

# SPONSOR

All industry clutter cure meeting — page 19

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

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NEW YORK, N.Y. 10020  
30 ROCKEFELLER PLAZA  
ROOM 274  
JAN 22 1964

ST PAUL MINNEAPOLIS TELEVISION • ST PAUL MINNEAPOLIS TELEVISION • ST PAUL MINNEAPOLIS TELEVISION

4

## NOT DROPPED ON THE DOORSTEP!



## NO SUBSCRIPTIONS!



but it stands out as the difference between good and great, and is most frequently invited into the 760,000 Northwest TV homes

\*Sept. '63 NSI 7 AM—12 MIDNIGHT, DAILY  
\*\*TV MAGAZINE 9/63

# DRUGS

hormone • vaccine • ester

antibiotic • decongestant

microscope • barbituates

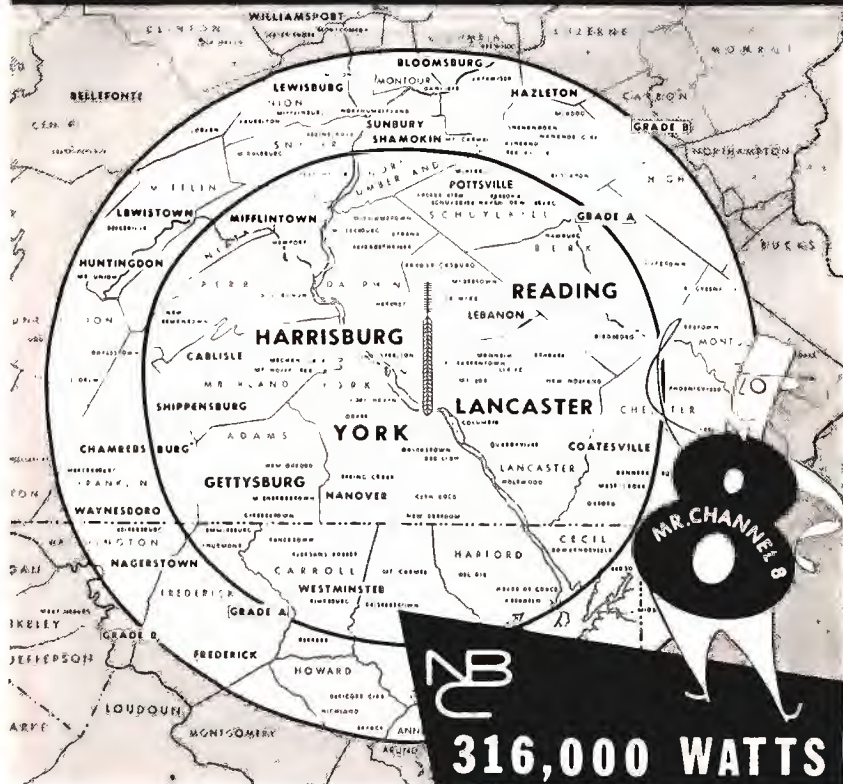
biological • capsule • enzyme

pill • multivitamin

antiseptic • germicide • analgesic



## 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

**Federal outlook on smoking continues calm perspective  
as Commerce sees stable cigarette consumption in '64**

**Smoking-Health report seen  
aiding product improvements**

Washington—Federal outlook on cigarette smoking continued its calm perspective last week with Commerce Department's prophecy that 1964 cigarette consumption would remain relatively stable. The deadpan "Outlook" statistics on cigarettes (one of dozens of product forecasts) from the department's Business and Defense Services Administration said 1963 consumer buys of cigarettes topped \$7.1 billion.

BDSA did not break out a consumer expenditure prophecy on cigarettes for 1964, beyond cautious prediction that the industry is expected to experience slight increase over the 1963 record high value of shipments estimated at \$2.6 billion.

About that Smoking and Health report of the Surgeon General—BDSA says without batting an eye that it is an industry concern, and it will stimulate the industry to improve product. Even this afterthought goes further than the president's messages on Consumers and on Health—the cigarette role was not mentioned at all in executive programs for national improvement.

While federal level remains calm—outside of HEW, the FTC rulemakers, and the legislative crusaders—local scenes are flickering with civic jumps to curtail smoking in schools, and drums to warn this or that group.

Locally there have been some brave allbacks of cigarette advertising by

**PARAMOUNT PIX TO NBC**

NEW YORK—NBC-TV has completed long-term, multi-million-dollar agreement with Paramount Television Productions, wholly owned subsidiary of Paramount Pictures, for television premieres of Paramount's post-'48 features during 1964-'65.

The list of prestige films, which includes many top attractions of past decade, is first important group of post-'48s released to TV by Paramount, first of large motion picture studios to take this step.

The films, many of which are 1955-'60 releases, majority in color, will be presented on NBC-TV's *Saturday Night at the Movies*, and *Wednesday Night at the Movies*, latter replacing Monday night feature film series in fall.

broadcasters, on basis of time of day, or soft-pedaled youth appeal. At state level, drooping cigarette tax levels reported by UPI survey are held by some experts to reflect a temporary reaction to fanfare. These predict equal and opposite reaction, as in the British crusade. Some others with a longer view think it may be the beginning of a trend. These urge all-out concentration on research to let man have his cigarette and his good health, too.

**\$360,000 grant opening  
web regulation study**

Washington—It's been a fair spell since Senate Commerce Committee and its Communications Subcommittee dug into one of their lengthy 1955-type probes of network and FCC affairs, but 1964 may see the action. The committee asked for and got \$360,000 for 1964 investigations to include look into TV network regulation. This will launch from FCC's Network Study, which was recently wrapped up with report on network program procurement. (Study chief Ashbrook Bryant's recommendations, one being network regulation by FCC, are still under consideration by commission.)

Right up front in Commerce Committee thinking, and reflected in chairman Magnuson's letter to Rules Committee on need for funds, is problem of the third network. The committee is wondering about FCC's failure to provide third outlet via drop-in VHF's in seven two-station cities in top 75 markets. It will seem like old home week to FCC Commr. Kenneth Cox, if he comes up the Hill breathing fire over FCC's 4-to-3 vote canceling the drop-ins and weakening competitive position of ABC.

**Action put off on Rogers' bill  
to bar FCC from limiting ads**

Washington—Expected House vote on the Rep. Rogers bill to bar FCC from rules limiting broadcast commercials has been postponed. Possibly because of the Lincoln Day hiatus, schedules of House action has been moved up. Rogers' bill may get its debate and vote later this month, with no one on the Hill venturing a guess as to its outcome.

**JOHNSON SIDESTEPS  
REPORT COMMENT**

Washington—Note on the cigarette commercial picture: Once again, President Johnson has sidestepped the smoking and health issue.

In last week's message on health, as in the earlier message on consumer interests, the President made no reference to HEW's report on smoking and health. The message refers only in general to conquest of cancer and heart disease, under guidance of a new special commission.

**SKELTON GETS WAY;  
CBS SHIFTS HIS SLOT**

New York—It appears that Red Skelton, who had been reported disgruntled with CBS over his time slot and threatening to leave network, has won his point with web's brass. An announcement at week's end from CBS notes that Skelton's hour series will revert to its original time period of 8:30-9:30 p.m. when it starts third season in fall. It's being aired at 8-9 this season. 1964-'65 will be Skelton's 14th year in television, and his 12th with CBS. Same sponsors are expected back.

**News, public affairs export  
up 22% over 1962 for NBC**

New York—Changes in programming emphasis by U.S. networks are making themselves felt abroad. NBC International reports a 22% increase in sales of news and public affairs TV shows overseas last year, with such programs representing more than 10% of the network's total export. On the domestic side, NBC News has stepped up its programming activities in the past six years by about 70%; it's doubled its world-wide staff to some 800 people.

**CBS PROFIT TOTAL ROSY**

New York—Although the aura of prosperity which surrounded last week's CBS board meeting surprised no one, the profit picture painted by William Paley and Frank Stanton is still impressive. Net income for 1963 rose to \$41,811,476 and net sales were \$564,818,039. These figures compare to \$29,664,364 and \$521,911,311 the previous year. Per share earnings for 1963 were \$2.27 compared with \$1.62 per share (adjusted for stock dividend) earned in 1962, and reflect the two-for-one stock split authorized by stockholders at the end of last year.

A 25-cent cash dividend on common stock will be paid Mar. 6 to stockholders of record Feb. 21.

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*Association of National Advertisers hosts 4A's, NAB Code Board and others in talk sessions to discover common ground on which to tackle clutter problem*

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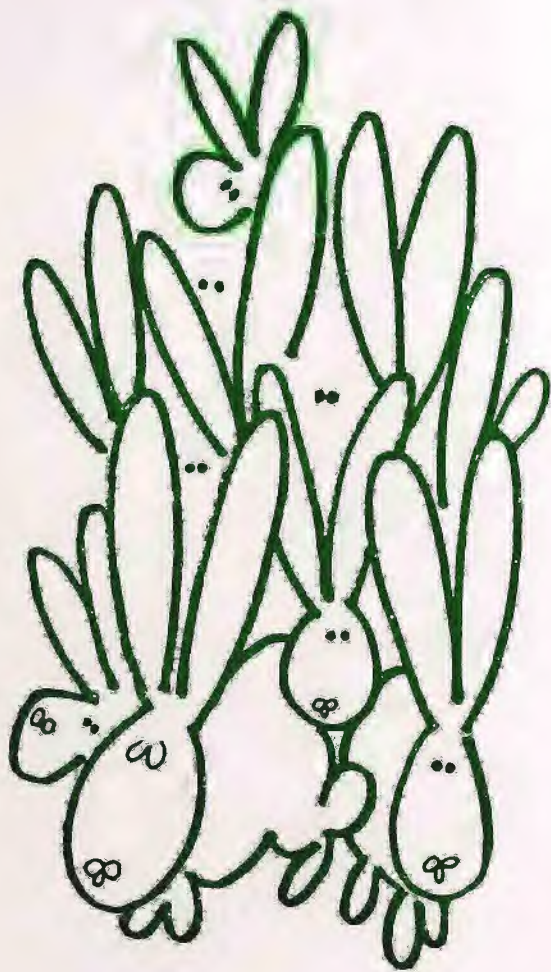
**SPONSOR SPECIAL**

**50 SPONSOR's annual index of important feature articles**  
*All of 1963's geared-to-buying stories are handily indexed by topic area, story subject, issue date, page number*

**DEPARTMENTS**

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## ACQUISITIVES\* grow fast in Cleveland

In this one short year Cleveland households grew over 5%—up from 554,000 to 595,000. And in this 6th largest county, buying income rates 5th among the nation's top 20 markets. It just makes good sense to invest your TV budget in this fast growing market.

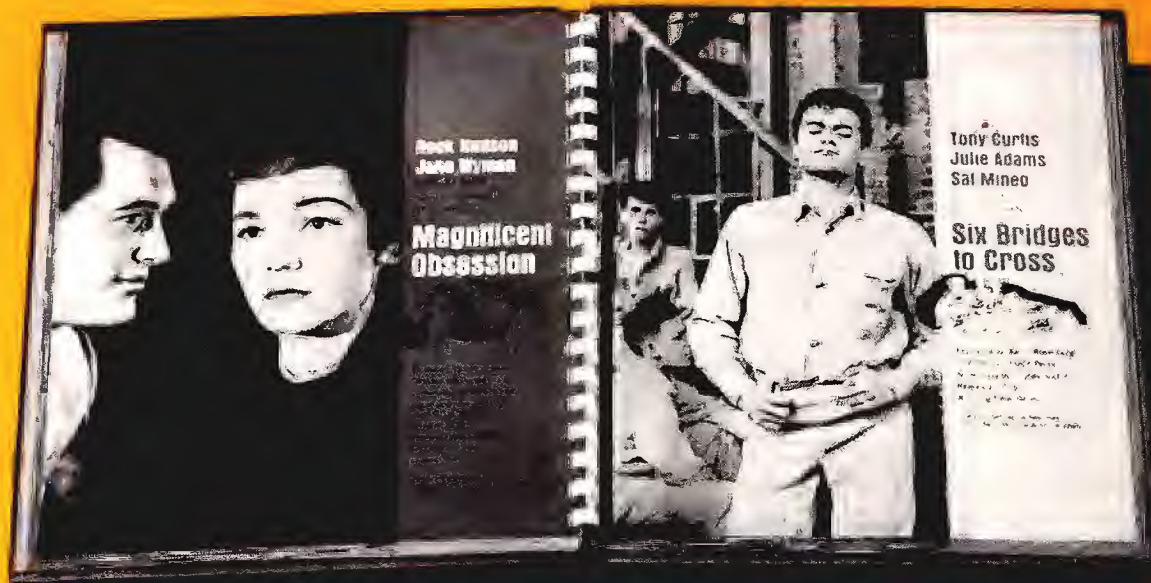
Ac-quis'-i-tive—given to desire, to buy and own.

ACQUISITIVES WATCH

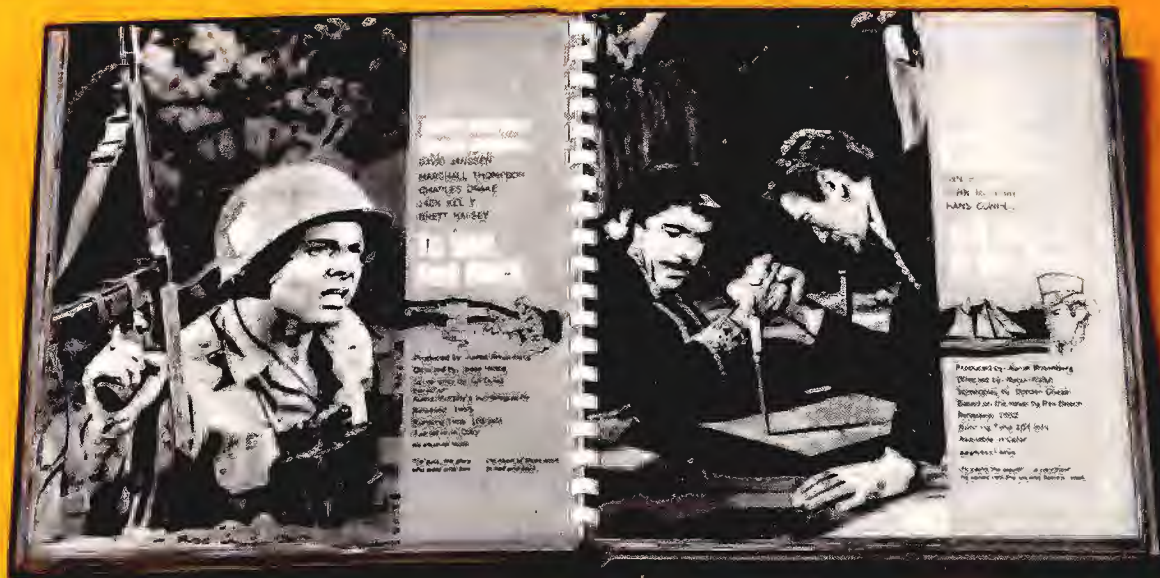
LOS ANGELES KCBS	PHILADELPHIA WIBC	CLEVELAND KSTW	MIAMI WGBS	TOLEDO WSPD	DETROIT WKBD	DETROIT WJBL-TV
NEW YORK WJNY	MILWAUKEE WISN-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	STORER BROADCASTING COMPANY	

# WJW-TV

**Part 1** 54 exciting UNIVERSAL motion pictures... including "Bend of the River," "Up Front," "Mississippi Gambler," "Bengal Brigade," "Yankee Pasha," "The Redball Express"... and the high-spirited Abbott and Costello feature series.



# Volume 9-215 'Films of the 50's'



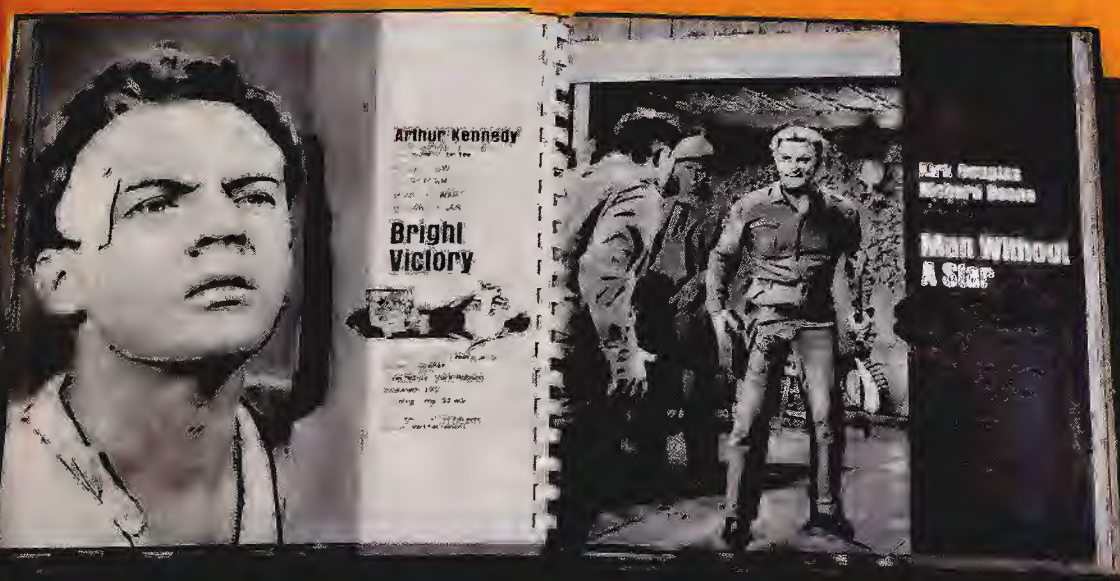
**Part 2** 54 top UNIVERSAL feature films, such as "The Shrike," "Winchester 73," "The Spoilers," "The All American," "Never Say Goodbye"... and the exuberant "Ma & Pa Kettle" feature series.

Volume 9—Parts 1, 2, 3 and 4—from the UNIVERSAL-SEVEN ARTS library of "Films of the 50's" includes today's top stars such as... Rock Hudson Anthony Quinn Tony Curtis Abbott & Costello Kirk Douglas Jeff Chandler James Stewart Shelley Winters Gregory Peck Loretta Young Jane Wyman Alan Ladd Arthur Kennedy Lee Marvin Victor Mature Jane Russell Ronald Reagan Sal Mineo Robert Preston Vincent Price Janet Leigh Tyrone Power William Powell Audie Murphy Piper Laurie Glenn Ford June Allyson Tom Ewell Joseph Cotten Jeanne Crain Dan Dailey Chuck Connors Ernest Borgnine Anne Bancroft Ed Begley Dana Andrews Walter Brennan Jimmy Durante Julie Adams Rory Calhoun

**Part 3** 53 audience-pulling UNIVERSAL feature films... including "All That Heaven Allows," "Pillars of the Sky," "Sword In The Desert," "Chief Crazy Horse," "Destry," "Thunder Bay"... and the rollicking "Francis the Mule" feature series.



# from Universal—Seven Arts



A SUBSIDIARY OF SEVEN ARTS ASSOCIATED CORP.  
 CONTACT YOUR NEAREST SEVEN ARTS OFFICE  
 FOR MARKET AVAILABILITY

NEW YORK: 200 Park Avenue	YUkon 6-1717
CHICAGO: 4630 Estes, Lincolnwood, Ill.	ORchard 4-5105
DALLAS: 5641 Charleston Drive	AOams 9-2855
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif.	State 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West	EMpire 4-7193

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

**Part 4** 54 fine UNIVERSAL motion pictures, among which are "The Far Country," "Tomahawk," "The Fat Man," "So This is Paris," "Captain Lightfoot," and "Sign of the Pagan."

Raymond Burr Van Heflin Barbara Stanwyck Boris Karloff Richard Boone Claudette Colbert Richard Conte Lon Chaney Charles Coburn Ma and Pa Kettle Gig Young David Wayne George Sanders John Payne Maureen O'Sullivan Jack Palance Mickey Rooney Dale Robertson Patricia Neal Charles Laughton Bert Lahr Marilyn Maxwell Joel McCrea Victor McLaglen Virginia Mayo Peter Lorre Sidney Poitier Dick Powell Edward G. Robinson Ruth Roman Jackie Gleason Jose Ferrer Rhonda Fleming Richard Egan Dan Duryea Ida Lupino Buddy Hackett Edmund Gwenn Brett Halsey Spring Byington Lee J. Cobb Claude Dauphin Arlene Dahl Howard Duff Irene Dunne Yvonne De Carlo Hugh O'Brian Gene Barry



## Inside SPONSOR

Today's lead story is on the controversial clutter problem. As a broadcast-advertising industry issue it has been increasing in mass. It's been like watching a blob of matter invading us from some other world continuing to grow and grow throughout a science fiction program. Destroying it becomes possible only after the nature of its chemistry is understood. Then suddenly the scientific team begins to communicate within itself and, poof, the evil is gone.

Industry leaders who are grappling with the problem have inherited a new optimism generated by the gradual but steady successes being achieved over other highly controversial broadcast advertising problems.

The monumental task of resolving the multiple factional attitudes facing establishment of operative commercial codes for broadcast media, unlikely as it at first seemed, escaped from Paniesville.

The mountain of impossibilities which surrounded the hearings on the methodology, accuracy, and use of ratings in broadcasting during the first session of the eighty-eighth congress, was scaled by a leadership willing—at its own expense—to talk until an area of communication was established and the ad hoc group could be replaced by the Ratings Council, Inc.

Like the FBI's Top 10, broadcast advertising's leaders have been knocking problems one at a time off the top, and just as certainly another slides in at the bottom.

Clutter is at the top now. ANA (see page 19) has made the latest move in the all industry effort at self communication. And Jane Pollock's historical summary is worth filing.

*Sam Elber*

## 555 FIFTH

### TAB will BAT for SPONSOR

A number of our people have seen your story in the January 27 issue about TAB and have been very complimentary. I just wanted to let you know how much we appreciated the fine work you did on this and assure you that we stand ready to assist you in any way we can in future stories. . . . I will try to alert you whenever anything is on the horizon that I feel will be of special interest to you and your publication.

William Pruett  
Manager  
The Coca-Cola Company  
New York, N.Y.

### Media mixer

Your article "Radio Link Strong for Discount Chain" as reported in the January 27th issue of Sponsor was excellent, and clearly reiterates Caldor's position of heavy radio coverage as an important supplement to newspaper advertising.

Fred Teitel  
executive vice president  
Caldor, Inc.  
Stamford, Conn.

### 10 Search for PI Stations

Could you tell me, please, if some radio stations sponsor products on a percentage basis. What I mean is that I sometimes hear radio announcements that request that the money be sent direct to the station for a particular item which is being sold on the air. Do these stations do this on a percentage basis with the manufacturer?

If so, is there any list or directory of radio stations which operate in this manner?

Luther Kohr  
Luther Kohr Enterprises  
P.O. Box 111  
Clearwater, Fla.

ED. NOTE: stations interested may contact the writer at the address shown.

### 'Useful journalism'

I suppose the highest form of flattery for a writer is not imitation but when one writer reads another and says, "I wish I had written that! —It's what I've always wanted to say!"

I'm saying that now about the SPONSOR piece in the January 6 issue by Pete Peterson. His commercial cost break-down article was a nip. It was clear, concise (a tough fete for such a complicated subject) and complete. As a studio head, I have often pondered doing such a piece myself—but as you know, there's not much time left in a day to collect thoughts and do it. Well, Pete has saved us all a lot of time and trouble. If he doesn't send it out as a reprint, he's missing a good bet.

Thank you for printing the piece. I have instructed our people here at The Film-Makers to have it handy when they get in those testy price-and-cost discussions with clients. This, to me, is the kind of *useful* journalism that the trade press could well do more of. Congratulations.

Lincoln Scheurle  
The Film Makers, Inc.  
Chicago, Ill.

### Brazil needs help

Can you help us locate the man we need to head up a special project of ours to improve the quality of TV programs in Brazil? It is not a job for an administrator or someone who would like to retire to an obscure foreign country, but for a dynamic, creative man who lives and breathes programs. He will be, when he feels ready responsible for all local and national television programs for Standard Propaganda S.A., Brazil's oldest and largest ad agency.

Dale Puckett  
Creative Director  
Standard Propaganda S.A.  
Av. Presidente Vargas  
Rio de Janeiro, Brazil



# CALENDAR

## FEBRUARY

**Institute of Broadcasting Financial Management**, meeting of Tax Committee to launch its 1964 work projects, in New York (17). Board meeting marking third anniversary, at Detroit (19).

**School of Visual Arts Gallery**, selected works of Paul Rand opens show at gallery, N.Y. (18-Mar. 1).

**State Broadcaster Assn. Presidents**, annual conference sponsored by National Assn. of Broadcasters, Shoreham Hotel, Washington (20-21).

**International Radio & Television Foundation**, first annual college majors conference, Hotel Roosevelt, N.Y. (20-21).

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

**Houston Advertising Club**, fourth annual advertising forum '64, Shamrock Hilton Hotel, Houston (21).

**Directors Guild of America**, annual awards dinner, both Beverly Hilton Hotel, Hollywood, and Waldorf-Astoria, N.Y. (22).

**International Broadcasting Awards**, presentation dinner, Hollywood Palladium (25).

**Western Radio & Television Assn.**, 17th annual conference, FCC commissioner Bartley and others to speak, Jack Tar Hotel, San Francisco (26-29).

**American Assn. of Advertising Agencies, Southwest Council**, annual meeting, Manger Hotel, San Antonio (27-28).

**Advertising Women of N. Y. Foundation**, "Fiesta in Spain" Ball, Waldorf-Astoria, N.Y. (28).

**Radio-Television News Directors Assn.**, board of directors meeting, Time & Life building auditorium, N.Y. (28). RTNDA newsfilm standards conference (29-Mar. 1).

## MARCH

**Hollywood Ad Club**, luncheon meeting, Radio Advertising Bureau pres. Edmund Bunker speaking, Hollywood Roosevelt (2).

**International Radio & Television Society**, 24th anniversary dinner, presentation of Gold Medal Award for 1964 to American Broadcasting-Paramount Theatres pres. Leonard H. Goldenson, Waldorf-Astoria, N.Y. (4).

**National Academy of Recording Arts and Sciences**, third annual symposium in association with Bureau of Conferences and Institutes of N.Y. University's Division of General Education, titled "Recording and Music: Culture, Commerce, and Technology," at Hotel Lancaster, N.Y. (4 Apr. 22).

**Oklahoma Broadcasters Assn.**, second annual Radio Operations Seminar,

at Oklahoma U. in Norman, with FCC's Cox, NAB's Anello, RAB's David (7-8).

**Electronic Industries Assn.**, national electronics marketing symposium, Statler Hilton Hotel, Washington, D.C. (9). Spring conference (9-11).

**Writers Guild of America, West**, 16th annual awards dinner, combining honors for TV-radio and screen, Beverly Hilton Hotel, Hollywood (9).

**Variety Merchandise Fair**, New York Trade Show Building, (8-12).

**American Assn. of Advertising Agencies, Southeast Council**, annual meeting, Riviera Motel, Atlanta (11-12).

**National Editorial Assn.**, government relations workshop, Willard Hotel, Washington, D.C. (12-14).

**Broadcasters' Promotion Assn.**, deadline for "Third Annual On-The-Air Awards" entries (15), extended from Feb. 15.

**Assn. of National Advertisers**, third annual seminar on business paper advertising, Plaza Hotel, N.Y. (19).

**Intercollegiate Broadcasting System**, annual national convention, Columbia University, N.Y., hosted by WKCR-FM (21).

**Southwestern Assn. of Advertising Agencies**, convention, Sheraton-Dallas Hotel, (22-24).

## APRIL

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

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

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

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

WHAT'S IN THE MIDDLE  
MAKES THE BIG DIFFERENCE

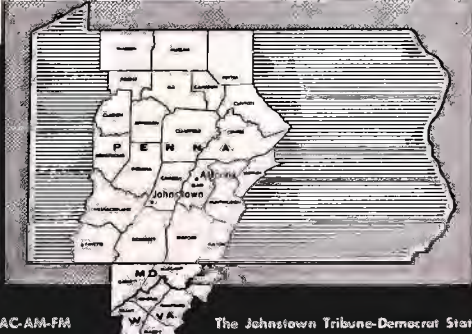


...and, IN PENNSYLVANIA, IT'S  
**WJAC-TV**

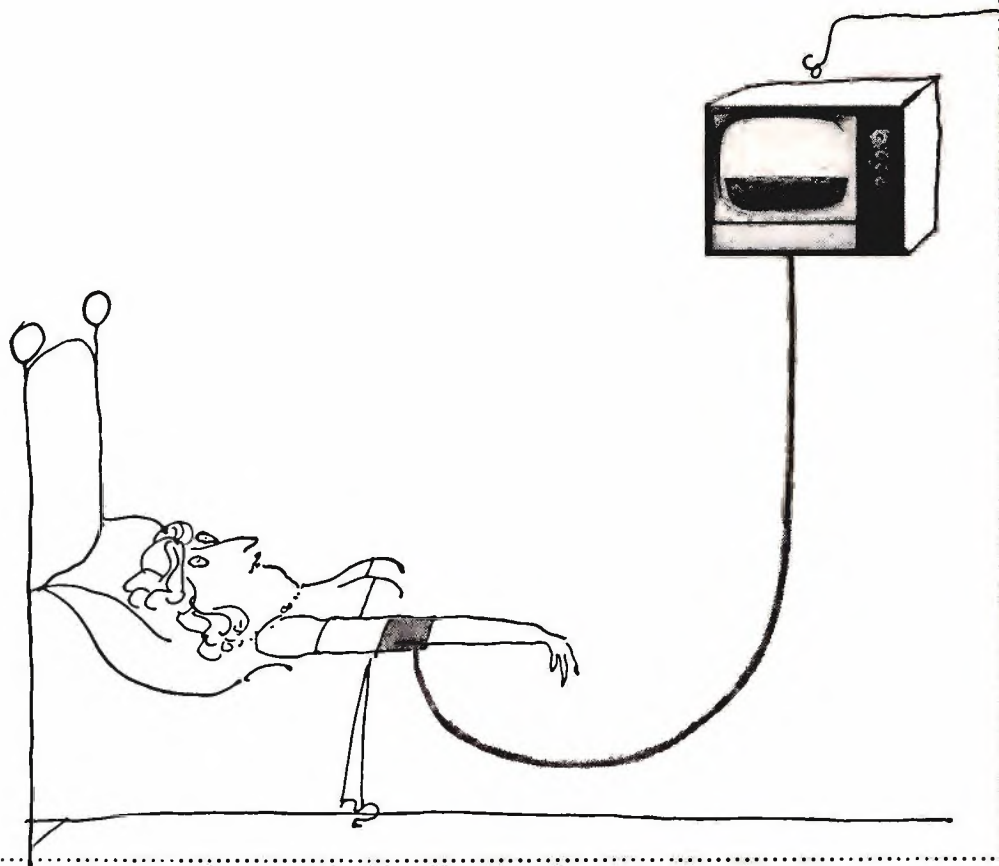
Don't slip up on one of the most important markets... Pennsylvania's million dollar "middle" market. WJAC-TV is the one station that gives you this big generous cushion of viewers. The most profitable market on which you've ever landed! America's 27th largest TV market.




Represented Nationally by Harrington, Righter & Parsons, Inc.




Affiliated with WJAC-AM-FM The Johnstown Tribune-Democrat Stations



Some women can't live without it. Indeed, our daytime line-up is such a vital part of their lives that the 9 most popular programs are all ours. Of our 16 daytime programs, 12 are in the Top 15. The ladies have taken us to their hearts.  
CBS Television Network 



**We didn't expect that big  
a hand this season. But the  
spontaneous applause for our  
nighttime schedule gives us 9 of the  
Top 10 programs, 15 of the  
Top 20, and five of seven nights.  
That about wraps it up.  
The CBS Television Network **

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, regular programs, 6-11pm, seven nights, October 1963-January 1, 1964)

# SPONSOR-SCOPE

## **Ford deal to air 5 NFL games on ABC may hit sked snag**

Ford Motor Co. and ABC may have agreed on deal for telecasting five National Football League games on Friday nights the coming season, but league office says "there could very well be problem" since schedule isn't even near being drawn up.

Also, no NFL games were played Friday nights last season, and only four took place on Saturday nights. Ford says it has reached contingent financial agreement with individual clubs, and plans sponsoring telecast of games on successive Friday nights from Sept. 25-Oct. 23. However, an NFL spokesman notes that until schedule is worked out, which won't be for another month to six weeks, even his own office doesn't have any idea which clubs—if any—will get the Friday night slots.

Meantime, pact between Ford, via J. Walter Thompson, and ABC for Friday night NFL coverage has been soundly rapped by number of college officials as threatening amateur sports and inviting overexposure of football on the air. But ABC, noting arrangement is completely legal and doesn't violate spirit of federal law governing scheduling of professional sports, says experience has shown that "the more exposure football receives on TV, the greater is public interest in the sport. Also, the telecasts should further accelerate interest in all sports."

Situation developed after CBS and NFL negotiated contract for 93 of the 98 games to be scheduled, and network turned down bid to pick up other five because it "didn't want to disrupt" its Friday night lineup. (ABC says it will preempt its scheduled programming for the NFL games, and feels it will enhance draw of overall Friday night lineup, even when games aren't telecast.) This was followed by Ford's pick-up of the five games and reserving time on ABC for their coverage.

Ford, along with Philip Morris for Marlboro cigarettes, also has first crack at national sponsorship of NFL coverage on CBS-TV—both advertisers played that role in past season—and at week's end a deal was reported close to completion for both of them to exercise their option. Leo Burnett Co. is agency for Marlboro.

## **Canadian gridcasts offered sponsors for U.S. coverage**

Another brand of professional football being made available to TV advertisers—this time from Canada and scheduled for Saturday afternoons. Deal just worked out is for Fourth Network, Inc., to beam to U.S. at least 13 regular season games of Canadian Football League. Selling will be to groups or individual stations, with advertisers being offered commercial participation on regional or national basis. Web had 120 stations for live telecast of Palm Springs Golf Classic.

## **Sears buys 52 wks. of 10 a.m.-4 p.m. sked on Chicago UHFer**

No problems, either legal or governmental, foreseen by Television Bureau of Advertising in purchase of 36 hours a week for 52 weeks by one advertiser on one TV station in Chicago. However, TvB notes the buy is first of its kind in the industry, so "no one can tell what will happen." Contract, which went into effect last week, was placed through Gourfain Loeff & Adler for local Sears Roebuck & Co. on WCIU, UHF station which went on air in Chicago last year. Involved is entire 10 a.m.-4 p.m. slot, Monday through Saturday, and station says various new programming techniques will be used throughout the schedule.

## **Colgate-Palmolive, Standard Brands raise radio hopes**

Radio inquiries by leading prospects could mean major breakthroughs on 1964 books. Colgate-Palmolive, shopping through all its agencies, may move in month. If so, it would break clog that has kept big soaps out of radio five years. Colgate's radio budget (see Friday at Five) could be multiplied many times. Standard Brands, through Ted Bates, is showing signs of new interest in radio, too. Business indicators come at time when Radio Advertising Bureau is preparing set figures that show more than 20 million new radios sold for fourth year in row.

# COMMERCIAL CRITIQUE



**Will you be  
my Valentine?**

BEA ADAMS  
vice president  
Gardner Advertising Co.

**D**EAR XEROX: Will you run me off five copies of "Be My Valentine?" You do it so well. I know. I saw that commercial which persuaded me. I heard the click of high heels coming toward you. I saw the feminine hand set you for 4 copies. I saw you go to work; then I saw the 4 copies come forth silently, slowly, and the feminine hand reach for them and hold them so I could see how clean they were. And I heard the man. "When we say it's automatic, we mean it. It even shuts itself off." (Agency: Papert, Koenig & Lois. Production: E, U & E)

DEAR JIF: You're just peanut butter, I know. An everyday kind of item. But Grey Advertising's writer Milly Barsky and art director Joel Wayne turned you into something special. Will you be my valentine, Milly and Joel? Your refreshing "child-style" commercial swung away from the stereotyped more peanuts, bigger peanuts, nuttier peanuts. The proof of the peanuts

was in the faces of the young'uns. Nice work, Mr. Agency Producer Manning Rubin. And Mickey Schwartz Productions. Could be by now this fine commercial is off the air. Audience fatigue. Who can really measure it?

DEAR SPRINGMAID: You've been guilty of some rather impudent advertising, but be my valentine! That was such a tidy bit of selling—the unseen announcer talking to the



BEA ADAMS joined Gardner as copywriter 1935, upped to v.p. 1944, made a board member and creative director 1946, later served as TV creative director.

lady-in-silhouette. No need for phony reaction shots to the snoop who, in some commercials I could mention, invades kitchen, laundry room, boudoir, wherever, and expects his advances to be acknowledged. You were shown off to great advantage, Springmaid, in the putting-on demonstration and the two designs. Even a local "where to buy" tag. Most ladylike. Most convincing. A lovely lacey heart to all responsible.

DEAR CHEVY TRUCK: I'm not a prospect but, dear Chevy, could I have you for a Valentine? I like the brawn of you, and the brain of Campbell-Ewald Company's writer Glenn Wilson who thought of that forceful cannon ball demonstration. A valentine, too, to agency producer Jim Morrison and to VPI Productions, Inc. N.Y. And my kingdom for more demonstrations as straightforward as this one.

DEAR TED MACK: Will you be my valentine? Day in and day out, week after week, you say the same old words about Geritol. And showman that you are, you say those same old words with such sincerity that they continue to have meaning. Even that twice-as-much-iron-as-in-a-whole-pound-of-calves-liver doesn't cause a quiver. And you, you Geritol folks, my blood doesn't seem to be one bit weary. So it is with gusto that I say—be my valentine! To have the good sense to play the same tune over and over is quite a trick in these restless days. It shows faith, backbone, and a shrewd awareness of how to get the m-o-s-t for your m-o-n-e-y. Perhaps you should confer with President LBJ on that popular subject, Economy.

Happy Valentine's Day, everybody. And happy birthday, Mr. Lincoln, Mr. Washington, Mr. Mendelssohn, Mr. Chopin, Mr. Edison, Mr. Longfellow, Buffalo Bill, Galileo and all you other February boys who were such beautifully obvious believers in the lively art of demonstration. ■



## how do you fit a walrus into a water bucket?

You can! . . . if you're willing to settle for the tip of his flipper. Like ranking TV markets. You can take a small part of the market by using the metro approach . . . but if you want the whole walrus, you've got to rank by total market! Point! More than 80% of the Charlotte WBTV Market is located outside the metro area, and the Charlotte TV Market contains 550,000 TV homes . . . ranking 22nd in the nation . . . 1st in the Southeast!\* Come on in . . . the water's fine. You'll flip over our walrus-size coverage area!

\* 1964 Sales Management Survey of Television Markets

**WBTV**  
**CHARLOTTE**  
JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising  Representatives, Inc

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# All industry talks cure for clutter

Association of National Advertisers hosts 4A's, NAB Code Board and others in talk sessions to discover common ground on which to tackle clutter problem

**C**LUTTER is not quite the dirty word it was only short weeks ago. It's now being discussed in mixed company made up of broadcasters, agencies and advertisers.

Meeting in New York last Wednesday (February 12), approximately 25 representatives of ANA, AAAA, NAB and its Code Board discussed some specific areas of broadcast advertising's controversial commercial and non-commercial clutter problem.

This was the second in a series of talk sessions instigated by NAB's president LeRoy Collins. The first was hosted by NAB in December, this one by ANA and the next will be at the invitation of the 4A's.

While four specific proposals were submitted on Wednesday by ANA president Peter Allport, on behalf of the ANA Broadcast Committee and Board of Directors, no action was taken. Nor had any action been contemplated. The utility of the specifics proposed was as an aid in the collective search to establish a climate in which the broad problem could be attacked.

The plan proposed to reduce the number of interruptive elements, particularly at beginning, ending and station break times, in a practical way which would give the "viewing public increased entertainment time while simultaneously sustaining the effectiveness and flexibility of television as an advertising medium."

Recommending that there be a minimum of 25½ minutes of entertainment time in half-hour, prime time TV programs and 51 minutes of entertainment time in one-hour programs, the ANA pointed out that

total actual entertainment time at present is at low as 22 to 23 minutes in half-hour programs and 48 to 49 minutes in one-hour programs. ("Entertainment time" being defined as teasers and acts of the current week's episode plus scenes from next week's show.)

The objective could be accomplished, said ANA, if advertisers, networks, stations and producers would cooperate in all of four specific steps:

**1** *Limit commercial billboards to ID's of one sponsor at openings & closings of half hours. (Currently: as many as three adjacent commercial billboards run at both ends of some shows.)*

**2** *Reduce station break time from 42 to 32 seconds (what it was prior to '61).*

**3** *Limit billboards, titling and all credits (producer, actors, director, etc.) to total of 1 minute and 5 seconds in one-hour shows and 40 seconds in half-hour shows, well in excess of union requirements. (Currently these elements take up as much as 2 minutes in one-hour shows.)*

**4** *Limit time devoted to "promos" for other shows, public service announcements, network ID's, bumpers, etc. to a total of 51 seconds in hour-shows and 18 seconds in half-hour shows. (In one year one network alone reportedly carried 77,760 promos on the network for its shows and estimated that affiliates used 682,740 network-produced spot promos for network programs.)*

Calling for all-round cooperation in the interest of viewers, the broadcast industry and the users

of the medium, the ANA pointed out that sponsor advertising time is already effectively limited by the TV Code of the NAB and, further, that the general practice has been to use less than the allowable limit.

At week's end attendees were still reluctant to comment on the proposals, saying that this had been ANA's show and that the plan was presented only for discussion. Their hesitancy was based on an awareness that its history over the past half decade has been potentially explosive.

Every trend in the economics of television for several years seems to have conspired to complicate the problem of clutter—such aggravating developments as maturing of the multiple-sponsorship pattern in TV buying, corporate and product diversification, and extension of station-break time.

The problem affects and irritates everyone, although in different degrees. Broadcasters object to piggybacks; advertisers and agencies to promos, billboards, credits, and triple-spotting. Broadcasters call it all "non-program material;" advertisers call it "clutter." Broadcasters feel that advertisers get direct ben-



Meeting host, ANA president Peter Allport

efit from many elements to which they object: an audio or video impression of the advertiser's product is usually coupled with the teaser, bumper, show title, promo, ID, and naturally, the billboard. By whatever name, it's a headache which has been haunting the industry with increasing intensity. Said Harry Schroeter when he retired as ANA chairman: advertisers must be "militant" in their efforts to reduce the clutter in TV.

ANA took up the problem in 1962, monitored network programs, and found that promotional and other announcements took up more time than the commercials. Between the end of one show and the start of the next there could be 11 minutes of clutter. ANA termed the situation "absolutely shocking" and "detrimental not only to the advertiser but the whole industry."

But the complexities of the problem has, in the past, made any solution elusive.

Screen credits, as indicated in ANA's current proposal, are extremely complicated. Craft unions insist on varying degrees of credit for their members. AFTRA contracts specify a credit for each actor speaking more than five lines; SAG and WGA have similar requirements. In addition, there are FCC rules covering credits for prize and trade-out arrangements. The minimum needs don't begin to cover what most programmers think should be credited. Production groups and sub-groups feel they are legitimately entitled to screen credit and, in fact, a lot of production service is bartered for on the promise of mention. Eliminating those credits could, therefore, directly raise production costs in some cases, programmers say.

The networks claim it's a major research project to prove or disprove the need for, or the effectiveness of, promos for upcoming shows and question whether advertisers would be willing to risk a possible loss of audience if these were discontinued. Participation buying based on average viewing levels (now the norm in nighttime network), coupled with the fact that the U.S. audience has ceased to grow at any geometric rate (heightening the competition), have forced the networks to promote

their shows more vigorously. Result: proliferation of program promos adding even further to the clutter.

Some also point fingers at the networks for increasing the length of station break time from 32 to 42 seconds as a political ploy to placate the affiliates. Fearful that it would encourage triple-spotting, advertisers and agencies were up in arms. Y&R waged a vigorous campaign to block the move, and, having failed, to police the commercial practices of stations. But arm-waving aside, by the start of the 1961-62 season, 10 more seconds of non-program time had been adopted. NAB's TV Code Board did some rule tightening which helped a little. Included was the reduction of permissible time for commercials on participation shows

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**Organizations represented at the session included, through NAB — Triangle Broadcasting; Taft Broadcasting; Group W; ABC; CBS; NBC; WTRF-TV Wheeling, W. Va.; and WRZ-TV Baton Rouge; through 4A's — Young & Rubicam; Kenyon & Eckhardt; McCann-Erickson; Ted Bates & Co.; and Compton Advertising; through ANA—Brown & Williamson Tobacco; General Foods; Eastman Kodak; Procter & Gamble; Alberto-Culver; and National Biscuit Co.**

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from 6 to 4 minutes per half hour, including sponsor billboards, public service announcements and promos, and reduction of between-program commercials from three to two.

An enormous increase in the number of TV sales messages — BAR says there were over 18 million in 1963—has many causes and is commonly called "over-commercialization."

TV entered the '60's so expensive a medium that only a select handful of sponsors have continued to afford the luxury of single sponsorship. Nielsen notes that in 1963 almost two-thirds of all prime network TV was sold on a participating basis; only 13% to single sponsors. The reverse was true in 1959

when, out of 63 weekly prime time hours, 11½ were participating, 27½ were sponsored by a single advertiser, and 24 were alternate sponsorships.

One subsequent and controversial response has been the "piggyback," many an advertiser's answer to product proliferation and rising costs of TV time. While some sponsors feel the practice dissipates the product message, it has been growing. Broadcasters, particularly in top markets, balk because it leaves them open to charges of triple spotting. They finally put on enough pressure to prompt NAB Code revision. The proposal, as made at last month's meeting in Florida: in an acceptable piggyback, products or services must be related in character, purpose, or use and appear as a single announcement. It also tightens time limits to three announcements in prime time, ruling out adjacent piggybacks.

Several self-styled attacks on the clutter problem have been made from time to time, with little practical result. Among the more aggressive was Brown & Williamson which, early last year, informed the networks that it would use its \$18 million TV budget as a club to clear the airwaves of clutter. Modeled after the ANA's recommendations, B&W sought "minimum entertainment time clauses" (29:30 minutes within each half-hour, 51 minutes in any prime-time hour). In October, Kenyon & Eckhardt announced it would confine its spot TV buying to stations adhering to the NAB Code or its equivalent. Both moves created temporary stirs, but neither B&W or K&E was able to rally confreres to action.

But far and away the biggest commotion on at least one aspect of clutter came, in 1963, from the Capitol. The FCC fought tirelessly to assert its statutory authority to regulate radio and TV commercial time by adopting NAB limitations into its rules. By the end of the year, it was clear those hopes were dashed. The questions of over-commercialization, credits and the other conditions of clutter remain to be answered. Perhaps ANA's current proposal is the first step toward success without the feared incursions into the economic structure of the broadcast industry. ■



# Why Rambler likes Monitor

American Motors rides with NBC Radio and network news throughout the shake-up decade of automobile compacts

**A**MERICAN MOTORS is driving for a new mileage record in sales and radio sponsorship.

The automaker, Cinderella in recent years to the big step-sisters in Detroit, has been doing well at turning out compact new counterparts of the fairytale golden-coach. A constant factor in its advertising horsepower has been network radio—to the point that American Motors has become a long-distance racer in radio.

A regular on the radio course, and pioneer in weekend network news, the Rambler factory is the oldest continuous sponsor of NBC's *Monitor News*. American is in its eighth season of year-around sponsorship—and ninth year on the show.

The long run on *Monitor* is making a growing cumulative effect from a total \$7 million in estimated gross billing. This doesn't take account of other media activity by an advertiser with a total budget that hardly approximates resources of the automotive big-three. Yet sales have built to a record 500,958 units worldwide in 1963, and last month American's president, Roy Abernethy, said they were hitting the highest since 1960, the company's first billion-dollar year (Kelvinator, Leonard, and ABC appliances are in this dollar total, too).

Tracing American's trailblazing route into the uncharted territory of the compact (a term coined by the company), it is interesting to draw advertising parallels. While Rambler has always been print-heavy—radio gets 5% and tv 25% of something under \$20 million in gross billings—the history of Rambler's mounting impact on the car business almost parallels American's career in weekend network news.

Fred W. Adams, American's director of automotive marketing, signed Rambler on with *Monitor* in 1956, through Geyer, Morey, Ballard, the company's long-time agency. That was the year that Rambler began to pick up speed in dealer showrooms, and the revolution in car design was underway.

In four years, 13 new compacts were rolling off other lines to challenge the original, and today compacts account for 35% of all new-car sales. "Today, Rambler outsells every one of them," says Adams.

*Rambler's 1964 American shows evolution since sponsor signed on 'Monitor.' Now it's four inches longer following first big body change since 1950. Mile-A-Dial (below) was hot item as radio-commercial giveaway. Offered on NBC after Rambler showed up well in Mobil Oil and Pure Oil mileage tests. Mile-A-Dials quickly gave out and dealers were wiring frantically for more by Wednesday after weekend newscasts.*



## ADVERTISERS

Riding with radio news, Adams considers *Monitor* "an excellent showcase for our commercials" (some 20 per weekend, 52 weeks a year). He cites "a huge audience of car and home radio listeners at a small cost per thousand" and ability to stir up traffic in showrooms. Dealers get good Monday playback by listener-shoppers. Commercial pulling power is documented by the sponsor, and demand for an item like the Mile-A-Dial, gas mileage guide (see page 21) offered on radio, is only one way American knows the national driving market is tuned in.

"We feel," Adams says, "that radio news programs help give our advertising messages timeliness and flexibility . . . reach millions when the news is still fresh. Network radio news gives us a good platform for presenting our own news, via commercials."

Radio news has provided American Motors with some high moments of excitement through the years. One example is the series of space shoots by John Glenn and Scott Carpenter, sponsored by American on three radio networks in 1962. Of this special effort, Adams says, "We feel that by this sponsorship we helped make available to the country the minute-by-minute accounts of these historic events and, thereby, performed a valuable public service."

In weekend radio news, last year American had a 10-month run on ABC, added to the regular *Monitor* schedule on NBC. The manufacturer is a spot radio customer, too—currently at saturation strength in 50 markets at prime drive times.

Commercials through the years have varied from straight information to jingles to good-natured, humorous pitches.

Humor is a characteristic Rambler approach, as typified by "Elmer Blurt, world's lowest pressure salesman," portrayed by the late Al Pearce. His Rambler opening, "Nobody home, I hope, I hope, I hope," followed by a customer-generated sale, ranks among the lastingly memorable lines of radio advertising.

Switching to a "world's greatest" theme this season has been comedienne Phyllis Diller, who comes on like this in the GMB copy:

"Hi . . . this is Phyllis Diller, the world's greatest Rambler salesman. Hahaha . . . well, why not? Rambler has great features. For instance . . . I went to ceramics class for *months*. Made *one* teensy ashtray. Along comes Rambler with a ceramic-coated *exhaust* system! It'll probably outlast my ashtray. And my ashtray's been around for a couple years! Then there's Rambler's easy driving. Handles better'n my *shopping* cart. *Inside* the supermarket. Haha . . . you oughta see me take the curve between Vegetables and Dry cereals. And *parking!* That car fills more small spaces than my dentist. Haha . . . and faster. You get *great* gas mileage. On all three new kinds of '64 Ramblers . . . Americans, Classics, and Ambassador V-Eights. I'm the only thing that goes further on a gallon. Haha . . . of perfume, silly!"

Rambler's stable of comic talent through the years has included Arnold Stang, Jack Pearl (Baron Munch-

ausen), and others from the top of the banana tree. And on television this season, Rambler is presenting a star comedian, *Danny Kaye* (Wednesday, 10-11 p.m.)

In the all-media spectrum, radio copy is coordinated to complement and extend the advertising story American Motors is telling at any given time. Among the other media, American runs up gross billing into the millions each year in spot TV, and in print, the Rambler maker ranks in the country's top half-dozen newspaper customers, scheduling thousands of papers per run, is a substantial magazine account, as well.

Radio apparently commands a secure place in the big media design, and NBC Radio reciprocates the feeling. As Rambler rolled into its ninth year on *Monitor* last month, William K. McDaniel, executive vice president, testified, "Since 1956, we are told, NBC Radio has played an important role in Rambler's successful growth. . . . We are indeed proud to state that Rambler on NBC Radio is one the most consistent week-in week-out sponsors in contemporary radio."

Like Rambler, *Monitor* also pioneered its own generic style of weekend radio programing. Adams, a man in the center of both car and communications evolution, says of *Monitor*, "We feel a part of it." ■





**FRED W. ADAMS**

*American Motors' director of automotive marketing bought 'Monitor News' year after he joined Detroit firm. In car business since 1941, he likes radio to give fast circulation to newsy copy points, e.g., sales achievements, mileage records. 'Monitor' commercials vary from straight information to good-natured, humorous styles handled by roster of Rambler comic talent.*

*Automotive business took to 'Monitor's' original credo of "going places, doing things." Early cast (l-r): Frank Gallop; Melody Girl Lorna Lynn; Host Dave Garroway; Tedi Thurman; Miss Monitor; Ben Grauer. Eight years later, William K. McDaniel (c), chief executive of ABC Radio, celebrates long ride with oldtime sponsors, in company with (l-r) Sportscaster Mel Allen; Producer Bob Maurer; Administration V.P. Marion Stephenson; Host Gene Rayburn; Programs V.P. Bob Wogan; David Wayne, Selma Diamond, and Jim Lowe, stars.*





Roman Advertising v.p.-creative dir. George Land explains "planned innovating" concept

## Need idea planning

**P**LANNED INNOVATING is not just possible . . . it's necessary if companies are to survive and maintain a profitable position," says George T. Land, vice president and creative director of the Roman Advertising Co. Speaking on "Planned Creativity and Innovation" at a meeting of the American Marketing Assn. of St. Louis, he stressed that because of competition, "all of us are under the gun to produce better solutions to our problems, whether it be in products or services or in the facilities to supply them."

Pointing to the number of new products which have been introduced within the past few years, Land said: "We can look around us and see a lot of people who are going to be out of business in the next ten or 20 years. A few of them, for example, are companies which produce metal pipe, woven textiles, laundry starch, refrigerators, and lawn mowers . . . As a matter of fact, a national marketing magazine has predicted that any company which does not come out with a new product will be out of business by 1970."

This means, said Land, that "we are going to have to use our human resources for innovation much better than we have in the past. But innovation, just for the sake of innovation, is no answer . . . It is a means to an end. No business

should be interested in ideas for the sake of having ideas . . . not when you're trying to show a profit. Profit is the reason we're in business, and we make the profit by better satisfying human needs."

He stated that through research and practice at Roman Advertising, it was possible to do "three things which heretofore were considered impossible: first, select the most creative people; second, train people in creative techniques and increase their idea production significantly; and third, produce and maintain an optimum environment for the practice of professional creativity."

"More significantly," he added, "we found that creative behavior was not necessarily limited to the 'talented few,' but with proper training, anyone could double his creative output. As a matter of fact, we have discovered that we can increase idea production with the individual as much as 900%."

Land stated that this has been proven at other companies which have trained their personnel in creative problem solving and planned creativity. As an example, he noted that General Electric Co. discovered that engineers who had been through the creative courses were consistently producing 300% more patent disclosures than engineers without that training. ■

## Air media heavy for Bank of California

Television, radio, newspapers, outdoor bulletins, and trade magazines are being used simultaneously in a new high-powered campaign presenting the 100-year-old Bank of California as "the bank on the move." This advertising, prepared and placed by Honig-Cooper & Harrington of San Francisco, emphasizes the bank's recent series of major moves: the opening of a major office in Los Angeles, rounding out its unique coastwide system; the announced plans to build a new 20-story head office in San Francisco; the acquisition of an entire block in downtown Portland for a new building; the continuing branch expansion program.

A heavy spot TV schedule in Northern California, Oregon, and Washington uses fast-paced 60 and 20-second commercials to deliver the message, "All up and down the coast, there's talk about the bank for action." The same theme is carried in general newspapers throughout the Coast, and more heavily in the Western and National editions of the Wall Street Journal, where five 800-line ads ran on consecutive days to give the campaign a resounding start.

Follow-up newspaper ads list specific segments of the market, both business and consumer. Selective headlines — "There's talk among stockbrokers . . . doctors . . . ranchers . . . suburbanites" . . . etc.—touch on specific services but hit hard on the overall theme that The Bank of California is the bank that gets things done.

The story is also being told on the bank's radio program, *The Lon Simmons Sports Round-Up*, an across-the-board KSFO show at 5:45 p.m. in San Francisco.

Headlines tailored to the audiences of trade magazines carry the action theme into this medium: "There's talk among bankers . . . credit managers . . . auto dealers . . . insurance agents" . . . etc.

In the Southern California market, the "bank for action" theme is carried on painted bulletins covering major arterials in and out of downtown Los Angeles, where the bank's Southern California headquarters is located.

## Emenee names Crane to ad-promotion post

Lawrence Crane, advertising and sales promotion director of Hartfield Stores and Zody's Department Store in Los Angeles, has been appointed advertising and sales promotion director of Emenee Industries (musical and electronic toys, games, physical fitness



Crane

equipment), New York. Bill Marcus, sales vice president, who made the announcement, said Crane would be responsible for media planning and promotion. Emenee is in spot TV and was on NBC-TV's *Bullwinkle Show in the pre-Christmas toy season* the past two seasons. Advertising is through the company's house agency.

## Birds Eye intros new seafood line with TV

General Food's Bird's Eye division now test marketing a new five-item line of vacuum sealed seafood in the Columbus, Ohio, and Syracuse, New York area, plans to utilize spot television in both markets beginning early in March to support these products. Time periods and stations have not as yet been selected. Newspapers will also be used.

New line features seafoods with sauce, packed in vacuum sealed plastic envelopes enclosed in folding cartons. Each package contains two servings.

Agency is Benton & Bowles.

## Tobacco adman named

Clifford R. Wilmot, assistant brand manager for Marlboro cigarettes—billing millions in TV—has been appointed brand manager, it was announced last week by Ross R. Millhiser, vice president and marketing director of Philip Morris, New York.

Wilmot, former media buyer for BBDO, joined Philip Morris in 1959 as media manager. He was in the media department of J. Walter Thompson from 1946 to 1957.

## Tappan back in network TV



The Tappan Co., via Ketchum, MacLeod & Grove, has made its first network TV buy since 1954, by purchasing sponsorship in NBC's "Today" show from Mar. 17 through June. Discussing campaign, timed to reach prospective home buyers during peak home-buying spring and summer seasons, are (l-r) Tappan president W. R. (Dick) Tappan; "Today" host Hugh Downs; and panelist Pat Fontaine. The drive will promote Tappan's built-in appliances.

## Glamorene realigns sales execs



Ray Schroeder (2nd from r) receives congratulations from fellow sales execs of Glamorene, Inc., after being named to head sales for company's west coast territory after serving as its southeastern div. mgr. L-r are Joel Diamond, who continues as midwest div. mgr.; Charles Grossman, who shifts from eastern div. mgr. to Schroeder's former southeastern spot; Schroeder; and Glamorene's national sales mgr. Richard Littman

# FOR McCANN TILLERS: SEED-SOWING TIME

Top-rung creative staffers of McCann-Erickson gather in New York from across country to see commercials, stimulate creative juices at 3½-day seminar for 50 creative men

"THE challenge principle is our only defense against creeping mediocrity." Thus, with a challenge to challenge, Paul Foley, vice chairman of McCann-Erickson (photo, left of center at bottom), keynoted a ritual work session for McCann creators week before last.

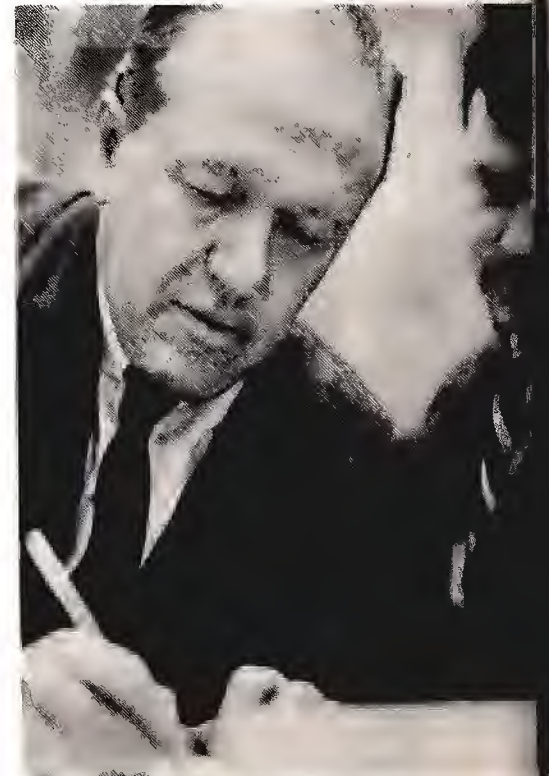
Fifty of the agency's top creative people gathered in New York from near and far parts of the country for three and a half days in a type of conference traditional with McCann-Erickson, the creative seminar. This kind of idea-fest is a popular method of ad propagation (SPONSOR, Feb. 10) but few agencies



Georg Olden (l), vice president and senior art director, takes notes at McCann-Erickson creative seminar beside Chester Posey, senior vice president and creator director



Al Scully (left), senior art director



Paul Foley, vice chairman and senior key scribbles as Jerry Snead, art director, w

can do it on so grand a scale as the New York-based central agency in the Interpublic Group of 16 shops.

McCann's creative seminars are held periodically to stimulate cross-fertilization of creative ideas, and this one drew ranking delegates from Chicago, San Francisco, Los Angeles, Portland, and, of course, New York.

Reels of commercials—old, new, experimental, McCann's own, competitors' and foreigners' — were screened for 100 critical eyes. Creative heads of the various offices presented examples of their own

work and gave evaluations of themselves in relation to their competitors.

The eyes of this expert audience were open, too, to new impressions. On the program were art movies, dramatic improvisations by professional actors, as well as workshops on specific advertising and communication problems.

Opening the creative seminar, Foley said:

"There is a myth in this business that all our troubles are caused by a very small amount of bad advertising.

"This is a comforting thought,

for it seems to absolve most advertising and most advertising professionals from serious blame. But it is dead wrong. The problems of this business are caused by too high a percentage of mediocre advertising — masquerading under such names as 'sound, professional, long-range, etc.' But it is mediocre—and as such it often has protective coloration, for the mediocre, like middle age, sneaks upon us unaware . . .

"The job of advertising professionals—in all phases of our business—is to challenge this mediocrity, every day, all day. This frequently means challenging the un-



*Guild, art director, fall into typical thinker postures*



*"Second City" stars Bob Dishy (l), Paul Dooley satirize advertising in addition to demonstrating creative technique of entertainment*



*Bernard Luber, vice president and associate creative director, writes down fruits of one of M-E seminar's ideation meetings*

challengeable, the safe, the secure, the highly prized, the traditional. But the challenge principle is our only defense against creeping mediocrity."

Later, in a switch from critique to creation, the seminar called in members of the "Second City" revue (photo page 27) from the New York stage where they are appearing. The troupe gave an illustration of dramatic art that parallels the popular business brainstorm.

Players took admen backstage to show how they build a skit, setting up a problem then going on to solve it. They stressed that one performer never negates the other, that a negative gag or comment tends to kill the action, in effect ringing down the curtain before the story is over.

The agency people appraised creativity in entertainment of this type and compared it with the creativity required for a persuasion objective.

Applying the lesson, Don Shore, vice president and executive art director (not pictured) of the agency, summarized:

"This is a constructive philosophy that grows out of the exchange of spontaneous ideas." Any time creative people exchange material, it is easy to say that "an idea stinks," but this always has the effect of stifling discussion, Shore said.

At the end of their days of exchange, McCann-Erickson seminarists has packed up notes, storyboards, layouts, tapes, and reels. Now that they're back at desks and drawing boards, some of the seeds sown at the creative seminar in New York already are taking root and will show up eventually on screens of the nation, in the language, and the culture. ■

**SSCB marketer to v. p.**

Robert Kahl, marketing group supervisor of Sullivan, Stauffer, Colwell & Bayles, New York, has been elected vice president, it was announced last week by Alfred J. Seaman, president of the agency. With SSCB two years, Kahl was in a succession of marketing posts at Borden, New York, from 1952-61, serving the Borden Foods Co. Division as executive vice president, corporate director of marketing ser-



Kahl

vices, marketing vice president, and corporate marketing coordinator. Kahl also has been research account supervisor of Young & Rubicam and has held offices in the American Marketing Assn., Advertising Research Foundation, Assn. of National Advertisers, Grocery Manufacturers Assn., and Sales Executives Club of New York.

**KMG billings rocket up 22% to 45 million**

Ketchum, MacLeod & Grove, Pittsburgh, an agency SPONSOR estimates is pending a third of its clients' money in broadcast media, billed \$45.2 million in 1963. The gain was 22% over 1962 for the largest annual increase in 40 years KMG has been in business.

Edward T. Parrack, president, said the gains grew mainly out of increased activity for existing clients, now numbering 75. Current budgets point to further increases and to a general economic rise.

KMG employs 317 people in Pittsburgh and 116 in branches located in New York, Washington, and Houston.

**Cigars and cake mix: fashion as sales force**

Computers, test tubes, and consumer surveys are all fine for marketers, but women's intuition works in the marketplace, too.

In a report to marketing men's wives, Julia Morse, vice president and account supervisor had plenty of coaching for those likely now to be the subjects of curbstone consumer research. In a presentation last week to the Cincinnati chapter of the American Marketing Assn. were facts likely to send some of the broadcast business' clients to consult their own authorities, whether automation or intuition.

Items: A Chirurg & Cairns account, Waitt & Bond is getting ready to sell a new small cigar to women. When the client consulted agency experts on color and fashion, the suggestion was "His and Hers" colors for the tip.

The 18-35 age group of women

**Non-scheduled event at Olympic Games**



Meeting at Innsbruck, Austria, during recent 1964 Winter Olympic Games were Kenyon & Eckhardt president David C. Stewart (r); Giancarlo Rossini (l), agency's intl. v.p.; and Prof Friedl Wolfgang, general secretary of the Austrian Olympic Committee. K&E represented Olympic Committee in the sale to ABC of exclusive television rights for Games coverage



consumers is a fairly fickle lot. Quoting a survey made for *Glamour* by Gallup, she said new-brand trials were active in cosmetics, soaps, and toiletries. Brand switching is high in convenience foods, especially cake mixes.

Women in business are helping develop marketing imagination for new products, a function Mrs. Morse calls "anticipatory marketing." Examples are Sara Little's development of \$25-tag architectural Christmas decorations and a new price structure for Corning Glass in the design of the Corning Ware line.

Fashion is exerting a worldwide economic influence, according to Mrs. Morse. "Ten years ago, fashion women felt hopeless about getting industry to see fashion as a marketing force. All at once this changed. I credit Ford. . . . We were asked to send silk color samples to a Ford executive meeting, top echelon. The Ford women were said to have been behind this, saying to the men, 'How can you pick the shade of yellow, or red, for upholstery that women will favor two years from now?'"

Fashion "is one of the big forces that move goods, a major factor in stimulating the American economy . . . the thrust behind the improvement in living standards through the world . . . an integral part of the upgrading of taste in America," said the adwoman, who heads her agency's "Women's Point of View" Committee.

Aside from fashion's dimensions as a \$19 billion business, fashion moves industry to build factories, employ people, produce undreamed-of new goods. Stretch fabric, a \$50 million business was one of Mrs. Morse's illustrations, as used by women's pantsmaker Jack Winter, a C&C client, DuPont's synthetic leather was another, and DuPont artificial fibers another. "Fashion is the advance force" for shampoos and new shampoo packages, too, the account women said.

She left marketers and their wives with a final challenge to carry home:

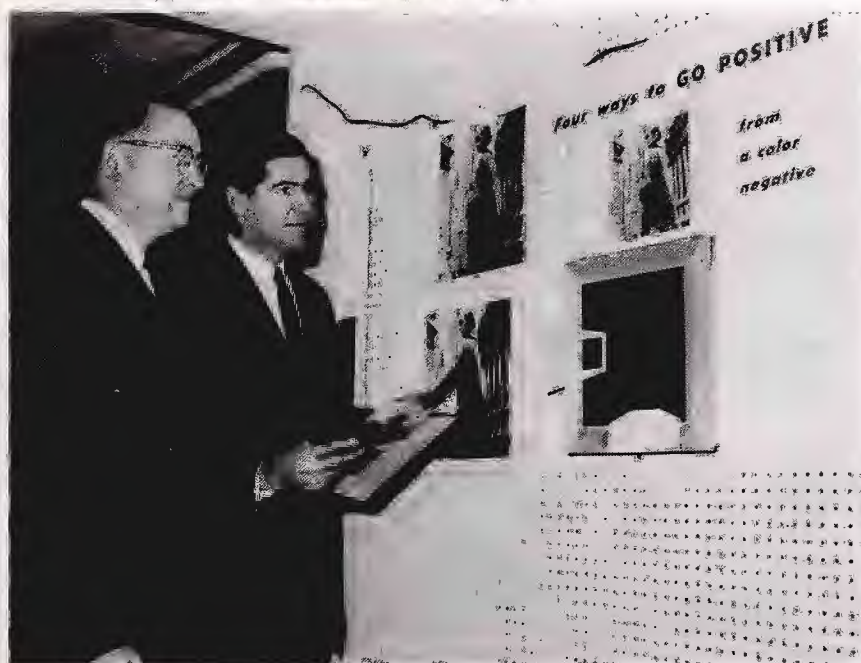
"The question is: Should marketing in other industries than textile and cosmetics heed this vital world-spanning activity, this dynamic force, which we frivolously call fashion?"

## Big 'Blow-out' for agency veterans



Huffing and puffing at candles on cake marking tenth anniversary of Chicago's Clinton E. Frank, Inc., are agency president Frank (bow tie) and 12 of the home office staff with it since its founding: (l-r, front) John F. Sicks, Philip E. Bash, Mary Lou Petersen, Louis E. Schueler; (back row) Richard Tanner, Rue McClain Dolan, Kenneth B. Karcher, (hidden) Marshall Holingue, Doris Monnette Johnson, Jay M. Lill, and Hill Blackett, Jr. All Frank personnel in Chicago, Richmond, and Los Angeles offices were given tenths of champagne and ten-franc notes

## Looking over their pin-ups



J. Walter Thompson president Norman H. Strouse (l) and Stever Aubrey, JWT senior v.p. and management supervisor of the Kodak account, look at portion of new Kodak exhibit on four-color reproduction which is to be on display at other N.Y. agency offices after two weeks at JWT. Detailing the four-color process in actual materials, it's designed to give agency personnel a greater understanding of all technical steps from original color photo to its full-color reproduction on printed page

# Timebuyers: what they were w

RUDY MAFFEI  
Media Director  
Gardner Advertising Company, New York

**W**HERE DOES today's timebuyer go from here?

Before tackling that question, it would be useful to take a retrospective look at the '50s and '60s to trace the evolution of the agency media business as a springboard to the '70s.

Not too long ago—in the early '50s—agency media people (timebuyers, included) were not always welcome at the front door. They were often regarded by agency and client brass as “those numbers guys” of little imagination or professionalism, whose value lay principally in being good horse-traders. Many agencies had “media” departments incongruously staffed only with

print buyers, and broadcast departments staffed with timebuyers. And, it seemed, in those days, that there was a continual struggle between the two for control of the media budget, with the decision being influenced more by intestinal fortitude than by sound media precepts. With separated print and broadcast departments, the responsibility for media planning decisions was frequently abandoned to the account man.

In short, the agency media function was one of the last important agency services to reach full maturity. And, this did not begin to occur until the emergence of a cadre of media men skilled enough to think in terms of all possible media solutions to the marketing and creative problem.

This maturation was, of course, given impetus by the advent of television as an advertising medium.

The new generation of media people was bright, aggressive, young, and college-trained—many of whom were, in addition, products of our fine graduate business schools. It may surprise some of today's timebuyers to hear that 15 years ago a media director could say to a buyer, “. . . you wise-aleck college kids think you know all the answers,” as one did to me.

In 1953, the earliest proponents of the all-media buying advanced this concept as the way to broaden the media department's contribution to the total marketing effort. This timing was perfect for it coincided with (and, in fact, stimulated) the spectacular growth of media research which, in turn, caused media planning and buying to metamorphize from a seat-of-the-pants business to a highly sophisticated profession. This new professionalism gave rise to even greater demands on media research, enabling the development of “new, improved” media usage patterns.



**RUDOLPH P. MAFFEI**

*Recently named media director of Gardner Advertising's New York office, he was vice president and associate media director at Benton & Bowles, before that was a media buyer at Maxon and at Fuller & Smith & Ross. He studied at Cornell University, the College of the City of New York, and at New York University*

(L-r) Media buyer Rose-Marie Vitanza, media supv. Kelly O'Neill, and Maffei at Gardner



# will be

In part seven of a series of articles by agency media execs, Gardner's Rudy Maffei peers into the past and the future of the agency media man

Gradually, as the value of the media man's contribution came to be recognized, his star ascended to his current important position in the agency management. Today, he is not only welcome at the front door . . . he frequently owns a big chunk of it!

Thus, as the middle '60s approaches, if the timebuyer were to take a personal inventory he would find: he is a young college graduate, frequently with post graduate training. He is surrounded by more sophisticated tools than his older brother had ten years ago. He finds that the television industry has reached maturity, at least, in terms of the areas of greatest importance to him: television set ownership is universally at a high level; viewing patterns are known and stabilized; competitive situations in terms of physical coverage and performance have long been identified. As a result, he can do his job with greater confidence and consummate skill . . . and with his left hand. Yet, in spite of this, his path to advancement is frequently blocked if his own specialization is limited to broadcast media.

For, as these words are written, there are many prosperous agencies who have not integrated the broadcast and print media function on the buyer level. They have concentrated, instead, on integrating these functions at the supervisory level either associate media director, or below him at the assistant media director or group media supervisor—and have done so with apparent success (although not always happiness on the timebuyer's part).

Such an organizational structure tends to short-change the timebuying specialist — who becomes doomed to the perdition of his own specialty . . . be it network TV buying, spot TV buying, radio buying, sports program buying. And, unless he can broaden the scope of his

media environment, his horizon is limited to his parochial specialty.

Parenthetically, the separate timebuying and print buying organizational structure tends to shortchange the agency as it limits the number of people it has with broad enough experience to enter top media management. Such an agency occasionally is forced to go beyond its hallowed walls to recruit supervisory people rather than developing, promoting from within.

What, then, can the '70s hold in store for him?

For one thing, EDP (electronic data processing) will enter the timebuyer's life to a greater extent than ever before. Many of the analyses, evaluations, decisions which occupied hours, days, even weeks of his time will be accomplished for him instantaneously as the machines eat into the mountains of market and media data. Buying principles will become more formalized as the machines develop multiple regression analyses which tell the buyer with pin-point precision where the advertising dollars must be laid down to accomplish the advertising objectives. Media availabilities will be rapidly evaluated on the basis of audience, demographic, and cost by our electronic relatives. I am not suggesting, for a minute, though, that all timebuyers are going to be replaced by the mechanical monster. But the fact that EDP will reduce the number of timebuyers needed to do the same job is inescapable (Prof. Parkinson's dictum notwithstanding). Add to this, developments in media measurements based on product profile which will provide surefootedness timebuying.

Media directors will find, therefore, that their timebuyers will be able to handle the timebuying assignment for more products in more markets or, better still, with the aid of EDP they can effectively handle the total media assignment for a

product or group of products.

Left to his own choice, the timebuyer should attempt to broaden his repertoire to include print buying along with all other media as his avenue to future growth and development. In this way, he can prepare himself adequately for his career in media management. As a good alternative, he might consider bringing his timebuying skills into the programing area — where success more and more depends on a complete understanding of the operative media influences: time period, audience composition, demographic characteristics, competition, lead-in, which have to be considered in addition to program quality.

So, timebuyers, don't just stand there . . . do something!

One thing does seem clear and, that is, that agencies with media departments now organized with separate print and broadcast buying functions would be well advised to consider the integration of these two functions. The logic for this is compelling even if we think only in terms of benefits to our client-advertisers. However, when we think of the human equation, the logic is inescapable. We will not be able to continue attracting our bright, aggressive young college graduates if all we offer them is a narrow specialty which quickly leads to a cul-de-sac. Today's young timebuyer, with all his sophisticated tools and a more soundly developed broadcasting heritage, can soon master his trade and impatiently looks around for broader areas of responsibility in the '70s.

Unless we can assure him that broader areas of responsibility will be his, we will have to settle for recruiting less than the best to our ranks. We must stop looking through the wrong end of the telescope when we define our buying functions, and broaden the buying function to include all media. ■



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

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

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

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

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

**Johnson heads Metro Radio Sales in L. A.**

Bruce Johnson has been named manager of Metro Radio Sales' Los Angeles office. He joined the firm after nearly two years of association with AM Radio Sales in Los Angeles, and three years as manager of Peters, Griffin, Woodward Radio, same city.



Johnson

His background since graduation from the University of Southern California School of Telecommunications also includes a tenure as radio-TV director of Stamler, Johnson and Trotta Advertising in Washington, D. C. and some time as a member of the sales staff of KOOL-TV in Phoenix. Johnson replaces Robert Jones, who was promoted to the position of advertising director of Ice Capades, Inc., a division of Metromedia. Metro Radio Sales is a service of Metropolitan Broadcasting Radio, a division of Metromedia, Inc., and presently represents WNEW, New York; KLAC, Los Angeles; WIP, Philadelphia; WHK, Cleveland; WCBM, Baltimore; KMBC, Kansas City; and WDRC, Hartford.

**IRTS adds marketing session to TB&SS**

The International Radio & Television Society's popular Time Buying & Selling Seminar will be expanded from an eight- to a nine-week schedule of instruction, according to Al B. Petgen, chairman of the TB&SS committee and director of client relations, American Research Bureau.

The nine-week format goes into effect with the spring '64 Seminar term, scheduled to begin Tuesday, Mar. 10. As in the past, seminar sessions will be held on Tuesday evenings, from 5:30 p.m.-7 p.m., at CBS Radio, 49 East 52nd St., New York City.

The new session added to the curriculum, titled, *The Advertiser's Problem*, is designed to add a marketing dimension to the seminar. In

discussing the session, chairman Petgen told SPONSOR:

"It is specifically set up to acquaint seminar students with the basic factors involved in the advertiser's marketing decisions . . . the elements that must be weighed and evaluated at the advertiser and agency account levels before intelligent media planning can be initiated."

Another seminar session, *The Role and Functions of the Time-buyer*, is being revised in approach, content, and title. Retitled *Professionalism in Timebuying*, the session will now delineate agency management's viewpoints on what makes a top-level timebuyer. Viewpoints will be presented by a major agency media director. This session was formerly conducted as a time-buyer panel discussion.

In both instances of curriculum

**ALEX PODHORZER:  
 for fun, headaches**

Don't try to cure Alex Podhorzer timebuying headaches—they're the job fun! Alex, who recently joined Gardner's St. Louis office as a media buyer, sees these timebuying headaches as an integral part of media. "Buying is the intention of the fanciful pitch hopefully strained through a somewhat jaundiced eye, and hopefully I succeed by common sense," says Alex. "The essence of media buying is in the decision, and the busier we are, the more decisive and pressured or headachy we become. Cure the headaches? Never! That would only end the fun!" A former buyer of Young & Rubicam in New York and Chicago, buys for Purina Dog Chow, Purina Chow, Puppy Chows, and Wm. S. Chow's Chocolates. He enjoys "the continual challenge of determining just who the vague numbers in 'media land' actually represent and then building the precise media program to reach those uncertain and shifting people." But he laments the lack of time, and finds the only answer for that universal complaint in a "totally preplanned

change, chairman Petgen reported that results of a special survey taken among the fall seminar graduates were "an invaluable guide in committee planning."

Line-up of sessions for the spring term will be as follows:

**Session One: BROADCASTING: KEY TO THE MARKETING ERA** — Contribution of broadcasting to advertising, public information, entertainment . . . its role in the development of modern marketing concepts.

**Session Two: THE ADVERTISER'S PROBLEM** — Problems confronting the advertiser . . . who are the customers . . . how much to spend . . . when to advertise . . . where, geographically . . . and in what media?

**Session Three: BROADCAST RESEARCH FUNDAMENTALS** — Sampling, why and how . . . definition of common terms . . . ratings, share, total homes, audience composition, cov-

erage coincidental, recall, techniques . . . phone, meter, diary, interview.

**Session Four: RESEARCH IN PLANNING AND BUYING**—Buying . . . where to find and how to use the research tools. Planning . . . market penetration . . . budget allocation . . . desired impact in terms of reach and frequency . . . media mixes.

**Session Five: THE MEDIA PLAN**—Starting point for an advertising campaign . . . what it is based on, how it is implemented.

**Session Six: PROFESSIONALISM IN TIMEBUYING** — How to be a better buyer . . . day-to-day job requirements . . . the timebuyer's role, today and tomorrow, in the client's overall marketing strategy.

**Session Seven: THE REP'S JOB** — Function of the station representative in the buying-selling relationship. Organization of a typical representative firm . . . the contribution he can make toward a better advertising campaign.

**Session Eight: NETWORK BASICS**—The basics of network broadcasting. How the networks operate . . . how they are sold . . . how bought and how programed.

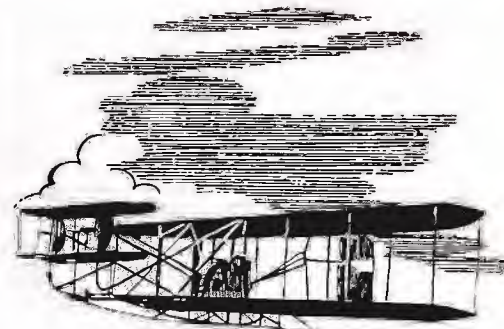
**Session Nine: FOCUS ON THE FUTURE**—The future of the advertising business . . . its trends and directions . . . its importances to the nation's economy.

Persons interested in registering for the seminar should contact Claude Barrere, executive director, IRTS, Inc., 444 Madison Ave., New York City 10022, PLaza 8-2450. Registration fee for the seminar is \$15.

Chairman Petgen urges all interested parties to register at the earliest opportunity to insure acceptance. As in the past, seminar attendance is limited to 100— and IRTS already has some 40 spring students as a result of overflow registration for the fall term.

In addition to Petgen, the TB&SS committee includes: Harold S. Meden, Franznick-Meden; Marty Mills, director of research and promotion, Meeker; Richard Pickett, media director, Foote, Cone & Belding; Lionel Schaen, account executive, Harrington, Richter & Parsons; Sam Schneider, WLW Radio sales manager - Eastern division, Crosley Broadcasting; and Maurie Webster, v.p. and general manager, CBS Radio Spot Sales.

# AIRLINE MOGULS



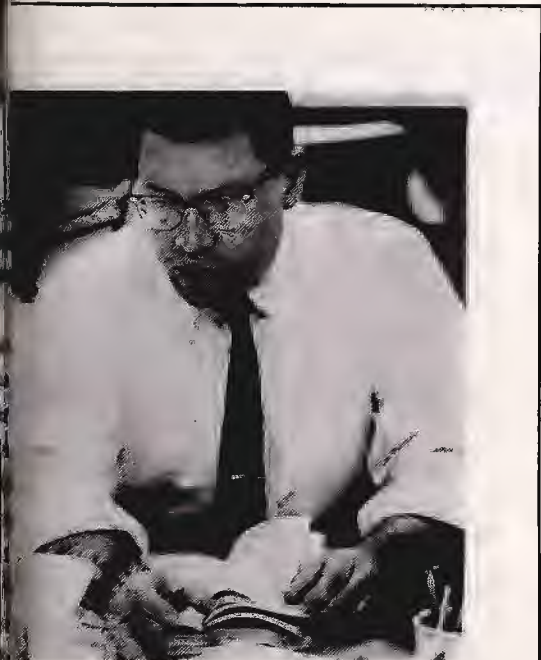
buy WNBC-TV. Top names in the flying field know it's the most efficient means of reaching travel prospects in New York. Among the aeronautic tycoons:

**American**  
**Delta**  
**Eastern**  
**National**  
**Northeast**  
**TWA**

Take a tip from the airlines: whatever the product or service you have to sell, try a flight on WNBC-TV.



**WNBC-TV**  
**NEW YORK**



course of action, encompassing not only materials, but practiced systems and procedures." An articulate scholar, educated at Washington University and the College of the City of New York, where he earned a master's degree in marketing, he foresees the emergence of a new era of specialized radio. Meaningful differences in format are appearing, and seem to be gaining listener recognition," he says. Next to the field of magazines, it seems highly probable that radio will become the most sectionalized and directable medium."

## Impact Media Sales, FM rep, formed in Ohio

A new sales representative company specializing in FM sales has been formed by Thomas M. Ferguson in Cleveland. According to Ferguson, the fledgling corporation's president, Impact Media Sales will work with FM stations from coast to coast as a local sales and merchandising representative.

Ferguson is the former general manager of WCUY, Cleveland; has also been associated with WCLV, same city; and WEAW, Chicago. Lynn P. Ferguson has been named vice president and art director of the corporation, and Cleveland attorney Lloyd J. Fingerhut, secretary.

Ferguson will function as treasurer as well as president. The

board of directors of the firm include Ferguson, Fingerhut, and Howard C. Prange of Louisville, Ky.

## Underwood expands broadcast advertising

The Wm. Underwood Co., maker of canned meat spreads, sardines, and Richardson & Robbins chicken products, has greatly expanded its radio schedules, is delving into TV also, to push its canned deviled ham. Both radio and TV spots use humorous situations involving the Red Devil.

Underwood's radio campaign of minutes, 20s, and IDs, is now running on 104 radio stations in 42 prime markets across the country. Drive will continue throughout 1964. Two years ago the firm ex-

## Commuter-aimed promo

what will diaries reveal about radio audiences?



soon everyone will know!

The ABC is now using the services of a radio methodology study which has been conducted by the University of Michigan. The study is being conducted during the months of January and February in the Detroit area.



RKO General Broadcasting/National Sales has purchased ad space through Parkade Displays and has placed this illuminated color display in the west arcade of the N.Y. Central Building between 46th and 45th Sts. on Park Ave. to call attention to its co-sponsorship of a radio methodology study being conducted during the months of January and February in the Detroit area

## BUYER SETS SAIL



West Coast buyer a winner!: Timebuyer Jane Dahlgren of Honig, Cooper & Harrington is the happy winner of a contest entered by more than a thousand agency people and advertisers in 18 cities across the country. Jane is now enjoying the Grand Prize, a two-week \$2,000 Caribbean cruise. WOWO Radio (Fort Wayne),

held market story presentations in Muncie, Marion, Indianapolis, Boston, New York, Philadelphia, Chicago, Milwaukee, Minneapolis, Detroit, Toledo, Lima, St. Louis, Kansas City, South Bend, Los Angeles, San Francisco, and Fort Wayne; asked all those attending to enter their names in a drawing for the Grand Prize.

perimented with radio, found sales responded "extremely well." Tests last year utilizing spots featuring two celebrated deviled hams, Bob and Ray, hiked sales so sharply that the two radio personalities were used for the current campaign.

As an extension of their experimentation with broadcast media, Underwood is now sponsoring nationally televised TV program regionally, in all three West Coast states. Campaign uses minute spots, will run through the first quarter of 1964 on both NBC and ABC. According to Stephen A. Witham, Underwood's director of marketing, results from this first concerted use of TV by Underwood will be carefully evaluated to establish future policies on use of the medium by the company.

Underwood's agency is Kenyon & Eckhardt (Boston).

WFNF appoints Mid-West Time Sales: WFNF, Shenandoah, Iowa, names Mid-West Time Sales regional sales representative. The rep firm, with offices in St. Louis and Kansas City, will handle the station's sales in St. Louis, Kansas City, Omaha, Memphis, and Des Moines.



Gene Littler stands by as Bo Wininger lines up a putt. Camera is in position, ready to record on video tape, which needs no processing

## TV MEDIA

# Tape speeds golf series

**Producers of CBS tourney find way to save time by recording play on video tape with 'live' cameras; golfers applaud move as accelerating their game**

**P**RODUCERS of the *CBS Golf Classic* tourney were able to accelerate the series and save time by recording it on video tape with "live" cameras.

Thirty-two of the world's top golfers entered the classic, competing for some of the biggest money in golfing history. Two-man teams, including such top pros as Sam Snead, Tony Lema, and Gene Littler, played an elimination tournament, with the winning duos in two brackets competing in the finals for prize money totaling \$166,000. The winner's share is \$50,000.

The list of sponsors for the series, which began Dec. 28 and is being aired Saturdays through the final rounds Apr. 4 and 5, includes American Home Products, American Tobacco, Whitehall, and Hartford Insurance Co. Scheduled to join them is Sherwin-Williams (paints, varnishes, linseed oil, and related products).

Half the tourney was played at Baltusrol Golf Club in Springfield, N. J., and the series was completed

with new golfers at La Quinta Country Club near Palm Desert, Calif.

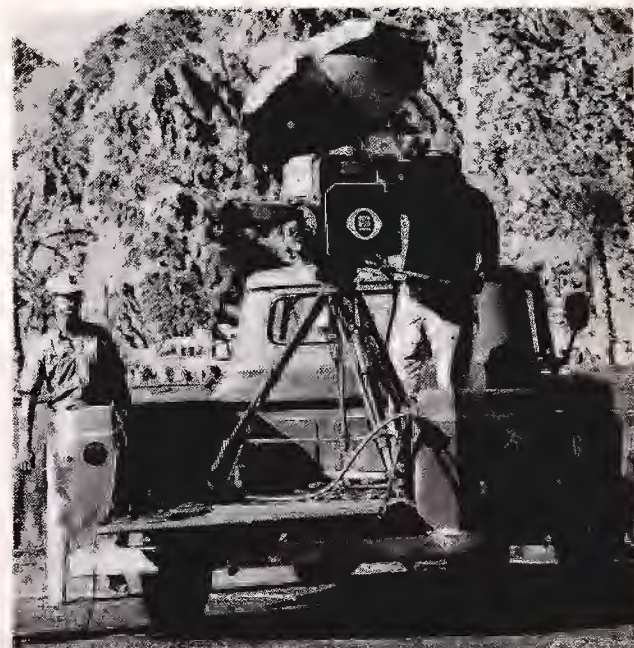
This marks the first time a golf series of such complexity, with the "set" ranging over an 18-hole course, has been covered with a "live" camera technique. The series was recorded on *Scotch* brand video tape, which requires no processing and can be played back immediately with picture and sound.

The taping went perfectly, says producer Dan Curtis of CBS, New York. "When you set it up like a live pickup," Curtis notes, "you've got cameras all over but you don't have the complicated setup that you have with film."

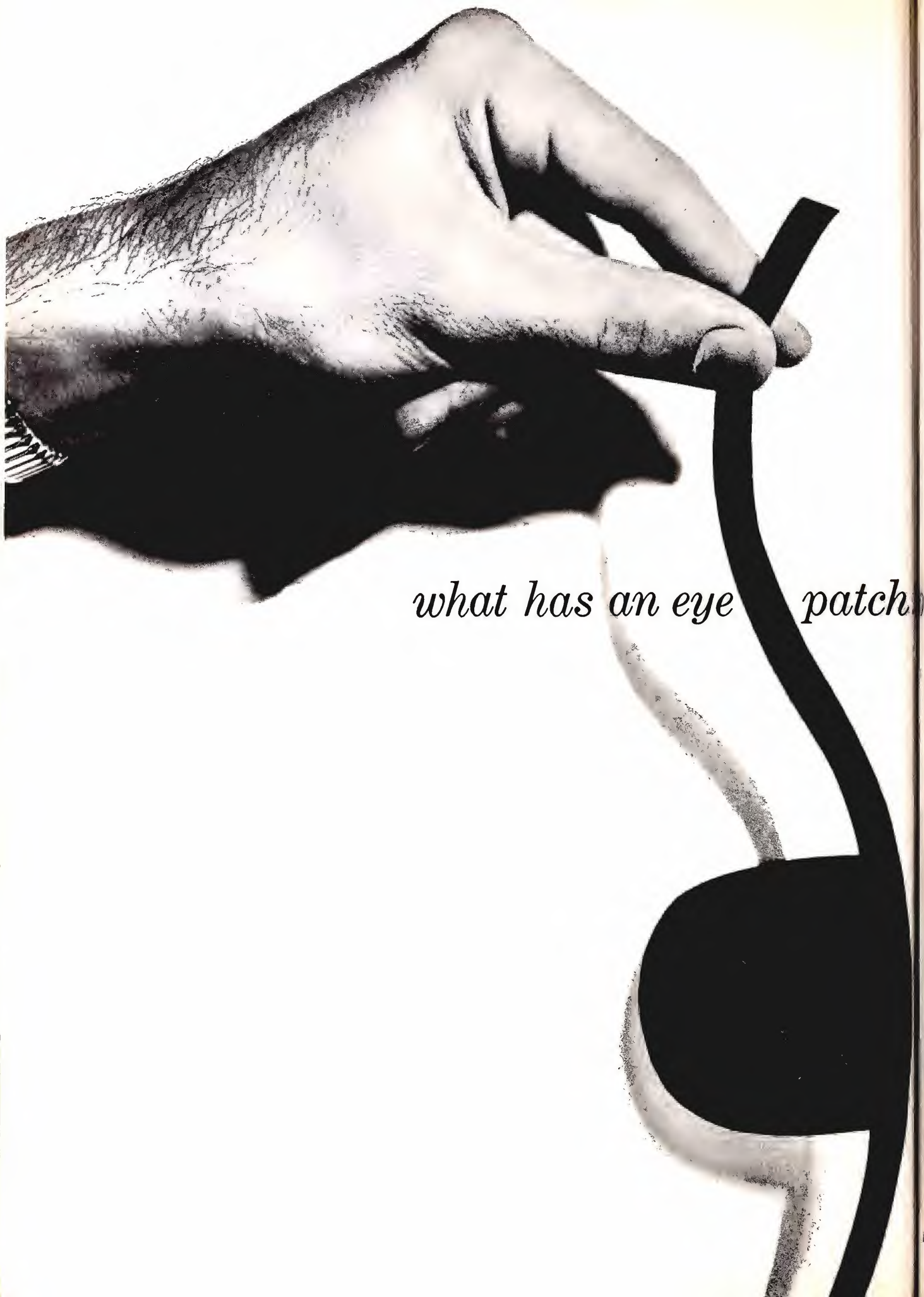
At CBS in Hollywood, officials said the golfers themselves favored the use of video tape because they could play the game faster while the cameras continued to record. Curtis agreed the taping went faster than it would have gone with the use of film. And he added, "The quality is perfect. It looks live."

Teams in the California portion

of the series include: Sam Snead and Tony Lema; Gene Littler and Bo Wininger; Art Wall and Jackie Burke; Dow Finsterwald and Bob Goalby, and Julius Boros and George Bayer. Among the teams in the N.J. tape are: Jack Nicklaus and Phil Rodgers; brothers Jay and Lionel Hebert; Don January and Paul Harney; Mike Souchak and Doug Ford, and Bobby Nichols and Jacky Cupit. ■



Pickup truck, one of several vehicles used by CBS to tape tourney, carried equipment and provided a platform for cameraman



*what has an eye patch do*



*do with you?*

**T**wo things.

One—it points out how brilliant a job advertising can really do. Two—it proves that the advertiser who does it generally winds up with the business.

The moral is obvious.

Which brings up two things more.

One—there are some 7500 men and women involved in the purchase of national spot. Of this number—the top 2000 control over 95% of the total business. We call them the “influential 2000”. The most economical way to pre-sell this “influential 2000” is via a schedule in SPONSOR because SPONSOR has the greatest penetration of influence with this “influential 2000” of any book in the broadcast field.

Two—give your ads a “patch” of individuality. Without it—the page you buy is empty. With it—you can spark a purchase, increase a schedule, motivate a new appraisal, change a buying pattern and build your station’s volume every year.

**▶ SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## Avis can't afford television commercials. Aren't you glad?



Do you know what it costs to make a television commercial?

About \$15,000.

Of course, that includes highway, western sky, car, pretty girls and a catchy jingle to delight the hearts of music lovers. And then

you still have to pay for putting it on the air.

Avis hasn't got that kind of money.

We're only No.2 in rent a cars.

What we do have is plenty of decent cars like lively, super-torque Fords. Plenty of counters with girls behind them who don't think it's corny to be polite.

We have everything but television commercials.

But business is getting better.

Maybe soon, you won't be so lucky.

## Avis hit-run ad hints TV interest

Ad manager refers readers to bottom of newspaper copy

**T**ELEVISION partisans were simultaneously miffed and encouraged last week by a print ad (above) that

1) *knocks TV, they feel, but*

2) *teases with an implication that the advertiser might take to the air when it's rich enough. (A fair inference, the offending party thinks.)*

The advertiser is Avis Rent-A-Car System of Garden City, N.Y. Newspaper pages and fractions were used in major markets to announce, "We can't afford to advertise on television. Aren't you glad?" (See reproduction of ad.)

The Avis copy said the company doesn't have \$15,000 to spend for a TV commercial but hinted that with business so good it might have

the wherewithal "soon."

Leon Heller, advertising director of Avis Rent-A-Car System, calls national TV a "near future" possibility, and he directs questions to the media buyer and account people at Avis' agency, Doyle Dane Bernbach, New York.

Referring to "some of our friends in the [TV] industry who're a little sore at me," Heller thinks they might profitably read the bottom of the ad.

Reaction to the headline and tone of the Avis lineage was heated, and upon reflection the advertiser thinks now that it may have been "a little too clever."

The agency view of Avis' ad: "I don't think it was knocking" TV, says Maxwell Dane, vice president

of Avis' agency. "Everybody can't use TV most efficiently." Media must be geared to each client's needs, Dane explains, adding that the shop he manages has perhaps a third of its media billing in TV. He estimates the proportion would be closer to 40% if clients like distillers, traditionally shut out of broadcasting, were excluded from the reckoning. SPONSOR estimated total DDB billings in all media last year at \$74 million.

Outside of what TV media men considered the derogatory tone of Avis' ad, the figure \$15,000 to produce a commercial, was another sore point with all who cried ouch when it appeared last Monday (Feb. 10.)

Implied in Avis' ad description of its number-two place in the industry is the assumption that it costs the number-one auto renter, Hertz, that much to turn out one of its famous flying-man commercials (now he has a flying woman along, too.).

"It's just a nice round sum," Dane says. The implied advertiser (Hertz) who foots the theoretical bill, and its agency, Norman, Craig & Kummel, have no comment. Film people think this could be a realistic guess at what Hertz pays. The argument, of course, makes no pretense at cost-accounting such a bill.

A commercial could cost half that sum, or half again as much to make, one producer estimates, depending on things like special effects and opticals—"Hertz has a lot of opticals." An essay by Harold Klein of Film Producers Assn.: "It's not a crazy figure." Of course, he adds, it depends on time, location work, color or monochrome, and all the other conditions. It could run lower or higher, but \$15,000 could be the cost of a minute commercial, Klein judges.

Commercials by the number-one auto rental service can be seen on two network shows, NBC-TV's *Jack Paar Show*, and CBS-TV's *Perry Mason*, which Hertz sponsors, plus occasional special events on the networks. Hertz also has cooperative tic-ins with 16 airlines, some of which involve commercial ad plugs.

Hertz TV billings are running into the millions, split between network and spot, with the edge on

network. The company also is using primary and secondary - market newspapers and a dozen magazines currently in a guarantee campaign.

Avis' ad budget is running into the millions, it is claimed, although newspaper billings are estimated by trade sources to fall somewhere under \$25,000 annually in recent years. National money is in print, but some of the company's locally licensed services are in TV. Licensing headquarters offers no estimate of how many, however.

The aggressive "number-two" company lists 139 company-owned rental offices in city and airport locations and 859 more privately owned licensees, who contribute to the national advertising coffer. The figure changes weekly in a market that exploiters have only begun to tap. Avis' foreign operations embrace 560 locations in 36 countries.

The annual report by Avis shows that last year the company broke into the million-dollar black ink after a \$3 million loss the year before.

As Avis fortunes pursued their course, offended TV noters of newspaper advertising last week were pleased with the "adjacency" Avis' ad got in one paper. It ran next to a one-column effort on behalf of a toilet plunger. ■

### RENTAL SPEED-UP

Sample activity on the fast-moving highroad of car rentals:

Continental Rent - A - Car System, Los Angeles, has just named advertising and public relations counsel for national and local campaigns. Gearing up for national expansion, the western company headed by financier Simha Amir, appointed Paul Pepe Assocs., New York, for advertising (budget and media yet undetermined) and the Kalmus Co., New York, for corporate publicity and public relations, with Pepe on the account.

About a half-dozen rental companies have a head start on the national course.

### Three get WITN-TV v. p. stripes



Checking details on location with a mobile unit of WITN-TV Washington, N.C., are three newly elected vice presidents of the station (l-r): ops. dir. Hal Wilson; sales mgr. Earl Broome and chief engr. Harvey Mason

### NBC staffs special unit; puts Henderson at helm

Charles A. Henderson, with NBC network in a host of capacities for eight years, is back at his old haunt with the new title of director, Corporate Projects.

The Corporate Projects unit was organized early last year to plan and execute special NBC information projects of a corporate nature.

Joining NBC in 1952 as publicity representative for Victory at Sea, Henderson was named publicity director of the NBC Film division a year later. In 1955 when NBC created its Exploitation Department with Al Rylander as director, Henderson was selected as its manager.

In 1956 he was assigned to the NBC Radio Participating Programs department as press representative. He left NBC in 1960 to become personal public relations consultant to



Henderson

Matthew Culligan, president and chairman of Curtis Publishing. He returns to NBC from that post.

Reporting to Henderson in Corporate Projects will be Leonard Traube who has been named administrator, and H. Peter Moreau, special press representative.

Traube has been director of information services and advertising for WCBS-TV, vice president of the Earle Ferris Co., and editor of several publications. Moreau joined NBC as a page, worked briefly in Broadcast Operations and Control, and in May of last year became a sports writer in the promotion department.

### Capra will bargain for directors union

Frank Capra is the man named by the Directors Guild of America to head the negotiating committee in the upcoming collective bargaining bout with the Assn. of Motion Picture Producers and the Alliance of Television Film Producers.

DGA contracts with both groups expire on April 30.

# ABC's upbeat pubaffairs

**I**N the three-network race to improve general image through prestige public-affairs specials, ABC-TV has, until recently, been working at a disadvantage. Out-gunned by the established documentary and special projects divisions of CBS and NBC, ABC often faced problems of clearance, and even of program supply in the area of informational specials.

The problem was solved, in part, by drawing on the resources of production houses equipped to develop public-affairs shows, notably Time, Inc. (NBC and CBS still do not like the idea of accepting informational shows not produced in the shop.) Partly, the problem was met by beefing-up ABC's own staff

in this important program area.

This season, things have been different, and advertisers such as Upjohn seeking prestige vehicles have reacted to the difference. Under the guiding hands of Elmer Lower, president of ABC News; Jesse Zousmer, director of ABC-TV News, and special projects division director John Secondari, ABC-TV has made some sizable strides this season.

Here's how the Nielsen scoreboard measures ABC's gains:

Since September of last year, ABC televised seven public-affairs specials in various nationally rated time periods, prior to the end of the calendar year. In the same September - December period, NBC

aired 11 such shows and CBS had seven (the same as ABC-TV).

The average number of NTA homes delivered by the ABC specials was 7,300,000 by Nielsen's count. For CBS, the figure was higher, but not by very much—7,690,000. For NBC, the average NTA home count was 7,220,000. The figures put ABC, for the first time, in the homes-reached brackets of CBS and NBC public-affairs shows. Furthermore, ABC-TV's NTA Rating average was 80% higher than its own average for such informational shows during the 1962-63 season. ■

## Swisher gets stripes

Arden E. Swisher, general sales manager of KMTV, has been elected vice president in charge of sales of the May Broadcasting Co. The firm operates KMA in Shenandoah, Ia., in addition to the Omaha TV outlet, and is affiliates with KFAB Omaha.

In charge of sales at KMTV since March of 1953, Swisher began his advertising and sales career with the editorial and sales staffs of several midwestern newspapers. He joined the Cowles Broadcasting Co. in 1939, where he served in the advertising and sales departments. In 1950, he was named sales manager of KOIL Omaha and was serving as that station's general manager when he joined the KMTV staff.

## Brown back in b'cast

WESH-TV Daytona Beach-Orlando named Kenneth H. Brown, Jr. promotion and public relations manager.

Although his most recent experience has been outside the industry, Brown in the past was manager of two Florida stations, WGGC in Gainesville



Brown

and WHYS in Ocala. For the past two years he was promotion and public relations director of the Canadian Professional Football League. Prior to that, he held the same post with the Montreal Alouettes of the Canadian Football League.

### Tv-Q-Quiz

Quiz yourself on program appeal to viewers with grade school educations and college educations. Material for this quiz was provided by TvQ, based on their research of program popularity.

(A) Here are five programs with about the same appeal for adult viewers in general. See if you can rank them in order of their differing appeal to grade-school-educated adults.\*

- 1. ABC NEWS REPORT .....
- 2. DICK POWELL SHOW .....
- 3. DICK VAN DYCK .....
- 4. HOOTENANNY .....
- 5. STONEY BURKE .....

(B) The next five programs, also similar in general adult appeal, vary considerably in appeal to college-educated adults.\*

- 1. MEET THE PRESS .....
- 2. SAM BENEDICT .....
- 3. 77 SUNSET STRIP .....
- 4. TWILIGHT ZONE .....
- 5. WHAT'S MY LINE .....

\* August TvQ Report

#### Answers Quiz A:

- 1. ABC News Report ..... 43
- 2. Stoney Burke ..... 39
- 3. Dick Powell ..... 34
- 4. Dick Van Dyke ..... 30
- 5. Hootenanny ..... 29

#### Answers Quiz B:

- 1. Twilight Zone ..... 22
- 2. What's My Line ..... 19
- 3. Meet the Press ..... 18
- 4. Sam Benedict ..... 16
- 5. 77 Sunset Strip ..... 11



PICK  
a package—  
any package

NO QUESTION about it! The package you remember—the package that commands your attention is the package in color. Same with your product when you give your commercials the PLUS OF COLOR. For color is real. People see color... think color... remember color. Point-of-purchase recall is enhanced when your products are viewed in color.

Even if your present decision must be black-and-white—be sure to film

your commercials in color, then you can go in any direction. Impact will be increased... shades and subtleties will stand out as never before. And from the same EASTMAN color negative, you can get top panchromatic prints. What's more, you'll be gaining experience with color... building a backlog of color material today for use tomorrow.

For the purchase of film, service, and technical queries, write or phone:

Motion Picture Products Sales Dept.,  
**EASTMAN KODAK COMPANY**,  
Rochester, N.Y. 14650, or the regional  
sales divisions, 200 Park Avenue, New  
York, N.Y.; 130 East Randolph Drive,  
Chicago, Ill.; 6706 Santa Monica  
Boulevard, Hollywood, Calif.

FOR COLOR... EASTMAN Film





Phil Davis, president of Phil Davis Musical Enterprises, rehearses aggregation prior to recording a jingle for airing by an advertiser

## RADIO MEDIA

# No radio jingle is universal

**Phil Davis decries practice of selecting music theme as if all U. S. were tuned to same wavelength; urges advertisers to vary 'beat' for audience tastes**

**S**OMEONE said there are no miracles in history, only the sudden recognition by many men of what—up to then—has been unclear to them. There are straws in the wind which indicate that a little of this sudden recognition may soon open the eyes of advertisers to their neglect of valuable objective data in determining the musical tastes of the listening audience.

In an interview with Phil Davis, president of Phil Davis Musical Enterprises, SPONSOR was told that advertisers—generally speaking—continue to select musical advertising as if all America were tuned to the same wavelength. This approach, said Davis, ignores the proliferation of stations in a multiplicity of tongues—linguistically and musically—and also ignores the important fact that these stations reflect the vast

ethnic, social, economic, and cultural groupings that make up the American buying public.

“Yet, year after year, advertisers and their agencies continue to act on the supposition that their choice of a musical approach will appeal to, and be acceptable to, all listeners,” he asserted. “Their sole criteria of selection are, as often as not, their own personal tastes. This leads to a common malady: the bandwagon approach, imitation, me-too thinking.”

Davis noted that if a rousing anvil-type chorus works for one advertiser, a River Quai whistling march, lush strings, or a child singing for another, invariably you’ll hear other advertisers chime: “We want something like so-and-so is using”—regardless of whether or not it is appropriate for the particu-

lar product they wish to promote.

Long overlooked by advertisers is the need for flexible musical formats that reinforce their overall advertising objectives in terms of their markets and the expansion of those markets, he notes. Flexibility does not mean settling on one musical logo, establishing it, and then dressing it up in different rhythms for indiscriminate saturation campaigns; it means careful pre-planning of a musical campaign that consists of a balance of musical styles with something to appeal to all segments of the advertiser’s market.

It should have one basic musical theme or musical gimmick easily recognized, and be protean in the musical shapes it takes to impress itself on the consumers the advertiser wants to reach. Politicians are past masters in reshaping basic themes in terms of geographic groups in order to win their support.

Were advertisers to apply politicians’ strategy to broadcast media,

or use objective data they apply when buying space in publications, they would revitalize their use of music in the broadcast media, Davis declared.

Rarely is an advertiser influenced by subjective likes and dislikes when he buys space in publications or newspapers; nor does he expect the same ad to appeal to all the subscribers of every publication or newspaper. Rather, the selection of a publication or newspaper depends on the subscribers he wants to reach, classified economically, socially, culturally, and ethnically. For example, Container Corporation of America would hardly run the same ad in *Wall Street Journal* and the *N. Y. Daily News*.

The fine art of political strategy is equally applicable. It's reported that at the 1960 Democratic convention the late President's campaign strategy included the assigning of shepherds to each state delegation. Before they went out on the floor to their respective posts, each did some homework. They studied packets of name cards that listed each delegate by name, profession, hobby, children, wife, peculiarity, and religion. That the strategy worked, and worked well, is now part of U.S. political history.

### **No frozen approaches**

On local broadcast levels, a few advertisers are taking a page from political strategy by studying the type and area of the audiences reached by the stations in their marketing areas. As a result, they're not frozen in a single advertising approach, except to match sales concepts to the consumer group they are selling.

Contrary to some reports, said Davis, compulsive dial turners are the exception, not the rule. The majority of listeners have their preferred stations, and that preference is based on socio-economic-ethnic-cultural factors. In Westchester County, N. Y. one station aims its programming at the large income bracket; that it succeeds in estimating what its public wants is proved by the sponsors who support it: every bank in its area.

Any sustained listening or viewing, no matter where, points up differences that separate stations from one another. Yet many advertisers

frequently clutter two, three, or more stations in the same geographical area with repetitions of a single musical or television commercial, with little or no thought given to the audiences that characterize these stations.

Selection of music and stations needs more refinement, study, and understanding. Instead, too many advertisers continue to operate on the out-dated *Singin' Sam-or-Pepsi Cola* premise that a single ditty can shave all of America or hit everybody's spot. This thinking has little relation to every day life and every day people. It belongs to the era of the thirties and forties, dominated by giants and the scarcity of new products vying for consumer dollars.

### **Time to free selves**

In advertising, the time is here for sponsors to free themselves from ancient regime advertising behavior. A true understanding of the multiple role music can play in reaching compatible audiences attuned to the rhythm and lyrics most acceptable and appealing to them, is long overdue, Davis stressed.

For what has seemed an interminable time, professionals have stirred to break loose from the strait-jacket formula of creating musical commercials geared to personal tastes of advertisers and agencies, and their families and friends. "Re-

cently, our firm broke loose with the submission of a balanced package of musical styles with something to appeal to each segment of potential consumers in any market." How did it work? Reported Davis:

"This was no overnight achievement," he said. "Weeks and months went into an arduous study and analysis of the variations of musical appeal in different geographical areas, according to age, socio-economic, ethnical-cultural factors." Research included a comparison study of best-selling tunes, discs, and albums on both national and geographical levels.

The same objective eyes were focused on box-office popularity polls and popular local, regional, and national radio and television programs, Davis noted.

For advertisers and agencies with branches or affiliates in different geographical areas, this is a prize source for objective data, he said. These branches can contribute first-hand knowledge of what is popular and appealing to the consumers in their areas. They are familiar with the programming of different stations, a prime clue to the type of audience the stations attract.

"There may be no miracles in history or advertising," said Davis, "but legends exist to guide the cognoscente. And in advertising these point to a more intelligent and objective use of music and musical strategy." ■



Setting up a Carling (Canada) recording are (l-r) Scott Hannah, F. H. Hayhurst Co.; Mickey Schwartz, president of film production co. bearing his name; and Phil Davis



*Fred E. Walker (l), general manager of KDKA Radio, Pittsburgh, receives Pioneers' Mike Award from Broadcasters' Foundation president Clair McCollough at annual dinner attended by more than 600 in New York*

## LBJ hails award to KDKA

**P**RESIDENT Lyndon B. Johnson has saluted Westinghouse Broadcasting's (Group W) KDKA Pittsburgh, citing the station as "among the best-known of the pioneers in the development of the great art and industry" of broadcasting. "Through the efforts of such pioneers," he said, "broadcasting — television as well as radio — has emerged as a primary medium of entertainment, education, and information."

The President's remarks were made in a telegram during the Broadcast Pioneers' presentation of its fourth annual Mike Award to KDKA at a dinner last week in New York. He added he was "delighted to congratulate Donald H. McGannon, president of Westinghouse Broadcasting Co., and all those who have helped KDKA earn this most respected award."

Praise was also tendered personally to KDKA by other government leaders, including Pennsylvania Gov. William B. Scranton; former Gov. David Lawrence; Sen. Hugh Scott (R., Pa.); Rep. Oren Harris (D., Ark.); Sen. Warren G. Magnuson (D., Wash.); chairman of the

Senate Commerce Committee; and Sen. John O. Pastore (D., R. I.), chairman of the Senate Communications Subcommittee.

The more than 600 attending the event heard Lawrence recall KDKA's "leadership through the years." He said: "I think it is important to emphasize that there has always been an awareness at KDKA of its special responsibility, not simply as another radio station, but as a pioneer. That awareness is based on pride, in part, and on respect for those far-sighted men of decades ago, who saw the value of radio itself and understood the wide range of services it could provide."

"As one who has followed broadcasting in Pittsburgh from its beginning," Lawrence continued, "I can testify that KDKA has never failed in its responsibility, and has always kept faith with the vision of its originators. Indeed, it has never lost the spirit of originating, which is one of the many reasons it so richly deserves the honor you (the Pioneers) do it."

In presenting the award to the station, Clair McCollough, presi-

dent of Broadcasters' Foundation, cited its "enlightened management, inventive, entertaining, and informative programing, and responsible, rigorous community involvement." The award was accepted by KDKA general manager Fred E. Walker. ■

## RCA's new tape system in use in Minneapolis

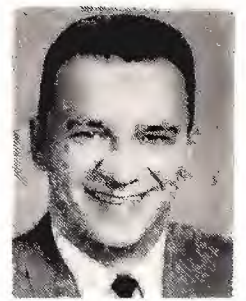
KSTP Minneapolis is using the first two of the new RCA audio tape system for recording, editing, and re-recording.

A technical step forward, the system is capable of accepting program information from a variety of inputs, including network, live, disc, or tape, and mixing it into a pre-recorded, broadcast-ready show, ranging from a brief spot announcement to a complete show.

As an independent recording and playback facility apart from the studio control center, the system permits station personnel to prepare or edit either reel or cartridge tapes without interfering with the on-the-air programing. It can also be used for the sequential recording of spot announcements on tape for playback in radio automation systems and auditioning of records and tapes by non-technical personnel. The system may also be used as an originating point.



Loughran



LaGuardia

## Sacramento sales shifts

Brian E. Loughran has been appointed national sales manager for KXOA, with responsibility for all national sales and merchandising activities coincidental with the station's national accounts. Loughran joined the Sacramento station, a Polaris entity, April 1 of last year.

John E. LaGuardia, Jr., who joined the sales staff in May, will succeed Loughran as local sales manager. He has an extensive sales background, and was formerly with KGMS, also Sacramento.



## Hall hopes to strengthen its station holdings

Well-known distributor of such comic strips as "Pogo," "Dennis The Menace," and "Mark Trail," the Hall Syndicate will make a stab at becoming a significant force in the field of radio and TV station ownership.

As a starter, it hopes to work a stock transfer deal which would leave it sole owner of WMMW, a non-directional daytimer on 1470 kc serving the Meriden-Wallingford area of Connecticut. Hall would exchange its stock of KATZ, Negro station in St. Louis, and KCOR, Spanish station in San Antonio, for WMMW stock now held principally by Allen E. Wolin, G. Sumner and Sylvia Porter Collins, and Arnold B. and Edna M. Hartley.

Application has been filed with the FCC and awaits its approval.

## Norman Smith named KSGV general manager

The San Gabriel Valley Broadcasting Co. has appointed several executives for its KSGV-FM station, topped by the naming of Norman Smith as general manager. Others are Eddie Chase as sales manager, and Dorothy Bragg as director of women's activities.

Smith formerly was affiliated with KGIL San Francisco, Calif., and KHJ Los Angeles.

The station, which operates at 98.3 mc, beams exclusively to the San Gabriel Valley audience. In addition to its main offices, it has a branch office at 380 E. Green St., Pasadena.

## Roehrenbeck, 63, dies; WMGM g. m. 33 years

Funeral services were held last week for Frank J. Roehrenbeck, former general manager of WMGM (now WHN) New York, who died of a heart attack Feb. 7 at his home in Jersey City, N. J. He was 63.

Roehrenbeck began his career as secretary to Major Edward Bowes; became assistant to Loew's vice president L. K. Sidney, and served as general manager of the then Metro-Goldwyn-Mayer-owned station, WMGM, for 33 years.



## WLIB at Carnegie Hall honors nation's top Negro performers with special awards

WLIB, New York Negro-oriented station which will soon boost its power to 10,000 watts, broadcast its entire 11th annual "Festival and Salute to Negro Performing Artists" live from Carnegie Hall. Staged Feb. 8 in conjunction with WLIB's participation in National Negro History Week, the festival was designed to highlight the many creative and cultural contributions Negro artists have made in the American Heritage pattern, and featured three hours of performances by a number of the outstanding Negro personalities from every field of musical endeavor. In addition, the station presented special awards from the Carnegie

Hall stage to outstanding Negroes in the performing arts. No commercials were aired in the program.

Among those receiving awards at the festival were Duke Ellington (top), whose citation was presented by Robert F. Wagner, mayor of New York City; Sidney Poitier (at right in picture at left), being congratulated by Ossie Davis (l) and WLIB gen. mgr. Harry Novik; and, at right, Mrs. Vera McMillon (l) and Dr. Myra L. Smith, a physician, receiving special citation from Newark, N. J., councilman Michael A. Bontempo in behalf of Alpha Kappa Alpha Sorority for aiding WLIB's "Negroes of New Jersey" broadcast series.



**WILCOX PUTS THEM ON** ...to find out what's new with Madame Nhu ... whether Dick Gregory thinks he has a right to be uncivil ... why Justice Douglas married his 23-year old secretary. In San Francisco, KCBS Radio listeners quiz the men and women who make the headlines on KCBS *News Conference*. Moderators Fred Wilcox, Fred Goerner, and their daily *News Conference* celebrity field phoned questions with wit and dexterity. This kind of two-way radio is aimed at adults, and it hits its mark by delivering quality response to advertisers. For proof, see our survey in depth.

### GOERNER TAKES THEM OFF

... for an all-afternoon excursion into everything that's new, interesting and significant. A man of boundless curiosity, Fred Goerner guides listeners through new worlds. KCBS *Spectrum 74* is one-stop listening for armchair explorers. Goerner (with co-hosts Fred Wilcox, Helen Bentley) leads expeditions into the worlds of science, medicine, travel, history, fiction, fashion. These are the listeners: the higher income, higher spending, higher educated families in Northern California. Ask for details.

Foreground programming molds opinions, delivers adult response. In San Francisco, the talk of the town is the buy of the town. **KCBS RADIO**

A CBS Owned Station represented by CBS Radio Spot Sales.

### Godfrey Show to push new Armstrong wares

Armstrong Cork Co. has developed an intensive network radio campaign in behalf of its first products created especially for distribution through hardware-housewares channels. The products—Open Sky Window Cleaner and Palatial Floor Wax—will be promoted on CBS Radio's Arthur Godfrey Show from Mar. 2 through May 29, with Godfrey delivering the spots himself four times a week. Armstrong said it expects the commercials to reach an average weekly audience of some 3 million households.

Open Sky is sold in tablet form, along with a reusable plastic squeeze bottle. The container and three tablets sell for 59¢, while refill tablets are sold separately at three for 29¢. Palatial, a premium-grade polishing finish for resilient floors, is retailed in a 26-oz. size for \$1.69 and a 46-oz. size for \$2.98.

Godfrey's commercials for Armstrong will stress the fact the two products are available only through hardware and housewares retailers, as well as their convenience and money-saving features. Tying-in with Godfrey's on-air campaign will be point-of-sale material ready for distribution about Mar. 1. This includes a special group of shelf talkers, display cards, and other Godfrey merchandising aids.

### 11th Budweiser year on Ivy college web

Budweiser Beer, via D'Arcy Advertising, St. Louis, has renewed its contract with the Ivy Network of college stations for the 11th consecutive year. The web is made up of radio stations at Yale, Harvard, Dartmouth, Columbia, Cornell, Brown, and the University of Pennsylvania.

The campaign calls for four one-minute spots each night, Monday through Friday—much the same as the play used by Budweiser since it first bought time on the network. The spots to be carried are those recently created by D'Arcy and now in national exposure.

The purchase, as all national accounts, was handled through the Ivy Network's offices in New Haven, Conn.

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***Whose survey (not ours) showed SPONSOR's regular readership highest in its history, and first among broadcast books?***

Sorry. Can't tell you in print, because the survey wasn't ours. But our salesmen can tell you about this one, and six other surveys that show you SPONSOR's quality story.

That's not all. We have the tape-recorded words of key buyers in 25 top broadcast advertising agencies, enthusiastic in their SPONSOR response even beyond our wildest expectations.

Why such response? Why such unanimous survey findings? Because we are the SPOT specialists . . . edited for spot specialists. They need us for vital information. You need them for spot sales success.

**SPONSOR** Happy Medium Between Buyer and Seller 555 Fifth Avenue, New York 17 MUrray Hill 7-8080

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## Business is thriving for blue-chip film firms

Sampling of latest reports in fields of syndication and production show that industry leaders maintain strong positions despite strong general competition

**T**HE financial health of leading firms in the production-distribution-service areas of broadcast advertising is fairly sound, to judge from latest figures circulated along Madison Avenue. Highlights:

- Four Star Distribution, whose fiscal-year sales last season topped

\$5 million in off-network rerun syndication, has made some strong sales gains. Since July 1, 1963, in the first six months of the current fiscal year, FSD sales have been "21.4% ahead of last year's half-year mark," according to Len Firestone, FSD's v.p. and general man-

ager. With an eye obviously fixed on business FSD hopes to write at the concurrent-with-NAB "TFE" in Chicago, Firestone said: "We are now approaching the heavy selling season. If our sales ration continues, we shall exceed our last year's fiscal total."

- Screen Gems, which is branching out as a supplier of custom-made cartoon shows for leading toy companies while continuing as a producer/distributor of network and syndication film shows and features, reported net income before taxes for the first half of fiscal 1964 of \$3,475,000 as compared with \$3,263,000 for the like period of the 1963 fiscal year. Per-share earnings were 69¢ as against 65¢. Executive v.p. Jerome Hyams noted that SG had "already sold three new half-hour weekly TV series for the coming 1964-65 season."

- MPO Videotronics, commercial and audio-visual production firm, racked up sales of \$10,088,773 for fiscal 1963, up from some \$8.2 million in the previous year. Apart from a slight setback in 1962, MPO's growth has been steadily upward from the 1957 level of \$3.4 million. Said president Judd Pollock: "The intensity of competition in television commercial production has not lessened." ■

### Smoking guns for western syndie promo



To fire up audience promotion for local airings of syndicated "Lone Ranger" series, Winston-Salem's WSJS-TV let fly with homegrown double-barrelled gimmick. Using two hollow tubes leading to holes in the muzzles of the Lone Ranger's six-shooters, a station staffer (who made no claims to being the fastest draw in town) puffed local tobacco products to produce "smoking guns" effect while 16mm camera ground away. Film was used in WSJS-TV on-air promos

### New products star

Among firms which supply equipment and services to radio-TV, these plans to demonstrate new products made news last week:

Technimation, patented special-effects process using polarized light to achieve illusion of movement, was due for a network showcase on the February 20 telecast of *The Edie Adams Show*. The device will make the setting for a musical production number appear to be in rhythmic motion when it actually remains still.

Minnesota Mining has a new self-threading reel for audio tape recording so easy to use that "blind people have acclaimed it," according to 3M officials. The reel, and new tape products, will be showcased at the Master Photo Dealers and Finishers Assn. convention in Chicago, March 1-5, and later at NAB.

Toshiba, giant Japanese electron-

ics firm, plans to showcase newest items in its line at a New York World's Fair exhibit. These include a tabletop AM/FM/stereo/phono system which should delight solid-state-physics enthusiasts (it has 31 transistors and 18 diodes), a 16-inch "compact" rectangular-screen color receiver, transistorized TV cameras, and portable and auto radios.

### Hong Kong producer plans more animation

Plans for expansion of production of animated commercials for Hong Kong are being explored by David Lam of Hong Kong's United Film Production, who recently met with Earl Klein, president of Animation, Inc., of Hollywood.

While in Hong Kong, television is now restricted to its 17,000 subscription-TV sets linked by closed-circuit, animated commercials fill the screens of the community's 80 theaters which play to virtually full houses constantly, according to Lam, a U.S.-trained Hong Kong citizen.

A major expansion of television is in the process of development, he added, with actor William Holden a director in a company that is pressing for free, commercial television for the island's 3.5 million residents. Television will blossom, predicted Lam, because transistorized TV sets will cost only about \$30, U.S., to make.

Lam is talking about co-production arrangements with Klein, whose firm would provide creative ideas, written material, and rough sketches, with actual production at all levels—music, animation, background, and layout—to be made in Hong Kong.

Lam pointed out, his firm maintains a large staff of skilled artisans, and it would be a more economical operation to utilize this pool of talent for finished animation work than to do the job in the United States.


But on the other hand, he noted his studio can use the creative talents from Hollywood, to improve its own product and design.

(The Hong Kong production operation isn't the only foreign animation available to U.S. TV. Other centers: England, Holland, and Japan.)

*with a properly conceived,  
strategically placed Service-Ad*



*selling by helping people buy*



**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?

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SUITE 1329, EXCHANGE BANK BLDG., DALLAS

Customized Musical Commercials  
Radio and TV ID's  
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**STUDIO**  
QUALITY ON PURPOSE

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# NATIONAL FILE

## ADVERTISERS

**Good medicine:** Norwich Pharmacal, Norwich, N.Y., advertiser with some millions in spot TV (cough syrup, Peptans Liquid, Pepto-Bismol), through Benton & Bowles, New York, reports 1963 sales and earnings up. Net sales reported \$53,024,962, compared with \$51,363,210. Net income was \$6,878,190 or \$1.78 per share of 3,859,377 of common, compared to 1962's \$6,680,876 or \$1.70 per share.



Sapiro

William H. Sapiro, formerly sales promotion manager of Ben Sackheim Advertising, joins Magnavox Co. in same capacity. Sapiro also served as creative group head, sales promotion, with McCann-Erickson, from 1954-61. Dorothy Pace, formerly of Karastan Rug Mills, to Magnavox as art director.

William McGookin named to head new Chemway Corp. sales program as general sales manager. Regional sales managers are Norman Nicholson (central); Charles Irving (western); Gordon Cory (southern), and Arthur Pym (eastern region).

John S. Connolly, administrator of new product marketing for Miles Products Division of Miles Labs. named regional sales manager, with headquarters at Philadelphia. He succeeds Frederick G. Diorio who has been assigned to home office, Elkhart, Ind., as manager of trade relations, responsible for sales and promotions with all of Miles Products accounts.

John A. Ball, marketing manager for hardwood plywood and doors, United States Plywood, New York, to director of product marketing.

Robert W. Troast, product development and planning manager, Mennen, Morristown, N. J., to marketing manager with internal control of advertising, product management, merchandising, sales promotion, market research, product development and planning. Richard P. Marshall, general sales manager, continues in charge of external marketing operations with added new responsibilities in general management and professional services.

C. J. Haworth, media supervisor, General Mills, Minneapolis, named manager, broadcast media, reporting to M. A. Souers, director, media and shows.

Dikran Donchian, former account supervisor, BBDO and dry cleaning chain operator, to Lever Bros., New York, as product manager, in personal

products division. George Stafford, assistant product manager of Lever, named product manager in household products division.

Walter C. Fisher, vice president and manager of distribution, Zenith Sales Corp., Chicago, to new post of vice president and general sales manager. Philip J. Wood, vice president and field sales manager, to vice president in charge of distribution.

W. Paul Sawyer, sales promotion manager, service products, S. C. Johnson, Racine, to division advertising manager. J. W. Anderson, sales promotion specialist, succeeds Sawyer in divisional sales promotion post.

Raymond Fournival, manager of public relations and advertising, Kaiser Gypsum, Oakland, Calif., to American Can, New York, as manager of corporate public relations.

Walter C. Fisher, formerly vice-president and manager of distribution at Zenith Sales, promoted to vice-president and general sales manager. Philip J. Wood, previously vice-president and field sales manager of Zenith, now vice-president in charge of distribution.

George E. Ferris from General Foods to Ralston Purina, St. Louis, as director of market research, grocery products division (Wheat Chex, Rice Chex, Corn Chex, Hot Ralston, Instant Ralston, traditional and Seasoned Ry-Krisp, Purina Cat Chow, Purina Dog Chow, Purina cat litter, Purina sunflower seed, Purina wild bird seed).

## AGENCIES

Gumbinner-North, New York, assigned Knickerbocker beer by Jacob Ruppert. Client is formulating three-fold marketing program to make Knickerbocker number one beer in New England, increase share of market in other areas, and expand into new territories.

Geyer, Morey, Ballard, Los Angeles, named for Rain Bird Sprinkler Mfg., Glendora, Calif.

Philip Klein Advertising, Philadelphia, appointed for Hanover Canning, Hanover, Penn.

Doyle Dane Bernbach named for Helms Bakeries, Los Angeles.

Walther Assocs., of Boston and New York, appointed for Butcher Polish, of Malden, Mass.

Needham, Louis & Brorby, New York, appointed for ITT Nesbitt, a wholly-owned subsidiary of International Telephone and Telegraph in Philadelphia, making heating, ventilating, air conditioning equipment.

Look at listeners: Dancer-Fitzgerald-Sample, New York, is the first customer and creator of a new syndicated

Pulse service offering age and sex data for radio audiences in 100 markets. Each market will be covered once in a 12-month period by the Pulse interview technique. Other markets are available upon order. The new qualitative service expands upon the syndicated data begun last year for 200 station subscribers.

New toy shop: Watkins Strathmore Corp., Racine, Wis., to Bruns Advertising, New York. Watkins Strathmore, subsidiary of Western Publishing Corp., is preparing to move into mass promotional toy products. Test markets are scheduled for this spring, and national distribution and promotion will follow.

Peruvian activity: McCann-Erickson International's Lima, Peru, office has added three new accounts: Vencedor, paint firm belonging to W.R. Grace & Co.; Arco, S.A., local manufacturer of Arrow shirts; and Monterrey department store chain.

Adds accounts: Grubb Advertising, Champaign, Ill., and Indianapolis, has added two new clients, Capitol Bank of Springfield and Central Illinois Public Service Co., Springfield.

JWT adds account: General Brewing Corp. to J. Walter Thompson, San Francisco, for new Labatt premium beer to be introduced in west.

PKL volunteers: Papert, Koenig, Lois, is Advertising Council's new volunteer agency for United Nations campaign. E.E. Spitzer, PKL v.p., is supervisor on UN account.

John T. Henderson, Jr., from creative group director, N. W. Ayer, to Lynn Baker, New York, in new post of executive vice president "to direct major expansion program."



Henderson

Henderson, who started in advertising with Lynn Baker in 1955, also will be principal and director of agency. Earlier he had been writer, director, and producer of broadcast shows.

Theodore V. Herrmann, formerly with Ben Sackheim, to BBDO, New York, as account executive on Du Pont men's wear.

David E. Fackler, formerly director of advertising for REA Express, has joined New York office of Foote, Cone & Belding as account executive on Trans World Airlines.

Charles Rogers, manager of account department at Cunningham & Walsh, elected assistant treasurer.

Theodore Barash, Joseph Braken, Gene McMasters and Clifford Smith, have been named account supervisors of Young & Rubicam.



Victor

**Thomas F. Victor, Jr.**, associate director of TV production, Ted Bates, New York, elected vice president. **Rolly Bester**, casting supervisor, to assistant vice president.

**Harry Merrick, Sr.**, Kal, Ehrlich & Merrick, Wash-

ington, D.C., named "Ad Man of the year" by Advertising Club of Metropolitan Washington.

**Shifts at JWT:** Three senior executives of J. Walter Thompson have retired, all directors and active in the agency from 39 to 52 years. Longest in tenure is **James Webb Young**, a senior consultant who joined JWT as a copywriter in 1912 at Cincinnati. Next is **Kenneth W. Hinks**, management supervisor and member of the executive committee, who came to Thompson's Chicago office in 1921. A 39-year veteran is **Samuel W. Meek**, vice chairman and executive committee member. Elected JWT directors were **Henry Schachte**, executive chairman of review boards, and **Donaldson B. Thorburn**, senior vice president. In addition, two new members were elected to JWT's Profit Sharing Trust: **William D. Laurie, Jr.**, executive vice president, director, and manager of the Detroit office; and **O'Neill Ryan**, vice president-director.

### TIME/buying & selling

**They played "Schedule" and won!:** A lively added attraction for those attending WWJ-TV's "The big 4 in Detroit" presentations was a specially devised bingo kind of game called "Schedule." Winning players at the evening session in New York were Rick Sarlin, SSC&B (desk clock); Bernie McCoy, Esty (tape recorder); Dan Roth, Young & Rubicam (binoculars); John Lowe, Grey (luggage); Al Schoaz, Benton & Bowles (sun-desk lamp). For a look at the luncheon session in New York, see photo TIME/Buying & selling section.

**KASI and KBIZ to Grant Webb & Co.:** KASI, Ames, Iowa, and KBIZ, Ottumwa, Iowa, have appointed Grant Webb & Co. as exclusive national sales representatives effective March 1st.

**WOTT repped by Williams:** WOTT, Watertown, N.Y. has named the Robert L. Williams Co. as national representative.

**New BRAD officers:** The Broadcast Representatives Assn. of Dallas, has elected **Steve Beard**, vice president of Blair Television, as its president. Other new officers include **Tom Murphy**, ATS, vice president; **Ed Robbins**, Savalli/Gates, secretary; and **Wallis Ivy**, Avery-Knodel, treasurer. **Clyde Melville** of the Clyde Melville Co., past president, continues as a Director. Also elected as directors were **K. Miller**, of the Katz Agency, for radio, **Dave Milam**, Edward Petry Co., for TV.

**WTAL names two reps:** WTAL, Tallahassee, Fla., to the Devney Organization of New York as national sales representative, and to the David Carpenter Co. of Atlanta as southeastern sales representative.

**KBLU-TV to Weed:** KBLU-TV, channel 13 in Yuma, Arizona, appoints Weed Television Corp. as exclusive national sales representative. The station is an affiliate of CBS, serving the Yuma-El Centro market.

**WBJA-TV to Vic Piano:** WBJA-TV, Binghamton, New York, has appointed Vic Piano Associates, New York as national sales representative. Station is an ABC affiliate.

**Five to Feltis/Dove/Cannon:** The following five stations have named Feltin/Dove/Cannon as their sales representative in Seattle and Portland: KPUG, Bellingham; KSEM, Moses Lake; KRSC, Othello; KENE, Toppenish; all in Washington, and KOHI, St. Helena, Oregon. All five stations will continue to utilize Savalli/Gates as their national representative, and will all become members of Western States Radio Empire. The four Wash-

ington stations were previously represented in Seattle by Day-Wellington, and in Portland by Jacobson and Associates. The Oregon station was formerly represented regionally by Art Moore and Associates.

**John J. Murphy, Jr.** to New York headquarters of Peters, Griffin, Woodward as a television account executive. Associated with the National Broadcasting Co. for the past nine years, Murphy's responsibilities there were in both network and spot sales, and he was also sales manager of the participating division, sales organization for "Today" and "Tonight". Earlier, he was a timebuyer with Kudner, and with Hilton & Riggio, and was also associated with Young & Rubicam as a media estimator.



Murphy

**James D. Watterson** to New York television sales staff of Edward Petry & Co. Prior to joining the rep firm he was a timebuyer for various Warner-Lambert products at Lennen & Newell. Watterson's background includes more than 10 years in broadcast buying, selling, and research. He joined Compton Advertising in 1952 as assistant to the radio-tv research director, became a buyer for various P&G products, and later moved to Lambert & Feasley and then Dancer-Fitzgerald-Sample as a media buyer. Before his stint with L&N, he was a TV salesman for Burke-Stuart Co. in New York.

**Dick McCauley** to New York sales staff of McGavren-Guild. He was formerly an account executive with WBZ Radio, Boston; had previously for more than eight years in various posts including station manager. He been with WBAL-AM-TV, Baltimore, replaces Tom Hardy, who has left the rep firm.

**Durant "Dee" Heather** to New York television sales staff of Advertising Time Sales. For the past four years, Heather was a timebuyer at Lennen & Newell, where he bought for such accounts as Best Foods, Armstrong Rubber, Iberia Airlines, Paramount Pictures, Stokely Van Camp, and Cities Service.

**NBC signs Kirsch, rash of other sponsors:** Entering daytime network TV for the first time, The Kirsch Co. (McManus, John & Adams) bought "Loretta Young Theatre" and "Concentration." Kirsch manufactures drapery hardware, venetian and vertical blinds, and refrigeration components. Other end-of-January business written by the network included Corn Products (Lennen & Newell) and Kimberley-

### TV MEDIA

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JACKSON, MISSISSIPPI  
WJTV CH. 12

OVER  
350,000  
TV HOMES

OVER 1 3/4  
BILLION  
DOLLAR  
CONSUMER  
INCOME

1615 Ft.

JACKSON, MISSISSIPPI

Clark (Foote, Cone & Belding), also in daytime. The former placed 52-week orders in "Truth or Consequences" and "Merv Griffin's Word for Word." Kimberly-Clark purchased "The Match Game," also for 52 weeks. S. C. Johnson (Benton & Bowles) bought into 12 nighttime programs spanning the first six months of 1964. Five more sponsors signed for the 90-minute Saturday "NBC Sports Special." They are U.S. Rubber (Doyle Dane Bernbach), Brown & Williamson (Post-Keyes - Gardner), Schick (Compton), Charles Pfizer (Leo Burnett), and Dodge division of Chrysler (BBDO). Already on the show are Bristol-Myers, Autolite, and Consolidated Cigar. Humble Oil (McCann-Erickson) will sponsor the March 31 special (10-11 p.m.) on Australia called "Changing Matilda: The New Australia." And Chap Stick (Gumbinner North) renewed its sponsorship in "Today" for the second successive year, but expanding its 1963 schedule.

**Another gridiron event for ABC:** An exclusive three-year contract to televise the Gator Bowl games in Jacksonville went to ABC, beginning with the 20th annual game on Jan. 2, 1965.

**Directors nominate five:** Membership of the Directors Guild of America will choose the "Television Director of the Year—1963" from among Buzz Kulik, Robert Ellis Miller, Stuart Rosenberg, George Schaefer, and Robert J. Scheerer. Winner will be named at the Guild's annual awards dinner February 22 at New York's Waldorf-Astoria.

**More ETVs in Ohio:** WBGU-TV Bowling Green took to the air February 10 as the seventh ETV station in the state, and giving Ohio the record number of educational outlets, according to the Ohio ETV Network. Florida is second with six ETV outlets. A Bowling Green State University station, it is broadcasting on channel 70. The Educational Television Assn. of Metropolitan Cleveland expects its new ETV station on channel 25 to be in operation by this Fall, making it the eighth in the state.

**1,652 commercials entered in IBA race:** Hollywood Ad Club reports its fourth annual International Broadcasting Awards competition will involve TV and radio commercials from 17 countries. TV entries totaled 1,063 and radio 589, with the U.S. companies submitting 1,422 commercials. Great Britain led overseas entrants with 95 commercials, followed by Canada with 56. The "Annie" awards will be made at a black-tie presentation dinner February 25 at the Hollywood Palladium.

**UPI broadcasters meet:** WKMI Kalamazoo hosted the first regional meeting of United Press International

Broadcasters of Michigan in January. Station's news director Bob Barr is vice president of UPIBOM this year and he presided over a program which included discussion of weather communications by Fred Baughman, director of the U.S. Weather Bureau in Grand Rapids, open discussion of various aspects of broadcast news, and a talk on the European Common Market by Harry Tomlinson of Upjohn International. Next Western Michigan regional meeting will concentrate on panel discussions of some of the problems in news presentation arising from FCC regulations.

**William Pipher** has been appointed general sales manager of WZZM-TV Grand Rapids.



Pipher

He has been midwest sales manager in charge of radio for Edward Petry in Chicago.

Prior to going to Petry in 1958, Pipher was general sales manager for WTVH-TV Peoria for three years.

**Harry Z. Shoubin** to director of operations for WFIL-TV Philadelphia, a move designed to strengthen the administration of the program department. Shoubin has been program manager of Triangle's Hartford - New Haven station, WNHC-TV, for two years.

**T. H. Patterson**, executive vice president of WITN-TV Washington, N.C. was elected a member of the board of directors of owner North Carolina Television, Inc. He has been with the station since 1955.

**Giraud (Jerry Chester to Goodson-Todman Productions** as vice president in charge of program administration. He was vice president of program administration at NBC.

**Harold O. Freeburg** to personnel director of Wometco Enterprises.

#### RADIO MEDIA

**New NBC affiliate:** WBUD Trenton joins the network February 22, the day of the station's 17th anniversary. Broadcasting on 5 kw day, 1 kw nights, WBUD also broadcasts on an FM frequency of 101.5 mc. It will be NBC Radio's only outlet in New Jersey.

**Penn Grade Group sponsors speed races:** Meldrum & Fewsmith, the Cleveland agency which conceived and developed the "Sport of Sped" feature for NBC Radio's "Monitor," back in April 1962, has bought the twice-a-weekend segments for its client Pennsylvania Grade Crude Oil Assn. Contract is for 26 weeks and includes the Saturday morning 10:55-

# YOU NEED TERRE HAUTE, TOO...



- More and more leading advertisers are choosing the Top Two Indiana Markets (Indianapolis and Terre Haute) for maximum TV impact on the more than Six Billion Dollar Hoosier Sales Potential.

- More than 120 brands have added WTHI-TV which covers the Second Largest Indiana TV Market.

- These discerning advertisers recognize the pronounced impact of WTHI's single station coverage which added to Indianapolis TV, offers more additional TV homes (with a slice of Illinois as a bonus) than even the most extensive use of Indianapolis TV, alone.

**WTHI-TV**  
delivers more homes  
per average quarter  
hour than any  
Indiana station\*  
(November 1963 ARB)  
\*except Indianapolis

**WTHI-TV**  
CH 10 TERRE HAUTE, IND.



THE ORIGINAL STATION REPRESENTATIVE

11:20 period and Sunday evening 8:35-9 p.m., starting Feb. 29. Both segments include interviews with well known personalities in the sport and some of the programs originate from sites of the racing events.

**Big step toward full-time stereo:** WRFM New York, which has been broadcasting from 6 to 11 p.m. Monday-Friday and all weekend in stereo, added two weekday programs to its stereo schedule. They are "Mid-day Musicale," from noon to 1 p.m. and "Organ Moods," from 3:35 to 4 p.m.

**Sardi's is scene of anniversary celebration:** WOR New York threw a luncheon for International Nickel Co. executives and staff and members of the account crew at McCann-Marschalk. Occasion was tenth anniversary of International Nickel's sponsorship of the 7 a.m. news with Harry Hennessy.

**Spanish station sales soar:** KALI Los Angeles had a record year in 1963 and looks forward to even greater things this year. Last November when a rate increase went into effect, 114 accounts of 116 affected by the increase renewed and many added to their schedules. January of 1964 saw a business volume increase of 16% over the previous January and 14 new accounts were added to the roster. These included Hamm's Beer, Newport Cigarettes, and Sloan's Liniment.

**East coast stations sold:** WFIG (AM & FM) Sumter, S. C. and WSME, Sanford, Me. both changed hands in deals brokered by Blackburn. The former, which sold for \$125,000, had been owned by Fulton B. Creech, Fulton B. Creech, Jr., John S. Creech, and S. J. Brody. Buyer was Swannanoa Broadcasting Co., Harvey S. Laughter and Thomas P. Tisdale III the principals. WSME was bought for \$75,000 by William R. Sweeney, former owner of WLAP, Lexington, Ky. Seller is Melvin L. Stone who also has interests in WGUY Bangor, WRUM Rumford, WLOB Portland, and WGHM Skowhegan.

**BMI farm system:** For the fourth consecutive year, Broadcast Music Inc. is supporting the Notre Dame Collegiate Jazz Festival. Five scholarships to the 1964 National State Band Camp have been donated by BMI to support the festival, which is set for April 17-18. Awards are made on the basis of a decision of a panel of judges.

**Coming of age:** Beginning Feb. 10, its 39th anniversary, WTIC Hartford extends programming to 24 hour-a-day, six-days-a-week. A growing demand for early morning program service prompted the move, said spokesman. Art Johnson will host an all-night program (11:30 p.m. to 5:30 a.m.) of music, news on the hour, highlights on the half hour, and special features.

**Elmo Ellis and Don Elliot Heald,** stations managers of WSB radio and

TV respectively, have been appointed general managers of the two stations, with expanded duties. Since last September, **Frank Gaither** has served as general manager of both the Atlanta stations, as well as supervising operations of all Cox radio and TV stations under **J. Leonard Reinsch**, executive director.

**Merlin O. Simundson** to station manager of WMIN Minneapolis-St. Paul. He was general manager of KLLW Cedar Rapids and WGGO Salamanca, N. Y.

**Lee Gorman** to WTCX St. Petersburg in an executive sales capacity. He was formerly national sales director for WINS New York and vice president and general manager of WABI radio and TV Bangor.

**Ernesto V. Portillo** rejoined KEVT Tucson as an account executive. He has been associated with KXEW, same city, serving as assistant manager, sales director, and acting manager of the station.

**Michael R. Sigelman** to promotion and community relations director of WDGY Minneapolis-St. Paul, from Jaffe Naughton Rich Advertising.

**Guy Corley** named vice president and general manager of the Founders Corp., owner of WFBL Syracuse, KORL Honolulu, and 50% owner of WSMB New Orleans. Corley has been vice president and general manager of KLFY-TV Lafayette.

## SYNDICATION & SERVICES



Allen

**William B. Allen** has been appointed manager of engineering at Ampex Corporation's video and instrumentation division in Redwood City, Calif. The appointment was announced by **Robert J. Weisman**, general manager of the division. Allen was formerly manager, electronics laboratory, ballistic missile division, Hughes Aircraft Co., at Los Angeles. He also served as manager, product engineering department, in the company's research and engineering division. In his new post, Allen is responsible for development of Ampex magnetic recording equipment for television broadcasting, space exploration, defense, industry, and medicine.

**Robert R. Weston** has been promoted to vice president and assistant to Leonard Lighthouse, executive vice president of Embassy Pictures Corp. Weston previously served as vice president in charge of world advertising, publicity, and exploitation for the company. He joined Embassy in November, 1960, as advertising manager, subsequently being promoted to director of

advertising. He was appointed vice president in charge of world advertising, publicity and exploitation in January, 1963. Before joining Embassy, he was assistant advertising manager at United Artists.

**Morton J. Wagner** has purchased the Peter Frank Organization companies and divisions that create, produce for, and sell audio services to broadcasters. The purchased companies provide programming and production services for all types of radio stations, including production aids, station image identification concepts, commercials, and dramatic and talk features. A separate division custom-creates materials for other broadcast purposes. In negotiation four months, the transaction involves over \$1.5 million and affects more than 75 employees in five offices. Wagner, for the past 18 months executive vice president and managing director of the organization, is a Broadcast Pioneer whose background includes 22 years in and television. The Wagner companies are Stars International Producers; Music-Creations, Inc. (formerly PFO Radio & Television Productions, Inc.), Dallas; and Richard H. Ullman Associates, Inc., the sales company, which fields a force of 15 men who sell the products created and produced by other arms of the Wagner companies. International headquarters is located at 5420 Melrose Ave., Hollywood.

**Erwin H. Ezzes**, executive vice president of United Artists Television, announces that "United Artists Showcase 2," its newest feature package in distribution, comprised of 40 films and released in late November is 50% ahead in sales over any feature package previously sold by UA-TV. The total markets equal 37 with the addition of 17 new sales. Ezzes said a gratifying factor in the distribution of UA's large feature film library is the renewed interest and the rebuying of the RKO and Warner Brothers libraries. UA-TV had enjoyed greater sales success for these two pre-'48 feature packages in 1963 than in any of the previous five years. This includes over \$3 million in contracts in New York and Chicago alone: "UA Showcase 2" is largely made up of post-'57 releases, and includes such titles as: "The Fugitive Kind," "Happy Anniversary," "The Bachelor Party," "The Horse Soldiers," "Inherit the Wind," "Moby Dick," and "Separate Tables." Eleven features are available in color: "The Naked Maja," "Mighty Orpheus," "Trapeze," "Heidi & Peter," "The Unforgiven," "Mighty Ursus," "Horse Soldiers," "Tunes of Glory," "Minotaur, Wild Beast of Crete," "Vera Cruz," and "Sword of the Conqueror." UA-TV has found stations to have a greater interest in color programming, and demand for programming feature films in color is expected to hit a peak in 1964.



# THE WEEK IN WASHINGTON

WASHINGTON BUREAU Washington, D.C., Feb. 14, '64

Rogers' FCC  
Hands-off  
Effort in  
Jeopardy

The Rogers bill to bar the FCC once and for all from rules limiting broadcast commercials may be taking its last forward step, during House debate and vote expected this week.

Even optimistic quarters on the Hill and in broadcasting, admit a strong possibility of defeat for the drastic bill in the House. Senate prospects—should the bill pass the House—would be even dimmer.

Self-Regs  
Favored

From Senate perspective, the whole proceeding is an eye-brow raiser.

Chairman Warren Magnuson of the Senate Commerce Committee and Chairman John Pastore of the Communications Subcommittee are not uttering a single word on the House fracas over commercials.

Their word went out last fall, and it was: self-regulation by industry. As chairman of the Senate Appropriations Subcommittee on independent offices, Magnuson nudged the FCC away from specific rule-making by suggesting cooperation with the self-regulatory efforts of broadcasters. Pastore called an informal confab in his office to encourage and keep abreast of the self-regulatory developments NAB's president LeRoy Collins has consistently urged.

Showdown  
Vote Risk

Broadcasters fear that a black eye for the Rogers bill in House or Senate, could boomerang to broadcaster disadvantage

Passage of the Rogers bill through the House Commerce Committee was enough to give the coup de grace to FCC's rulemaking. Some feel it could well have stopped there, without risking showdown vote in House, or later in Senate Commerce Committee (which would probably be in no hurry to pick up this hot potato).

Also, by forcing the bill to House vote, with three hours' debate scheduled, opposing committee minority members will have a chance to air arguments for upholding FCC authority.

FCC Role  
On Policy,  
Rule Making

The 8-man minority on the 33-member Harris Commerce Committee argued not for FCC's instant proceedings, but for its general authority to regulate.

Minority claimed FCC has the authority to set policy, even if, as in commercials rulemaking the commission made a gaffe by not lining up its facts first. The minority said a clear policy on overcommercialization needs statement. If Congress fails to state it—and this bill leaves a vacuum in commercials policy—the minority believes commercials will increase to hold up inflationary station sale prices.

# THE WEEK IN WASHINGTON

Election  
Year

Hopeful aspect for the bill:

Open rule permitting amendments from the floor could extricate the bill from too tough a stance, and make it more palatable to fence-sitters.

Also, the whole House is up for reelection come November and everyone needs his broadcaster. But some will think twice before giving an opponent a chance to tell voters that broadcasters were favored at the expense of the public.

NAB's Plan  
Industry's  
Best Bet

What's ahead if the Rogers bill founders badly in the House -or passes the House and dies in the Senate?

Most helpful possibility, if not a complete answer, is the NAB's \$100,000 promotion to make the country conscious of the Code, and of broadcaster efforts to uphold it. In the business of reaching the public, the broadcaster holds all the aces. FCC Chairman Henry makes no bones about the fact that only a small percent of Americans know about the FCC or what its job is.

NAB's Code Authority Director Howard Bell made it clear that the promotion was aimed at more self-regulation by industry. He warned that the heat would be on for those who do not get on the bandwagon.

Collins,  
Bell,  
Saw Warnings

It would seem that NAB's Collins and Bell had read, very carefully, the Senate warning signs:

That the FCC must cooperate with self-regulatory moves; and that industry must make these moves clear, if broadcast commercialism is to get out of its controversial spotlight.

Said Bell: "If we tell this story effectively, we will make self-regulation even more effective. . . . If members of the public understand what the industry is doing in self-regulation, they will be less inclined to look to the FCC for reform." That last might have read, the "informed" members of the public.

Broadcasters, incidentally, will have to look forward to increasingly informed public. Broadcasters and advertisers could stand reminder that college enrollment has broken records for the 12th consecutive year: over 4.5 million are now enrolled.

FCC has also said it would be on the watch for industry action.

The Commission has never for a moment relinquished its claim that it has the right by statutory authority, to deal with overcommercialization by "whatever reasonable and appropriate means" it thinks best.

# DALLAS

*a nice place to visit, but takes time to survey . . .*

Very true — it does take time to do the proper market survey in any city, and Dallas is no exception. □ We figure it took ten full weeks to compile the economic, social and marketing data in KVIL's exclusive "DALLAS — the anatomy of a market." This is time you save and time means money! □ All you have to do to share this FREE, informative market survey is write, "Market,"

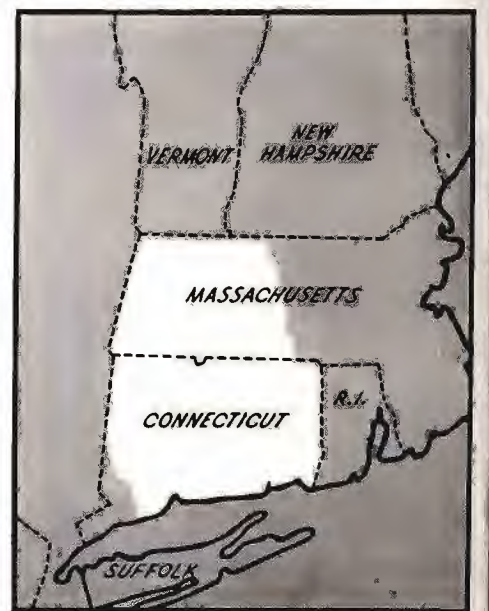
**KVIL**

4152 Mockingbird Lane, Dallas, Texas 75205.

**WTIC MEANS  
GREATEST COVERAGE**

TOP PERSONALITIES  
ADULT ACCEPTANCE  
DEDICATED SERVICE

**IN RICH, RICH  
SOUTHERN  
NEW ENGLAND**



**WTIC**  **50,000 watts**

**HARTFORD, CONNECTICUT**

REPRESENTED BY THE HENRY I. CRISTAL COMPANY