

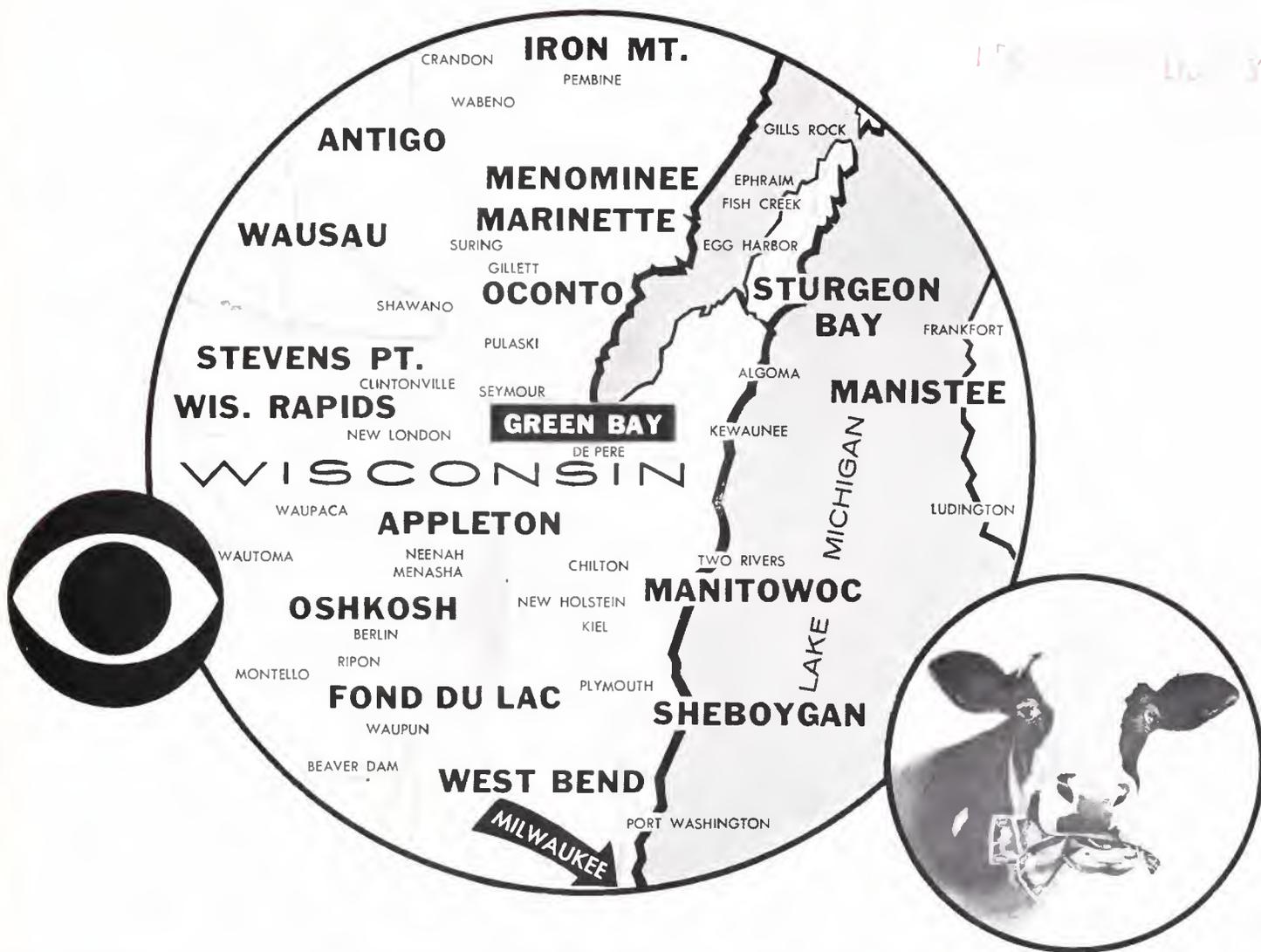
THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

DECEMBER 14, 1964 PRICE 40c

NEWSPAPER • NEWSPAPER

Advertisers, Walt Disney unite to sell products 27
 Minstrels, recorded and live, sell macaroni 32
 Can something be done about tv's summer slump? . . 36



Storybook Market . . . scores of small cities-thousands of big dairy-farms

HERE'S THE LAND OF MILK & MONEY!

WBAY-TV GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by H-R Television, Inc.



**Today's biggest money-making stars
are in Volume 9-
Blockbusting TV entertainment
from Seven Arts!**

ROCK HUDSON



AGNIFICENT OBSESSION



BACK TO GOD'S COUNTRY



SCARLET ANGEL



NEVER SAY GOODBYE



BENGAL BRIGADE



ALL THAT HEAVEN ALLOWS



HAS ANYBODY SEEN I GAL



UNDERTOW



AIR CADET



SEMINOLE

ROCK HUDSON . . . today's big box office star . . .
in 21 Volume 9 Prime Time TV Blockbusters . . . also
including: "The Desert Hawk", "Captain Lightfoot",
"Taza, Son Of Cochise", "Winchester '73", "Peggy",
"The Fat Man", "Tomahawk", "Iron Man", "The Lawless
Breed", "Bend of the River", and "Bright Victory"
For market availabilities and a complete listing of the 215
Universal/Seven Arts' "Films of the 50's" in Volume 9,
please contact your nearest Seven Arts' office.



Seven Arts
A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

NEW YORK: 200 Park Avenue, YUkon 6-1717
CHICAGO: 4630 Estes, Lincolnwood, Ill., ORchard 4-5105
DALLAS: 5511 Royal Crest Drive, EMerson 3-7331
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif., STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West, EMpire 4-7193
For list of TV stations programming Seven Arts' "Films of the 50's"
see Third Cover SRDS (Spot TV Rates and Data)

Shift to 'Scatter Plan' Buying Puts New Stress on Need for Tv Ratings

New York — Tv ratings should not be the sole criterion by which advertisers place millions in network billings, but the trend toward "scatter plan" buying and away from full sponsorships places heavy stress on rating figures to justify tv purchases. This, in essence, was the ratings philosophy voiced by a pair of leading admen—Donald L. Smith, advertising director of S. C. Johnson, and MacManus, John & Adams agency president Ernest Jones—during a tv roundtable discussion of tv ratings on "open end" in New York Dec. 13.

Other guests on the two-hour discussion show voiced their own philosophies in their own terms:

"There is 'public interest' in the fact that some tv programs may not get a high rating. I have seen local shows on ETV stations which obviously cost more than the average local show on network affiliates whose profit can be 35 percent of their gross"—FCC commissioner Kenneth A. Cox.

"Studies have shown us the people we have in the [NTI] sample do not listen or watch much differently from people not in the sample. We are not trying to measure particular areas—we are measuring the entire United States"—Arthur C. Nielsen, Jr., president, A. C. Nielsen.

"Aren't we providing a form of democracy by providing the greatest number of viewers with programs they want to watch?"—Mark Goodson of Goodson-Todman.

"Most of what seemed to be wrong in the Washington probe of rating services) was in the field research, not

the application of ratings"—Charles Howze, chief counsel to the Special Subcommittee on Investigations of the House Interstate & Foreign Commerce Committee.

"People are mystified by the moves, the sudden changes of programs in tv. I can't see the harm in writing about ratings"—Richard K. Doan, tv editor, *New York Herald-Tribune*.

Speaking from the agency viewpoint in big-time tv, MJA's Jones defended the basic use of ratings as "an important tool" in evaluating the medium, and the purchase of mass-appeal programs. "If you are going to rent Yankee Stadium," he said, "you're not going to put in a chamber music quartet and draw maybe 300 or 400 people. If you cast your bread on the waters of tv you'd better be prepared to like wet bread—or take a long look at the whole picture."

Adman Smith of S. C. Johnson, queried by program host David Susskind on whether programs lived or died among sponsors on the basis of ratings, denied the implication, and

said he used "as many as a dozen other factors" in evaluating renewals.

He cited the case of his own firm's drop-out from the *Red Skelton* series which was "a good, sound business decision" based "on marketing factors." With *Skelton* in the upper ranks of the latest Nielsen, Smith pointed out, it was "a case of rating success, not rating failure."

NLB and DCSS Merge

New York — Announcement of the merger of Chicago-based Needham, Louis & Brorby, Inc., and Doherty, Clifford, Steers & Shenfield, New York, was made late last week by Paul Harper, Jr., president of NLB, and William E. Steers, chairman of the DCSS board.

The new agency will be called Needham, Harper & Steers, Inc., and anticipates 1965 combined billings of \$82 million.

NLB, which ranks 20th in radio-tv among agencies, has estimated broadcast billings of \$36.2 million in 1964. DCSS ranked in 30th position with broadcast billings of \$19.6 million.

Code Board Acts on Testimonials, On-Camera Drinking, Political Spots

Washington D.C. — Advertising testimonials, on-camera consumption of beer and wine, and political spots were the order of business at last week's two-day meeting of the NAB's Television Code Review Board.

On testimonials, the board placed its collective stamp of approval on a proposed Tv Code amendment which would require an advertising testimonial to reflect an honest appraisal of the advertised product.

The amendment, which is subject to ratification by the NAB Tv Board at its January meeting in Palm Springs, stated: "Personal endorsements (testimonials) shall be genuine and reflect personal experience. They shall contain no statements that cannot be supported if presented in the advertiser's own words."

NAB's Radio Code took similar action earlier this fall, although the language was slightly different.

The Code Board also reaffirmed

the broadcast industry's long-standing policy against the on-camera consumption of beer and wine and approved a Code Authority plan to issue guidelines to assist beer advertisers and Code subscribers. Currently, the Code merely says that beer and wine advertisements should be in good taste, but does not spell out the prohibition on on-camera quaffing.

In still another action, the board discussed the advisability of applying the Code to political announcements and decided to look into the matter of drafting Code language or guidelines to include such standards as adequate sponsor identification and a clear labeling of dramatizations.

Feeling is that such guidelines, particularly the clear-labeling feature, would take the onus for a political spot off the local station and place it on the sponsoring group, but it was emphasized that any such guidelines would not involve content.

Doyle Dane Wins Rheingold from FC&B

New York — Rheingold Beer has switched agencies. The account which spent \$1,039,850 in spot tv last year and more than \$2 million in the first three quarters of 1964, will move from Foote, Cone & Belding to Doyle Dane Bernbach as of March 1.

Total Rheingold advertising billings in approximately \$8 million.

Rheingold had been with FC&B for nearly 15 years until a switch to JWT in 1962 where it remained two years.

CONTINUED ON NEXT PAGE

Sponsor Mockups Mystify High Court

Washington — The nine Supreme Court justices were incredulous and more than a little mystified last week as they listened to arguments between a Justice Department attorney acting for the Federal Trade Commission, and the counsel for the Colgate-Palmolive Co. over the 1960 Rapid Shave tv mockup commercial that substituted sand on plexiglass to represent sandpaper being shaved.

The issue before the high court never was made clear. Justice attorney Philip Heymann said the issue was a simple request that the FTC expertise be given a free hand in deciding when mockup "tests" of a product were deceptive. But opposing attorney John F. Sonnett for Colgate-Palmolive said the FTC order against C-P and the Ted Bates Agency went beyond deceptive mockups. Sonnett said FTC wanted right to demand disclosure of substitute materials even in mockups that accurately and truthfully showed what a product could do.

The government attorney said this was nonsense. He said the commission's order against the Rapid Shave commercial would leave untouched "all but about one to three percent of mockup demonstrations." He said FTC was after only the "small minority" of commercials which are deceptive in their use of substitute materials.

Colgate attorney Sonnett retorted that the FTC would throw broadcasters and Madison Avenue "into a tizzy" by demanding time-consuming disclosures of other materials used when tv techniques required it. Sonnett said disclosure would be required even when mockup showed "truthfully" what a product could do under actual testing.

Sonnett granted that the Colgate-Palmolive shave commercial was partly deceptive, in that a real sandpaper shave would have needed longer soaking than the "single stroke" of the razor. But this was not the present issue, he pointed out, since both Appeals Court and FTC had agreed on this part of the order.

Justice Potter Stewart suggested that since neither side could agree on what exactly was at issue, why not wait for a more clearcut case for a final court test. The government attorney insisted the issue was crystal clear to him.

Justices Goldberg, White and Black hammered on the idea that a commercial could say in half a dozen words, that it was a duplication of test conditions, and not an actual test being photographed. This made the Colgate-Palmolive attorney literally quail at the effect on the viewer. He said it would never do — it would destroy the commercial, even if the viewer were told actual tests had produced the identical results.

Laughter broke out in the courtroom when Sonnett was asked if he thought the firm would ever use this type of sandpaper commercial again. Said Sonnett with deep fervor: "Oh, no, I should hope not — no, never any more sandpaper." Laughter broke out a number of times in the usually solemn court as the attorneys and the justices tried to sift the

mystique of the television commercial.

Finally, Justice Arthur Goldberg wondered if this case was "important enough," considering the confusion of claims and the lack of any great damage. Philip Heymann insisted that it was a matter of deception of the consumer which is "morally repugnant" and involved a "moral wrong."

Attorney Sonnett said "the hand of government can create havoc if it bars the use of techniques necessary to tv broadcasting — this should not be done by government regulation."

A final laugh and a bong of the gavel closed the high court hearing when the government attorney said the case clearly showed that the commercial should say—and not omit by silence—"this is not an actual test."

Sighed Colgate attorney Sonnett: "Then it certainly would not be an actual commercial, either."

Sponsor BMI Hit with Antitrust Suit

Washington — Justice Department has brought an antitrust suit against music licensor Broadcast Music Inc., and has ordered some 517 broadcaster stock owners to divest of any interest in BMI. The civil antitrust suit — one long sought by ASCAP against its rival in music performance licensing — was filed in the Southern District Court of New York, where ASCAP-broadcaster fights have raged over the years.

In its rebuttal, BMI cited diversity of its catalog and said station lists proved there was no connection between ownership of stock and use of BMI product. Also, BMI asked how it can be charged with a monopoly when ASCAP's gross annual income is \$38 million as compared with BMI's \$14 million.

To save paper work, Justice Department has named RKO-General to stand for the group of broadcasters, but Justice says the charges relate to each of the 517 stock owners individually. BMI was formed in 1940 by NAB, the NBC Radio Network and other broadcasters to provide an alternate source of music when ASCAP had a virtual monopoly over all music licensing. Those were the standoff days when rebellious radio licensees concentrated on "Jeannie of the Light Brown Hair."

The antitrust complaint says BMI

and "unknown" broadcasters have attempted to monopolize both the "acquisition" of music performing rights from composers and publishers, and the "granting of licenses" to broadcasters. The complaint also charges BMI with inducing record companies and talent to promote BMI music, and inducing broadcasters to favor BMI music on the air.

The complaint says result is a tendency toward monopoly, a depressing of rates to authors and composers, and injury to competing licensors, particularly to the American Society of Composers, Authors and Publishers. Justice points out that where ASCAP once licensed 90 percent of top tunes aired on radio in 1948, the amount dropped to 43 percent in 1958, while BMI had 57 percent. In 1962, trade press charts showed BMI licensed 70 percent of current hits listed on the charts.

BMI has contended over the years that ASCAP excluded the composers of the newer rock and roll, country western, and rhythm and blues music and was dominated by an "old guard" that discouraged new young composers. BMI says the newer style music writers flocked to its wide-open doors, and that teen preference for this music produced the big surge in Broadcast Music tune popularity on radio.



What makes a great salesman?

In the smoke filled ballroom of the plush Waldorf Astoria, after 33 days of head to head play, Ely Culbertson won his final bid and the match to decide the number one bridge player in America. This Romanian born card player, whose mother was the daughter of a Cossack Chief and whose father was an American oil man, inventor of the Culbertson System made ten million American families contract-bridge happy and in the process, made himself a millionaire.

With deliberate planning, psychological methods and a theatrical personality, Ely Culbertson sold contract-bridge through books, syndicated newspaper columns and radio shows. He traveled thousands of miles visiting bridge clubs and playing exhibition matches in his personalized approach to selling the Culbertson system. He founded an empire on a pack of cards and with his personal vitality, sold the world on contract-bridge.

Culbertson proudly admitted to psychological methods in selling and enjoyed greatly the theatrical personality he built to do it. The Storer stations are personal and dramatic, too. They have community vitality and excitement. Their responsible programming-keyed to specific community preferences turns more listeners and viewers into *buyers*. In New York, Storer's great salesman is WHN, an important station in an important market.



LOS ANGELES
KGBS

PHILADELPHIA
WIBC

CLEVELAND
WJW

NEW YORK
WHN

TOLEDO
WSPD

DETROIT
WJBC

MIAMI
WGBS

MILWAUKEE
WITI-TV

CLEVELAND
WJW-TV

ATLANTA
WAGA-TV

TOLEDO
WSPD-TV

DETROIT
WJBC-TV

- 27 The Mary Poppins bandwagon rolls**
Advertisers unite with Walt Disney to sell consumer products with direct tie-ins to musical film hit in commercial
- 32 Will the New Prince Spaghetti Minstrels stand up?**
Macaroni maker uses recorded minstrels in Stan Freberg commercials, live minstrels in supermarkets — and all help spaghetti sales to soar
- 36 Can something be done about tv's summer slump?**
Admen are resigned to warm weather drop-off in viewing levels, but SPONSOR contributing editor Dr. John Thayer's analysis shows that not all summertime viewing is below winter mark
- 38 Retailers' tv redress**
After years of indifference, local and regional department stores are learning of tv's ability to move goods, and with ringing results
- 40 Choice programs for choosy audience**
Lovers of serious music are often inveterate travelers, TWA believes. To reach the melody-minded, the airline broadcasts hour-long music programs on 18 radio stations, mostly FM
- 42 Does video captain kids?**
Popular children's magazine studies 6-to-12 age group for their likes, dislikes on print vs. tv advertising
- 44 There's a market for 'local humor'**
In less than three years, Pittsburgh's Hardman Associates has built thriving business with low-pressure commercials for local radio clients
- 46 Buick's best buy: radio**
Buick solves communications problem with its sprawling work force by buying commercial radio time—establishing model "Factory Whistle" show now copied by a dozen other big firms

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**NEW HEIGHTS OF POWER
ON KIRO-TV**

**DELIVERS
A CLEARER
STRONGER
PICTURE!**



**REACHING MORE HOMES...BETTER
WITH TOP-RATED CBS PROGRAMMING!**

**KIRO
TV 7**
CBS FOR THE GREAT NORTHWEST

This newest technical improvement is another step in the planned progress of a great STATION-ON-THE-GO in the growing Puget Sound Market. Tested and proved by some sixty of the nation's leading stations, the traveling wave antenna delivers a clearer, cleaner and higher powered signal.

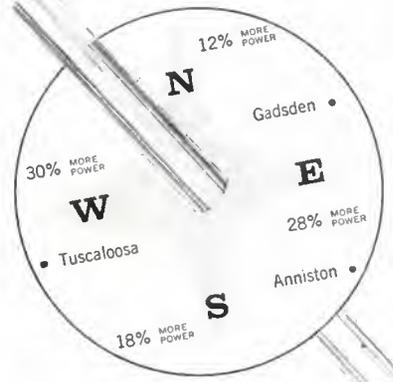
Your PGW "Colonel" will give you the full story on the many other STATION-ON-THE-GO plans and accomplishments of the new KIRO-TV, the station to buy because it's the station-to-watch in the nation's SIXTEENTH market!

Affiliated with **WRUL RADIO NEW YORK WORLDWIDE**

XSL AM/FM/TV

KID AM, FM TV KBOI AM FM TV

just in time for the new Fall Season
**WAPI-TV IS NOW
ON THE AIR WITH
A NEW TRAVELING
WAVE ANTENNA!!**



INCREASING PICTURE POWER IN EVERY DIRECTION

Especially designed WAPI-TV's new Traveling Wave Antenna assures excellent circularity of signal pattern increasing picture power in every direction. This means much greater signal strength in the major metro areas of Anniston, Gadsden, and Tuscaloosa with a total of 71,800 TV homes.

SUPERIOR METRO COVERAGE

A special feature of the Traveling Wave Antenna is null free vertical radiation patterns for superior close-in reception.



WAPI-TV BIRMINGHAM
Represented nationally by Harrington, Richter, and Parsons, Inc.



**WAPI-TV
13
BIRMINGHAM**

They switched... and are they glad!

KIRO and WAPI are two of a growing number of TV stations that have switched from another type of antenna to the RCA "Traveling Wave" Antenna. Both of these stations are so pleased with the improvement that they have taken ads (above) to tell about it.

Naturally, we are pleased, too—but we are not surprised. Some sixty stations have

installed RCA "Traveling Wave" Antennas in the past few years.

The "Traveling Wave" Antenna, like other RCA broadcast equipments—cameras, tape recorders, transmitters—is for those who want the best. Your RCA sales representative will be pleased to tell you about it in detail. RCA Broadcast and TV Equipment, Building 15-5, Camden, N.J.



THE MOST TRUSTED NAME IN TELEVISION



Please don't call the Governor between 7:00 and 7:30 tonight.

Please try not to disturb Governor Edmund G. (Pat) Brown, at the California mansion, during the vital half hour when he is probably watching the news on KXTV, Sacramento.

The Governor watches KXTV news because it includes all three elements of journalistic responsibility. Hard news collected, summarized and presented by an experienced news team. News opinion in daily station editorials geared to the problems that deeply concern the Governor and his constituents in the Valley. News analysis by the leading columnists in the nation such as Roscoe Drummond, Stewart Alsop,

Marquis Childs, Evans and Novak, and eight others who give perspective to the complexities of national and international affairs.

KXTV is the only station in Sacramento that offers this total concept of news programming. The other Corinthian stations in Houston, Tulsa, Indianapolis and Fort Wayne are the only stations in their cities which offer the same news concept.

Unquestionably, the high regard Corinthian stations reflect for the medium, and their viewers, is a prime reason advertisers select Corinthian stations. Represented by H-R

CORINTHIAN



RESPONSIBILITY IN
BROADCASTING

 SACRAMENTO, KXTV
  HOUSTON, KHOU-TV
  INDIANAPOLIS, WISH-TV
  FORT WAYNE, WANE AM-TV
  TULSA, KOTV



Publisher's Report

Wasilewski & Co. make a good team

"An expert." I once heard General Knudsen, former president of General Motors, tell the National Press Club, "is a mechanic away from home."

I was raised on the adage that "a prophet is without honor in his own country."

Who's Who in America is loaded with the bios of men who had to leave the college or company that first hired them in order to find appreciation and opportunity to spread their wings.

A select committee of the NAB has been hard at work to find the best man in America to head the organization. This is no easy assignment. Part of the membership wants a man whose name is a household word, especially in Washington households. Others want a working broadcaster who requires a minimum break-in period.

Like a quarterback who is All-American calibre at signal-calling, passing, faking, plunging and end-around runs, perhaps a man can be found who enjoys favorable national identification and understands the industry's multi-faceted problems.

I doubt it.

I am sure that the committee can come up with some outstanding candidates. By the time this reaches you they may already have done so.

It is my hope that the list will prominently include the name Vincent T. Wasilewski.

Vince is, and for some time has been, executive vice president of the NAB. He was the capable chief-of-staff for Gov. LeRoy Collins, in his years with the NAB handled many sensitive assignments, and is giving quality control to the workings of the association during the current interim period.

What he's doing isn't easy.

I've watched Vince, and his talented associates, perform during three of the recent NAB district meetings. They handled their chores with an ease and assurance that bespoke long professional competence and teamwork.

They could have been a flop. They tackled some of the thorniest problems in industry history—problems like advising broadcasters whether to go into CATV, how to look at pay tv, how to upgrade radio programming, what they're doing to help direct congressional and FCC action at a critical time, how to put teeth into the tv and radio codes.

I grade them high on their performance.

I grade them high on their judgment.

I grade them high on their courage.

I've read a recent speech delivered by Vince in his role as interim head of the NAB. He's direct and practical.

I consider Vince a strong man performing exceptionally well in a difficult role. As a permanent head, with the NAB executive committee to guide him, he would do better.



SILLYGISMS . . .

is a new game played by two or more "experts" engaged at buying and selling radio time. One player — in this case the buyer — executes a ploy. Then the other player — in this case the seller — cries a lot.

Buyer: "I know the Pulse audience composition figures show you have more adults listening than your competition, but pure introspective reason tells me that cannot be true. **SO**, here's the answer. The kids tune to your station. The adults in the family are unwilling listeners; they get counted but we know better. **SO**, we subtract the number of teenage listeners from the number of adult listeners, and we get a true count of the number of adults listening to your station."

Seller (still — but just barely — rational): "Even if we accept all of the subjective reasoning, the argument is mathematically impossible. The Pulse you are using reports only 1.25 listeners per set. If everyone of those duplicated listeners were adult-teen . . . **AND** if everyone of those adults were unwilling listeners . . . **AND** if everyone of those unwilling adult listeners were not affected by the spot they inadvertently heard, they would still represent only 25% of our adult audience . . . **AND** my station would still deliver more adults than my competitor."

Buyer then rejects spurious facts and buys the competition thus concluding the game triumphantly.

Hard to believe? Ask me, I'll introduce you to the players.

Perry S. Samuels
Vice President and General Manager
—WPTR

SYLLOGISM:

You need WPTR to cover adult buyers in the Albany-Schenectady-Troy 18 COUNTY trading area.

Ask your Eastman about . . .

WPTR

Represented by the
Robert E. Eastman Company

fifteen forty WPTR

50,000 Watts 1540 KC
ALBANY — TROY — SCHENECTADY

*One magazine
gives you
everything
you want
in your
1965
trade paper
campaign!*

Sponsor gives you:

- ✓ *8,000 agency/advertiser copies in 1965—60% more than 1964.*
- ✓ *ABC Paid Audit.*
- ✓ *All broadcast buying people—not great waste circulation of general advertising media*
- ✓ *Top readership as attested to by many advertiser/agency surveys.*
- ✓ *Editorial coverage pinpointed toward your national spot customers.*
- ✓ *Old 1962 rate in 1965.*

Sponsor

**IS FOR THE SPONSOR
NO OTHER PUBLICATION IS.**



Y' AIN'T
SEEN
NOTHIN,
YET

Sophistication about the broadcast advertising field is like a plateau that runs up to the edge of a precipice and then drops off in a sheer plunge into a never-never-land.

The newspaper treatment of the three way nose-to-the-wire race of the tv networks in the Nielsen report released last week, proves that there is a great deal of misunderstanding of what the report really disclosed. As the type-high boys played it (the *New York Times* even front-paged the story), it seems to me that it was offered as a drastic occurrence. Heads, decks and positioning of the story seemed to imply that an omen foretold of viewer famine and the coming trail of lean years. And, since the sophistication mentioned above is not one hundred percent distributed even among all facets of the broadcast industry, the public (amongst whom there are various categories of advertising clients) was being invited into the never-never-land.

The truth is that the report on the rating picture is highly complimentary to the television industry. What the print-news of this race left out was the track attendance. Never have viewer levels been so high, and never have indications been so firm that they are going even higher. Never before could an advertiser feel so certain of getting his money's worth in a medium.

But if the print brigade's instinct for self preservation has inadvertently shaded its view of the facts, then this is only the beginning of their problem. With tv networks' media stature running neck and neck, the selling is going to get even more creative; and with the creative potential in television uncashed in competitive contest, the tv advertising school may get some of the highest grades in communications history.

Sam Elber

LETTERS

FM Simulcasts

Before Mr. Elmo Ellis of WSB worries about "diversified FM programming" [SPONSOR, Dec. 7] we, in the industry, should concentrate on simulcasting. . . . This is a waste of the people's airwaves.

As an aside, I wish there was an FM station in the New Haven market "pumping out classical music all day long."

As to installation of FM in automobiles, I believe Ford and General Motors have AM-FM tuners as a piece of optional equipment.

HOWARD R. DEAN

*Operations Director
WDEE Radio
Hamden, Conn.*

Well Documented

Congratulations on your articles "Beer Industry Sees 'Happy Days' Ahead" and "Understanding Beer Consumers" published on pages 33 thru 38 of the Nov. 16 edition of SPONSOR.

The articles were well presented and documented and would be of immediate value to me and my sales staff.

Please send five copies of the above to my attention with any costs that are incurred.

I look forward to reading SPONSOR weekly, particularly those editions that present documented information related to industries that use the facilities of radio broadcasting.

DAVE BOLTON

*General Sales Manager
WIBG
Philadelphia*

Girls, Boys Together

I am sure I am not the only one in this industry who must take issue with your headline, "The Boys Come to Work" in the Nov. 23 issue of SPONSOR. In our case it was a girl (Charlene Gallatin) and I sincerely hope that she came to the meeting as well prepared to work proficiently and competently as the "boys" did. I am delighted that you were impressed with the

effort put in by these people, but I do think you are going to have to watch your headlines.

ROBERT C. WIEGAND

*General Manager
WTVN-TV
Columbus, Ohio*

Expected Embryo

Our profound thanks on an excellent article featuring KXYZ: "Radio and the Regatta," Nov. 23. As you know, this is just the embryo of a special interest program that we feel has unlimited possibilities.

Boating Broadcaster is picking up steam daily, and, thanks to your feature article, we expect great things from this "specific audience" programming.

JACK G. CARNEGIE

*Vice President and General Mgr
KXYZ-AM-FM
Houston, Tex.*

Thanks from VID-E-O

Thank you for the two page story on the NBC-TV personality game, VID-E-O ["Bagging Customers with Tv Game", Nov. 16]

I think it was an excellent piece and I know, from talking to John Heikes, has had a very good response.

JOHN SCUOPPE

*Director, Promotion
NBC
New York*

Hats Off

Another "hats off!" to SPONSOR from this office of the Code Authority for your current attention to multiple-product spots. Needless to say, we are particularly appreciative for the paralleling attention you direct to the "Role of the Code", Nov. 23, and believe, all around, your coverage in general helps to clarify the issues and reveal the contributions self-regulation can make.

STOCKTON HELFFRICH

*Manager, The Code Authority
National Assn. of Broadcasters
New York*

December 11, 1964

"Whatever else it is, educational tv is a part of television--a medium whose staggering impact on our society we but dimly comprehend." So said FCC chairman E. William Henry last week when he was guest speaker at a two-day Washington meeting of educational tv people here.

The immediate problem of the 280 delegates to the National Association of Educational Broadcasters (NAEB) conference was to organize long-range financing for ETV. But the impact of all forms of television on America and the need for something more in today's tv programing, were clearly the co-equal concern of the FCC chairman.

Television's impact is, in fact, becoming everybody's primary concern. Not only in commercial and education broadcast tv circles, but in government and industry, in politics and religion and in the White House, speculation grows about tv's intimate and penetrating effect on American thinking and living.

The FCC chairman told the tv educational station managers and governing board members: "We know that more families own tv sets than own bathtubs. We know that children up to the age of 12 spend as much time in front of those tv sets as they do in school. These statistics do not tell us exactly what the effect of the tv revolution will be. They force us to presume, however, that its importance for the quality and content of our daily lives will be overwhelming."

Advertisers and networks would bristle at Henry's description of their role in the "Tv Revolution." He quotes John Fischer in "Harpers" magazine, and tv writer Merle Miller, both pungent critics of the brains and money lavished on committee-created programing. Fischer calls it programing designed to "make the American people fat, dumb and happy."

The broadcast-advertiser partnership might be slightly mollified by chairman Henry's admission that not all cultural and educational programs are worth watching. Also, "advertiser dollars support significant amounts of competent, sometimes brilliant, news and public affairs programing. But the bedrock of truth in the criticisms (of commercial tv programing) must be considered by anyone who is concerned about the role of tv in the future of this country."

Henry looks now on educational tv as the white hope of that "better" type of programing he has been trying to coax broadcasters to accommodate on prime time on the VHF channels. Henry hopes that with the spread of all-channel sets, and broadening of ETV's scope and expertise, "knowledge and enlightenment, culture and beauty, stimulation and controversy will be available to everyone who cares for them, and not merely to an elite. . ."

He urged the educational tv-ers to reach out beyond the halls of ivy--

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

fine as the in-class role of television is--and serve the people at large. He no doubt had in mind the doubling of American college population within the past decade, and a present enrollment of over five million college and university students.

For once, the FCC chairman may not have a fight on his hands over his stand on a programing issue, even from the gadfly commissioner Lee Loevinger. Commissioner Loevinger has fought every type of FCC pressure to uplift commercial television, even by the indirect nudge of program reporting categories.

But a well-financed educational tv spread would provide cultural and educational and "something different" programing, without involving pressure on either broadcasters or the public. Loevinger has pointed out that he would prefer any kind of mediocre mass medium entertainment on tv if necessary, rather than anything "prescribed" by government.

The envisioned ETV programing--self-originated--could provide some interesting possibilities for answering pay-tv's alleged cultural programing plans--and for free. It might even blunt the edge for some of the CATV lure to those restless big-city and medium-city customers who crave the variety of an extra half dozen channels.

But the FCC chairman, never a man to shirk controversy, may collide with conservatives on the hard necessities of financing ETV. Henry frankly expects to meet opposition to the idea of direct government subsidy. He urged the ETV people to debate this aspect and not be afraid of it, as one factor in the national and local, public and private money sources needed to finance it.

He argued drily that fears of government "conformity" are contradicted by present tv programing which is about as original as a "slice of bureaucratic red tape." Conformity dominating today's tv screens, says Henry, is that of committee-style programing, not government.

Henry hopes for a private national agency to coordinate all fund-raising, from both private and public sources--such as the HEW's matched funds program which has given about \$8 million, with another \$8 million committed, out of its \$32 million available funds; the Ford Foundation--doner of a total of some \$90 million over the past 12 years, which has allotted a total of approximately \$34 million to National Educational Television (NET) for broad out-of-school cultural programing; network contributions, etc.

Study of such a project is already underway by an IRTS committee headed by John Cunningham of Cunningham and Walsh. Cunningham tells the FCC chairman he hopes for strong financial and promotional help for ETV from commercial television stations--and cagily plots a campaign to appeal not only to the viewers' cultural gain, but also to appeal to "improvement in economic status," from watching ETV.

Mildred Hall

Any Station Manager In The Country Who Doesn't Know All About Broad- cast Bingo Is Unfair To Himself And To His Market

BROADCAST BINGO is a continuing local show that has everything.



- *Tremendously popular audience interest*
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OMAHA — The Personalized Bingo Card Printing Capital of the World

Agency President Sees Color Tv as Magazine Threat

Grey's Strauss warns Magazine Promotion Group color tv soon to break with force of full-fledged medium

New York — "Color tv, once merely a small multi-hued cloud threatening on your horizon, is about to break over your heads with all the force of a full-fledged medium in its own right," Herbert D. Strauss, president of Grey Advertising, Inc., last week warned the Magazine Promotion Group.

Strauss pointed out that color, long a great selling-plus for magazines, is daily becoming "less potent as a competitive weapon," adding that there will be an estimated 5 million color tv homes in 1966 as contrasted with 2.2 million this year and 1 million in 1962.

Strauss also saw a threat to two other magazine advantages: "ubiquity and longevity." It has been central to magazines' editorial and advertising prowess, he said, that they could be found almost everywhere, taken almost everywhere and kept for as long as the reader wanted, to enjoy whenever he wished — "characteristics which tv emphatically did not share."

Declared the agency president:



Strauss . . . "medium in its own right."

"Devices now on the way for home reproduction of tv shows promise that medium the same long life and instant availability magazines now enjoy. The time may not be far off when your finest fiction will not have to compete with tv's best dramatic shows only at a given hour on a specific day. It will have to compete all day, every day — for months. Your outstanding news re-

porters and photographers will face Huntley and Brinkley and their camera crews on the spot any time of the day or night."

Strauss also cited astrovision in jet liners and "tiny beach-bound transistors" that will enable tv and its commercials to go anywhere that magazines and their advertisers can go.

Strauss continued: "Juke boxes with screens that show the band playing along with each record are a novelty from Europe today. Do they signal a time when one of your subscribers, reading at home to the background of his hi-fi, is tempted to put down the magazine and watch Leonard Bernstein conducting? Quite possibly."

Strauss concluded that "magazines, more than any other medium, are responsible for the physical form of good advertising today." He added that "magazine's greatest thrust into the future as an advertising medium lies in this power beyond the computer, the power of communications, the power of creativity."

The agency president said, "Color, portability, availability — all once impregnable bastions of magazine strength, all potentially dangerous areas of competitive vulnerability tomorrow. What must magazines do then? I think the answer lies in the unique relationship between magazines and advertising in the past and in a significant contribution made to advertising by the magazines of America."

Nielsen Co. Cleared For BRC Participation

Washington, D.C. — A. C. Nielsen Co. has been given the green light by Justice Department — a long-awaited "clearance" that now permits the country's largest ratings firm to participate actively in the Broadcast Ratings Council procedures.

Among the first group of firms to seek BRC accreditation, Nielsen will now be legally eligible for its first audit, a process already completed for all other candidates except Sindlinger.

Technicality that caused delay went like this: After Harris Committee hearings in 1963, federal government filed two actions involving Nielsen — (1) an FTC order requiring disclosure of

methods and (2) a restraint of trade charge to which Nielsen (plus others so charged) entered a consent decree. Letter promised, in effect, to cease and desist from practices that might be considered restrictive to competing rating firms.

Nielsen attorneys subsequently refused to okay the company's BRC role without clearance from Washington. Their argument: Any firm that ultimately feels its business damaged by BRC (whose goal is to verify, then improve, ratings services' methods and operations) might sue Nielsen (as a BRC participant), alleging that Nielsen activity was in violation of consent decree.

Francis Boyle Named A VP at Eastman

New York — Francis L. Boyle has been upped to administrative vice president of Robert E. Eastman & Co., national radio representatives.

Boyle joined the firm in 1959 when he opened the Detroit sales office. He was shifted to New York in 1961 and was made a vice president and member of Eastman's board of directors in 1963.

Emphasis Must Be on Creativity In Radio Timebuying--Schneider

New York — In the absence of "complete standardized recognized radio measurements," the timebuyer must make decisions based on creative ability, Sam Schneider, vice president for radio of the Broadcast Communications Group, Inc., told the final session of the International Radio and Television Society's time buying and selling seminar.

Arguing that too many recommendations for radio campaigns originate emotionally rather than with creativity, Schneider asked, "Is it possible that you, as timebuyers or sellers, are relying too heavily on body number measurements?"

We all know that you cannot do this yet in the radio medium, he said, "simply because only a fraction of radio is measured today."

Stressing the need for judgment in radio buying, Schneider said, "In brief, it means that you are recommending not a historic ratings figure based on metro quarter-hour tune-ins to one program, but rather, you are recommending a basic marketing platform, based on knowledge of a station's position in its

market, the demographic profile of this market, the listeners' loyalty to the station, not to an isolated program—the strength of that station's management in community affairs, the depth in involvement in that market of the local personalities featured on the station."

Schneider continued: "You are making a marketing and media recommendation that no computer today can make, because the information about radio is not yet translatable into machine language."

The information does exist, he told his timebuying audience, "and it's up to you to find it, use it and

translate it into dollar profits for your client, and into creative strength for your agency. You dare not abdicate this vital area to anyone outside your agency's media department."

Don Leonard, vice president and media director, Kudner Agency, who also took part in the discussion of decision-making, said that "it is impossible to reach the client's goal in timebuying and selling unless you are aware of the decision-making that went on from 'product' to 'research on who buys the product' to the 'work of the agency,' including 'media research' and 'plans board considerations' until after the media plan itself emerges."

"Too often," Leonard concluded, "'decision-makers' retreat into their shells of obscurity and forget what others are concerned with."

Gold Bond Stamps Enters Trinidad

Minneapolis — Sparked by a heavy schedule of radio and television advertising, Gold Bond last week launched what was called "the first trading stamp venture in the Caribbean" with the introduction of Gold Bond stamps into Trinidad.

The stamps will be distributed initially by a grocery and drug chain and by two department stores. Also, two gift centers for redemption of stamps are to open in 1965.

In addition to broadcast, the Gold Bond story will also be told via mailing of "many thousands" of

coupon starter books, by distribution of Gold Bond gift books by participating merchants and by newspaper advertising.

In announcing the stamp introduction, Curtis L. Carlson, Gold Bond president, said, "The economic growth of this nation in the two years since it gained its independence has been phenomenal. We hope and plan that Gold Bond will add to the progress already made."

This marks the company's third major marketing move during the past year.

NBC International Reports Banner Tv Sales to Spain

New York — NBC International last week reported the sale of 137 hours of tv programming to Television spanola (TvE), the Spanish Network, representing "one of the largest single sales transactions ever completed with Spain" by the company.

Included in the sale were 52 hours of *Bonanza* (bringing Spain's total hours of the series to 143), a renewal of news and public affairs specials, *The Richard Boone Show*, *The Dick Powell Show* and *Car 54, Where Are You?*

NBC International also reports that according to a survey taken by TvE, *Bonanza* ranks number one in popularity in Spain. In the number two slot was a Spanish-originated show, *Rompeola*, with the NBC *Dr. Kildare* series third.



Dr. Eric Williams (l), prime minister of Trinidad, with Gold Bond president Curtis L. Carlson

Tv Integration Insufficient, Says Study Committee

Ethical Culture survey notes improvement over earlier study, but urges continuing pressure for Negroes on tv

New York — Acknowledging a "slight improvement in the frequency of Negro appearances" on television, the Committee on Integration of the New York Society for Ethical Culture argues that it "is insufficient for our times."

The committee, in releasing its second study of the Negro image on tv, pointed out that the highest rate of Negro appearances was on news and informational programs, while children's programs and daytime serials had the lowest rate and continue "to portray a lily-white unreal world."

Co-chairmen of the Ethical Culture Committee on Integration are Douglas Pugh, currently a commissioner in the Federal Mediation and Conciliation Service, and Dr. Lawrence Plotkin, associate professor of psychology, City College of New York. Both are members of the Society's Board of Trustees.

The survey, which covers a two-week period in the spring of 1964, is a follow-up on a similar study made in 1962. Its major conclusion was that "continued glaring deficiencies outweighed the few improvements."

In discussing the implications of the study, the committee indicated that the "mixed findings of the 1964 survey are interpreted as resulting from the pressures influencing the industry. While there is slight improvement in the frequency of Negro appearance and image, it is insufficient for our times. It is not accidental that the local programs in New York seem to be more favorable than the network ones."

The report continued: "Faced by conflict, the networks play it safe. News and educational programs are in themselves considered a public service; furthermore, they can hardly avoid the presence of the Negro in America. Are women and children considered too sensitive to be exposed to this presence? Shows for them are still almost lily-white.

The psychological damage that might result from a segregated screen does not seem to weight heavily in the decision process."



Lawrence Plotkin

Douglas Pugh

Another aspect of "playing it safe," said the report, "means that no Negro now has sustained appearance on television. Without intending invidious comparisons with featured white stars, we would like to indicate that a vast reservoir of television talent is ignored when performers like Harry Belafonte, Diahnn Carroll, Sammy Davis, Jr., Ruby Dee, Sidney Poitier and Diana Sands are not regularly employed by television."

The loser in this case is the television audience, the committee noted. "Would baseball audiences or owners restrict a Willy Mays or Jackie Robinson to appearance a few times a year?"

In actual number of Negroes ap-

pearing on tv during the spring survey, it was pointed out that "if one viewed television . . . for five hours, on any channel at any time, he would have seen about three Negroes, two of them for less than one minute and one for a longer period. In only one-fifth of the appearances of the Negro does he receive exposure for more than three minutes."

The committee also recorded a change in the nature of Negro appearances: "About one-fourth of the appearances were dramatic roles, while performing roles, which led in 1962, were almost lowest."

On the integrationist plus-side, the study cited two commercials and public service announcements reported in 1962, compared with 36 reported in 1964. "This increase clearly reflects the networks' and advertisers' response to pressure of civil rights and governmental organizations."

The committee concluded: "Given the factors influencing the television industry, we predict that the industry will make changes according to the amount and kind of pressure generated by groups fighting for civil rights. Should the pressures diminish, the industry will decrease the appearance of Negroes. Because the problem is national as well as local, the pressures should be national as well as local."

Charms To Blanket East With Radio-Tv Campaign

Asbury Park, N.J. — Charms Co. is sweetening major eastern cities with an intensive radio and television spot campaign aimed at promoting its candy squares.

In a drive calling for as many as five stations in a single city, with spots running in prime evening, early evening and daytime periods "in order to reach all segments of the market," the lion's share of the budget will be concentrated on tv. Radio will be "used to increase exposure and back up the television with 10-second reminder spots."

The spots, prepared by the Walter G. O'Connor Co., Harrisburg, Pa., retained by Charms in August as its agency, are in color and feature a "Make Friends with Charms" theme and a jingle. They run 60 seconds, 20 seconds and 10 seconds "with enough of a variety to appeal to different age and sex groups."

According to the agency, the situations show people "making friends in buses, business offices, bridge clubs and homes." Copy stresses "Clean and fresh the whole pack through."

ANA Files Brief in Colgate-Palmolive 'Sandpaper Case'

New York — Contending that "everyone knows that on tv all that glitters is not gold," the Assn. of National Advertisers has submitted a brief as amicus curiae in the case of the Federal Trade Commission versus Colgate-Palmolive Co. and Ted Bates & Co., currently before the U.S. Supreme Court. (See Friday at 5 story.)

Declared the ANA: "On a black and white screen, white looks gray and blue looks white; the lily must be painted. Coffee looks like mud. Real ice cream melts more quickly than that firm fake sundae."

In defending Colgate-Palmolive and its agency's use of a mock-up showing how a shaving cream can shave sandpaper, ANA said in summary, "It is not an unfair or deceptive act or practice within the meaning of . . . the Federal Trade Commission act, to use a prop or mock-up which is materially the same as what one would see if he were observing the same display or demonstration without the intervention of the advertising medium and without use of such prop or mock-up."

Suggesting that the pivot of the case may be where a "test, experiment or demonstration such as the

advertiser has described (whether by verbal or pictorial symbols should not differ) could not be conducted." The argument falls apart, said ANA, "when in truth the demonstrations can be and have been performed, and the product reacts as depicted in the commercial."

The ANA brief indicated that the FTC's case "rests upon nothing more substantial than its assumption (unsupported by any evidence) that the decision to purchase will be critically altered by the difference between seeing a completely faithful portrayal of an existent demonstration, and seeing the demonstration itself."

The real point, the brief continued, "is that as long as the sponsor's persuasion of purchasers that

visual proof corroborates his product claim does not mislead them regarding the existence of such proof, there is no material deception whether it relates to the appearance or the functioning of a product in use or to its appearance or functioning under the conditions of a test or demonstration."

Concluded ANA: "If advertisers are deterred, for tenuous and inconsequential reasons, from employing technical devices which the very nature of the medium requires if it is to be used advantageously for advertising purposes, and which have not been shown to affect the consumer in any substantial, material or significant manner, their use of the medium will be seriously curtailed, and the tremendous public interest in this outstanding medium of news, entertainment and information may be put upon the altar of an administrative obsession."

The brief was filed by Gilbert H. Weil, ANA's attorney.

Jack E. Leonard To Star in New 'Adult Western' Cartoon Series

New York — Starring comic Jack E. Leonard as "the fastest mouth in the West," Trans-Lux

not only be "out West," but "way out West."

In announcing the series, set for 500 episodes, each five minutes in length and filmed in color, a spokesman for Trans-Lux said it may be a contender for prime-time viewing.

It was pointed out that "the series will be aimed at an adult audience although it will have the same appeal for youngsters as do most animated shows. Leonard's wit and Pintoff's screen satire, using the familiar western theme as a base, should make this television's greatest spoof of a universally accepted tradition — the glorious West with all its time-honored cliches."

Richard Carlton, vice president of Trans-Lux, said the budget for the series is \$2 million, adding that *Fat Jack* will be flexible enough to adapt to network or syndication.

Although Leonard has appeared as a guest on many tv shows, this represents his first participation in a regular tv series. As he put it before an audience of reporters, broadcasters and agency executives, "I've made so many pilots in my life that I have my own airport."

40-Market Tv Drive Set For WU Candygram

Beverly Hills, Calif. — For the third straight year, Western Union will rely on the talents of veteran announcer-personality Don Wilson in promoting its holiday Candygram (candy-by-wire).

Kickoff date for the one-minute tv spots, to be seen in approximately 40 markets across the country, is Dec. 18. Supporting the television campaign will be radio spots, also featuring Wilson, scheduled on the hour every hour for 10 days prior to Christmas.

Selling point of the drive is convenience. A person merely picks up the phone, dials Western Union and says, "I want a Candygram."

Candy will be shipped from more than 630 key Western Union offices throughout the nation.



Leonard . . . "Way out — West"

Television Corp. last week unveiled plans for a new cartoon series aimed at adult viewers as well as small fry.

Entitled *Fat Jack, Sheriff of Cheyenne*, the series is the brainchild of Ernest Pintoff who won an Academy Award for his theatrical animated short subject, "The Critic." Commenting on the new series, slated for release in the fall of 1965, Pintoff noted that the cartoon will

Sarnoff: End Restrictions on Tv Journalism

NBC chairman criticizes Fairness Doctrine; urges access to hearings, revision of equal-time rule

Detroit — Urging revision of Section 315 of the Communications Act and an end to all restrictions on television journalism, Robert W. Sarnoff, NBC board chairman, last week argued that tv is now a basic part of the American press, yet it is in this "most essential area of informational service that its capacities are seriously restricted — in political coverage, in dealing with controversy, in reporting on public business."

Sarnoff added: "Paradoxically, these shackles — which do not apply to any other medium — have been forged by the government itself in the name of public interest."

In addition to revision of the "equal time" stricture in political campaigns (Section 315), Sarnoff called for establishment of a public policy which would open the doors of government to tv coverage, including abandonment of "discriminatory rules" barring television from legislative coverage. He also asked formulation of "affirmative standards" to enable television coverage of trials and to guide law enforcement officials and counsel in divulging information about pre-trial proceedings."

On the FCC Fairness Doctrine, Sarnoff said, "No one can argue the desirability of fairness in reporting controversial public issues; but one can properly argue against the advisability of having the members of a government agency and its staff review the judgments of professional newsmen, editors and news executives on what is fair coverage."

Such a process, declared the NBC chairman in his talk before the Economic Club of Detroit, "compels the regulatory agency, in the first instance, to define what is controversial and what is not, on matters ranging from major international events to local community problems. It places on appointed officials of government the obligation to judge, often without first-



Sarnoff . . . "open government doors to tv."

hand knowledge or expertise, whether the issues have been fully and fairly explored in news treatment."

Sarnoff emphasized that his proposals were not designed for the

benefit of television, but "to protect the public's right to unfettered dissemination of views and information."

Touching on the broader aspects of tv, Sarnoff pointed out that 15 years ago there were 700 thousand television homes. Today there are more than 52 million. He added: "Over the same period, advertising expenditures in the medium have risen from less than \$58 million to more than \$2 billion. And now color has won a firm and growing beach-head, while America's appetite for television continues to increase."

As an "effective instrument for demonstration and sales, reaching millions of consumers in their homes every minute," Sarnoff said, "television has revolutionized the speed and efficiency of our marketing and distribution system — the core of an expanding economy rich in production capacity."

Mutual-Metromedia—No Sale!

St. Paul, Minn.— The 3M Co. will not sell its subsidiary, the Mutual Broadcasting System, to Metromedia, Inc."

With that laconic statement, Harry Heltzer, 3M group vice president who supervises Mutual's affairs, officially announced that negotiations between the two companies have completely broken down.

Declared Heltzer: "Metromedia earlier had offered to purchase the radio network, but negotiations which followed failed to result in an agreement and all talks have been terminated." He added that no further negotiations are contemplated.

Original report that Metromedia had made Mutual an offer was made by a New York newspaper, and, at the time, a spokesman for MBS dubbed it as "premature" (see SPONSOR, Nov. 23, p. 3).

3M's final decision not to sell the 500-station network and to re-

fuse all offers subsequently sparked by the Metromedia bid was made by 3M president Bert Cross, who has just returned from a business trip to Japan.

Metromedia Buys Packer Outdoor

New York — Metromedia, Inc., continues on its acquisitive way with announcement that an agreement has been signed for the purchase of all Packer outdoor advertising operations at a price-tag estimated in excess of \$10 million.

The purchase of all the assets of Packer, which operates primarily in the state of Ohio, will be for cash. John W. Kluge, president and chairman of the board of Metromedia, noted that on completion of the transaction, Packer will operate as the central division of Foster and Kleiser, a division of Metromedia, Inc.

NAB Code Lists Simplified Guidelines for Piggybacks

Washington, D.C. — Boasting a track-record of 279 individual spots screened since the new NAB Television Code policy on multiple product announcements went into effect in September (156 were integrated, 123 were dubbed piggybacks), the Code Authority has released a set of simple guidelines "to aid station personnel in scheduling MPA commercials":

A code station *cannot* schedule piggybacks under the following conditions:

Norman Prouty To Direct ATS Radio Division

New York — Norman R. Prouty, a veteran of 25 years in the broadcasting and advertising industries, will become national radio sales manager for Advertising Time Sales, Inc., soon after the first of the year.

Prouty, who joined ATS Radio as a salesman three years ago, will direct national sales activities for the rep firm's 21 client radio stations in markets across the country. He will be headquartered in New York, where he will coordinate the radio sales activities of all nine ATS branch offices.

Prouty has held posts with Benton & Bowles, the Katz Agency, Edward Petry and Co., ABC Radio and Tv and radio station WFIL Philadelphia.



Norman R. Prouty

- Back-to-back with two other single 60-second announcements within a program. The code states that not more than three announcements shall be scheduled consecutively.

- On a prime-time station break with another commercial announcement. The code states that prime time station breaks shall be limited to two commercial announcements, plus non-commercial copy such as station ID or public service announcements. Time may not exceed one minute, ten seconds.

- On a station break in other than prime time with any other commercial announcement longer than ten seconds. The code states that other than prime-time station breaks shall not consist of more than two commercial announcements, plus a sponsored 10-second ID. Time shall not exceed two minutes, 10 seconds.

A code station *can* schedule a piggyback under these conditions:

- In an island position within a program.

- Back-to-back with a single announcement within a program.

- On a station break in other than prime time with a 10-second commercial ID.

In answer to advertiser and subscriber questions about what determines a multiple product announcement, Code director Howard H. Bell has given a set of criteria. The presence of any of the following factors, he said, shall indicate a multiple product announcement:

- Separate description or trade names whether or not such items are marketed under a common brand name or corporate name. (Where spray-on and roll-on are part of the brand names of deodorant products, they are classified as two products.)

- Different basic ingredients between items or services advertised. (Vegetable soup and tomato soup are multiple products.)

- Stated or readily apparent differences in purpose or use of the items or services advertised. (Auto wax and floor wax are multiple products.)

Bell further pointed out that "the mention of premium offers, prizes or contests within the framework of an announcement will not generally bring the commercial under the MPA standards."

National Airlines Sets Drive To Send Californians to Florida

New York — Although chambers of commerce in California are unlikely to greet the idea with any degree of enthusiasm, National Airlines has announced a special \$250 thousand ad campaign "to persuade Californians to select Florida as their favorite vacation retreat."

Sparked by an increase in spot tv and radio, the decision to launch the campaign follows on the heels of a survey conducted by the airline on the traveling habits of Californians. The survey indicated that 22 percent of California air travelers make roundtrips of 5000 miles or more, with Mexico, Hawaii, the Far East and South Pacific the favorite haunts, in that order.

First step will be a new fare—\$110 from Los Angeles to Miami. Former fare was \$140.

According to J. Dan Block, vice president for traffic and sales at National, this new fare is comparable in cost for similar service. Also, it was pointed out that after a Jan. 25 introduction of non-stop jet service to Miami, flying time will actually be less than between Los Angeles and Honolulu.

National, which reportedly spends a greater percentage of revenues on advertising and promotion than any other domestic trunkline carrier, plans to step up its spot radio, with emphasis on reaching Californians as they drive to and from work. Also, tv spots will be increased to reach home audiences.

In addition, National plans to use special print and outdoor advertising in its effort to convince Californians to visit Florida.

Stanton: Scientific Realities Demand a Political Revamping

New York — CBS president Frank Stanton last week sounded a call for a uniform 24-hour voting day for national elections, a shorter presidential campaign period and repeal of the "equal-time straight-jacket" provision of the Communications Act.

In an address before the 26th annual meeting of the Institute of Life Insurance, Stanton declared: "We cling to election customs that are empty survivals of a past during which it took three to four days to get from one coast to the other and when verbal communications were halting and fragmentary. One of the most absurd of these is the widely divergent hours—not only across the country but within some individual states—that the polls are open The time has come for us to have a common nationwide voting day for national elections. It ought to last 24 hours—so that any voter anywhere can vote at any time of the day or night."

Blaming voter apathy in the 1964 campaign on the "uninspired and uninspiring use of communications," Stanton pointed out that compared to the peak audience of 75 million that witnessed the presidential de-

bates of 1960, the peak audience of any political broadcast in 1964 (the night before election) was only 16 million. "And the rate at which television audiences watched the other paid, net-piece political programs of 1964, compared to the average audience of 71 million for all four debates in 1960, is no less persuasive evidence that something is tragically wrong with the role that today's communications are permitted to play in American political life."

Stanton added that "it takes no mystical insight to see where the trouble lies to a great extent." The fact of the matter, he said, "is that, instead of using the great communications advances of our time, the political forces in this country have been resisting them—commanding them, like latter-day Joshuas com-

manding the sun, to stand still while the politicians do business at the old stand in the old way."

Among the steps Stanton urged to "bring our political processes into line with the scientific realities of our time," was elimination of Section 315.

Declared the CBS president: "So far as the public interest goes, the people of this country are the prisoners of a discredited and unworkable legal relic of a generation ago." He said the failure to repeal Section 315 made confrontations between the major candidates impossible.

Stanton also urged the major parties to hold the national conventions in September, shortening the presidential campaign to "perhaps no longer than a month." Arguing that this reform is long overdue, he said, "Every year the price for the delay mounts—not only in huge campaign costs, but also in terms of the suspension of normal legislative and executive functioning, uncertainty among other nations as to our future policies, and the bitterness at home that becomes inevitable as charges and counter-charges stretch out interminably."

Katz Agency Launches New Survey

New York — The Katz Agency is looking into the riddle of audience music preferences with last week's disclosure that the rep firm has joined forces with Frank N. Magid Associates, Cedar Rapids, Iowa, in field-testing a new survey design which it hopes "will enable radio stations to assess more accurately audience reactions to musical programing."

In announcing the study, Daniel Denenholz, vice president and director of research and promotion at Katz, pointed out that "it is not designed as a sales tool. It is being developed because of the real need expressed by station management for a guide to audience taste in music, which represents such a significant part of radio programing today."

The field test, currently underway in a major Midwest market, involves a tape containing 70 short musical selections, each representative of a type of musical fare. In each inter-

view the tape is played, and the respondent then grades selections on an ascending scale from one to ten.

Explaining the test, Magid said, "If you ask people what kind of music they like to listen to, you are going to get a subjective answer. The interviewee may be totally honest in his reply, but such everyday terms as 'classical,' 'good music,' 'jazz,' or 'rock-and-roll' have different meanings for different people."

By playing actual selections, an objective rather than a subjective response is anticipated.

In addition to musical preferences, demographic data, such as age, sex and family income, as well as station preference and hours of listening, will be collected.

Denenholz pointed out that the survey will make "possible a more refined analysis of age groupings than the usual 'teen-adult' comparison."

W&L Snares Additional Helena Rubinstein Products

New York — Warwick & Legler has fallen heir to an additional batch of Helena Rubinstein products. Moving from L. W. Frohlich & Co. to W&L are Ultra Feminine, Skin Dew, Medicated and Herbessence lines. Transfer date is March 1.

Two months ago, W&L was awarded the major portion of the Helena Rubinstein account, which had been at Ogilvy, Benson & Mather. Products included face make-up, lipsticks, hair products, fragrances, eye make-up and a number of new products.

Last year, Helena Rubinstein spent over \$2 million on spot tv.

One minute short of record

The tv networks are winding up 1964 with a total number of sponsored hours that's just one minute commercial short of an all-time high. NBC-TV's corporate planning, using the week ending Dec. 6 as an index, calculates that the three networks this December will account altogether for 203 hours and 38 minutes of sponsored time. The joint tally for December, 1963, was 203 hours and 39 minutes. The same source's network-by-network comparison between December, 1963, and December, 1964: NBC-TV was two hours ahead, CBS-TV fell off about two hours and ABC-TV showed an increase of seven minutes. There's a significant inference to be drawn from the December, 1964, grand total in relationship to the 1963 figure. The inference is this: the margin would have been quite wider were it not for the tremendous strides made in 1964 by network Monday-through-Friday daytime. All three networks anticipate sell-out positions for the first 1964 quarter. December, 1964, daytime is running 3 to 4 percent short of SRO.

Challenge to reps: tight numbers

The fact that the three tv networks are virtually bunched at the ratings wire can turn out to be of considerable consequence to the selling activities of reps. The tight numbers game has become a sort of equalizer. It won't be so easy to take refuge in the circumstance that one raw number is conspicuously better than another in the same market. The seller will now have the opportunity to bring into play the ingenuity and latitude that comes with qualitative salesmanship. It will be incumbent upon him to offer more and different factors than those to which he's been accustomed. He'll have to talk more in terms of his station's status in the community, of the service and other local programming that gives his station a distinct and superior image over the other stations in the market. You might call it statesmanlike selling, instead of merely pushing numbers. As for the buyers, their role becomes easier in one respect and tougher in another. They may not have to defend themselves now against the query from a client as to why they didn't buy the top station in the market,

but they'll have to be resourceful, hep and adept in weighing the "extracurricular" nuances to buttress a choice when there's no margin between the rating numbers. Put on their mettle equally are the stations, reps and buyers.

JWT lands 7 in NTI Top 15

J. Walter Thompson hit what you might call the jackpot in the number of tv network shows attributable to it as agency of record among the Top 15 in the November II NTI. JWT had seven shows in the blue-chip roster, probably a record of its kind for tv. During the previous two seasons Benton & Bowles was the leader with a total of six. It's got the same number this season. Young & Rubicam this time could check off four shows in the latest Top 15. Campbell-Ewald, Burnett, Compton and Bates each had two shows. The series among the Top 15 for which the three leaders might take credit:

JWT	BENTON & BOWLES	YOUNG & RUBICAM
Bewitched	Gomer Pyle	Lucy
Red Skelton	Fugitive	My 3 Sons
Lucy	Andy Griffith	Bob Hope
Sullivan	Red Skelton	Jackie Gleason
Disney	Jackie Gleason	
My 3 Sons	Dick Van Dyke	
Munsters		

Affils want more daytime 60s

Pressure on the tv networks for more daytime minutes is increasing among affiliates. Stations' argument: we need the minutes to accommodate the rising demand for minute availabilities from spot users and to level out our losses from the drooping market for 20-second spots. Meantime 1965 first quarter new national spot tv business has the reps hopping. Among the schedules placed last week: Lipton Soup (Y&R), fringe minutes, 10 weeks, starting Jan. 11; Lux Liquid (JWT), fringe minutes, from Jan. 4 through Feb. 6; Heinz Soup (DDB), fringe minutes, prime IDs, Jan. 4 to March 31; Peter Paul, fringe minutes and prime 20s, 17 weeks, starting Jan. 10; Vitalis (DCSS), fringe minutes, 52 weeks, starting Jan. 4. Note the fact there's but one reference to 20s in the foregoing. Not so good news: P&G cutback on Cheer (Y&R) and Colgate on Ajax laundry detergent (NC&B).

CONTINUED ON NEXT PAGE

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

Geigy's farm specials bonanza

Farm radio — that is, in 28 markets — has been afforded an unusual opportunity by Geigy Chemical via Cunningham & Walsh. The opportunity: to show what they can do in producing a series of public service specials oriented to farmers and dairymen. The budget for the series will be up to 60 percent over the amount allotted for the station's regular spot schedule. The programs will deal with a variety of farm events. Geigy would prefer a larger number of them broadcast in March, April, May and comparatively fewer of them in February, June, September, October, and that the stations refrain from doing any specials for it the other five months. The agency has equipped the stations with three pages of guidance for the project, probably the most expansive thing of its kind in terms of sponsorship. Kudos for the Geigy specials coup are due this C&W trio: Richard Tousey, account head; Newman McEvoy, media chief; Bob Palmer, group media director.

Seasonings burgeon in tv

The food seasoning brands are becoming important users of daytime tv. The latest major breakthrough from this contingent: International Mineral & Chemical's Accent. It committed itself to NBC-TV last week for a 52-week schedule at a cost of around \$2 million. Heretofore this Needham, Louis & Brorby account has been kind of nibbling around tv. Others in the victuals flavoring ranks in tv: Adolph's Meat Tenderizer, Heublein's A-1 Sauce, French's Copper & Kitchen Sauce. Heinz also has a flavoring sauce line on tv.

Nurturing the soap opera trend

You can get a clearer focus on why ABC-TV and NBC-TV are bending more and more of their daytime programming toward the soap opera, or serial, by measuring the relative audience gains made by various program types. For a good index, compare the October 11 NTIs for 1962 and 1964. You'll note that the soap opera has easily outscored the other types in audience gains. Single out the two "live" daytime entertainments for comparison and you'll find that

the soap opera mustered twice the gain of the game show, or, if you prefer it, the audience participation program. This fact alone should cast a long shadow in determining daytime program trends. Following is the way the program types racked up in October 11 NTIs for '62 and '64:

CATEGORY	1962		1964		IN-CREASE
	AVG. RATING	HOMES	AVG. RATING	HOMES	
Serials	7.2	3,590,000	9.7	5,100,000	42%
Situation Comedy	4.7	2,340,000	6.1	3,210,000	37
Audience Participation	5.3	2,630,000	6.3	3,310,000	22
News	5.2	2,590,000	5.8	3,050,000	18

American Home, JWT re-uniting?

Don't be surprised if J. Walter Thompson becomes the beneficiary of a big chunk of American Home Product's \$65 million advertising outlay. It would be another one of those agency-client reconciliations after time has taken the sting out of differences perhaps even altogether forgotten. The report goes that American Home hasn't been happy for some time with the way its tv network interests have been handled and that it sees in Bill Hylan, JWT's broadcast senior vice president, a sort of coordinator and negotiator that might do it a lot of good. At CBS-TV, where he was sales chief, Hylan annually master-minded the General Foods deal among others in the stratosphere of multi-millions. The cause of the American Home-JWT rift in the late '50s was not clear at the time. The version out of the agency was that it was over American Home's reluctance to pay a 15 percent commission on the talent portion of network buys. Admen close to American Home said that the account couldn't see eye-to-eye with JWT on the agency's approach to negotiating network for the Boyle-Midway Div. The last major reconciliation was between Colgate and Esty. That one took about 10 years.

Affiliates also have answers

Attendance at a tv network affiliates gathering, like the one ABC-TV held in New York this month, can convince you that all the savvy and hard sense about programming isn't a monopoly of Madison Avenue, Rockefeller Center or West 66 Street. You can also find out that

among today's affiliates is a generation that in large measure is not hemmed in by parochial interests or viewpoints or shackled by moth-eaten clichés. It's a new generation: they think and talk like individualists and are not slavish to the rituals, mores and codes of the corporate structure. For instance, ABC-TV, while unveiling some of its next season's product, encountered provocative critiques and suggestions. One criticism had to do with the choice of program titles. Among the examples cited was a western ABC-TV had in the offing: *The Saga of the Big Valley*. Asked an affiliate: wasn't the network afraid that this series might be mistaken for the *Saga of Western Man*, which didn't come off so well? Another point raised: why were ABC-TV's researchers urging the continued scheduling of one-hour shows at 10 p.m. when the current season's easualty list is loaded with 10 to 11 p.m. hour programs? Sidelight: CBS-TV and NBC-TV also engage in dialogues with affiliates, but they've been less ineisively critical.

Cyanamid relaxes commercial stance

A number of farm stations across the country will be gratified at the news that American Cyanamid has reversed its policy on who at the station does the Cyanamid commercials. As relayed to reps, Cyanamid will no longer insist that only the farm director shall deliver its commercials. What Cyanamid had run up against: (1) some stations maintained a policy which exempted the farm director from doing commercials, (2) other stations balked at giving Cyanamid exclusivity for its category on the commercial delivery services of the farm director.

NBC's twin pillars of strength

Outside of *Bonanza*, the two items in NBC-TV's nighttime inventory that have been holding up strongest are the Wednesday and Saturday night movies. That goes for both ratings and sales. And the reason for bringing this up is a tabulation made by NBC-TV last week in connection with the two movie series. The network had but 39 commercial minutes open on the two series up through the last of the originals to be shown for the season. What makes this of partieuclar note: as a rulc, the movies were

bought as just one of the items in a mixed package, and it's now quite obvious that the movies have become a sort of fulcrum for the network's nighttime sales. In other words, the movies have become more kite than tail.

ASCAP has plans for CATV

The CATV systems might as well know that ASCAP is maintaining a sharp eye on that field and is waiting for a big enough operator to come along before engaging in a test case. ASCAP's policy, apparently, is: let CATV become big business first and then ask for licensing agreements or else. The fact that others that brought copyrights suits against CATV operations failed to make good in the courts doesn't phase ASCAP. In the United Artists ease the courts upheld the anti-trust defense. In a Utah ease a federal court took the view that a sports event, which a CATV operator pieked up without permission, was neither copyrightable nor patentable. Says ASCAP: ours are statutory rights and, if CATV cries antitrust, we'll point out that under a consent decree we have with the government the user can ask the court to set the fee.

TvB gets away from crowds

Another era has passed as far as the TvB is concerned. Gone are the days when the TvB would send out crews on long treks to hold sales training elinies. To these clinies would be invited loeal agency people and advertisers as well as the main targets, station salesmen. These wholesale exeursions were costly, but they brought to even the smallest markets a quintessence of the latest proven selling teehniques and assortment of success stories. Apparently, TvB now feels tv has reached the point where a more compact approach would be appropriate. So during February, Mareh and April the sales clinie concept will be syphoned into individual stations, and in a rather limited number of markets. Intimacy and coziness will, you might say, replace the impersonality of the rostrum. As a top TvB exeecutive put it: "You aeecomplish a lot more in the long run when you get some salesmen together in their own nest and lend an air of just-me-to-you to your message."



Charlotte is Pie à la mode

Metro Charlotte is just the topping on a trading area 75 miles wide . . . your client's treat when you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, only WBT's 50,000 watt signal delivers Charlotte PLUS — a market of more than TWO MILLION PEOPLE with \$2½ BILLION in buying power. It's easy as pie to get the full WBT story from your BLAIR manager.

WBT RADIO
CHARLOTTE



Jefferson Standard Broadcasting Company



The **Mary Poppins** bandwagon rolls

Advertisers unite with Walt Disney to sell products with direct tie-ins to musical film hit in commercials

■ It was the kind of movie event that Hollywood loves.

Down Hollywood Boulevard came a score of Walt Disney cartoon characters and four dancing penguins accompanying a train from which 10,000 balloons were released in front of Grauman's Chinese Theater. Multi-colored

spotlights waved back and forth, an English-type "pearly" band blared lively tunes, and two emcees and four tv cameras covered the arrival of Hollywood's most glittering names at the theater for a Disney-sponsored KTTV telecast.

Gushed the local press the next day: ". . . so gigantic and compli-

MAIL TO: PROMOTIONAL OFFERS DIVISION
 Oneida Ltd., Oneida, New York 13827
 ADDRESS: (PRINT) _____
 NAME _____
 CITY _____ STATE _____ ZIP _____



Mary Poppins
SUGAR SPOON
 Fine quality silver plate
50¢
 Inspired by Walt Disney's magical new movie, starring Julie Andrews

It's a shining new idea to that we give you "Spoonful of Sugar" being from the Oneida "Mary Poppins" set. It's an exciting new "SUGAR SPOON" by Oneida Ltd. Silver Plate. The spoon is from a designer's pen and an elegant silver value of only 50¢. It's the "Spoonful of Sugar" you've been looking for. It's a "Spoonful of Sugar" you've been looking for. It's a "Spoonful of Sugar" you've been looking for. It's a "Spoonful of Sugar" you've been looking for.



THIS PACKAGE CONTAINS 22 1/2 CUPS OF SUGAR

C&H sugar sacks plug a "Mary Poppins" spoon offer, in which coupon and half-dollar can be redeemed for Oneida Ltd. sugar spoon with likeness of principal character of Disney film.



Posed with life-size promotional replica of Julie Andrews, star of "Mary Poppins," are (l) J. A. Remick, marketing vice president, and W. M. Lamb, general sales manager, for C&H Sugar, one of several large firms which has tie-in ad promotions running this season in conjunction with the Disney musical. Spot tv and radio are being used in the campaign.

cated that it rivaled the Democratic Convention."

The occasion was the premiere, in late August, of Walt Disney's newest movie success, "Mary Poppins." But it was no ordinary movie hoopla. Among the invited guests at the premiere, and at another preview a week later in San Francisco, were a number of advertisers and agency men who — as tv viewers and radio listeners are now learning — had almost as much riding on the success of "Mary Poppins" as did its producer.

Teamed with the extra-heavy Disney merchandising and promotion effort behind the feature musical this winter are Kraft Chocolates, National Sugar Company (Jack Frost), California & Hawaiian Sugar Refining Corp. (C&H Sugar), one of the top brands of breakfast cereal, and *McCall's*.

Although there is no direct product endorsement by stars of the Disney film, the various advertisers concerned are more than delighted at the "loan-out" of such personalities as Julie Andrews for use in commercials and associated promotions.

Primarily, the technique used is that of an "entertainment trailer lead-in," in which clips from the big-budget musical and/or portions of its sound track are integrated with a commercial tv sales message for consumer products.

When the deals were being worked out (and there was no lack of prospective takers), the yardstick used by the Disney merchandising division (headed by Vincent H. Jefferds) was three-fold:

- The product had to be acceptable to Disney.
- The product had to be compatible with the movie.
- The advertiser had to have a strong potential in his own marketing areas, and a sizable budget.

In actual advertising practice, the commercial tie-ins have worked out in this manner:

Kraft: This winter, prime-time commercials on *Kraft Suspense Theater* are part of a major Kraft-Poppins promotion, which is backstopped with ads in print media.

Key item is a "Mary Poppins Match and Win" giveaway with a long list of prizes — a \$10,000 grand prize, 25 Admiral tv sets, 50 Bell & Howell movie cameras,

spot tv commercials blend song from movie, "A Spoonful of Sugar," with regular commercial sales message for C&H brand. After establishing "Mary Poppins" tie-in, spots use footage from actual film, then make transition from closeup of star to "C&H Kids" and product sell.



15,000 "Mary Poppins" dolls and 85,000 records featuring songs from the movie's sound track.

"Match and Win" game cards have been distributed to consumers which they can match against a "prize panel" printed on Kraft Chocolates in-store display signs (which, of course, carry out the theme of the movie tie-in). If the card holder sees a prize through the perforated hole in his card, he wins that prize.

C&H Sugar: This major regional brand, whose marketing area includes 28 western states, has tied its entire fall promotion to the Disney musical, according to C&H's W.M. Lamb, general sales manager, who admits to having "in the past discussed with Disney a number of possible projects without finding an ideal vehicle for a joint venture."

The "ideal vehicle" fell right into C&H's corporate lap. There is, it seems, a song in the film called "A Spoonful of Sugar," in which Mary Poppins:

"... helps the medicine go down

In a most delightful way . . ."

by giving her youthful charges some sugar as an aid to downing some foul-tasting medicine.

On tv, commercials for C&H, which are created by the firm's agency, Honig-Cooper & Harrington, blend about 30 seconds of footage from the Disney film with 30 seconds of the "Kids and Cane" commercials which have been used to strong sales effect for C&H for some time (see SPONSOR, March 23).

A parallel spot radio campaign blends a portion of the soundtrack song in minute commercials with the C&H jingle, with room for a 15-second dealer tag.

C&H's winter campaign so far has called for some 2000 minute spots on tv in 40 markets, and about seven times that number of radio minutes in 43 markets.

National Sugar: A tie-in for this eastern brand's Jack Frost sugar products is basically similar to that of C&H outlined above.

"Mary Poppins" footage is being used in Jack Frost commercials in a heavy schedule of minutes in the 12 largest cities east of the Mississippi. The commercials, and a back-stopping print campaign, are also plugging a special offer of a sugar spoon premium, which relates nicely to the "Spoonful of Sugar" number.

Other Tie-ins: McCall's, a maga-

zine which plugs its promotions heavily in sponsored spot radio commercials in major U.S. markets, is featuring a pattern for a "Mary Poppins" 17-inch doll. Another planned tie-in is with a nationally advertised cereal, which will use a "Mary Poppins" toy as an in-package premium. This promotion will be air-sold via minute tv spots slotted on more than 60 stations across the country and aimed at the moppet market. Other promotions are planned.

The Disney-owned distribution firm — Buena Vista — which handles domestic bookings of "Mary Poppins" is also an active radio-tv advertiser, and is a firm believer in the promotional values of air media.

Disney network announcements for "Mary Poppins" were launched on NBC-TV in August. Coinciding with local engagements, Buena Vista and local exhibitors are buying tv time for 60-second and 20-second spots, and placing five different radio spots which have been created with 30-second, 20-second and 8-second versions.

As there frequently is in movie advertising, there is an element of "You scratch my back, and I'll scratch yours" in the Buena Vista spot campaigns. Final approval of



Stars of Disney musical will also be seen and heard in local-level radio and tv campaigns keyed to launchings of "Poppins" in major U.S. cities.

all buys comes from New York (where C. J. LaRoche handles the Disney account), and if more money is needed to bolster a specific area, it is made available.

In the radio ad area, stations are being considered not only on their audience size and composition but also on their ability to come up with promotion ideas and tie-in contests, and on their willingness to feature the music from the production — particularly as it involves the extensive cross-promotion plans with record companies for "Mary Poppins" albums and singles.

The Disney organization has also produced for radio promotional use both narrated and open-end interviews with Julie Andrews and Dick Van Dyke, stars of the film. These are designed to be integrated with live questions (from cue sheets) from local deejays. There's also a full-hour promotional music spectacular with the film's musical director, Irwin Kostal, and composers Dick and Bob Sherman.

Concerning the tv side, a Disney advertising executive told SPONSOR: "We've proven the position we took 10 years ago — tv is an excellent medium for our advertising because it is so allied with our theatrical product." ♦

You're in Kraft Chocolates / Mary Poppins giveaway!

100,076 PRIZES (It's fun! To see if you've won, just place the attached yellow card against the "Match and Win" Prize Panel at your store's Kraft Chocolates display.*



GRAND PRIZE!

MARY POPPINS' CARPET BAG FILLED WITH **\$10,000**

25 SECOND PRIZES All-Channel Admiral Portable TV. Color. 14" perspective with built-in antenna.

50 THIRD PRIZES Home Boy & Howell Homecenter™. Model camera, with case. Takes 135 color pictures indoors or out.

15,000 FOURTH PRIZES Exclusive Homecenter Mary Poppins Doll. Authentic costume. MD's suggested list price \$6.

85,000 FIFTH PRIZES Mary Poppins 4 1/2" open record. Two hit songs from the new movie assigned around track 1 & P.

The new chocolates (like you buy in candy shops) made with richer milk chocolate. In your favorite sizes.

*To see if you've won, place the attached yellow card against the "Match and Win" Prize Panel at your store's Kraft Chocolates display. *Kraft Chocolates Co., P. O. Box 83, Chicago, Illinois 60627. Limit one card per family or address. Offer good only in the U.S.A.

Kraft Chocolates is using large-scale giveaway tie-in, backed with print ads, and is promoting "Poppins" plug through net spots on "Kraft Suspense Theater" (NBC).



Will the real New Prince Spaghetti Minstrels please stand up?

Macaroni maker uses recorded minstrels in Stan Freberg commercials, live minstrels in supermarkets — and all help spaghetti sales to soar

■ Not a few Bostonians recognized the tall, vaguely owlsh young man with the California suntan who loped into the Hub's Hotel Somerset. It was Hollywood's Stan Freberg, who was in Boston for a two-day meeting with client Joseph Pellegrino, Sr., president of the \$16 million Prince Macaroni Manufacturing Co. of Lowell, Mass.

Had they known that Freberg was on his way to the hotel's Town and Country Room to say hello to the New Prince Spaghetti Minstrels, they would have assumed that it would be a hootenanny homecoming for Freberg. After all, Freberg and the Minstrels have been heard since April in a series of 60-second Prince Commercials on some 35 radio stations in 25 major East and Midwest markets.

They would have been wrong.

Up to the time that Freberg walked into the Somerset, where the Minstrels were making a public appearance, neither he — nor the Minstrels — had ever so much as laid eyes on each other.

Two sets of spaghetti-sponsored folk singers both with identical names? Yes, indeed, for they are

part of an unusual modern sales drama.

The other, and possibly more complicated part, is played by Kenyon & Eckhardt's Boston office. It used *its* corporate talent to merchandise one of Freberg's fiendish creations, thereby not only stretching Pellegrino's basic investment to the point where it, in turn, began to make money back; but, in doing so, it won the unflinching admiration of Freberg, whose attitude towards ad agencies has been compared to the views of Louis XV on reduced taxes.

To appreciate the tune the Minstrels really played, however, requires an understanding of the pasta business and Prince Macaroni's position in that \$380 million market.

Founded in 1912 as just another immigrant business in Boston's North End and named after the street on which it set up shop, Prince spent its early years serving the "mom and pop" stores. Not until after V-E Day when the troops returned from Europe (having developed there a taste for Italian cooking) did Prince go king size.

Pellegrino, who until 1939 had headed Brooklyn's Roman Macaroni Co., embarked on a national expansion program. Recognizing that taste plays a very minor role in determining pasta brand preferences, he spent untold amounts perfecting machinery that would guarantee a "national consistency" — i.e., non-breakability in transit — to his growing line of spaghetti and macaroni products. Next, he set up plants in Chicago, Merchantville (N.J.), Detroit, Brooklyn, Rochester and Montreal — the latter for his Canadian "Gattusso" brand. He even set up a plant in Italy to manufacture grated cheese.

Still, there was the frustration of knowing that in a field occupied by no fewer than 500 regional brands, no one could be a clear-cut leader. While Prince today claims to rank third in sales (behind La-Rosa and Mueller's, ahead of Ronzoni), its annual sales represent only 4.2 percent of the national market.

Pellegrino recalled to SPONSOR, "I felt I needed memorable advertising."

In truth, his advertising hadn't always been memorable.



The college-bred (as opposed to commercial-bred) "New Prince Spaghetti Minstrels" stroll down Boston street between engagements.

Beginning in 1948, he'd hired a New York agency specializing in Italian-product marketing and set aside a total ad budget of only \$50,000. Half of it was spent on a nine-month long sponsorship of Sunday night movies on WNAC-TV Boston, from 10:30 p.m. to midnight. Occasionally, local advertising shops in Boston were called in for supplementary campaigning.

Next, the account spent four years with a Philadelphia agency, and in 1961, Prince landed at Bauer-Tripp-Foley, Inc., also Philadelphia. B-T-F gave Pellegrino his memorable advertising: It purchased three-minute featurettes on 100 radio stations. They involved "John Fostini Reading Famous Love Letters," and, says Pellegrino, "We got more comments than we'd ever received before — most of them derogatory, of course."

But people began talking about this strange sponsor. They talked even more when Prince hired Imogene Coca to star in a series of TV commercials for its new "non-skid" square spaghetti. Sales rose 5 percent, but in 1963 the agency and client agreed to disagree.

Pellegrino's son, Joe, Jr., had meanwhile joined the company, where he now serves as a general advertising-marketing executive. He suggested enlisting the services of Stan Freberg by calling Freberg's business manager in Hollywood. Prince still isn't talking about what finally precipitated the client-agency break, but students of Frebergism may safely assume that B-T-F felt the client was trying to tell them something in a rather unobvious way.

After screening some 12 agencies, the Pellegrinos hired the heavily food-oriented (H.P. Hood milk and ice cream, Wm. Underwood canned foods), 50-man Boston office of K&E on a straight fee against commission basis.

The agency shrewdly hired the Bauer-Tripp-Foley account exec stationed in Lowell — Salvatore Grcco — and moved him to Boston. It also inherited, by proxy, the creative liaison responsibility with Freberg, Ltd. which, in the meantime, had signed direct with Pellegrino, Sr.

Explains Grcco, "There's more to Mr. Pellegrino's insistence on memorable advertising than you

might suspect. Spaghetti accounts for only one half of one percent of total grocery-store volume. Thus, what counts is brand loyalty. *That's* what he wants in seeking to be remembered."

It obviously required something vivid and impressive.

As Freberg recalls it: "We were looking for a way to dramatize Prince when it suddenly occurred to us that up to then nobody had poked fun at the hootenanny folk singers." With a not-so-low bow to the New Christy Minstrels, Freberg, Ltd. gave birth to the New Prince Spaghetti Minstrels — actually, the Judd Conlon Singers (nee Rhythmaires) backed by some of Billy May's bandstanders.

The copy platform is usually nailed to a rather far-out structure (see box one for example). In one commercial, a group of folk singers are in the outer office of the Pellegrinos, wanting work as singing spaghetti salesmen. As the "agent" of the troupe (Freberg) explains in one commercial, it's the merest of coincidences that they happen to be known as the New Prince Spaghetti Minstrels.

"They have a haunting idea that

will make many new friends for you and your company." Freberg solemnly explains on the air, adding, "They'll generate love . . ."

They generated more than that.

For one thing, they generated an idea at the Boston office of K&E, where the Freberg commercial was taken at more than face value. Why not have a *real* bunch of New Prince Spaghetti Minstrels? The question was posed collectively by Daryl Bach, director and vice president; John H. Dowd, account supervisor, and Greco as account man.

Bach felt the real-life Minstrels should conduct "noodle-nannies" at supermarkets because, he explains, "Humor in commercials without humor backing up the sale is only half a job done." (As good examples of humor, he cites the \$100,000 spot tv campaign out of DCS&S for Narragansett beer with Mike Nichols and Elaine May, also the Freberg "Freedle Family Singers" for the holder of a Los Angeles Coca-Cola bottling franchise.)

Meanwhile, back on the campus of Stonehill College, a Roman Catholic institution in North Easton, Mass., seven youngsters got a different kind of message out of the Freberg spiel. If the Prince Co. needed new Minstrels, *they* knew who the troupe should be — themselves.

The seven — George Hallisey, Bob Mazetta, Carol Metcalfe, Kaye de Bettencourt, Fred Dill, Jr., Paul Toner and Jack Neves — already were folksinging on the side. Calling themselves the Wind-de-Lo Singers, they'd been playing sporadic concert dates in the Greater Boston area. Leader Hallisey col-lared the group's local talent agents, Lordly & Dame, Inc., however, and outlined their newest idea, where-upon the whole bunch traveled up to Lowell and there, beneath president Pellegrino's office window, began to serenade their prospect with the now-famous Prince quatrain: "Gold is the color of my true love's noodles."

"I'm an impulsive man," Pellegrino the elder explains today. "So I hired 'em for the summer."

His son purchased a Volkswagen Microbus, affixed a baggage rack for the instruments and dispatched the group — to the undisguised glee of K&E, which had been spared the selling on Pellegrinos.

Copy platform, an excerpt*

Boss: . . . what Prince really needs is a slogan. Something we can paint right up there on our smokestack!

Man: Great . . . how's this: "Tippecanoe and Spaghetti too?"

Boss: No.

Man: "Remember the Macaroni."

Boss: Hardly.

Man: "Don't give up the Sauce?"

Boss: Ahem . . .

Man: How's this one: "Walk softly and carry a big noodle!"

Boss: No, it needs something that . . .

Man: I got it! "Prince: first in spaghetti, first in sauce and first in the hearts of Lowell, Massachusetts, home of Prince spaghetti and noodle products . . ."

Boss: That's kind of long to fit on the smokestack, isn't it? . . .

* Courtesy Freberg, Ltd. (but not very)

The agency also conceived the idea of arming the Minstrels with petitions to hand out at supermarkets, urging customers to clamor for the full-time retention of the Minstrels. Always game, the crowds responded.

Thus, love was indeed generated. And so were sales. The summer months are usually off months for spaghetti, but Prince's line moved ever so briskly — up 3 percent at Tedeschi's in Massachusetts, 5 percent at Acme in upstate New York, 7 percent at Food Fair in Philadelphia. And when his Minstrels weren't playing the supermarket circuits, community-minded Pellegrino sent them out to fund-raising spaghetti festivals, even lent them to the New York World's Fair.

And so it went all summer long.

Then one day in early autumn, General Artists Corp. called up Pellegrino. Had the Minstrels an agent?

They had.

Had it occurred to Mr. Pellegrino that the Minstrels might play legitimate club dates?

It had not.

Enter GAC, excunt as booking agents Lordly & Dame, though they continue to be personal managers.

Next thing the new new Minstrels knew, they were singing at The Thunderbird in Las Vegas. And they returned to Lowell only to discover that they were now on the payroll of Grotto Productions, Inc., a non-spaghetti producing subsidiary of Prince Macaroni Mfg. Co.

It is Grotto that hired GAC which, in turn, books the singers (current take: \$4000 per week), deducts its 10 percent, then passes

the rest on to headquarters in Lowell which, in turn, keeps the Minstrels on a straight salary (something under \$3600 a week).

"We hadn't intended to get into the minstrel business," says young Pellegrino wryly, "but it's ending up that way, isn't it?"

It is, indeed. The group is on the verge of signing a contract with New York's Roulette Records, and GAC predicts a bright future for its newest property.

Meanwhile, back at the Hollywood ranch, Freberg's contract (\$5000 per commercial) had just been renewed for another series of ten. Pellegrino, Sr. says, "I love this man . . . he has made us talked about wherever we go."

And yet, Freberg, Ltd. had only an academic — certainly not a commercial—interest in the real-life New Prince Spaghetti Minstrels that his commercials had jokingly created.

To keep everybody happy, K&E came up with the idea of utilizing again the "original" New Prince Spaghetti Minstrels — Judd Conlon's crew — *and* Freberg, of course, on a premium LP to be called, one would think, "Music To Slurp Spaghetti By." In this way, Capitol Records would become involved and Freberg wouldn't feel shut out or shot under.

Little wonder, therefore, that during his stay in Boston, Freberg had nothing but kind things to say about K&E. "That's an agency that works for its money," he told SPONSOR. "I like the way they operate."

So do the Pellegrinos, who are convinced that if it hadn't been for the touring Minstrels, sales for the first nine months of 1964 would never have realized their 18 percent climb over last year's comparable period. Nor would October and projected November orders from retail outlets be up a giant 25 percent. Result: 85 percent of the firm's 1965 budget of \$850,000 is earmarked for radio and minstrel promotions in Prince's marketing areas.

But are the Pellegrinos calling a halt?

"Hell no," says young Joe. "According to the U.S. Census Bureau, only 2.5 percent of the population is of Italian ancestry. That leaves us with 97.5 percent of the people to convert into steady spaghetti eaters." ♦



Freberg (l.) with Joseph Pellegrino, Sr., president of Prince, watches boxed spaghetti roll off production line in Lowell, Mass.



Freberg checks graphics held by John L. Baldwin, vice president and general manager of Kenyon & Eckhardt, Boston, as Baldwin checks Freberg.

Can something be done about

Tv's summer slump?

Admen are resigned to warm-weather drop-off in viewing levels, but SPONSOR contributing editor Dr. John Thayer's analysis shows that not all summertime viewing is below winter mark

Dr. John R. Thayer

Assistant Manager of Market Reports
ARB

■ What would it take to increase tv's "sets-in-use" level during the summer months?

This question has been a subject of tv industry debate for years, but the answers it provokes have usually been tossed aside. Reason: the industry is generally obsessed with the idea that no one would watch a lot of summer tv even if there were much stronger programing.

This may be true . . . and it may not. Let's look at the facts:

According to a recent ARB analysis, tv's summer slump seems to limit itself to a six-hour stretch of the broadcast day—5 to 11 p.m. (New York time). All other time periods hold their own very well during the warm season. In fact, in some cases there are even increases, particularly in Southern markets where air conditioning and tv in the home make a better combo than heat and frustration in the backyard.

The accompanying chart (see Table I) shows a revealing comparison of day-part averages for three different periods of the year (October/November 1963, March 1964 and June/July 1964). It shows, for instance, that from 9 a.m. to noon the 40-market SIU average for the summer months of June and July equals that of March, and exceeds October/November by 22 percent.

It further illustrates an 8.5 percent increase in summer viewing over October/November for the 5-hour span covering noon to 5 p.m.

Late-night levels of viewing are quite consistent for all three survey periods, ranging from SIU's of 21.9 to 23.4. So, there's no appreciable

loss in summertime night viewing.

There's no question about it, though—there definitely is a loss in summertime viewership between the hours of 5 and 11 p.m. One of the more dramatic differences is the March 5:00-7:30 p.m. audience, which is roughly 51 percent greater than that of June/July.

To illustrate a portion of Table I in greater detail, Table II on these pages compares viewing over the three survey periods for two of the day-parts—noon to 5 p.m. and 7:30 to 11 p.m.

In the former period, many admen will be surprised to find that of the 40 markets surveyed, 27 (plus the Grand Rapids portion of the Grand Rapids-Kalamazoo market) show sets-in-use in June/July either equal to or greater than one or both of the periods of October/November and March.

While June/July SIU increases are relatively common throughout the country from noon to 5 p.m., the greatest increases tend to be in Southern markets — Atlanta, Memphis, Miami, New Orleans, Oklahoma City and Tampa-St. Petersburg.

The 7:30 to 11 p.m. time period, however, shows a much different story. In none of the markets, including the South, do summertime SIUs approach the level of the other two survey periods. In fact, for all markets combined, October/November shows an average SIU which is 16.8 percent greater than June/July, while March shows an even higher 23 percent.

All summertime tv viewing levels are not down. Certain segments of the day are in fact higher during the warmer months of the year.

Lower sets-in-use during the summer months are generally limited

to afternoon local station option time (5 to 7:30 p.m.) and network prime time (7:30 to 11 p.m.).

There is probably less that can be done to entice the kids from the corner sandlot to watch their 5 to 7:30 p.m. time slot than can be done to sell their parents on the idea that there's something better to watch than a warmed-over re-run from the previous season. (This suggests that a possible swing away from children's programing from 5 to 7:30 p.m. might be wise during the summer provided the line-up that's substituted is strong enough to carry the older audience.)

Finally, it's quite possible that if the networks can someday navigate out of the summer "re-run doldrums," the whole industry might well experience an added shot in the arm. There's no clear-cut reason why the industry (and the viewer) shouldn't experience 12 full months of tv, rather than the present nine-month diet.

Pre-conceived notions that tv viewing habits are vastly different during the summer months have undoubtedly made them different. The industry usually programs "around" the summer audience.

Once again, it is probably not possible to ever reach the sets-in-use levels in the summer that are reached in the colder months; however, there's no reason to think that they can't be increased with promotion, money and effort.

The summertime audience has never really been given a fair chance to see how it would react to "normal" programing. Experimentation in this area probably would be the first step toward getting the summer viewing levels up where they should be . . . and could be. ♦

TABLE I
SETS-IN-USE COMPARISONS

(Averages of 40 markets surveyed by ARB)¹

Day-part ²	October/November	March	June/July
9AM - Noon (M-F)	14.6	17.8	17.8
Noon - 5 P.M. (M-F)	19.9	22.8	21.6
5 - 7:30 P.M. (M-S)	35.1	38.0	25.1
7:30 - 11 P.M. (M-S)	60.2	62.7	46.8
11 P.M. - 1 A.M. (M-S)	21.9	23.4	22.4

¹The 40 markets studied were surveyed during June/July 1964.

²Based on New York time. Corresponding Central and Mountain time zone day-parts are: 9 a.m.-noon; noon-4 p.m.; 4-6:30 p.m.; 6:30-10 p.m.; and 10 p.m.-midnight. Pacific time zone day-part breakdown is same as listed in table.

TABLE II
40-MARKET COMPARISON OF SETS-IN-USE
FOR OCTOBER/NOVEMBER, MARCH AND JUNE/JULY

Market	Noon to 5 p.m. (M-F)			7:30 to 11 p.m. (M-S)		
	Oct/Nov	March	June/July	Oct/Nov	March	June/July
Albany-Schenectady-Troy	20	22	18	63	66	46
Atlanta	20	23	26*	57	58	47
Baltimore	17	22	20*	60	64	43
Birmingham	21	21	26*	60	60	48
Boston	20	23	17	62	62	47
Buffalo	22	24	20	63	64	44
Charleston-Huntington	22	25	25*	60	62	48
Chicago	18	22	21*	62	65	44
Cincinnati	23	25	22	62	62	46
Cleveland	21	27	21*	63	66	44
Columbus, Ohio	20	25	21*	57	61	44
Dallas-Ft. Worth	16	21	27*	62	63	46
Dayton	26	31	26*	61	64	47
Denver	16	17	15	59	60	43
Detroit	21	26	23*	63	66	46
Grand Rapids-Kalamazoo						
Grand Rapids	18	23	21*	52	58	42
Kalamazoo	22	25	21	57	60	41
Hartford-New Haven						
Hartford	20	23	17	59	61	46
New Haven	19	20	18	62	67	53
Houston	18	21	26*	59	63	48
Indianapolis	25	26	24	59	65	47
Kansas City	18	27	24*	56	62	43
Los Angeles	15	17	17*	60	61	53
Memphis	18	24	27*	57	64	51
Miami	18	18	21*	61	57	54
Milwaukee	20	20	20*	62	64	42
Minneapolis-St. Paul	20	25	21*	58	61	43
Nashville	19	26	25*	57	62	48
New Orleans	21	22	28*	65	66	55
New York	30	28	21	67	66	46
Oklahoma City	19	22	25*	62	66	48
Philadelphia	18	21	22*	63	66	45
Pittsburgh	27	30	25	66	71	46
Portland, Ore.	20	19	18	58	58	48
Providence	19	20	19*	61	61	51
Sacramento-Stockton	21	23	24*	61	63	48
St. Louis	17	21	19*	60	65	42
San Francisco	15	15	14	58	62	54
Seattle-Tacoma	18	21	18*	60	60	51
Syracuse	22	26	21	61	63	45
Tampa-St. Petersburg	20	21	24*	56	60	51
Washington, D.C.	16	19	19*	57	59	43

*Sets-in-use in June/July equal to or greater than one or both of other periods studied.

After years of indifference, local and regional department stores are learning of tv's ability to move goods, and with ringing results

Retailers'

■ Department stores, in increasing numbers and with increasing dollar expenditures, are discovering how television can move goods.

Throughout the country, the nationally known household names like Macys and Sears Roebuck are being joined on the home screen by regional chains and local department stores.

Approximately 300 local department stores used tv in 1963, according to TvB — a 50 percent rise over the previous year. And sales figures for these retailers show hard and fast increases, both for hard and soft goods.

Typical of the new-found and quickening department store orientation toward tv is the 14-store Belk-Tyler chain, based in Rock Mount, N.C.

During the past three years, Belk-Tyler's tv budget has been doubled each year over the previous year. And plans call for budget increases through 1966 or 1967.

Luther Bailey, assistant to the president and advertising and promotion manager for the chain, cites two specific reasons for the increase:

"The cost of direct mail advertising has risen so much," he says,

"that its efficiency on a cost-per-thousand basis makes it a difficult buy."

Second fact, according to Bailey, is "the definitive results of specific tv campaigns used at test runs." Results were so eye-opening that tv "had to have an important place in our over-all advertising plans," he stresses.

How does a chain like Belk-Tyler measure its tv impact?

The chain's ad manager offers four specific tv sells that nailed down tv as "the" medium to use:

● A recent dress and coat promotion on WITN-TV Washington,



Mabel Wells of Belk-Tyler's dress department suggests a model for possible showing on tv to Luther Bailey, the store's ad and promotion manager.

tv redress

N. C. "It wasn't a sale — the dresses and coats were at regular prices — but we moved a great many more in a short time than we ever did before, thanks to tv," Bailey explains.

- A summer promotion of Beatle wigs at a time when the hirsute British quartet arrived in the U.S. and sparked fits of frenzy among the teenage set. "We did a tremendous wig business using mainly tv, and it certainly paid off," says Bailey, reflecting on the "hair today, gone tomorrow" sale.

- A women's foundation garment promotion that expanded sales of these unmentionables to pleasing-

ly measurable proportions. "These are difficult items to move even in a sale, but we sold the greatest number in our history during a three-week tv campaign.

"Normally," emphasizes Bailey, "it would take months to sell an equal quantity if we advertised via usual channels."

- A sewing machine campaign on stations throughout the southeast that involved only a nominal budget. Yet, in just nine months, more sewing machines were sold than in the entire previous year.

Cost efficiency is another big plus accruing to the regional store chains

that use tv. For example, the geographical dispersion of the Belk-Tyler stores is such that its outlets in Rocky Mount, Washington, Wilmington and Greenville can be adequately covered by two tv stations. As a result, costs for the tv campaigns are prorated among the stores in the coverage area.

"This gives us a terrific price for the medium," Bailey enthuses.

Why is tv now making impressive inroads into department store budgets that used to be assigned largely to other media?

The answer, Bailey believes, is the positive attitude of a younger generation of department store executives who are now coming to the fore.

"Those people who have grown up with newspapers still have a warm spot for print," Bailey notes. "But the younger group of people—the tv-oriented merchants who have seen the results of tv advertising—are moving toward the medium more and more. Where, at one time we never would have considered using a tv-only promotion, we already have two scheduled — and more coming up."

Also, the previously mentioned hikes in direct mail costs are having far-reaching effects on those responsible for budget expenditures. Belk-Tyler management recently decided to eliminate all outlays for direct mail selling. And the dollars saved are being poured into tv.

Justifiably pleased with Belk-Tyler's use of tv, Bailey nevertheless has a few brickbats to toss at the way stations sell (or aren't selling) television to department stores.

In many areas of the country, local tv facilities are "missing the sales boat," he says.

"Stations should take advantage of the new feeling towards tv by acquainting store management with the medium's capabilities and potentials. With a little creative salesmanship and ingenuity," he continues, "tv can lock up a bigger and better portion of department store budgets."

If the department store door is open to more customers, thanks to television, it is also open to station account executives who can take the initiative and *show* the retailer how he can grow still further with the medium. ♦



Checking merchandising plans during a coat and dress promotion at Belk-Tyler department store are (l-r) Luther Bailey, B-T's advertising and promotion manager, Bill Bass of WITN-TV Washington, N.C., and Edna Forbes, who heads store's women's department.

Lovers of serious music are often inveterate travelers, TWA believes. To reach the melody-minded the airline broadcasts hour-long music programs on 18 radio stations, mostly FM

Choice programs for

■ In the summer of 1963, armed with the tentative conclusion that lovers of serious music are, as a class, inveterate travelers, Trans World Airlines, New York, decided to try a low key music-oriented advertising approach, principally on FM. The plan called for hour-long music programs originated by TWA and spotted with airline commercials. By fall TWA was sponsoring two concerts a week in New York, Chicago, Los Angeles, San Francisco and Boston. Today TWA is sponsoring classical music programs twice a week on 18 different radio stations in 10 markets.

TWA's programs, *The World of Adventure in Music*, are all built around definite musical themes. The commercials, delivered by local announcers or the airline's national host, Frank Waldecker, are both informal and relaxed, specifically designed to complement the mood of the music. Both the music and the commercials have prompted hundreds of letters with favorable comments, says a TWA executive.

As of late October, over 100 TWA *World of Adventure in Music* programs had been broadcast. These programs, produced by the La Brie Associates, are all owned by TWA and handled through the media department of the airline's advertising agency, Foote, Cone & Belding. Cost of the total *World of Adventure in Music* program is estimated at over \$2000 a week, or well in excess of \$100,000 a year.

In planning the programs with FC&B, New York, TWA asked for select stations with the highest quali-



"We don't believe you can trap people with good music and then knock them on the head with browbeating commercials," says Henry G. Riegner, TWA vice president-advertising.

ty of programing on the theory that the quality of an audience follows the quality characteristics of the station's programs.

Theme music was created to set



Informal and relaxed commercials designed to complement mood of music, are delivered by Frank Waldecker, host of TWA's "World of Adventure in Music," or local announcers.

the mood for the concert programs, and special commercials were written in a relaxed "low key"—in harmony with the "high quality of the music."

"We try to tailor the commercials especially for the ear of the sensitive listener so the message will not be intrusive or offensive," says Henry G. Riegner, vice president of advertising and sales promotion for the airline. "We don't believe you can trap people with good music and then knock them on the head with brow-beating commercials. There are no jingles or musical backgrounds in our commercials."

TWA's interest in having programs of FM radio is explained by Riegner. "Having found a high correlation between music lovers and people who travel a great deal—especially to Europe—we were looking for an advertising medium that would selectively reach this audience," says Riegner.

"Samplings of good-music enthusiasts by Carnegie Hall as much as seven years ago, as well as more recent samplings by The Metropolitan Opera and Lincoln Center, have shown some correlation between travel and an appreciation of fine music," the vice president of TWA's advertising points out. "We had to go by these indications, since, as everybody knows, there isn't really sufficient data on radio—AM or FM—on which to base a really sound decision.

"A quiet survey of TWA's regular customers indicated a high degree of FM radio ownership and music

choosy audiences

listening habits," Riegner says, "and that led us into the FM medium."

Recent research released by the National Assn. of FM Broadcasters in conjunction with Pulse, Inc., backs up TWA's reasoning in the choice of FM. Results of the research, projected from 10-market composite three-media study, show the average number of trips per 100 listening homes for FM radio to be 167, compared with 62 for tv and 67 for AM radio. Or, to put it another way, 76 percent of all air travel is enjoyed by people living in FM homes. The breakdown shows that in number of trips, FM homes account for 79 percent of business air travel and 69 percent of pleasure air travel.

Although TWA is a recent entry in the FM medium, it is not the only airline to recognize its possibilities for reaching the travel market. According to the NAFMB, Pan American, United and Iberia are all using FM in selected markets at this time. BOAC, Irish International, Sabena and Eastern have also used the medium.

On the AM scene TWA is also prominent. In 1963 TWA ranked sixth among airline spot radio advertisers, lead by Eastern, Northwest Orient, United, American and Delta. TWA's spending in AM radio for the year totaled \$1,445,000. Figures for the first quarter of this year supplied by RAB show that TWA has climbed into second position among airline spot radio advertisers. TWA's investment of \$439,000 for the first quarter was topped only by Delta's \$625,000. ♦

76% of all air travel is enjoyed by people living in FM homes.

In number of trips, FM homes account for: **79%** of business air travel

In number of trips, FM homes account for: **69%** of pleasure air travel

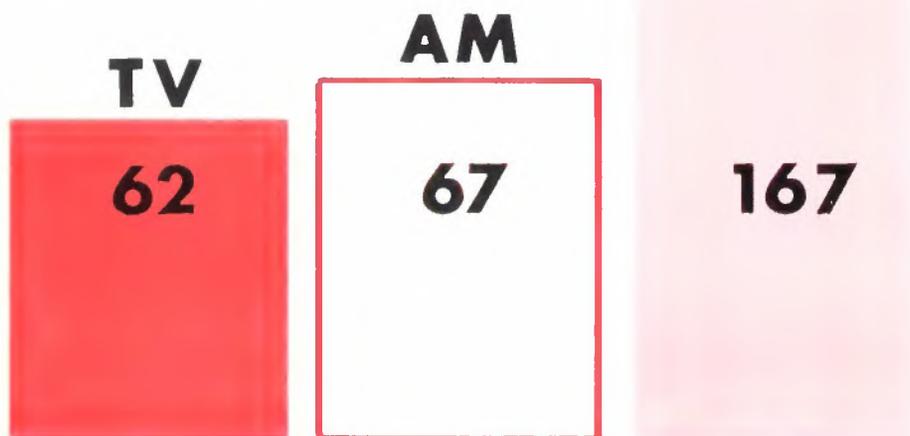
Source: Pulse, Inc. Projected from 10-Market Composite 3-Media Study

TWA music programs are broadcast on 18 stations in airline's key markets

Market	Stations
New York	WQXR, WNCN
Los Angeles	KFAC, KFMU
San Francisco	KSFR, KKHI
Chicago	WFMT
Kansas City	KCMO-FM
St. Louis	KCFM
Providence	WCRQ
Boston	WBCN, WCRB
Philadelphia	WFIL-FM, WFLN
Pittsburgh	WLDA, WYDD
Washington	WGMS, WMAL-FM

FM reaches air travelers, weekly broadcast media study shows

(Average number of trips per 100 listening homes)



Source: Pulse, Inc. Projected from a 10-market composite three-media study

Robert S. Spaeth, Leo Burnett vice president (l), and Robert L. Young, publisher of "Jack and Jill," discuss youth market at first Advertising for Children's conference recently held in New York.



Does video captain kids?

■ Children between 6 and 12 years of age are watchfully alert to advertising, make exacting distinctions between print ads and tv commercials and — along the way — come up with some pretty forcible observations.

When it comes to the question of which medium — magazines or tv — is better for appealing to youth, however, it's not unlikely that "each exists to the advantage of the other" — in short, that children's tv and magazine ads for the same product tend to bolster each other, while each retains its own individual impact.

These are some results of a special inquiry into media, conducted late last summer for Curtis Publishing's children's magazine, *Jack and Jill*. Says Publisher Robert L. Young, "Information on the youth market is bleak at best. Marketers don't even have the most general kind of information they need in order to manufacture and sell successfully to the young-child market, which is why we undertook this exploratory study. From this we have determined broad-sweep findings that will lead us in additional research toward more precise specifics. . . ."

He is right. The study sounds "exploratory" and, in many ways, does lack specifics (see "Youth — The Neglected \$50 Billion Market,"

SPONSOR, July 13). Even so, some of the strengths of television simply cannot be sloughed off and clearly manage to come to light.

Since the underlying purpose of the *Jack and Jill* survey was to promote print (presumably at the expense of television, if possible), advertising pros will probably find further clues to tv's strength by reading between the lines.

The 32 children themselves, throughout the group interviews on which the survey was based, repeatedly stressed facts and factors that might help any advertiser (whether print or broadcast) tidy up his sales approach, however. The following concepts were pivotal:

- Children want freedom of choice to read/see an ad (or not), as they decide. While the specific choice may vary widely, they cautiously protect their prerogative to assert choice.

- They also want time to look, study and familiarize themselves with whatever (new) material is presented. This boils down, not only to "time enough to look," but such concepts as "any time you want to look."

- Color — a strong curiosity about exactly how things appear is heightened by an obvious receptivity to big bright color presentations. (In another aspect of a product's physical appearance, children show-

ed strong interest in its exact size, how it was made or assembled, exactly how it operated.)

- Consciousness of cost — The kiddies were quick to ask, "How much?" And they remembered earlier ads that included prices.

In one discussion of two premiums offered (dolls), the report explains, "There was nearly complete unanimity of opinion that *no* child would dare ask her mother for the required price — \$2 or \$4."

- Quantity of information — where the adult may prefer a few pertinent facts (especially in print ads), a child may want each and every detail. As the report states it, "The more copy the better, just as long as the product or service is one that he finds attractive." (The qualification, of course, is major.)

- Animated commercials — the children like them very much because they seem, the survey deduces, more like entertainment than advertising. As a result, according to this study, the child is less likely to retain sales points made by animation than those made by human beings, whom the child is trained to take more seriously.

- Interruptions — children, like adults, resent the frustration of having their interest in a chain of events (like a tv plot) interrupted. Said one moppet, "Sometimes I hate them (the commercials) if they talk dur-



E. L. Reilly of the research firm that bears his name (rear) used mobile van last summer to take his consumer testing to the children.

Popular children's magazine studies 6-to-12 age group for their likes, dislikes on print vs. tv advertising

ing the middle of something exciting." Added a cohort, "Yes, that's terrible."

Yet, many negations of tv advertising, the research team felt, were merely childish echoes of adult conversations.

The survey was conducted in late summer by the E. I. Reilly Co. among 32 children in Ridgewood, N.J. They were divided into four groups, according to age (from 6 to 12) for group interviews on tape (by a moderator-observer team) with "the emphasis on subjective rather than objective measures." The survey was candidly identified by *Jack and Jill* as "frankly experimental" and "not expected to yield up absolute measures." The company admitted, in fact, that it had deliberately selected "the least rigid approach."

Thus, the report is not without its weaknesses: an unusually small sample (by which to judge a medium's national impact) that was restricted to just one community in one section of the country; little apparent effort at statistical methods or accuracy, no attempt to corroborate the children's remarks nor to substantiate the moderator's interpretations of them, etc. In short, the survey's anxiety about presenting print in a beneficial light may have led to conclusions that, to professional agency personnel familiar

with both print and tv, might be called astonishing.

For example, both a tv commercial and a print ad were shown for each of three national manufacturers, and the products included chocolate flavoring, a breakfast cereal and a plastic toy. The three tv commercials were shown first, followed by the three print ads (all scheduled for, if not already seen in, *Jack and Jill*). Note, further, that the tv commercial and its "matching" print ad did not make the same sales points. While children watched the tv commercials as they'd normally be presented on the air, they were allowed to take their time at reading the print ads — an average of 4 to 5 minutes for the most complicated one. Note, too, that all the children were selected *only* from families that subscribe to *Jack and Jill* and were probably pre-conditioned to approve it.

Although *Jack and Jill's* public announcement took care not to identify product or manufacturer, the tv commercials were as follows:

A 60-second color commercial for a chocolate flavoring, featuring both live shots and animation and done to a "catchy" bossa nova rhythm. The message extolled the several uses of the product as well as its vitamin content and flavor.

A 60-second B&W commercial, both live and animated, featuring

the premiums (a miniature rocket and space capsule) found in a box of breakfast cereal. Emphasis was on how the rocket worked and how delighted children are with it; cereal promotion was only incidental.

A 60-second B&W commercial for a toy-making set, showing a boy and girl making their own plastic items from molding plastic.

In order to compare attitudes towards print and tv, the report drew an analogy: Print ads are like a housewife who browses through a store, weighing, estimating, ruminating, embracing or rejecting — but always maintaining freedom of choice. In contrast, the researchers saw tv as a door-to-door salesman who "must move quickly and aggressively to the point; his pitch is standard, perhaps obvious; the emphasis is *his* emphasis. The listener *listens* — or tunes out."

And yet, in summary, the report concluded that tv commercials and print ads can be mutually helpful. The strong, but unstated, implication: Print gains significance especially if it is preceded by the tv commercial (as throughout these tests).

In the children's favorite advertising (for the plastic do-it-yourself toy), the two media taken together "communicated virtually twice the volume of information about the product as was communicated by either vehicle alone." ♦

Gag shot of Hardman Associates group finds them gotten up as union laborers on steps of firm's Pittsburgh office. Karl Hardman, founder, wears tie at left rear. Marilyn Eastman, commercial directress and frequent voice in humor spots, is at right. Center group is engineering staff. Indian sitters at left and right front are, respectively, Jon Curtis, assistant sales mgr., Frank Doak, v.p.-sales.



Pittsburgh production house finds

There's a market for 'local

■ The commercial was a spot radio announcement for a Pittsburgh-area auto dealer — but it wasn't the usual local-level airsell. It had none of the innocuous "boiler plate" sound of an open-end e.t. produced for auto dealers by a Detroit auto maker, and it was a long way from a straight-copy local blurb.

The commercial went something like this:

A car slides smoothly to a halt. A puzzled construction worker asks the girl driving the car: "How'd you get that car up here? The road's been dynamited for three miles back." The scene continues to build in this vein; the car has been driven across a gorge before the bridge was built, through acres of mud, up wild grades, etc. etc.

The girl driving the car is polite, but puzzled. She's driving a new Ford Falcon, and doesn't see anything so extraordinary about the situation. Finally, the construction man asks her to give his stalled earth-mover a push. She's delighted to help, but then realizes the problem. "I'm afraid," she says sweetly, "that our bumpers won't match."

The spot concludes with a tag for McGill Motors, a large Pennsylvania Ford dealer.

There's a more-than-casual resemblance between this kind of spot and the high-priced commercial humor produced by Hollywood's Stan Freberg and Alan Aleh. But the McGill spot radio announcement was one of the latest in a string of some 600 commercials produced

by a Pittsburgh concern, Hardman Associates, which believes that there's a market for "humorous sell" among regional and local advertisers as well as in the ranks of well-heeled national corporate giants.

Launched in 1962 by Karl Hardman, an alumnus of KDKA Pitts-



Delivery is made by Miss Eastman to Ketchum, McLeod & Grove agency's Bill Burchinal, commercial radio-tv producer, and Betty Zimmerman while chauffeur goes through deadpan act.



When not clowning, Hardman key personnel look like this. Energetic group frequently doubles in production brass, enjoy their work and feel that "humorous sell" is not something confined to N. Y. and Hollywood.



Attention-getting gimmick used by Pittsburgh production house is vintage Packard sedan and uniformed chauffeur (Jack Givens) as "delivery service." Miss Eastman struggles with load of tapes for East Ohio Gas.



Messrs. Hardman and Doak, foreground with drum, are joined by Marilyn Eastman in production of humor-slanted radio commercial series. Hardman has produced some 600 radio spots, many for open-end use.

al humor'

In less than three years, Pittsburgh's Hardman Associates has built thriving business with low-pressure commercials for local radio clients

burgh's *Cordic & Company* morning show, Hardman Associates decided to attempt proof of this sales hypothesis by tackling the field of syndicated radio open-end commercials.

Now, there's nothing new about open-end syndicated spots for auto dealers, laundries, dry cleaners, bakeries, specialty shops, beauty parlors, and the like. They've been part of local radio for years, and virtually every "program aid" radio syndicator has them in his catalog.

Karl Hardman, however, had a quarrel with the basic philosophy of standardized open-end spots. They were, to his way of thinking, dry as dust and about as funny as an Internal Revenue Service Form 1040.

Gathering a group of some 15 Pittsburghers trained in local radio or agency work, Hardman went to work in 1962 on a series of a hundred radio commercials dealing in general product categories commonly advertised in local radio. General format: 40 seconds of humorous "generic" sell, with space for a 20-second live or recorded tag identifying a particular local dealer or dealer group. Prices were tailored to what Hardman knew local ad-

vertisers could really afford for creative spots.

Results came quickly. In a matter of months, Hardman's Frank Doak, now vice president and general sales manager, sold one or more of the open-end humor commercials to 40 radio stations.

The new approach in commercials worked so well, according to Doak, that "most of these dealers found the increased sales resulting from these commercials so appealing that they began buying more radio time than they ever had before."

The next phase of Hardman Associates' growth happened virtually automatically. Advertising agencies in the Pittsburgh area began giving the fledgling firm commissions to create and produce humorous commercials for specific agency clients.

Hardman, with a showman's instinct, began building his own set of "image" gimmicks as agency orders started to come in. He acquired a vintage Packard limousine and a chauffeur to use as the firm's "delivery service." He put a rubber plant named Rosslyn in his office, and held conversations with it (in front of visitors) in broad dialect. He seated a life-sized mannequin

named Helen on the couch of the reception room and wired her for sound, and put a three-by-five foot gravure of Willie Hoppe's best billiard shots in the men's room.

But all is not sheer gimmickry at the production concern. Hardman has turned out commercials for clients like Serta Mattress, local Dodge dealers, American Coach Co., Duquesne Light & Power, East Ohio Gas and a major Pittsburgh hometown client, U. S. Steel.

Says David Barbour, vice president and creative director of the Pittsburgh office of BBDO concerning the USS radio spots:

"You'd expect to find an outfit like Karl's in New York or Los Angeles instead of Pittsburgh. He's done some outstanding things for us on radio, commercials that cut through the fog yet still maintain high standards of good taste.

"We used a group of his commercials to introduce a U.S. Steel home-improvement product in a test city. When salesmen started beating the bushes, they found that everybody had already heard of the product."

Moral? Possibly this: Madison Avenue has no corner on creative thinking. ♦

Buick's best buy: radio

Buick solves communications problems with its sprawling work force by buying commercial radio time — establishing model "Factory Whistle" show now copied by dozen other big firms



Rideout: "Genuine two-way communication."



Buick takes time out for promotions to remind employees program is designed for them.

■ Four years ago, a half-hour daily communications program on radio was started by Buick in Flint, Mich., to reach employees. Today, that same program, called *Factory Whistle*, runs for two hours — one in the morning and one in the afternoon. More important, the idea of using radio to upgrade employee-company-community relations has been adopted by a number of other manufacturers, too.

The Buick Motor Div. of General Motors has received "hundreds" of industrial inquiries concerning *Factory Whistle*. Today, it is definitely known that 13 major U.S. employers talk with their own employees daily on 20 radio programs over 15 commercial stations. These stations represent 15 cities in 11 states.

During the first year that Buick aired *Factory Whistle*, a similar program was launched in factory towns by four other corporate en-

ties — Clark Equipment Co., Guide Lamp, Delco-Remy and Packard Electric.

An automotive competitor, American Motors Corp., inaugurated an employee program two years ago over three radio stations in three plant cities. Last year, Hammermill Paper Co. went on the air three times a day.

Others who have adapted the *Factory Whistle* idea: Leeson Corp., Texas Instruments (both in New England plant cities), Weirton Steel, Granite Steel, Sprague Electric, and Walker Manufacturing Co. By the end of this year, it's anticipated that Lockheed-Georgia Co. will also be on-air with a program for its 18,000 employees in the Marietta, Ga., area.

Buick's program, on radio station WKMF Flint every workday, reaches more than 20,000 employees as well as other members of the industrial community. There are no

commercials, but the sponsor officially is the public relations department of Buick.

The program opens with the rousing blast of a factory whistle at 6 a.m., thus acting as an alarm clock for many workers on the 7 a.m. shift. (Similarly, the afternoon shift is alerted at 3:30 p.m. and entertained until 4:30 p.m.) Because most Buick employees live within 40 miles of the plant and 95 percent of them drive to work, there is a ready audience during both time periods. Other companies adapting the *Factory Whistle* idea have undoubtedly found similar characteristics for their labor-force profiles.

Factory Whistle features the usual programing aired by many commercial stations — news (with emphasis on sports), time, weather, music and traffic advice — as well as employee-oriented features like in-plant safety reminders, news



Many "Factory Whistle" interviews are taped at work, aired later on WKMF Flint between 6:30-7:30 a.m. for day, 3:30-4:30 p.m. for night workers.

about fellow workmen and pertinent company facts.

From the very beginning, *Factory Whistle* created conversation around the plant, Buick spokesmen report. Citing more and more employees by name increased audience size virtually from day to day. One method for introducing names on the air: a salute to all workers who buy a new car and thus gain admission to The-Build-'em-and-Buy-'em Club. By these and other methods the audience increased by an impressive amount — 75 percent — in the program's first year.

Out-of-plant news is edited and put on the air by the station's own staff, using its own news sources.

There is also plenty of music. "You could call it a disc-jockey show without commercials," says Gerald Rideout, Buick director of public relations, who created and launched the program. "Well, the program does have commercials,

but they are more like public service announcements. They permit factory workers to sell each other pride-in-job," he explains. They also, he adds, build workmanship, pride in Buick as a place to work, pride in engineering and styling achievements and pride in Flint as a place to live.

In a recent speech, Rideout stated that 630 factory workers appeared or were named on the program in one year — including the United Auto Workers local president.

Besides creating an atmosphere for open discussion, the program also performs special services. As a starting example, *Factory Whistle* lends new cars to workers (which, the company admits, puts Buick somewhat in competition with its own efforts to sell new cars). The program also airs personal announcements for employees. When one worker sought a companion for a canoe trip, he received offers from

100 volunteers. When another reminisced about Pearl Harbor, he found 100 employees ready to start a Pearl Harbor Veterans' Club.

Factory Whistle has also espoused community causes, urging listeners to give blood and contribute to a Christmas fund for needy children.

Such service helped Buick win the Silver Anvil Award of the Public Relations Society of America. It has also helped secure a faithful audience. Buick claims that "accepted techniques of consumer research" show 85 percent of all day-shift workers tune in to the program.

The genesis of the radio show occurred five-and-one-half years ago, when Buick got a new general manager, Edward D. Rollert, whose corporate title is General Motors vice president. Rollert believes that good communications are "essential" for the success of

any business, not just through higher management levels alone, but at all levels, right down to the men in overalls.

Seeking ultimately to increase Buick sales, Rollert thought first of restoring the company's slipping prestige. He wanted to recreate the company image of quality and reliability that had been strong in the past.

The secret to everything, the new general manager felt, was to get Buick's production employees to take greater pride in their work. He believed the best way to do so was somehow to make all workers feel they were on the same team as foremen and managers and to give them recognition as individuals.

Because Rollert felt the company's previous employee-relations program was unequal to so great a task, he charged his p.r. staff with originating some new ideas.

At the outset, thinking was in terms of a company newspaper or magazine, the regular house-organ approach. According to several bids submitted, the cost to Buick would have run about \$66,000 a year for staff and printing, or about \$1250 a week. This allowed nothing for overhead, secretaries, photography, traveling or circulation.

Other considerations: The publication would appear only once a month. It would have been a tabloid,

only four pages. The prospect of its achieving true newsworthiness seemed dim. There was no chance for high-frequency communication.

Worst of all was the strong possibility that such a publication would become a one-sided mouthpiece representing only management's point of view, permitting little response and no participation by the men in the factory.

Instead, Buick wanted a high-frequency two-way communication.

The use of radio was proposed—and bypassed—several times because Buick owned no radio stations and wasn't certain the medium could be used for internal relations. As far as Buick knew, companies had never talked with their own employees on commercial radio while the general public listened—except, perhaps, via emergency spot announcements hastily purchased during or after a strike.

But the fringe benefits of radio began to become clear:

- Broadcasts could mean daily communications, with a spanking new program each and every day, maybe lasting as long as an hour or two.

- The fact that the public, too, could listen might be a good idea after all.

While 25 percent of the community's industrial workers were employed by Buick, more than 50,000

others worked at GM sister divisions. Additional listeners beyond that would simply be an extra public relations dividend.

- Radio would not only permit Buick to pat its employees on the back, but — in the best traditions of applied psychology — to do so publicly.

- Radio would permit continuous employee participation, with company workmen on the air telling about themselves — and, incidentally, Buick as well.

- Employees would gain a marked sense of individual importance by hearing their friends' and their own taped voices on the air.

- The price was right. A fringe hour a day of radio (including both time and talent) ran only 40 percent of the estimated expense of a monthly newspaper (staff and printing costs only).

- Above all — and this moved Buick toward radio more than anything else — because of the number of employees and the great percentage that drove to work, the audience was known to be there and ready.

Factory Whistle debuted in November, 1960. Undoubtedly a major testament of its efficiency is the unadorned fact that since then, a dozen more major industrial firms have borrowed the concept and format to communicate with *their* employees. ♦



United in their uncommon jobs by a single product, 85 percent of daytime workers listen.

COMPANIES WITH EMPLOYEE RADIO PROGRAMS IN FACTORY TOWNS

- American Motors
- Buick
- Clark Equipment
- Delco-Remy
- Granite Steel
- Guide Lamp
- Hammermill Paper
- Leesona Corp.
- Packard Electric
- Sprague Electric
- Texas Instruments
- Walker Manufacturing
- Weirton Steel

MANAGEMENT MAN



Today, the majority of corporation executives are college-educated. Tomorrow, the demand will be even greater.

A college education is becoming increasingly important to the potential executive. It develops the kind of active, logical mind it takes to meet the challenging problems of the modern business world.

But the price of developing educated manpower is high, and getting higher. Colleges are finding it difficult to provide all the facilities that are necessary to maintain the highest educational standards.

If our colleges are to continue supplying American business with superior new talent . . . they need help. College is the best friend business has.

Support the college of your choice.

Published as a public service in cooperation with
The Advertising Council
and
The Council for
Financial Aid to Education.



THE CHANGING SCENE

Four Advertisers Buy 9 Prime-Time NBC-TV Shows

Four advertisers have purchased sponsorship in nine NBC-TV prime-time programs, it was announced by Don Durgin, vice president, television network sales, NBC.

The sponsors, and their agencies, are National Biscuit Co. (McCann-Erickson Inc.), American Home Products Corp. (Grey Advertising), Plymouth Div. of the Chrysler Corp. (N. W. Ayer & Son Inc.), Humble Oil & Refining Co. (McCann-Erickson Inc.).

American Home Products will advertise on the NBC News special *The Battle of the Bulge*, Dec. 15 and *The Virginian* color series. American Home Products will ad-

vertise on *Mr. Novak*, *The Virginian*, *Daniel Boone*, *International Showtime* and *Saturday Night at the Movies*. Plymouth has bought into *NBC Sports in Action*, premiering Jan. 17, 1965. *The Virginian*, *Saturday Night at the Movies* and *The Alfred Hitchcock Hour*. Humble Oil will advertise on *Wednesday Night at the Movies*, *The Virginian*, *Saturday Night at the Movies* and *NBC Sports in Action*.

The Colgate-Palmolive Co. has purchased sponsorship in 11 prime-time NBC-TV programs, and two NBC News actuality specials, it was announced by Durgin. The prime-time programs are *The Andy Wil-*

TROPHY AWARD



Promotion manager Reese Felts of WSJS Winston-Salem, N.C., proudly beams at the trophy awarded to the antique firetruck by Ed Linebach of the N.C. Regional Antique Automobile Clubs of America.

liams Show, *The Jonathan Winters Show*, *The Man from U.N.C.L.E.*, *That Was the Week That Was*, *The Virginian*, *Wednesday Night at the Movies*, *Daniel Boone*, *The Jack Paar Program*, *Flipper*, *Kentucky Jones* and *Saturday Night at the Movies*. The two actuality specials are *Vietnam: It's a Mad War* and *The Battle of the Bulge*. The co-sponsor of both NBC News specials is Bristol-Myers Co. The Colgate order was placed through D'Arcy Advertising Co.

The Maybelline Co. has also purchased sponsorship in five prime-time NBC-TV programs, it was reported. The programs are *The Andy Williams Show*, *The Jonathan Winters Show*, *The Man from U.N.C.L.E.*, *Wednesday Night at the Movies* and *The Alfred Hitchcock Hour*. The Maybelline order was placed through Post-Keyes & Gardner, Inc.

The Admiral Corp. has returned to network television after an absence of several years, with major sponsorship of *The Andy Williams Show* and *The Jonathan Winters Show*. The order was placed through Campbell-Mithun Inc.

Communist Nations Invite Pepsi to Talk Business

"At their request," Pepsi-Cola president Donald M. Kendall announced last week, his company is negotiating for soft drink distribution to three Communist block nations. Reluctant for competitive reasons to name names, he'd say only these nations follow "somewhat independent" trade policies.

BEN HOGAN PRO SHOP LAUNCHES RADIO BUY



The Ben Hogan Pro Gold Shop was the scene of a recent meeting of representatives of American Machine and Foundry Co., WCBS Radio and Cunningham and Walsh, Inc., to acquaint WCBS Radio's Jack Sterling with the various facilities available to golfers. The Pro Shop, a subsidiary of AMF, chose Sterling's morning program to launch its first buy of radio time. Jack Sterling is heard over WCBS Radio, Monday through Saturday at 6:00-10:00 a.m. Those present at the meeting include: (l to r) Roscoe W. Sturges, account supervisor, Cunningham and Walsh, Inc.; WCBS Radio's Jack Sterling; Charles Harmon, resident professional at Ben Hogan's Pro Shop; Mansfield Sprague, vice president, corporate programming, AMF; Victor Ancona, corporate advertising manager, AMF; and Dick Sargent, vice president, recreation production group executive.

CUTTING THE CAKE



Don Pontius, Jim Lucas and Sandy Kahn of J. A. Lucas Co., San Francisco and Los Angeles offices, respectively, shown cutting the sixth anniversary cake at their recent celebration in their new Los Angeles headquarters. The Lucas Co. also unveiled their new "Instant Market Data and Station Profile" service, which utilizes cartridge tape recordings and individual tape cartridges from the different stations and markets to inform telephone callers. Over 15 owners and managers of Lucas-represented stations attended the celebration, and acted as co-hosts to well over 75 agency time buyers and account executives.

Putting his finger on the erux, Kendall saw signifiancee in the fact that the Communists, themselves, instituted talks "after two deades in which the American soft drink has been held up to ridicule" as exemplary of Capitalism's worse features.

How did Iron-Curtain thirst-quenehers think of Pepsi?

A company spokesman gives out-right credit to American-Western European advertising: "They've always been aware of radio and television." Too, Pepsi's been sampled behind the Curtain — a few years ago at the Moscow Trade Fair, for example, where "a huge number of glasses were given away free each day."

Moreover, Pepsi people assert, cola drinks are no longer the exclusive provinee of Americans they once seemed. In Franee, for example, "Vintners have been screaming for mery because so many youths are drinking eolas instead of wines."

"In some countries," president Kendall explains, "Pepsi-Cola is considered a food supplement as well as a refreshing drink. Also, we have often introduced additional

facilities for water purification, truck-maintenance, bottle making, printing, making boxes and, certainly, American marketing techniques."

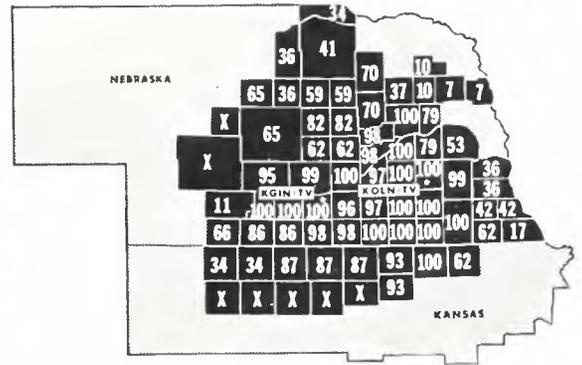
Even if the trade talks, now in progress in Europe, are successful, a major question remains: In lands where there's little free enterprise, how will advertising-conseious Pepsi advertise its wares?

Spokesmen say only, "There's likely to be very little radio or television."



You're only HALF-COVERED IN NEBRASKA

if you don't use KOLN-TV/KGIN-TV!



X denotes counties where circulation is established but where not enough diaries were placed for penetration figures.

Lincoln-Land map shows KOLN-TV/KGIN-TV penetration

This map of Lincoln-Land points to an average of Total Net Weekly Circulation (combined ARB 1960 and 1964) of KOLN-TV/KGIN-TV. It's further proof that you can't cover Nebraska without Lincoln-Land ... and you can't cover Lincoln-Land without KOLN-TV/KGIN-TV.

Lincoln-Land is the 78th* largest market in the U.S., based on the average number of homes per quarter hour prime time delivered by all stations in the market. Weekdays, our 10 p.m. News delivers 70,700 homes — up to 20,000 more than ANY Omaha station (March, 1964 ARB).

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

AVERAGE HOMES DELIVERED PER QUARTER HOUR	
(March 1964 ARB — 6:30 to 10:00 p.m.)	
OMAHA "A"	62,500
LINCOLN-LAND* "A"	
KOLN-TV/KGIN-TV	56,300
OMAHA "B"	56,000
OMAHA "C"	55,300
LINCOLN-LAND "B"	28,700
LINCOLN-LAND "C"	16,500

*Lincoln-Hastings-Kearney

*March, 1964 ARB Ranking. Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audience.

The Feltzer Stations

RADIO

WKZO KALAMAZOO-BATTLE CREEK
 WJEF GRAND RAPIDS
 WJFM GRAND RAPIDS-KALAMAZOO
 WWTV-FM CADILLAC

TELEVISION

WRZB-TV GRAND RAPIDS KALAMAZOO
 WWTV CADILLAC TRAVERSE CITY
 WWUP-TV SAULT STE MARIE
 ROLN-TV/LINCOLN NEBRASKA
 KGIN-TV GRAND ISLAND, NEB.

KOLN-TV/KGIN-TV

CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representative

Agency Appointments

The Interpublic Group of Companies appointed to handle the advertising and international public relations for The Lockheed Aircraft Corp.

The Fletcher Richards Co. appointed to handle the corporate advertising for Food Fair Stores, Inc.

Gardner, Jones & Cowell, Chicago appointed corporate public relations counsel for Nekoosa-Edwards Paper Co., Port Edwards, Wis.

Street & Finney, Inc., New York named Canadian advertising for Dodd's Kidney Pills, product of G. T. Fulford Co.

Newmark, Posner & Mitchell, Inc. will handle advertising for new products coming out of Mason, Au & Magenheimer Confectionery Mfg. Co., Inc. and for Valencia-Baxt Express Co. of New York, Boston and Miami.

Albert Frank-Guenther Law, Inc. named advertising agency for James Talcott Inc.

Lee/Baader & Rose, Inc. appointed to handle the account of Tokyo Wig, Inc., New York City, importers of human hair wigs, wigs and switches.

Doyle Dane Bernbach and West End Brewing Co. (Utica Club Beer) announced the termination of their six-year-old relationship.

Storn Advertising Inc., St. Louis, appointed agency for Midwest Footwear, Inc., Sullivan, Mo.

Young & Rubicam, Chicago,

named by Armour Grocery Products Co. to handle advertising for Magic Finish, a spray sizing, just purchased from Sta-Nu Corp., Chicago.

S. E. Zubrow Co., Inc., Philadelphia retained as advertising and marketing counsel by Pompeian Olive Oil Corp., of Baltimore, Md.

Botsford, Constantine & McCarty, San Francisco appointed advertising agency for Avoset Co., Oakland, Calif.

Bofinger-Kaplan Advertising, Inc., Glenside, Pa. has been appointed to handle tv advertising for the encyclopedia set of Educational Foundation, a division of Eastern Guild Inc.

Robert E. Rolnik Associates named public relations consultants for the new Hot Line television discussion program of Talent Associates-Paramount Ltd.

Automated Puppetry In Maltex Commercial

A commercial produced by the Fletcher Richards Co. for Heublein's Maltex Cereal — a product more than 60 years old—may usher in the age of "automated puppetry" on tv, with computers replacing the more conventional manual control. The first step in this direction is an experimental commercial for Maltex, in which 57 simultaneous human actions in a puppet character are computer-controlled.

For the Maltex television commercial, the required puppet actions were pre-programed into the computer. Then, by the flick of a switch, the computer literally puts the puppet through its paces—smoothly, flawlessly—as if 29 expert puppeteers were putting on a command performance for the television cameras.

GODFREY SELLS BURNS CIGARS ON CBS



Philip L. Bondy, left, senior vice president, sales and marketing, for General Cigar Co., Inc., and Edgar M. Cullman, center, president of the major cigar producer, welcome Arthur Godfrey to General Cigar's offices where details were worked out for Godfrey to sell Robert Burns cigars over the national CBS radio network during the holiday season. Godfrey will be telling his more than 1,200,000 listeners of the pleasures of smoking Robert Burns Tiparillos and Cigarillos as well as the other Robert Burns cigars.

WRDW-TV
AUGUSTA

12

GEORGIA'S
 SECOND
 MARKET'S
 TALLEST
 TOWER

**RUST CRAFT
 STATION**

FROM EAST TO WEST



Ollie Trittler, Blair Television's West Coast representative presents a special plaque to famed champagne music maestro, Lawrence Welk, for achieving the highest rated tv program in Central Florida. The plaque was awarded by WFTV Orlando, Fla.

Broadcasting Awards Committees Named

Appointment of four local committees to handle preliminary judging of various television categories of the fifth annual International Broadcasting Awards, sponsored by the Hollywood Advertising Club, were announced by judges committee chairman Don Estey, president of Tel National Advertising Agency.

For Television Category #3 (live action, under 60 seconds), chairman Joe Swavely of Columbia Pictures Corp., has appointed as committeeman Jack Wormser, of Jack Wormser Talent Agency; Jack Hastings, Leo Burnett Co.; Paul Willis, The Carnation Co.; Ted Getz, Film Fair Inc.; and Don Schwab, BBD&O.

Television Category #3-B — chairman Robert C. Mack, Unicorn Productions; committeemen: Jim Baer, BBD&O; Jay Joseph, Jay Joseph Agency; Chuck Keilus, Compton Advertising; Dan Lindquist, Guild, Bascom & Bonfigli; Greg McRitchie, musical director and composer; and Merve Oakner, Anderson-McConnell Advertising.

Tv Category #11 (public service under 60 sec.)—Chairman, Ad. D. Woolery, Playhouse Pictures; Committeemen: Allen McGinnis, BBD&O; Herb Klynn, Herb Klynn & Associates; Sy Wexler, Sy Wexler Film Production; Art Goodman,

Saul Bass & Associates; Olaf Bolm, Young & Rubicam; and May Brycer, Benton & Bowles.

Tv Category #11 (public service, any type, any length)—Chairman, Marvin Bryan, Wonderland Production; Committeemen John O. Ramsey, The John Ramsey Co.; Sol R. Shein, Gumpertz, Bently & Dolan; John Wilson, Fine Arts Production; Takahiko Furusho, Kyowa Advertising Agency; and Jeanne Baird, actress.

Winners will be announced at the International Broadcasting Awards banquet Feb. 23 in the Hollywood Palladium.

Extensive Use of Tv Made by Luden's Inc.

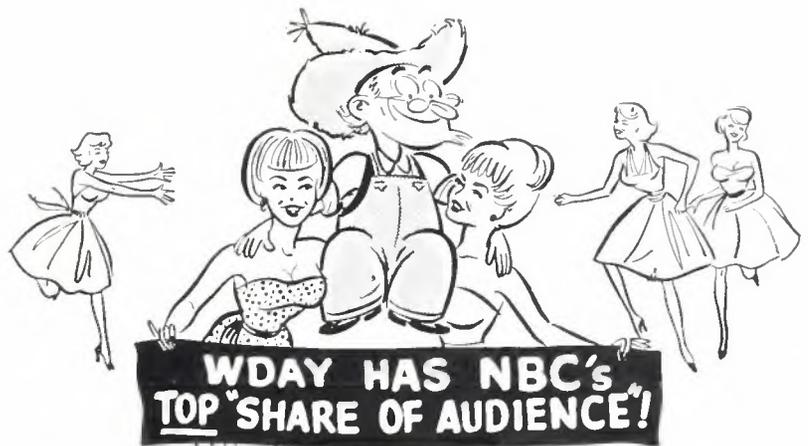
Carrying on its theme, "Luden's is on the move," the Reading, Pa.-based proprietary and confectionery manufacturer is currently involved in several unique promotional efforts.

In cooperation with Trans World Airlines, Luden's recently completed a month-long sampling of Mello-

mints, chocolate-covered mint patties, on TWA flights originating from San Francisco, Los Angeles, Chicago, New York and Philadelphia.

Currently in full swing is an intensive eight-week promotion in nine market areas of Luden's Mello-mints, Fifth Ave. and Almond Royal bars, and the company's full line of 500 confectionery products.

Television commercials are being used extensively in nine areas and seen on following stations: Hartford, Conn. — WTIC-TV, WHYD-TV (Springfield, Mass.) and WNHC-TV (New Haven); Washington, D.C. — WMAL-TV, WTOP-TV and WRC-TV; Baltimore, Md. — WJZ-TV, WMAR-TV and WBAL-TV; Miami Fla. — WTVJ and WCKT-TV; Detroit, Mich. — WYYJ-TV, WWJ-TV and WJBK-TV; Atlanta, Ga. — WAGA-TV, WAIL-TV and WSB-TV; Charlotte, N.C. — WBTB and WSOC-TV; San Diego, Calif.—KFMB-TV and KOGO-TV; and Philadelphia, Pa. — WRCV-TV, WCAU-TV and WFIL-TV.



From 9 a.m. to 12 midnight, Sun. through Sat., WDAY-TV is the nation's top-rated NBC outlet in three or more VHF station markets—*actually 50%!*

If this seems incredible to you, ask your computer to gallop through the March, 1964 ARB!

And speaking of ARB—their "Channel One" for August, 1964 rates Fargo in the top 100 U.S. markets. In fact, 99th!

No, we ain't got the tallest tower



PETERS, GRIFFIN, WOODWARD, INC., *Exclusive National Representatives*

around here. *All* we got is the Red River Valley's most popular personalities, the best engineering, the smartest local promotion, and by far the greatest audience. Plus *tremendous* "espreedecore," as a visiting agency guy said recently. We believe that's French for "We get a lot of *FUN* out of our work." Ask PGW!

WDAY-TV

AFFILIATED WITH NBC • CHANNEL 6

FARGO, N. D.

SCHLITZ JOINS THE HOUSTON COLTS

Labunski Defends Radio-Tv's News Role

Stephen Labunski, vice president and general manager of New York's WMCA, defended radio and television last week against accusations that the media are solely entertainment vehicles and tag on news and public information programing as an after-thought.

Declared Labunski: "This is not something we grudgingly grant because the FCC is breathing down our necks. We know that if we are to involve our audience over the long haul, keep them interested in what we are doing, as well as amused by the music and funny things, we must offer them as complete a service as possible, which involves information."

Labunski made his comments on the municipally-owned New York's WNYC-AM-FM station's panel program *Twenty-Three Park Avenue*. The program discussed the question: "How much does broadcasting affect the way you think?"

Labunski, asserting that radio and tv must "keep up a certain acknowledged versatility" in what is broadcast, analysed the conflicting interests of the media. He said: "We are both an entertainment medium; we are both competitive and regulated; we are commercial



The Schlitz identification atop the replica of Houston's fabulous new domed stadium isn't a permanent fixture. It merely signifies the new association between the Houston Colts baseball team and the Joseph Schlitz Brewing Co., which has just purchased the Colts radio and television broadcast rights for \$5,310,000 for the next three seasons. Getting together for the Schlitz-Houston deal were (l to r) P. H. Gorman, director of advertising for Schlitz beer; Roy Hofheinz, president of Houston Sports Assn., Inc., which owns and operates the Colts ball club, and William Stipich, director of marketing services for the Schlitz company. The completely enclosed stadium, an innovation in baseball, will be ready for the start of the 1965 season.

and we are a public service organization; we are in a great many conflicts. The whole trick, in my opinion, is to make it all work together."

In defending the news role of the industry, Labunski threw a bow to rival station WNEW. "They have more people working for their news department than most metropolitan newspapers in this country, with the exception of a handful," he said.

But Labunski cautioned that the electronic medium should not consider itself the sole purveyor of news. It is not a good idea, he said, "for people to get all of their news, all of their information, from radio and television alone."

Referring to studies indicating that many groups are totally independent on radio and tv alone for information, Labunski said: "I think that there's some suggestion that it does."

Labunski also defended the integrity of his medium against charges of slanting the news. "I think most responsible broadcasters

have long since thought that problem through and are not affected by it one way or the other," he said.

Explaining his own station's policy, Labunski said his reporting staff was instructed under no conditions to try to "anticipate my personal whims or the owner's editorial views, or anything of the kind."

Three Stations Join Radio Sales Bureau

The Radio Sales Bureau has added CJCS Stratford, CKAR Huntsville and CKMP Midland to its list of members. The three Ontario stations, all operated by Countryside Holdings Ltd., joined RSB, Toronto, on Nov. 1, 1964.

Japan Has Record Year In U.S. Radio, Tv Set Sales

Japan is enjoying a record year in the U.S. market for sales of tv sets and transistor radios.

Reflecting the boom in U.S. tv

up* 51%
IN AUDIENCE

THE
WLOL
YOU SAY!

4430*

MINNEAPOLIS • ST. PAUL

July-Aug. to Sept.-Oct., 8 a.m. to 6 p.m., Mon. thru Fri. Hooper Survey. Submitted as estimate only, not exact measurement.
*Next winner in Anny Dec. 18
***This number computer selected by Data Division of Standard Rate & Data Service, Inc."

set buying, sales of Japanese tv sets for the first nine months of the year have reached 574,000, already exceeding the total of 452,000 sets for the whole of 1963. Of the expected record total sales of well over 7,500,000 sets in the United States, 10 percent are expected to be registered by Japan, trade officials estimate.

In the transistor radio market, another record is being chalked up for Japan, already responsible for half of all sales in the United States. For the first nine months of the year Japan recorded exports to the United States of 7,414,000 sets, compared with a total of 7,102,000 in the same period in 1963. In addition, Japan's exports of conventional tube radio sets to the United States for the first nine months of the year reached 924,000.

Of the Japan-manufactured television sets, 55 to 60 percent are sold under a U.S. trade mark. Approximately 75 percent are conventional tube sets and 25 percent transistor sets, with sales of the latter decreasing due to the introduction of small tube conventional television sets.

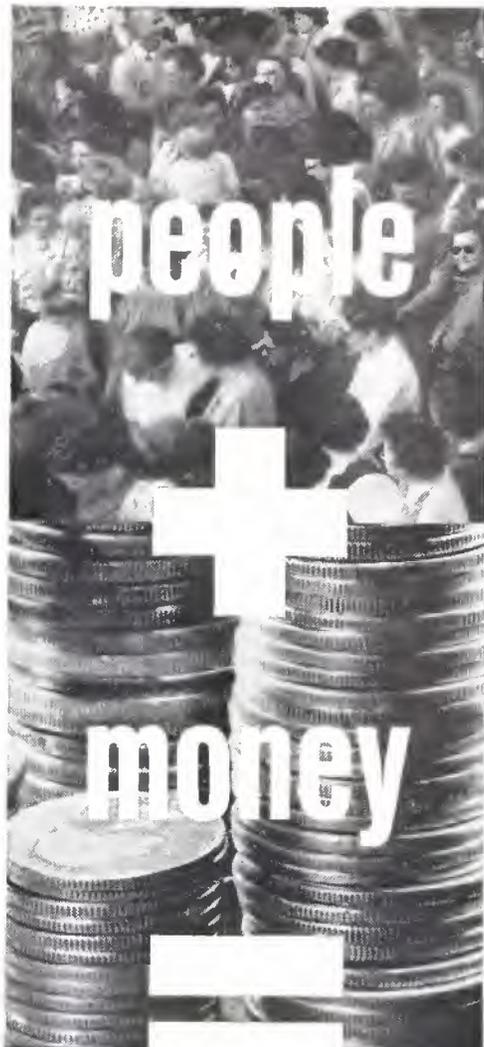
Color Tv Set Estimates To Be Reported Quarterly

In an effort to eliminate the "variety of contradictory estimates emanating from various sources," NBC has announced that estimates of the number of U.S. homes with color television sets will be reported quarterly beginning in January, 1965.

According to Hugh M. Beville, Jr., vice president for planning, the estimates will be developed "in order to supply broadcasters, advertisers, advertising agencies, rating organizations and other interested parties with authoritative and uniform figures on national color set growth."

It was pointed out that among the problems encountered in making set estimates is the fact that some figures released relate only to tube production, others to set production, while still other figures report the amount of set sales to retailers.

Among the factors which NBC will take into account are factory rejects of both tubes and sets; factory, distributor and retail inventories; scrappage of old model color sets.



a major market

ORLANDO
DAYTONA BEACH
CAPE KENNEDY

the Mid-Florida Urban Complex
has MORE of both

WESH-TV
FLORIDA'S CHANNEL **2**

Don't wish—buy WESH-TV selling
FLORIDA'S No. 3 MARKET

REPRESENTED BY THE KATZ AGENCY, INC./NBC

JAPANESE BOTTLERS ATTEND SEMINAR



Eighteen Pepsi-Cola bottlers from Japan, visiting this country to learn U.S. business methods, attended day-long seminar on tv station operations at KDKA-TV Pittsburgh. Part of the group is shown the master control setup by KDKA's Jack Mitchell, production coordinator (second from left).

\$24 Billion in Advertising Predicted for 1975

Dan Seymour, president of the J. Walter Thompson Company, the country's largest broadcast billing agency, predicts a level of national advertising in 1975 of \$24 billion annually. He estimated that \$14.5 billion would be spent on advertising this year.

Seymour made his prediction before the Economic Club of Detroit last week, on the eve of the 100th anniversary of the J. Walter Thompson Company. The company is expected to place a record \$158.9 million worth of broadcast billings in 1964.

Seymour said a \$24 billion advertising budget in 1975 would be needed for a projected trillion-dollar U.S. economic output that year.

In pointing to the economic expansion, Thompson described advertising as "the main educational and catalytic force in improving living standards."

"In advertising," he said, "We

are the brokers between the ideal and the real. We may suffer at times from our own crudities, and from the fact that modern advertising is only one hundred years old, but nonetheless we have become a major civilizing force."

In his remarks, Seymour called on American business to seek markets outside the U.S. He noted that only four per cent of all American companies presently market their product abroad and invited the others to "come aboard."

"Move out," he urged. "If a small French perfume outfit can become an international trader, so can you. Put a tentative foot in international waters. All you have to have is a product, a material, an article or a service you believe in."

Holland House Imperial Gives Royal Treatment

The royal treatment for palate and pocketbook is the promise of a new ad campaign, breaking this month, for Holland House Imperial Blend instant coffee. To taste appeal of new blend, introductory ads add a novel, three-part, money-saving offer — combining 20 cents refund coupon with 20 cents off label

RTNDA AWARD WINNER



Donald J. Trageser, right, vice president of CBS Radio and general manager of WEEI and news director Arthur Smith, left, hold the first place award which WEEI — the CBS owned radio station in Boston — received from the Radio-Television News Directors Assn. (RTNDA) for editorializing. The national award — one of the most coveted in broadcasting — was presented to WEEI for a series of three editorials on the Boston School Boycott broadcast by Trageser in February of this year. News director Smith accepted the award for WEEI at a special luncheon held in Houston, Tex. WEEI competed against stations throughout the nation for the award.

price and nine cents in pack coupon good against second purchase.

Completing the schedule for the Imperial Blend instant coffee introduction, Holland House will break a saturation spot radio campaign (60 second spots) over four New York radio stations, and will also employ commercials on WNBC-TV and WCBS-TV. Use of spot tv is expected to expand when Holland House seasonal sponsorship of Army football games ends.

The agency for Holland House instant coffee is Chalek & Dreyer.

1965 Chevy in Massive Re-Launch Campaign

"Chevrolets are rolling again" is the byword of a massive radio and tv campaign to re-introduce 1965 models after six weeks of strike interruption.

The new promotion effort, necessitated by the fact that the 1965 models appeared one day before the strike began Sept. 25, is in addition to Chevrolet's regular advertising plans formulated for all media before the strike.

The campaign, which began in mid-November, has already blanketed radio with 45 spots on 450 sta-

MILLER BREWING SIGNS '65 MBS CONTRACT



Miller Brewing Co. has renewed its contract for the balance of 1964 and taken out a new contract for all of 1965 over Mutual Broadcasting System. Shown are Clyde E. McDonnald, director of advertising, Miller Brewing Co.; Ray M. Smith, sales manager, Mutual Broadcasting Co.; Robert F. Hurleigh, president, Mutual Broadcasting Co. and Robert Geary, radio and tv director, Mathisson & Assoc., advertising agency for Miller.

FORD PREMIUM



In production at the rate of 2,500 daily at American Machine & Foundry Co.'s wheel goods division plant in Olney, Ill. are exact scale replicas of Ford Motor Co.'s top-selling Mustang and available at \$12.95 at Ford dealer showrooms in early November. Inspecting chassis of a "Midget Mustang" during plant tour are (from left) William R. Dean, AMF's premium sales manager; William Whitecraft of Ford's sales promotion department, Dearborn, Mich.; Richard Shugg, J. Walter Thompson merchandising supervisor, Detroit; and Norman Wintermantel, AMF Wheel Goods division president.

tions with the "re-introduction" message.

On television, special Sunday night commercials are scheduled through Dec. 13 on stations carrying programs opposite Chevrolet's *Bonanza*, assuring a universal audience for the announcement Sunday nights in the country's 50 top markets. These additional 20 second spots add 15.8 million homes per week to the 42.5 million reached by the three Chevrolet sponsored shows: *Bonanza*, *The Man From U.N.C.L.E.* and *Bewitched*.

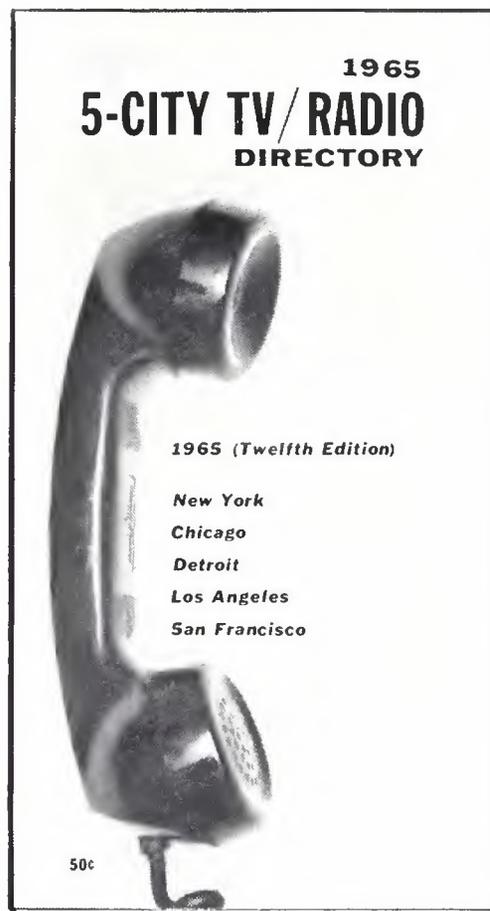
The message is also being carried on Chevrolet's regularly sponsored radio news shows on 436 NBC- and CBS-affiliated stations.

WSEB Becomes Network Affiliate

WSEB Sebring, Fla. has become affiliated with the NBC Radio Network, it was announced by Tom Knode, vice president, station relations, NBC.

WSEB is owned and operated by Dixon Industries Inc. H. Philip Nesbitt is president.

NEW, 1965 EDITION JUST OFF THE PRESSES



AGENCIES • REPRESENTATIVES • NETWORKS • RESEARCH ASSOCIATIONS • TRADE PUBLICATIONS • NEWS SERVICES PROMOTION/PUBLIC RELATIONS • FILM/TAPE COMMERCIALS FILM/TAPE PROGRAMS • TRANSPORTATION • HOTELS
ADMAN'S EATING DIRECTORY

52 PAGES WITH JUST ABOUT EVERY PHONE NUMBER YOU NEED IN SPONSOR'S 5-CITY TV/RADIO DIRECTORY

This is the twelfth annual edition of this unduplicated pocket reference guide for everyone in the broadcast advertising business. Get the complete directory for only 50c per copy; 10 copies, 40c each; 50 copies, 35c each.

JUST WRITE TO **Sponsor** 25 West 45th Street,
New York, N.Y. 1003
212 581-4200

SPONSOR SPOTLIGHT

ADVERTISERS

Charles Waage and **John McPheron** have been promoted to chief engineers of Culver Chemical Co. and Alberto-Culver Co., respectively.

Patrick J. Marrinan appointed marketing research specialist-consumer markets for Sylvania Electric Products Inc.

Warren G. Schaeffer and **Edwin J. Wilezynski** named office manager of the equipment sales office and assistant manager of the national marketing department of The Prestolite Co., Toledo, Ohio.

Sally Vandiver named director of public relations and advertising coordinator for Van de Kamp's Holland Dutch Bakers.

Peter Zitso named product manager - outdoor lighting for the Lighting Products division of Sylvania Electric Products Inc.

James F. Welsh, corporate executive vice president and general manager of the McCormick Division, relinquishes his general manager responsibilities at McCormick & Co. **T. Carter Parkinson** become the vice president-general manager of the division.

Deane H. Brink has been named hardwood plywood marketing manager for United States Plywood Corp.

William A. (Sandy) Morrison joined Raytheon Co. as sales manager for the Radarange operation.

Jerald Ralston appointed executive vice president for marketing for Hazel Bishop, Inc.

Melvin C. Baker and **Simpson E. Spencer, Jr.** elected vice presidents of General Foods Corp.

Thomas H. Melohn appointed general product manager of the Whitman division of Pet Milk Co.

Gene K. Foss is no longer associated with Golden Dipt-Meletio Corp.

Herman F. Stuhr promoted to the staff of sales service, Marcus Hook, Pa. for FMC Corp., American Viscose Div.

Dan Noe named sales manager for the Prestolite Co.

Kathleen C. Bremond appointed advertising director of Hanes Hosiery Inc.

AGENCIES

William L. Nightingale joined West, Weir and Bartel, Inc., New York, as account executive on the *Business Week* account.

Larry Aaron named administrative vice president of Fladell Advertising Associates.

Michael Ben-Dror appointed an account supervisor of Kenyon & Eckhardt, Inc.

Michael (Mickey) Bloebaum appointed associate producer for D'Arcy Advertising Co. St. Louis.



Ralston Prince



Fred Jones

Ralston Prince appointed radio and television director of Bishopric-Green-Fielden, Inc. advertising agency.

Fred R. Jones named an account executive at Geyer, Morey, Ballard Inc.'s Chicago office.

John Ruhaak joined Leo Burnett Co., Inc. as an account executive.

Frank J. Martin named a vice president of Maxon, Inc.

Anthony N. Schramm named production manager for Henry J. Kaufman & Associates, advertising and public relations firm of Washington, D. C.

Lynne Sobel joined Papert, Koenig, Lois, Inc. as administrative assistant on the Quaker Oats Co. account.

Thomas G. Hagen and **Allen Hodshire** appointed corporate senior vice presidents and co-directors of creative activities for Maxon Inc.

James T. Kennedy joined Weightman, Inc., as a creative supervisor in the advertising agency's Philadelphia office.

Nicholas Wedge and **Louis Emmanuele**, copy supervisors, have been named vice presidents of Batten, Barton, Durstine & Osborn, Inc.



Deane Brink



William Morrison



Dan Noe



Kathleen Bremond



Louis Emmanuele



Nicholas Wedge



Stephen Klein



Ralph Grady



Michael Chappell



William Casey



Warren Eggly



Richard Anderson

Ralph Grady and **J. Robert Conroy** appointed vice presidents at Geyer, Morey, Ballard, Inc.

Stephen Klein joined the New York tv sales staff of the Katz Agency, Inc., station representatives.

Holland R. Melson, Jr. named an art director in the New York office of Gardner Advertising Co.

Lou Menna elected a vice president of Sullivan, Stauffer, Colwell & Bayles, Inc.

Mario Donna named to head the art department and **Bruce Nicholaysen** named creative supervisor, at Campbell-Ewald.

Paul H. Klein named creative director of Woody Kepner Associates, Inc. Miami, Fla.

Woody Wilson, formerly on the broadcasting staff at Needham, Louis & Brorby, joined MacManus, John & Adams, Chicago office, as tv-radio producer.

Wendy Barrie appointed a vice president of Eisen, Kanover & Workman Advertising Corp. and EKW Communications, Inc., its public relations affiliate.

Ira Sturtevant appointed manager of the copy department of Foote, Cone & Belding, New York, a new agency position.

William Casey, **Michael Chappell**, **Robert Fiore**, **Monte Gherler**, **Sam Scali** and **Kurt Weihs** appointed vice presidents of Papert, Koenig, Lois, Inc. advertising. Casey, Chappell and Gherler are copy supervisors; Fiore, Scali and Weihs are art directors.

Hank Malfa and **Stanley Turk** appointed account executive and merchandising executive for Cunningham & Walsh Inc., New York.

Wilson Seibert appointed creative supervisor and member of the editorial board at the J. Walter Thompson Co.

Warren J. Eggly elected vice president-administration for Meldrum and Fewsmith, Inc., Cleveland-based advertising agency with offices in Columbus, Ohio and Birmingham, Mich.

Richard C. Anderson transferred to Young & Rubicam's New York office to head up the media relations division. This will include magazines, television and radio, newspapers and outdoor.

Wallace Lepkin joined D'Arcy Advertising Co. as research account supervisor on the Colgate-Palmolive Toilet Articles Div. account.

Sales Executive

Outstanding lifetime opportunity with prestige Broadcast-related firm. This Chicago-based position is springboard to top corporate management responsibility. At inception, will involve extensive travel and heavy contact with leaders of broadcast industry. Familiarity with broadcasting and broadcast people is a prerequisite.

Our organization knows of this and your resume or preliminary contact may be submitted in confidence through your attorney or other third party of your choice. Box 205, SPONSOR, 221 North LaSalle St. Chicago, Illinois 60601.



Wendy Barrie



Ira Sturtevant

SPONSOR SPOTLIGHT

William R. Proctor, Jr. and Ross H. Tompkins appointed vice presidents of Warwick & Legler, Inc.

Norman Gladney appointed executive vice president and partner in Kane & Light Inc.

Ted Stromberger, senior vice president, western region, Fuller & Smith & Ross, Inc. is resigning from the agency Jan. 15, 1965.

Douglas Talley appointed director of media in the Pittsburgh office of Erwin Wasey, Ruthrauff & Ryan, Inc.

Robert Geller joined the New York office of Foote, Cone & Belding as a supervisor in the media department, working on the Clairol and Health Insurance Institute accounts.

Harry G. Williams, executive vice president of Alfred L. Lino and Associates, St. Petersburg, Fla., named to head the agency's new branch office in Ocala.

Robert W. Price and Niles N. Peebles joined the Bugli Co., national public relations firm.

H. Eugene Dutil appointed assistant treasurer and comptroller of Campbell-Ewald Co., advertising, Detroit.

William M. Tipping promoted to vice president of Lennen & Newell, Inc.

Robert O. Archer, Jr. joined Buchen Advertising, Inc. as an account executive in the agency's Chicago office.



Stephen Gilbert



Dorothy Arrigo



Charles Schultz



Louveer Stant

Stephen Gilbert, Jr. appointed an account executive in the Pittsburgh office of Fuller & Smith & Ross Inc.

Dorothy Arrigo elected a vice president of Kudner Agency, Inc.

Leo Higdon elected a vice president of D'Arcy Advertising Co.

Charles (Chiz) Schultz appointed as a general program executive for CBS Television Network programs New York.

Louveer H. (Lou) Stantz elected vice president of WBJA-TV Inc Binghamton, N.Y.

B. Donald (Bud) Grant appointed to manager, daytime program operations, NBC Television Network.

Robert J. Shafer named manager of news, West Coast, for NBC News.

Truman Walrod appointed director of community and public affairs for Fetzer Television, Inc., operator of WWTW Cadillac-Traverse City and WWUP-TV Sault Ste. Marie, Mich.

Richard N. Savage named to the New York office of ABC Television spot sales as an account executive.

Donald S. Moeller, general manager of WGAN-TV Portland, Me., named vice president of the television station and George D. Lilly appointed assistant general manager.

John T. Madigan named director of Daily Electronic Feed (abedef) service, by which ABC News will feed televised news stories to affiliates by cable five nights a week.

TIME/Buying and Selling

Frank J. Fitzgerald and Allen Long named to the creative sales department and to the sales force of H-R Television, Inc.

Blake Byrne and Mal Kahn appointed to the New York television sales staff of Edward Petry & Co., Inc.

Thomas J. Tilson, eastern sales manager, named vice president of Metro Tv Sales.

TV MEDIA

Joe Rank appointed station manager of KMEX-TV Hollywood, Calif.

Walter Flynn joined the ABC-TV Spot Sales Department as account executive.

Edward (Ted) Layten Doyle appointed program director of WHO-TV Des Moines, Ia.



William Tipping



Robert Archer, Jr.



Thomas Tilson



Edward Doyle



Donald Moeller



John Madigan



Larry Strain



James Ingraham



H. Peter Lasker



Martin Fliesler



Jim Scott



James Gray

John C. Liddy joined WCBS-TV as an account executive.

RADIO MEDIA

Larry Strain, former news director KRMG and more recently program director for KRAV Tulsa, rejoins KRMG Tulsa as account executive.

James Ingraham named vice president and general manager of KFRC San Francisco, effective Jan. 1, 1965.

Ira E. Laufer named vice president and general manager of KHJ Radio, the RKO General Broadcasting station in Los Angeles.

Tom O'Leary joined the KNX/CRPN sales staff, Los Angeles.

Robert Glaser appointed to the position of daytime sales manager for American Broadcasting Co.

George W. Fee named local sales manager of WFLA St. Petersburg, Fla.

Joseph C. Winkler joined WPBS Philadelphia, Pa. as regional sales director.

Frank Hovore appointed sales promotion manager of KFVB Hollywood, Calif.

R. D. (Ben) Stepanian appointed to the sales staff of WWJ Detroit, Mich.

Stanford M. Horn named national sales representative at KCBS Radio, San Francisco.

James L. McLaughlin named news director of WRVM-AM Rochester, N.Y.

H. Peter Lasker elected to the Crosley Board of Directors.

Martin S. Fliesler joins the executive staff of RKO General Broadcasting, effective Jan. 4, 1965.

Jim Scott named vice president and general manager of KAY-C and KAY-D-FM Beaumont, Tex.

James E. Gray named chief engineer of all stations owned by Basic Communications, Inc.

Walter Kovalevsky appointed an account executive for the ABC Radio Network.

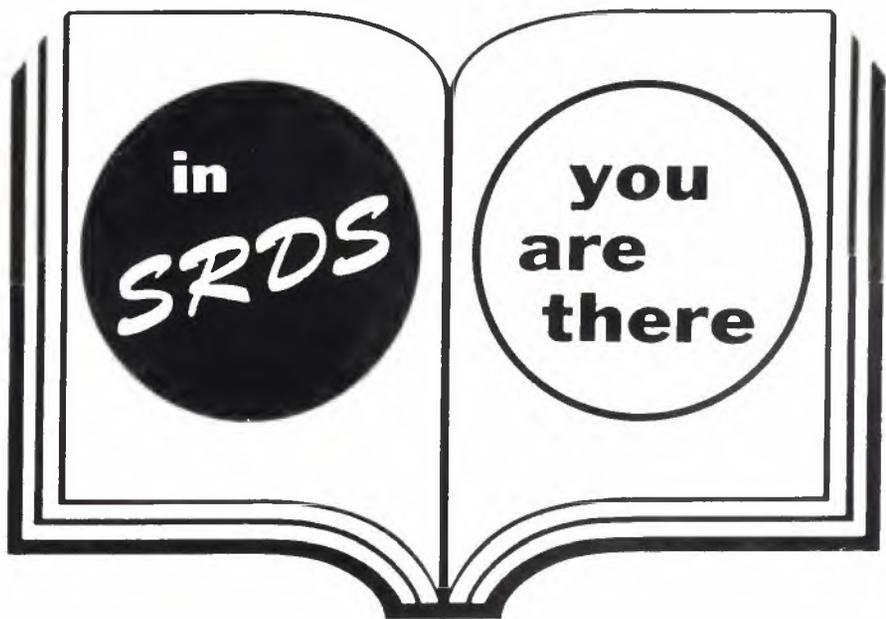
SYNDICATION & SERVICES

Buzz Berger has been named executive assistant to Herbert Brodtkin, president of Plautus Productions, New York.

Donald S. Hillman appointed vice president, sales and creative development for Coastal Film Service, Inc.

Charles Adams named commercial sales manager of Videotape Center, where he has been an account executive for the past two years.

with a properly conceived, strategically placed Service-Ad



selling by helping people buy

**COMING
TO
NEW YORK?**



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

(Only 1½ 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 roof top pool, free indoor garage, small and large meeting rooms with banquet facilities—even closed circuit T.V.—and old fashioned, old world Innkeeping service—only 1½ blocks to the Coliseum!



Holiday Inn OF N. Y. C.
57th ST. WEST OF 9th AVE.
Phone (212) LT 1-8100

CALENDAR

DECEMBER

American Marketing Assn. New York chapter media research discussion group luncheon, Park Lane Hotel, New York (17).

Broadcasting Executives Club, Christmas party, "Jingle Ball," Sheraton Plaza Hotel, Boston, Mass. (17).

Filmways Inc. annual meeting of stockholders, Hotel Biltmore, New York (18).

American Marketing Assn. education division conference, Chicago (28-29).

JANUARY

American Women in Radio and Television board of directors meeting, Hilton Hotel, New York (15-17).

Retail Advertising Conference, Walter Tower Inn, Chicago, Ill. (16).

Federal Communications Bar Assn. annual banquet, Sheraton-Park, Washington (22).

National Assn. of Broadcasters radio code board meeting, Los Angeles (22-23).

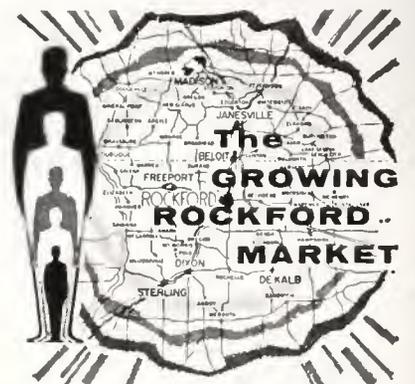
Advertising Assn. of the West convention, World Trade Center, San Francisco (22-24).

National Assn. of Broadcasters winter boards meeting, Palm Springs Riviera, Palm Springs, Calif. (25-29).

Georgia Radio-Tv Institute of the Georgia Assn. of Broadcasters twentieth annual meeting, University of Georgia, Athens, Ga. (26-28).

South Carolina Broadcasters Assn. winter convention, Columbia, S. C. (28-30).

National Advertising Agency Network regional meeting and board of directors meeting, Guest House Motor Inn, Birmingham, Ala. (29-31).



**DELIVERED BY
WREX-TV Channel 13**

NEW DEVELOPMENT

- New Chrysler assembly plant — 6000 new jobs in 1964
- New \$8 million hospital.
- New Gates Rubber Plant, Freeport, Ill. — 500 new jobs.

THE MARKET

- 58th in U. S. in E.B.I. per capita
- 78th in U. S. in E.B.I. per household
- \$1,480,547,000 market.

***WREX-TV COVERAGE**

- Blanketing Northern Illinois and Southern Wisconsin — the rich industrial and agricultural heartland of Mid-America.

WREX-TV [13] **Remarkable**
abc CBS **ROCKFORD, ILL.**



To our fellow broadcasters and friends in the advertising fraternity, a warm invitation is extended to visit Constitution Plaza's Christmas Festival of Light.

Being a part of an area of incomparable beauty is something wonderful for a broadcaster to share with viewers and listeners. So for Christmas, we added a skyful of tiny white lights, heroic angels and reindeer of exquisite wire sculpture, animated woodland animals, lofty starbursts, and a cascading fountain of light.

Soft music fills the air and choraleers perform in various areas of the Plaza virtually every day and evening.

If you're within harking distance of Hartford, come to Constitution Plaza's Christmas Festival of Light any evening through January 1.

The children will enjoy it too.

President

BROADCAST-PLAZA, INC.

WTIC  **TV3 -AM-FM**
HARTFORD, CONN.



HOP ON OUR KILOCYCLE

Ride with The New Q—the greatest sound ever to hit Chicago radio.

What makes The New Q go? First, it's a *quality* sound—but with an up-tempo punch. Its production is fast-moving and ambitious. More news. More weather. More time-and-temperature information. More vocal appeal—more *local* appeal. It's a sound that simply *won't sit still*.

There's nothing still about the station, either. WMAQ is swiftly becoming *the* radio station in Chicago to be reckoned with. Because we're moving fast. And because we're proving you don't have to be "bad" to succeed in Chicago radio.

Restless? Tired of the treadmill? Looking for action? Hop on our kilocycle.

Ride with The New Q. It's the Chicago thing to do.

WMAQ RADIO/CHICAGO

