

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

JUNE 29, 1964 PRICE 40¢

NEWSPAPER • NEWS-PA

the copywriter — a visualizer and concept man 27
Middle Company's home-grown consumer panel . . . 33
rep firm steps into the computer age 39

MAXIMUM RESPONSE —that's advertising efficiency.



WBAL-TV BALTIMORE

MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION"

NATIONALLY REPRESENTED BY EDWARD PETRY & CO., INC.

the difference in Kansas TV is



TALL TOWER POWER

Taller than the Empire State Building, the KTVH Tall Tower rises 1504 feet, and is a picturesque sight piercing the clouds and glistening in the sunshine. But there is a practical side to this picture... KTVH's thorough coverage of 53 counties in rich, Central Kansas... with a population of 1,187,400... 370,100 households... 330,800 TV homes... with a consumer spendable income of \$2,319,736,000... or \$5,643 per family... and total retail sales of \$1,597,816,000. TO SELL KANSAS/BUY KTVH!

Circle 13 on Reader Service Card



Tobacco Industry to Harris Committee: Take Labeling out of the FTC's Hands

J. Reynolds' Bowman Gray says requirements could mean end of
cigaret advertising; possibly "freeze" the tobacco industry's growth

Washington — The major cigaret manufacturing companies, represented by Bowman Gray, chairman of the board of The R. J. Reynolds Tobacco Co., have urged Congress to take the matter of cigaret labeling and advertising out of the Federal Trade Commission's hands.

Gray told House Commerce Committee members that the present harsh requirements in the FTC labeling and advertising warnings could mean the end of cigaret advertising, particularly on tv and radio. It would hardly be practical to advertise a cigaret, even in print, much less on the air, only to add that it could cause your death, said Bowman. Another result would be to "freeze" the industry, since advertising is the main point of entry for newcomers and for share-of-market competition.

The industry still insists there is no final proof of the connection between smoking and fatal diseases. If Congress concludes that a warning label is necessary, the cigaret manufacturers hope it would be "fair and factual" enough to reflect the scientific doubts. Medical and scientific spokes-

men who disagree with the Surgeon General's causal findings in the smoking and health report were to testify June 29 and July 2. George V. Allen, head of the Tobacco Institute, was also expected to testify.

Gray felt that requiring a cautionary warning in advertising, as well as on a label, was an unnecessary double indemnity. The consumer has been not only informed, he said, he has been "inundated for more than a decade with charges that smoking may be injurious to health."

The industry is still waiting for clearer assurance from Justice Department before going ahead with a "contractual" type of code adherence and enforcement, Gray told the congressmen. Chairman Harris said he realized Justice was awaiting final action by his committee before giving solid antitrust clearance to the cigaret manufacturers' advertising code. Harris also realized, he said, that time was of the essence since FTC had rushed in with its rule.

Gray did not care to commit himself or the industry to a suggestion that Congress legislate some teeth into the code — as it did for the Security Dealers' Association. He was also cool toward the idea of giving HEW whatever it wanted in the way of "trade secrets" on all ingredients in different brands of cigarets.

Rep. Torbert MacDonald (D., Mass.) asked if the industry would agree that warning labels were fair if the health hazard were proven beyond a doubt. Gray said if it were proof "beyond doubt" the industry might agree to labeling, but, with so much economic health riding on it, it would still be the duty of Congress, not the FTC, to handle this "nationwide" question. Also, he'd want some thought given to the fact that many people smoke and suffer no ill effects at all.

Another reason industry would prefer Congressional legislation, if there must be labeling, would be to make it pre-emptive over a possible rash of different local laws. Gray said FTC's chairman indicated the Commission action might not have that power.

LBJ Asks NAB To Release Collins

Washington—President Lyndon B. Johnson this afternoon called the NAB executive committee to the White House and urged it to release Governor Collins to head a community relations service to be set up under the new civil rights bill "because a man of his stature is needed."

The committee said that it would do all it could to help, and sent wires to all members of the NAB board suggesting a possible settlement of Governor Collins' contract.

No further word was available at press time.

Authoritative sources told SPONSOR that the NAB executive board headed by newly elected chairman Willard Schroeder met this morning (Friday) in Washington to discuss the possibility of releasing NAB president Governor LeRoy Collins from his contract. They are working on the assumption that the call for service is too important and too much in accord with the Governor's sense of individual obligation to turn down unless a release cannot be satisfactorily obtained.

One of the top names considered as his logical successor is Clair McCollough, president of the Steinman Stations. For years McCollough has served the industry in vital roles. He was chairman of the policy Committee which ran NAB during the nine months between the death of president Hal Fellows and appointment of Governor Collins. However, some well-informed sources doubt whether McCollough would consider the job on a regular basis.

Bell: Code Membership Is Answer to Gov't Control

Miami — Citing NAB's radio and television codes as "a proper and workable alternative to government controls," Howard H. Bell, director of the code authority, called for a "truly industry-wide code — supported by a majority of the nation's broadcasters."

Speaking before the Florida Association of Broadcasters, he said, "The codes are not interlopers. They do not represent some outside force that has been imposed on us by bureaucrats in Washington. They were developed by broadcasters for broadcasters."

CONTINUED ON NEXT PAGE

Dodd Hearings Still Speculative

Washington — The Senate Juvenile Delinquency Subcommittee was still uncertain last week about dates for its next "revisitation" with the network heads on the subject of sex and violence in television. The latest rumor put the hearing date at June 30, but subcommittee staffers said cancellations were very possible.

Network commitments have caused some of the delay; subcommittee schedules were to blame earlier. The subcommittee — to sum up — may or may not hear ABC spokesmen this week, and may or may not be able to arrange a two-day hearing in which to hear all three network heads on what's been done to tone down tv drama since last get-together two years ago.

Helffrich Tells Food & Drug Executives They Must Police Advertising Claims

NAB's N.Y. code manager says advertisers must prove their claims; scores "medicine men" and "unsubstantiated findings"

Denver — A set of goals for broadcast advertising self-regulation and a slap at the "medicine men" who vouch for the "reliability of unreliable proprietary advertising submitted to broadcasters and other media," highlighted an address by Stockton Helffrich, manager of NAB's New York code office, at the 68th Annual Conference of Food and Drug Officials of the United States.

In a plea for more effective self-regulation, Helffrich made the following recommendations:

- more demonstrations are going to have to reveal the actual effectiveness of products in use, not theoretically or by out-of-context puffery;

- all testimonials should be limited to the reflecting of objective realities, not unique experience by atypical advocates;

- products should be sold on their own merits, not by underselling and unfairly disparaging the competition;

- surveys and clinical data submitted with the intention of supporting proprietary advertising claims should be adequate as to the size of the sample used, the presence of necessary controls, the basic design of the tests and the significance of the results.

Above all, Helffrich declared, "if self-regulation is to work, advertisers must assume the responsibility to make available to media bona fide substantiating material prior to the

launching of a full-scale advertising campaign. Further, some of these advertisers must relinquish the position that they are sole masters of what they can say and do. They must realize that responsibility in our com-

plex society requires that they answer to others by making available actual proof of their words, not self-serving declarations that amount to nothing more than the promise: 'I tell you is so and so it is.'

Earlier in his address, Helffrich struck at the "medicine men" who serve as consultants on a retainer to companies developing commercials for broadcast media and at those who submit articles to various journals, "subsequently cited to media by way of substantiation for advertising claims."

RAB's Bunker Knocks Intraradio Feuding

Calls for unity in industry, end to negative selling; says timebuyers want positive facts, not data on opposition

Miami — Labeling radio's tendency to air its family fights in public "fratricidal homicide," Edmund C. Bunker, Radio Advertising Bureau president, urged unity within the industry and called on stations "to sell positively, or at least sell as hard against competitive media as we do against each other.

"We all know broadcasters who sell only against another station," Bunker told the Florida Association of Broadcasters. "It is almost as though they signed a pledge to develop no new business, when there is current business around that can be pirated."

As a case in point, Bunker cited a station that "proudly" announced it would begin airing a revival of some old, successful, radio drama programs. "Does the station promotion urge jaded tv viewers to rest their hospital-weary eyes?" Bunker asked.

"Not on your life. The station set out a publicity release announcing that this new policy of radio drama will give the radio audience respite from the diet of pop music it gets all day. Small wonder the release was pounced on and run word for word by the morning newspapers."

Drama, the RAB president said, "represents a healthy addition to radio's range of entertainment programming, but it should not be brought in negatively and in a manner that harms radio. Why can't we sell positively or at least sell against competitive media?"

Huntley-Brinkley Show Almost SRO on NBC-TV

New York — NBC's Huntley-Brinkley Report is practically a sell-out for the 1964-65 season—with the announcement that nine advertisers have purchased 52-week sponsorship in the Monday-Friday tv news series.

Sponsors include Block Drug Co. (announced earlier), Aluminum Co. of America, American Chicle Co., American Dairy Assn., American Home Products Corp., General Cigar Co. Inc., John Hancock Mutual Life Insurance Co., Standard Brands, Inc. and J. B. Williams Co., Inc.

The program ran as a 15-minute series for seven years. In September 1963, it was expanded to a half hour. According to NBC, the show currently reaches almost 10 million U.S. homes each evening, a million homes more than the quarter-hour program reached the previous year.

NAB Executive Scores FCC's Red Tape

Miami — Asserting that the FCC can keep a radio station from adequately "serving the public by tying up its management in government red tape," Sherril Taylor, NAB vice president for radio, told the Florida Broadcasters Association that "radio station licensees have been bothered and bewildered, but not bewitched, by the FCC's insistence on superfluous questions and extraneous detail in license renewal forms."

The NAB, he continued, will have "two outstanding radio broad-

casters" — Grover C. Cobb, KVGB Great Bend, Kans., and Robert B. Jones, Jr., WFBR Baltimore — as expert witnesses on a proposed new form for use by radio stations in seeking license renewals.

"We would like to have the Commission hear directly from radio broadcasters as to just how much expense and time some portions of the form actually require," Taylor said, "not only for the broadcasters themselves, but for Commission members as well."

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Sound effects

These national advertisers have been buying the sound of the CBS Radio Network from 3 to 37 *con-*
secutive years. The sound, and the effects.

Whatever the product—cakes or convertibles, glassware or gum—CBS Radio sells it for some of the country's most astute advertisers, old and new, year after year after year.

And for good reasons: continuing network audience leadership; outstanding programs and

personalities; documented sponsor histories of sound buying for increased sales.

If you're not among the advertisers using the CBS Radio Network, one of your competitors probably is.

That's something to think about. Better yet, it's something to ask about. Using CBS Radio has a very sound effect on a sales curve. Yours?

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Executive Vice President
Bernard Platt

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Production Editor
Ron Granholm
Regional Correspondents
James A. Weber (Chicago)
Sheila Harris (San Francisco)
Frank P. Model (Boston)
Lou Douthat (Cincinnati)
Margaret Cowan (London)

27 The copywriter: from word mechanic to total communicator

No longer a mere reporter, the copywriter is a visualizer and a concept man. So say former copywriters who now hold top agency posts

33 How to organize your own consumer panel

Biddle Co. employees each secure five families to test products, evaluate ads and commercials

36 Air media play second fiddle in department store ad medley

Survey shows most stores use radio, some tv, but ad executives feel use of broadcasting is "supplementary"

TIME BUYING & SELLING

39 H-R leads reps into computer age

Representation firm studies data processing, reorganizes systems, consults ad agencies, lines up test tv stations, as it makes way for introduction of its computer this fall

TV MEDIA

43 Sparkle's kid loyalty builds with tv

A novelty "impulse item" ice cream seeks brand-awareness in children for its eleven varieties of goodies-on-a-stick via flexible local spots

RADIO MEDIA

45 Jungle Gardenia's radio cent scores dollar rise

A relatively low broadcast budget accomplishes in months what years of print ads failed to deliver — rapid distribution

46 Perfume by 'The Case'

Lanvin, Inc., scores summer's sales "steal" via radio, on WHN New York, by signing the Mets' Casey Stengel to lure "majority" buyers — men

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SALES

New York
Bernard Platt
Gardner Phinney
Chicago
Jack Smith
Cleveland
Arnold Suhart
Los Angeles
Boyd Garrigan
San Francisco
Stearns Ellis
St. Petersburg
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Advertising Production
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Are we passing you by?

Could be our video tape is. Unless you're taking advantage of its *live* look and production convenience for your tv commercials. And unless you're taking advantage of the complete, comprehensive 3M package of helpful brochures, manuals, other materials tv stations now offer.

Consider what you have to gain with video tape (SCOTCH® BRAND, of course). Incomparable "live" picture and sound quality, without danger of a live goof. Pushbutton-fast special effects, no lab processing. Immediate playback of what you've shot. Fact is, today there are very few commercials which can't be done *better* on tape than live or on film. And the best way to discover this is to call in your local tv station or tape studio for



costs and counsel on your next tv commercials.

Already over 175 tv stations have signed up for 3M's new assistance program. These stations can show you an idea-starting tape demonstration reel, have available a variety of helpful printed materials that aid in creating and producing better commercials on tape. Call your local stations for details. (If we haven't contacted them yet, write 3M Magnetic Products, Dept. MCK-64, St. Paul, Minn. 55119.)

Magnetic Products Division **3M**
COMPANY

Publisher's Report



A look at my friends, the commissioners

■ ANY DAY AWAY from the hustle and bustle of Madison Avenue where I make my business home is a change of pace. The other day I had a complete change of pace. I visited Pennsylvania Avenue in Washington, D. C. To be exact, I visited my friends at the FCC.

Four of the commissioners were at their desks. One was in Europe, another in North Carolina, a third at a meeting that lasted all day. I must have established some sort of record. Although I had no appointments there was no waiting. This is what I call democracy in action.

Or maybe it was just that the commissioners were so busy writing speeches that they hadn't made appointments that day. Fred Ford and Bob Lee were putting finishing touches to a couple, while Ken Cox was still in the throes of composing his remarks. Lee was talking on his favorite subject, UHF, to an ANA group in New York later in the week, while both Ford and Cox were scheduled to address a CATV convention in Philadelphia. Since both CATV and UHF were very much on my mind, we had some interesting exchanges.

One thing that impresses me about our current complement of commissioners (besides their universal warmth and likability) is their individuality. No two commissioners seem to see the same subject the same way. For example, Bob Lee said that Commission enthusiasm for CATV depended on what it could do to aid UHF growth. But when I repeated this to another commissioner, his view was different.

Commissioners are appointed to seven year terms, with one member completing his service each year unless reappointed. I consider the present crop to be intelligent, industrious, perfect gentlemen one and all. But the method of their appointment and tenure in office is archaic and a sop to the system of political spoils.

The wonder of it is that we make out as well as we do . . . that we're blessed with the dedication we get.

I long observed that every time a new commissioner comes into office the character of the Commission changes. It's inevitable. Every new man has a new concept. Since most appointees have little or no experience in practical broadcasting, the new man starts from scratch. He's required to exercise penetrating judgment on complex decisions of vast importance from the start. Is it any wonder that one Commission pushes FM, another ignores it; one Commission encourages UHF, another punishes it; one Commission favors multiple station ownership, another fights it? Each commissioner has one vote, and the newest man's has exactly the same weight as the oldest's, including the chairman's.

Is this any way to run a railroad? Is this any way to run the most important maze of communications facilities in the world?

I'd like to see the NAB inaugurate a drive for highly qualified public servant appointees in the English tradition. I'd like to see a system that permits a new commissioner one year inside the Commission before he casts his first vote.

When I think of what a new commissioner has to face when he enters his den of lions I'm glad somebody didn't appoint me.

It's tough enough being a publisher.

Norm Glenn

FLORIDA'S **3**rd MARKET

is
tuned in
to

WESH-TV

FLORIDA'S
CHANNEL **2**

REPRESENTED BY THE KATZ AGENCY, INC.

ORLANDO • DAYTONA • CAPE KENNEDY

THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

June 26, 1964

As the dust cleared after the sudden disclosure, at a House hearing last week, of FTC action on cigaret advertising and labeling rules, it was strikingly apparent that HEW, FTC and the congressmen had all been fighting the clock for strategic timing to act on the cigaret and health problem. (See story on page 16).

FTC seemed to emerge the victor -- temporarily -- coming out first with the most with its new rule to require warning, on labels and in advertising, that cigaret smoking "may cause death from cancer or other diseases."

But clouds of congressional and court actions were almost visible on the horizon by late afternoon of the crucial Wednesday session of the hearing. This was even before the tobacco industry was heard from the following day.

The Commerce Committee, under Chairman Oren Harris, had hoped that its hearing on some 11 different bills on cigaret advertising and labeling and research would induce delay by the FTC. The committee wanted the FTC to hold off its rule-making until the hearings had explored legislative possibilities -- and made congressional temper known.

FTC Chairman Paul Rand Dixon, for his part, said the FTC had hoped "to be of service" to the congressmen by providing a complete report on the FTC cigaret proceedings. Before he admitted action had been taken and the report readied actually in advance of the hearing, he had asked the congressmen to hold up on their action until they'd seen the FTC's moves.

The original FTC plan was for the Harris Committee members to get the report at high noon and the public release at the same time. This would have come at the end of Chairman Dixon's appearance. The committee was then supposed to study it at their leisure and call him back for questions.

But pressure from irate, tobacco-based Congressman Horace Kornegay (D-N.C.) compelled the FTC chairman, however reluctantly, to whip out the report on the spot. He was questioned immediately on the FTC action and on the book-sized statement.

Incensed committee members said, in effect: "Instead of the FTC asking us to wait for its action, the Commission should have waited for this committee to act."

Apparently, the goings-on at the FTC, including production of a 200-page document covering legal, economic, physical and sociological aspects of American cigaret smoking, had been kept well under wraps. HEW's Surgeon General Luther Terry, who testified earlier in the hearings, was quite unaware of it.

The Surgeon General, too, had a secret. It emerged that HEW had submitted an interim report to Commerce Committee Chairman Harris. The HEW

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

report explained its stand on the labeling regulation -- it said additional standby legislative authority to put cigarets under the Hazardous Substances act would be the best approach.

However, it developed in later testimony by the Surgeon General that HEW was not at this time even "on the brink" of a specific request for this type of legislation. Phase Two of the program of the Special Advisory Committee on Smoking and Health has not jelled into recommendations in this area yet. HEW does say that none of the bills then before the committee seemed exactly suited to its needs.

The mists thickened when the Surgeon General praised the tobacco companies voluntary code -- but said the code did not "obviate" HEW's need to act further in cigaret advertising and labeling control. Under repeated questioning by congressmen, he would only say HEW subscribes "in principle" to the need for some sort of hazard warning.

Rep. Kornegay tried, but failed, to get something definite on just how or when HEW intended to ask for labeling legislation for cigarets. Committee Chairman Harris grumbled: "You certainly seem to be urging us to act."

Conjecture buzzed in the hearing room when FTC Chairman Dixon said he saw no problem in cigaret labeling rules by his agency and regulation by FDA. He said their agencies were always in "close liaison." Something must have happened while FTC prepared its exhaustive report and finalized its rule-making.

There was a murmur over his remark that if the tobacco industry code had voluntarily agreed to require hazard warnings on cigaret labels there might not have been need for FTC rule-making.

The tobacco code is of fairly recent vintage -- late April. Onlookers wondered, if the hazard warning had been in the code, if the FTC would have scrapped its voluminous and very well-organized document, which would then have been in mid-progress.

HEW's most positive approach in all this is its plan for a vast research and educational program and a substantial appropriation to implement it. The many-faceted approach will include such items as "withdrawal clinics" for cigaret smokers who'd like to cut down or quit.

HEW would also set up a national clearing house of information and research on tobacco and health for use by states, municipalities, educators, doctors, etc. It also plans an annual survey of American smoking habits, based on nationwide sampling.

The Surgeon General assured the congressmen that if the money for this program is forthcoming, the rest can be left to the Department: congressmen could rest on their legislative oars as far as cigarets are concerned.

The tobacco industry, of course, had its say the next day in the person of Bowman Gray, board chairman of R. J. Reynolds. He told the committee that "our attorneys have advised us that the Commission does not have the authority to issue this rule" and that "we believe the matter should be resolved by the Congress and not by a federal agency."



WBTV
CHARLOTTE

WJZ-TV
BALTIMORE

KYW-TV
CLEVELAND

KPIX
SAN FRANCISCO

WBZ-TV
BOSTON

WTOP-TV
WASHINGTON

WJXT
JACKSONVILLE

KDKA-TV
PITTSBURGH

Five years and eight stations ago...

*We started the whole idea of a limited-list station rep.
We're TvAR. Television Advertising Representatives.
Today, we represent eight great television stations.
And we're celebrating our Fifth Anniversary.
Why did we choose to represent a limited list
of major-market stations?
Because to us, a limited list means unlimited service.*

SERVICE TO STATIONS

A limited-list rep knows its stations more intimately—by their markets by their programs, by their audiences...works with them hand in glove. It means spending all our time selling a few stations.

SERVICE TO AGENCIES

A limited-list rep saves agencies work and money with a big staff that can spend more time serving them, with modern research facilities to dig out new marketing and audience trends.

WHY TvAR?

Spot TV is the concentrated advertising medium—a way of selling on television by individual markets. There was a need for a concentrated spot rep. That's where TvAR came in. We were the first—since then others have followed our lead—and being the first has really paid off in success founded on service.

HERE'S WHAT IT MEANS TO STATIONS

- More time getting to know them.
- More time to sell each individual station.
- More time on rate-card analysis.
- More time to handle availabilities efficiently.
- More time for direct communication and station visits.
- More time for their problems.

HERE'S WHAT IT MEANS TO AGENCIES

SPEED OF SERVICE

TvAR gives you finger-tip contact with all stations. Within minutes, your requests can be transmitted to our stations. Information on availabilities, clearances and schedules is yours when you need it—and even before.

QUALITY OF SERVICE

Advertiser schedules on TvAR stations are continually evaluated to strengthen the advertiser's position in our markets. Another TvAR plus: Our account executives have major-station experience; all know the whys and wherefores of Spot TV.

DEPTH OF SERVICE

TvAR's Market Information is tops in its field. The "Television Spot Test" lets you measure the effectiveness of Spot in any of our markets. Our "Brand Comparisons" report tells how your products stack up in our eight markets. Plus: A Videotape Room that lets you see what you're getting on our stations—local programs and personalities and how they handle commercials.

This is our Happy Fifth.

Spot TV is the growing medium.

TvAR is the growing rep.

**We'll continue to be big
by deliberately staying small.**



TELEVISION ADVERTISING REPRESENTATIVES, INC.

REPRESENTING

WBTV CHARLOTTE (JEFFERSON STANDARD BROADCASTING CO.) • WTOP-TV WASHINGTON AND
WJXT JACKSONVILLE (POST-NEWSWEEK STATIONS) WBZ-TV BOSTON, WJZ-TV BALTIMORE,
KDKA TV PITTSBURGH, KYW-TV CLEVELAND AND KPIX SAN FRANCISCO (GROUP W STATIONS)

TvAR Offices in New York, Chicago, Detroit, San Francisco, Los Angeles and Atlanta



COBOL

THERE'S A LESSON to be learned from the research and development behavior patterns common to manufacturers of computer hardware.

It's the sharing of knowledge.

The realization of what the duplication of mistakes can cost has brought about a pooling of knowledge that has saved each from making the other's mistakes even once. Imagine what it could mean, on a continuing basis, to the broadcast advertising industry to learn what won't work in the creative, scheduling, technical (etc.) ends of the business.

The dollar duplication saved by the sharing of positive as well as negative knowledge can be applied to more rapid advancement of business. The decision by the networks to pool election tabulation information is a close example.

The historic, painfully-arrived-at move by the American Bankers Association to set all account numbers in the same symbolic language that could be read magnetically in the same location on all checks, is another guide to be followed as soon as possible by the computer users in the broadcast advertising industry.

In this issue we look at another move into the computer field, this time by a national rep — H-R. The tide of machine-processable data is swelling and becoming swift. It's not too early to establish an all-broadcast advertising industry committee to work for the establishment of standards (perhaps in cooperation with the American Standards Association and the computer-systems people who are already working with COBOL — Common Business-Oriented Language) to make the exchange of this information smooth, rapid and meaningful.

Sam Elber

LETTERS

CATV Investments

Just today I happened to be reading your "newsletter" (June 15 issue), and the thought occurred to me about a story that I'm sure would be of great interest to the readers of SPONSOR.

Evidently a great many broadcasters are purchasing CATV operations with a view of converting them for pay-tv. On paper this sounds most logical, but I've heard a number of engineers say that from an engineering standpoint, it would be just as logical to build a new system rather than convert one already in existence. Evidently the requirements of pay-tv, from their point of view, are much higher than those for CATV.

Might I suggest that your editors talk with some of the telephone company and CATV engineering people. I think their findings might surprise many people who are making big CATV investments.

You told me that SPONSOR is interested in "dollars and cents" stories. This could be a hot one.

MARTIN ROBERTS

*Director of Advertising and Sales Development
KHD-AM-FM-TV
Hollywood, Calif.*

Praise Radio Article

"Radio: Bigger, Healthier, Prosperous" — that is a terrific article on radio in your May 25th issue.

Will you kindly ask your "Girl Friday" to send us 75 tear sheets of pages 25, 26, 27 and 28?

B. P. TIMOTHY

*President
Tim Timothy, Inc.
KBHS
Hot Springs, Ark.*

House Ads, Too!

Several times, now . . .

I've received some particular kind of a "lift" seeing your "only your rep gets through to buyers better than SPONSOR" house ad.

Only thing: you've got cards there from all over New York, one from Dallas, and none from Chicago. We like to tease our New

York people about the possibility of our overtaking them in billings, but, all joking aside, Chicago is now, and has for years been, at least the second most important advertising center in the nation and it's rapidly gaining, too, on New York!

So, to help you keep your house ads as up to date as the rest of your magazine, enclosed are some cards from one of Chicago's leading representative firms!

BILL DAHSTEIN

*Manager, Midwestern District
Grant Webb & Co.
Chicago, Ill.*

Gratified

I want to take this opportunity to express our appreciation for the fine article you wrote regarding our initial venture into television, "Truval Shirts Makes First Tv Plunge" (SPONSOR, June 8).

Publicity of this type is very gratifying, especially when it comes from an outstanding trade publication like SPONSOR.

JAMES BARNETT

*Advertising Manager
Truval Shirt Co., Inc.
New York, N.Y.*

Ditto

Your accurate reporting and interesting style of writing combined to make a very good article for our client, Truval Shirts (SPONSOR, June 8).

The Truval people as well as those here at The Zlowe Company read your story with great interest.

LEI BABIN

*Vice President
The Zlowe Company, Inc.
New York, N.Y.*

Mirror, Mirror on the Wall

I think SPONSOR is better looking than it has been and perhaps more interesting reading.

I think you are doing a good job.

ROBERT DILLON

*Vice President
KRMV Radio and TV
Des Moines, Ia.*

FTC Demands Cancer Warning on Labels, Ads

Health warning required on cigaret labels, promotion materials as of January 1 and on advertising July 1; Commission outlines what warning must disclose

Washington — The staggeringly unexpected announcement that the Federal Trade Commission had adopted a rule to require a "may cause cancer" warning on all cigaret labeling and advertising brought pandemonium last week.

Warning came up during last week's House Commerce Committee hearings on cigaret and health bills. The news produced chill shock to the members of the Harris Committee and an "I-told-you-so" look to the faces of the tobacco industry representatives awaiting their turn to testify.

A faint hope of reprieve for cigaret advertising, particularly broadcast advertising, glimmered later in the hearing: "Changed conditions or special circumstances"—such as further voluntary action on the part of advertisers, the carrying out of the tobacco industry's voluntary code and the extent of the HEW and other informational programs—may permit a review before the effective deadline.

In detail: The commission has decided against any specific wording of the required warning, which will become effective January 1, 1965, for cigaret labels and all promotional materials, and on July 1, 1965, for cigaret advertising.

Harrassed copy writers will have to find a way to disclose "clearly and prominently, in all advertising and on every pack, box, carton or other container in which cigarets are sold to the consumer public, that cigaret smoking is dangerous to health and may cause death from cancer and other diseases."

Clarifying the blockbuster, FTC Chairman Paul Rand Dixon said the labeling proviso will stand and that microscopic print will not be acceptable. But before the deadline for advertising copy and commercials to comply, if changes warrant, any cigaret company or other interested party involved (such as broadcasters) may petition for change or modification or even for a possible elimination of the warn-

ing as it applies to cigaret advertising. Deadline for this kind of plea or presentation is May 1965.

Rep. Horace R. Kornegay (D. N.C.) practically strong-armed the FTC chairman into release, on the spot, of the 200-page FTC report that included the new rule-making provisos. Kornegay first got an admission from Dixon that the final rules differed from the original proposals — and the Congress insisted on knowing how. FTC Chairman Dixon had hoped the committee would get the Commission's report after its hearings and a spate of bills on cigaret labeling, advertising and research. Dixon had first asked the Commerce Committee to hold up further action until after the FTC produced its own action.

The finalized rules will drop original proposals to bar advertising (and labeling) from implying that smoking promotes health, well-being as well as claims that one brand is more healthy than another. The Commission will wait and see how the tobacco industry's own cigaret advertising code is put into effect—hoping, said Dixon, that this will make further rulings along these lines unnecessary.

In fact, Dixon told the stony intent congressmen, that if the industry's own cigaret code had included label warnings, the FTC might not have had to promulgate that rule either. The FTC report goes down the line on all phases of cigaret advertising, from youth appeal to tar and nicotine claims and points out that all of them, whether directly or indirectly, are "deceptive" because there is no disclosure of the dangers in smoking. Chairman Dixon cited the new smoking and health report as his "mandate to act" on cigaret advertising and labeling. The mere naming of a cigaret brand on package, with nothing more, constitutes deception because the consumer assumes federal regulation

FTC 'Might' Revise Ruling

Rep. Horace R. Kornegay (D., N.C.), who was Dixon's chief challenger at the House Commerce Committee hearing, demanded an opinion of the chairman on whether action by Congress, subsequent to the rule-making now in effect, would not nullify the Commission's action. Dixon wanted time to consider.

He did, however, point out that by the July 1, 1965, deadline for advertising compliance, the Commission might decide on its own to revise or eliminate the requirements in the present rule as they apply to broadcast or other cigaret advertising. He

invited all interested parties to submit their own ideas along these hazard warning lines and their reasons for thinking advertising does not need the hazard warning. Dixon said he expects to get together with members of the tobacco industry and with broadcasters and advertisers to try to help them carry out the new ruling.

"The Commission would welcome voluntary compliance by the industry or other changed circumstances which would obviate the need for formal enforcement proceedings or sanctions," Dixon said.

Justice Department OK's Cigaret Code

Washington — Justice Department's letter of clearance for antitrust aspects of the tobacco industry's voluntary cigaret advertising code is a rather lukewarm document," according to Washington sources.

Antitrust chief William Orrick says there'll be no prosecution for adherence to code rules — but Justice does not want this construed as an endorsement of the self-regulatory provisos on cigaret advertising. Time and government proceedings now under way will decide "what standards are appropriate and whether they should be enforced by a public agency or private action."

With the Federal Trade Commission and the House Commerce Committee hearings considering standards of advertising regulation for the industry, Justice says "it would be inappropriate for us to give any sanction to the permanent establishment of a private organization setting industry standards until the views of Congress and the FTC have been made known.

"In the meantime, however, we assure you that no criminal antitrust prosecution will be brought by us as a result of adherence to the code. This com-

mitment on our part should not be taken to represent a judgment that the code will in fact reduce the health hazards resulting from smoking, or lessen the appeal of cigaret advertising to youth."

The industry code is aimed primarily at barring special appeal to youngsters in advertising of cigarets — but there is no mention of the kind of enforced warning about health hazards in smoking that the FTC would put on cigaret labels and advertising. A number of bills under consideration during last week's House Commerce Committee hearings would back the FTC authority in this, or hand the job to the Food and Drug Administration.

Justice Department's carefully noncommittal attitude toward the code is typical of all government action in this flamingly sensitive area, where considerations of public health lock horns with economic dislocation. Even the Department of Health, Education and Welfare was not fully committed, at last week's hearings before the Harris committee, to any early or even certain moves to press for health hazard labeling (see "The Week in Washington").

make the product safe for consumption, said Dixon.

The FTC chairman said he was aware of the difficulties facing radio and television advertisers if they have to consume time to repeat the hazard warning, in whatever words they choose. He indicated that the Commission was not unreasonable, would not go to such extremes as to require multiple announcement during the advertisement.

Dixon was questioned on the possible clash between the claim by the Department of Health, Education and Welfare that its FDA should handle cigaret labeling and the FTC rule-making.

Dixon assured the congressmen there was no conflict: there is liaison between the government agencies at all times. He said FDA may handle it under its Deceptive Practices statute. (Apparent ignorance of HEW's Surgeon General Luther Terry of the FTC action, during his earlier appearance, threw a bit of doubt on just how complete that liaison is.)

Dixon said his agency felt it had a mandate from Congress to protect consumer interests under its laws, and would proceed full speed ahead with this action — unless Congress legislates some curtailment of its power to regulate cigaret labeling and advertising.

The lengthy Commission report has this kindly thought for advertisers and label copywriters about using their own judgment on the wording of the Hazard warning: "The Commission believes that the individual advertisers should be free to formulate the required disclosure in any manner that intelligibly conveys the sense of the required disclosure in a fully conspicuous fashion. The Commission will, on request, advise whether proposed forms of disclosure comply with the requirements of the rule."

For every boost in the report there is a knock. "We have found cigaret advertising has been of such character and magnitude as to have the effect of obscuring awareness of the risks of health. Thus, if present conditions of cigaret merchandising continue unchanged, the public clearly requires the inclusion in all cigaret advertising of disclosure of the hazards to health of smoking." This is for the present, but the Commission chairman "strongly hopes" that the codes and the educational programs will make a different situation in the future.

Throughout the hearing, there were periodic angry comments from the members of the committee about the need to curtail the spreading reach of agency powers.

FTC's recent run-in with Senator Warren G. Magnuson (D-Wash.) during an Appropriations hearing — over the agency's "snooping" into corporate income tax information — was brought up several times. More than once there was outright declaration that Congress might have to enact curbing legislation for the agency.

A lengthy exchange between Commerce Committee Chairman Oren Harris (D-Ark.) and Dixon dealt with the fundamental right of the FTC to find authority under its Deceptive Practices act to attack the cigaret industry with a demand for affirmative disclosure.

Harris hammered on the concept that FTC laws permit it to regulate only to prevent deception, not require statements. Dixon hammered just as hard on the disclosure requirement as a necessary factor in correcting deception.

Harris' last word: "This question may need legislative clarification."

Hobbs: Say 'No' to Dull, Lazy Ads

Benton & Bowles VP sees growing determination for excellence in advertising; urges clients to stop feeding pap to audiences, start talking up to them

Mackinac Island, Mich. — Although highly critical of much of today's broadcast and print advertising product, Whit Hobbs, senior vice president in charge of creative services at Benton & Bowles, is optimistic about advertising's future if responsible people in the business stop talking down to their audiences and say "no" to dullness and lazy, limp advertising.

"In quiet corners throughout the advertising world," Hobbs told the joint annual meeting of the Michigan Gas Association and the Michigan Electric Association, "creative people are realizing that advertising that is exciting and satisfying to do is also exciting and satisfying to view."

The level is inching higher, Hobbs added. "And the determination to get rid of the cliches and the clutter is growing stronger. The determination to be excellent is spreading because it is highly contagious. And more and more clients — not enough, but more

and more — are catching it; they are looking to their agencies for new directions, new ideas, new ways of breaking out of the great miasma of mediocrity and being noticed and remembered."

Advertising that is overlooked, the B&B executive declared, "is over-priced, particularly at today's prices."

Striking out against cliches in advertising, Hobbs asked, "Where do we find people . . . so stupid they can sit there and eat a whole meal and not know there's an announcer standing right there in the room with them? Where do we find

those models in car ads: those tall gawky, empty-headed, flat-chested girls — standing there with silly gaudy clothes on and plumes in their hair, and their feet spread way apart like they had an itel — staring adoringly at the new car?"

Automobile advertising, he said tries to win prizes instead of customers. "All that footage of gorgeous windswept countryside, and then the announcer says, 'The new Oompty-oomp isn't a car, it's a feeling.' The hell it is. It's a car and it costs several thousand dollars."

Stop underrating the consumer, Hobbs said. "Stop feeding them pap; they've outgrown it years ago. Start talking up to them, that's the way they want to be talked to. Follow the golden rule and do advertising unto others as you would have them do advertising unto you. Bright, bold, friendly, helpful, challenging, entertaining advertising that customers like — because it likes them."

Hurok Joins Pay Tv, Sets Up Recital Series

Hollywood — A new name entered into the pay tv picture last week with the announcement of impresario Sol Hurok as cultural consultant to Subscription Television, Inc.

Hurok, in an obvious attempt to get the pay tv system off the ground, announced that he had concluded arrangements to have Van Cliburn and Arthur Rubenstein appear in a series of special piano recitals.

He said he was also discussing similar concerts with classical guitarist Andres Segovia, cellist Mstislav Rostropovich and five opera singers — Marian Anderson, Mary Costa, Victoria de los Angeles, Roberta Peters and Jerome Hines.

STV president Sylvester L. (Pat) Weaver, in the past, had mentioned his projected cultural attractions for the pay tv service, but not until the Hurok appointment did he spell out what he had in mind.

STV expects to begin transmitting programs to subscribers in Los Angeles on July 17 and in San Francisco on Aug. 14, according

to Weaver. The original kickoff date of July 1 (see SPONSOR, June 15, p. 16) was hampered by fierce opposition to pay tv in California by a hold up in stock issuance by SEC and because of trouble with the system's hardware. The new dates will coincide with the beginning of a series of games between the Los Angeles Angels and the Chicago Cubs and the San Francisco Giants and the Milwaukee Braves. Steady coverage of games of the two California clubs is planned.

STV has also expressed interest in snaring collegiate football events at four California universities (see SPONSOR, June 22, p. 3), pointing out that prices for the games would be comparable to box office admissions or lower.

Weaver said that fewer than 4000 homes in Los Angeles would be wired to receive the programs by July 17, but that he expected about 50,000 subscribers by the end of the year. Tentative break-even point, Weaver said, is somewhere between 70,000 and 80,000

Tv Residuals at Issue as Actors Guild Votes Strike

Hollywood — Negotiators for the Screen Actors Guild have a strike vote in their pockets — if no agreement is reached in current contract talks.

Guild members voted overwhelmingly last week to strike if demands are not met by the June 30 expiration date of the contract, but reports are that any walkout will not occur for about a week after the deadline.

Big bone of contention is a 100 percent hike in payments to actors for the re-runs of tv films.

A strike would not affect the production of tv commercials but could spell trouble for the various tv series, just now getting ready to film for the forthcoming season.

Spot Tv Backs Stiffen at Piggyback Curbs

Stations face July 1 point-of-no return on heels of International Latex revolt; Colgate takes a long and hard look at local piggyback policies

New York — With the International Latex avowed boycott of spot tv (see SPONSOR SCOP), the many-faceted question of piggybacks comes sharply into focus — and a cliff-hanger of major proportions is in the making. The point-of-no-return for stations, undecided or otherwise on piggybacks, is about July 1, and blue-chip advertisers who have concentrated heavily on spot tv (and piggybacks) are adamant.

Committed piggyback advertisers drawn up in battle array include such big spot tv sponsors as Colgate, Alberto-Culver, American Home Products, Standard Brands, Helene Curtis, Lever Bros. and others. Strategies of all are so wedded to piggyback that chances are they have few, if any, minute-single-product or multi-product-integrated commercials right at their fingertips.

And it's not just a matter of commissioning new spots. It takes about two months to make filmed commercials.

Even if reluctant advertisers did want to convert to integrated commercials, time would be against them. Hence, the July 1 point-of-no-return for stations.

International Latex decided the fence-sitting had to come to a halt with a no-nonsense letter to stations announcing a blackout of spot tv as of Sept. 1 when the NAB code regulations on multiple product announcements take effect.

Other advertisers, many of them even freer spot spenders than Latex, are equally uncompromising and intend holding their ground in two especially sensitive areas:

- (1) "Unreasonable" payments of premium rates for piggybacks.
- (2) Acceptance of less-than-efficient piggyback time periods.

A case-in-point: Colgate, king of piggybackers, with an annual outlay of \$30 million in spot tv, not to be discounted on Main Street. The company's spot growth in the past four years has been 100 percent, with about 90 percent of its

current investment earmarked for piggybacks.

Alert to the burgeoning opposition to piggybacks, Colgate has been keeping a watchful eye on its investment by way of a continuing survey of the stations it has been doing business with in both primary and secondary markets since last Sept. 1. The up-to-the-minute Colgate scoreboard: a third of the stations indicate they will continue to air piggybacks either on the basis of no extra charge or for a premium payment; another third has turned thumbs down on piggybacks altogether; the remaining third is a question mark — they can't or won't make up their minds.

Colgate reasoning, it appears, says that if the company can buy time from 50 percent of the first category (piggybackers without a premium rate) and the lion's share of the undecided category (at least 70 percent), it will be out of the woods for the fall.

But Colgate likely has no intention of entrusting all of its pigs to one poke. With the added multi-million dollar bankroll it can flash at the networks, the company seems to feel certain of a sympathetic response to its piggyback commitment.

And there's radio. Colgate has

been flirting with the medium on and off for the past two years — and it might just siphon several million dollars from tv spot, possibly putting itself in a position to dominate radio.

As Colgate sees it, compliance with the new multiple announcement strictures (and their application on the local level) could mean a severe jolt to the firm's promotional economy. The basic reason for Colgate's double leap into spot tv four years ago was advertising flexibility.

At the height of the piggyback fracas, a competitive factor insinuates itself in the corporate person of Procter & Gamble, a \$70 million giant in spot tv ranks. P&G's marketplace opposition says ruefully that the company can easily afford to limit its piggyback advertising to a few products, but the others, operating on smaller budgets, feel piggybacks are dictated to meet the P&G competition (Lever spends \$21-22 million in spot tv; Alberto-Culver, \$14-15 million).

And it all boils down to a vital tug-of-war between principle and economics. For the first time, big-money advertisers are complaining that lines of communication and personal relationships with an advertising supplier have become strained. The rift, if it exists, has certainly shaken certain advertisers whose growth over the past 10 to 12 years has been pegged to tv, and in later years more and more concentrated on spot tv.

THEY'LL HEAD NAB BOARD



After their election to top spots on NAB board, new leaders get together. Left to right, vice chairman, radio board, Jack W. Lee (WPRO Providence), chairman, radio board, Rex G. Howell (KREX Grand Junction, Colo.), chairman, joint boards, Willard Schroeder (WOOD Grand Rapids, Mich.); chairman, tv board, Mike Shapiro (WFAA Dallas), and vice chairman, tv board, John F. Dille, Jr. (WSJV-TV South Bend and WKJG-TV Ft. Wayne)

Survey Report Says New Yorkers Don't Disapprove Radio Liquor Ads

Schwerin study shows two-thirds in favor of broadcast liquor commercials; Schenley renews six-a-week series

New York — Liquor advertising on the air? Most New Yorkers don't seem to mind at all, according to a survey taken by the Schwerin Research Corporation in the metropolitan area. Of 972 adults interviewed, two-thirds of them indicated they did not object to liquor commercials on radio after 10 P.M. (See chart on this page).

Inspiration for the study came from WQXR which announced earlier this year that it would break a long-standing industry taboo and accept liquor advertising on a controlled basis. Schenley signed for a six-night-a-week series, *Nightcap*, and found results sufficiently encouraging to renew the series this week. When asked by SPONSOR to comment on the Schwerin report, a Schenley spokesman merely said, "It's not surprising to us."

Announcements on the Schenley series have been limited to news of special cultural events and interesting places to visit in New York, with no product identification. It

was announced the format would remain the same in the future. It was also pointed out that both the station and Schenley have received many commendatory letters, indicating "a genuine interest in and approval of this type of public service message."

In discussing the origins of the Schwerin survey, John V. Roberts, vice president of the research firm, declared, "Detecting very little emotional, or any other, response to the (WQXR) announcements from either wets or dries, we became curious about the attitude of the public toward hard-liquor advertising in general."

The survey showed that women were less receptive to liquor advertising on the air, approving it by a five-to-three margin, while men approved it by a three-to-one margin. Also, parents of youngsters under 15 showed no "special apprehension."

Asked what they thought of a recent announcement by a "New

York radio station" that it would accept liquor commercials for broadcast after 10 p.m., 58 percent of those surveyed approved, while 27 percent were opposed. When the question was expanded to cover all radio stations, the figure was 55 percent in favor and 26 percent against.

Also, the survey indicated that "respondents were much less favorable to the presence of liquor advertising on radio and tv than in print media and, not unexpectedly, approval varied inversely with the alcoholic proof of the advertised beverage."

The most liberal subgroup interviewed was the 26 to 35 age bracket — a whopping 70 percent of these favored radio liquor commercials.

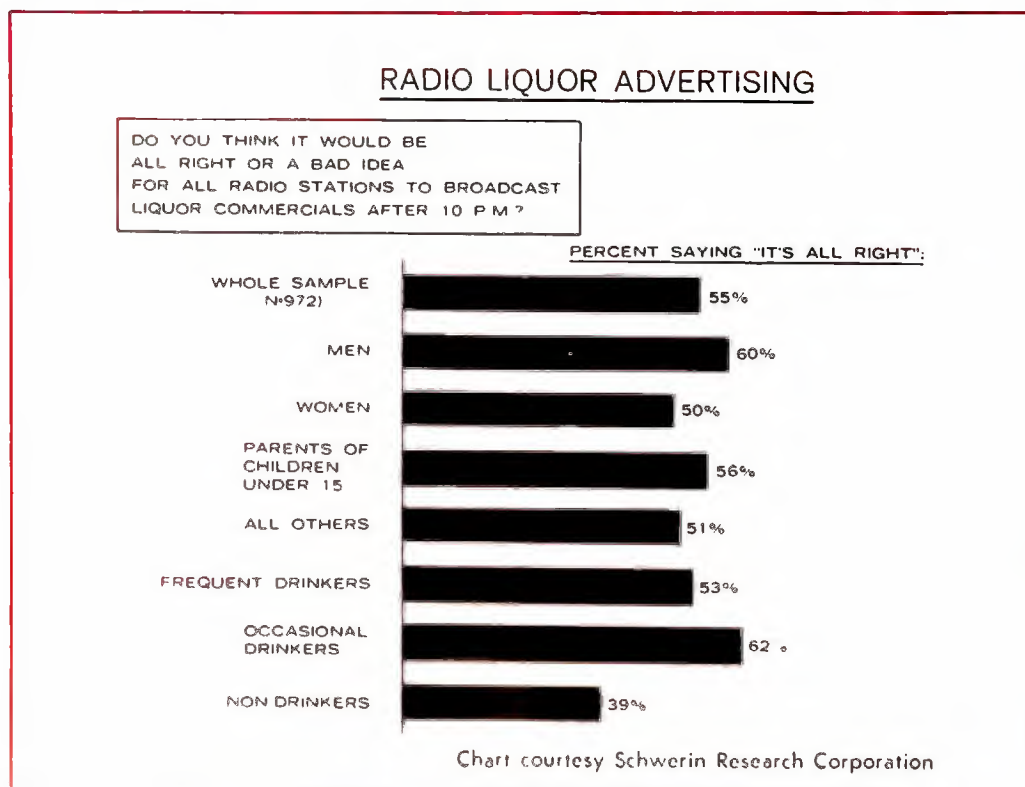
The Schwerin report concluded that while the results of its survey "do not constitute a mandate to flood tv and radio with booze advertising, they do point to a fairly permissive and tolerant consensus in favor of allowing radio the same privileges enjoyed by the print media."

Pattern of Farm Broadcast Undergoes Radical Change

Cherry Hill, N. J. — Farmers have the same consumer needs as anyone else, and broadcast advertisers have long since begun to realize it. In a panel discussion on "Farm Radio in the Urban East" at the summer convention of the National Assn. of Television and Radio Farm Broadcasters, the overall consensus was that advertiser participation in farm broadcasts has changed radically.

Both in the discussion and in the presentation that preceded it, it was pointed out that in years past, the average farm program was sponsored largely by farm equipment dealers, chemical and fertilizer firms, etc. Today, more and more straight consumer accounts are finding their way into farm programs.

The pattern has changed, both in advertising and programming. Some farm broadcasters give baseball scores on their shows. Others orient themselves toward the city listener, listing the best buys in produce, getting behind drives such as Dairy Month.



Tv 1st Quarter Viewing & Billings Are Bullish; High Levels Reached

Average time spent at the set per television home per day was six hours, up two minutes over last year. Billings climb \$36 million—16.5 percent rise over year ago

New York — A banner quarter for television — with viewing and billings both up.

Viewing in the first quarter of 1964 hit its highest level in the history of tv (with a notable exception) with the report that the average time spent at the set per television home per day was an even six hours. The exception was the winter of 1957-58 when a flu epidemic kept viewers in their homes and at the set for an average of six hours and one minute daily.

Viewing time for the first quarter of 1963, according to Television Bureau of Advertising figures, was 5:58.

In the billings department, TvB reports a 16.5 percent increase in spot tv by national and regional advertisers during the first quarter of 1964. Earlier, TvB had indicated

Collins Announces NAB's Committee Appointments

Washington — NAB President Roy Collins has announced appointment of committees.

The general fund finance committee will be co-chaired by Ken Strouse, president, WWDC Washington, and Payson Hall, president, Meredith Broadcasting Co., Des Moines.

Joseph E. Baudino, vice president, Westinghouse Broadcasting Co., was named chairman of the y-laws committee.

Selected as co-chairman of the convention committee were John J. Dille, Jr., president, WSJV-TV South Bend-Elkhart, and Jack W. Lee, vice president and general manager, WPRO Providence.

The membership committee will have Carleton D. Brown, president and general manager, WTVL, Warrenton, Me., and Joseph S. Sinclair, president and general manager, WJAR-TV Providence as co-chairmen.

a 9.4 percent boost in network time and program billings.

Total spot billings for the initial 1964 quarter were \$255,943,000 as compared with 1963's \$219,771,000.

Product classes showing substantial first quarter hikes include automotive (up 31 percent), con-

Advertising Should Emulate Personal Selling, Cone Tells Johnson Officials

New York — Two hundred Johnson's Wax officials from 32 countries were given a primer of advertising — with pertinent tv and print illustrations — by Fairfax M. Cone, chairman of the executive committee of Foote, Cone & Belding.

Advertising, said Cone, whose agency has long represented Johnson's Wax in the U.S., is "something you do when you can't go see someone about a product or service you want to offer . . . obviously, going is best."

Criticizing tv for failing to emulate personal selling in every possible aspect of honesty, simplicity and directness, he said, "Just now television is in the throes of disregard, with comic aviators in old-time comedy biplanes touring boxes of breakfast food through painted clouds, with marimba bands playing behind razor blade commercials . . . and men and women with blackened eyes declaring they would rather fight than switch from a not very popular brand of filter cigarettes."

Showing example after example, Cone outlined the five cardinal rules that, he said, "must be observed *in toto* if the advertising is to succeed."

He listed the rules as follows: advertising must be clear as to

tections and soft drink (up 42 percent), gasoline and lubricant (up 46 percent), household paper products (up 49 percent) and transportation and travel (up 32 percent).

Of the total invested in spot tv during the first quarter, \$50,472,000 was spent in prime night hours, \$63,343,000 in day, \$60,632,000 in early evening and \$51,496,000 in late night.

Advertisers joining the ranks of the top 100 spot tv users for the first time in any quarter were American Can Co. (\$741,900), Beatrice Foods Co. (\$686,800), Clark Oil & Refining Corp. (\$538,500), I. J. McAleer & Co., Inc. (\$619,500) and National Airlines, Inc. (\$613,800).



Cone . . . "tv is in throes of disregard"

what the proposition really is, it must be complete in explaining the proposition, the proposition must be important to the prospect, its appeal must be personal and it must demand that some action be taken.

Speaking to the same group, Howard M. Packard, Johnson's Wax president (his firm spent \$10 million-plus last year in tv), stressed that advertising should be an important concern not only of ad directors but of all management people. Successful advertising programs, he said, demand that business managers understand advertising and have the right attitude towards it. "The job of advertising is to sell goods now, not at some distant point in the future," he said.

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

Nets on line for \$450 million

There's perhaps no business like the tv network business in one respect: the mandatory planned investment for material inventory over the next full 52 weeks. The average business can cut back at intervals with the going market or demand. With network tv the obligated cost is fixed. That is, in the area of programing inventory. Hence, before the three networks ring up the curtain on the 1964-65 season, they'll have committed themselves to around \$450 million on the season. This is just inventory and does not include fixed overhead. Here's how SPONSOR SCOPE estimates the programing dollar dimensions:

Tv film entertainment series	\$225,000,000
Boxoffice feature film series	25,000,000
"Live" variety, musicals, panels	50,000,000
News, documentaries, specials	50,000,000
Daytime programing	100,000,000
TOTAL	\$450,000,000

Soap opera: 28 to 35 thousand weekly

If you're not conversant with the economics of daytime serials, here's some updating. The package price for five half-hours a week now ranges between \$28,000 and \$35,000. Figures roughly 60 percent above the line and 40 percent below the line in budget ratio. The installments are done mostly live. Tape will be resorted to (1) when an important player has a Broadway role or (2) to make it convenient for the cast on a holiday. Incidentally, CBS-TV's Jim Aubrey is quoted in soap opera precincts as saying that the best acting in tv is to be found in daytime programing.

Does network rerunning trip up spot?

Can the current sluggish flow of spot tv sales be attributed in a substantial part to the fact that the networks started their nighttime repeats as far back as May? Certain key station reps, anyway, are citing this angle as a likely reason for orders with July starting dates not being up to expectations. These reps' suspicion: ad-

vertisers and agencies have become wary of the diminished vitality in programing brought on by the advanced period of reruns and have postponed their schedules. Aggravating the situation: newspapers going out of their way to note reruns in tv listings. From the reps' viewpoint: amortizing tv film inventory over 52 weeks may be an economic fact of life for the networks, but for national spot it creates a tougher predicament each succeeding summer.

Tv stations, reps reexamine markets

This is the time of year when the tv reps and their stations do their reviews of the market. Like programing, rate revisions, research, promotion. Suggested trend at the moment on rates: increases will be anything but dramatic. Rate adjustments will follow the more modern philosophy of gearing them to the competitive audience-pull over specific spans or periods in the schedule. The concept adds to the complexity of a rate card, but, on the other hand, the rate structure's far more realistic and the buyer has a more pinpointed conception of what he's getting for his money.

Network sports bill \$81 million

Sports, the built-in excitement fuse as far as tv is concerned, shows a greater sponsor appetite-appeal than ever. The hunger isn't being retarded in the least by the escalating appetite of the sports promoters for more money. The dimensions of sports network tv for the 1964-65 season: a total of 47 packaged series and single events with gross sales covering rights, time and production adding up to close to \$81 million — \$8 million more than for the 1963-64 season (February 11, 1963, SPONSOR SCOPE). Next season's tv sports innovation, of course, is NBC-TV's scheduling of the Orange Bowl on New Year's night. It could be a breaking of ground for regular nighttime network sports. Like an hour set aside weekly for various types of events. Would give advertisers a chance to get into a different type of programing at night. An enticing element for sponsors: reaching men on a more systematic basis. As big as the \$81 million

looks, the networks (when it's all over) don't net anything near the profit they do from regular entertainment programming. But it does keep the affiliates happy and gives the viewers a stimulating topic of conversation. Following is the sports inventory of the coming season as compiled by SPONSOR SCORE, with the package prices obtained directly from each network:

ABC-TV

PACKAGED EVENTS	PACKAGE BILLINGS
Wide World of Sports	\$ 7,500,000
AFL Games	5,750,000
NBA Basketball	3,000,000
Wonderful World of Golf	1,800,000
NBA Bowlers Tour	1,500,000
AFL Postgame Show	650,000
American Sportsman Series	600,000
AFL Champion Game	380,000
AFL All-Stars Game	380,000
Liberty Bowl	300,000
Blue Bonnet Bowl	300,000
Gator Bowl	300,000
Davis Cup	210,000
North-South Shriners Game	200,000
TOTAL	\$22,870,000

CBS-TV

NFL Games	\$18,000,000
Baseball Game of the Week	6,000,000
CBS Golf Classic	1,900,000
NFL Championship	1,800,000
Sports Spectacular	1,600,000
Pro Football Kickoff	750,000
Pro Postgame Show	400,000
Carling Golf Tournament	380,000
NFL Playoff Bowl	350,000
Triple Crown Racing	350,000
Cotton Bowl	350,000
Masters Tournament	275,000
PGA Tournament	250,000
TOTAL	\$32,405,000

NBC-TV

NCAA Football Games	\$ 9,500,000
Major League Baseball	4,000,000
World Series Baseball	3,800,000
NBC Sports Series	1,500,000
Orange Bowl	900,000
Rose Bowl	700,000
All-Star Baseball	600,000
Golf World Series	500,000
NCAA Pre-Game Show	500,000
Pro Bowl	500,000
East-West Game	500,000
Sugar Bowl	500,000
Bing Crosby Golf Tour	400,000
NCAA Football Scores	400,000
U.S. Open Golf	250,000
U.S. Lawn Tennis	200,000
World Series Pre-Game	200,000
Sun Bowl	200,000
Senior Bowl	200,000
TOTAL	\$25,350,000
GRAND TOTAL	\$80,625,000

Football 54% of tv sports revenue

This is a supplementary look at the billings potential for sports programming on the three tv networks during the 1964-65 season (See the tabulation by individual sports packages at left.) Football, with an aggregate take of \$43.8 million, will account for 54 percent of all sports billings, a jump of \$8 million in revenue and 9 percent in share. Baseball's \$14.6 million make it still the second most popular buy. Up \$4 million from last season, Prospect from golf, strange as it may seem, is down by \$3 million among the three networks. However, this will probably be leveled out by independent tournament hookups. The coming season's tally by category:

TYPE OF SPORT	ESTIMATE PACKAGE BILLINGS
Football	\$43,810,000
Baseball	14,600,000
Sports anthologies	11,200,000
Golf	5,955,000
Basketball	3,000,000
Bowling	1,500,000
Horse Racing	350,000
Tennis	210,000
GRAND TOTAL	\$80,625,000

Perplexed Latex exits fall spot tv

The fat's in the fire on the piggyback issue International Latex put it there by advising stations and reps that spot tv won't be part of the company's plans for the fall. In 1963 Latex' spot bundle was around \$7 million. This year, exclusive of the last four months, the budget's in the \$3.5 million bracket. Latex' version for its action, as conveyed by John Boone, Latex manager of broadcast advertising: as long as the bulk of the stations in the bulk of the major markets can't make up their minds as to piggyback policy as of September 1, it is impossible to plan a spot campaign. It is imperative that Latex' smaller budget products be encased in piggybacks. Latex is not interested in occupying the less, or least, desirable positions on a station's schedule or local programming with an out-of-reach CPM. Network (where piggybacks are permitted) will get more of the Latex budget. Other media have been explored and will be used. However, Latex is not burning its bridge

CONTINUED ON NEXT PAGE

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

behind it entirely. If the "fog" clears away and it becomes practical enough for Latex to use some spot tv, adjustments can be made. But not at premium rates. That's the Latex position. Meantime Colgate and others keep canvassing stations as to their fall policies on piggybacks. Noted one upper-rung tv rep: Colgate's going about its quest the wrong way. Reps who have a close relationship with their stations are in better shape to provide Colgate with the information it wants. Power plays aren't the right means. Nor is it necessary to fly around the country. Quite a number of important stations have made up their minds. All Colgate has to do is ask which stations have settled on a policy. Colgate's retort: sounds right, but from information it has at hand the piggyback situation is still in a big state of confusion. Most of the intelligence coming in is vague. Some of it has an air of the trial balloon. General impression: stations generally are waiting to see what others in the market are going to do. As Colgate sees it: the critical point is but two or three weeks away.

Metrecal, Wm. Penn endow spot radio

General Cigar and Metrecal contributed last week to the good welfare of national spot radio. The GC campaign via Y&R: for the William Penn brand, in about 30 markets, six weeks at the rate of 10-15 spots a week. Metrecal's 13-week splurge is limited to the west coast. Schedule is for 10 spots a week, starting July 6. It's the last K&E buy for the account before passing on to another agency, yet to be named.

Cigar leaders take \$10.8 million tv

Tv's outlook from the cigar field for the 1964-65 season is that of record expenditures. That will apply to spot as well as network. Network commitments by the two top companies: Consolidated Cigar, a minimum of \$6.3 million; General Cigar, a minimum of \$4.5 million. Consolidated is putting its chips on four and a half commercial minutes of ABC-TV nighttime and half sponsorship of two Danny Thomas

specials. General Cigar is dividing its budget between a quarter each of Huntley-Brinkley and the NFL games. General continues to (1) ride high on its Tiparillos, (2) emphasize such copy points as housewife acceptability and how to handle a cigar. Incidentally, Bayuk still leans essentially toward spot. Good for at least \$750,000.

NBC-TV ribs CBS-TV Bishop tag

The big needle of the fall network tv selling season is being applied, openly, by NBC-TV to CBS-TV. NBC-TV sales' chortling disclosure: CBS-TV is offering the coming original installments of the Joey Bishop Show for \$25,000 a minute, whereas NBC-TV is getting \$29,000 a commercial minute for the Bishop reruns. CBS-TV sales says it won't deny or affirm. Bristol-Myers is down for an alternate week of the CBS-TV series.

Effort to break the tv film barrier

John G. McCarthy, president of the Television Program Export Association, is headed for another barrier-cracking mission in Europe. This one's two-fold: (1) trying again to induce Britain to increase its quota of foreign tv films from 14 percent (the present import limit); (2) persuade GATT (General Agreement on Tariffs and Trade) in Geneva to recognize tv film as an international commodity. Dimensions of tv film product on the international scene: (a) grosses about \$70 million; (b) Canada is the No. 1 market, with Australia second and Japan third. Britain, because of its stiff import quota, is fourth.

Nielsen double shortcuts NSI service

Another move's in the making at A. C. Nielsen to make the station index more responsive to eastern advertiser and agency interest. Previously the company disclosed it was moving the NSI to New York and putting in George Bleeha as manager. On the back burner: taking Bill Hamill out of NTI sales and assigning him to

manager of NSI for New York. Twin stroke removed the 900-mile Chicago impasse.

To triplspot or not to triplspot?

Issue of self-debate among some group ownerships and individual stations: whether to embrace the NAB code authority's dispensation on triplspotting during the weeks before the elections. Before making any decision, they're canvassing policymakers among their regular advertisers and agencies for viewpoints. Corinthian at least seems inclined to solve the dilemma by a clean pre-emption of the intervening spots.

26 sources supply 71 film series

There's been a marked reduction in the number of supplier sources for prime time network tv film series, even if you compare the 1964-65 season with the current one. The drop in that interim: from 37 to 26. In other words, the proliferation of production sources has been slowed down for the first time since the advent of this type of programing. Whether this is good for the creative side of the medium is another question. The producer who seems to have forged ahead appreciably over the 63-64 season is 20th Century-Fox. SPONSOR SCOP's rack-up of producer sources for film series products for coming network season follows. (First figure is number of weekly series; figures in parentheses are aggregate number of weekly hours.)

PRODUCER	ABC-TV	CBS-TV	NBC-TV	TOTAL
MCA Tevue	3 2	0	6 6	9 8
Screen Gems	5 2½	0	1 ½	6 3
CBS-TV	0	5 5	0	5 5
20th Century Fox	4 3½	0	1 1	5 4½
MGM-TV	0	1 ½	4 3½	5 4
ABC TV	4 2½	0	0	4 2½
Danny Thomas Enterprises	1 ½	3 1½	0	4 2
Filmways	1 ½	3 1½	0	4 2
Crosby Enterprises	2 1½	1 ½	0	3 2
Riche eu	0	3 2	0	3 2
Four Stars	1 1	0	1 1	2 2
NBC TV	0	0	2 1½	2 1½
United Art sts	3 2½	1 ½	0	4 3
Warner Bros	2 2	0	0	2 2
Chertok	0	2 1	0	2 1
Miscellaneous	3 1½	6 4	2 1½	11 7
GRAND TOTAL	29 (20)	25 (16½)	17 (15)	71 (51½)

* Represents full ownership, partnership, subsidiary

Quick look at air media basics

What's the cost of an hour's prime time on the tv networks?

A broad one-time-only figure is \$140,000

How many stations has each of the tv networks?

ABC-TV, 204; CBS-TV, 184; NBC-TV, 193.

What can be figured as the cost-per-thousand for a prime tv network nighttime minute? Time and program.

The range is between \$35,000 and \$38,000

What's the average homes-cost-per-thousand prime time on the tv networks?

It ranges between \$3.80 and \$4.30.

If you have 20 telecasts over a four-week period, how many different homes would you (a) reach and (b) achieve in commercial frequency?

(a) 40.5 percent and (b) 1.9 percent.

What's the average cost-per-thousand homes for a prime 20-second spot all week in terms of number of markets?

One to 10 markets, \$2.65; 1 to 25, \$2.90; 1 to 50, \$2.90; 1 to 100, \$2.85.

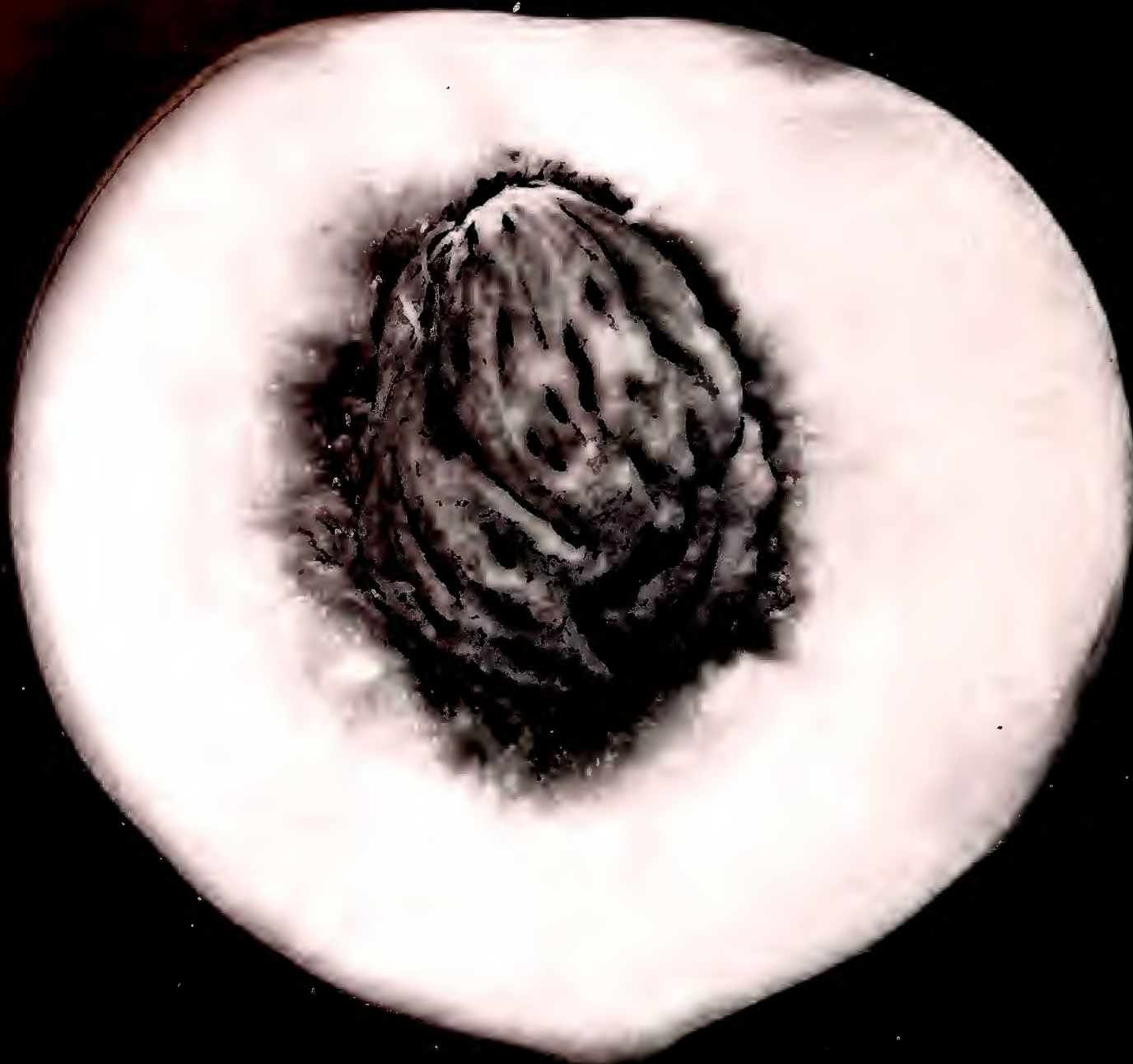
What is the accumulative cost-per-minute (12 announcements per week) in traffic time in spot radio, according to number of markets?

One to 10 markets, \$700; 1 to 25, \$1250; 1 to 50, \$1900; 1 to 100, \$2500.

Grey revamps media buying system

For the third time in four years Grey Advertising has changed its media buying structure. The agency has gone back to the media buying-group system in which a group does the buying supervision on a number of accounts. This concept consists of a group head and assistant group heads with buyers and assistant buyers under them. A similar system prevails at Young & Rubicam, Benton & Bowles, Compton, BBDO, Bates, McCann-Erickson. There's one significant variation at Y&R — a spot coordinator, with this assignment filled currently by Ray Jones. Grey abandoned the group concept four years ago for the media specialist setup, which spread out into a multiplicity of specialized functions. This specialist system exists at J. Walter Thompson and Lennen & Newell, among others.

CHARLOTTE IS A PEACH



Metro Charlotte is just the hard core of a market 75 miles in diameter that is succulent selling where you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, on WBT's 50,000 watt signal delivers Charlotte PLUS — a market of more than TWO MILLION PEOPLE with \$2½ BILLION in buying power. Your BLAIR man has the WBT story. It's a peach!

WBT RADIO
CHARLOTTE



Jefferson Standard Broadcasting Company

The copywriter—

From word mechanic to total communicator

No longer a mere reporter, the copywriter is a visualizer and a concept man. So say former copywriters who now hold top agency posts

FOR MORE THAN FOUR DECADES now, one member of the advertising fraternity has had his function battered by the evolution of new media. No other specialist has been so vulnerable, as advertising has moved from print only to print and pictures, from photographs to radio and from radio to television.

He's the copywriter.

And from his ranks have come in-

dustry giants. Many of them have a pride in their copywriting unmatched by their pride in other accomplishments — including some formidable executive titles.

Most of these industry giants today regard copy more highly than ever before. For television, in particular, they see it as an entire concept — words, plus images, plus sound, plus action.

To prepare such copy requires that the "writer" be well-rounded in all aspects of advertising. No longer can he merely rewrite the radio commercial so that it can be used with pictures in motion. Instead, he's more likely required to create

Whit Hobbs,
Benton & Bowles





David Reider, Doyle Dane Bernbach



Jeremy Gury, Ted Bates



Dermott McCarthy, Young & Rubicam

and develop the entire advertising concept.

Agency men point with pride to the industry leaders and top executives—many with international standing—who began their advertising careers as copywriters. Among them: Julian Koenig of Papert, Koenig, Lois; Charles Brewer of BBDO; David Ogilvy of Ogilvy, Benson & Mather; William Bernbach of Doyle Dane Bernbach; George Gribbin of Young & Rubicam; Leo Burnett of the agency that bears his name; Rosser Reeves of Ted Bates.

Reeves, now board chairman at the Bates agency, pays the highest compliment to copywriting: "I'm more proud of being a copywriter than chairman of the board. A board can elect its own chairman, but it's as difficult to become a good copywriter as it is to become a brain surgeon.

"And it becomes increasingly difficult to become a good copywriter," Reeves continues. "One needs a great many more clubs in his bag than he used to. He must not only know print and radio, but be able to write creatively for a motion picture medium—television." The tv copywriter must think in terms of an extended period of time, plus live, film or tape visual material.

Today, it's usually the copywriter who creates and carries through the whole advertising idea. In tv, he must use nearly as many tools as words—sounds, visuals and different production techniques.

Copy has long since lost its meaning of "written words," explains Robert Foreman, executive

vice president and head of BBDO creative services. "Copy is anything that acts as a selling message. A minute of film with no words at all is copy in a tv commercial," he says.

"Today's copywriter uses graphics more than words," Foreman continues. "Words are only an adjunct to the visual element. The term 'copywriter' is a misnomer. In tv, he must be a visual director and think in terms of moving pictures. If he doesn't, he has no right being called a copywriter."

Because he often is the creative innovator, the copywriter must also know the basis of sound advertising—the sales picture, according to copy department heads.

Dave Reider, vice president and copy chief at Doyle Dane Bernbach, is one of the many creative chiefs who take their copywriters into client plants and offices to learn first-hand about the business they're expected to advertise. "Sometimes they ask pertinent questions. But they try to find out something that will sell themselves on the product," he says.

Although Reider is associated with an agency that's generally considered one of the "most creative" in the business, he strongly believes that "awards for creative commercials or print ads don't mean a damn thing unless client sales go up." He reports that the waste baskets in his department "are full of ideas that are fresh, new and exciting" but that don't even reach the account executive "because they won't sell. We wouldn't stay in business if the client's sales kept going down

while we were winning more and more awards," Reider says with emphasis.

"We find there is one correlation, however," he adds. "Our most successful tv commercials are usually our most creative ones."

Tv commercials out of DDB that have been sales successes as well as creative successes include those for Acrilan fiber, Crackerjacks, Coffee of Columbia, Jamaica Tourist Board, Laura Scudder Potato Chips, Polaroid, Utica Club Beer and Volkswagen.

Not all agencies are putting creativity to good business use however, a Ted Bates executive contends. "Instead of thinking of the client's sales need, some agencies use creative art and copy to make 'house organ' commercials that do little beyond publicizing the agency itself," says Jeremy Gury, vice president in charge of creative operations at Bates. "They use the client's money to show off their own wit," he contends. "We've taken reels of prize-winning commercials and shown them to great numbers of people, and they don't even know what the commercials are trying to say."

Other creative leaders generally agree, however, that most copywriters try—sometimes desperately—to keep the sales chain in mind.

"A fine sense of the business world and an understanding of the role of advertising and marketing are, in fact, high on the list of good copywriter's qualifications," says Marion Harper, chairman and president of the Interpublic group

He also lists:

- A greater-than-average interest in the arts, going beyond writing to include theater, painting, music.

- An ability to write.

"Obvious as that seems," he explains, "you'd be surprised at how many men and women try to get copy jobs with us in the belief that writing advertising isn't really writing at all, but perhaps some sort of verbal mysticism that can be acquired."

Other creative directors add to the list of qualifications:

- A tv copywriter must have a strong sense of logic and graphics, insists Whit Hobbs, senior vice president in charge of creative services at Benton & Bowles. "He must be able to 'think' pictures," Hobbs explains, "and also to think straight — take a problem, strip away all but essentials and set it down in logical fashion: one, two, three, four. Then he must add a twist and make it bright."

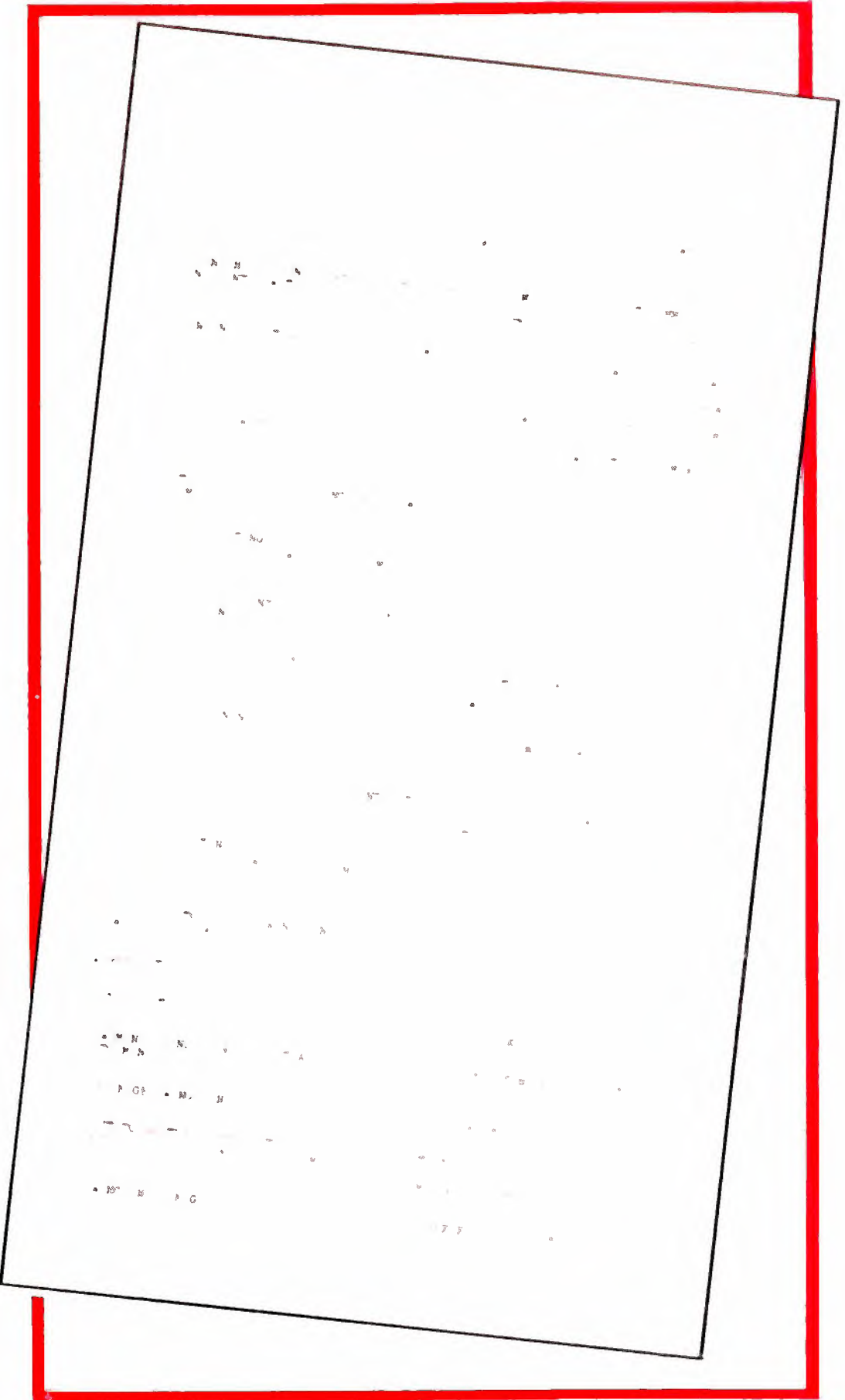
- He must also be fast and able to handle a great deal of work. "There was a time when the copywriter could put his feet on his desk and just think, but no more. A tv viewer sees hundreds of commercials and gets bored easily. The copywriter must constantly find new ways to get to him," says Hobbs.

- A background of visual training helps a lot, the experts say. "Those who have knowledge of art and writing have the best opportunity of becoming an all-around success," says Judson Irish, vice president and creative director at Foote, Cone & Belding. "But the combination is hard to find. Agencies will be looking more and more for both talents."

- "Being oneself" is also of primary importance, according to George Gribbin, board chairman at Young & Rubicam, who has a story to go with the moral:

"Many years ago a very lucky thing happened to me," he recalls. "It was an incident that took place in my days as a copywriter at Y&R. Back in the '30s, Packard was not only an automobile, but a very fine automobile, indeed. And as a young writer I was given a test run on the Packard account.

"I was told by the copy super-



Today's copywriter, thinking conceptually, works with words, images, sounds and action

visor that Jack Rosebrook had been the great writer on Packard. When he, the supervisor, had taken over the account, he studied Jack's copy, picked up his mannerisms and tricks of style and, in doing so, managed to acquit himself so well on Packard that he became account supervisor. 'Go thou and do likewise,' he advised me.

"So I did," Gribbin explains.

"I studied Jack Rosebrook's style until I could recite it backwards. Then I sat down to write.

"It came out second-rate Rosebrook and second-rate advertising. It taught me a lesson — I could only write like Gribbin."

With such a broad range of qualifications for the job, it's no



Anthony Chevins, Cunningham & Walsh



Robert Foreman, BBDO



Judson Irish, Foote, Cone & Belding

surprise that copywriters come from widely differing backgrounds. Some agencies take on English majors just out of college; others search through industry and the arts for their employees.

Bates has had copywriters who have gone to the Julliard School of Music — or have been poets, sculptors, librettists. One copywriter in their employ now was once a wholesale jeweler. Three creative supervisors today were at one time an engineer, a chemist and an architect. "It just depends on which way life flipped them before they found out they could write copy," says Reeves.

Young & Rubicam found some "excellent" copywriters among girls originally hired as secretaries, says Dermott McCarthy, head of that agency's copy department.

Hobbs, at Benton & Bowles, feels that young people just out of college often make good copywriters. "Some of them are bright, have a real spark and are always on target," he says. "The young people think tv. They grew up with tv, whereas we listened to *Uncle Don* on the radio."

A signal by-product of copywriting's expansiveness is its effect on agency organization: because tv copywriting is considered a visual as well as a verbal art, agencies have been integrating their copy and art departments.

Bates, which has been readjusting its creative departments over the past five years, now has three departments working together under the same creative supervisors: production, art and copy.

At Doyle Dane Bernbach the

copywriters work in the same room with the art directors.

At Foote, Cone & Belding, says Irish, "We're doing all we can to integrate totally the two departments. We don't lay stress on what the copywriter writes, what the art director visualizes or what the producer produces. We consider them together as a creative team."

At Benton & Bowles, a tv workshop allows the copywriter to work on art and production and on any accounts he likes. He can go "way out" in trying to come up with a new approach or technique. "In the workshop, we let the creative mind go as far as it can and then see what happens," Hobbs explains. "Some very good commercials have come out of it." He cites those for Vigran and Post cereals, both of which came from the lab.

Sometimes copywriters don't write a line before they talk with an art director, Hobbs explains. Others are "visual-minded" and see the graphic concept for themselves, later putting it into words. And sometimes the actual copy line that is used may be a catchphrase suggested by an art director.

Right now, the trend seems to be toward more graphics and fewer words, according to Wallace Ross, head of the American Tv Commercials Festival.

Certain products seem to lend themselves more readily to graphic interpretations, he points out. Autos and cigarets, for example, are usually shown by pictures, sounds and in-use sequences on tv. On the

other hand, toothpastes and food tend to be more word-oriented.

FC&B's Irish points out that package-goods — such as Clairol Kool-Aid and S.O.S. (both from General Foods) and some Menley James items — often require word copy to explain salespoints that aren't apparent to the eye.

But copy chiefs are in general agreement that the form copy ultimately takes doesn't really matter. (Says one, "The question of copy length is often a question of how long a man's legs should be.") The difference between words and art is "only literal," they say, for both elements serve the same important purpose — to put across the message. In fact, BBDO's Foreman defines the word "copy" as "message-carrier."

Executives with copywriting backgrounds all agree that the copywriter's function has changed enormously since the advent of tv, but they don't concur on whether the results are better or worse.

Anthony Chevins, executive vice president, creative services, Cunningham & Walsh, believes it has improved to the extent that people have become more familiar with the craft. "It's been a matter of necessity," he says. "Competition is greater."

Foreman, at BBDO, believes that some copywriting today is so heavily researched that it gets watered down. While the mechanical aspects of commercials are vastly improved, he notices a "sameness" in much copywriting now.

Copywriting as a whole is better, according to Y&R's McCarthy if for no other reason than that

here are more agencies doing a much better job today.

FCB's Irish believes that creativity in tv commercials is sometimes restricted by government control, the networks and agency lawyers. He also believes that the influence of testing services has affected copywriting, for some clients take testing very seriously.

And that raises another question: Exactly how does the client affect copywriting today?

Client influence over creativity exists, of course, but it's not commonly exerted, most executives agree. When a client does intercede, it's usually in the area of content rather than technique.

"I think the client has a responsibility to tell us what is the most important aspect of his product, even if we don't agree," says &W's Chevins. "It's true that clients sometimes call and say they'd like to see a specific entertainer in their commercial or they'd like to film in Italy. But they don't say they want humor or more copy. That's technique, which is left up to us."

Sometimes clients exert their influence simply by picking a new agency that thinks more along their lines or that's celebrated for "creativity." As one candid adman put it, "advertisers switch to DDB — or other so-called 'creative' agencies — because they want something like the Volkswagen ads." Thus, it's the advertiser, himself, who's often responsible for copy trends. He wants what has already been done, agency men say.

Creative departments scorn such thinking.

"No copywriter should follow a trend," says Reider, a member of the creative DDB agency. "It's the worst thing he can do. He should not watch trends except to know what they are — in order to get away from them. He must zig while others are zagging."

In short, a good copywriter today turns out considerably more than the verbiage of a tv commercial. He can produce the "key" that turns out sales success, then translate it into words, images, sounds and action. He thinks, not in words, but in concepts. And he should be called — as he increasingly is called — not "copywriter" but "innovator." ■



Doyle Dane Bernbach's creative spur, William Bernbach (R) is inducted into the Copywriters' Hall of Fame by AWANY president Robert Pasch at the awards banquet held this year.

For the love of writing



The AWANY symbol can, appropriately, serve on the creative copywriter's desk either to weight down paper or buoy up morale.

■ The Advertising Writers Assn. of New York — known as AWANY — is one important group that gives appreciative salutes to the copywriter.

The organization is young — only four years old. Its first meeting found just five people huddled together in Costello's Bar on New York's once dingy Third Avenue. But in four years' time, membership has grown along with its renown.

Today, AWANY is making significant inroads into advertising's bastion several blocks away on Madison Avenue.

At its award banquet each year, the club elects a member to its Copywriter's Hall of Fame. To date, the honor has been granted to Leo Burnett, George Gribbin, David Ogilvy and William Bernbach (see cut).

Advertisements and commercials that have been voted by the club membership as outstanding are also honored with gold and

AWANY . . .

silver keys. Citations specify "the contribution of the copywriter to the selling idea," thus cover the origination of the commercial's entire advertising concept.

AWANY's 1964 copywriter awards were as follows:

Gold Key awards for television commercials, under one minute: Monte Gherler of Papert, Koenig, Lois for the *Herald Tribune* commercial; for television, one minute or over: Gerald Schoenfeld of Cunningham & Walsh for the American Export Lines series.

Gold Key award for radio: Dan Bingham of Doyle Dane Bernbach for Volkswagen.

Silver Key awards for television, one minute or over: Nancy Sutton of Grey Advertising for Van Heusen; George Hawkins of Young & Rubicam for Chrysler.

Silver Key award for radio: Robert Collins of Charles W. Hoyt for B&M beans.

AWANY is dedicated to the following purposes:

- To provide the opportunity to meet other advertising writers, both socially and professionally.

- To provide the opportunity to grow professionally, by sharing the experience of other writers, including leaders in the field.

- To develop superior pride in superior work through official commendation and awards.

- To assume responsibility for attracting beginners of ability and character, and provide for their continuing interest and education.

- To set up professional standards for advertising writers, and define the specific areas of responsibility for integrity and propriety of advertisements and commercials.

- To provide professional forces that will devote their time and talent toward professional public service projects



Shown above: American Export commercial by Gerald Schoenfeld of Cunningham & Walsh, won 1964 Gold Key for best in tv, one minute or longer.



The New York Herald Tribune commercial by Monte Gherler of Papert, Koenig, Lois, won Gold Key for best tv commercial under one minute.



Van Heusen commercials, by Nancy Sutton of Grey Advertising, received 1964 Silver Key for television, one minute or over.

How to organize your own consumer panel

Biddle Co. employees each secure five families to test products, evaluate ads and commercials

■ **WHEN** a small national advertiser wants to test a new product or commercial, there are often only two alternatives: (1) spend a great deal of money on scientific national research to get people's opinions, or (2) just let the agency work with past experience, relevant research on other products, plus intuition.

Not so with clients of the Midwest advertising agency known as The Biddle Co. of Bloomington, Ill.

This agency has lined up its own personal, informal research panel — a cross between the highly scientific survey and the "ask-your-neighbor" approach. Employees have enlisted about 300 families to serve on the panel.

Nearly 1,000 people (about 800 of them with buying influence) are included in the panel. Each family unit is classified and coded according to its size, kind of dwelling and home-ownership. Each individual member is classified by age, education, marital status, occupation and income.

Altogether, they "represent an excellent cross-section of universal household characteristics," says John G. Reinhard, panel director.

The panel will be used to test advertising on all media, but the first few clients have so far requested only print information. "When we have broadcast research to do, we'll probably send tapes around — or ask the family members con-



Previewing a radio commercial in Kansas City for a Biddle Co. client are Peter Gerson and family. Howard Boasberg, account executive with the agency, does the interviewing

cerned with the test-product to tune in to the tv program in question," a Biddle spokesman says.

Actually, the panel was designed to test radio and tv commercials as well as print ads and to secure whatever other marketing data potential or existing clients might need. Its essential purpose, however, is to assist the agency in obtaining consumer reaction to — and opinions about — products and services.

The areas to be covered include

packaging, product use, product design, taste, price or any other aspect of a new product of interest to the agency, explains Everett D. Biddle, agency president.

Information about the families can be used with electronic data-processing equipment, thus allowing the agency to select any specific group of people (or combination of groups) from the total sampling universe.

For example, panel director



Bloomington housewife Mrs. Howard Kolbus (r), mother of four boys, gives reaction to Biddle's four-color folders for Kathryn Beich Candy. Mrs. Madge Adams, interviewer,

Reinhard explains, if the agency wants to sample only teenagers for their evaluation of a product, they can be separated quickly from the rest of the panel. Similarly, homeowners in any age group can readily be selected and interviewed, should a client request the evaluation of a specific tv commercial aimed at that group.

The idea of organizing a consumer panel solely for Biddle Co. research originated with Norman Fox, vice president and creative director of the agency. Fox originally organized a consumer panel of 60 teachers from Bloomington schools. The panel began to function in the winter of 1962-1963 and lasted through the spring. Both grade school and high school teachers were used.

"We were doing work for the Encyclopedia Britannica Film Division at that time," says Fox. "It seemed silly to create advertising for teachers without consulting them, so I began to send them questionnaires on what headlines they liked for advertising certain films. They returned the questionnaires with their comments within a couple of days. It worked very well."

Fox went to Reinhard with the idea of expanding the panel to cover families with universal characteristics. Reinhard approved. Each person in the Chicago, Bloomington and Kansas City offices of the

◀ First questions answered by prospective panel members involve their personal backgrounds.



John Reinhard (l), director of the 300-family consumer research panel of Midwest ad agency The Biddle Co., Bloomington, Ill., and Everett Biddle, agency president, discuss information on individual panel members, coded by Reinhard and tabulated on IBM equipment



One of the nearly 1000 people on the panel, a housewife and the mother of three children, Mrs. Dale Butz of Bloomington, Illinois, answers a Biddle consumer research panel questionnaire Stanley Heggen, of the Biddle creative staff, represents the ad agency

agency was asked to secure five families to participate in the project. Some secured less; others as many as ten. Friends, neighbors, acquaintances, friends of friends and acquaintances of acquaintances were asked.

Fox says the final list, completed in April, consists of a good cross-section of the American scene. Doctors, lawyers, teachers, truck drivers and chambermaids are included. Fox himself secured his barber and family, a professor from Illinois State University, a motel operator, a chambermaid who works in a motel and a machinist and his wife.

Some willing families had to be discarded in the end to correct an overbalance of high income groups, according to Fox. The balance was not scientifically arrived at, however. "We know the exact balance of incomes, education and family structure does not follow the national population line. It's not a universal sample and isn't meant to be," Fox contends. "The sample is just to get an indication of what people think and does not take the place of a national survey. For in-depth studies the agency does employ research companies. Our panel is meant to give us an idea of whether we need in-depth research."

There were three main reasons for initiating such a panel, according to Fox: 1) quick response, 2) good merchandising for the agency and 3) added service for the agency's clients.

The speed of research is facilitated by the use of computerized

equipment and the personal contact possible through agency employees. Information about individuals is coded by Reinhard so employees won't know the statistics on friends and acquaintances participating; all the information thus coded is tabulated on IBM equipment.

"If we need a fast field check, we can always have agency employees obtain quick responses from "their" families and have the information we need in a day or so," says Fox.

Although the system currently involves 300 families, Fox expects about 500 families to participate in the future. Milwaukee will be added to the participating agency offices early this summer. From 50 to 100 Milwaukee families will be added, Fox says.

Three clients began to use the research panel in June. Although names were not given, the advertisers are active in the fields of family foods, detergent products and industrial engineering and manufacturing. All of the agency's clients are national or regional-and-going-national, says Fox.

"Those using the system now are really testing it out for us," he explains. "Although we are sure it will work, it has not yet been entirely proved in practice."

To prevent bias and avoid any advertising agency influence, panel members serve on a voluntary basis. The only thing they are given is a sample of the product being surveyed.

The Biddle Co. approached pro-

spective panel members in the following tone:

You don't have to be a copywriter or an artist or a psychologist . . . all we'd like to have you do is to answer probably not more than a dozen questions, perhaps once or twice a month. These questions will deal mainly with your likes and dislikes - what you would or wouldn't do about the product mentioned on the questionnaire.

The products might be bread, chocolate syrup, candy, shoes, clothes, hats, toasters, steam irons, breakfast foods, drugs, hand lotion, dog food, etc.

It isn't hard. There are no right or wrong answers or tricky questions. You don't even have to sign your name unless you want to. Your replies will be kept strictly confidential.

Research panel members will be rewarded for their help with surprise gifts of products being surveyed. The gifts may be a set of towels, food products, candy, any one of dozens of desirable items.

Panel members receive reports on how research is progressing. The agency sent out the first report recently, noting that coding was completed and that the first questionnaire would come soon.

The Biddle agency carries about \$14 million in billings. Its clients include Lennox Industries (part of State Farm Insurance), I. S. Heath candy bars and ice cream, Magnavox radio and tv sets and electrical appliances, National Homes and Swift & Co.

Survey shows most stores use radio, some tv, but ad executives feel use of broadcasting is "supplementary"

Air media play second fiddle in department store ad medley

■ DEPARTMENT STORE perspectives of broadcast advertising haven't changed very much at the grass roots retailing level in non-major markets. Attitudes that were prevalent two decades ago with print educated and oriented admen are, by and large, still entrenched today.

Department store use of broadcast media has increased. But the reasons are varied and individual to the community, the store and the merchandising-promotion people.

To judge from a new survey of department store advertising executives, radio and tv have generally done a less-than-adequate job in these important areas:

● **Radio:** Although 84 percent of executives in the survey panel said they used radio to a greater or lesser degree, radio stations apparently have yet to find a general formula that allows department stores the impact in radio they feel they get in large-space print ads.

● **Tv:** Although most executives felt that tv's sight-and-sound selling had strong potential for department stores (and several stores reported successful tv promotions), the respondents felt that tv costs were out of line with results, and that the quality and creativity in local-level tv commercials was not very high.

● **Both media:** Although nobody responding to the national survey actually came right out and said that air media couldn't sell a five-dollar bill for \$4.95, the feeling toward air media varied from cool through tepid to fairly warm, but not hot. The reported slice of department store budgets given over to air media was as little as three-tenths of one percent, at best not much over 10 percent.

The survey, conducted by the trade publication *Department Store Journal*, polled 25 members of a 30-member "braintrust" panel representing department stores in a

cross-section of large and small U.S. markets. Principal media pattern unearthed: tv is seldom used as anything but a supplement to department store radio campaigns, and radio is basically a supplement to print media.

Here are further highlights:

What department store admen do like about radio is its ability to aid special short-term store promotions in which the main advertising burden is carried by print ads. They also like radio's ability to reach out beyond the basic metropolitan coverage area of newspapers.

"In my opinion, the value and effectiveness of the broadcast media to department stores will be as additional tools to give saturation coverage for stores' more important events," was a comment made by James Gratton, general merchandise manager of Gray, Reid, Wright Co. of Reno, Nev.

Leo A. Sachs, sales promotion manager of Dey Bros. in Syracuse



Gratton . . . "value and effectiveness of broadcast media will be as additional tools"



Hayden . . . "we find radio effective to reach particular groups, such as teenagers"



Armstrong . . . "items are best sold to the teenagers by their favorite disk jockey"

also uses broadcast media to "supplement" his firm's newspaper campaigns. Feels that with a limited spot budget, it is best spent in prime time "where we get the best coverage for our money." Sachs also thinks that tv could do more for department stores if it were handled as are newspapers:

"I personally feel that tv has a future for department stores if they are willing to handle it in the same way they handle newspapers — with a staff of people, adequate expenditure and the use of prime time. In order to do this, everyone (including the tv stations) will have to be dedicated to its success, because for the first year it might be a gamble."

Not all department stores believe in the short-term radio splash, however. Said Edward Falk, controller of Newman's, Joplin, Mo.: "In my opinion, the proper way to make radio pay is to use it for repetitious advertising. To merely advertise a sale or event for two or three days before it occurs is a waste of money. An item must be kept before the public."

Radio is also popular with a growing number of department stores because of its ability to reach a specialty audience, largely through



Priehs . . . "for an investment of less than \$80 for 20 spots we had total sales of \$3872"



Scherling . . . "radio is particularly effective in home furnishings and big-ticket departments"

programming with appeal to a particular segment

Said Donald W. Hayden, vice president of Loveman's, Inc., Chattanooga: "We find radio effective to reach particular groups, for instance the teen groups who give their loyalty to one station, classical music lovers who tune in to FM stations and baseball fans who listen to broadcasts of the seasonal games."

Voicing similar media views was another southeastern adman, C. O. Armstrong, general merchandise manager of Belk Bros. Co., Charlotte, N. C.:

"We have found that radio has a considerable appeal to the vast teenage market in our area. Many in this age bracket do not read newspaper ads. Results have shown that items of teenage appeal are best sold to the teenagers by their favorite disk jockey. We have even gone so far as to institute a regular, in-store weekly broadcast on Saturday from 11 a.m. until 12 noon with a local radio station, and have enjoyed teenage crowds varying from 300 to 1000 at these broadcasts."

Among department store ad executives whose firms were consistent broadcast buyers was Barbara Lincoln, vice president, Sage, Allen &



Miss Lincoln . . . "it is hard to get a specific check on radio, but we feel it worthwhile"



Smith . . . "we think radio has maximum impact when it is used to promote a specific event"



Knudson . . . "tv cost exceeds the results of other methods of advertising per dollar cost"



Sacs . . . "tv has a future for stores if it is handled as newspapers are"



Harvey . . . "yet to be convinced of tv's potential for department stores"



Guberman . . . "dissatisfied with production and handling of presentation"



Friedman "having good results from two-minute tapes on houseware items"

Co., Hartford, Conn. She voiced her experiences in reaching specific audiences through week-to-week programming:

"We use radio continually. We have *Judy of Sage Allen* who advertises both institutionally and with special items on spot announcements each day. It is, of course, hard to get a specific check on radio, but we feel it worthwhile. We also sponsor at present a weekly hootenanny show given in different high schools all over the state. Response has been excellent."

One point raised by adwoman Lincoln — that of the difficulty of getting "a specific check on radio" — was a leitmotif in several of the survey responses.

When radio (or tv) was used to promote a specific item or department as part of a special promotion, results could quickly be traced. Such an example was furnished by George W. Priehs, president of Priehs Department store, Mt. Clemens, Mich., who reported on the store's tactic of "offering exclusive radio specials" to the customers:

"Our only promotional effort was 20 spots on radio which resulted in 44 rugs sold at \$88 each. For an investment of less than \$80 we had total sales of \$3872."

Added R. E. Scherling, executive vice president of Killian's, Cedar Rapids, Iowa: "We are regular users of radio and occasional users of tv. We have been on radio continuously for 33 years with either programs or regularly scheduled spots. Our experience has been that while radio works for all classifications of merchandise, it is particularly effective in home furnishings and big-ticket departments."

On the same topic, T. R. Smith, president of Roth Bros. Co., Superior, Wis., added: "We think radio has maximum impact when used to promote a specific event. Radio is worthwhile when we are promoting an item or idea that doesn't need to be seen to be sold."

In discussing radio, most of the responding department store admen mentioned or related their radio to tv. And tv, most of them felt, was a medium with promise for the future and high cost in the present.

Said Barry Knudson, vice president of Walker Scott Co., San Diego, Calif.: "We seldom use tv because we have been unable to find

how to use this medium effectively. What analysis has been made has indicated the cost exceeds the results of other methods of advertising per dollar cost."

From Nashville, Fred Harvey, Jr., president of Harvey's, which sponsors a Sunday night news show and a limited spot campaign during the week: "Although we have pioneered many firsts in the tv industry for our area, we have yet to be convinced of the potential of tv advertising for a department store. Perhaps the coming UHF stations with their supposed lower advertising rates, will change our mind."

Experimentation in tv, however, is being done even though some admen felt — as did Morris Guberman, president of Kaufman's, Colorado Springs, Colo., who said that he was "dissatisfied with the production of commercials and the general handling of the presentation" — that local-level tv could not produce top-level commercials in smaller markets.

Having tried a number of different tv approaches, Nathan Friedman, executive vice president of Lichtenstein's, Corpus Christi, Texas, said:

"On tv, we have used a one-week, five-times-daily, one-minute schedule on soft goods and found it unsatisfactory. We have tried sponsorship of both a 6 p.m. and 10 p.m. 15-minute news program with two spots, using a variety of items, and found results ran from mediocre to poor. Currently, however, we are having excellent results from two-minute tapes on highly demonstrable houseware items."

Is there such a thing as an overall broadcast formula which can be used in most department store situations? One of the most cogent was proposed by Lichtenstein's Friedman, whose firm has been a frequent experimenter with radio-tv formats and tactics:

"We have found our best formula to be 20-second tv announcements (not merchandised) and one-minute merchandised radio spots. Both, however, should be used during a major sale period paying particular attention to time of broadcast and degree of concentration on certain days. We feel that radio and tv are supplementary media to be used only in conjunction with our newspaper advertising."

H-R leads reps into computer age

Representation firm studies data processing, reorganizes systems, consults ad agencies, lines up test tv stations as it makes way for introduction of its computer this fall

■ H-R REPRESENTATIVES has joined the technological explosion in the broadcast advertising industry.

The buzz of activity, as H-R prepares for operation of its long-awaited data-processing center, heralds further upgrading of the broadcast information Tower of Babel.

And H-R is likely to be uniquely alone with its twentieth century electronic phenomenon until other organizations can judge its worth by what it accomplishes against what it costs. While a number of ad agencies are deeply committed to the use of computers — and more agen-

cies rapidly joining their ranks with active buying or renting of equipment — only a few large rep firms have declared their interest in the automation hardware, and none have announced any action. Peters, Griffin, & Woodward pioneered with a less sophisticated system in



Looking over a 1401 computer are (l-r) Frank E. Pellegrin, president and secretary, H-R Television, Edward P. Shurick, vice president station relations and forward planning, H-R Television, Avery Gibson, vice president, H-R Facts; Frank M. Headley, chairman of the board, treasurer, H-R Television and H-R Representatives

late 1957, but dropped it after little more than a year.

Originally planned to be functioning last month, the target date for initial operation of the H-R computer was changed to October with the firm's decision to move into another building.

The H-R computer staff is utilizing the additional time between now and fall to refine procedures for handling spot availabilities and to get more "jobs" ready for the computer.

"Our method," says Avery Gibson, vice president of sales development, who is also vp of H-R Facts (the computer division), "will be to take one station at a time and translate all its availabilities, ratings, prices and so on into machine language and store it in the computer. We will then test for accuracy, and, when satisfied, go on to the same procedures for the next station. To start with we have obtained the cooperation of four stations. They are in diversified types of markets to give us a good working spread to

H-R's AVERY GIBSON



Avery Gibson, vice president of H-R Facts, is chief executive at representation firm concerned with utilization of computer systems.

Vice president in charge of H-R Facts, the rep firm's sales development division, Avery Gibson, has been elected president of the Radio-Television Research Council. Miss Gibson, who served as secretary-treasurer of the Council during the past year, is also chairman of the IAB Advisory Committee and has been active on its Special Practices Committee.

test our technique, and yet they are close enough to New York to keep communications convenient."

The four stations that have agreed are WDAU-TV Scranton, Pa.; WTEV Providence, R. I.; WSOC-TV Charlotte, N. C.; and WISH-TV Indianapolis, Ind.

There are a number of problem areas involving the material to be fed into the computer. Since all information must be coded, one problem area, for example, is in the different symbols used by stations to designate prime time: "AAA", "AA", "A", "1". To compound the problem, agencies may also use different designations.

"We must try to minimize these differences," says Miss Gibson. "All the advances made through data processing in terms of speed, reduced costs, etc., would be literally wasted if the information which we supply must be decoded at the other end of the transmission. Or, if we had to decode for agencies at our end of the line, we would suffer while the machine was stopped and someone changed forms in the print-out equipment."

H-R has been working hard at training and educating employees for work with the computer. Three girls working with the new 1401 will be H-R employees now being trained at IBM classes. Barbara Quick, formerly research manager, and Kay Fletcher, formerly a sales assistant, are now programmers. Evelyn Shen, of the H-R contract department, has been trained to work as a key puncher.

Kayde Caldwell, traffic manager, has been doing most of the statistical conversion work necessary, and must change all the current records so that they will be compatible with the computer operation.

"It will require a great number of people to operate the system," says Avery Gibson. "We'll need people to work with the computers as well as collators, sorters, additional key punch operators, and library people. We expect to increase the H-R Facts staff to 45 persons between now and October, nearly doubling the number of employees." The company has already hired two outside programmers.

Frank E. Pellegrin, president of H-R Television, and Edward Shurick, senior vice president of H-R Television, have been conducting

evening classes for employees interested in learning more about computers.

The most important use of the computer for H-R will be in the storage of availabilities for its stations. The availability program is essentially a retrieval program which selects all availabilities within the limitations set by the salesmen.

Describing a typical buying-selling operation, with and without a computer, Miss Gibson says, "Suppose a rep is presenting availabilities to an agency. The target for the account is women in a certain age bracket. Today, the rep must search the avails sheet with rate card and rating book in hand. He must mentally calculate whether the spot has enough women in that age bracket at the applicable rate to be acceptable to the buyer. After hand-picking each avail, the rep must then calculate the total homes reached, the women reached in that age group, the applicable rate and the cost-per-thousand for each avail."

By hand this could take many hours.

"The stupid genius," as Miss Gibson sometimes refers to the computer, "can handle all of this in 30 seconds, printing out for the rep a list of all the spots on the station with the applicable information on each spot."

With the use of the 1401 computer, the procedure will go something like this: When the salesman receives a request for availabilities from the timebuyer, he prepares a request form from which the information is coded. The coded information is punched on cards and processed by the computer. The station avails, rate card, ARB/Nielsen data and the advertising information stored on disks, are brought into play by the computer at this point. It is then that an availability listing, which considers all spots that meet the target audience defined by the salesman, is printed.

From the availability listing the salesman chooses the spots which he wants to submit to the buyer. When he hears what the buyer wants on the submitted list, he relays this information to the station.

When confirmation is received from the station, the avail file in the computer is updated to show what has been bought and con-

firmed. A contract is automatically written and the station avails revised.

"We will use the computer for tv sales first," says Miss Gibson. (H-R serves 25 tv stations.) "It will take a little longer to put the computer into operation for radio. The critical problem is with television. While the salesman searches, the buy gets stale, even more stale with the buyer, and by the time it's acted upon — still more stale. And by that time, the buyer can't always obtain what we told him was available and we both lose out."

"Nowadays," says Miss Gibson, "from request to confirmation we can expect a two day lapse. However, she indicates that with the 1401, the buy could be resolved in a matter of hours. The 360 computer would process faster than the 1401, but the order would probably not be completed any more rapidly because the decision factors would still be present.

With the 360 model computer, Chicago could interrupt the New

York office with a problem, the 360 could solve it, and the computer could go on, picking up where it left off. It can handle more than one thing at a time, whereas the 1401 cannot.

"Only a machine can handle the amount of work to be done today," according to Avery Gibson.

Even though the use of computers is more efficient, the process is not cheap. For rep firms in general, the cost of using a computer might run from \$150,000 to \$250,000 annually, depending on the type of equipment involved, according to H-R. IBM describes the H-R system as one of the most sophisticated commercial applications. It is budgeted at \$250,000 for the first year of operation and \$200,000 annually thereafter.

When H-R moves over to the 360, which it plans to do, the firm expects to increase the amount of equipment without increasing the cost of operation.

Frank E. Pellegrin, president of H-R Television, sees the computer-

ization of the rep firm as a way of raising the level of "creative selling" by putting "salesmanship back into selling." The computer will free the salesman from paperwork "that has multiplied at an alarming rate over the past few years."

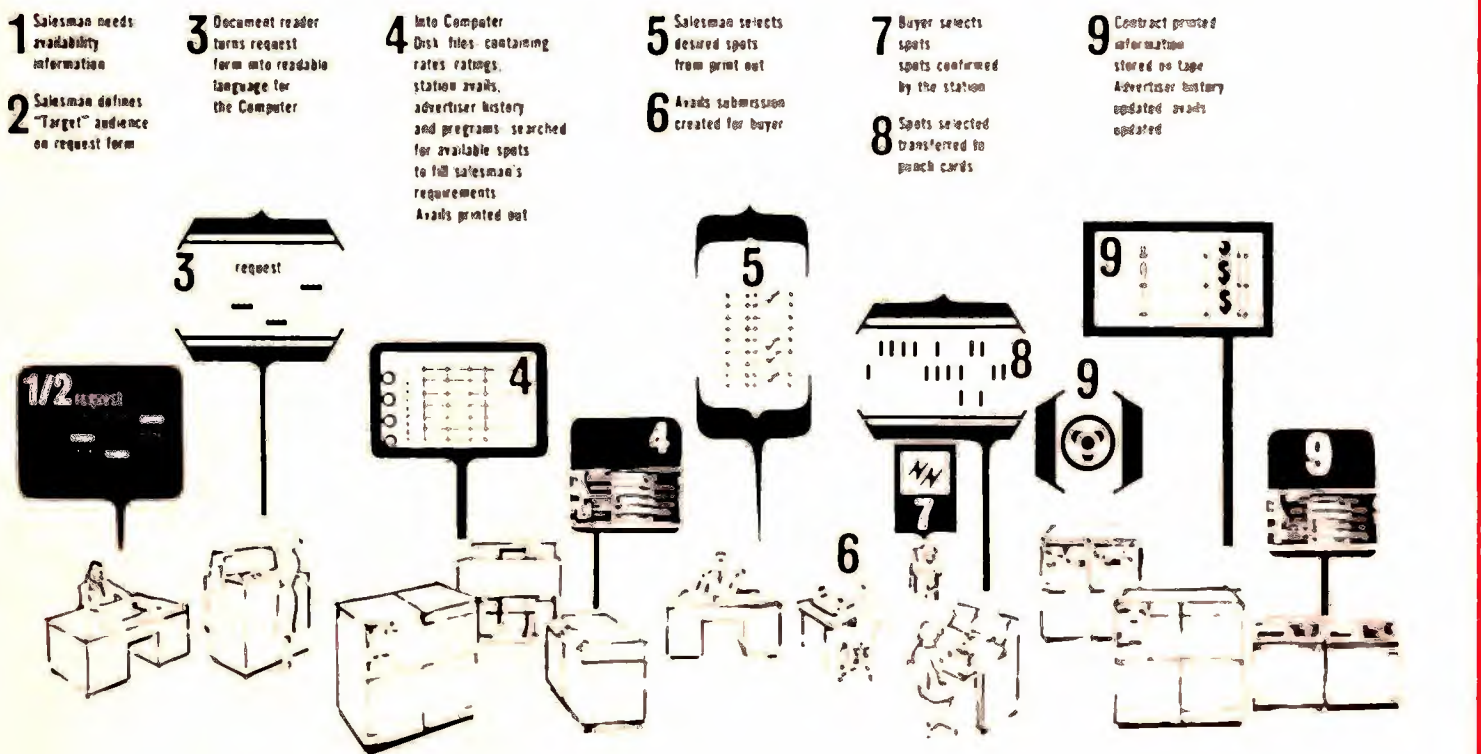
Computers may also change the agency-advertiser relationship. Miss Gibson says "One of the largest advertisers using television said that the computer may bring about the use of only one agency. Currently the company is a multi agency user. Because of the many clients many agencies serve, advertisers are sometimes forced to withhold marketing problems from them. If fully used, the computer will require the advertiser to give more information to the agency, or the agency will become a creative arm only."

Advertisers as well as agencies have been discussing data-processing in buying and selling with H-R executives.

Among the advertisers, Procter & Gamble and General Foods media men have been exposed to

Computer system will permit salesmen to spend more time with creative selling, and, at the same time, leave buyers more time to consider rather than calculate

A FORWARD STEP BY H-R MACHINE TIME: 60 SECONDS/HUMAN TIME?



the plan. Agency interest has come, H-R reports, from Frank Kemp, media director, Compton; Joseph St. Georges, vice president and manager of media relations and planning, Young & Rubicam; Dick Jones, vice president and media director, and Jack Green, media research director, J. Walter Thompson; Bern Kanner, vice president and media director, Benton & Bowles; Jackie DeCosta, assistant vice president and media research supervisor, Ted Bates; Kelly Taeger, vice president and senior media supervisor, McCann-Erickson; and Tom Wright, vice president in charge of media, Leo Burnett.

The agency executives see the computer operation at H-R as a definite aid to obtaining fast and up-to-date availabilities.

Jackie DeCosta at Bates feels the computer will speed up the buying process and might even influence a buy at the start. "But if a better buy came up, we'd take it. We're always looking out for our clients," she says.

Bern Kanner at B&B sees computer-processing at the rep level as a way to eliminate some of the paperwork.

Another agency executive believes there would be little problem with the agency-rep relationship in working with computers. "The difficulty comes when the reps need

fast information from the stations," he says.

"The computer is only a tool, and is or is not effective, depending on how people use it," emphasizes Stan Fedderman, supervisor of media computer systems at Y&R. "It's possible nowadays for many rep firms to work efficiently without computers," he says.

"We've had some form of discussion about computers with all the large rep firms in the industry," says Fedderman. "We know the whole rep industry is looking at computers."

Joseph St. Georges of Y&R has stated that one of the most difficult problems his agency has to face has been the acute shortage of people who understand both computers and advertising. "The fact that H-R will be adding to the industry's talent pool, particularly in the area of people who understand the complex problems of spot broadcasting, is very reassuring. For example, one of the problems which has not been completely solved, due to its complexities, is the storage of rate card data. Hopefully H-R's development in this area will result in a breakthrough." (H-R's 1401 will have four times the core storage capacity of the average 1401 installation.)

Of all the agencies H-R has talked with, it has worked most closely with Y&R, because the rep believes

it is the only agency which evaluates spot information received from the rep to give buyers more information to buy with, according to Miss Gibson. Although other agencies are using computers for billing and estimating, Y&R is reportedly the only one using the computer in connection with its spot television buying and not after the buying.

But regardless of how they use it, many agencies now want more information before they buy, H-R interviews with agencies indicate.

According to H-R, demographic information which has been supplied by ARB is now being used in the buying of spot, and agencies want it supplied along with the spots the salesman presents. Beech-Nut Baby Foods, for instance, bought out of Benton & Bowles, requires data on the 18-39 housewife audience. Further, most of the advertising agencies will want their availabilities in a format their machines can read. They expect to request it on punch cards or tape within the next five years. One agency expects to use H-R punch cards by 1965.

In a speech given before the Georgia Broadcasters Association earlier this month, Avery Gibson warned stations of what would happen if the rep industry did not keep pace with the computer age:

"Until we go to the agencies with ideas . . . with solid market information . . . with good presentations on our special programming, on the personalities of our station, on the impact of a commercial on our station, on the difference between the impact of a 10-second commercial vs. a minute, on the value of an island position, on the time when frequency is more important than reach . . . until we begin to sell the advertisers and their agencies in the language they are using at the plans level . . . we shall not take the giant step forward in creative salesmanship which the computer allows us to take.

"Let the machine handle numbers. Unless we sell above the numbers, the punch card you receive electronically from the advertiser may be used to set off your automated engineering department, may be used to figure your automated accounting department, and may replace your sales department." ■



Frank E. Pellegrin, H-R Television president, informally discusses the functions and applications of the computer with employees at a meeting after hours. Attendance at meetings is optional.



SPARKLE's

kid loyalty builds with tv

A novelty "impulse item" ice cream seeks brand awareness in children for its eleven varieties of goodies-on-a-stick via flexible local spots

■ THE NATION'S YOUNGSTERS comprise three-fourths of the customers for the ice cream novelty business, currently being "eaten up" at an estimated \$500 million-a-year pace. These avid consumers are increasing in numbers, but how can they be made brand conscious in a field of impulse item purchases?

One way to make the brand "take" is through tv commercials, feels DCA Food Industries, which has begun its local spot campaign in markets throughout the country for its Sparkle line of ice cream novelties.

Sparkle is the two-year-old combination ice cream - cake - sauce sundae "on-a-stick" specialty product, currently available in 11 flavors, created by the ice cream division of DCA.

The firm is the second largest supplier of ice cream novelties and specialties, a field little known to the public, although it has a more than one-fifth slice of the annual domestic \$1.4 billion (estimated retail value) ice cream industry.

To cool the palates of millions of eager youngsters, DCA, through Smith & Dorian, is now airing 60-second tv spots in the more than 20 states in which its crunchy novelties are distributed.

Eugene (Gene) Tannenbaum, general manager of DCA's ice cream division, is sold on the value of video. "More of the kids can be reached more rapidly through tv than any other medium," he states. "Ours is a product con-

sumed daily, and tv offers the right sight and sound exposure that can't be duplicated. Although very tv-oriented, once we use the medium to make the initial impact, we utilize many point-of-purchase advertisements, since ours is an impulse item."

Tannenbaum, who describes Sparkle as "America's fastest growing favorite snack treat," says that although DCA is number two in the ice cream novelty field, "it is number one in creativity."

Attesting to this, he points to the Sparkle line of snack delights,

all created in the last two years. Currently capturing the eye and whetting the appetite, the flavors are: chocolate eclair, strawberry shortcake, choco-banana royal, pistachio ice cream cake, coconut party bar, toasted almond, devil's food cake, lemon meringue, chocolate marshmallow cake, hey diddle (orange in the middle) and crunch 'n fudge.

DCA does no manufacturing of its own but operates as a licensor. The firm signs contracts with dairies that will produce and market Sparkle locally under a licen-



Checking storyboard photographs for Sparkle tv spots are (l-r) Alvin Shapiro, Smith & Dorian director of radio-tv productions, Gary Haber, sales promotion manager of DCA ice cream division, Gene Tannenbaum, division general manager, Stanley Leipzig, S&D account executive

ing arrangement. DCA supplies the formula and all the ingredients (cake, stick, paper wrapper, etc.) except the ice cream, together with its know-how and strict manufacturing specifications. Checks are made periodically to see that quality control is being maintained. The finished product is known as a "dry bar" in contrast to the chocolate-covered or "wet bar."

Many of the leading dairies in the country, such as Abbotts, Carnation, Dolly Madison and Foremost, are producers of Sparkle products.

With some dairies producing the year around, the ice cream novelty field is now a 12-month business, thanks to the take-home four- and six-packs that permit home storage during the colder months when outdoor consumption of ice cream is at a minimum.

Ever promotion conscious, the DCA-supplied wrapper, in addition to the name of the local dairy, contains a special mail offer premium.

DCA has even helped design the machinery used in the production of Sparkle items. The firm's engineering staff worked closely with equipment manufacturers and aided in creating the automatic mechanical system now used. The company also gives engineering advice to new licensees who may have to install the latest machinery.

General manager Tannenbaum is no stranger to the tv advertising medium. Years ago he and his associates formed Americana En-

terprises, and used video to exploit and merchandise many products associated with the Howdy Doody property. Americana was later purchased by DCA, and Tannenbaum became the nucleus of the present corporate division. "We have grown up with television during the past 12 years," he states.

This year, underway or scheduled via Smith & Dorian, are tv spots in such cities as Providence, Omaha, New York, Dallas, Houston, Philadelphia, Boston, Chicago, Los Angeles, San Francisco and Cleveland.

The 60-second commercials feature "Sparkle, the ice cream hound," who chases sticks discarded by young Sparkle devourers. The dog is described by Smith & Dorian's executive vice president Sheldon J. Kravitz as a "chow hound" for ice cream.

The spots contain middle and bottom 20-second segments that can be switched to promote any specific Sparkle flavor. Commercials in some areas also feature dairy tags identifying the local producer.

Among today's sponsors who focus a keen eye on expenditures and carefully keep a lid on the advertising budget, DCA is perhaps unique in that the firm has no such budget and no idea of how much it may spend during its present tv promotion.

This is a result of the nature of the business, according to Tannenbaum, and is affected by such

factors as weather and new licensees.

"In 1959, we spent over \$500,000," he says, "and most of that was in tv. It was our biggest year from the standpoint of expenditures."

"We had no idea when we started our campaign that we would spend that much," Tannenbaum continues. "It just turned out that way."

Again this year, as in all previous tv years, DCA expects its commercials will be aired in markets not yet planned or known at this time.

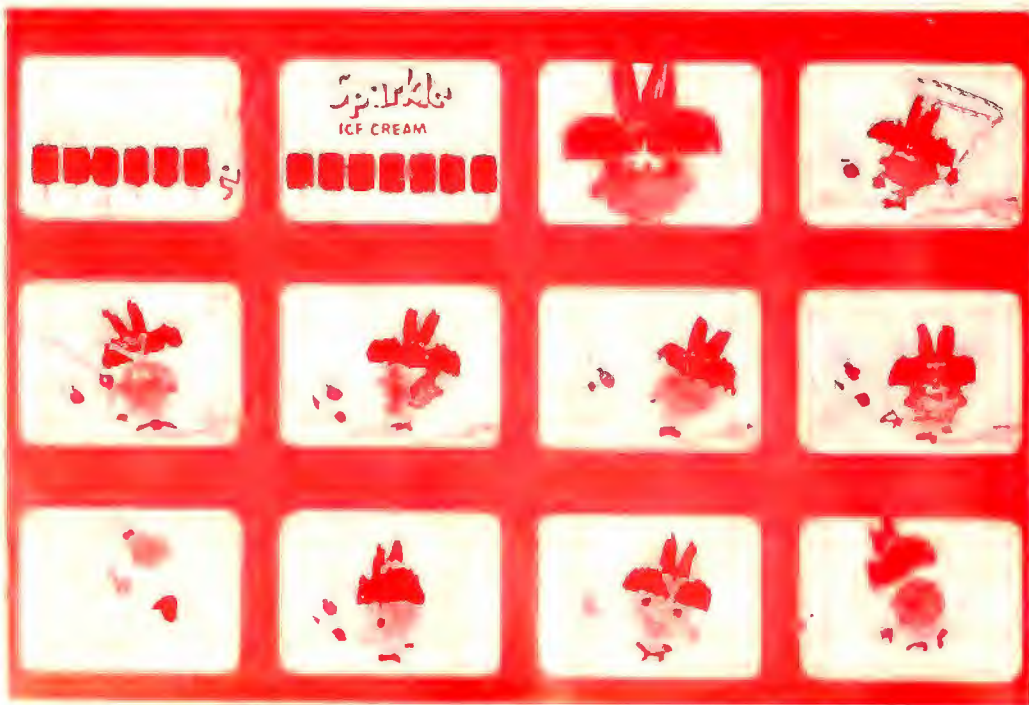
Complementing the necessary market-by-market distribution of Sparkle is the market-by-market setup of Smith & Dorian, which has 14 offices in the United States. The local office head acts as detail man for each local campaign.

The Smith & Dorian "network," as the branches are known, according to executive vice president Kravitz, is a "unique network of agencies, each of which, prior to its takeover, was an existing, functioning, profitable and regional ad agency." The office heads, who have roots in their local areas, are able to provide "in-depth assistance by merchandising the actual advertisements and by providing regional, specialized marketing analysis, back-up and know-how at the point of purchase," continues Kravitz.

With this local knowledge, S&D believes it can pick the best programs for Sparkle in each local area. "DCA," Kravitz concludes, "is dedicated to providing its services on a localized tailor-made basis through a national agency that provides localized services."

Tannenbaum also feels that DCA's particular marketing problems call for special understanding, coupled with a necessary initiative such as that undertaken by S&D.

What of the future? As the population grows, so grows the DCA market. Now a year-round industry, thanks to four- and six-pack production and distribution, the firm remains very promotion minded. Four new Sparkle flavors are being tested, and its laboratory and research facilities are continually striving to create new ice cream novelties.





Inventive use of radio to meet specific product needs was devised for Jungle Gardenia by (from left): Bob Hosking, general sales manager, WDBS New York; David Starr, treasurer, Germaine Monteil; Rolf Warner, general sales manager, Tuvache; Eli Kaufman, WCBS account executive.

Jungle Gardenia's radio cent scores dollar rise



A relatively low budget accomplishes in months what years of print ads failed to deliver—rapid distribution

■ "A GOOD MILD OF MEDIA" with heavy accent on radio has helped an advertiser in the acutely competitive fragrance field accomplish in a few months what they had not accomplished in years.

The story is as bizarre as its leading character — Jungle Gardenia, a 50-year old perfume manufactured by Tuvache, Inc. of 730 Fifth Ave., New York.

A quality product (about \$15 per ounce), Jungle Gardenia had been available in a discretely quiet way to the carriage trade ever since there had been an actual Mme. Tuvache, half a century ago.

About five or six years ago, right after Tuvache had been acquired by the American-owned and headquartered Germaine Monteil, ner-

vous sales spurts of Jungle Gardenia were noted from time to time.

The baffled owners could attribute these sudden eruptions of interest to only one cause: a leading and much publicized (and, currently, much-married) actress was telling interviewers that her favorite perfume was Jungle Gardenia. Even today, the company isn't quite certain the story isn't a myth. Nevertheless, it touched off public interest.

Management interest followed the same scent. The only problem was that it meant starting from scratch. The gardenia-based perfume was strictly in the jungle as far as distribution was concerned.

The parent company, Germaine Monteil, a big spender in *The New*

Yarker proposed using their formula: hit and hit hard and often in what the perfume industry considers women's trade books — periodicals like *Vogue*, *Harper's Bazaar*, *Glamour*.

Tuvache's general manager Rolf Warner took the cue and, through a house agency, bought print for several years running.

At the same time, he tried for what he considered the best exposure — television — at the lowest cost possible. Unable to fit it into his budget, he managed to get 10 seconds of air-mention by having Jungle Gardenia given as a prize on audience participation shows.

"It's surprising the letters we'd get from tv," Warner recalls today. "The personalities who conduct those programs really build a great loyalty with their listeners. They'd write in and ask all sorts of questions about the perfume. . ."

Respect for that listener loyalty remained in Warner's mind. So when a top New York radio station urged that radio be given a six-week trial to test its selling power, the proposal was accepted only on the

basis that the commercials be handled by good strong-sell personalities.

Warner thus gave the nod, and that spring his company started a radio test campaign in, of all places, New York.

"Although our trade considers New York the roughest place in the world to break," he says, "we thought we'd try it anyway because we're nice and close to it and could keep an eye on it. If we could make it here, we figured we could make it anywhere."

Those first tentative radio steps were taken by Tuvache under the expert guidance of two real radio pros — WCBS's Jack Sterling and WOR's Pegeen Fitzgerald. The new sponsor met with these broadcast experts and explained the product — its features and its sales personalities.

They also explained the target: they merely wanted the most — to build up distribution. They already had access to the top boutiques, but now needed department and drug store volumes. Since metropolitan cosmetic buyers are a pretty

cagey bunch (who've had everything from pigeons to pistol-shots fired at them in order to make an impression), access to their shelves could realistically be hoped for only from the outside — i.e., by getting actual customers to come in and ask for the product by name.

Jack and Pegeen, taking care not to fog their mikes, set to work.

Six weeks later, Tuvache's Jungle Gardenia was available in 50 percent more stores. After a summer hiatus, the new sponsor bought another flight. This time, Tuvache almost completed its distribution in New York and actual sales volume had doubled.

That test, conducted in the autumn of 1962, allowed 13 weeks on both New York stations. Slim schedules started in late September, then accelerated every second week until, from mid-November through the Christmas rush, the barrage was heavy. Tuvache rode out the usual winter lull in the perfume business (with a few print inserts, some co-op stuff), then came back to New York — and radio — in March on both WCBS and WOR again.

Perfume by 'The Case'



■ WHAA-UH, so who's selling perfume? *Casey Stengel?*

You bet — in one of the smartest promotion ideas of the season.

It's soundly based on an idiosyncrasy of the \$250 million fragrance industry — that 75 percent of the total product is bought at Christmas and that "the vast majority" of customers are males.

That means American men pay out something like \$150 million a year for perfume, a substantial whiff of the industry's successful sweet smell.

And if Lanvin, Inc. has its say — which, thanks to Stengel, it very likely will — male New Yorkers will be preconditioned to buying their products come Christmas because of a summer-long campaign on WHN Radio, a Storer station.

Literally in the field — the infield — WHN's Weber holds mike after signing new announcer Casey Stengel, who holds \$500 flacon.

The Mets' language-fracturing manager will be heard in at least one 10-second spot on WHN before every Met game, at home or away, during their 162-game season. In fact, first commercials of the series were taped at the dugout just half an hour before the season's somewhat confused opener.

Remember? Teams were breaking-in the spanking new facilities of Shea stadium. Fans couldn't even get there because of a severe traffic tie-up (and subsequent parking problem) caused in part by the army of workers putting hurried, last-minute touches to the nearby World's Fair. And to add to the general gloom, the Mets lost.

It might be said, though, that Lanvin won, for, after mild difficulties, they got their commercials taped and on the air.

Credit for the idea goes to WHN's general sales manager Herb Weber who, lunching with Marty

Significantly, the first sorties into radio had been paid for with "investment money," but now budget increases came from increased sales.

Last fall, much the same radio technique was used on WBBM Chicago (Paul Gibson's talk show, both afternoons and evenings, "proved excellent for us"); KCBS, KNBR and KSFR San Francisco ("we started early in September"), KNN and KABC Los Angeles ("where, although there are so many radio stations and so many tv stations, our returns were quite satisfactory anyway").

A "really flat sales test" of radio was conducted in March in Dallas, Warner reports. "And if we had any doubts, that really cleared them up."

Since Jungle Gardenia was already carried by Neiman-Marcus in Dallas (plus six or seven other outlets in nearby Fort Worth), there was no distribution problem. "Our target was simply to increase sales," Warner continues, "and we hoped we might build them 20 percent over normal." Result: Every dollar invested in radio

brought back something like 800 to 900 percent more dollars in sales.

What does it add up to?

Since its first hesitant entry into the New York market, Jungle Gardenia has increased distribution from 25 outlets to more than 200. And these are all "the better stores," from main specialty shops to all department stores (including suburban outlets) and roughly the 100 best drug retailers — in short, as Warner puts it, "the cream of the distributors in our field."

Since radio was also tried in other markets last fall, Jungle Gardenia's sales have doubled every month (using last year's sales as the base). This year's sales are already a good 50 percent ahead of last year's total.

Further, the product name has achieved a new status and familiarity never realized in its previous 50 years. This puts the company on a much firmer footing competitively in the \$250 million fragrance industry.

Most important of all, these gains were accomplished with something like half the money that had pre-

viously been spent on women magazines.

Practicing the restraint of a good businessman, Rolf Warner doesn't give total credit to radio. Not at all. Instead, he says, "We've hit a pretty good meld in advertising" and he intends to continue it. In toto, that means continuing insert in leading trade books, following the long established co-op advertising program, getting occasional tv exposure when Jungle Gardenia is given away on audience participation shows.

"You see, it isn't all radio," Warner continues, "though we suspect radio had a great deal to do with it."

To play safe, this fall he's renewing the Jungle Gardenia radio campaign in Dallas and planning further schedules along the eastern seaboard in Philadelphia, Washington and Atlanta. "What radio's done mostly — by creating an immediate demand at the counter — is to very rapidly complete our distribution in a way that we could never have, even with a super sales force," he concludes. ■

Lanvin, Inc. scores summer's sales "steal" via radio, on WHN New York, by signing the Mets' Casey Stengel to lure "majority" buyers — men

Beck, New York head of the Katz Agency's radio department, thought up the blockbuster. They queried WHN client Lanvin through its youthful ad manager Conrad Roth. He quickly agreed the idea was great — if.

Approached indirectly at the stadium, Casey himself nixed it at once, using non-perfumed Stengelese.

So, Weber, described as a "sales tiger once he gets going," finessed it. He flew a mutual friend of Casey's and his from the West Coast to visit Mr. and Mrs. Stengel at New York's Essex House — and, incidentally, to rephrase the question. This time, Casey agreed. The money involved has been described as "a nice fee."

Followed by a sound engineer, Weber himself trekked out to Shea on opening day and got Casey to tape five commercials on first take (see photo). A sample, which shows how cleverly Lanvin plays the game,

is addressed (the only one so slanted) to the ladies: "You want a Father's Day gift idea? Figaro cologne — or after-shave by Monsieur Lanvin."

It should be noted that the French pronunciation is not improved by Stengel's notorious speech patterns. The Case also plugs such Lanvin products as My Sin, Arpege and Jean Nate (after-bath lotion) with a linguistic vengeance.

As a result of such radio sales aggressiveness, incidentally, WHN has hung up a "completely sold out" sign around its Mets' coverage. Games are sponsored by Rheingold Beer and Brown & Williamson, with adjacencies divided among 11 other major and minor advertising names besides Lanvin. Alemité CD-2 (by Stewart Warner), King Korn trading stamps, Interwoven socks (Kayser Roth Corp.), Midas Muffler Shops, Mighty Atlas brakes, Herman's

Sporting Stores, the New York Journal-American, duPont, General Tire Co. and Guardian Maintenance (General Motors).

Nobody's commercials, however, sound quite like those voiced by "The Case."



Herb Weber (left) WHN Radio's general sales manager increases the current Lanvin schedule with Edouard Courmand (center) board chairman of Lanvin Charles of the Ritz, Inc. and Conrad Roth, Lanvin advertising manager

THE CHANGING SCENE

Taft To Start Its On-Air Commercial Testing This Fall

Newest trend in testing commercial effectiveness appears to be toward the on-the-air approach. Taft Broadcasting has become the third outfit in as many weeks to reveal a project of that nature.

The Taft test, which will be undertaken by the group's own stations this fall, is concerned specifically with the relationship between commercial-insert patterns and audience levels. With prime-time feature films the vehicle, Taft will test a variety of commercial placement patterns in pre-arranged cycles, using a controlled-sample technique to determine the effect on audience levels. (Typical patterns: no interruptions, several brief interruptions, fewer but longer interruptions.)

Other moves in the on-air test direction are being made by the Milwaukee Advertising Laboratory and Video-Scope. The first, owned by the Journal Company, Milwaukee, and set for fall operation, involves matched markets in that city and a "muter" device which will black out commercials from the air (SPONSOR, June 15, page 20).

Video-Scope (SPONSOR, June 22, page 34), developed by an independent research company, Mar-

ketscope Research, employs a before-and-after approach to viewing-attitude measurement. Uses phone interviews directed specifically to determining changes in attitude toward a product after exposure to its commercial.

Taft Broadcasting says its project would solicit cooperation from advertisers and rating services. Results will be made available to all interested parties, the company says. Details of the research project will be announced when consultations and planning are complete — which will probably be in late summer.

\$1 Million Feature Film Purchase for WNEW-TV

Feature film stockpiling continues at a steady pace in New York City, with WNEW-TV making the third huge package deal of the last few weeks.

At a cost said to exceed \$1 million, the station bought 225 pre-1948 Paramount releases from MCA-TV. Included are "For Whom the Bell Tolls," "State of the Union," "Lost Weekend," "Two Years before the Mast."

In recent major programing

moves, WABC-TV bought 60 first run, post-1950 Columbia films from Screen Gems (including "Picnic," "Pal Joey," "Anatomy of a Murder") and WCBS-TV purchased 50 Samuel Goldwyn films for its various feature showcases, including "Best Years of Our Lives," "Secret Life of Walter Mitzy," "Song is Born."

The WNEW-TV deal is the largest film purchase in the station's history.

ABC Ups Pierce, Karp

The promotion of Frederick Pierce to ABC vice president and national director of tv sales, effective immediately, was announced today by James E. Duffy, ABC vice president in charge of tv network sales. Pierce has been vice president in charge of research, sales planning and sales development.

Duffy also announced the promotion of Marshall Karp, eastern sales manager, to director of sales, eastern division, effective July 1, and a realignment of assignments in the ABC-TV sales department.

Stereo Concert Season Taken by Boston Bank

The Boston Safe Deposit and Trust Co. began sponsorship of what is thought to be the first fully-sold live stereo broadcast of the complete season of a first rank orchestra. Buy is WCRB's 52-week series of Boston Symphony and Pops Orchestra concerts from Symphony Hall and the Berkshire Music Festival at Tanglewood. All programs will be simulcast on WCRB-AM and FM.

Mogul Williams & Saylor is the agency.

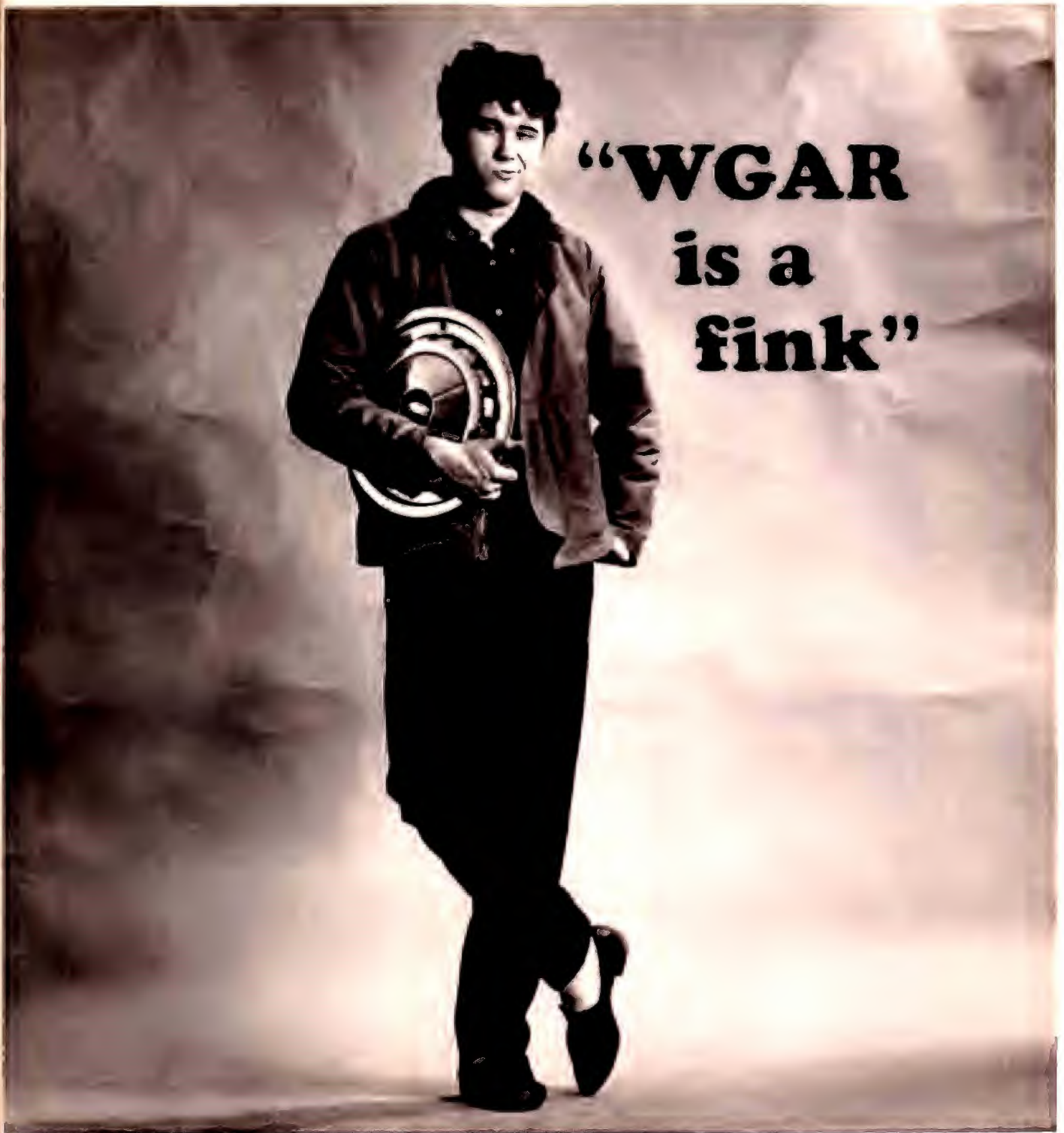
ABC Hunt, Fish Show For Liberty Mutual

Liberty Mutual Insurance Co., via BBDO, blazes a new trail in network sports programing next year on ABC-TV. Company will wholly sponsor *The American Sportsman*, a series of four hour-long programs on hunting and fishing to be presented monthly, January through April. The network's o&o's will televise the show in color.

SEALING WNEW-TV FEATURE FILM BUY



At contract signing (l-r): MCA-TV vice president Keith Godfrey; Metropolitan Broadcasting Television program vice president Jack Lynn; Metropolitan president Bennet H. Korn; MCA-TV vice president and syndication director Lou Friedland



**“WGAR
is a
fink”**

This kid is completely disgusted with WGAR because our Betty Ott talked most of his gang into going back to school. Betty's program was called "Second Chance for Drop-outs" and it worked so well that it won the Cleveland Radio-TV Council award for outstanding public service. And praise from Cleveland

City Council and the Board of Education. From the Department of Health, Education and Welfare. From parents. From listeners all over Cleveland and northeastern Ohio.

GOOD SOUND RADIO
wgar
50,000 WATTS

WGAR is the place to get real action—whether you're selling ideas or products. We don't have a dropout in our audience.

PEOPLES BROADCASTING CORPORATION • CLEVELAND, OHIO • MEMBER BLAIR GROUP PLAN

Whitney Leaves Mars To Form Own Consult Firm

Robert V. Whitney has resigned as executive vice president and director of Mars Broadcasting, Inc., Stamford-based radio syndication firm. He'll open his own radio programming and management consulting firm in New York on July 1.



Robert V. Whitney

Demand Radio and the Dick Clark Radio Show are two of Mars' Whitney productions. The former, a 24-hour programming service, provides a "kind of customized, local programming format of pop and nostalgia." It's in Houston, Toledo, Omaha, Denver, Providence, among other markets. The daily Clark show has been on as many as 42 stations at one time.

Whitney started his career at WCRB Boston in 1949, has been program director at KALL Salt Lake City and KBOX Dallas and national program director of the Balaban stations operating out of WIL St. Louis.

Pepper Sound Studios of Memphis bought Whitney's holdings in Mars, will continue to syndicate Mars productions under a leadership still to be announced.

Personal Tv Sets Highlight Music Show Opening

The home entertainment industry's major annual trade event, the National Music Show, opened in Chicago yesterday (28). Shaping up as the highlight of the five-day affair: personal, portable transistor tv sets.

General Electric and Philco have entered the field, previously monopolized to a large extent by Sony Corp. These manufacturers see the small-size receivers as the logical direction for expansion now that there is a close-to-100 percent saturation on a tv-homes basis. Big advertising guns will be opened in the fall to promote the products.

Included in the line General

Electric is introducing: a nine-inch transistorized portable with a suggested retail price of \$159.95, capable of operation off either batteries or regular 110-volt house current.

Sony, not to be underdone in smallness, is previewing a four-inch model: "slightly larger than a king-size package of cigarettes." It weighs less than six pounds, is about the size of a book and operates from battery or house current. Although Sony's original eight-inch set has been discontinued, the company continues to market a five-inch (\$189.95) and a nine-inch set (\$249.95).

Gillette and Chrysler Buy NBC All-Star Game

Gillette Safety Razor (Maxon) and Chrysler Corp. (Young & Rubicam) will co-sponsor the 35th All-Star Baseball Game, July 7 at NYC's Shea Stadium, on NBC-TV and Radio starting at 12:45 p.m. This is the 19th All-Star classic to be covered by the tv network, the fifth straight game to be colorcast. NBC Radio has covered it every year since 1957, including the two-game years of 1959-62.

Binghamton CATV Battle Forces Continue to Rage

Triangle is pressing hard to marshal public opinion for its Binghamton, N.Y., CATV system as originally proposed — that is, the three local stations plus New York City's four independents (including educational channel WNDT).

The city's *Binghamton Press* has filed a protest with the FCC to deny a petition by Eastern Microwave, Inc., for transmission lines to bring WNDT and WNEW-TV into the area. Meanwhile, Triangle, via its CATV subsidiary Empire State Cable Tv Co., has lined up the support of the mayors of Binghamton and Johnson City, of the rival paper, the BINGHAMTON SUN BULLETIN and of several education and civic leaders.

Empire Cable will, in any event, launch CATV service this August with at least five channels: WOR-TV, WPIX and the three Binghamton outlets, WNBF-TV, WBJA-TV and WINR-TV. Triangle owns WNBF-TV.

JOINS ABC-TV LINE-UP



Thomas Moore (seated left) ABC-TV president, Billy Broadfoot, president of Cape Fear Telecasting, sign primary affiliation contract for network and WWAY-TV, which will go on the air Oct. 1 in Wilmington, N.C. Robert L. Coe, (standing left), vice president in charge of station relations, and Nat Cavalluzzi, station's relations regional manager look on.

Tv Intros Borden Drink

Successful test marketing in Miami, Atlanta and Ft. Wayne has prompted Borden (Young & Rubicam) to introduce its Milk Shake (tinned ice cream and milk beverage) nationally this summer. Borden's regular NBC and ABC network shows will be the vehicle. Introduction, market-by-market, will be backed with local newspaper coupon ads.

Radio, Tv and Film Firms Fly High on Air Freight

Among the earliest routine users of air freight, the film, tv and radio industries are still among the leading air shippers, according to Emery Air Freight. During the first quarter of this year, for instance, shipments of film, tapes and promotional materials increased in number by 8.7 percent over the corresponding period of 1963, while revenues increased by 15.5 percent.

The ever-increasing export of news and entertainment programs overseas, via syndication or by networks to off-shore affiliates, has contributed largely to the increase.



Courtesy of The Detroit Institute of Arts

**"CONDESA DE
GONDOMAR"
by FRANCISCO
GOYA**

Goya is considered one of history's greatest portrait artists, and "Condesa" is regarded as one of his finest works. Its simplicity and quiet authority hark back to Velasquez, yet its intensity of spirit and luminosity of color place it squarely in the Romantic Age.

in a class by itself

Masterpiece — exceptional skill, far-reaching values. This is the quality of WWJ radio-television service—in entertainment, news, sports, information, and public affairs programming. The results are impressive—in audience loyalty and community stature, and in sales impact for the advertiser on WWJ Radio and Television.

WWJ and WWJ-TV
THE NEWS STATIONS

Owned and Operated by The Detroit News • Affiliated with NBC • National Representative: J. P. G. Co., Woodward, Inc.

WELCOME TO AGENCY NETWORK



Ed Lane (left), president of Lane and Bird Advertising, Phoenix and Tucson, is congratulated by Art Gerst, president of Mutual Advertising Agency Network, on L&B's election to membership. Looking on are Rolla Nolting, MAAN secretary, of Perry-Brown, Cincinnati, and vice president Phillip Jones, Lyons Advertising, Attleboro Falls, Mass. Nineteen markets are now represented in MAAN.

Sell KGRT Las Cruces

KGRT, five kw daytimer at Las Cruces, N. M., has been sold by Taylor Enterprises to a group of Las Cruces businessmen headed by William R. Lask, manager of the station for the past five years. Hamilton - Landis handled the \$187,500 sale. Taylor Enterprises owns KBIM Roswell, has a pending application for a television station in that same market.

Moskowitz-Yates Expand Syndication Partnership

Martin Moskowitz Enterprises and Richard G. Yates Film Sales, which got together in May for theatrical distribution of several series, are tying up again. This time the product is 23 feature films, 17 of which were acquired from Galatea Films of Italy and dubbed into English.

Original joint inventory had in-

cluded film and tape tv shows produced by Guedel and Linkletter Productions: *On the Go* with Jack Linkletter, *For Better or for Worse* with Dr. James Peter and *Linkletter and the Kids* starring Art Linkletter.

The pair has also acquired ten full hours of *International Pro Tennis*, produced by KTTV Productions and narrated by Jack Kramer, and an award-winning half-hour subject in color, *The Soap and the Little Girl*.

*If you had the
Quality touch*

You'd possess 188 years of production experience among the key members of your crew...seasoned enough to date back to 1776...but young enough to provide the fresh, creative approach to commercials, programs, special effects. It's the kind of veteran team that assures the label of quality from a simple, slide-and-copy 10-second promo to a complicated, 26-scene, one-minute commercial. Our outstanding facilities become the tools of skilled craftsmen to fashion the kind of quality production you'll appreciate. Call your nearest Petryman or our Operations Manager, Jim Pratt, for details.

WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market
ABC, Channel 8, Communications Center /
Broadcast Services of The Dallas Morning
News/Represented by Edward Petry & Co., Inc.



Barney's, WNEW Radio Mark 30 Years Together

More than just a New York City clothing landmark (which it is), Barney's is also a WNEW Radio landmark. The station and the clothing store have been together 52 weeks a year for a grand total of more than 30 years.

The only time Barney's has not advertised on WNEW Radio in the past thirty years was when station policy dictated no commercials (Christmas, days of mourning, etc.).

The association, which has weathered three decades of depression, war and other assorted problems and headaches, was celebrated at a testimonial luncheon last week in New York.

Emil Mogul, the advertising man who first put Barney's on radio, still leads the firm's agency, Mogul, Williams and Saylor.

The story began in 1933 when Emil Mogul was working as a radio time salesman in a small New Jersey station and supplementing his depression income as a part-time all-around man in Barney's small shop at 7th Avenue and 17th Street

in New York (the store now occupies almost a full square block). Mogul sold Barney's on radio, the New Jersey forerunners of WNEW, and a year later, when WNEW went on the air, Barney's was there and has stayed for three decades.

Adams Tops Ownership- Management Company

New company to watch is D. H. Overmyer Communications, formed by Toledo businessman of the same name and with offices in New York.



Robert F. Adams

Under the executive vice presidency of Robert F. Adams (14 years in broadcast), the company says it is actively scouting business opportunities in communications — particularly tv and radio stations. It has applied to the FCC for a Toledo UHF.

There were indications that, in

addition to commercial station operation, Overmyer would probe possibilities of CATV and pay tv.

Adams has been with ABC for the past eight and a half years — first with WABC-TV New York as assistant sales manager and most recently, as general sales manager and assistant to Sterling Quinlan at Chicago's WBBB.

Auto Race Properties Selling Well: Triangle

The sale to Rootes Motors of the two-hour, live, Little Indy race for 13 of a 60-station-plus hookup, indicates to Triangle that it's having success with its auto racing properties.

Triangle says that local sales to advertisers are also strong. For instance: WMFG-Fau Gallie-Melbourne, Fla., sold the program to Jim Rathman, an automobile dealer who won the 1960 Indianapolis 500.

Triangle, which put together the 55-station live network for the Sebring race in May, plans similar radio nets for upcoming key races



Seabrook Farms To Sell Military, Diplomatic Market

There may be more broadcast in the future for Seabrook Farms, one of the world's largest food farming and freezing operations.

Although parent company, Seeman Brothers, has been on shaky financial ground, a series of managerial and marketing changes may be reversing that. Latest steps: Seeman has given up its wholesale grocery business to concentrate on its Seabrook and Snowdrop frozen foods and White Rose and Premier canned goods, and deal has been made with Overseas Service Corp., agent in the sale of brand name consumer products to the military around the world.

Company expects its entry into the brand-specified military market to add \$2.5 to \$3 million to its sales volume in the first 18 months. In addition to U.S. military installations in this country and abroad, embassies and other State Department facilities are involved in the contract. Estimates are that this market spends \$1 billion on food and related services and that total military market purchasing power is \$3 billion annually.

Seabrook, which has some 500 frozen foods in its product line,

has spent remarkably little in broadcast, compared with competitors like General Foods' Birdseye. It used no television last year, spent \$150,000 in radio. This year's advertising drive, which will definitely include radio, won't start until the fall.

Since very little advertising is involved in marketing to the military (major ad vehicle there is *Post Exchange & Commissary*), it seems probable that Seeman may invest some portion of its greatly increased sales volume in heavier advertising to the U.S. commercial consumer market.

Blanc's Business Report

Mel Blanc, who recently philosophized on humorous commercials for the Advertising Federation (SPONSOR, June 15, page 19), is keeping busy despite any general falling-out of favor for the genre.

Young & Rubicam has commissioned his firm, Mel Blanc Associates, to produce a radio campaign for Chrysler. The Hollywood production house is also working on campaigns for Bobbie Brooks Clothes (Nelson Stern), Durkee's Famous Sauce and Reddi-2-Wip (both Meldrum & Fewsmith).

Chrysler's humorous 1963 campaign, featuring Grover the Salesman exaggerating the features of new cars, also came out of the

Blanc studio. The new spots will use the same creative concept, company says.

New Roe Book Deals with Tv Station Fundamentals

How to run a tv station, from engineering to sales, is the subject



Yale Roe

of a new book published by Hastings House. Titled "Television Station Management, The Business of Broadcasting," the book is edited by ABC-TV director of daytime sales Yale

Roe. Seventeen broadcasters have contributed. Hastings House hopes to sell the book as a university text to be used in new communications courses being offered around the country. Roe authored "The Television Dilemma" two years ago.

Crosley's WLEX-TV Buy Off: FCC Complications

In one of the more surprising reversals of recent years, Crosley Broadcasting's plan to increase its station holdings has been thwarted, at least temporarily.

The group, which currently owns one radio and four tv stations, has been awaiting FCC approval of its purchase of WLEX-TV Lexington since February 4. As far as Crosley and the station's current owner, WLEX-TV, Inc., were concerned it was all over but the formality of consent.

But a June 2 public notice of the FCC announced an action that would prohibit overlap of service areas of stations under common ownership, to be applied to new and pending applications. This necessitated a hearing on the Crosley application (possible overlap could occur with Crosley stations in Cincinnati or Indianapolis).

The transfer contract's timetable called for cancellation of sale if approval were not granted within 150 days of execution of contract. Since cancellation period comes up July 2—not enough time for an FCC hearing—both Crosley and WLEX-TV have requested that the commission dismiss the application.

PROMOTION MANAGERS GATHER IN LA



At a social gathering held on the eve of ABC-TV's seventh annual Promotion Managers Seminar (left to right): Casoy Cohlma, WFAA-TV Dallas; Edna Herbst, KCRG-TV Cedar Rapids; Bob Crane of the "Donna Reed Show," and Barbara Roberts, KTUL-TV Tulsa.

TV SELLS PUPPET



A film company executive has also become owner of a big-business toy company, thanks to KHJ-TV Los Angeles. Art Clokey, whose "Adventures of Gumby" (animated cartoon show) is syndicated in 31 markets across the country, used LA as a test market for new Gumby doll, sold entire LA stock in three days. Plans now call for expansion of the doll promotion to Portland, Phoenix, San Francisco, then New York, via Edward S Kellogg Agency.

Domestic, Foreign Sales Sustain Syndie Upbeat

The upswing in syndication sales is spreading throughout the field. ITC and Warner Bros. reported bullish June earnings. Now CBS Films and NBC International are hopping the summer sales bandwagon.

In the two months since its release, CBS Films has sold 156 episodes of the off-network *Marshal Dillon* in more than 30 markets, with a gross exceeding \$1.2 million. The series will start this fall on such stations as KHJ-TV Los Angeles, KPIX San Francisco, KLZ-TV Denver, WFAA-TV Dallas, WREC-TV Memphis, WCCO-TV Minneapolis, KATU Portland, Ore., KWTU Oklahoma City, WLAC-TV Nashville and KVOO-TV Tulsa.

Fourteen foreign broadcasters bought 340 hours of tv programming during early June from NBC International. Purchasers included Richmond-Tweed Tv Ltd., Lismore, Australia; Brisbane TV Ltd.; Tv Singapore; Malta Broadcasting Authority; Associated Rediffusion; TWW (South Wales and West England) and WNW (West and North Wales); ARD German network; Sveriges Radio in Stockholm;

Mamehu Broadcasting, Tokyo; Associated Broadcasting Co of Manila; Radio-TV Interamericana in Bogota, and Punch Ltd., also Bogota.

New, Syndicated Radio Show Sold 95 Percent

Both advertisers and stations are going for the first offering of a new radio syndication firm, Woroner Productions, says. Headed by veteran station manager and operator Murry Woroner, and founded in February, Woroner Productions is selling *July 4, 1776*, which recreates the birth of the US from the viewpoint of a radio station operating from one of the colonial cities.

A large regional sale was made to Southwestern Public Service Co. for 21 markets in and around the Texas panhandle, in which SPS supplies electric power. Ninety-five percent of the approximately 200 stations which bought the show are said to report successful commercial sale. A wide variety of advertisers is involved, from Lockheed Aircraft in Marietta, Ga. (WFOM) to Purity Foods in San Francisco (KABL).

Encouraged by its success, Woroner is currently producing a second program for August release called *The First Christmas — This Is the Day That Was*, dramatizing the day Christ was born. Ultimate objective, according to Woroner: a package of holiday feature programs with a unique twist, produced from a station management point of view.

'Hazel's' Summer Fill-In Is Six-Week Sing Show

Although Ford has been going against the trend these last few summers by consistently coming up with a summer replacement series for its network show, and although this summer is no exception, the replacement for *Hazel* (Thursday, 9:30-10 p.m. on NBC) won't start till August 6.

Gary Smith, who has done *The Judy Garland Show* and *The Bell Telephone Hour*, will produce a six-week series, *The New Christy Minstrel Show*. The group's nine folksingers will be joined by a different young comedian each week, with all shows taped entirely on

COMING TO NEW YORK?



Stay at the only Inn in town run the old-fashioned way!

Only 1 1/2 Blocks to the Coliseum!

The brand new 600-room luxury Inn with every modern feature—spacious air conditioned rooms and suites, superb restaurants, smart cocktail lounge, free rooftop pool, free indoor garage, small and large meeting rooms with banquet facilities—even closed circuit TV—and old fashioned old world Innkeeping service—only 1 1/2 blocks to the Coliseum!



Holiday Inn of N.Y.C.
57th ST WEST of 9th AVE
Phone 212 LT 1 8100

location at the New York World's Fair, Palisades of the Pacific amusement park, the UCLA campus and on a riverboat.

In previous summers, *The Lively Ones* was the replacement for *Hazel*. J. Walter Thompson is the agency.

Polaris Goes to Chicago

Expanded operations of its broadcast division has prompted the Polaris Corp. to consolidate the division's staff in one central location. Formerly headquartered in Evansville, Ind., Polaris Broadcasting has moved to the closest seat of heavy advertising activity, Chicago.

The new headquarters, 645 North Michigan Ave., is directed by the executive vice president in charge of the broadcast division — Richard F. Shively. Others working from Chicago are Charles C. Bevis, director of operations; Earl A. Gutknecht, business manager, and Tim D. Tindall, coordinator of special projects.

Polaris stations are WTVW Evansville; KTHI-TV Fargo-Grand Forks; KCND-TV Pembina, N.D.; WKYW Louisville; KXOA (AM-FM) Sacramento, and KPLS Santa Rosa, Calif.

Spot Sparks Pie Push

Mrs. Smith's Pie Co., Pottstown, Pa., started June 22 in 10 major markets with a 10-week schedule of spots which spearheads the company's summer campaign. Pelican Productions produced the commercials for J.M. Korn & Son, Philadelphia agency. Theme is the continuing "Amanda Smith, stubbornest woman in Pottstown, Pa."

Tv markets include New York, Philadelphia, Pittsburgh, Scranton-Wilkes Barre, Baltimore, Washington, Atlanta, Memphis, Tampa and Miami. A campaign is also planned for several cities in New England, to get underway in August.

The radio part of the warm-weather push is limited to Washington, D.C. (WOOK) and Charleston, S. C. (WCSC).

Congressmen Question Computer Predictions

Congressmen are reported to be increasingly anxious about the broadcast - computer combination that produces early election predictions and which "may influence voting segments."

Rep. Walter Rogers, chairman of the House Commerce Subcommittee on Communications, told the communications bar attorneys that it's too late to do anything about the situation this year. But he indicated that if the computers seem

to be getting too much interpretation and if there's too much predicting by broadcaster-projectors during voting hours, Congress will certainly look into it next year.

Rep. Charles Gubser (R., Calif.) isn't waiting. The Californian has put in a bill to bar election day predictions on returns until all polling places across the entire country are closed.

L&M Launches 'Logical Move' Theme on Radio-Tv

Switching to L&M cigarets is a "logical move," says the Liggett & Myers Tobacco Company—and they're springboarding their new advertising theme and approach with a heavy radio and tv schedule, both spot and network.

Reasoning behind the logical move theme, according to Milton E. Harrington, L&M president, is that there "are many who still want the rich tobacco taste they are accustomed to—but in a filter cigaret. For this group of smokers, we believe the logical move is L&M. It's logical, too, for the non-filter smoker who can't find enough flavor in any other filter cigaret."

In dramatizing the new theme, L&M advertising will picture logical moves in familiar life situations such as the "logical moves that help clear the checkerboard."

In addition to spot radio and tv, the campaign will be conducted on

PROVES PULLING POWER OF RADIO PERSONALITY



If Houston agency people or advertisers had any doubts about the pulling power of the Bill Calder show on KPRC, they were dispelled after this display. With only a few days of on-air announcements, Calder commanded a turn-out of over 800 listeners at recent Houston Colts-N.Y. Mets game. Called the Show Biz Army, Calder's fans marched across the field for presentation of the first annual "Billy Awards" to "deserving" Colt .45 players and for induction into their Army of Casey Stengel.

such network radio programs as NBC's *News of the World*, *News on the Hour*, *Emphasis* and *Monitor*, CBS' *Sidelights*, with *Charles Collingwood*, and ABC's Democratic and Republican convention coverage. Tv buys include *The Virginian*, *Dr. Kildare*, *Burke's Law* and the *Tonight Show*.

The new drive began June 21, will continue with heavy schedules in all media until the end of the year.

New Network Tv Sponsor

Regal Crown Division of Murray-Allen Imports, English manufacturers of sour fruit candies, placed its first order in network television on NBC-TV's *Today* and *Tonight* shows. Buy totals \$300,000 and continues through September on behalf of "sour lemons." Bauer-Tripp-Foley of Philadelphia is the agency.

New NYC Headquarters

Avery-Knodel, Inc., has moved its headquarters offices from 720 Fifth Ave. to the two-year-old Coates Building at 555 Madison Ave. Telephone number is (212) HA 1-5600. The 19-year-old sales organization also maintains offices in Chicago, Atlanta, St. Louis, Detroit, Dallas, San Francisco and Los Angeles.

New CBA Slate Elected

E. J. Patrick, KAVI Rocky Ford, Colo., heads a new slate of officers which will lead the Colorado Broadcasters Assn. for the 1964-65 period. Paul Blue, KLZ Denver, was elected vice president and president-elect and Ed Scott, KLAQ Lakewood, is secretary-treasurer.

Guild Wine to Compton, Other Agency Shifts

Although budget and media plans are up in the air at the moment, Guild Wine Company's move to tv-oriented Compton suggests, if anything, an upbeat in broadcast billings from the winery. Supporting this speculation is the fact that Guild has increased its volume greatly as a result of mergers, adding the Alta, Cameo, Cribari, Vir-

ginita Date and Garrett's Labels Company spent \$70,000 in spot television last year.

Other agency shifts—Al Terrence Carpet Co. has appointed Asher-Gould Advertising. With seven carpet stores throughout southern California, Terrence will use local television and metropolitan newspapers. . . Weston Biscuit Co. moves to Riedl & Freede. Cory Corp. appointed Bronner & Haas for consumer, restaurant, institutional products of its Cory, Fresh'n-d-air and Niero divisions effective Sept. 1.

Rollins Diversifies with Orkin Exterminating Buy

Rollins Broadcasting has bought Orkin Exterminating Co. for \$62.4 million, marking its fourth major acquisition since March. Rollins, which was formed in 1950 by Wayne and John Rollins, now owns three tv and seven radio stations, outdoor advertising facilities in the U.S. and Mexico, the Satin Soft Cosmetics company, and has recently begun development of citrus groves on 10,000 acres of land in south Florida.

Rollins earnings were up 33 percent from 1962 to 1963 and the firm reports that preliminary figures indicate earnings will be up 50 percent for fiscal year ending April 30. Estimated annual gross revenue will be in excess of \$55 million.

Stations owned by Rollins Broadcasting are: WCHS-TV Charleston-Huntington, W. Va.; WFAA-TV Mobile-Pensacola; WPTZ-TV Plattsburgh-Burlington, W.N.J.; KDAY Los Angeles; WBEF Chicago; WRAP Norfolk; WGEE Indianapolis; WCHS Charleston-

Huntington and WAMS Wilmington.

Tv Selling Dial in the UK

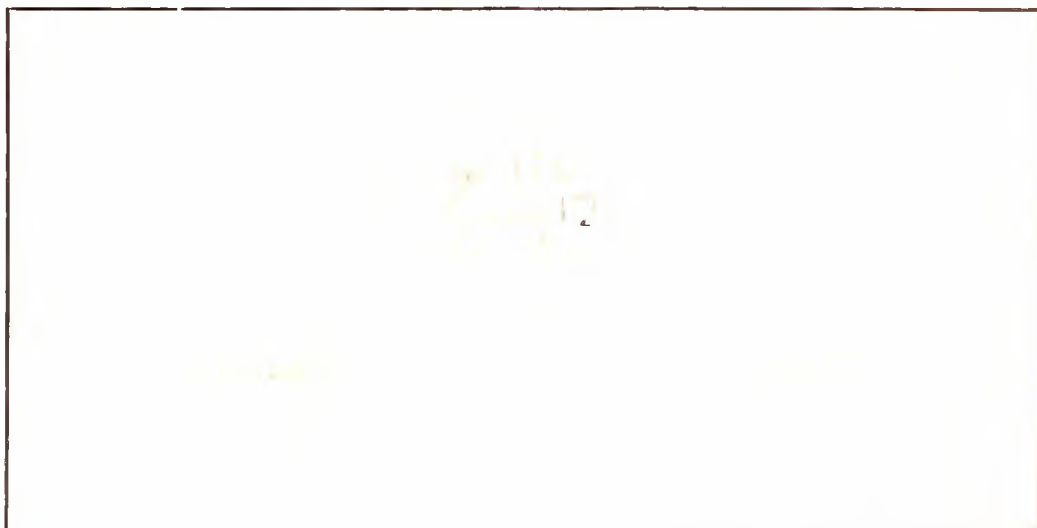
Armour & Co. which spent several millions in spot and network television in this country to introduce its Dial soap and establish national distribution, is following the same approach in England. Handled by Food Brokers Ltd in the United Kingdom, Dial has, since the beginning of the year, been launched in the Tyne Tees and Midland television. It's the largest advertising support ever given to a toilet soap in the UK, according to Food Brokers. Meanwhile Armour continues its heavy tv support for Dial in this country. Last year's spot allotment, \$1,431,170.

Emenee Spots Print Toy In National Introduction

A new toy from Emenee Industries is slated for heavy television support across the country, will account for a hefty portion of the firm's spot tv budget of \$200,000.

It's the Emenee Headline Printer, currently being marketed at the World's Fair, that enables a child to print newspaper headlines. Campaign starts in July in top 15 markets, runs through September to coincide with store distribution. Part of the merchandising program involves a funny headline contest, will be pitched on tv kid shows.

Emenee, which also spends some \$250,000 in network television (it co-sponsored NBC-TV's *Bullwinkle* last year, has slated *Hector Heathcote* for the fall), estimates its broadcast expenditures are up some 15 percent from last year.



SPONSOR SPOTLIGHT

ADVERTISERS

Merlin Nelson to vice president, American Machine & Foundry Co. Since joining the company in 1960 as executive assistant for overseas operations, he has been vice president of AMF International, a member of AMF International Management Board, director of international bowling operations and, most recently, a group executive with headquarters in London.

Miss Mercedes Bates named director of Betty Crocker Kitchens, General Mills. For the past four and a half years she was senior editor in charge of the food department of "McCall's."

Richard Hagemeyer, G. Scott Shaw and **Edward Troy** appointed senior sales representative-Illinois-Michigan-Wisconsin area, eastern district sales manager and sales representative, respectively, of Thermoplastics Division of Borden Chemical. Hagemeyer joined the company in 1962 as sales representative for the Polyeco products division. Shaw formerly was division product manager and Troy comes to the company from the Celanese Chemical Co.

Stephen E. Upton elected Whirlpool's vice president for customer quality and service. Was director of customer quality and service.

Jack E. Reese named vice president in charge of national sales division of Renault, Inc. Former vice president of Mercedes-Benz Sales, Inc.



Stephen E. Upton



Jack E. Reese

Dr. Gerhard E. Weibel joins Zenith Radio Corp. as assistant to the director of research. For the past ten years he conducted research on millimeter-wave electronics at General Telephone and Electronics Laboratories, Bayside, N.Y.

Richard N. Parks appointed vice president and manager of toiletries division of Shulton, Inc. Formerly was group product manager at Colgate-Palmolive Co.

Kenneth J. Doe named director of marketing, new products, for National Biscuit Co. He succeeds **Noble Starr**, who was named director of marketing for Harry Trueller GMBH, Germany.

Harold J. Cordes appointed assistant advertising manager of Chevrolet. Since 1962 he has been administrator of media in Chevrolet's advertising department.

David Rasch elected vice president, law, of Sterling Drug Inc. He has spent his entire career with the company and is secretary of five of the company's divisions and subsidiaries, including Winthrop Laboratories, and director of two Sterling subsidiaries.

Melvin C. Myers and **Richard R. Walters** named branch managers at U. S. Plywood's Indianapolis and South Bend sales offices, respectively. Since joining the company in 1948 as a salesman, Myers has served as branch manager at Decatur, Ill., and most recently at South Bend. Walters joined the company in 1958 as a sales trainee and has since served in various selling and management positions.

David R. Newstadt and **Richard G. Schoel** to product group directors for Robert Wood Johnson Co. Newstadt went to Johnson & Johnson in 1961 as assistant product director, has recently been product director. Schoel joined the company in 1955 as product director.



William G. Salatich



Robert T. Wieringa

William G. Salatich and **Robert T. Wieringa** elected vice presidents of Gillette Co. effective July 1. Salatich will become president of The Toni Co. and Wieringa president of The Paper Mate Co. Since joining Gillette in 1947 as a salesman, Salatich has been an assistant district manager, director of personnel development, executive assistant on the sales staff, sales manager for the central region, assistant general sales manager, general sales manager and, most recently, vice president of Gillette Safety Razor Co. Wieringa joined Toni in 1948 as territory sales representative. In 1957 he became general sales manager of Paper Mate and company vice president in 1962.

Samuel B. Hayes promoted to Pacific district manager in charge of consumer products sales in 11 western states for B. F. Goodrich Consumer Products Marketing division. Formerly he was South Pacific district manager for the company.

Hubert R. Zeller, Jr., to international sales manager, special products, for Raytheon Co. For the past three years he was product lines manager for the company.

AGENCIES

Dr. Robert C. Sorenson named assistant to the chairman of the board of D'Arcy Advertising Co. He will continue as vice president and director of research.

Douglas G. Meldrum joined the public relations department of N. W. Ayer & Son, New York. Formerly an account executive in the public relations departments of Ellington & Co. and G. M. Basford.



Milton J. Margolis



Conant Sawyer



John Steeves



Gwynn Meden

Milton J. Margolis elected president of the New York Chapter of the Sales Promotion Executives Assn. He is vice president and communications group head at Kenyon & Eckhardt.

Toly Carlin named vice president and account management supervisor for Edward H. Weiss & Co., Chicago.

Ronald Condon joined Clinton E. Frank as an art director. Formerly he was associated with Young & Rubicam and Leo Burnett, Chicago.

Fred M. Mitchell appointed executive vice president in charge of the western division of Erwin Wasey, Ruthrauff & Ryan. Mitchell was senior vice president and management supervisor at Norman, Craig & Kummel, Inc.

James A. Mahoney and **Bruce S. Childers** named account executive and market analyst, respectively, of Meldrum and Fewsmith, Inc., Cleveland. Mahoney comes to the agency after six years with Piezoelectric Div., Clevite Corp., where he was marketing manager. Formerly Childers was in sales administration for the Glidden Co.

Renee Gruman appointed broadcast traffic manager at Carson Roberts, Los Angeles. For the past five years she has been a media buyer at J. Walter Thompson, Los Angeles.

Richard K. Montgomery elected to the executive committee of Clinton E. Frank, Inc., Chicago. He is an agency vice president.

Michael G. McDonald elected vice president of J. M. Mathes, Inc. He will also serve as a senior account executive.

Conant Sawyer and **John Steeves** elected vice presidents of Ted Bates & Co. Sawyer, a media director, joined the agency in 1955 after three years at NBC's Network Television Sales Service. Steeves, agency office manager, joined Bates in 1958, from McCann-Erickson, where he was manager of office services.

Boh Furman joins Guild, Bascom & Bonfigli, Inc., Los Angeles, as tv producer. He comes to B&B from Carson Roberts, where he was a tv producer.

Jack W. Hatfield retained as savings and loan advisor by Allen, Dorsey & Hatfield Advertising, Los Angeles. During the past 20 years he has held positions in real estate and finance, including positions as executive vice president of savings and loan associations.

Jerome B. Siskind to Wesson & Warhaftig as production manager. Formerly with Reach, McClinton & Co., New York.

Donald G. Howell joins Foote, Cone & Belding, Chicago, as a broadcast supervisor. Formerly program supervisor with Needham, Louis & Brorby, Chicago.

S. J. Greco joins Kenyon & Eckhardt, Boston, as an account executive.

Robert J. Leary elected partner in Simonds, Payson Co. Since 1959 he was account executive and manager of the agency's Boston office.

Richard V. Morrison elected secretary of O. S. Tyson & Co., Inc. Since joining the company in 1940 as production manager he served as vice president, account group manager, and most recently as executive vice president.

Gwynn Meden appointed public relations director for Suller & Hennessey, Inc. Mrs. Meden comes to the agency after five years as administrative director at the Zalkin Co.

J. Peter Hahn joined C. J. La Roche & Co. as account executive. Since 1962 he has been associated with Only, Benson & Mather, Inc.

Robert D. Daubenspeck, Chicago, and **Willard A. Wirth**, New York, named vice presidents of Foote, Cone & Belding. Daubenspeck is currently supervisor of broadcast facilities in the agency's media department. Wirth is an account supervisor in the agency's New York office.

Marvin Sloves goes to Papert, Koenig, Lois, Inc., as account executive. He was account executive at Ted Bates.

TIME/Buying and Selling

Charles P. Rembert and **Thomas R. Murphy** transferred to the New York sales staff and to manager of the San Francisco office, respectively, of Advertising Time Sales, Inc. Previously Rembert served as San Francisco manager and Murphy as a salesman in the AIS Dallas office.

Fred Johnson joined Boma Fowrance & Associates, St. Louis. During the past eight years he worked in station sales management with the Edward Petry and Branham companies.

James Sefert, **Richard Freeman** and **Arthur O'Connor** elected president, vice president and secretary, respectively, of the Detroit Chapter of Station Representatives Assn. for 1964-65. Sefert is an account executive at Peters, Griffin, Woodward, Detroit. Freeman is associated with Adam Young Co., and O'Connor with Avery-Knodel, Inc.

John Papas joined the radio sales staff of Edward Petry & Co., Chicago. He has been an account executive for Spot Time Sales, Inc., Chicago.

TV MEDIA

Sue Staton, director of sales-service at WFBM-TV Indianapolis, has been elected to board of directors of the city's Advertising Club for a two-year term.

Dean R. Dietrich named Journal Stations administrative assistant. For the past three years he was a member of the sales staff of WTMJ Milwaukee.

Mrs. Lee O'Brien elected secretary-treasurer of the Radio Television Research Council. She is research director for WOR division of RKO General Broadcasting.

Laird C. Simons, II, appointed television director for WTOP-TV Washington. Joined the station as floor director and most recently served as assistant director.

Bruce Lansbury named director of programs, Studio Center, for CBS-TV Hollywood. He joined the network in 1959 as assistant director of program development and in 1961 was made director of daytime programs.

Robert E. Krueger appointed general manager of KTVB Boise, Idaho. Joined the station in 1956 as national sales manager, was elected vice president in 1960 and executive vice president in 1963.

John E. McArdle elected president and chairman of the board of Catholic Apostolate of Radio, Television and Advertising. He is vice president and general manager of WNEW-TV New York. Succeeds **John J. Henderson**, president of John J. Henderson & Associates, Inc., research organization.



Robert E. Krueger



John E. McArdle

Walter Davison, a member of the eastern sales staff of NBC-TV Spot Sales, transferred to the network's Spot Sales staff, San Francisco. Has been associated with the network's spot sales division for 12 years.

William C. Bain appointed research manager for the CTV Network, Toronto. Most recently he was director of marketing research and media for a Toronto advertising agency and, prior to that, research director for Stovin-Byles Ltd.

Jeff Cowan named sales service manager for KING-TV Seattle. A recent graduate in business administration from the University of California, Berkeley.

E. Berry Smith appointed station manager of WTVW Evansville, Ind. For two years he was vice president and general manager of WLKY-TV Louisville, Ky.

Will Jackson promoted to local sales manager of WISH-TV Indianapolis. Previously he was an account executive for the same broadcaster.

RADIO MEDIA

Harold Deutsch named sales projects director for WPAT New York. For the past 12 years he has been an account executive at WINS New York.

Lew Witz appointed sales manager at WINS New York. Was assistant sales manager at WIND Chicago for two years.

Dick Kothe goes to WDGY Minneapolis-St. Paul, as an account executive. Comes to the station from WMIN Minneapolis-St. Paul, where he was an account executive.

Daniel K. Griffin appointed program manager of WBZ Boston. Joined the station in 1962 as production supervisor and served most recently as assistant program manager.

C. L. Richards named commercial manager for WFIL Philadel-

phia. Comes to the station from presidency of RTN Broadcast Features, Chicago.

Lee Murray elected president of American Women in Radio and Television, Detroit chapter. She is women's director of WJR Detroit.

SYNDICATION & SERVICES

Gerry Corwin named midwestern sales manager for National Telefilm Associates, headquartered in Minneapolis.

Richard Koenig appointed vice president in charge of eastern sales of Labunski Productions Corp. Formerly he was vice president and director of radio sales for the Bolting Co.

Bob Shanks joined the staff of Bob Banner Associates in a general production and executive capacity. Formerly an aide to Jack Paar on his midnight show and producer of "Tonight" and "The Merry Griffin Show" at NBC. This past season he produced "Candid Camera."

Morton P. Beebe elected executive vice president of Independent Producers. Formerly an executive producer and director at Globe-combers Ltd.

Lee Jackoway joined the sales force of Official Films. For the past five years he was associated with Ziv and U-A.

John B. Lanigan to chief operating officer, succeeding Howard S. Meighan, who retired, at Videotape Productions of New York. Lanigan has been with the company since 1958 as vice president and general manager.



Daniel K. Griffin



John B. Lanigan

Audio stream of visual consciousness
or
A Joycian critique of the commercial

By Norman H. Robbins

■ MOVE OVER, Theatre of the Absurd. Make room for Column of the Absurd. Or what else could you call it, when they tap a gray-ing, print-oriented hack to give his views on what-makes-commercials-click.

Wait 'til the boys on the fourth floor with the funny drawing pads see this. Their everyday conversational obscenities will not suffice. Better get some lip-syne from the print art directors, fellas. Theirs is the master tongue.

Whatever, an accurate translation in four-letter words will be "What does that fink know?"

And the answer, of course, is absolutely nothing. That is if the story-boarder is referring to technique and camera trickery and sound and all that electronic jazz.

As for video instructions, the stuff they type in the blank spaces over your copy frames, score another zero for the old print hack. He always thought "lap dissolve" was some kind of USP for a reducing pill campaign. "She doesn't dare wear a bikini — She doesn't know about Lap Dissolve."

So what does he know? A few simple things that any competent print writer knows. Things that also qualify him for the job of tv writing. Things like?

Like pouncing, pro-like, on any loose ball that has the look of a salespoint. Adding it to his collection, sifting out the ones that have the most promise, and finally — Eureka — holding up the one that has the most of the most. And now you've got the point on which to build that inverted pyramid of sell, better known as a print ad or a tv commercial.

Now can you relax? No. This is the time that separates the men-

writers from the boy-writers. This is the blood and sand moment of truth. This is when even the greenest bullpen artist can snort you to death.

How many times have you heard them say: "You writers. You come down to my office, hand me a yellow piece of paper full of words, give me one of those 'now-it's your-turn' looks and walk out washing your hands in the air."

Well, for once, the drawing-board beef is legit. A most vital part of that ad or commercial is still up in the air those hands were washing themselves in. You forgot a little something called the Visual.

Say it's a print ad for a shirt. As he walks out, Lower-Case writer says, "Just show a guy in a shirt."

Before he walked out, Upper-Case David Ogilvy said, "Put an eye-patch on that man in the shirt."

Or say it's a tire commercial. Lower-Case says — "Just have a car pulling itself out of a snow-bank with Voice Over."

Upper-Case spells it out. "Not a word spoken. Titles on the screen with the most suspenseful music track we can get, building to a climax."

(Time out here for a big yak from tv-art director. "Did you hear what the man said? Titles on the screen. What's the idiot trying to say — Supers?")

Give it no mind. The point is, if you can't come up with a Visual or an Audio-Visual, off-beat and grabbing, you'll only grow up to be half a hack.

But don't feel too badly. Just think of all the headaches you'll be missing. Headaches that only the totally involved suffer. The pendulum will never swing for you . . .

Swing back . . . forth . . . back pain . . . stubborn . . . art . . . director . . . tension . . . headache



NORM ROBBINS

has been turning out ads for half of his life, with most of his 25 writing years spent at Young & Rubicam. Except for two brief interludes—one at Hewitt-Ogilvy, the other at J. Walter Thompson, he's been a top writer at Y&R. His print campaigns for Life Savers, Four Roses, Simmons Beautyrest, British Travel, Ballantine Beer and others have won him praises and prizes. Not until recently, however, did he branch out into tv writing, which now claims half of his working time. One of his commercials for White Owl Cigars won Best of Class at the recent Tv Awards Festival. He is paged in the book "The Hundred Top Copywriters and Their Favorite Ads." His favorite was his Life Saver classic—"Please Do Not Lick This Page."

account . . . exec . . . pain
research . . . headache . . .
Gallup . . . Robinson . . . pain . . .
Plans . . . Board . . . tension . . .
tension . . . ad . . . manager . . .
blind . . . headache . . . pain . . .

Is there any relief in sight? Sometimes. Sometimes it comes from the client, himself. Mr. Big, in person. He's likely to be exceedingly smart. That's how he got where he got. Now if he's also exceedingly sophisticated and believes in advertising that talks up, instead of down, to his prospects — and you're lucky enough to have him exposed to your idea — why you've practically won a tv award. And over all those dead bodies.

But wait. There's one body still stirring. Your old sparring partner, the tv art director. Lift him up. Dress his wounds with only a pinch of salt. After all, you two desperately need each other for the next battle. ■



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CALENDAR

JUNE

Assn. of Industrial Advertisers, 42nd annual conference, Sheraton Hotel, Philadelphia (to July 1).

Insurance Advertising Conference, annual meeting, Chatham Bars Inn, Chatham, Cape Cod, Mass. (to July 1).

Advertising Federation of America, sixth annual seminar in marketing, management and advertising, Harvard Business School, Boston, Mass. (to July 10).

First Advertising Agency Network, annual convention, Boyne Mountain Lodge, Boyne Falls, Mich. (to July 3).

California Broadcasters Assn., annual meeting, Mark Hopkins Hotel, San Francisco, Calif. (29-30).

Radio-TV-Film Institute, Stanford (Calif.) University, (to Aug. 15).

JULY

Advertising Assn. of the West, annual convention, Sun Valley, Idaho (5-9).

National Broadcast Editorial, second annual conference, Arden House, New York (6-8).

National Food Brokers Assn., mid-year management conference, Seattle (12-15).

National Institute for Audio-Visual Selling, annual convention, Indiana University, Bloomington (12-16).

Texas Assn. of Broadcasters, college career guidance program in cooperation with University of Texas, Austin, Tex. (12-18).

British Institute of Radio Engineers and Institute of Electrical and Electronic Engineers, international conference on magnetic recording, Savoy Plaza, London, England (12-18).

National Housewares Mfrs. Assn., exhibit, Merchandise Mart, Chicago (13-17).

Broadcast Pioneers, annual meeting, Hamilton Suite, Hotel Barelay, New York City (15).

Advertising Federation of America, management seminar, Northwood Institute, Midland, Mich. (20-31).

Western Packaging Exposition, Pan Pacific Auditorium, Los Angeles (21-23).

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

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

AUGUST

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

Georgia Broadcast Executives Management Seminar, Georgia State College, Atlanta, Ga. (9-15).

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

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

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

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

SEPTEMBER

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

OCTOBER

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

National Assn. of Broadcasters, fall regional conferences: Hotel Utah, Salt Lake City, Utah (12-13); Statler Hilton, Los Angeles, Calif. (15-16); Skirvin Hotel, Oklahoma City, Okla. (19-20); Fort Des Moines, Des Moines, Iowa (22-23); Hotel Jung, New Orleans, La. (26-27).

American Assn. of Advertising Agencies, western meeting, Ambassador Hotel, Los Angeles, Calif. (27-30).

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