it up when we've got such a thing as radio?" Well, you know what happened . . . last year was the biggest year in history in the sale of records . . . so they didn't go out of business.

Now comes television . . . so you say, that's the end of radio. Well, it gives a bump at first, but then it settles in its rightful place and television has its place in the sphere of things, and so has radio, and so have records, and so has the piano.

Q. What efforts are you making

Godfrey broke into the business as a singing banjoist, still enjoys a musical turn or two. Here, he accompanies Benny Goodman



to develop new business for CBS Radio?

HAYES: We're making a continuing effort. These results we're enjoying today are the culmination of all our efforts to date. One of our big problems for years was recognition of listening in automobiles. CBS Radio was in the forefront of efforts to gain advertiser and agency recognition that this is an important part of today's radio audience. For a long time, we were the only network actively supporting measurement of the car audience.

We also faced reluctance to believe that listening on transistor or portable sets was important for advertisers and agencies to consider. In July 1961, we undertook the first national study of transistor ownership and demonstrated that some 40% of the homes in the country had such sets. Our general presentations have played an important part in our efforts to develop new business. They'll continue to do so. Each year we travel to the major markets in the country and in a series of luncheons with leading advertiser and agency executives we present the case for radio in general and CBS Radio in particular. These presentations are seen each year by about 2,000 top executives.

Our 1961 presentation, "Expansion for the Sixties," explained radio's evolution from a big-name entertainment medium to a primary source of news and information. In 1962 we spotlighted the plus provided advertisers by the transistor audience in our presentation, "The Third Dimension." This year we faced head on the excuses we hear most when radio is not included in an advertiser's strategy. We called them myths, legends and old wives' tales, and they certainly are.

"SRO 1964," this year's presentation—SPONSOR covered it very completely, I remember—was our best received to date. Then there are the success stories, an important part of our campaign to develop brand new business. We find more and more advertisers willing to commit themselves on the value of radio and the CBS Radio Network in particular.

For example, Mennen, Sinclair, Mentholatum, Chevrolet, Accent, V-8. Arthur Godfrey here has developed more than his share of tes-

timonials from a variety of accounts, including Bromo-Seltzer, Lady Esther, Morton House Baked Beans, Listerine, Breast-O-Chicken Tuna—Kerr Glass and others. This has done a great deal to restore radio's status. It's a developing process.

GODFREY: The status thing is still radio's trouble, though . . . this bloody rating system . . . which was very kind to me in the last special I did on NBC. The ratings were very good to me and everybody's supposed to love 'em when they're

doesn't think about because that show will be Table Number 25 at the Stork Club and Number 4 will be sitting at Table 50—that's the whole damn trouble.

Q. Have you noticed any better programing in radio?

GODFREY: Well, here's where Art and I begin to separate a little bit. I do not hold with those who say that the more talk you put on the radio, the better off it is. I think that we make a mistake when we do that because we now drive



On recent 30th anniversary with CBS Radio Hayes was honored by CBS chairman Paley with special scroll signed by associates

kind to you. But they're so ridiculous. Absolutely ridiculous. According to them, if 1200 people happened to tune me in that night, nobody else had anybody looking at 'em. It's ridiculous. But you get that mass of people watching the bang-bangs and the escape mechanism . . . all those things where your commercials are thrown in there and the client is banking that, if he keeps annoying 'em with these damn things, it'll irritate 'em enough so that they got the word in their minds so that they can't get rid of it.

But, how much better it would be if you had a show with half that rating, but everybody watching believed in the man that was there, listened to what he said and knew that nobody could buy him. How much more effective that would be for a client, and these things he

away those who would like to go along with you and enjoy it but not think too hard. I think that has a place but it shouldn't go on all day long.

For example, CBS has a station in St. Louis, KMOX, with one of the largest listening audiences of any radio station in the country. There's hardly anybody who doesn't listen to KMOX. But, they have these programs where you call up and you talk to them and so forth. They're fascinating. They let people pry into other people's affairs. But when people want music and soothing things, they're going to the other stations, in my opinion, those which are playing nothing but nice, melodious, wonderful stuff all day.

HAYES: Arthur, there's one point you're overlooking. And that is, you've got two kinds of listeners,



the foreground listener and the background listener. One foreground listener is worth ten background listeners. And the person who is listening to your show, or the KMOX show, or any of those, he's got to pay attention when you're on . . . a woman can't listen to you and talk to her husband. She's going to listen to you. Our whole philosophy of broadcasting is, "We want your attention." We're not broadcasting to do your homework by.

Q. Yes, but for a long time, don't you agree, Art, that it seemed like the philosophy of the fellows who were handling radio was "Let's just accept the idea we're background entertainment and let it go at that"?

HAYES: That's right—too many people did it.

GODFREY: And for too long.

Q. And this was pretty bad?

HAYES: We have never accepted that, and I don't accept it now.

GODFREY: We're the only ones that didn't.

HAYES: We just don't accept it because, well, as I have often said, if you're an insurance salesman, would you rather have a long list of names or a short list of prospects?

GODFREY: Heh, heh, heh . . . that's right.

HAYES: We can't get as big numbers that way. Go into many cities and you'll find that there's a rock and roll station that has the largest audience. No question about it.

GODFREY: Will Rogers was credited with it. I've said it myself on the air when people complained about what I was doing. "What's the matter with you—can't you twist the dial?" is what I used to

tell them. And we have that attitude today. We try our best to entertain. That fifty minutes I do every day requires a minimum of three hours of rehearsal. We work, strive for perfection . . . knowing that all the opposition is playing records, which could be the finest music in the country.

We try to be perfect. And we try like hell to bring you the best things we can think of. Now, if you don't like what I'm doing, damn it, tune it out. Get some place else, 'cause I'm not going to change it. I'll improve it if I can, but I'm not going to change my policy.

Q. Mr. Godfrey, do you find that you're actually playing to the same audience again and again . . . or are you actually increasing it, and if so, how are you increasing it?

GODFREY: I say we're increasing it . . . by one person telling another. My lawyer came up with one the other day that was very nice . . . he says, "You know, Arthur, there were a couple of years that I didn't hear this, and it worried me, but I'm hearing it now, more and more all the time—'did you hear what Godfrey said this morning?'"—they're talking about it again . . . back and forth. And that's the greatest way.

Now, we have little tricks to get you to do that . . . WJR in Detroit, for instance, joins the network. Immediately, they're a great big station with good talent, local talent, on it. We get the top WJR talent in here, talk to them on the air, present them to the whole network. Well, all around Detroit, which is no small place, they start talking about this. Now, any time we get somebody from around the country, I get mail, I get newspapers, I get things. I talk about various parts of the country all the time. We answer every single fan letter. And because I learned long years ago that if you do that, everybody in the block knows that you got the letter. You know, they go around and they show it . . . and they talk about it. And that's what I think is where we can measure it.

HAYES: Well, Arthur, don't you have another indication. There's a lot of young people today who weren't even born when you started out, but you have seen the ex-

ample at night clubs, you've appeared before college audiences—what was your reaction?

GODFREY: Yes, Art. What Art's talking about could easily be the thing that caused me to have a rebirth of confidence. We had some stations in the southwest and the midwest . . . they were cooling off about the network—thought they might make more money independently. Art and Jim said, "You know, if you took your outfit on tour . . . went around to these places . . . stirred up some interest, might make 'em feel more part of us."

I didn't want to do it at first. But we went anyway. We went to the University of Texas. We had seventy-five hundred people standing in a place, watching this show—every one of whom knew exactly who was where, who was who, who was what—and not a grey hair in the bunch, except in my band (been there eighteen years). We played the campus of Tulane at noon time . . . the kids didn't have to come . . . the campus was jammed with them!

We played big halls in Iowa, Arkansas, places like that. Just jammed! And I came away thinking, "Nobody listens to this stuff, huh? You're crazy!" And we go around, anywhere west of the Hudson River . . . just get off of this lousy street and you begin to feel like a human being again, in the business. It is amazing who's out there. That's how we know people are listening.

Q. In all your experience, Arthur, is there any one sponsor that stands out in your mind as being the one you like the most?

GODFREY: It's difficult, because I have had the most pleasant associations with the most wonderful people. These associations were always discontinued, broken up by the slip-stick boys, when they finally came around to it. The Chesterfield people were marvelous folks, and I had to call them in and tell them, "I'm very sorry but I can't sell your cigarettes any more." Because I had discovered that I was allergic to tobacco smoke inhaled in any form and I just couldn't sell them . . . and smoke the cigarette on the camera any more. I said that I would be very happy to say that so far as I know up to this

minute that's as fine a cigarette as you can buy, but I can't smoke it. I can't smoke anybody's cigarette. The cigar satisfies the itch for tobacco without inhaling anything, see.

The Lipton Tea thing was a wonderful association . . . Chesterfield, Frigidaire. There've been some very wonderful people. We've had only two clients who quit because of poor results (or they thought). One was a lipstick . . . he didn't stay long enough to see if there were any results; but I said of him, "I hate this stuff, but if you people must wear lipstick, for heaven sakes, get this." He couldn't take that, so he didn't stay. He only stayed two shows, I think. The other one was a pie-mix guy in Chicago . . . first time I'd ever heard of such a thing. He was on for six weeks, and his business was less than when he started, he said. And for this reason he wanted out. And I thought, well, if you want out, go ahead.

Q. Do you feel there's any kind of point of no return for the personalized selling . . . a point at which you can't really continue it and still get results? Does it wear thin after a while in any way?

GODFREY: No, I don't see that. I don't see how you can do that.

Q. Would it be just the reverse, that the longer you're on, the more a member of the family you are?

GODFREY: Apparently. I've been getting mail here lately from some women. I say things all the time designed to make women mad at me and write to me, like "Why don't you quit walking around in those slacks, you sloppy-looking things?" you know, "that's a terrible thing for you to do . . . you don't look like a woman," you know.

So they write to me. "You son of a witch, if you had to work like we do," and so forth. And then we argue with them on the air . . . it's a lot of fun to get them going, 'cause if you can get the gal mad at you, it goes all right. She says "I love you, you bastard, but don't annoy me about my slacks." And these letters are coming from women who have one, two children, three years old, one year old—these are not old folks.

One of the biggest things I had



Arthur Godfrey likes to interview guests, such as late Tom Dooley, in



his show travels. Bob Hope guested on CBS show last year, as did col-



umnist Hedda Hopper and comedian Danny Kaye, seen with Godfrey



to knock down was that damn survey upon which Lipton fired me. A survey was conducted which showed them that nobody listened to me under sixty years of age. You know how you can take surveys and adjust them to suit your convenience. Now, to show you how screwy it is, the same survey done by the same people had those figures showing that it wasn't so . . . that I had it the other way.

Q. Arthur, you've mentioned women. What about men? Do you receive letters from men?

GODFREY: There are lots of men. I get mail from men . . . the damnedest people . . . the biggest shots in the world and the truck driver and everybody. It's amazing how many. Mostly, people who drive a lot . . . and there's no gadgets on that set to show you who's listening. The people driving in automobiles . . . I dare say that it's about even, really, according to the response I get. I think it's just as many men as women. I just conducted a big campaign for Robert Burns Cigars; and they're very, very happy.

Q. What do you see in the future for radio?

HAYES: The best way to answer that is to say that while I can't give you a list of specific changes coming up in 1964, I know there will be change. There has been evidence of interest in a return to drama. As the network with the most recent longterm experience in this area, we're looking into the matter very seriously. We've also had under consideration a series presenting the great comedy shows of the past, and this is still a "live" possibility for '64.

Beyond these items—which are

not really changes but rather reappearances of previous programming—all indications we have on hand say that greatest public interest continues to be in news, information, sports, community service and the like. So we keep exploring these areas for new ways to expand their horizons.

We think a lot, for example, of one important new CBS Radio premiere in 1964—we practically started the new year with it—"The World This Week." This is a 20-minute review of the week's biggest news developments. Harry Reasoner is anchor man and CBS News correspondents around the world report in to him on the show. The 20-minute format makes possible the kind of detail that you really need to come to grips with today's complicated, often puzzling news.

GODFREY: My opinion is if the radio people take advantage of their opportunity and have the guts to go forward with it, that we will have a series of radio programs, something like we used to have, with the stature that we used to have . . . just the same as three, four newspapers in a town. What the hell, each one does its job and has its circulation; some overlap . . . some people buy two papers.

Why shouldn't the radio, with its obvious audience, build programs again like we used to do? Remember how Amos 'n' Andy used to do. Course we can't do that any more, but we can do it without blackface. We can do the Fred Allen kind of thing. We can do the Jack Benny kind of thing. We can have drama . . . it's so much better to do it on radio because your mind sees the picture so much easier. I don't know why we shouldn't, in three or four years, be right back there where we were.

Q. Mr. Godfrey, do you feel that you're any more effective on radio than in television as a salesman?

GODFREY: The only reason I could be more effective on tv, if I am and I doubt it, is that it's a larger audience. The one thing, in my personal case, is that everybody tells me that they're always so surprised and they say, happily, to find that I look as young as I do. You know, the last they heard of me, perhaps, was "Gee, he's dying of cancer." Then, all of a sudden they

see a guy that looks not only healthy but younger. I think perhaps tv helps in this. But, that's only because I was sick once. Or they thought I was.

Q. You certainly are looking fit, Mr. Godfrey. Well—one final question. Can you name any large advertisers who, in your opinion, should be using radio . . . but aren't currently?

HAYES: This reminds me of a trade ad we've been wanting to do—but probably won't. The headline would be "PROCTER & GAMBLE, WON'T YOU PLEASE COME HOME?" It's a source of regret to us that such advertisers as P & G, Lever Brothers and Colgate-Palmolive—to name just three—aren't in network radio today. We wish they were because the medium as it is now constituted has such a great deal to offer this kind of advertiser.

The American economy and profit margins of individual corporations depend to an enormous extent on continuous introduction of new products. Companies like those I just mentioned are in the forefront, bringing out new products all the time. Considering how great the cost is to get a product from the drawing board or laboratory to the consumer, I keep asking myself whether these advertisers can really afford to ignore what network radio can do for them at costs so low you just can't beat them. It may well be that the experience of large companies who *are* using our medium effectively will bring our other old friends back. In today's massive barrage of advertising, the individual advertiser needs distinction . . . audience reach . . . and high frequency of impression if *his* message is to be remembered. Radio does that job! On that point, remember, frequency is not how many times the advertiser talks. It is how many times a given prospect hears him. So I say—the cost of advertising today, the competitive climate, plus the fact that advertising must be remembered if it is to accomplish anything at all—these factors have us convinced that network radio has an irreplaceable place in today's economy. The surge of advertisers back to network radio in 1963 and now in 1964 suggests that a whale of a lot of people agree with me! ■

Sealy puts spring into 83rd bedding campaign

Seizing promotional tie-in possibilities of new Jerry Lewis movie, Sealy is blanketing the country with local broadcast spots in three-month anniversary drive

SEALY bedding company has hitched its 1964 broadcast advertising pitch to zany comedian Jerry Lewis' *Who's Minding the Store?* movie. Result is a plethora of promotional possibilities which would answer any marketing man's dream.

An early user of network radio and TV, 83-year-old Sealy was forced—during the '50s—by increasing costs and tight budgets to shift its advertising impact to the local level. In the Sealy set-up this means to 34 plants around the country and some 12,000 department and furniture store outlets. Although each plant operates in an almost autonomous fashion and administers its own budget, advertising manager Gerald Shappell is the man in charge of raising a broad national advertising umbrella to cover the plants and provide working material for local dealers.

Promotional tie-in possibilities of *Who's Minding the Store?* were broached to Shappell during the writing of the film, which takes place in a department store. He recognized its potential, and one of the film's longest scenes now features Jerry Lewis as a salesman in a Sealy mattress department. The visually strong company image throughout the scene is carried over into the Sealy minute and 20-second TV commercials and minute and 30-second radio spots.

At the time the commercials were produced, Lewis was still under his contract to ABC-TV, precluding his personal appearance in the spots. But the bedding firm skirted this handicap, both with the use of Francesca Bellini, actress who appears in the movie as secretary to the department store manager, and the power of suggestion.

As pitchwoman in all the commercials, Miss Bellini introduces herself as being "from Jerry Lewis' new picture," delivers the commercial pitch, and each commercial ends with a tag line urging audiences to see the Lewis film.

In the minute TV spot, Lewis stand-in Hal Bell mimics the comedian. He cavorts in the background wearing a big hat which hides his face. The commercial ends as viewers discover it's not Lewis; Bell turns to face camera wearing a sandwich board reading: "See Jerry Lewis in 'Who's Minding the Store?'"

Radio spots have Miss Bellini asking Lewis to deliver a message. An answering snore implies that Jerry is sound asleep on a Sealy mattress.

In addition to the local spots, most of the individual Sealy plants sponsor syndicated shows, weather, and news. The New Jersey plant in Paterson provides a good example of how plants throughout the country have developed promotional tools to capitalize on the movie-broadcast tie-in.

The Paterson plant sponsors the *Sealy Weather Show* with Lynda Lee Mead, former Miss America, on WPIX (TV), New York. It started using the Bellini commercials on Jan. 1, in addition to some 10-12 spots a week during the course of Sealy's three-month anniversary promotion. A 35mm print of the one-minute TV commercial was made, as were arrangements to use it after each showing of *Who's Minding the Store* at the Stanley Theater in Jersey City. The theater also displayed Sealy bedding in its lobby, along with a full-size cut-out of Lewis, and listed two cooperating retail stores as local outlets for the bedding shown in the lobby and in the film.

Promotion plans mushroomed even further from there. Both stores featured a window display with cross-reference to the movie at the Stanley. The theater and the stores cooperated in a drawing. Entry slips were available at the theater as well as the stores, both of which gave away mattresses to winners. ■



Movie's Francesca Bellini uses her bedside manner to sell Sealy in both radio and TV spots

Advertiser decisions will still change net line-ups

Many-sided chessgame underway as network salesmen offer tentative fall line-ups, featuring 60 shows, split between old and new — subject to agency okays

MONDAY	ABC*	CBS	NBC
7:30	Outer Limits	To Tell the Truth	90 Bristol Court
8:00		I've Got a Secret	
8:30	Mickey Rooney Show	Andy Griffith Show	
9:00	McCaffrey	Lucille Ball	Monday Night at the Movies
9:30		Oecember Groom	
10:00	(still open)	Lawmaker	
10:30			
TUESDAY			
7:30	Combat	(local)	Mr. Novak
8:00		Red Skelton	
8:30	McHale's Navy		Mr. Solo
9:00	Wendy and Me	Petticoat Junction	
9:30	Peyton Place—I	Bailey of Balboa	Jack Benny
10:00	The Fugitives	Mr. Broadway	Andy Williams/Bell Telephone variety specials
10:30			
WEDNESDAY			
7:30	Ozzie and Harriet	CBS Reports	The Virginian
8:00	Patty Duke		
8:30	Yellowbird	The Beverly Hillbillies	
9:00		Dick Van Dyke	Project 120
9:30	Ben Casey	Cara Williams Show	
10:00		Danny Kaye Show	
10:30	(still open)		
THURSDAY			
7:30	Flintstones	Password	13th Gate
8:00	Donna Reed	Perry Mason	
8:30	My Three Sons		Dr. Kildare
9:00	(still open)	The Entertainers	
9:30	Peyton Place—II		Hazel
10:00	The Price Is Right	The Nurses	Kraft Suspense Theater
10:30	(still open)		
FRIDAY			
7:30	Johnny Quest	Rawhide	International Showtime
8:00	Farmer's Daughter		
8:30	Burke's Law	(still open)	Bob Hope Theater
9:00		The Reporter	That Was the Week That Was
9:30	Arrest and Trial		Jack Paar or Alfred Hitchcock
10:00		World War I	
10:30			
SATURDAY			
7:30	Wagon Train	Jackie Gleason	Flipper
8:00			Mr. Magoo
8:30	Lawrence Welk	The Defenders	Kentucky's Kid
9:00			Saturday Night at the Movies
9:30	Hollywood Palace	Gomar Pyle	
10:00		Gunsmoke	
10:30	(local)		
SUNDAY			
7:30	Great Bible Adventures	My Favorite Martian	Walt Disney
8:00	or Voyage to the Bottom of the Sea	Ed Sullivan	
8:30	Broadside		Paul Lynde or Grindl
9:00	Tycoon		Bonanza
9:30	12 O'Clock High	Bewitched	
10:00		Candid Camera	The Rogues
10:30	(local)	What's My Line	

*Tentative, as reported in New York daily press. (All times are EST.)

STILL THE MOST IMPORTANT COMPUTER IN THE BUSINESS



This compact data processing system is located in the back of the buyer's mind. It prevents buying disasters, encourages buying triumphs. Output: Cheering go-aheads, damping danger signals, memorable advertisements, noteworthy call-letters, unusual techniques, good ideas. On what does this stream of consciousness feed? On SPONSOR, notably—all broadcast, all buying. SPONSOR programs the necessary news; thoughtfully probes for meaning; perceptively reports trends, up, down, on, off. And the more important non-human computers become—the more our human friends will be relying on **SPONSOR**, the broadcast idea weekly that brings to the moment of decision many messages (including station advertising). 555 Fifth Avenue, New York 17. Telephone: 212 MUrrayhill 7-8080



SUNNY ROPES THE "MAVERICK MARKET"

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

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

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

WSUN

TELEVISION - RADIO
TAMPA - ST. PETERSBURG

Natl. Rep: VÉNARD, TORBET & McCONNELL
S. E. Rep. JAMES S. AYERS



Big Wheel exec v.p. Fred Games explains expansion plans to Don Sharpenberg of WTRF-TV

Wheeling store pegs expansion to coverage growth of WTRF-TV

As THE Big Wheel rolls on in Wheeling, W. Va., television plays an important part in its expansion plans, according to Fred Games, executive vice president of the Big Wheel Distributing Co. A discounter for over two years, he has big expansion ideas and WTRF-TV, Wheeling, has a lot to do with them.

The station last summer finished its own kind of expansion program, by constructing a new tower which has greatly increased its coverage area into a greater part of West Virginia. The Big Wheel plans to expand within the new coverage area. The Big Wheel presently has one outlet in Wheeling but plans to build a new store in Clarksburg, just recently brought into the WTRF-TV coverage area, and a possible third, also within the coverage area. Thus all markets can be reached with one medium, making the cost per unit less.

A very energetic and successful discounter, Games feels the greatest value of TV is as an image builder, and he uses only institutional commercials on it. He also feels that the proper way to use TV is to sponsor a show, thus upgrading the image. All last fall Big Wheel sponsored a local show called *Ironmen Highlights*, post-football game highlights of Wheeling's United Football League championship football team. Games was particularly interested

in sponsoring this show, for there are many football enthusiasts in the Ohio Valley, including a great many female fans.

Big Wheel Distributing Co. had its beginnings in 1955 as a chain of 14 hard-surface floor-covering stores located in five states. In the late '50s the chain began to pull back its branches, concentrating mostly in West Virginia and Ohio. A little over two years ago the chain went into the discount business with one store in Wheeling. They have been so successful that the new store to be opened in Clarksburg will be two and one-half times the size of the present one. This new outlet is scheduled to open in late March, and another outlet will be opened by the fall of 1965.

The current Big Wheel in Wheeling carries every line, with the exception of food, with the hard lines being predominant. The clothing department and beauty aids are leased. Expansion plans are also in the scheme of things for the Wheeling store, with its 20,000 square feet of space to be doubled in a year.

Although Games firmly believes in the institutional commercial and program sponsorship, he is also aware of the power of a TV spot. In one of his early ventures into TV advertising, he placed on WTRF-TV one 60-second spot for a 98-cent garbage can. The next day he sold 1,400 garbage cans. ■

HOW MANY KATYS



CAROL DETTMANN
6' 1" "MISS TALL USA"

Golden Grain doubles its TV budget for '64

Golden Grain Macaroni, San Leandro, Calif., reports it is doubling its 1963 advertising budget this year. During the first half of 1964, Golden Grain will spend a reported \$3 million to promote its Rice-A-Roni and macaroni dinners with participations on nine ABC-TV and five CBS-TV daytime shows, and a schedule of spot television.

The spot tv includes both day- and nighttime commercials in New York, Boston, Providence, Philadelphia, Washington, Baltimore, Detroit, Cleveland, Chicago, Los Angeles, San Francisco, Seattle, Spokane, and Portland, Ore.

New commercials filmed on location in San Francisco will follow Golden Grain's present copy theme, "The great new side dishes from San Francisco."

McCann-Erickson, San Francisco, is Golden Grain's agency.

Eastern calling halt to air 'Flight Facts'

Eastern Air Lines, which has used spot radio for two years to advise travelers on weather and flight conditions, is "gradually phasing-out" its radio schedule during the first weeks of February.

The 10-market spot radio *Flight Facts* campaign is being replaced by recorded telephone announcements in 73 cities in Eastern's service area.

The *Flight Facts* schedule, which was carried in Atlanta, Boston, Charlotte, Chicago, Houston, Miami, New Orleans, New York, Tampa, and Washington, was conceived by Fletcher Richards, Calkins & Holden. Several weeks ago, Eastern re-assigned its account to Benton & Bowles. No future broadcast advertising plans have been announced.

In dropping the *Flight Facts* drive, James E. Reinke, Eastern's director of community relations, said that "unlike the announcements via radio or TV, which were limited to specific minutes each hour, the telephone recordings will enable the airline to make whole up-to-the-second flight information available at any time during the day or night."

EQUAL THE WORLDS TALLEST TOWER?*

Never before has a tower reached more than 1,751 feet into the skies. Now, in the fertile Red River Valley, station KTHI telecasts from the world's tallest man-made structure—2,063 feet above the ground, with maximum power of 316,000 watts, serving Fargo-Moorhead, and Grand Forks — East Grand Forks, with city grade service. No other station has city grade service into both cities.

*The correct answer: 339 KATY HIGHS (in stocking feet) would match the height of the world's tallest tower. The lovely Miss Tall USA, Carol Dettmann, is also our first "Katy High." A Polaris Station



Channel 11 • Maximum Power
Fargo, N. D.
Represented by
Blair Television Associates.
Regionally, Harry S. Hyett,
Minneapolis, Minn.

30-30 or FIGHT—AGENCIES DEFENDING

NAB action to drive piggybacks out of TV is arousing some heated opposition

AGENCIES' vigorous defense of piggyback TV commercials looked like an uphill fight last week. Advertisers and broadcasters remained at odds, and as the National Association met in Florida to act on proposed TV Code restrictions, it looked as if it is going to cost advertisers money.

Acting as the TV Code Board's recommendation, the association board was expected to tighten integration standards for acceptable multiproduct commercials by Code stations. In addition to defining un-integrated piggybacks as two announcements, billable as such, the proposal tightens time limits in prime time to a limit of three announcements. This rules out adjacent piggybacks. (See Friday at Five, page 7.)

For the agency and advertiser, the issue is economic. Nearly every company in the blue-chip crowd is using minutes to advertise more than one product (SPONSOR, Jan. 6).

For the broadcaster, the issue is both political and economic. Advertisers themselves and government agencies have been keenly critical of what some of them see as a glut of announcements. One calls it "clutter," including credits and promos as part of the problem. The other calls it "overcommercialization." By starting with piggybacks, broadcasters are working to cut down one element.

The TV Code Board recommendations came after members had seen a reel of multiple product announcements ranging from no integration to full integration. Stockton Helffrich, manager of the New York Code office, showed 13 "combination announcements" by International Latex (bras and nurser bottlers, gloves and girdles, gargle and cough medicine, handled variously by Young & Rubicam, Ted Bates, and Kenyon & Eckhardt); Alberto - Culver (Safeguard, Rinse Away through BBDO and J. Walter Thompson respectively); Beecham

(Brylcreem, MacLeans, both Kenyon & Eckhardt); Pacquin/Leeming (Ben Gay, Silk 'n' Satin, both William Esty); Merck's Quinton (Screts lozenge and gargle, Doherty, Clifford, Steers & Shenfield); Economics Lab (Dip It/Finish, Al Herr); MJB (rice, tea, BBDO); Bourjois (five gift toiletries, Gumbinner); Procter & Gamble and Food Manufacturers (Crisco and M&M's, Compton and Ted Bates).

The styles went from primitive piggyback — two thirties merely spliced— to full integration satisfying the revised NAB integration standards, that is, that the minute look like one commercial to the viewer.

Pending NAB Board action, agencies producing multi-product minutes now must satisfy revised criteria that demand close relationship between products, sponsors, and com-

mmercial storyline.

The Code board acted after hearing protests by the Assn. of National Advertisers, McCann-Erickson, Kenyon & Eckhardt, Alberto-Culver, Helene Curtis, American Home Products, Best Foods, Chemway, Chesebrough-Pond's, General Mills, International Latex, Sterling Drug, the Proprietary Assn., and others.

The proposed Code revisions, formulated in the face of client opposition, were suggested to take effect next summer. (See adjacent text.)

In taking the action, the Code men bucked opposition from buyers like McCann - Erickson's Edward Grey, senior vice president, TV programming and media, who wrote NAB that the two-product commercial "has been necessary in many instances to compensate for rapidly accelerating out-of-pocket costs of television advertising, both in the time and commercial production areas. This shared commercial device has enabled many new brands to capitalize on the tremendous impact capabilities of television . . ."

Kenyon & Eckhardt, which has worked zealously for commercial self-regulation through the Code, outlined its position to NAB President LeRoy Collins and K&E clients, warning against making 30-30 commercials a "scapegoat for all the malpractices of the industry." K&E offered its own research which shows only 5-10% of commercials surveyed in several markets on a typical broadcast day were multiproduct, the number does not seem to be increasing sharply from a year ago, and that other elements seem to contribute more to clutter than shared minute commercials.

"We are obviously against any action on the part of stations or their representatives in advocating rate premiums for multi-product commercials," K&E said. Eliminating or severely limiting 30-30 commercials could work "a severe eco-

HOW TO PRODUCE AN ACCEPTABLE PIGGYBACK

The proposed revision of the NAB Tv Code interpretation no longer differentiates between "integrated" commercials and "piggybacks" but lays down these ground rules for an acceptable "multiple product" announcement:

1) Only those multiple product announcements which meet the following criteria shall be counted under the Code as a single announcement:

a) The products or services are related in character, purpose, or use; and (Editor's note: The conjunction or in the old Code interpretation working provided a loophole that let past the gate unrelated but loosely integrated products from the same advertiser.),

b) the products or services are so treated in audio and video throughout the announcement as to appear to the viewer as a single announcement; and

c) the announcement is so constituted that it cannot be divided into two or more announcements.

2) Multiple product announcements of retail or service establishments are exempted from the provisions of (1) (a) above.

PIGGYBACKS

the agency, client camp

conomic injustice," discriminating against small advertisers and small brand budgets, the agency fears.

The ANA wired the Code board as it sat down, conveying advertisers' feeling that the problem is extremely complex and it would be dangerous to oversimplify. Peter Allport, president, asked on behalf of the association that broadcasters committee, chaired by John W. Burgard, advertising vice president of Brown & Williamson, has been working for years on what it calls "clutter." This is an agglomeration of show credits, station promos, ID's, billboards, and other "non-entertainment elements" that ANA members feel are vitiating the effect of their ads.

Helene Curtis wrote Procter & Gamble and NAB to protest abolishment of piggybacks and blame P&G for stirring up the action. With overtone implications of restraint of trade, the cosmetic advertiser said that the attempt by the Cincinnati "colossus of advertising" some weeks ago to write its own rules and influence broadcasters looked like an attempt "to strangle" smaller competitors.

P&G, for its part, has in one instance hampered acceptance of its own commercial by advising broadcasters through Compton of its definition of piggybacks and that it would refuse to pay for adjacencies. A joint minute by P&G's Crisco and M&M's for color cookies satisfies even the NAB's revised ground rules for integration, but it failed of station acceptance in some markets because media feared it didn't qualify under P&G's requirement of "one brand name."

Anticipating consequences of NAB Board action to drive piggybacks out of prime time, observers last week looked for more careful efforts to integrate but no ready abandonment of principle. Agencies and clients consider the piggyback an economic fact of life and can be expected to continue the defense. ■

SORRY,

SPONSOR is only #2

(says who?)

among the broadcast books

when it comes to tv station readers

BUT

SPONSOR is #1

(says who?)

among agency & advertiser

readers — and they're where

it counts most

(says who?)

Attested to by 5

up-to-date surveys.

Ask Norm Glenn or any

SPONSOR salesman.



*If you had the
Quality
touch*

You'd know the secret to a crisp and succulent salad lies in the dressing, as any famous chef or proud homemaker will tell you. That special ingredient is the key to fame. To farmers and ranchers of the Southwest, Murray Cox has that special touch. Dean of Southwest Farm Directors, Cox has been with WFAA for 16 years, traveling over 35,000 miles annually to provide first hand reports for his 15-minute programs twice daily Monday-Saturday, and three times on Sundays. Honorary member of almost every farm organization in the Southwest, Murray Cox has received virtually all recognitions open to his profession. He provides that tasteful dressing which makes WFAA's farm programming the prize salad of the Southwest. The real Quality Touch. Want Some? Call Petry.

WFAA
820 RADIO
THE SOUND OF
THE SOUTHWEST

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

AGENCIES

Seven agencies acquire \$11 million in billing

END-OF-THE MONTH account switches have rearranged more than \$11 million worth of billings among the following agencies:

- Sullivan, Stauffer, Colwell & Bayles has been assigned Lever's Pepsodent tooth paste, Fluoride, an unnamed new product, transferred from Foote, Cone & Belding because of account conflicts. SSCB already had four of Lever's "all" brands, plus Final Touch and Silver Dust products. It loses Lifebuoy to BBDO. Estimated new billings \$2 million.

- Ogilvy, Benson & Mather gets Lever's Imperial margarine and Pepsodent toothbrushes, in addition to the Dove, Good Luck, Lucky

Whip, Vim, and Praise accounts already serviced for the client. Estimated new billing \$3 million.

- BBDO, agency for Surf, Wisk, and Swan, adds Lifebuoy to the Lever account in a transfer from SSCB.

The Lever-FC&B break ends a relationship going back to the early part of the century when Lever was handled by Lord & Thomas, FC&B's predecessor. Some of the conflicts involved the agency's work for Purex, Dial, and Sunbeam electric toothbrushes. Harold H. Webber, consumer relations vice president of Lever, also specified development of new products in his letter on the "unhappy action" to Rolland W.

And that's no bull!



"Real McCoy," grand champion steer of the 1963 International Livestock Exposition, was guest of honor at recent open house given by Geyer, Morey, Ballard in Chicago. Examining the 925-lb. Hereford steer, made available to the agency by Central National Bank, a GMB client, are (l-r) Charles Burge, CBS Radio Spot Sales Chicago mgr.; Roger O'Sullivan, Avery-Knodel Chicago office mgr.; P. W. Limerick, GMB agricultural dir. in Chicago; Doug Madsen, dairyman. "McCoy" brought over \$10,000

Taylor, FC&B president.

FC&B will continue to bill through April on the business, and said that less than 3% of this year's billings projected at \$170-175 million, was affected. Virtually all employees on the account are being re-assigned within the shop, the agency said. FC&B stock is holding around 14.

- Richard K. Manoff adds Lehn & Fink's Stri-Dex medicated pads and a Stri-Dex test-market product, reassigned from Fuller & Smith & Ross, effective Apr. 17. Manoff also gets an unnamed new product. Estimated billing: \$500,000.

- Geyer, Morey, Ballard, already handling L&F's Lysol, Lysol Spray, and Medi-Quik, on Apr. 17 gets Noreen Color hair rinse and a new Noreen product from FSR. Estimated billing: \$500,000.

- Lennen & Newell adds National Distillers Products' Shaw Div. brands being reassigned from Fletcher Richards, Calkins & Holden following that agency's merger into Interpublic Group of Cos. They include Cinzano vermouths, Florio marsala, Vat 69, and King George scotches. L&N retains a half-dozen other National Distiller whiskey and cordial brands, but loses four whiskies which are to be reassigned. Other Shaw labels continuing with L&N include Duff Gordon sherries and 10 other wines, champagne, cognac, and rum. Estimated new billing: \$4 million.

- Tatham-Laird acquires Fairmont Food (Kitty Clover potato chips, Chesty Foods, Kas potato chips, Fairmont dairy products) from Allen Reynolds Apr. 1. The account shifted from its Omaha agency of 12 years to the Chicago-headquartered agency to gain multiple-office service. Estimated billing: \$1.5 million.

Best sales, earnings for Alberto-Culver

Alberto-Culver's 1963 annual report, released last week, announced the firm had set new records in sales and earnings. For the year ended Nov. 30, 1963, net earnings rose to \$3,350,563, an increase of 45.6% over 1962 profits of \$2,301,773. Per share earnings in 1963 were \$1.68, against \$1.15 in 1962 (adjusted for a stock split last April). Consolidated net sales totaled \$80,216,534

versus \$60,778,730 in 1962, or a 32% increase. (Fiscal 1962 sales have been restated to include international operations).

Leonard H. Lavin, president of Alberto-Culver and a major supporter of TV advertising, reported that during 1963, the firm had introduced two new products, and four new forms of existing products, bringing to 17 the total number of products in A-C's line. The new products are Subdue Dandruff Treatment shampoo and Safeguard, an aerosol-packaged spray-on bandage.

Agencies for A-C, all out of Chicago, are: Compton Advertising—VO-5 Hair Dressing, Hair Spray, and Cream Rinse; Rinse-Away; Derma Fresh Hand and Skin Lotion; Get-set Hair Setting Lotion; Command Shaving Cream and Command After Shaving Lotion; New Dawn Hair Color; and Release Aspirin. Batten, Barton, Durstine & Osborn—VO-5 Hair-Setting Lotion; Medicated Safeguard Spray Bandage; Subdue Dandruff Shampoo; and Mighty White Dentifrice. J. Walter Thompson—VO-5 Shampoo; Command Hair Dressing; and Tresemme. A-C's Canadian advertising is handled by Cockfield, Brown & Co. (Montreal).

Cream Cheese Cake's annual Sara Lee push

Foote, Cone & Belding (Chicago) has firmed up one of the strongest promotions ever held for the 1964 annual national Cream Cheese Cake campaign by the Kitchens of Sara Lee. To be held from Feb. 23 through Mar. 11, the promotion involves network TV commercials and selected newspaper advertising.

Sara Lee Cream Cheese Cake—the company's first product frozen fresh from the oven—will be featured in commercials on NBC-TV's *Tonight Show with Johnny Carson* and on *The Eleventh Hour*, another Sara Lee co-sponsored web show. Sharing the spotlight with the large and small-size Cream Cheese Cakes will be Pineapple Cream Cheese cake, introduced a year ago and now firmly established as a fast-seller in the Sara Lee line.

Another facet of the promotion set up by FC&B will be point-of-sale materials for use by grocers and supermarkets.



*If you had the
Quality
touch*

You'd appreciate the great value of time. You'd know that precision metals and precious jewels are important... but it takes the master watchmaker to create a perfect blending of balance and motion. So it is with our news department—each man is a craftsman, aware of his responsibility to provide authoritative information first and first hand. He takes the time to care about his news and the audience he serves. He is concerned because the Southwest has come to depend upon WFAA Radio for reliable reporting. Actualities from the scene... beeper reports from persons involved... and the many other means by which the Sound of the Southwest becomes the Sound of Now. Time is vital. So are the facts. It takes the Quality Touch to achieve this precision blend. Put this precision and Quality Touch to work for you. Call Petry!

WFAA
820 RADIO
THE SOUND OF
THE SOUTHWEST

WFAA — AM-FM-TV

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

The timebuyer-planner

'Be proud you're a media man—if you qualify!' counsels Kudner's Don Leonard in fifth of series of appraisals written for SPONSOR by agency veterans

DONALD E. LEONARD
*Vice President & Director of Media
 Kudner Agency, Inc.*

WHEN I WAS INVITED to participate in this series of articles, I immediately thought this would be a fine opportunity to expand upon some of the material I covered in a recent seminar conducted for the International Radio & Television Society. Perhaps some of you reading this were in attendance and will recall one of the points I made relative to the growing importance of the media planner in the chain of events leading to the development of a media and advertising plan. There is no doubt the horizons of media men (or women) have expanded greatly within the last few years.

At one time, and most of us can easily recall this, all the so-called media man needed was a rate card and some contract forms, plus, of course, some direction from the account executive. This direction usually consisted of the names of publications, the number of pages, a description of the space units, and a starting date for the campaign.

The media man today still needs direction from his account group, but that direction consists primarily of information. In my opinion, the most vital function the account executive can perform for the service departments within the agency is to provide information with which planning can be accomplished. The media man today faces a highly complex world of data upon which to make decisions. He has research conducted by media, by independent organizations, by his own agency, and by his client. His interpretation of this mountain of research is quite fre-

quently aided by mechanical and electronic devices.

It is my contention that we may all look forward to great measures of assistance from mechanical and electronic devices, perhaps saving many thousands of hours of clerical time; but at the same time we must not let ourselves be lulled into the dream that media selection will eventually be accomplished through these devices. There never will be a substitute for qualified, professional media people. If we had similar research data for each and every medium we consider, there would be no need for the application of judgment and experience in the selection of media. It just so happens that we do not have the same type of research data available for all media, and what we do have has been gathered in widely diversified ways with completely different research methods, and it is here that we cannot substitute a puffed up slide rule for professional judgment.

I have come to the conclusion that no matter how sophisticated research techniques may become, or the methods by which the results of this research may be analyzed, there is no substitute for the media planner (or buyer, if his responsibilities include planning). However, the rising star of the media planner will most certainly fall unless he has the guts to stand behind his recommendations. If his recommendation has been based upon a carefully prepared marketing statement submitted by the account group and approved by the client, and if he has confidence in his own ability in the complex media field, he should not beg and scrape to those self-styled experts who seem to be present in almost every agency meeting and

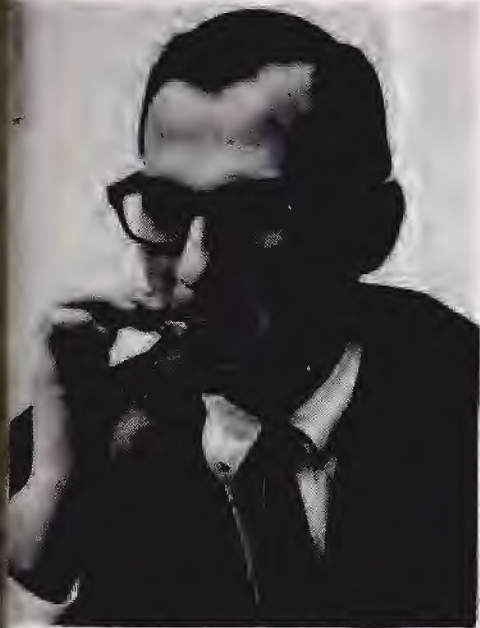
who can offer a number of coarse criticisms with the final line—"look this over again." It may very well pay off handsomely if the media planner, confident that he is right, should take the simple position—don't knock it if you can't offer something better.

If all media planners were to clearly establish that they have pride in what they have done and were not simply guessing, and would use aggressive sales techniques, they would find more respect for what they do and more acceptance of their plans. So, you may now add to the need for professional competence the urgent need for selling ability. One of the most lethal mistakes made, in my experience, is the media man who enters a meeting equipped with an original and five carbon copies of his recommendation. My advice is to take a little extra time with a marking pen, some large sheets of paper, and develop some visual aids which will dazzle your audience with your knowledge and planning techniques.



L-r, Don Leonard, Dave Platt, and Don Leonard

a true professional



DONALD E. LEONARD

Vice president and director of media for the Kudner Agency in New York, he is also a member of the plans board, the new business committee, and is actively engaged in developing an overseas facility for the agency. He was previously with Fuller & Smith & Ross as vice president and director of media, with McCann-Erickson as a media supervisor, and with W. B. Doner in Baltimore as media director.



Manian confer on media plan at Kudner

Obviously, your plan must be sound, well conceived, and accurate to the needs of your client's objectives. But if your plan is not presented with a strong sales technique, in many cases you may as well not have bothered. We have all seen many instances, where after many hours of effort on the part of the entire media department, the result is last year's plan with revisions to cover rate increases. The new plan could have been sold if the media planner had presented his new concepts in both graphic terms and with the pride of authorship he is entitled to have. In other words, if you are a truly professional media planner or buyer, act the part; don't be subservient to account executives, assistant advertising managers, and other individuals who you will find have more reasons not to do something than to do it. But, be aware in advance, don't act the part unless you are a professional.

Professionalism in the media department may be compared with the importance of distribution for most products. If you don't have it—you ain't goin' to succeed. Professionalism is bred only by quality—in our people, in our thinking, in our methods—in absolutely everything we do. I believe that the time will come when many of us will pay heavily for taking short cuts, for doing only what is expected of us, not devoting that extra measure of effort, not adhering to the quality line. The stature the media man enjoys today has been achieved through the efforts sorry to say, of only a few executives involved in the media function. Sorry to say, because I know of some men in top media positions who don't respect their own function in this business. Of course, those who are responsible have had the help of some account executives who realize the importance of media, its complexities, and who call upon media people to make

presentations directly to the client. And, in order to perform satisfactorily in a client meeting, you must be a professional. Unless you know what you are talking about—unless you can communicate—don't go!

A good, professional media man (or woman) doesn't just happen—hard work, devotion to what you do, thought, ambition—all of these factors must be present to develop the professional media planner and buyer. What I am saying is this—Given a good mind and the opportunity to learn, anyone can achieve a front rank position in media, if he is willing to apply himself, think creatively, and show he has pride in what he does.

In your efforts to become a professional media executive, you must make a sincere effort to understand *all* media. Naturally, you need not know everything about every medium, but an understanding of what dollars will deliver in terms of audience, impact, and frequency for all media will help you immeasurably in becoming a professional timebuyer, space buyer, etc. you should develop a fool-proof means of communicating your plans to others. Let there be no doubt concerning what you are recommending and why. Endeavor to answer questions before they are asked. Put yourself in the place of the person you are presenting to—would you understand?

The rewards available to you in media are magnificent. They are not easy to win, but most definitely *can be won*. Remember, no matter how beautiful an advertisement may be, no matter how clever or arresting a commercial may be, they will have little or no effect *unless* the media man places them where the right people, in affordable numerical strength, are exposed to them. Media planning, selection, and buying are vital agency functions. You can be proud of being a media man—if you qualify. ■

RAB—representatives to boost sales mileage

Closer cooperation between radio station representatives and the RAB seems likely in 1964. It is one of seven goals, collectively tagged "Operation Acceleration," outlined by the industry organization recently to 16 radio rep members.

Toward that end, a special RAB-station representatives liaison committee has been set up. Its job is to determine where radio's heaviest selling ammunition should be aimed, allowing RAB and the reps to get maximum mileage out of their selling efforts and hopefully eliminating the duplication of effort

which has been a problem.

The other six points in the 1964 program, which RAB hopes will double the average annual growth rate of radio which has been running at about 5%, follow:

- During the first half of the year, RAB will launch a new presentation based on the \$175,000 worth of research thus far expended in RAB's Radio Marketing Plan campaigns for blue-chip national advertisers.
- As in television, RAB will release a list of the top 50 national spot radio advertisers covering 1963, based on reports furnished by rep-

representatives and other sources. In addition, a monthly business barometer for spot radio is planned, with comparisons to the previous year.

- Using documentation coming out of the Radio Marketing Plan, RAB will broaden its activity to a mix of sales calls on agencies in both the media department and account sectors as well as major advertisers.
- Increased attention to audience-measurement methodology studies is planned.
- RAB also plans to actively sell agency creative department. Hope here is to stimulate the creative use of radio. As part of this part of the program, RAB will double the number of annual awards for the most creative radio commercials from 12 to 24.
- The final goal is, as always, a continuing expansion of the RAB sales force for radio, both at RAB and among the reps. RAB is recruiting the help of the reps in bringing new stations into RAB membership.

OTIS HUTCHINS: that first step

"Many times a prospective media plan never sees the light of day, so it seems unfair to involve a rep salesman at this first step in planning a campaign. And at times, a buyer just doesn't have time to call a rep," says Otis Hutchins, McCann - Marschalk (New York) media buyer. Otis explains that this brings about a real problem when a budget is being worked out for a market that includes a Petry-repped station, since the Petry rate card includes only a range number and not the actual rate, so the station can't be utilized in determining cost. He concludes, "When it comes to making an actual buy, however, the Petry card has definite advantages, in that a low-rated spot costs less than a high-rated one." Otis, with the agency almost four years, buys for Pillsbury's Tidy House division, Pillsbury's pancake mixes, and the "New York Times." He began his career as a timebuyer with Doyle Dane



Bernbach on the Gallo wines, Max Factor, Thom McAn shoes, and Dreyfus & Co. accounts, after a tour with the Army. A graduate of Colgate University, where he majored in English, Otis and his wife Patricia and year-old daughter Deborah make their home in Hartsdale, New York.

Chalmers resigns

Along the lines of member development, RAB also announced that its national director in that area, Richard L. Chalmers, has resigned, effective February 1st.

Chalmers leaves RAB to head a firm of radio station sales consultants, based in New York. He joined RAB in 1962 as a regional director and was promoted to his present post in May.

Tv spot schedules now in the buying stage

Continental Baking's Hostess Cakes reported preparing a schedule of daytime minutes aimed at adults and children. Campaign due to begin in an undisclosed number of markets the second week in February for an eight-week run. Art Goldstein is the buyer at Ted Bates & Co. in New York.

Thom McAn shoes readying a schedule of daytime and fringe minutes to reach an audience of both men and women. Drive expected to start the middle of February and run through the end of March in selected markets. Buyer for the account at Doyle Dane Bernbach in New York is Charlotte Corbett.

PGW names 'Colonel of the Year'



John Butler (center), eastern sales manager-radio for Peters, Griffin, Woodward, is flanked by PGW radio v.p. Ray M. Stanfield (l) and PGW president H. Preston Peters after being named the station rep firm's "Colonel of the Year" in radio for having shown the most growth in his position and for his contributions to the stations, advertisers, and agencies served by PGW the past year. Named for a similar award in TV, but not present, was Theodore D. Van Erk, a N.Y. PGW account exec since 1959. The annual awards are in the form of a scroll and check

Three Rust stations to ATS



William F. Rust, Jr. (seated), president of William Rust Stations, Inc., signs contract bringing WAEB Allentown, WRAW Reading, and WNOW York, all Pa., to Advertising Time Sales for national representation. Participating in the signing are (l-r) WAEB station manager Bob Ackley; WRAW station manager Dick Paisley; and ATS president Thomas B. Campbell

MERCHANT PRINCES



buy WNBC-TV. Top names in the retail trade all know it's the most efficient means of getting New Yorkers into their stores. Among them:

Macy's

Bond Stores

Castro Convertibles

Gimbel's

Herman's Sporting Goods

Martins Paints

Take a tip from the merchants: whatever the product or service you have to sell, merchandise it on WNBC-TV.



WNBC-TV
NEW YORK

Whiz kids help Honeywell sell big-ticket computer

Science-oriented series on ABC-TV combines functions of building broad, diversified image for midwest concern while boosting sales for industrial, consumer products



WHEN high-ticket products with limited purchase appeal go to market, customary ad strategy is to aim for prospects through special-interest media. And, when that comparatively scarce-customer product is a great big data computer with a til of price tag of \$2.5 million, the ad strategist would almost certainly dictate nothing more frivolous than a color page in "Fortune."

He would never recommend network television—or would he?

Not only did an agency strategist recommend that 79-year old Minneapolis Honeywell Regulator Co. step into one of the most mass-media man has ever devised, but Honeywell followed the advice.

Honeywell, last month, joined the small ranks of major industrial concerns which use broadcast advertising in a combination image and selling campaign. The vehicle: the MGM-produced *Science All-Stars* (ABC-TV, Sundays, 4-4:30 p.m.).

What's more, it really does carry commercials for a \$2.5 million computer made by Honeywell. Here's the background:

In early 1962, Don Rossborough, an account supervisor in BBDO's Boston office, was invited to come out, at client Honeywell's expense, to the manufacturer's annual advertising review meeting at the old Hormel estate in Austin, Minn. Other BBDO men would be there from New York, Chicago and Minneapolis, Rossborough was told, to talk about business magazine advertising, and "image" campaigns.

Rossborough decided to talk to the Honeywell admen about TV.

Explaining his seemingly impractical decision he says:

"I chose television because I was convinced that as Honeywell diversified and grew, it would have to, sooner or later, take the plunge. Not just by sticking its toe in the water, as it had done with recruitment spots (Note: a few Honeywell engineer-recruitment spots had been dropped, the previous year, into MCAA football games), but with sponsorship."

Rossborough, who enlisted the aid of Herminio Traviesas, then



Computer commercial used by Honeywell's EDP division on ABC-TV series is subject of agency-client meeting. Seen here, l. to r.: Morris Dettman, Honeywell EDP ad mgr.; Arnold Keller of EDP; Dan Rossborough and Martin Couroy of BBDO's Boston branch

program head of BBDO, in writing his TV pitch, is no adman steeped in red-carpet traditions.

Before joining BBDO, he had been assistant advertising-marketing manager of Salada Foods — hardly an industrial advertiser. The TV presentation, which combined the consumer market know-how of Rossborough and the program sophistication of Traviesas, got a warm reception from Honeywell.

On the client side of the fence, Honeywell had already begun to eye the huge consumer markets of America as growth areas, much as DuPont had invaded fields ranging from paints and anti-freeze to synthetic fibres. Along with such items as a \$2.5 million Model 1800 computer in its catalogues, Honeywell also had a growing number of low-price consumer products, such as the \$3.00 "tap" light switch, a household electronic air cleaner, strobe lights manufactured by its Denver (nee Heiland) Division, and Japanese and German cameras (Honeywell now U.S.-markets Pentax, Rolleiflex and Rolleicord).

The show which turned the trick of transforming Honeywell from a potential to an active TV sponsor, in a deal signed last year, was just what Honeywell was looking for.

Put together by independent producer Steve Carlin—who had been working on the project ever since he and Lou Cowan were associated in the production of \$64,000 *Question* for CBS-TV—the show represented a strong educational tie-in. It was, in fact, allied with Science Service, Inc. of Washington, D.C. — a non-profit clearing house for foundational monies given to de-

serving youngsters. What Carlin did was to create a showcase format for bright young science students to show off their home-made gadgetry (from rockets to lasers to low-price TV cameras.) With MGM co-production backing and BBDO's blessing the show was grabbed by Honeywell last fall.

Honeywell's time-and-talent costs for the 13-week run with *Science All-Stars* that began January 12 are something Honeywell isn't talking about in precise terms. The firm admits to spending "about \$1 million" for the TV series. ABC-TV is uncommunicative on the subject. But this is not the whole story.

Past performance of networks anxious to improve their own public-affairs image suggests that ABC-TV may well be absorbing part of the costs of the show (as CBS-TV has done in the past with *CBS Reports*, or as NBC-TV has done with documentaries like *The River Nile*). An informed guess would be that Honeywell is spending about \$400,000 for network time and about \$300,000 for the program in a 13-week span.

What Honeywell may be saving in the area of time-and-talent costs, however, is largely burned up by an extensive publicity - promotion campaign which is backing the series on its 177-station lineup. Literally thousands of mailings aimed at cabinet members, college presidents, science teachers, business officials and community leaders are being used. This is being promoted, in turn, with a print ad campaign in science magazines. Possible cost is as much as \$1.2 million.

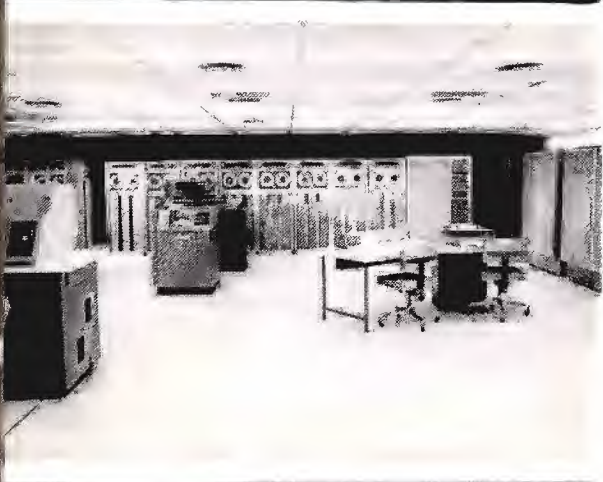
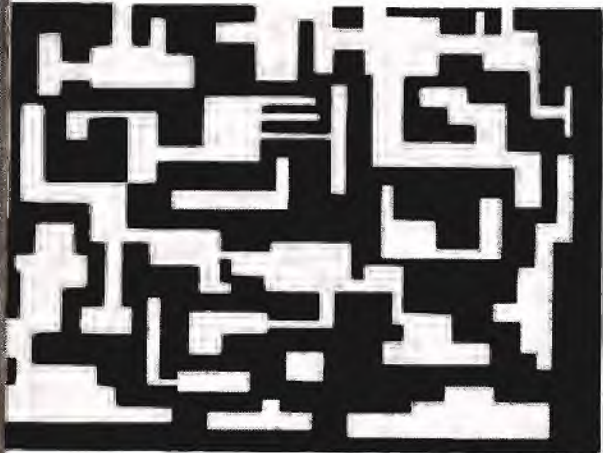
Although Honeywell will push a

TV series spotlights brainy youngsters, like Seattle youth who built (to m.c. Don Morrow's amazement) workable TV camera with \$40 outlay

variety of its industrial and consumer products in the four-minute-weekly of commercial times, plus billboards, allotted to the sponsor, the biggest push is being made by the firm's Electronic Data Processing Division, located in the Boston area at Wellesley Hills. EDP adman Arnold E. Keller sides with BBDO's Rossborough in thinking that TV is "the hottest thing to come down the pike" for Honeywell's computer manufacturing operations.

Why take expensive network time, customarily used most to push mass-market, fast-turnover consumer products, to sell the merits of a computer which only the best-heeled concerns can hope to buy?

Computer airsell



Printed circuits present dramatic visual but Honeywell trade name gets straight plug in full and close shots of EDP unit

A BBDO official puts its this way: "We intend to prove that there is really not *that* much appreciable difference between selling a car and a computer. Says an EDP Division official: "We thread in and out of people's lives, only they don't know we're there."

What it really adds up to: Honeywell makes about nine-tenths of its product sales to what it calls "specialized and sophisticated buying audiences" — engineers, scientists, architects, educators, doctors, military purchasers and technical specialists of many kinds. Most such people are interested in, and concerned about, the short-comings of science education in the U.S., and want to do all they can to help it. Also, most such people have youngsters who may, like their parents, be science-oriented. Further, Honeywell—like many large U.S. corporations in the space age—faces a recruitment problem, and doubtless feels that the gloss given its image by the show will do no harm when it comes time to compete in the job market for outstanding graduates. Finally, Honeywell is interested in corporate public relations directed toward top Washington officialdom and business leaders, and the public-service aspects of *Science All-Stars* create much good will.

Not all starry-eyed

Honeywell isn't at all starry-eyed about its debut as a network TV sponsor. It doesn't expect to "upset any Niensens." It appreciates that Sunday-afternoon network time has been the graveyard of many a bold venture, just as it knows that few people will rush right out Monday morning and order a Model 1800 computer after seeing it in operation the day before.

But Honeywell is convinced that it can use the show as leverage with which to raise the country's "awareness level" of its existence, and its influence, then its investment will turn out to have been a "smart and sound and logical first move."

The question now is whether there will be a second move. The answer should come after the end of the first 13-week cycle. That point in time will be mid-April. It's one many people in the TV ad field will be watching. ■

Meredith to operate 3 CATV systems in Fla.

Latest to crack the lucrative, if sometimes controversial, field of community antenna TV, is Meredith Publishing Co. of Des Moines, which will build, with Jerrold Corp., separate systems in Eau Gallie, Melbourne, and Ormond Beach.

It is Meredith's Omaha-based Broadcasting division which will direct the actual operation of the CATV systems. Frank P. Fogarty is executive vice president.

Eau Gallie and Melbourne are in the Cape Kennedy area of Brevard County, one of the fastest growing counties in the U.S. Combined population is 10,555. Ormond Beach, contiguous to Daytona Beach, is a rapidly growing vacation and retirement community of 7,300 homes. The systems will be all-band, capable of serving 12 tv channels plus many channels of FM. They will utilize the latest in jacketed cable, insuring against salt deposits and contaminating atmospheric conditions.

Whereas Jerrold has been very active in setting up and operating these booster systems around the country, it is the first Meredith entry in CATV. It is apparently investigating other possible installations.

The Meredith organization has a total of six operating divisions: Broadcasting, which includes WHEN (AM & TV) Syracuse, KCMO (AM-FM & TV) and business music services at Kansas City; WOW (AM-FM & TV) Omaha, and KPHQ, (AM & TV) Phoenix; Magazines, including *Better Homes & Gardens* and *Successful Farming*; Meredith Printing; Meredith Press, consumer book division; Textbook division; and Replogle Globes.

12 NBC-TV night shows signed for 3/4 of 1964

NBC-TV has sold sponsorship in 12 of its nighttime shows throughout the first three quarters of 1964, announces network sales v.p. Don Durgin. The advertisers are Green Giant Co. (via Leo Burnett Co.); Plough Inc. (Lake-Spiro-Shurman); Ford Motors (J. Walter Thompson); General Electric (Young & Rubicam); Simmons Co. (Y&R); and B. F. Goodrich (Batten, Barton,

Durstine & Osborn).

Green Giant bought into *Espionage*, *The Lieutenant*, *Saturday Night at the Movies*, and *International Showtime*. Plough will advertise in *Showtime*, *Espionage*, *Saturday Night*, *Monday Night at the Movies*, *Bill Dana Show*, *Sing Along With Mitch*, *Eleventh Hour*, *Joey Bishop Show*, and *Dr. Kildare*. Ford bought into *Bishop*, *Saturday Night*, *Monday Night Espionage*, *Eleventh*, and *Temple Houston*.

Simmons will advertise in *Dana*, *Monday Night*, *Mitch Espionage*, *Houston*, *Showtime*, *Lieutenant*, *Saturday Night*, and *Richard Boone Show*. Goodrich will be in *Mitch*, *Showtime*, and *Eleventh*. GE took sponsorship in *Saturday Night*.

TV Testing

P&G's Radar, hair dressing for men, being tested in Phoenix. Minute spots have a barbershop theme. Agency is Dancer-Fitzgerald-Sample (New York) . . . *Norwich's Pepsito-Bismol* tablets undergoing tv test drive in Fort Wayne. Agency is Benton & Bowles (New York) . . . *Alberto-Culver's Mighty White* toothpaste for adults being tested with adult carbon spots in Seattle and Portland. Agency is BBDO (Chicago) . . . *P&G's Camay* test campaign being aired on all tv outlets in Houston. Spots have a "super enriched" theme . . . *Colgate 100* mouthwash testing in New England. Agency is Ted Bates & Co. (New York).

C-C TV for NAACP

The National Assn. for the Advancement of Colored People and its branches will observe the 10th anniversary of the U. S. Supreme Court's school desegregation ruling with a nationwide closed-circuit TV program May 14.

The program, originating at Madison Square Garden in New York, and the Sports Arena in Los Angeles, will be relayed to cities around the country by way of the Freedom Network, organized for the broadcast.

Participants in the two-hour show will include Broadway and Hollywood stars and people involved in the origin and implementation of the high court decision.



Having a ball are NBC sports v.p. Carl Lindemann, Jr. (l) and AFL commissioner Joe Foss

NBC's \$36 million wins rights to video AFL games for 5 yrs.

NBC has come up with a \$36-million deal to obtain TV rights to all regular and pre-season games of the fledgling (4-year-old) American Football League for five years — 1965 through 1969—thus ensuring a move into the black for all eight of its teams. Playoffs for ties in divisional championships are included in the pact, but up for separate bid will be the annual AFL All-Star Game as well as the league's title tilt.

ABC is currently in the last season of a five-year agreement with the AFL for telecasts of all its games, including the All-Star and title shots. Commenting on NBC's acquisition of AFL rights, an ABC executive said: "We did not want to tie ourselves up for five years. We wanted to be free to bid for National Football League games (just picked up by CBS for two years with a \$28.2-million bid) after our AFL coverage ends."

NBC reports it has already received some sponsor interest for its AFL telecasts, but nothing has been firmed up as yet as its first coverage is still a year and a half away. The network raised the possibility of airing the AFL games in double-headers (a game from the east followed by one from the west) a la CBS

plans and opposite CBS' NFL telecasts.

AFL commissioner Joe Foss said the contract with NBC, moving on a graduated scale each year, will insure each club in the league of some \$1 million in TV revenue in 1969 and also contains a multi-million-dollar clause which guarantees additional TV revenue without further negotiation to new franchises added through AFL expansion. During the 1963 season, each of the eight clubs realized some \$261,000 in TV revenue through the pact.

The AFL club owners voted unanimously to accept the contract.

Carl Lindemann, Jr., NBC vice president in charge of sports, negotiated the contract with Foss. He pointed out this emphasizes his network's position in sports telecasts, as it already has rights to the Summer Olympics, the World's Series, NCAA football games, the Sugar and Rose Bowl grid tilts, and recently acquired rights to the Orange Bowl game.

Color figures prominently in coverage of all the sportscasts on NBC-TV, it was noted. The Orange Bowl will be tinted, as well as the World's Series, some of the regional and most nationwide NCAA games, and some of the AFL tilts.

Many are claimed as readers...
(by the advertising trade press)

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

but few do the choosing

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

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

SPONSOR

The Happy Medium Between Buyer and Seller



No Question

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

NO. 1 MARKET IN THE NO. 12 STATE

WSJS

TELEVISION 

WINSTON-SALEM / GREENSBORO / HIGH POINT

Represented by Peters, Griffin, Woodward

ONCE IN A LIFETIME

If you've been wanting to go into business for yourself — this could be your golden opportunity!

We are now seeking representation in *Chicago, Atlanta, Detroit, St. Louis, Dallas and Philadelphia*. Our radio and TV list could form the nucleus which would start you in business . . . and if you can really sell—you'll be off and running.

No franchise fees — No gimmicks—You provide the office and sales power—We'll provide the list! Write immediately:

Box 700, SPONSOR, 555 Fifth Ave., N.Y.C.

Home 'keg' in 3rd test by Falstaff

Falstaff Brewing Co. this week uncorks its third test campaign for a new-size beer container for home consumers, which dwarfs the industry's here-to-fore "giant" — the quart container. Called a "Tapper," the new size is a keg-shaped aluminum container which holds 2¼ gallons of beer—the same amount in a case of 24 12-ounce bottles or cans — and dispenses it on draught from the home refrigerator.

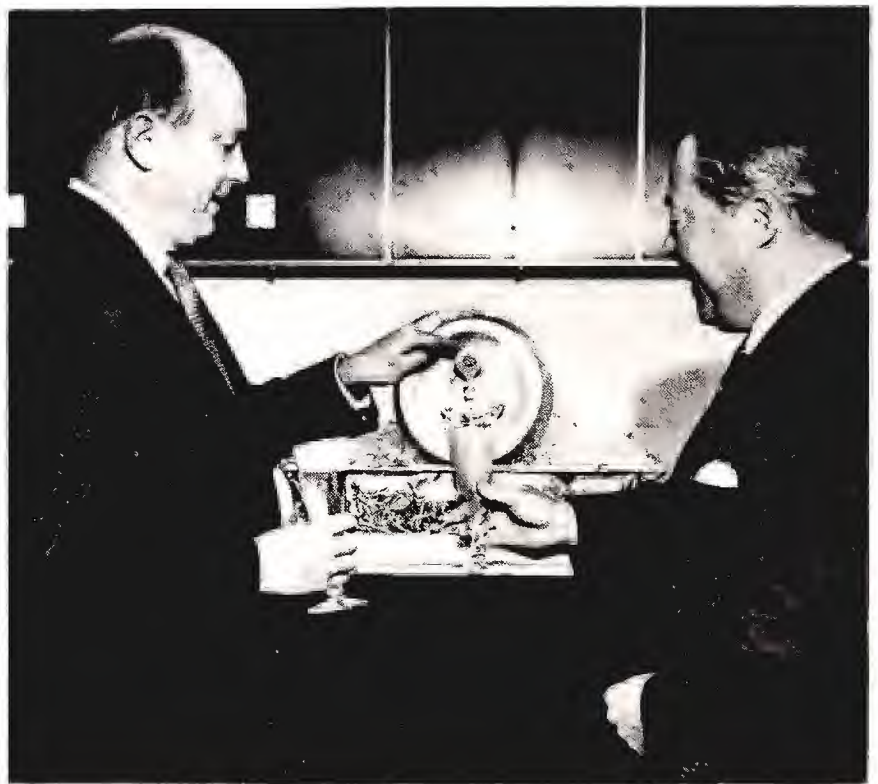
Developed through Dancer-Fitzgerald-Sample the latest test, as in two previous ones still going on, makes extensive use of spot broadcast advertising. Tulsa is the market, and the campaign consists primarily of minutes on two of the city's three TV stations, and

four of its six radio outlets. It is planned to continue throughout the year, along with the other two tests—one which began in Springfield, Ill., last May, and the other which introduced "Tapper" two months later in Ft. Wayne.

Developed by Reynolds Metals, "Tappers" are sold on a returnable basis by beer retailers, with the consumer paying a deposit for the home dispenser.



"Tapper" pours from refrigerators



Falstaff president Joseph Griesedieck (l) draws a "cold one" from new dispenser for Reynolds Metals exec vice president David P. Reynolds

Summer listening eclipsed in fall

New Sindlinger comparison of July, October audiences finds warm weather on top only in before-noon slot, with cold clime holding forth in mid-day and evening

SUMMER and the radio set may go hand-in-hand, but new Sindlinger & Co. data on the weekday radio audience reveals that in many hours of the day, summer totals are eclipsed in the fall. A comparison of July 1963 Sindlinger audience information with newly released figures for October 1963 reveals summer audience ahead only in the morning hours. Starting at noon, October listening is on top throughout the afternoon and evening (see chart).

Sindlinger radio audience projections for the month-long period are based on some 24,000 interviews

and include information for sets in the home (battery and plug-in), auto radios, transistor sets, and radios in public places.

According to Sindlinger Monday-through-Friday research, the number of people listening to radio in July has the widest edge over October around 9 a.m., when the projected total is 42,729,000 compared with 37,749,000 in the fall month. From then to noon, the summer lead diminishes. But beginning at noon, October listening runs in front. By late afternoon, October listening is substantially ahead—31,329,000 projected listeners in

October to 25,793,000 in July. Only at midnight, the last hour reported, does summer take the lead again.

In addition to the data shown, Sindlinger publishes information for each of the quarter hours.

While radio top show lists are not frequently reported, Sindlinger network data does make it possible to compile one. Among the Monday-through-Friday shows in October, the time period with the highest audience was 9 to 9:14 a.m. on CBS, shared by *CBS News* and *Arthur Godfrey*, with 5,236,000 projected listeners. NBC's 9 to 9:14 a.m. time placed second with *Emphasis*, at 5,099,000 listeners.

Other leading time periods, programs, and number of projected listeners were: 8-8:14 a.m., *NBC News*, 4,825,000; 10-10:14 a.m., *CBS News* and *House Party*, 4,792,000; 9:15-9:29 a.m., *NBC News*, 4,725,000; 9:45-9:59 a.m., *Breakfast Club* (ABC), 4,720,000; 10:00-10:14 a.m., *NBC News* and *Emphasis*, 4,680,000; 8:45-9 a.m., *Paul Harvey* (ABC), 4,675,000; 12:00-12:14 p.m., *NBC News* and *Emphasis*, 4,663,000; and 9:15-9:29 a.m., *Arthur Godfrey* (CBS), 4,569,000. ■

Monday Through Friday Radio Audience

Total Listeners (18 years and older)

Time period	July 1963		October 1963	
	Projected number (000)	%	Projected number (000)	%
6:00- 6:14 a.m.	6,139	5.16	5,232	4.38
7:00- 7:14 a.m.	23,614	19.85	18,744	15.68
8:00- 8:14 a.m.	35,783	30.08	33,303	27.87
9:00- 9:14 a.m.	42,729	35.92	37,749	31.59
10:00-10:14 a.m.	40,117	33.72	37,680	31.53
11:00-11:14 a.m.	35,845	30.13	35,797	29.95
12:00-12:15 p.m.	33,218	27.92	36,773	30.77
1:00- 1:14 p.m.	31,165	26.20	34,793	29.11
2:00- 2:14 p.m.	27,984	23.52	30,003	25.11
3:00- 3:14 p.m.	27,202	22.87	29,597	24.77
4:00- 4:14 p.m.	25,822	21.71	29,452	24.65
5:00- 5:14 p.m.	25,793	21.68	31,329	26.22
6:00- 6:14 p.m.	30,032	25.24	33,496	28.03
7:00- 7:14 p.m.	28,071	23.60	28,390	23.76
8:00- 8:14 p.m.	23,291	19.58	26,716	22.36
9:00- 9:14 p.m.	19,080	16.04	21,114	17.67
10:00-10:14 p.m.	17,273	14.52	18,818	15.75
11:00-11:14 p.m.	14,380	12.09	16,331	13.67
12:00-12:14 a.m.	10,098	8.49	7,789	6.52

SOURCE: Sindlinger & Company

Babbitt buys ABC for expanded radio drive

This 128-year-old household product company is stepping up its advertising pressure in 1964 and network radio will be doing the bulk of the job.

Via Geyer, Morey, Ballard, Babbitt has just signed a 39-week contract with ABC Radio on behalf of Bab-O Cleanser, Hep Oven Cleaner, and Cameo Copper Cleaner.

Schedule calls for six commercials per week and Babbitt estimates that 7.5 million radio homes will be reached weekly.

This buy is in addition to the recent purchase of a ten-minute weekly segment of CBS' *Arthur Godfrey Show*. Godfrey will personally handle the commercials for Bab-O and Hep Oven Cleaner.

Strong local spot radio activity in 30 markets across the country will supplement the network buys.

Klose heads separate Triangle radio setup

Major policy change in the operation of WNBK AM-FM & TV, Triangle stations in Binghamton, makes the radio and TV outlets entities independent of each other.



Move was dictated by the growth of market, according to Klose.

Robert E. Klose has been placed in charge of the AM station as general manager, while Raymond Cheney remains station manager, concentrating in the sales area. George R. Bunham continues as general manager of WNBK-TV.

Klose is currently program director for KFRE, Triangle station in Fresno. Prior to assuming that post in January, 1963, he served as program manager for WFIL, Triangle station in Philadelphia. He began his Triangle association as an air personality, performing d.j. and announcing chores on radio and delivering weathercasts on WFIL-TV.

Replacing Klose as program director of KFRE, effective today, is Bruce Harris, who has been with the station since last June. Harris, who began his broadcast career as a night host on WTCN-AM-TV Minneapolis-St. Paul, has also been with KSO Des Moines and KRLA Los Angeles, using the name Frosty Harris on the latter. He joined KFRE after serving as head of the English Department's Speech Division at Westchester High School, Los Angeles.

ABC Radio into Detroit; puts Wozniak in charge

ABC Radio is opening a sales office in Detroit and has named Richard C. Wozniak account executive.

For the past six years a member of the sales department of WXYZ, Wozniak was previously a financial analyst for the Chrysler Corp.'s Defense Operation Division and a sales representative for Group Productions Inc.

Network sales department is also expanding with the addition of a



**YOU'RE ONLY
HALF-COVERED
IN NEBRASKA
IF YOU DON'T USE
KOLN-TV/KGIN-TV!**



**Lincoln-Land is now
nation's 74th TV market!***

Any formula for television coverage of Nebraska must include *both* major markets—and a station in each. One of the markets is Lincoln-Land.

Lincoln-Land is now the 74th largest market in the U.S., based on the average number of homes per quarter hour prime time delivered by all stations in the market. KOLN-TV/KGIN-TV delivers more than 206,000 homes—homes that are a "must" on any top-market schedule.

Ask Avery-Knodel for complete facts on KOLN-TV/KGIN-TV—the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

AVERAGE HOMES DELIVERED PER QUARTER HOUR (March, 1963 NSI — 6:30 to 10:00 p.m.)	
LINCOLN-LAND* "A" (KOLN-TV/KGIN-TV)	59,900
OMAHA "A"	55,400
OMAHA "B"	55,000
OMAHA "C"	54,000
LINCOLN-LAND* "B"	22,300
LINCOLN-LAND* "C"	22,000

*Lincoln-Hastings-Kearney

*November, 1962 ARB Ranking. Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audience.

The Felzer Stations

RADIO
WKZD KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTW-FM CADILLAC

TELEVISION
WKZD-TV GRAND RAPIDS-KALAMAZOO
WWTW CADILLAC-TRAVERSE CITY
WWTW-TV SAULT STE. MARIE
KOLN-TV LINCOLN, NEBRASKA
KGIN-TV GRAND ISLAND, NEB.

KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representative

new account executive in New York. He's Robert Chambers, ABC Radio's manager of station clearance for the past two years. He'll be replaced by Paul Pearson, a member of the station clearance staff for two years.

'Radio Hall of Fame' in new KMA quarters

A novel feature of the newly occupied studios and offices of KMA Shenandoah, Ia., is the *Radio Hall of Fame*, with over 125 8x10-inch framed photos of radio's most famous personalities displayed in the station's new one-story radio center.

In addition, each office features something of special historical radio interest. KMA began broadcasting from its new facilities last month, following installation of new RCA equipment.

Those honored in the photo-gallery include not only on-air personalities, but also pioneers in the science of radio. Famous KMA alumni such as the Blackwood Brothers and the Everly Brothers will also find their place beside network luminaries. Current KMA staffers, many members of the station's 25-Year Club, are being honored, too.

Another feature of the new structure is a display centering around the gold cup trophy awarded founder Eary May by Radio Digest Magazine in 1926 for winning the title of *World's Greatest Radio Announcer* in a national poll.

Somebody up there didn't like them

WSHF Sheffield, Ala., had a shocking experience on its initial broadcast day. After impatiently awaiting everything to fit into place so it could go on the air, the moment finally arrived for it to sign on. The station engineer got the go-ahead and flipped the switch to start "The Star Spangled Banner" playing on the turntable. The opening bars of the National Anthem had barely gotten out over the air when lightning struck WSHF's tower. End of broadcast operations . . . and another wait began.

Aw, c'mon now!



Roy Wren, advertising manager of KGO Radio San Francisco, attempts to fill glass of morning personality J. P. McCarthy as KGO v.p.-gen. mgr. Don Curran and Guild, Bascom & Bonfigli copywriter Dick Ferber drink a toast to his mis-guided effort. Occasion was the posting of over 100 new signs for McCarthy and the station's evening news block



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

STUDIO
QUALITY ON PURPOSE

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?

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

TeleGuide cable TV grows in N. Y.

Closed-circuit service hooked to nearly 50 hotels draws blue-chip advertisers, reaches free-spending visitors

A STORY current on Madison Avenue goes something like this: An account executive, looking a bit rumpled, races into his boss' office in the morning, a look of wonder on his face. "Guess what?" he says. "I saw a hard-liquor commercial on TV last night!" "Oh?" growls his boss. "Whose hotel room were you in?" As with many ad-industry gags,

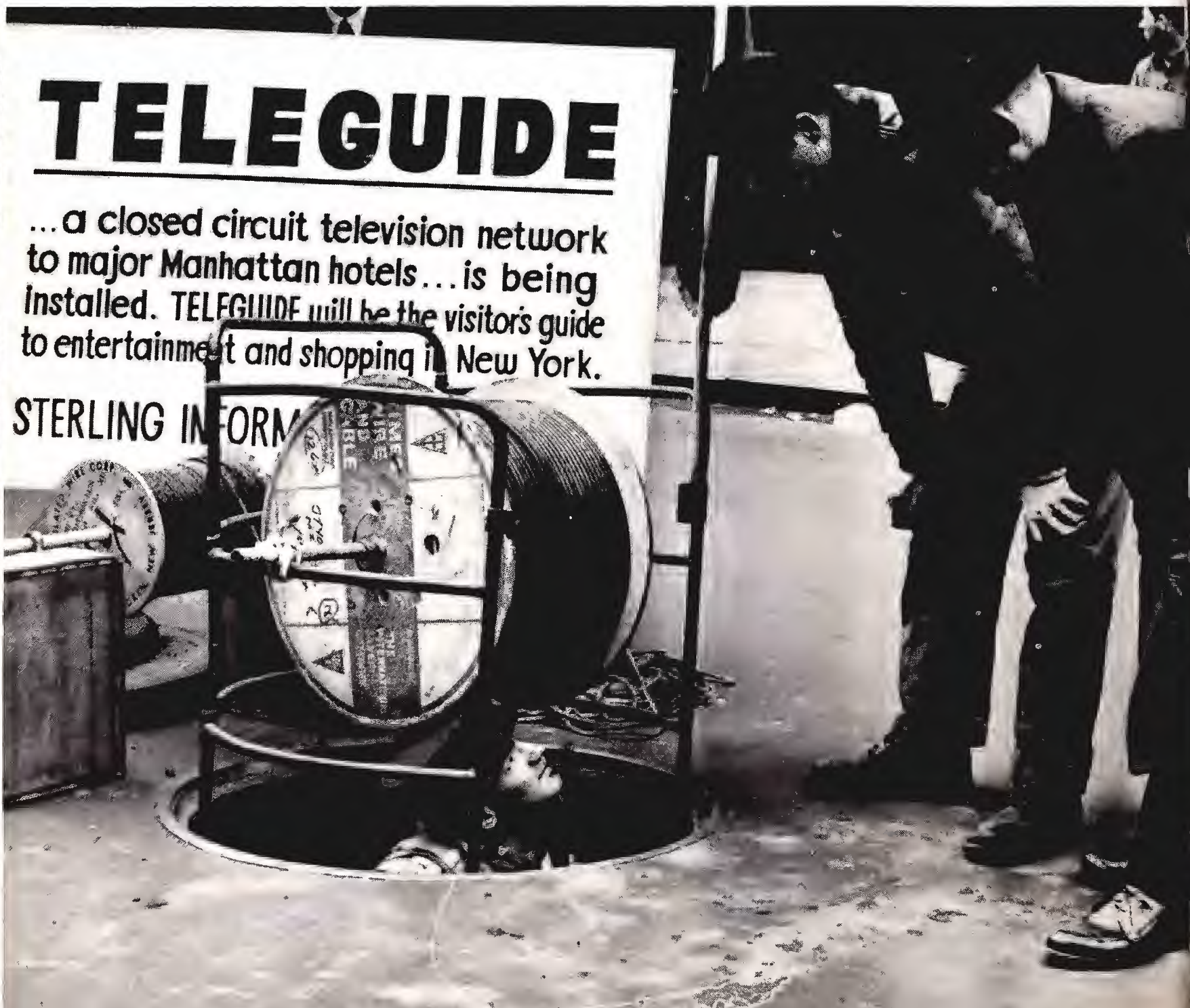
a basic truth lies behind this one. You *can* watch hard-liquor commercials — for Dewar's White Label, incidentally—in New York hotels. You will also see commercials for airlines, retail establishments, watches, movies, legit productions, Sanforized shirts and sightseeing tours.

The TV service, which is piped via cable to master antenna sys-

tems in nearly 50 New York hotels, thence to the "blank" channels on TV receivers in hotel rooms, is that of TeleGuide. After 18 months of operation, TeleGuide still gets a lukewarm reaction from agency media buyers, largely because of suspicions of an unusually high CPM figure and because of the difficulty of conducting audience research.

The junior affiliate of Sterling Movies USA—a large distributor of "sponsored" 16mm industrial and promotional films to schools, clubs and other outlets for "free" film—TeleGuide is a considerable novelty in the TV media field. There is, in fact, nothing quite like it in U.S. broadcasting, although interest has been shown by would-be franchise holders for cities ranging from Chicago to Tokyo.

TeleGuide, headed by president



Charles F. Dolan, is no low-budget operation. The studio equipment (live and film chains, small studios, tape playbacks) and the extensive cable lines to hotels represents an investment of more than \$500,000. Since it is aimed largely at visitors to New York, TeleGuide's audience is constantly changing. Estimates by the closed-circuit service run as high as 150,000 people a week in hotel rooms hooked up with TeleGuide.

It's also a deluxe audience. Unlike normal TV, there are some definite socio-economic cut-offs, high and low. One survey which TeleGuide likes to quote shows that the average hotel-room occupant (often accompanied by his wife and family) is earning two or three times the median U.S. income, and spends about \$30 a day, outside of his immediate room costs

in the hotel. That figure is six times the disposable-income daily average for the country at large. About a quarter of this goes for restaurant dining, and about a fifth each for shopping and amusement-seeking.

A sizable segment of New York visitors these days are foreign businessmen or tourists. One of TeleGuide's two channels (which appear as "channel 6" and "channel 3" on sets) feeds a multi-language service which is basically advice on what to see and do in New York repeated in Spanish, French, German, Italian, Portuguese and Japanese. The foreign-visitor trade — and TeleGuide's revenues from this area—are expected to take a hop upward during the 1964 World's Fair in New York.

TeleGuide is not FCC-licensed (the signal does not go out on the air, but is cable-fed), is not subject

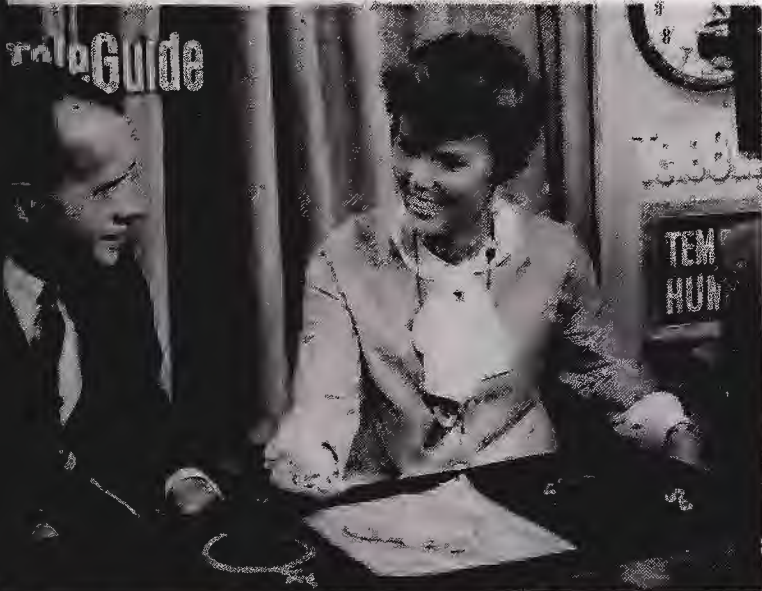
to NAB or other codes, and can therefore do what it likes—within reason. Hard-liquor ads, as mentioned earlier, are acceptable (although not aired on Sundays or at times when youngsters are likely to be watching).

"We have our own standards, but we feel we maintain good taste," says sales v.p. Sophie Hohne. "Nothing ever goes on 'blind,' and we've had no complaints."

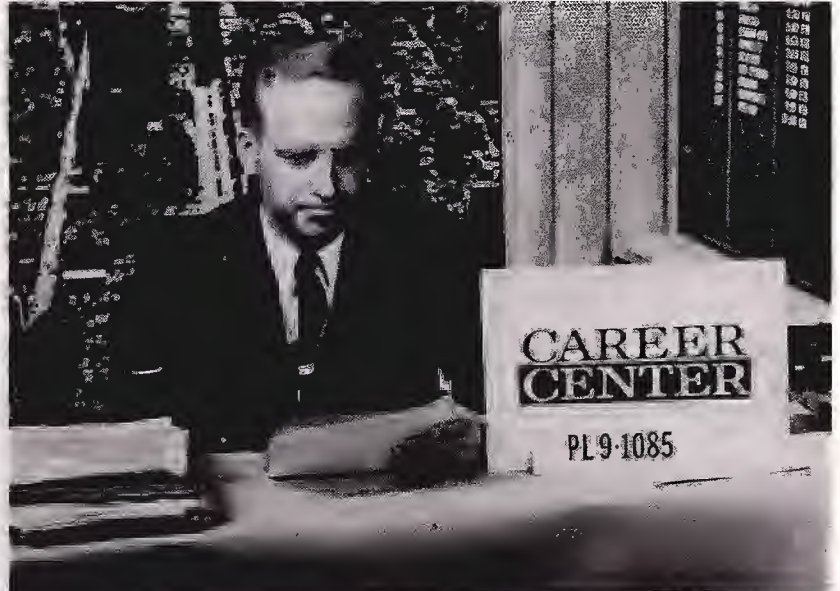
TeleGuide does have a home-grown version of FCC's "Big Brother" watching it. The service is licensed by the New York City Board of Estimate, and its cable-laying operations are watchdogged by the Department of Water Supply, Gas & Electricity, much as those of telephone and telegraph services are.

"We're responsible to the City of New York for our program opera-

ed by co-axial cables: *Reaching peak audiences in early a.m., early evening and late at night, TeleGuide TV is free of*



and code rules, accepts hard-liquor ads within its schedule of news, weather, service features and entertainment reports. Programs on chan-



are in English, those on channel 3 are aimed at foreign-language visitors. Service also plans to wire in additional non-hotel structures.

Goings-on in N. Y.: Key to TeleGuide success is steady stream of TV

features aimed at hotel visitors. Pan American is pioneer sponsor of six-language



service on channel 3. On channel 6, Japanese visitors are interviewed by TV hosts

tions, but there's no machinery wherein the city reviews our TV programming," says TeleGuide president Dolan.

Commercial time on TeleGuide has limits; advertisers are allowed 10 minutes in an hour show, and TeleGuide tries to find shows and advertisers which are "compatible." Sometimes, they are so compatible that it's hard to tell where a commercial for, say, a Broadway show leaves off and a service program of theater information begins.

Spots cost \$20 for a one-minute, one-time announcement on the channel 6 service. In a package deal—TeleGuide tries to sell advertisers on using 120 minute spots distributed over seven days a week—the weekly cost is \$900 or \$7.50 per spot. Costs are lower on the channel 3 foreign-language service.

Commercials are advertiser-provided. Those on the regular channel are often adaptations of commercials used in normal-broadcast TV advertising, or simple stand-up commercials produced inexpensively by outside production houses. On the foreign-language

channel, TeleGuide will aid advertisers in securing voice-over narrations for existing simple commercials, but hasn't chosen to become involved in elaborate lip-synch foreign-language spots.

Peak viewing hours — the time TeleGuide considers "Class A" — is 7-9 a.m., 4-7 p.m. and 10 p.m.-midnight. During these hours, visitors are most likely to be in their hotel rooms, TeleGuide has learned.

Dolan admits that TeleGuide competes for TV ad dollars with New York City's six commercial TV channels, although he considers the closed-circuit service a specialized form of TV advertising. "Advertisers don't need the same production values they'd have to have in regular broadcast TV," Dolan says. "Don't forget that the 'sell' is directly to the viewer. It therefore has a more subjective feel. Regular commercials achieve the same effect in regular TV, but they have to do it through fancy production."

The balance between national and local TV advertisers on TeleGuide's English-language regular service is now about 65-35%. This

is less than the national-local balance on some of New York's commercial TV channels (on independent TV station WPIX, for instance, national advertising is about 92% of the total), but "national advertising is growing at a faster rate as more big accounts come in," according to Dolan.

About a dozen clients use TeleGuide on a regular basis, plus a number of accounts which have short-term schedules for events like the Boat Show or the circus. Among them:

Eastern Airlines has adapted its *Flight Facts* radio format for a TeleGuide version. National Airlines sponsors *Who's In Town*, which lists convention activities and special meetings. Bulova Watch Co.—which holds a five-year TeleGuide contract—sponsors frequent time signals. Sandemann Wines (W. A. Taylor) bankrolls the six-times-nightly *Entertainment Report* between 5:00 and 8:00 p.m. Cluett, Peabody (for its "Sanforized" process) buys a schedule of minute spots. TWA has a *Weather Around the World* feature which has high interest with New York visitors. Pan American Airways, TeleGuide's biggest client, buys the foreign-language service on channel 3, along with a sprinkling of retail establishments and sports events.

TeleGuide produces all its own programming, or contracts for special films (such as a New York travelogue seen on channel 3) directly. It does not buy "packages." Programming is simple, and in line with the "service" nature of the TV system. Usually, it takes the form of hour-long segments, which begin with a newscast on the hour plus time service and have weather reports on the half-hour. Filling in are service features (airline departures, reports on attractions at theaters and movie houses, suggestions on dining out, etc.).

Now nearly at the ceiling of growth in the hotel area—only the Essex House, among large hotels, is not hooked in—TeleGuide is looking toward new worlds to conquer in the future. Chief among these is a plan to wire in non-hotel structures, such as the Seagram's Building on Park Avenue and at least two apartment developments. ■

MPO, JWT launch new volume discount deal

Commercial house, biggest in U. S. will knock 10% off its usual mark-up if Thompson guarantees sizeable volume

FOR many commercial film producers, "normal" business activity is a hectic, feast-or-famine routine, with long dry spells alternating with rush-rush periods.

Last week, MPO Videotronics — whose over-\$10 million gross for fiscal 1963 will make it the largest commercial film supplier in the U. S. — and J. Walter Thompson announced an agreement designed to smooth out some of the peaks and valleys. Lennen & Newell and Bates are said to be considering similar deals with MPO.

The MPO-JWT agreement promptly stirred up lots of industry talk. Among the rumors (it isn't true): that JWT was turning over much of the function of its agency commercial producers to MPO.

MPO went to some pains to set the record straight:

- JWT clients in on the plan will have what amounts to a volume discount of 10% on MPO-produced commercials. MPO's normal mark-up is about 50%. JWT, under the new deal, will be charged a markup of 40% based on the agency's "anticipated total annual production volume" of \$1.5-\$2 million. If the volume goes higher, the discount will be even better.

- JWT commercials will be cost-out in advance, with the figures submitted to JWT for comparison with the agency's independent cost-analysis system. Firm prices will be settled as a result of the comparison. Further, MPO will refund at the end of the year if actual produc-

tion costs fall below estimates.

- The deal is not exclusive. JWT can, and probably will, use other commercial houses. MPO can seek non-JWT business (in fact, JWT accounts for only about 15% of MPO's total commercial volume. MPO can also make the same volume-discount deal with other agencies.

- By coordinating an agency's production plans, economies can be practiced. Sample: when Eastman Kodak and Phillips Petroleum both JWT clients wanted to go to Florida to shoot commercials a few months ago, MPO worked it so that both clients made the trip at once, using the same basic crew for two jobs. Dollar saving was about \$3,000 on a total of some \$30,000 worth of film work.

MPO production head Marvin Rothenberg is convinced that the trend whereby agencies will seek to stabilize the commercial industry, even if it means concentrating the work at a few major companies, is firmly established. "Agencies should not be responsible for maintaining everyone who hangs out a shingle in the commercial business," Rothenberg said. ■



*University of Mississippi
Medical Center*

*WLBT/WJTV
Jackson, Mississippi*

Where are the better halves? (Part II)

WHIT HOBBS *senior v.p. and board member of Benton & Bowles*

WHY DOES every dull housewife on television have to have a mother, the *same* mother, and work in the same kitchen, and have the same stupid, helpless, leftfooted husband? Can't we stop playing this game called Let's talk down to the housewife? When are we going to give her her due? When are we going to recognize the fact that she is the one who sets the standards for the family? And she is the one who keeps raising them. She is the one who is reading the books and serving on the committees and writing the letters to the editor and signing up for the study courses and working for the church and the hospital and the museum and the school and the League of Women Voters. She is the one who is driving the kids to school, and driving them when they get home from school so they will be able to get into college. And she is the one who went out and got herself a job to bring in the extra money for the extras, especially for college. Why do we persist in treating this poor gal as if she were a slob? She doesn't have *time* to be a slob these days; she has too doggone much to do. When are we going to look up to her? Sell up to her?

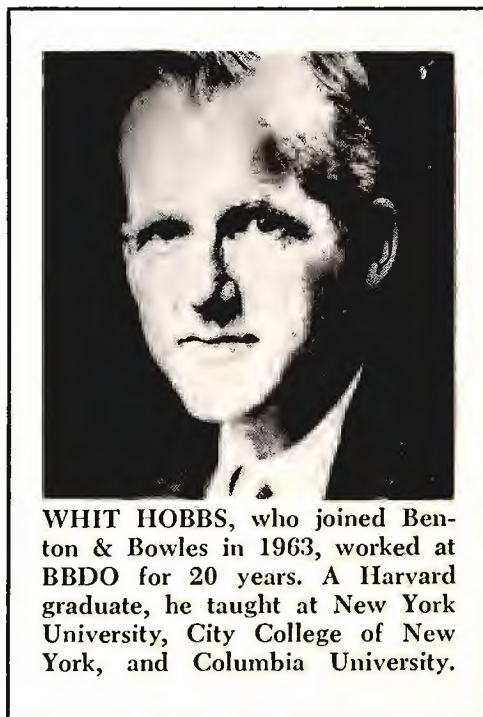
And now that we have put her up there on a pedestal where she loves to be, let's take a good long look at her husband and do a little something for him, too.

When are we going to get off *his* back? When are we going to let him get up off his knees, and out of the doghouse, and out of that darn basement workshop he's so sick of, and out of all those commercials where he spills things and drops things and breaks things and doesn't know enough to come in out of the wet? When are we going

to admit that he's a smart guy (in spite of this ploy that the wives of the world are employing) and recognize the fact that he's working harder than ever and doing a better job than ever?

In my opinion, the husbands of the United States have advanced so far in recent years that they are now entitled to equal citizenship.

Obviously, there isn't a wife anywhere around who will agree with me, including my own. But I do



WHIT HOBBS, who joined Benton & Bowles in 1963, worked at BBDO for 20 years. A Harvard graduate, he taught at New York University, City College of New York, and Columbia University.

think that television has played the American husband for a sap long enough. As I understand it, the road of life was meant to be traveled two by two. Hand in hand. He and she. Adam and Eve. John and Priscilla. Elizabeth and Richard. Fifty-fifty. One half of the road—or the bed—or the hot water—or the decisions or the credit or the blame—his. And the other half hers. We men have always figured this was a pretty good deal. At least we have figured it was the best one we could get. But women have never

been satisfied with 50 per cent. Which is why someone (obviously a man) invented the white line down the middle of the road—to try to keep *them* on *their* side.

I am suggesting that we paint a white line down the middle of the television screen, particularly in the daytime. I am suggesting that, from now on, men in commercials should be strong and steady and sure and successful. Equal in resourcefulness—and *in status*—to their wives. Equally loved and admired and looked up to by their children. And their friends. And their dogs. Reality in advertising at last.

On more point, and then I promise to go back where I came from. Quietly. There aren't any trite and tired words in the English language. There are only trite and tired writers. No trite and tired thoughts. Only trite and tired thinkers. And it seems to me that the best way to keep our output fresh and exciting and bright is to keep our input that way. To attract more and more fresh and exciting and bright people into our business. Talented, itchy, dissatisfied youngsters who will look at what we're doing and be determined to push us aside and do it much better.

Right now we aren't getting our share of the cream of the college crop. They aren't choosing advertising for their career. Everyone has a reason why our pickings in the past couple of seasons have been so slim. My reason goes like this: the bright, serious, dedicated students we want the most are the ones that the advertising agency business is appealing to the least. Why? Because we are presenting ourselves as a "Fun and Games" business, and these youngsters (believe me) are in no mood for "Fun and Games." ■

THE WEEK IN WASHINGTON

Research and more research will be tobacco's answer to the cigarettes and health problem.

Government will be a strong ally, according to testimony at last week's hearings by a House Tobacco Subcommittee. Surgeon General Luther Terry, Agriculture's Science Director Nyle C. Grady, and Tobacco Institute's President George Allen were in fairly solid agreement, Wednesday, that crash research can reduce, if not eliminate, some of the health hazards.

HEW will carry on its own program and farm out others focussed on tobacco and health or "impinging" areas, said Terry, with a bit of prodding from Agriculture Committee Chairman Rep. Harold D. Cooley (D., N.C.). Agriculture already has its crash research program under way to check all aspects of tobacco, from the fertilizer in the field, to the smoke in the lungs. Bids for government research money are coming in from labs in tobacco states.

Agriculture Subcommittee members were frankly concerned with the long-range economics of tobacco, but just as frankly admitted that if smoking is proved harmful, something must and will be done.

Their view: people won't stop smoking, so we must make it safe. Surgeon General Terry was urged to admit—and did, partially—that the research program to ease hazard out of a strongly established habit is more practical than trying to scare the public out of it via warnings on cigarette packs. Let's not forget the British attempt along these lines, said Cooley.

Writers of filtertip commercials will yearn over statements that filtering offers hopeful prospects.

But the spectre of FTC blocks rosy copy. FTC's proposed rules would insist that any preferential claim be joined by a statement (no small print, either!) that research has not proved whether filtering weighs in the health scales.

Still, irrepressible filter hopefuls will study Terry comment that the carcinogenic trouble is in the burning, not in the leaf—even spinach burning can produce it. Step one, then, would be to try to prevent formation of the dangerous substances during smoking.

Step two: ". . . removing by filtration or other means, the hazardous substances that are formed. Both of these areas are promising avenues for further development and have the potential of making smoking safer." At present, filters unfortunately haven't been tested on what harmful stuff may come through, although tar and nicotine may be reduced.

Agriculture research plans take a similar tack.

Their hope is that carcinogenic substances may be reduced by "altering the normal burning pattern of cigarettes and by filtering the smoke selectively." The chemistry of burning tobacco will get exhaustive analysis. In the leaf itself, Agriculture hopes to find and breed out any carcinogenic factors by producing new strains.

THE WEEK IN WASHINGTON

NAB's Week That Was in Sarasota gave sunny endorsement to LeRoy Collins and his selection of Howard Bell as new Code Director. (See Publisher's Report, page 12.)

In spite of somewhat skimpy continuance vote margin of 25 to 18, triggered by Collins' own tactic of outspokenness, the NAB board substantially endorsed his administration. It confirmed the Collins-Bell stand on piggy-backs and youth-appeal in cigarette advertising. Unanimously confirmed Bell also won the vote for a \$100,000 pr campaign to make the country code-conscious.

Endorsement of NAB president did carry implied warning. The Board statement, with "no acrimony" involved, implied that direction of NAB affairs is a tandem business, not a single. It said present administration should have full support of the Board, "and vice versa."

The approval vote tacitly acknowledged Collins' role in winning the powerful House Commerce Committee to industry viewpoint on managing broadcast ratings and commercial problems on their own.

Justice Department gave Madison Avenue a nasty jolt in recent Regimen Tablet indictment which included the advertising agency.

The department's decision to include the agency, Kastor, Hilton, Chesley, Clifford and Atherton, in the 58-charge indictment of the firms involved, is rare. Particularly since the FTC had already put through a seizure order, taking the reducing tablets off the market.

Justice included the agency in charges that \$10 million in newspaper and tv advertising falsely ascribed reducing properties to the \$16 million worth of tablets sold between 1956 and 1963. The New York agency says this sets an unfair precedent, in holding ad agency responsible for client's products.

Cure for the civic suds problem caused by detergent foam was jubilantly announced by Colgate-Palmolive last week.

C-P says its first field tests on detergents which maintain suds for milady's wash, but do not clog urban sewage plants, are a success. HEW's assistant secretary, James M. Quigley, says yes, it's true. The new detergents, which are expected to come into full use within a year, will solve the urban pollution problem. Foamy problems of rural or less modern disposal facilities await further research.

FCC is moving in on radio commercials via program reporting form. Proposed new form will ask for annual and detailed report on number of commercials in broadcaster's "typical" week as compared with number aired on FCC's "composite" week.

FCC Cmnr. Hyde demurs. He would rather check licensee's qualifications in detail—then leave the driving to him, in program matters.

NATIONAL FILE

ADVERTISERS

New General Mills brand: General Mills has begun introduction of a new breakfast cereal, Lucky Charms, which features cereal combined with bits of colored marshmallows formed as stars, crescents, hearts, and cloverleaves.

Borden gets the prize: The Borden Co. has acquired assets and business of The Cracker Jack Co., Chicago, through a transfer of Borden stock. Cracker Jack Co. manufactures both the popcorn confection and Campfire brand marshmallows.

Network drive: The ReaLemon Co. has begun a "Winter-Spring Board" campaign on ABC Radio. The schedule, which began Jan. 27, includes 27 30-second announcements weekly on the network's "Weekday News" and "Flair Reports." The schedule will continue for eight weeks, and a similar one is planned for five weeks next fall. Agency is Lilienfeld & Co., Chicago.



McGivney

Harry McGivney has been appointed sales and advertising manager of The Pure Food Co., Mamaroneck, N. Y. McGivney, who has been with the firm for over 20 years, succeeds retiring Larry F. Farnan.

Charles A. Kaplan, general sales manager, consumer products division of Chemway Corp. (Lady Esther, Dr. West's, Zonite, Dunbar, products), to division merchandising director, a new position with merchandising and sales promotion responsibilities.

J. Donald Pill to director of finance, Shulton, New York, succeeding Donald R. Patterson, now manager-financial planning. Pill was with RCA and before that Colgate-Palmolive.



Clay

William Henry Clay, Jr. director of sales planning, Norge Corp., to director of product management, Andrew Jergens, Cincinnati.

Primm, fashion and home furnishings advertising manager, McCall's to advertising manager, Fibers Div., Eastman Chemical Products, Kingsport, Tenn., subsidiary of Eastman Kodak.

Robert Ledgerwood, manager of operations and government contracts, B. F. Goodrich Co., named manager of market planning, succeeding W. Douglas Jones, now manager of equipment sales.

William L. Wernicke, v. p. of Geyer, Morey, Ballard, joins Bulova Watch Co. as advertising manager.

W. F. (Bill) Walker, public relations consultant, rejoins Vickers Refining Co., Wichita, Kan., as public relations and advertising manager. Walker was p.r. manager of Vickers from 1956 to 1960.

AGENCIES

Based in Connecticut: Karl Irvin Inc., an advertising, marketing, and public relations firm with offices at 10 Crossroads, Plaza, has been formed in West Hartford by Karl E. Irvin and Walter B. Haase. John H. Henderson is also associated with the new agency. All three principals have had long experience in the advertising industry.

4As adds two: The Louisville agencies elected to membership in the national association are Doe-Anderson Agency and Zimmer-McClaskey-Lewis. The latter also has an office in New York.

Adds another partner: The Northwest agency of Dawson & Turner, founded in 1951, has upped Peter D. Jenkins to partner and changed the corporate name to Dawson, Turner & Jenkins. The new associate, a vice president and director of marketing, joined the company in 1959 as a marketing manager and account executive. He formerly was a Portland food broker and national sales manager of the S&W Coffee Division and account executive at Young & Rubicam, San Francisco.

Moves to Madison Ave.: Guild, Bascom & Bonfigli, New York, has left its congested offices at 575 Lexington Ave. for new and improved offices at 555 Madison. Another agency move involves Campbell-Ewald, which consolidated all its Chicago offices at 6 North Michigan Ave. The office at 230 North Michigan Ave. has been closed.

Denver shop expands: Harker B. Spensley, 18-year veteran of broadcasting before turning to the agency business in 1960, plans a \$150,000 expansion for his firm. He's purchased a two-story office building at 1123 Delaware St., and the agency will occupy the second floor. A complete audio recording studio will be contained on the main floor, including a complete line of the newest Ampex equipment. The agency does a heavy volume of radio advertising for its clients. Staff will probably be enlarged to 12 by the end of the year.

Weiss adds three: Jenn Air Products Co., Indianapolis; Atkins Saw division of Borg-Warner, Greenville, Miss.; and Brummer Seal division of Borg-Warner, Chicago Heights, have retained Edward H. Weiss, Chicago. Acquisi-

tions brings Borg-Warner divisions at Weiss to three.

Four new executive promotions have been made at Grant Advertising's Chicago office. They are **Dean Storey** to vice president and account supervisor; **Daniel H. Sullivan** (pictured) to vice president and creative director; **Jerome Baier** to copy chief; and **Mrs. Gail Light** (pictured) to radio and television



Sullivan



Light

director. Storey, formerly an account executive, joined Grant in 1960 from a background in both industrial and agricultural fields. Sullivan, formerly copy supervisor, joined the agency in 1961. He was previously with Cohen & Aleshire and Kenyon & Eckhardt. From 1950 to 1954, Sullivan was a writer and producer for Radio Free Europe's broadcasts. Baier was a copywriter with Montgomery Ward & Co. and N. W. Ayer. He joined Grant in 1963. Mrs. Light, formerly with McCann Erickson's radio and TV dept., joined the agency in 1957 as assistant radio-television coordinator. In 1958 she was advanced to radio-television coordinator.

Marshall Clark, account supervisor on Lever Bros. at Sullivan, Stauffer, Colwell & Bayles, New York, elected vice president. **Paul Benson** and **Ira Gonsier**, associate media directors, also elected vice presidents.



Clark

Barker Lockett, vice president, creative services, Noble-Dury Assocs., Nashville, to S. E. Zubrow, Philadelphia, in the same capacity, a new position at Zubrow. Previously he was associate TV/radio creative director, Needham, Louis & Brorby, Chicago, and worked for Leo Burnett there as creative supervisor on a number of accounts.

Charles R. Browne, account executive, Fuller & Smith & Ross, New York, to vice president. He is assigned to Coats & Clark.

Harold S. Rieff, founder-president of defunct Frederick-Clinton Advertising Agency, to Grant Advertising, New York, as vice president and management account supervisor.

Dub Dean, art director of Aylin

Advertising Agency, Dallas, appointed assistant vice president.

Carl O. Strand, corporate executive, Best Apparel, Seattle and Portland, to Morton & Stanton, Portland to work on business development, promotion, and agency public relations.



Lee

Ken Lee, former vice president of MacManus, John & Adams, Detroit, to director of marketing services, Campbell-Williams-Stark, Saginaw, Mich., agency. Lee supervised the Dow Chemical account at MJA for 10 years.

Dick Olsen and **Jack Giebel** appointed assistant media directors of Doherty, Clifford, Steers & Shenfield, Inc., New York.

Richard J. Marsh, assistant research director, media buyer, and account executive in Rumrill's Rochester, N. Y., office, to account executive in the agency's New York City office.

Mark J. Wolters, advertising manager, Dairy Queen National Development, to marketing director, Winus-Brandon, St. Louis.

James S. Riemenschneider, account executive, Edward A. Weiss, Chicago, to Liliensfeld, Chicago, in a similar post.

Jack Roth, founder of Wonder Chef, Pittsburgh industrial cafeteria vending corporation, to Asher/Gould Advertising, Los Angeles, as account executive.

Robert K. Elgort, with agencies in Denmark and New York, to Kenyon & Eckhardt, New York, as copywriter. **Charles A. Bua**, formerly with Sudler & Hennessey, to K&E as assistant art director.

Mary Stone to creative department of Street & Finney, New York, to work on Colgate-Palmolive. She was with J. Walter Thompson and Cunningham & Walsh.

James M. McShane, executive assistant, American Stock Exchange, and Raymond E. Bammer, public relations writer for Western Electric, New York, to public relations staff of Doremus, New York advertising-p.r. firm.

William Stein to timebuyer at Campbell-Mithun, Chicago. He was formerly account services coordinator at BBDO.

Norman Cohen to senior vice president and treasurer of Mogul Williams & Saylor.

Harold C. Mullen to vice president in the Boston office of Walther Associates. **Walter Minigutti** to publicity director in New York.

Albert W. Rothermel to vice president of Benton & Bowles. He is treasurer of the agency.

Robert L. Cornish to vice president of Morse International.

William H. Mallison to account ex-

ecutive with Gardner Advertising in St. Louis. He was senior product manager with Beech-Nut Life Savers.

Hibbard Christian and **Clive Howard** to vice presidents of Young & Rubicam.

Justin de Blank to manager of the J. Walter Thompson Co. in Paris, succeeding **Kevin Farrell**, who is on leave of absence.

Betsy Riley to MacManus, John & Adams in Chicago as broadcast traffic supervisor. She was radio traffic supervisor with D'Arcy.

George K. Mitchell to McCann-Erickson Corp. (International) as vice president and co-ordinator of automotive accounts in Europe.

Daniel J. Loden to senior vice president of VanSant, Dugdale & Co. in Baltimore.

Anthony Overman to copy chief for Echelon International in Newport Beach, Calif.

Robert A. Milford has resigned from Leo Burnett to become an independent producer-director of television commercials and documentary films.



Wine

David D. Wine, account supervisor on General Motors Guardian Maintenance for D.P. Brother, Detroit, appointed senior vice president.

H. D. Everett, Jr., Robert G. Smith and **Charles N. Putt** to the

Campbell-Ewald marketing and research department. Everett, director of market research, was with "Life," "Time" and Ford Motor Co. Smith, who will work in syndicated services and media research, was with Alfred Politz and Chrysler. Putt was with Bankers Investment Co., will work in radio-TV broadcast.

Robert David Nathan to vice president in charge of radio and television for the Shaller-Rubin Co.

Gerald N. Moody transferred to the Twin Cities office of MacManus, John & Adams, where his responsibilities include over-all marketing, media, and research planning. He was in a similar post, concerned with consumer accounts, at the agency.

Fred S. Buchanan assumes duties as director of marketing, media, and research planning for consumer accounts at MacManus, John & Adams' Bloomfield Hills, Mich., office, replacing **Gerald Moody**.



Moody



Buchanan

TV MEDIA

Banner-Burnett team for 1964-65 revue: CBS-TV is holding on to Carol Burnett next season. The specials she has done for the network such as "Julie and Carol at Carnegie Hall," "Carol and Company," and "Calamity Jane" drew impressive ratings. The plans for 1964 are vague. CBS engaged Bob Banner Associates to produce a weekly hour-long variety revue tentatively titled "The Entertainers." It will include according to programs v.p. Mike Dann, "the greatest roster of star talent to appear on a continuing basis on a single program series." None of the other stars have been announced yet, but Miss Burnett will appear in three out of every four programs—almost suggesting that the series has been created as a showcase for her.

Danny Thomas Specials sold: The comedian's return to NBC-TV is off to a good start, at least in the sales area. The five color specials Thomas will do during the 1964-65 season will be completely sponsored by Timex Watches (Warwick & Legler) and Consolidated Cigar (Papert, Koenig, Lois and Lennen & Newell, for Muriel and Dutch Masters).

Kid-size talent scouts SRO: Just five days after WBAL-TV Baltimore, decided to premiere a local live youngster talent show, it was completely sold out. Called "Candy Corner," show is bankrolled by a trio of culinary sponsors: Mrs. Ihrie's Potato Chips, Suburban Club Beverages, and Mary Sue Candy Co. It features six acts weekly, and is aired Saturdays at 7:30 p.m.

Sports Network sked set: Sports Network has announced it will televise 11 major sports events during the winter and early spring, including three golf tournaments and three national collegiate championships.

Engineering award: The NAB's 1964 Engineering Achievement Award will go to John H. DeWitt, Jr., president of WSM Inc., Nashville, who aided in the development of radar and is now engaged in designing transistorized equipment for TV stations. The award will be presented Apr. 8 in Chicago, at a luncheon of the 1964 Broadcast Engineering Conference.

WGN in D.C.: WGN-AM-TV Chicago, has opened a Washington news bureau. The bureau, with a staff of four, will service KDAL-AM-TV Duluth, in addition to the Chicago outlets.

WGN sews up White Sox for next four years: Doing its part to oppose inroads by pay TV into the broadcasting of baseball events, the Chicago White Sox signed the unusually long contract with WGN-TV. The station has carried the club's games since 1948, and Jack

Brickhouse, who has handled the play-by-play each year, will continue. This year's schedule calls for 64 games, including 42 daytime, six home night, 13 night road, and three two-night.

Cott buys news: WABC-TV New York, considers the signing of Cott beverages a sales coup. Contract is for 48 weeks of the Sunday night news summary, "Big News."

Leonard H. Schammel to the sales staff of WBAL-TV, Baltimore. He was a regional sales executive with Bert Cluster Enterprises for two years, and manager of the London office of Fremantle, International.

Joe Brooks to assistant public relations director of Metromedia. He has been promotion and public relations director of WIP, Metromedia station in Philadelphia.

Michael McCormick to general sales manager and **James W. Hoeffler** to local sales manager at KPLR-TV St. Louis. McCormick has been with the station since July as sales manager; Hoeffler has been a salesman there since March.

Raymond J. Hoffman to public relations director of KDKA-TV Pittsburgh. He comes from the editorial staff of the Pittsburgh Press.

Warren Jones, Jr., promoted from production manager to assistant to the president at WTVY Dothan, Ala.; **Emery McCullough** has been promoted from local sales to national sales representative.

James J. Kilian to account executive at WJZ-TV Baltimore. He'll service Baltimore and be the station's only sales representative in Washington.

Eugene Vaughn, senior account executive of WFBM-TV, promoted to the post of administrative sales assistant for the WFBM stations. He will counsel and advise all account executives as well as head up new sales development programs.

TIME/buying & selling

Two switch to sales: Len Ziegel, who was a media buyer at Dancer-Fitzgerald-Sample (New York), switches today to E. S. Summer reps, where he will assume sales duties. While with Dancer, Len bought for Dash, Radar, and other P&G products; was most recently assigned to Total cereal, and a test brand for General Mills. **Tony Maisano**, timebuyer with McCann-Erickson (New York) for Nestles, has joined McGaven-Guild as a salesman. **Media department moves:** All media folk at Fletcher Richards Co. (New York) are now located on the 14th floor at 485 Lexington Avenue, where they share the address with sibling agency, McCann-Erickson.

Creed coup in New England: The Knight Quality Stations appointed Bill Creed Associates for sales in that area.

Involved are WGIR Manchester, N. H.; WHEB Portsmouth, N. H.; WTSL Hanover - Lebanon, N. H.; WTSV Claremont, N. H.; WEIM Fitchburg, Mass.; and WSRS Worcester, Mass.

Metrecal TV: Edward Dalton & Co., for its Metrecal dietary, has purchased participation on the following ABC-TV shows: "Outer Limits," "Wagon Train," "Breaking Point," "The Fugitive," "Burke's Law," "Price is Right," "The Object Is," "Seven Keys," "Father Knows Best," "Tennessee Ernie Ford," "Day in Court," and "Trailmaster."

Akron outlet to A-K: WCUE has appointed Avery-Knodel its national sales representative. Station operates on 1150 kc with power of 1 kw day, 500 watts night. It's affiliated with Mutual Broadcasting. Other representative appointments include WINF Hartford, to Mort Bassett & Co.; KUDL Kansas City, to Vic Piano Associates.

Spencer stations switch: The Lester G. Spencer group of radio outlets: WKBV Richmond, WBAT Marion, and WBIW Bedford, all in Indiana, has appointed The Devney Organization as its national sales representative, effective Feb. 1.

Signs specialized station: Vic Piano Associates has taken over representation of WOOK TV Washington, D.C. The United Broadcasting Company outlet is exclusively oriented to the Negro population of Washington, which represents about 57% of the total market.



Ward

Ollie Ward, account executive in Blair Radio's St. Louis office over six years, has been promoted to manager of the station representatives' Los Angeles office, succeeding Herbert Smith, resigned.

A native of St. Louis, Ward began his selling career with the St. Louis Globe Democrat in 1950. Three years later he moved to KWK-TV, and in 1957 joined Blair's St. Louis office.

Richard A. Leader to manager of the Los Angeles office of Robert E. Eastman & Co. He has also assumed the title of vice president, and has been elected to the board of directors of the rep firm. Leader was formerly with H-R Representatives in Los Angeles, and prior to that with KCOP-TV, same city.

Al Westermann to the sales staff of WFBM-TV, Indianapolis, as account executive. He was with the Katz Agency, New York, in the same capacity, and was formerly with Ted Bates & Co. in New York.

RADIO MEDIA

Twin-cities affiliate: WLOL, 25-year-old station in Minneapolis-St. Paul, is the new outlet for Mutual Broadcasting System in that market. The 5-kw station, 1330 kc, joins the MBS line-up of 485 stations.

Local contract signed: AFTRA has come to terms in Chicago with WGN, signing a new contract retroactive to Nov. 1963, running for three years.

Equipment prices rise: Gates Radio Co., equipment manufacturer, has announced a price increase of about 2% on its line of AM, FM, and TV broadcast transmitters and audio equipment. The increase, applicable to about 100 Gates products, goes into effect Feb. 15.

¼ open in Liston-Clay clash: ABC Radio's exclusive coverage of the Feb. 25 championship fight, live from Miami Beach, has been sold so far to Cities Service (Lennen & Newell), Pepsi-Cola (BBDO), and Schick Razor (Compton). General Cigar will sponsor the pre-and post-fight broadcasts, as it did for the second Liston-Patterson fight. Network is forecasting an audience of more than 60 million for the broadcast (9:35 p.m.), pointing out that the two Liston-Patterson encounters drew 67.8 and 55.7 million listeners respectively, according to Sindlinger reports.

FCC approves: The FCC has approved WASH's (Washington, D.C.) request to begin program tests using 20 kw ERP. The former authorized power was 15 kw for the FMer.

Mutual move ends an era: After 30 years in its Broadway headquarters, Mutual Broadcasting System is moving to the "communications area" of the city. It has leased the entire 16th floor in the new American Management Assn. Building at 135 West 50th St., within a block of NBC in the RCA building and two blocks from the CBS Building under construction at 52nd and 6th Ave. In addition to doubling its space, Mutual will have expanded technical facilities in the new building to accelerate its news-gathering activities. Four newly equipped studios and a tape center are included.

Harry Trenner, west coast division director for RKO General Broadcasting, will retire on May 1 after more than 30 years in broadcasting. But before he leaves, Trenner is undertaking a "special corporate assignment in the area of TV program development and acquisition."



Trenner

The functions of the divisional office will be transferred to the local stations, whose managers will then report to the New York headquarters of the chain.

Trenner joined RKO General in December 1960 as director of western sales development, and was subsequently named division director of KHJ (AM & TV) Los Angeles, and KRFC San Francisco, the Don Lee Division stations of RKO General Broadcasting.

Prior to joining RKO General, he was an independent broadcaster with a proprietorship interest in WPEC Miami, WRVM Rochester, and WBNY Buffalo. Previously, he had been vice president in charge of sales for the Mutual Broadcasting System and vice president and partner of the William Weintraub Agency.

Michael Ruppe, Jr., to promotion manager for WIBC Indiana. He returns to that city from Omaha, where he held the same job for KETV. Ruppe was in Indianapolis between 1954 and 1956, with WISH-TV.

Dr. Herbert J. Erwin, M.D., is now president and general manager of WMPP Chicago, Negro station. **Rosetta Martin** has become vice president and secretary, **Dr. J. B. Martin, Sr.**, is treasurer, and **Jesse R. Coopwood** is station manager.

Harry Mooradian was elected vice president of Mission Broadcasting Co. He is general sales manager for KITY (FM) and KONO San Antonio.

Tom Papich to account executive at KDAY Los Angeles, 50-kw Negro-appeal Rollins Broadcasting station.



McLean

Crosley Broadcasting named **P. Scott McLean** vice president and general manager of WLWI Indianapolis.

He has been vice president in charge of eastern television sales for the Crosley New York office.

McLean is a 14-year Crosley veteran and, prior to joining the company in 1950, he was with several advertising agencies.

Tom Comerford, a TV salesman in New York for the past four years will succeed McLean. Before joining Crosley he was with H-R and prior to that, spent seven years with Young & Rubicam.

Dave Idema to Time-Life 8 Productions, audio-visual department within the WOOD Grand Rapids stations. **Dick Groat** joined the sales staff of WOOD (FM).

William R. Codus to account executive at WCBS New York. He's been at WPAT in that capacity for three and one-half years.

John Lauer to sales account executive for WCAU Philadelphia. With WSYR radio and TV Syracuse for over five years, he'll be replacing **Jack Baker**,

who joins WCAU-TV.

Mike McNally to head of the new sales development department for WJJD Chicago. He has been sales manager of WAIT, same city.

SYNDICATION & SERVICES

"Rifleman" sales spurt: Four Star Distribution has announced new sales of its "Rifleman" series to WJW-TV Cleveland; WZZM-TV Grand Rapids; WLBT-TV Jackson, Miss.; WTOG-TV Savannah; WNYS-TV Syracuse, N. Y.; KBLU-TV Yuma; KTVT Dallas.

Forms radio production house: Two broadcasting veterans have teamed up to create and produce radio commercials on the west coast. Principals of Chuck Blore Creative Services are Chuck Blore and Milton H. Klein. Until recently, Blore was vice president in charge of programming for Crowell-Collier Broadcasting. Klein, who resigned recently as general manager of KHJ Los Angeles, was formerly manager of KEWB and prior to that sales manager of KFVB. The pair have already completed three major commercial assignments: for Rambler Dealers Assn. (Anderson-McConnell). Autostereo (Hal Phillips), and Shontex Shampoo (Anderson-McConnell). The Rambler campaign is now on the air in western markets. Headquarters for the outfit is at 10439 Valley Spring Lane, North Hollywood.

New trial: Judge A. A. Scott of the Los Angeles Superior Court has set aside the jury verdict in the "Sea Hunt" infringement case and granted a new trial to Ziv Television Corp. (now part of United Artists Tv) and producer Ivan Tors. The jury had originally awarded Frank Ross and Jack Donahue \$250,000 because of an alleged unauthorized use of the plaintiffs' material as the basis of the "Sea Hunt" series.

Ampex portables: Ampex Corp. has delivered more than \$1 million worth of VR-1500 portable video tape TV recorders in the first three months of production, and reports a backlog of orders in excess of \$2.5 million.

Five-minute show: "Funny World," a five-minute comedy series of 130 episodes, is being syndicated by Banner Films. The episodes, constructed from 50 years' newsreel films, were producer at KTTV Los Angeles.

"Jungle 4" adds 19: Independent Television Corp.'s "Jungle 4" features have been sold to 19 additional stations, bringing to 58 its number of markets. Latest purchasers are WTCN-TV Minneapolis; KLZ-TV Denver; WKRC-TV Cincinnati; WHEN-TV Syracuse; WTIC-TV Hartford; WCHS-TV Charleston; WBEN-TV Buffalo; WHAS-TV Louisville; KTBS-TV

Shreveport; KGNC-TV Amarillo; KCHU-TV San Bernardino; KZTV Corpus Christi; WDAM-TV Hattiesburg; KHVH-TV Honolulu; WPTV West Palm Beach; WMTW-TV Poland Spring, Me.; WTAFF-TV Marion; WTVD Durham; and WTEV New Bedford.

New sales for CBS Films: CBS Films reports the following sales: "Amos 'n' Andy" to WAVY-TV Portsmouth, Va.; "Have Gun, Will Travel" to WNDU-TV South Bend, WEAR-TV Pensacola, KGNS-TV Laredo, KXII-TV Sherman, Tex., and KPAR-TV Abilene. "Heckle and Jeckle" to WAIL-TV Atlanta; "Phil Silvers Show" to WKCT-TV Miami; and "Whirlybirds" to KTLA-TV Hollywood.

New UA package: United Artists TV has released a group of seven features, sold as a package for the first time, under the name "Seven Premiere Re-Issues." The films are "Along Came Jones"; "The Woman in the Window"; "Tomorrow is Forever"; "Casanova Brown"; "The Stranger"; "Belle of the Yukon"; and "It's A Pleasure."

Radio dramas add three markets: Charles Michelson & Co., distributor of radio dramas, reports the following sales: "The Shadow" to WZIP Cincinnati, and KRGN (FM) Las Vegas; "The Green Hornet" to WZIP; and "Famous Jury Trials" to WIPS Ticonderoga, N. Y.

Battle Line gains ground: Official Films' "Battle Line" first-run syndicated property has been sold in 134 markets. New sales have been made to WICU-TV Erie; WPTV West Palm Beach; KVOS-TV Bellingham, Wash.; KMVT-TV Twin Falls, Ida.; KOTA-TV Rapid City, S. D.; WRAL-TV Raleigh, N. C.; WHIS-TV Bloomfield, W. Va., and KGLO-TV Mason City, Ia.

More Boston Symphony: Seven Arts is releasing internationally a second series of 13 one-hour TV concert specials featuring the Boston Symphony Orchestra. Seven Arts is also re-releasing, to overseas markets, the initial 13 specials, which have been shown in more than 40 cities in the U. S. and Canada. The initial series, previously offered for one-showing only, is now available for multiple runs.

TAC adds four: Television Affiliates Corp. has added four programs to its library, available to each of its subscriber stations. They are "Strange New Breed," half-hour on surfing, produced by KOGO-TV San Diego; "Operation S. A. R.," half-hour on the Civil Air Patrol, produced by WBNS-TV Columbus, O.; "Operation Teenager: Crime and the Student," half-hour produced by KHOU-TV Houston; and "Skid Row," produced by KRON-TV San Francisco, a 30-minute examination of the world of back alleys and derelicts.

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You see, he has the one essential characteristic common to all good clients. He believes in advertising. And, as any "kid" in business for himself can tell you, good advertising is good for business. It all makes us wonder why so many of our favorite broadcast publications reveal so much advertising that is conspicuous by its absence or its lack of individuality and quality. All we know is: It couldn't happen to one of our clients, or anyone else who really believes in advertising.

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CHEESE IT DA COPS!

Run! Pull 'em into your precinct! It's "Car 54's" audience-arresting laugh-robbers! "Car 54, Where Are You?," just obtained for syndication by NBC Films, is already snapped up by four ABC stations in the nation's major markets: WABC-TV in New York, WBKB in Chicago, WXYZ-TV in Detroit and KABC-TV, Los Angeles. Starring zany comics Joe E. Ross and Fred Gwynne, "Car 54" was filmed on location in New York and ran for two seasons on NBC-TV. In the 8:30 to 9 P.M. time slot, "Car 54" sped ahead of its competition to finish first in a total of 57 markets according to the March 1962 ARB report. Here's how "Car 54" did on some of its beats: Cleveland, 28 Rating and 38 Share; Detroit, 27 Rating and 39 Share; Buffalo, 34 Rating and 49 Share; and Washington, D.C., 25 Rating and 34 Share. Now da cops' adventures can be yours in sixty ½-hour programs. Toody & Muldoon can cover your beat! Call **NBC FILMS**.



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