

JANUARY 27, 1964/FORTY CENTS

# SPONSOR

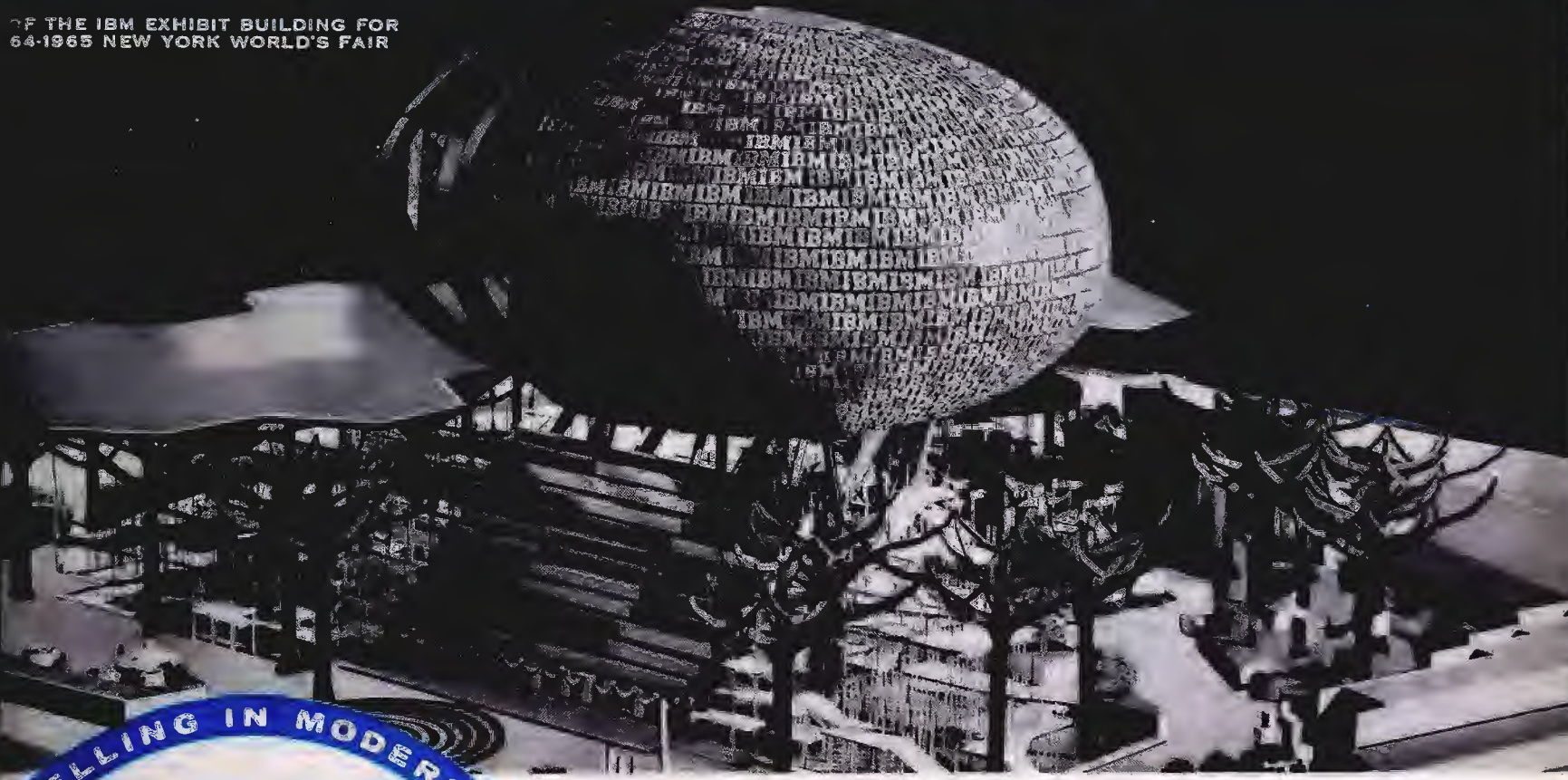
**Godfrey & Hayes:**  
**A view of radio**  
**after 30 years**  
**at CBS—page 23**

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

CONTENTS—see p. 6

70-9-X265-  
MILFORD L. JOY  
NBC - ROOM 274  
30 ROCKEFELLER PLAZA  
NEW YORK, N.Y. 10020

OF THE IBM EXHIBIT BUILDING FOR  
64-1965 NEW YORK WORLD'S FAIR



SELLING IN MODERN AMERICA

TELEVISION DIVISION

**EDWARD PETRY & CO., INC.**

THE ORIGINAL STATION REPRESENTATIVE

SPOT TV

Overnight, old buying patterns are broken and new brand preferences emerge. Even the most successfully entrenched national advertiser needs the modern medium of Spot Television to protect and expand his share of market. That's why you'll find an ever growing number of national advertisers using Spot TV on these outstanding stations.

- |         |                 |         |                      |         |                       |
|---------|-----------------|---------|----------------------|---------|-----------------------|
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| WSB-TV  | Atlanta         | WLW-I   | Indianapolis         | WDBO-TV | Orlando               |
| KERO-TV | Bakersfield     | WDAF-TV | Kansas City          | KPTV    | Portland, Ore.        |
| WBAL-TV | Baltimore       | KARD-TV | Kansas State Network | WJAR-TV | Providence            |
| WGR-TV  | Buffalo         | KARK-TV | Little Rock          | WROC-TV | Rochester             |
| WGN-TV  | Chicago         | KCOP    | Los Angeles          | KCRA-TV | Sacramento            |
| WLW-T   | Cincinnati      | WISN-TV | Milwaukee            | KUTV    | Salt Lake City        |
| WLW-C   | Columbus        | KSTP-TV | Minneapolis-St. Paul | WDAI-TV | San Antonio           |
| WFAA-TV | Dallas          | WSM-TV  | Nashville            | KFMB-TV | San Diego             |
| WLW-D   | Dayton          | WVUE    | New Orleans          | WNEP-TV | Scranton-Wilkes Barre |
| KDAL-TV | Duluth-Superior | WTAR-TV | Norfolk-Newport News | WTHI-TV | Terre Haute           |
| WNEM-TV | Flint-Bay City  | KWTW    | Oklahoma City        | KVOO-TV | Tulsa                 |
|         |                 |         |                      | WTRF-TV | Wheeling              |



**"Seasoned to Please!"**



**WKRG-TV**

Mobile-Pensacola

Channel 5

Represented by H-R Television, Inc.



or



Call C. P. Persons Jr., General Manager



# SPONSOR-WEEK

Late news  
in tv/radio advertising  
January 27, 1964

**NFL to CBS for \$28.2 million:** It will cost advertisers some \$70,000 per commercial minute to buy into CBS-TV's coverage of National Football League season games, according to SPONSOR estimate, as result of web's winning bid of \$28.2 million for rights to NFL telecasts for next two years. It is understood NBC and ABC each bid over \$20 million for '64 and '65 rights, with CBS' figure more than triple the \$9.3 million it paid for rights to '62 and '63 coverage. ABC is currently on last year of five-year pact with American Football League, and NBC just won rights to NCAA games next season, including New Year's Day games in Rose, Cotton, and Orange bowls, for \$13,044,000. Rights to NFL title game is still up for grabs, but CBS can pick up playoff game in event of NFL tie for \$200,000 if it wants. It is assumed two incumbent national sponsors, Ford (J. Walter Thompson) and Philip Morris for Marlboro (Leo Burnett), as well as ten regional sponsors will have first crack at future sponsorship. Commenting on high bid, CBS president James T. Aubrey, Jr., said: "We will stand on our record, which surely indicates we aren't in business to lose money or let the big ones get away. We know how much those games mean to viewers, our affiliated stations, and to the nation's advertisers." There are some 14 minutes per game for sale, which means a total of about 224 minutes for the 14 regular season games. Only thing coming close to its cost for advertisers is *Beverly Hillbillies*, but cost-per-thousand is higher for NFL due to fewer viewers watching Sunday tv. As result of CBS' price, each of 14 NFL teams will realize some \$2,015,000.

**Storke replaces NBC's Chester:** NBC-TV has named William F. Storke to replace Giraud Chester as director, program administration. Chester resigned Friday "as result of certain policy disagreements." Storke, who joined web

at Hollywood in 1948 in Guest Relations Dept. (a page), went to TV network sales in '53, came to N. Y. in '55 as a participating programs salesman (*Today* and *Tonight*), was named administrator in the same area in '57, and since '59 has been director of participating programs sales. Chester gave no indication as to future plans.

**Critical ad issue:** The federal case charging Kastor, Hilton Chesley, Clifford & Atheron with fraudulent copy for Regimen could set serious precedent, admen said Friday after grand jury action in Brooklyn. Indictment naming agency, along with client Drug Research Corp. and New Drug Institute, followed removal of reducing tablets from interstate commerce in wake of Food & Drug Administration charges (see page 49). Challenged ad copy ran on three TV networks, in newspapers, and magazines, according to indictment. It had been accompanied by validating material at time it originally was submitted to media. Agency is scheduled to appear with other defendants this week for pleading, and case should come to trial in relatively short order, observers think. Drug Research no longer is Kastor Hilton client, being listed now with Weiss & Geller, although virtually dormant there.

**Over \$3.5 mil. for ABC-TV:** Eight sponsors placed over \$3.5 million in new business with ABC-TV in past week, mostly for second quarter. They are: Brown & Williamson Tobacco (via Ted Bates & Co.); Carter Products (Sullivan, Stauffer, Colwell & Bayles); Dodge autos (Batten, Barton, Durstine & Osborn); S. C. Johnson & Son (Benton & Bowles); Lehn & Fink (Geyer, Morey, Ballard); Plough, Inc. (Lake - Spiro - Shurman); Polaroid (Doyle Dane Bernbach); Toni Co. (North). Among shows involved are *Hollywood Palace*, *Destry*, *77 Sunset Strip*, *Empire*, and *Ensign O'Toole*.



**NBC ends '63 on wave of profits:** Annual report by chairman Robert W. Sarnoff and president Robert E. Kintner notes NBC-TV "attracted more national advertisers than any other network for 15th consecutive year" in 1963; the Owned Stations Div.—both radio and tv—achieved record sales and earnings; NBC Radio recorded its highest profits since 1950; and NBC Enterprises Div. had higher operating profits than ever before. Report notes NBC-TV posted record-breaking profits in all four quarters of year and set new sales record, as 270 national advertisers used its facilities; NBC Radio, operating at growing profits for fourth consecutive year, was 80% sold out for '63 and also had "more advertiser support than any of its competitors." Affiliate roster at year's end: 198 for NBC-TV, 215 for NBC Radio (including 13 stations outside U.S. continental limits). Additionally, the Sarnoff report pointed out that nearly 2,200 hours were programed on tv in color, carried by 196 affiliates.

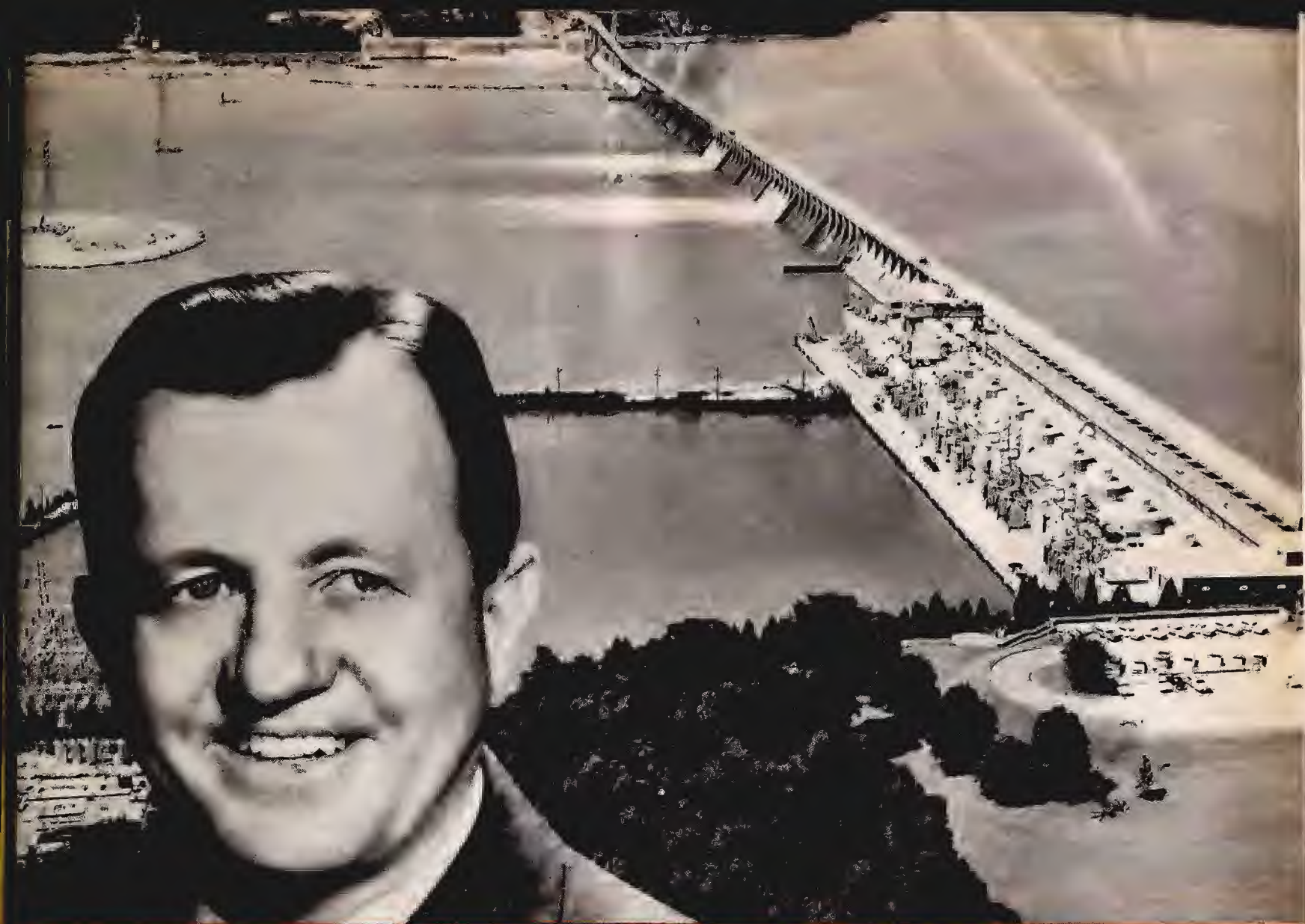
**Judy Garland to quit:** Mar. 29 has been set as last broadcast of her weekly CBS-TV show by Judy Garland, who at that time will have finished production of her 26th program. Her reason: The demanding schedule of a weekly program had made it impossible for her to give her children the time and attention they need. Another, unmentioned probable cause: Failure of her series to achieve high ratings. In an aside in her letter telling network president James T. Aubrey, Jr., of the decision, Miss Garland notes: ". . . Let's be happy about all the bets we've won from the wise guys who said we'd never get our first show on the air." She also looked forward to working with him again in the coming years.

**Legal view:** While indicted agency belongs

neither to American Assn. of Advertising Agencies nor to Advertising Federation of America, case is being watched with interest, and AFA legal consultant John Ryan, sees implications that could be "pretty far reaching." If government proves case, it would impose "terrific obligation" on any agency to check out claims. Regimen's agency doubtless acted in good faith, another observer commented, and said increased responsibility for accuracy would represent cost burden that surely would have to be passed on to client. A Kastor Hilton spokesman said action would impose "new concept of insurer's responsibility of advertising agency for client's product and business," attempting to fix "an unheard of type of responsibility." No agency people were named in action.

**Daylight saving plan hit:** Bill to extend daylight saving time in N. Y. state to nine months of year is under fire again. Latest attack from Paul Godofsky, chairman of N. Y. State Broadcasters Assn. subcommittee formed to fight bill, quotes letter sent a few months ago by CBS to State Sen. Edward Speno, bill's author. Godofsky, also pres.-gen. mgr. of WHLI, Hempstead, L. I., says CBS feels passage of bill would cost tv network over \$500,000 a year to telecast programs at their regular time in N. Y. state, while its radio web would have to spend some \$1,200 a week to rectify broadcast times during period when N. Y. was on Daylight Time and other states were not. As example, CBS said prime-time program telecast regularly in 10-11 p.m. slot would be aired under Speno plan at 11-midnight period. CBS has declined to make public its letter to Speno. An NBC spokesman has said his network is "opposed" to the bill, and ABC executives contacted have declined to comment.





## Why WHNT-TV bought Volumes 1,2,3,4,5 & 7 of Seven Arts' "Films of the 50's"

### Says Charles F. Grisham:

President and General Manager of WHNT, Huntsville, Alabama

"Our philosophy has been and will continue to be, to provide the viewing public of this vigorous and booming market with nothing but the very best. Therefore to achieve this goal we decided we would acquire for our viewers the very best of programming including, of course, feature films. The best features available were Seven Arts' "Films of the 50's", and

# we wouldn't go on the air until we could get them

for our audience.

I'm happy to say that we have acquired telecasting rights to Seven Arts' Volumes 1, 2, 3, 4, 5 and 7, thus assuring our audience of many, many hours of the best entertainment available on television today."



**SEVEN ARTS  
ASSOCIATED  
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.  
 NEW YORK: 200 Park Avenue YUkon 6-1717  
 CHICAGO: 4630 Estes, Lincolnwood, Ill. ORchard 4-5105  
 DALLAS: 5641 Charleston Drive ADams 9-2865  
 LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif. STate 8-8276  
 TORONTO, ONTARIO: 11 Adelaide St. West EMpire 4-7193  
 LONDON W1 ENGLAND: 24 Berkeley Sq. Hyde Park O671  
 Distributed outside of the United States and Canada  
 Cable: NORFILM London

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data).



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*Chicago*  
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*Cleveland*  
ARNOLD SUIHART

*Los Angeles*  
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*Production Director*  
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*Advertising Promotion*  
DUWE WOERPEL

*Circulation Promotion*  
GERHARD SCHMIDT

# SPONSOR

JANUARY 27, 1964

Vol. 18 No. 4

## GENERAL

- 23 Two best-known "Arthurs" of CBS speak their minds**  
Godfrey and Hayes, a pair of 30-year veterans at the network, in an informal, factual, fascinating—and exclusive—interview

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- 53 Burger Beer Baseball buy hits WCKY's country music**  
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## SYNDICATION

- 59 New overseas markets help rocket sales of CBS Films**  
Digges says 1963 "exceeded predictions by 19%" and gives detailed reasons for surge, also bright forecast for 1964 business

## STATION REPRESENTATIVES

- 60 Eastman predicts bright future for radio drama shows**  
Feels that by 1974 every major city in the U.S. will have two radio stations entirely programmed for variety or dramatic fare

## DEPARTMENTS

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# Portrait of a media salesman who thinks he got the order

If only he knew!

The man *he* sold has to sell his account group. Then they have to sell the client.

Meetings and questions; challenges and more meetings.

And at these meetings your "friend at court" is alone with his conviction. Well, not quite alone. He usually\* has his copy of **SRDS** with him.

So, with your Service-Ads in **SRDS**, **YOU ARE THERE** selling by helping people buy.



\*In National Analyst, Inc. survey,  
83% of agency executives say SRDS  
is accessible in client meetings.

**SRDS**  
STANDARD RATE & DATA SERVICE, INC.  
The National Authority Serving the Media-Buying Function  
C. Laury Botthof, President and Publisher  
5201 Old Orchard Road, Skokie, Ill. 60078 YOrktown 6-8500  
Sales Office—Skokie • New York • Atlanta • Los Angeles





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# NICE GIRLS FINISH FIRST

*The story behind the runaway success of The Patty Duke Show on the new ABC—and how this incredibly talented youngster holds the fascinated attention of viewers in 12,700,000 homes every week.*

EIGHT YEARS AGO, Patty Duke was an 8-year-old girl on the way to her first acting lesson. When she spoke, she said, “dese, dem and dese,” with all the gusto of a native New Yorker.

One year ago, Patty Duke won an Academy Award. When she spoke, it was with the grace and charm of a favorite granddaughter.

Patty Duke was a girl with talent and the will to work. Patty Duke was also a girl with a delightful personality. Patty Duke, in short, was exactly the kind of girl ABC was looking for to build a show around for its 1963-64 season. It was to be a *new* ABC, firmly based on wholesome entertainment. And Patty fitted in perfectly.

Would she like to do a television program of her own? She would.

What kind of program? Obviously, Patty had to be a teen-ager. But how could you take advantage of her tremendous ability when most teenage roles had become stereotyped long ago?

The answer was to *unstereotype* the role. Instead of giving Patty only *one* part, give her *two* parts—identical cousins with diametrically opposed personalities.

With those two decisions—the obvious one of making Patty Duke a teen-ager, and the not so obvious one of giving her twin acting assignments—The Patty Duke Show was born.

Breck, General Mills and Sterling Drug became the sponsors. The American public saw the show for the first time on Wednesday night, September 18, 1963. And the darndest things began to happen.

The Patty Duke Show instantly became one of the top new hits on television. Over 12,700,000 homes tune in every week. Patty's devoted followers include over 15,500,000 grownups, many of them young adults with children of their own.

Patty has become a heroine—and an example—to her own generation. High school girls from Maine to California are sporting Patty's hairdo. More important, they are copying her gentle manners.

The ABC Television Network is tickled pink about The Patty Duke Show. It demonstrates clearly and forcibly that wholesome, quality entertainment can lead to commercial success *and* to better television.

ABC Television Network 



# PUBLISHER'S REPORT

One man's view of  
significant happenings in  
broadcast advertising

## How broadcasters inform the public about broadcasting

**F**OR YEARS broadcasters have been notoriously silent when it comes to telling the public about their media.

They allow everybody else to do the telling. And frequently, they discover, to their discredit.

So I was impressed one day when I visited the WFBM Stations in Indianapolis and found Eldon Campbell and his associates acquainting a Congressman with television and radio broadcasting in a practical way. After a tour of the facilities they sat down to lunch and various department heads answered questions. They repeated this once a week, running down the whole roster of Hoosier Congressmen.

Last week I received three editorials broadcast by the WFBM Stations on the efforts of the federal government (especially the FCC) to extend its control over radio and TV. Labeled Broadcast Freedom #1, Broadcast Freedom #2, and Broadcast Freedom #3 they centered on such subjects as efforts to curb editorializing, restrictions on commercials, and the boobytraps in the "Fairness Doctrine."

This kind of information can do nothing but help the industry. It's the sort of thing that Mike Shapiro of the WFAA Stations and John Coyle of KVIL, both Dallas, do so well. I suggest that others join the parade.

\* \* \*

I attended another kind of broadcast-information gathering the other day when George Storer Jr., president of the Storer Stations, told a jam-packed room of Wall Street stock analysts what a broadcast group is made of, what it does, and how it does it.

I've attended many an industry meeting. I've never heard anything as revealing. George cut through years of operation to show the pattern of success in terms of facilities, personnel, strategy, billings, and profits. The 300 eager analysts threw questions at George and his top staff as fast as they could field them.

After it was over I complimented George on his frankness and his believability. And I wondered, "Why not? Why shouldn't the public know more about broadcast operations? Why our traditional reticence?"

We're not reticent about reporting what George said. It's reported in detail in this issue. Wouldn't you, our agency and advertiser readers, like to get more information along these lines?

*John Glenn*

FLORIDA'S **3**rd MARKET

is  
**tuned in**  
to

**WESH-TV**

FLORIDA'S  
CHANNEL **2**

REPRESENTED BY THE KATZ AGENCY, INC.

ORLANDO • DAYTONA • CAPE KENNEDY





# Fast sales mark approval by stations of latest MGM post '48 films 40/64



New York • Chicago • Culver City • Charlotte • Toronto



MARKETS SOLD: WBEN Buffalo, WBBM Chicago, KLZ Denver, KRNT Des Moines, WXYZ Detroit, WOOD Grand Rapids, WCKT Miami, WCBS New York, WCAU Philadelphia, KTVK Phoenix, KENS San Antonio, KGO San Francisco.





## Investment Opportunity

One of these boys will some day occupy the office next to yours.

But how much care and training and labor and love it will take to fit him for the job!

Whose responsibility is it? His family's alone? His school's? His cub pack's?

*Yours too.*

For you have an investment in that boy.

You can protect that investment by joining with other leading American businessmen to promote the Treasury's Payroll Savings Plan for U.S. Savings Bonds. The Treasury Department's Plan works for

thrift in our economy, strength in our defenses, industry and self-reliance in our thinking.

When you bring the Payroll Savings Plan into your plant—when you encourage your employees to enroll—you are investing in the next generation of industrial leaders. In a human resource that will keep our country young and vigorous and burgeoning. You are investing in America's future. In freedom itself.

Don't pass this investment opportunity by. Call your State Savings Bonds Director. Or write today to the Treasury Department, U.S. Savings Bonds Division, Washington, D. C., 20226.



**in your plant...promote the PAYROLL SAVINGS PLAN for U.S. SAVINGS BONDS**



*The U. S. Government does not pay for this advertisement. The Treasury Department thanks, for their patriotism, The Advertising Council and this magazine.*



# SPONSOR-SCOPE

JANUARY 27, 1964

Interpretation and commentary  
on most significant tv/radio  
and marketing news of the week

Overshadowed by the tobacco furor have been developments in a TV product field that is twice as big: cosmetics (also under government pressure; see Sponsor Week, Jan. 20).

Continuing growth of cosmetics is illustrated in two timely cases, one a new \$5-million advertising account, another a definite signpost to future. Latter is Bristol-Myers' Clairol, now budgeting half-million dollars for Negro market, giving significant emphasis to development. Using ad-line, "If you want to . . . why not," Clairol is making aggressive progress, building sales to Negro salons of one city from .4% ten years ago to 5.5% today, covering over half the entire Clairol range of colors, according to current *Gibson Report on the Negro Market*. The ad effort will probably be confined to magazines for present, but Bristol-Myers is keeping its eye on sales potential and acceptance of the campaign and could conceivably begin integrating Negroes into its overall TV promotion for Clairol themed on, "Is it true blondes have more fun?" Via Foote, Cone & Belding, it's well into hundred-thousands.

The \$5-million story broke last week when Helene Curtis announced its new wrinkle-eraser lotion, Magic Secret, which is spending most of its money in TV. Magic Secret's spot and network schedule, being lined up by Edward H. Weiss, will break after distribution is completed to drug and department stores next month. This is newest entry in a line now billing upward of \$3 million in TV spot for roughly a dozen products.

## FCC sanctions provocative broadcasts.

In letting Pacifica Foundation off hook last week after four long years, commission said a licensee has to offend some people some of the time, or radio and TV would become utterly bland, and licensees too inhibited to diversify programming. FCC last week granted all applications of listener-supported (non-advertising) Pacifica's FM stations, and cleared foundation of charges of Communist leanings.

Involved were initial license for KPFK (noncommercial educational) Los Angeles, and renewals for KPFA (commercial) and KPFB (noncommercial educational), both Berkeley, Calif., and WBAI (commercial) New York. Also okayed was transfer of Pacifica control from Executive Membership to Board of Directors.

FCC pointed out the four cited instances of rather esoteric programming, late in evening hours and over four-year period, didn't constitute justifiable complaint against overall programming on the stations. Pacifica itself said that in two instances it had let slip a bit of wordage that didn't measure up to its own standards of good taste. Cmnr. Robert E. Lee, although agreeing with majority decision to renew, took issue with discussion program by four homosexuals, calling it "mere sensationalism."

## 1964 poses double-barreled threat for already-hurting domestic electronics industry.

\$32-million fall-off in factory sales of TV components from 1962 level (see story page 48) made 1963 less than bullish. Many think major blow may be dealt at this year's GATT international trade conferences where low tariffs on electronic imports may be further reduced—as much as 50%.

TV receiver sales, though faced with significant squeeze from imports for first time in 1963, stayed on top of level. Here again, however, 1964 could be a negative milestone, Manufacturers' fear: unless Congress can be convinced to remove excise tax on high-priced all-channel sets, they will be completely out of running in receiver market once inventories of competitively-priced VHF sets are exhausted.



## **More product for advertisers hooked on radio drama.**

Advertiser curiosity is high in current revival of soap operas and dramatic serials, but old subjects and techniques now available "hardly constitute a future for them," says Mars Broadcasting exec v.p. Robert V. Whitney. To this end, he revealed Mars is casting for two daily soapers due for pilot release on Mar. 1 and Mar. 15. Will follow this in late March and early April with two more serials. Also reviewing scripts for two weekly half-hour evening shows — one a situation comedy, other a mystery format.

Exec producer Phil Nolan currently holding auditions and story conferences on initial two serials in New York and Chicago. They are: *The Colonel's Lady*, "the story of an astronaut's family and their struggle to adapt to the space age challenge," and *Dangerous Dream*, which "unveils the private life of a husband-and-wife medical team dedicated to the world of psychiatry."

Mars, recently purchased by Pepper Sound Studios, Memphis, will produce new properties at its studios in Stamford, Conn. Plans call for syndication in the U.S., Canada, and Australia.

## **Sponsors had better be wary lest latest research on TV news touch off round of rate increases.**

Announcing that TV has stolen a march on newspapers as source of news to public, Roy Danish of Television Information Office, which commissioned Elmo Roper to do study, said TV also won out in "believability," especially with young adults. Drawing advertising moral, he said that because young TV-believers are prime goods-and service customers, the data should be "a matter of prime interest to marketing people." The new Roper study shows TV as the preferred news source of 55% vs. newspapers' 53%, with much wider margins for TV believability preference. (In similar studies in 1961, newspapers beat TV 57-52 as a source of news and 57-51 in 1959.) Lately, TV news prestige has been boosted by mounting critical accolades, largely by print critics.

Evidence like the Roper study could bring economic changes to both network, local news. Prime news specials usually can be produced and sold more cheaply on networks than can entertainment, but documented audience attitudes like TIO's could open wedge to negotiate expansions in budget, time, and rates. Regular news is seldom a selling problem either in network or spot TV. Now conceivably there could be movement of news from pre-prime and fringe areas to "A" slots, or re-definition of existing time periods, as well as new upward pressure for rates.

## **Like all good showmen, Marion Harper knows importance of good timing.**

That he chose this particular time to sprout a new handle for his advertising complex suggests an internal public relations move.

Cumbersome as new nomenclature is, the switch from just plain Interpublic to The Interpublic Group of Companies nevertheless reflects, as Harper puts it, "the evolving character of the organization as a group of separate service companies."

The loss of such significant accounts as Staley, National Distillers, etc., because of product conflicts with other agencies in the Interpublic empire makes it imperative for Harper to hit home harder with separate, if united, theme.

There are 17 in The Interpublic Group of Companies.



# ALREADY A HOOSIER HOUSEHOLD WORD



Indianapolis, Indiana



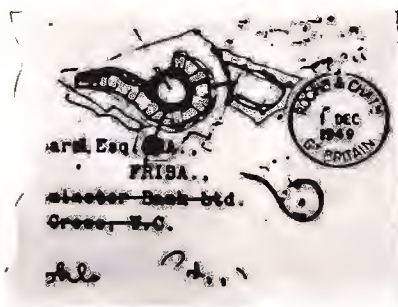
DON W. BURDEN, PRESIDENT

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

SOLD NATIONALLY BY H-Radio

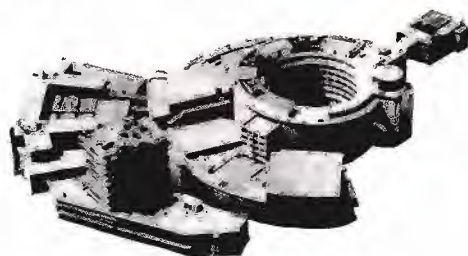


## *past*



1936.... the BBC begins the world's first regular television program. After the war.... the decision to build a national Television Center. December, 1949.... the shape of things to come starts as an architect's doodle on an envelope.

## *present*



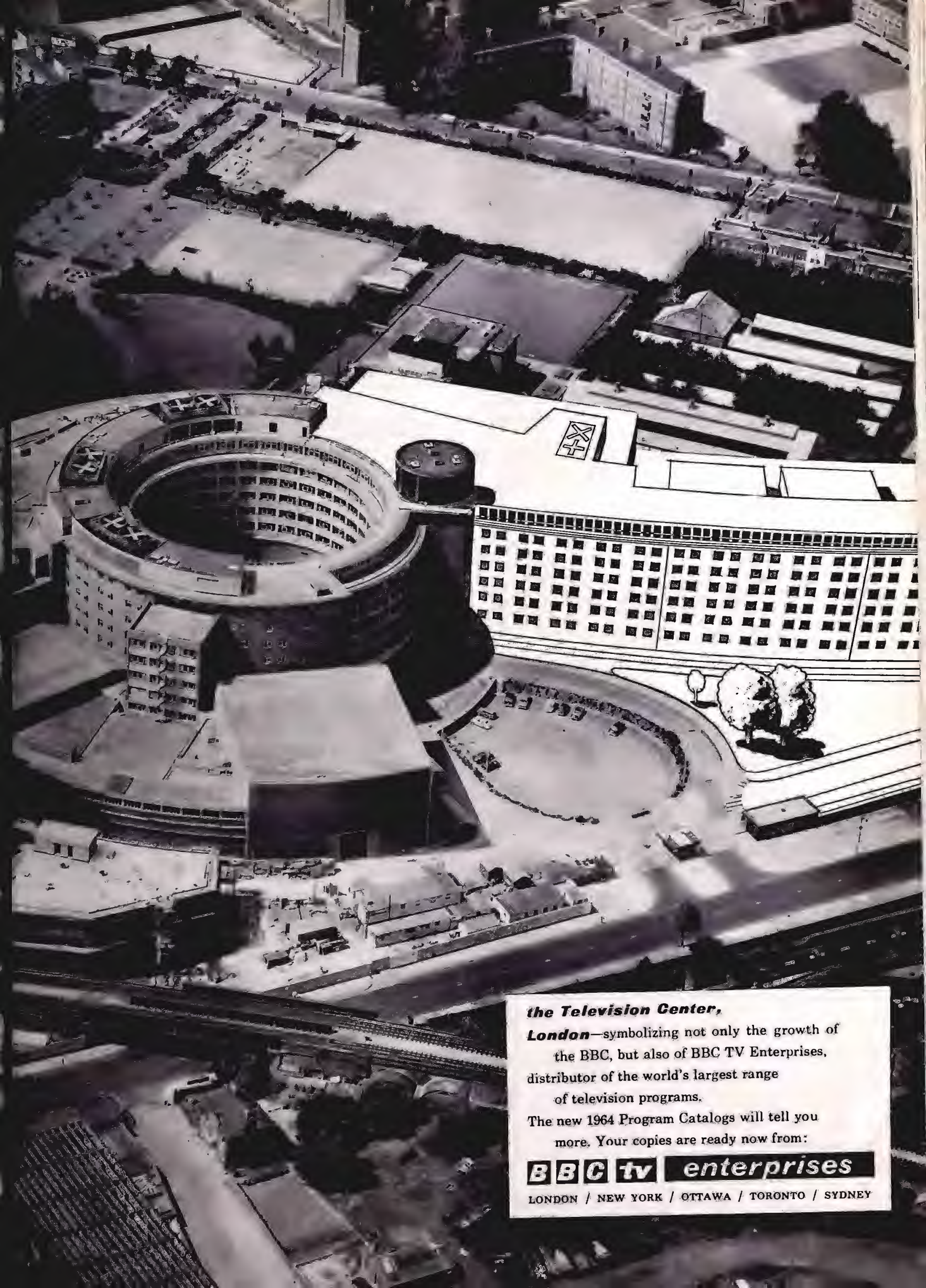
Today, an idea has become an actuality. The 13-acre Television Center in London is the home of a network covering 99% of the total population of Great Britain, with programs reaching over 12 million TV homes. Many of these programs are seen in more than a hundred countries throughout the world.

## *- and future*

BBC TV is keeping ahead of the times.... a second network begins in the spring of 1964, to be followed closely by color television. To meet this expansion, the Television Center will grow until it alone houses ten (two of them color-equipped) of an estimated total of 25 production studios.







***the Television Center,***

***London***—symbolizing not only the growth of the BBC, but also of BBC TV Enterprises, distributor of the world's largest range of television programs.

The new 1964 Program Catalogs will tell you more. Your copies are ready now from:

**BBC tv enterprises**

LONDON / NEW YORK / OTTAWA / TORONTO / SYDNEY



# COMMERCIAL CRITIQUE

Trends, techniques, new styles in radio/tv commercials are evaluated by industry leaders

## Fun and Games (Part I)

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

WHAT I'M AFRAID of is people who take advertising slightly. The flip and the glib and the superficial. What I am against is the creative man or woman who cannot resist the temptation to make a pun, just for fun. To burst into song, when singing isn't what is going to solve the selling problem. To show off and be sassy, even though showing off can hurt the reputation of the client. To think of something cute to say and not know enough *not* to say it. To cover up with a lot of razzle dazzle—cover up the fact that underneath it all there isn't a selling idea.

The easiest way to play fun and games is to wander around way out in left field, using ideas and techniques to attract attention that are irrelevant. So the commercial starts in Las Vegas with a spinning roulette wheel, and from there you have to get the housewife way the hell home and into her kitchen, and it is several thousand miles. And you lose her somewhere along the way.

Usually the excuse is "The interest level in our category is so low that we just have to do *something* to attract attention," but this really isn't a very good or new excuse. Because it is possible to say "Please pass the salt." and be ex-



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

ceedingly friendly and absolutely clear, but the temptation to say "Shoot the salt to me, Walt" becomes irresistible, even though it may not be appropriate.

And so, when people writing airline copy write "let's jet away from it all," because they can't resist the temptation (in the same creativity) to play around with the things that make potential customers nervous about flying, they are indulging themselves in fun and games. When solid, old, conservative American Airlines suddenly comes along with an ad that has a guy who looks like Groucho Marx sitting in every seat in the plane, this is a clever trick that may impress creative people in other agencies, but it cannot help doing harm to the image of American Airlines among customers who do not want to associate airlines with tricks.

### *Disservice to clients*

When car advertising talks speed and power and zoom and va-r-o-o-m, and when cars are full of lively youngsters carrying guitars and assuming all sorts of outlandish poses like lying on the roof and on the hood, we're playing fun and games. Indulging ourselves. Doing our clients a disservice.

When are we going to let those girls who are lying around in the unmowed grass in the cigarette ads get up? That ground will be awfully cold this winter.

Why does everybody have to smile all the time? Beer isn't funny, and cigarettes aren't funny, and food isn't funny; what's so funny? ■

*Excerpts from a speech before a Creative workshop in Chicago in July.*



## HAVE SOMETHING FOR SALE?

Metropolitan Toledo, 41st in U.S. consumer spendable income,\* is waiting to be sold. WSPD-Radio wins you the ears of Toledo's spending families. Get the dollar and cents facts on WSPD-Radio's salesmanship from your Katz man.

Whatever you have for sale, you can't afford to ignore Toledo or WSPD, the No. 1 Radio Station in the Nation's 44th Metropolitan Market.



A STORER STATION

\*SRDS

WS-26



# **SORRY,**

**SPONSOR is only #2** *(says who?)*

**among the broadcast books**

**when it comes to tv station readers**

# **BUT**

**SPONSOR is #1** *(says who?)*

**among agency and advertiser**

**readers – and they're where it counts most**

*(says who?)*

---

Attested to by 5  
up-to-date surveys.  
Ask Norm Glenn or any  
Sponsor salesman.



It isn't easy, but you can . . . if you're *thick-skinned* enough to be satisfied with just the rump. It's like ranking TV markets. You can take a small portion of the market by using the SMSA metro approach . . . but if you want the whole rhino, you've got to rank by total market. *F'instance*. Less than 10% of the Charlotte Market is located in the metro area, but the total Charlotte TV Market contains 574,800 TV homes . . . ranking 20th in the nation!\* *And* all the rhinos are talking about WBTV's ripsnorting 87% lead over the market's second station.\*

**WBTV**  
**CHARLOTTE**

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising  Representatives, Inc.

\*ARB TV Market Digest

**how do you fit a rhino into a rain barrel?**





**ARTHUR GODFREY**

*In the fall of 1929, radio listeners in the Baltimore area heard the voice of a new air personality — “Red Godfrey, the Warbling Banjoist.” In 1934, he signed with CBS Radio outlet WTOP (then WJSV). Today, he’s one of the top performer-salesmen figures in broadcasting, a leading spokesman for charities, and a legend in the business*



## **CBS' two Arthurs speak their minds...**

A SPONSOR exclusive: An informal, factual, fascinating visit with a pair of 30-year veterans at the Columbia Broadcasting System

**ARTHUR HULL HAYES**

*President of CBS Radio since 1955, Hayes has risen steadily in the network's executive echelons since he joined CBS Radio-Spot Sales as a salesman in 1934. He's also a director of ARF, NAB, RAB, Broadcast Pioneers, and a number of public service and charitable organizations. He's known Arthur Godfrey since 1930's*





**SPONSOR QUESTION:** Mr. Godfrey, what was the first big commercial success you had?

**ARTHUR GODFREY:** It was Schneider's Bread. They had a product called Schneider's Dandy Bread; there was a kid's program on the air in which I played the part of Uncle Arthur. The program was called (I wasn't even billed in it) . . . it was called "Aunt Sue and Polly" and I was Uncle Arthur to the kids. We were on every afternoon, 5:15 to 5:30, six days a week, and I got twenty dollars a week for this chore, which made me the highest-paid announcer in town, see. And I sold bread . . . I did the commercials and I participated with the people in the show. Lewis Edwin Ryan was the first advertising man to recognize the effectiveness of this way of selling. I used to say to the kids, "Now, look, you take a look at that bread in the kitchen, you see what the label is on it, kids. If it

doesn't say Schneider's — S-C-H — don't you eat it. You tell Mommy you're not going to eat it, that Uncle Arthur told you to get . . ." And they called up and raised holy hell at the station, you know, that s.o.b., our children won't eat, this and that. Well, nothing could have pleased me more, and the client was beside himself. And, I've always honored Lew Ryan because when the other people wanted to fire me for doing this, he said, "You leave that boy alone if you want my business." He was the first guy that backed me up. So I would have to say that was the first success.

**Q.** What would you say was your greatest commercial success?

**GODFREY:** The one I told you about before. The tuna fish story. You can't beat that one. Of course, in millions of dollars, you have to tell the Lipton story. My memory is bad for figures, but I think it was 47 million they were doing, the year we started together, and when they fired me it was 167 million.

**Q.** Should agencies use personalized selling all the time or is it something that depends on a person like yourself?

**GODFREY:** There seems to be no question that the three different methods of selling on radio will work depending upon the nature of the product, the sponsor, perhaps. For example, "Luckies are always kind to your throat." It drove you nuts for years, but Lucky Strike cigarettes was the number one. Thorgeson did it and it used to drive us

nuts. But what kind of pack did you pull out? You pulled out Lucky Strike.

Second, there is no question that jingles do a job. Pepsi-Cola showed the way. There have been, oh I suppose, 25 or 30 since then which have done just as well. Unfortunately, we are beleaguered with three thousand that don't do any good and louse up the whole business. Everybody and his brother is hoping that his jingle will be another Pepsi-Cola; so that the air is rife with them. But when one of them is good and catches on, even the Pepsi-Cola one now — "For those who think young." That stays with you.

**ARTHUR HULL HAYES:** Yes, it's very good. Pepsi hasn't lost its touch.

**GODFREY:** Very smart. But, in the long run, jingles run their course. In the long run, I think that the third commercial method, the personal approach of the well-known, trusted voice is the most effective one. You first of all must have integrity . . . a well-established integrity, which I fought for many years to achieve. Once you have established that, even those who dislike your programs are forced to say, "Damn it, he tells you the truth," and that's invaluable and, I think, for over the long haul will probably be the most effective. Do you agree, or not?

**HAYES:** Very much. There's one odd thing that's developed over the years. We've seen programing and commercials move in opposite di-

*"I decided that this radio was a very intimate little gadget. . . . So I said 'You know what, when I get back on the air, I'm going to gamble; I'm going to talk to one person; I'm going to assume that one person is there alone and I gotta hold his attention . . . and ignore everybody else.' And it paid off from the first day I did it."*





reactions. It used to be where radio programming was 99% entertainment . . . news and information was a very small part of early radio . . . you had this entertainment, and the commercial was done by a very straightforward, good selling voice. He said to you, "This is a good thing to buy."

**Q.** This is before jingles?

**HAYES:** Yes. Now the picture has changed, the largest part of radio is information. Some 71% of our schedule is not entertainment at all. It's strictly information . . . sports news, *Dimension* features, news and so forth. And what's happened to the commercial? They've gone to humor. They're offbeat, highly entertaining, many of them. I've often wondered if this is a mistake. It seems to me, as I listen to a very fine news program, like the *World News Roundup*, when they come to that spot for the commercial . . . there's a jarring note. I've often wondered if it wouldn't be better if a man of integrity whose voice carried authority came on and said, "This is the thing to buy and I will tell you why." It would fit the program.

The reason that jingles got started wasn't because of the type of program we're talking about at all. The record station grew up all of a sudden. In the early years there weren't very many record stations. All of a sudden they mushroomed. Advertisers remember the old story about the mule: hit him in the face first and get his attention, then start training him. The original recorded commercials started out with singing, steamboat whistles, girls screaming. When you're listening for information, or you're listening to an Arthur Godfrey or a Garry Moore, you're paying attention. You can't be talking to your wife and listen to Arthur Godfrey; you can't talk to your wife and listen to the *World News Roundup*. But with a record station, you can go on with your activity and hear it. And when a commercial comes on—something is needed to get their attention. I think they have carried jingles too far.

**Q.** Would the medium be better if there were fewer jingles?

**HAYES:** I think it depends on which community you're talking about. If I went out to Omaha or

Kankakee or Tallahassee and was buying a record station, I think that I would put on a jingle that started out with a steamboat whistle or a blare of an organ or something. But if I were buying Arthur Godfrey or the *World News Roundup* or a *Dimension* feature with Betty Furness or whomever, I would fit my commercials to the tempo of the programming. I would put on the news and pause for a moment and then a serious, authoritative, honest voice would come on and tell about the product. I think it would get more results.

**Q.** Is the government apt to cut down on freedom for your type of selling?

**GODFREY:** No. First of all, CBS has its own screening. Art Hayes runs a very tight thing that way. There are lots of products that they won't even bother me with. They don't want anything to do with them. When they come up with a product that they think is acceptable from a business point of view, maybe for some personal reason I don't want to do it. So they ask me. OK, I say, "There's nothing wrong with that, let's find out if the product's all right." Now, if it's a product that I personally can test, I do. If it is a woman's product, for example, the gals in my office, my family, my female friends, they all try it for me. They don't pull any punches; they tell me — good, bad or indifferent.

**Q.** In other words, you set up your own standards.

**GODFREY:** That's right. If they tell me that it's a good product, I'll take it. If they tell me it stinks, it doesn't get on.

**Q.** Have you ever had occasion to turn down a product after it was accepted by the screening process?

**HAYES:** Well, Arthur's turned down a number of products that we had no reason not to take.

**GODFREY:** Well, usually they're proprietaries.

**HAYES:** I remember one—it was a dessert. There was nothing objectionable but would Arthur like it? Well, he said he was going to take it home and let Mary try it . . . the usual routine . . . they always try things at home, but I said, "I'm going to surprise him." I said, "Arthur, how about coming over to have lunch with me tomorrow?"



*"Radio was 99% entertainment. Now, the picture has changed. The largest part of radio is information. And what's happened to the commercial? They're offbeat, highly entertaining, many of them."*

There are a few things I want to talk to you about." So I don't say one word, but I arranged to have this dessert served. And I think, after he smacks his lips and comments on it, I'll say, "There's an account for you." He didn't even finish it . . . but said, "Where in hell did you get that damned stuff?" We didn't take the account. I remember another, it was a very expensive radio.

**GODFREY:** I just felt that I couldn't bring enough sales out of my audience to justify the expense. Also, I don't like to take accounts that I can't show. I don't like to be a part of a big advertising campaign, so that it's impossible to trace any sales to me. My kind of selling involves becoming almost personally associated with it. For example, Lipton Tea. To this day, it's associated with me. I haven't had Lipton Tea since they fired me in '58.

**Q.** It's like Jack Benny and Jello?

**GODFREY:** Same damn thing. You can't get rid of it. I'm stuck with this Lipton Tea. I have since then had Tetley Tea for a couple of years. One of the ways that I cre-





GODFREY: WJSV it was then. "Willingly Jesus Suffered for Victory." We had a program in the morning which is still in Washington, run by a wonderful guy called Elder Michaux — M-I-C-H-A-U-X — who used to come on the air every morning at five preceding my show, which started at six, singing "Happy Am I In My Religion," and then he'd come in over the top of it and say, "WJSV — Willingly Jesus Suffered For Victory" and then "Happy Am I" and this would go on all morning. Many congressmen, senators, used to go there early in the morning to sit to get the treatment, you know, which was terrific because you couldn't listen to it, you couldn't sit in the same room with him, without feeling happy. Elder Michaux. He's still alive, and he was at the Arthur Godfrey Day luncheon in Washington a month ago,— his voice is almost gone—he's got permanent laryngitis from screaming so long; his sermons were fascinating. They all had to do with adultery, every one of them.

**Q.** Those must have been fascinating days in radio. When did you and Mr. Hayes first meet each other?

GODFREY: Do you know my memory is so bad I cannot remem-

ber my first meeting with Arthur Hull Hayes; the way I think it happened was when he came to Washington to talk about New York.

HAYES: It was before that, Arthur. When I was in charge of Spot Sales, you were in Washington. This was before we ever thought of you coming to New York. Of course, we were selling you here, we were representing you in New York; and I went down to Washington. I went down to see you about one of our New York clients. It seems to me I remember you and me going over to a little fish place to get some breakfast or something, on Pennsylvania Avenue. Does that ring a bell to you?

GODFREY: The fish place—wait a minute, not the fish place, what the hell's the name of that old restaurant?

HAYES: A little bit of a place.

GODFREY: Right next to the Willard Hotel.

HAYES: Not the Occidental. I don't mean that. This was a little bit of a place to go up for breakfast, a little cafe.

GODFREY: Oh, Harry's! Right downstairs in the Earle Building.

HAYES: Was that it?

GODFREY: Yeh, Harry's Bar and Grill. Right underneath the

ated the sales image was with Chesterfield. They came on the program in the early morning show, and I said, "This is very nice to have Chesterfield five days a week, but how the hell are they going to know if I'm selling any cigarettes?"

**Q.** You hit an important point there. How does a national advertiser really tell how he gets results from a particular medium?

GODFREY: Well, I'll tell you how I did it with Chesterfield. When I took the account in the first place, it was agreed I would do the commercials the way I saw fit . . . that I would sell the cigarettes in the way I thought was the best way to sell them. And they would look at the sales curve and if it wasn't any good, go bye-bye and that'd be it. So after I thought about this for a month or so, I said, "Hell, I know how to do this," and I started telling people, "Buy 'em by the carton. It's a way to save a little money. Pick up a carton of cigarettes. You're in the store. Bring them home." About a week of that and they sent for me and said, "You gotta stop this. All the cigar stores in America; all the little shops are gonna boycott us." And I said, "Now, wait a minute. You told me that I had carte blanche and you can quit any damn thirteen weeks you want to; but between now and the thirteen weeks, I'm going to do what I want to do." So I went back and told the people, "You know where you buy that carton—that little fellow you've been buying the pack from. He can use that quick turnover . . . it does him a lot of good." And within six months, every cigarette in America was selling them by the carton.

**Q.** Mr. Godfrey, you started at WTOP—was that when you started with CBS?

*Arthur Godfrey, despite serious operation five years ago, looks younger than his nearly-sixty years (l). He looked like this (r) in 1930's*





stage entrance to the Earle Theatre.

HAYES: Well, we had breakfast there.

GODFREY: And this was when, about?

HAYES: I'd say, about 1935.

GODFREY: That's right . . . the time that we had Ed Klauber down, you came with him, did you not?

HAYES: Not with Klauber. I came down when Meff Runyan came down and when Joe Ream came down.

GODFREY: What we're talking about is, up until '34, I had been working for NBC in Washington, and on the 15th of January I went to work for CBS as a free-lancer. It was the first time I ever worked for anybody in radio in any capacity other than a staff announcer, or staff program director, or whatever the hell it was. But I was working for WJSV on a commission basis, on an early morning show, from six till nine, beginning January 15. Now, after we had been there for three or four years, I guess, CBS in New York took one of my announcers, one of the old announcers they had there—he came up here to New York and sold Brother Hayes here (who was boss of WABC in those days) on the fact that he could do an early morning show. I had wanted to go on in New York with this show . . . make it a two-station network—but they'd said, "Oh, Arthur, your stuff is great in Washington, in the rural areas, but not in New York." So then, one day, an engineer in the control room calls me in and says, "Hey, do you want to hear yourself?" I says, "What do you mean?" He says, "Listen." And here was a guy, God rest his soul, he's dead now. . .

HAYES: That's right, with a familiar style, you might say. We didn't know it at the time, though.

GODFREY: He's on the air on WABC (now WCBS) in New York, and he's doing everything that I taught him down there in Washington; he'd been one of my announcers. So I said, "Oh, ho, ho, I'm too corny for New York, huh?" And I hired a guy to go to NBC (in those days they had two networks, red and blue) and I said, "I want to go on in New York and beat this guy at my game . . . and you go up there and sell them a



*Arthur Hull Hayes was serious-faced young sales staffer for CBS in 1934 (l). The seriousness has gray-haired dignity today (r) in top post*

bill of goods." But really I didn't want to come to New York, I really didn't want to, 'cause I lived in Virginia, had a farm, horses, a lovely wife, I didn't give a dang about New York, but I wanted to pipe the show to New York; NBC came up with a contract and I took it in and I laid it on Harry Butcher's desk one day and I said, "Well, Harry, it's been nice knowing you, I'm sorry I have to leave now." And he said, "Whadda you mean, you have to leave?" And I said, "Well, Harry, you guys won't give me the New York thing; you think I'm too corny, huh? Well, take a look at this contract." They had offered \$75,000 a year, guaranteed, and the rest of it on commission. So Harry said, "Let me talk to our people." I said, "Well, I'm going to sign this thing on Monday morning." So, come Sunday night, in comes Ed Klauber, also gone now, God rest him, Ed Klauber, Joe Ream, Meff Runyan—you didn't come then, Art?

HAYES: Yes, I did, Arthur, I came with the others. I wasn't letting you get away if I could help it.

GODFREY: We all sat together in the Willard Hotel—I'll never forget—we had a nice talk and Klauber wanted to know what did

I want and I said, "Why, I want to do my show on both stations." "Well," he said, "we're prepared to let you continue in Washington on WJSV and also do the show on WABC in New York, and you can do it from Washington and we are prepared to offer you the same amount." And I said, "Thank you very much, but I don't want any guarantee of any kind." They perked up their ears and asked what did I want? I said, "I want commission. You sell a dollar, I want part of it. You don't sell, I don't want any part of it." I'll never forget, he was very much surprised. Nobody had ever come up with any such thought as that before. He wanted to know why, and I said, "I know that when I start up there you're going to get zero reaction and zero ratings for a long time . . . it takes daytime people quite a while to get used to you. And, by golly, you're not going to foul me up by giving me this little start and then saying, 'well, it doesn't pay off, and go!' Leave it alone for a little while; it'll cook. You have to do it for a year without touching it. If, at the end of the year, it's not cooking . . . ok." Well, they didn't like it much,





but they bought it. And the funny thing is, about six months later (we still hadn't sold much—I knew we wouldn't) well, dear old Art Hayes comes down with his program director.

HAYES: George Allen, that was.

GODFREY: And they want to talk to me about this show . . . things aren't going so well. So, I said, "You know, you guys need a little fresh air . . . you sit up there in those offices in New York; come out on my boat (I had a Lightning Class sailboat) . . . we'll go out on the river and we'll sail and we'll talk . . . quiet, no phones . . . and I put them on the leeward side of the boat, sitting way down there, and I'm sailing along, and they were saying, "Well, now, you sec, Arthur, what we'll do is, we'll put a big orchestra in front of you, and then, you know, you'll come on, do a half-hour, and then we'll come on behind you." And each time they would talk like that, I'd come up with the tiller and harden the sheet and the boat would lean over and the water would come in over the gunnel. About the fourth time I did that, they said, "All right, all right—so we'll go back to New York—OK." Shortly after that, Walter Mack of Pepsi-Cola steps in and bought not one but three participations per day.

HAYES: I remember that. It was the turning point for you.

GODFREY: He was the only sponsor I have ever had whose jingle I would permit on the air with me . . . because he was the first one. And he had that, "Pepsi-Cola hits the spot. Twelve full ounces that's a lot." We never allowed any other sponsor to do a jingle on our show.

Q. Was the jingle introduced on your program?

GODFREY: No, it had already been going. But that's what started it all, and then the next six months came around and boy, we were loaded!

Q. About what year was that?

GODFREY: By the time we got on in New York it was 1941. We put WABC into the black, way into the black. We were paying everybody's salary before they got up in the morning.

Q. Mr. Hayes . . . what do you remember of these early years?

HAYES: I remember the period very distinctly. I was in Spot Sales as a salesman. Of course, Spot Sales was a very small organization then . . . we were selling our newly represented WJSV then, which we owned . . . it later became WTOP . . . the biggest part of our business on 'TOP was Arthur, so I had to go down to see him, that's how we first met. At first we were going to do everything from Washington and pipe it here, then he kept coming up on a trip to see clients and he said, "I better come up here one day a week." Then he'd come up one week a month. Then after a few months he says, "I don't get all my work done. I'd better come up two weeks a month." And finally the day came when he said, "I'd better move to New York." The New York show kept getting longer and the Washington show was shorter.

Q. You mean this was the longest transition in history?

HAYES: That's right. Of course, you remember that when we had Arthur on WCBS in the morning to sell an announcement for a hundred dollars at six o'clock in the morning (it got to be a hundred fifty, didn't it?) . . .

GODFREY: I think we finally got it up there.

HAYES: That was the highest price anybody ever sold an announcement on the air. And remember, that was at 6:30 in the morning.

Who was actually listening at 6:30 in the morning?

GODFREY: All of New York, New Jersey, Connecticut. The ratings never gave us anything, but the sales results did—it's the same story today.

Q. Are there characteristics of radio, its ability over and beyond other advertising media to do a job . . . are there any things that stick out in your mind?

GODFREY: Other than that personal appeal, no, I don't. I think of it as I did when I was selling house to house. I have to make the sale the same way I did when I knocked on your door and you opened it and your instinct was to slam it. I had to make you say, "Hey, that's not such a bad guy, talk to me for a minute." I had to win you, in other words. I feel about radio the same way. And without that personal appeal, the only other way you can sell with it, so far as I can see, is by irritation and repetition, which despite your opposition finally gets through and makes an imprint.

Q. We recently published your story on Morton House, which has had a phenomenal sales growth.

GODFREY: That's a beautiful story and a good one, but you ought to read the one about tuna fish—Breast-O-Chicken—that's the damndest story you've ever seen. They were down to 30% of normal last June because of that scare and in sixty days they called me up and said, "We're 112% of normal." And they haven't spent a quarter any place else.

Q. Was that an industry promotion or for a specific brand?

GODFREY: No! Breast-O-Chicken Tuna. The industry was back up about 70%. Right now they're 107-108% of normal. And they've had another white fish scare in Michigan. These are the things that make us laugh like hell when people tell us nobody listens to radio.

HAYES: That was always our story, Arthur. I remember in those early days, they always asked about the audience—do we know anything about the audience? My answer was, "If you want to sell it, this man sells it. If you have some goods to move off the shelf, why, we have your man. If you want some figures, I haven't got any." That was always our sales story.

**NEXT WEEK: How Godfrey evolved his sales technique, views of Hayes on future of network radio highlight conclusion of special two-part report.**



# Radio test aids Mennonite drive

Religious group's campaign on 3 Terre Haute stations utilized 110 30-second spots weekly for 9 weeks to successfully promote awareness of 'a Christian truth'

**A**N UNPRECEDENTED use of promotional 30-second radio spots in religious broadcasting has brought one out of every four men in a predetermined age group in Terre Haute from a condition of ignorance to awareness of a selected Christian truth. The test campaign, sponsored by Mennonite Broadcasts, Inc., Harrisburg, Va., has also shown that nearly one out of every two men remembered the radio messages and half of those could prove it. The campaign pioneered in the use of research as applied to religious broadcasting.

These findings were revealed last week at the First International Christian Broadcasters Convention, held at the Mayflower Hotel in Washington, D. C., by Alvin A. Sarra, senior account executive of Henry J. Kaufman & Associates, Washington advertising agency for Mennonite Broadcasts. The organization is the broadcast arm of the Mennonite Board of Missions and Charities, and the producer of *The Mennonite Hour*, *The Way of Life*, and *Heart to Heart*, aired weekly on over 200 radio stations throughout the United States and overseas. Six other programs in as many languages are broadcast worldwide on overseas stations.

The objective of the radio spots was to promote the basic, Christian truth that "when a man accepts Christ as sin forgiver and leader, he gets a whole new outlook on life." Effectiveness of the agency spots in reaching men from 18 through 40 was measured by Walter Gerson & Associates, Washington marketing research firm. Terre Haute, which has no Mennonite churches, was chosen as the first city for such an experiment. Cooperation was given by the Terre Haute Area Council of Churches,

Inc. Prior to the test, Dr. Henry Weaver, chairman of The Minute Program Committee of Mennonite Broadcasts, said it was hoped the test would indicate whether such broadcasting could influence men without spiritual orientation. The regular religious broadcast ordinarily attracts an audience with such orientation, Dr. Weaver explained.

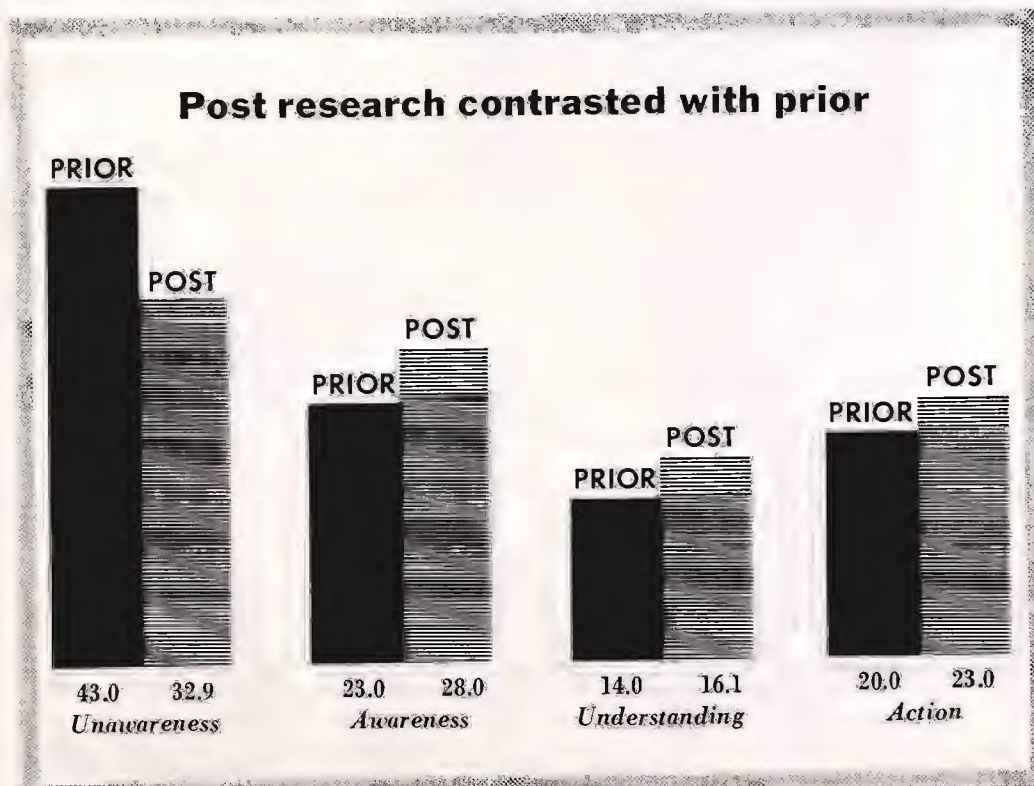
"The figures speak for themselves," Sarra told the Christian broadcasters. "Two weeks before the broadcasts began, telephone interviews were conducted with 300 Terre Haute men in the selected age group chosen at random from the phone book. The results were carefully recorded. Then a total of 110 half-minute spots created by the agency was broadcast each week over three radio stations for a nine-week period, beginning Sept.

8, 1963. Afterward, the researchers returned and interviewed another 300 men in the predetermined age group.

"Prior to the broadcasts, 43% were unaware of the basic Christian truth promoted by the spot messages. Afterward, the figure was 32.9%. On a medium projection basis, the number of unaware Terre Haute men between the ages of 18 and 40 dropped from 6,450 to 4,935. This is a reduction of approximately one out of every four who had formerly been unaware."

The Gerson report said that the recall rate of 47.4% among those interviewed "is one of the highest we have seen. Almost half the total male population had some form of recall of the promotional spots used. The validated recall group (21.4%) consisted of men who said they had heard the spots and were able to complete one of the key lines. The only higher recall figure of this type that we know of resulting from a single campaign was 22%. It came from heavy radio and TV use over a period of one year by an automobile dealer group."

Sarra revealed that one-minute sermonettes with the same basic message and objective are being tested in another city. He declined to identify the community at present "because it would prejudice the research." ■



Studies conducted before and after the Mennonite Broadcasts cycle show significant changes among men aged 18-40. The target Unawareness classification dropped 10.1 percentage points. All other classifications gained. To accomplish this was their objective



# Running up-TV for Tab

Diet drink entry by Coca-Cola, electronically named, leans on electronic ad introduction



Tab bottle: designed for sleek look, rigorous wear of handling. Textured "package" was done by staff of Robert S. Dickens, Chicago designer who has worked for Metrecal, Dial, Parker, Quaker Oats. High style fits Tab emphasis on chic-woman appeal

Coca-Cola's newest product is a creature of the electronic age. Tab, the soft-drink leader's entry in the hot dietary race, has a two-fold claim as a child of its time: The name came from an electronic computer, and the fame is coming largely from an electronic advertising medium, TV.

Named and propagated by electrons, Tab still owes its life to human genius.

It took people to formulate a "lively," sugarless flavor. It took people to program the computer and choose from a selection of names offered. And it takes people to design promotion for the new product. As it happens, the design has been relying on television to do up to 90% of the job of introducing Tab to the market.

To date, the Coca-Cola Co. has authorized more than 780 of its bottlers to enter the market with Tab (covering about 78% of the U. S. population), and some 650 already are selling it. This has been accomplished in eight months, of which the first weeks amounted to *blitz* distribution. J. Paul Austin, president of Coca-Cola, called it "unprecedented acceptance" of a new product.

Accompanying the instant market hit is a carefully guarded "Tab Factbook," detailing for bottlers introduction strategy in all media. At the time this was put together 450 prints of the first TV commercials were ordered (see frames from minutes and IDs), heralding heavy play. Tab's effervescent rise in TV spot is evident by its progress last year from a \$3,430 first-quarter start to \$465,560 the third quarter, according to gross billing estimates by Television Bureau of Advertising-Rorabaugh.

Together, Coke and local bottlers are billing at nearly a \$20-million gross rate yearly for all products in spot and network TV. TV's portion of the billings in 1962 amounted to some 69% of measured-media money. Dollar figures for unmea-

1. Carton ready for picnic supper



2. Couple gets the fixings ready



3. "Just one calorie a serving. . ."



4. Tab type: woman, 30-40 years



5. He likes "big, happy flavor." too





## Sun porch party

1. *Neighbors drop in for dart game*



2. *Window snack service with Tab*



3. *A glass "brimming with flavor"*



4. *Calorie count is below dart score*



5. *"What you'd expect" of Coke folk*



sured radio-spot run up the broadcast total for Coca-Cola products, with Tab in radio beside the others. Tab commercials are played largely in daytime to reach a calorie-conscious primary target of well-heeled women. Secondary targets are men and younger drinkers.

For the first nine months of last year, Coca-Cola products billed \$11 million gross in tv spot. For the same period, chairman Lee Talley announced record earnings for the Coca-Cola Co., hitting \$42.6 million for the three quarters, with stock income up 12.2% per share.

Behind Tab's introduction lies a period of market and lab research that began in 1958 and culminated in a frenzied two months last spring when the first plants started bottling it. Five years ago dietary soft drinks held 1.5% of soft drink sales in eastern food stores. By January 1962, Royal Crown's Diet-Rite and the early starters had doubled the national stake, and last year the trend took definite shape (SPONSOR, Oct. 7, 1963).

In June 1962, Coca-Cola initiated 'Project Alpha,' which was to result in the Fanta Divisions entry to the dietary market. Crash development was directed by a committee of chemical, packaging, research, and ad people, the last contingent including Neil Gilliatt of McCann Erickson and Stewart Watson of McCann-Marschalk, agencies for Coke and Fanta.

Their labors yielded two sugarless flavors that were taste-tested in Chicago, Los Angeles, and Birmingham homes. Meanwhile, a high-style bottle was designed and a logo readied for registration. First, however, the machine had to go to work naming the new drink.

When an IBM at Atlanta headquarters was programmed to meet criteria of brevity, impact, identification, and memorability, the yield was 250,000 four-letter word combinations (including predictable Anglo-Saxonisms). The list

was narrowed and passed on to Fanta and Coca-Cola chiefs, who shaved the letters to three as they emerged with Tab. Stories of the final choice have entered marketing folklore by now, but some quarters say chairman Talley had a hand in the decision and ad-libbed the line, "Keep tab with Tab," summarizing the calorie idea and now tagging all ad copy.

Came the spring day when Coca-Cola notified some 1,000 bottlers of the new product bottlers wired acceptance pressing syrup and bottle suppliers to fill orders. Store managers were approached by bottlers with a blind taste-test that put Tab on the shelves shortly after.

The story is still unfolding. Bottlers are in the introductory phase of advertising and won't let up for some time to come.

If the pattern of Sprite, the lemon-lime that preceded Tab in Fanta's new-product parade, is any indicator, the first year will see heavy reliance on tv. For tv buying, Coca-Cola bottlers, all of them independent operators, are organized into some 200 cooperative groups under station signal areas. Together, they are investing a formidable sum in tv. For Tab as for Coke, tv builds appetite appeal, and spot offers flexibility with frequency.

A clue to Tab's future can be seen in dietary soft-drink sales. In 1963, they represented 5-6% of the entire soft-drink market, it was reported by *Bottling Industry*. Diet-Rite claims nearly half the total, and Pepsi's Patio line is contending hard. There are a dozen or more national and regional brands besides, all with their eye on a potential that Coca-Cola's Austin conservatively estimates could account for up to 10% of soft drinks in the next two years.

One thing is certain. This aggressive crowd is not going to be satisfied merely to keep tab with Tab, but will do its best to overtake the odds-on new contender. ■



# RCA announces...a whole new line



NEW BTF 5E 5KW

Here's a line that's completely new and different! New in styling, new in color and size, new in operation, it's an entirely advanced concept of transmitters, in all desirable powers, employing the famous RCA direct-FM principle. RCA had "Direct FM" in its first FM transmitter, built in 1941—and in all the FM transmitters built since then, including this new line.

NEW STYLING, new steel/blue color and convenient new "eye-level" height make these transmitters most attractive to look at and much easier to use.

RCA Broadcast and TV Equipment, Building 15-5, Camden, N. J.



# line of FM transmitters!



NEW BTF 10E 10KW

NEW BTF 20E 20KW

NEW CIRCUITRY means improved stability and a new kind of stereo and multiplex performance.

NEW EXCITER assures simpler, more straight-forward operation and maintenance, greater dependability.

Attuned to the quality needs of FM for today and tomorrow with finest sound and fidelity, these are the transmitters to put your station "out front." Find out what it's like to own the finest in FM transmitters.



**The Most Trusted Name in Radio**



## RADIO LINK STRONG FOR DISCOUNT CHAIN

Caldor, with stores in suburban New York and Conn., placed heavy emphasis on air spots since its start, increasing its schedule as new locations were added

**T**HE HEAVY USE of radio as an important supplement to newspaper advertising has played a major role in the dynamic growth of Caldor, a quality conscious suburban New York and Connecticut discount department store chain.

Caldor has grown from one small downtown store in 1951 to a large multi-million-dollar business regarded as one of the most successful mass merchandising chains in the country. A publicly owned company with executive offices in Stamford, Conn., its common stock is on the American Stock Exchange.

Saturation radio coverage is used on local stations surrounding its stores, located in Peekskill and Port Chester, N. Y.; and Greenwich, Norwalk, Hamden, and Danbury, Conn. And, Fred Teitel, Caldor's executive vice president, said even greater emphasis will be placed on radio advertising in 1964 as the result of the tremendous part the medium played in the chain's record-breaking 1963 Christmas season.

Carl Bennett, president of Caldor, points to the use of a substantial amount of radio time ever since opening his first store. As the chain

has grown, so has the radio schedule. The company now runs a permanent schedule on nine radio stations and adds several others for special promotions.

Caldor uses one-minute spots exclusively and averages between 20 and 40 a week on each of the stations: WNLK Norwalk; WLAD Danbury; WSTC Stamford; WELI New Haven; WAVZ New Haven; WICC Fairfield; WOWW Naugatuck; and WATR Waterbury, all Conn., and WLNA Peekskill, N. Y.

Advertising agency for Caldor is Martin A. Cohen Associates of Trumbull, Conn. Martin Cohen, president, works closely with Bennett; Steve LoPinto, Caldor advertising and merchandising coordinator; and Carroll Swanson, Caldor advertising manager, in determining concept, copy, and schedule.

### *Emphasis on price, service*

Strong emphasis is placed on price and service in the Caldor radio spots. For example, the chain has a unique raincheck policy which enables its customers to buy aired specials at the price advertised even if the merchandise is sold out. The customer is issued a raincheck at the store and called when the merchandise is back in stock.

Radio has been successful in moving both big and small items for Caldor.

Once when the chain's Danbury store advertised an especially attractive price on a name-brand color television set, the store was sold out of the seven models it had in stock in less than a day, and the remainder of the spots had to be canceled.

### *Radio fills store*

When the Peekskill store held its first anniversary sale last October, the event was also heavily advertised on radio. One of the largest crowds ever to jam into a store in Peekskill turned out for the cake-cutting ceremonies and special police had to be called to handle the crowds and the traffic.

Teitel visualizes even greater use of radio in the future.

As plans materialize for new Caldor stores throughout New England and New York, radio will continue to play an ever-increasing part in the Caldor story, Teitel stressed. ■



Discussing radio plans for the chain are (l-r) Caldor advertising manager Carroll Swanson; WSTC general manager Julian Schwartz; Caldor executive vice pres. Fred Teitel; agency pres. Martin Cohen; Steve LoPinto, Caldor merchandising-ad coordinator



## 'Me-too' ads losing saving-loan prospects

The repetitive "me-too advertising" of many savings and loan associations is not registering on the savings associations' "best prospects," according to a study financed by KGLM and KBIG, Los Angeles radio stations.

More than one-third of bank customers could not remember seeing or hearing any savings and loan advertising, although over 30 Southern California savings and loan organizations were advertising during the period. And, as the KGLM/KBIG report comments, "Savings and loan advertising the year around is many times more intensive in Southern California than elsewhere."

Many individual savings and loan advertisers are "registering their messages on virtually no one," this research, done by an independent research organization, found — although "these associations are consistent users of mass media that have circulation throughout the Los Angeles and Orange counties area."

Only six savings and loan associations were recalled by 6% or more of the respondents in this study, which was the third sponsored by KGLM/KBIG on awareness of savings and loan advertising and the attitudes of households with \$7,000 or more annual income toward banks, savings and loans, and their promotion.

Only one savings and loan association apparently registered its message with as many as one-quarter of bank customers, the independent researcher discovered in this new study.

The findings of this third KGLM/KBIG study paralleled those of the other two reports which found:

(1) Low awareness of savings and loan advertising totally;

(2) Very low awareness of individual savings and loan advertisers among households "which, because they have incomes over \$7,000 annually and money to invest and save, would be expected to be most alert to 'money' advertising";

(3) A feeling among the majority of savers that "all savings and loan associations are the same";

(4) A conviction that bank ad-

## World's Fair exhibit



Jack J. Culberg, president of Schick, points out features of the firm's chronological "History of Shaving" exhibit which will appear in the Better Living Center at the New York World's Fair, beginning this April

vertising, which they consider dull and not too informative, was still more informative and interesting than savings and loan advertising.

Strong criticism was voiced of the sameness of savings and loan advertising which, the stations said, could be summarized in the statement: "Don't they have anything to say for themselves except that they pay 4.85%?"

Wide discrepancies were also found between advertising expenditures and awareness of that advertising done by several of the largest associations.

"The biggest budgets didn't always bring the highest awareness. One of the two largest advertisers is a distant fourth in both the awareness score and in credibility," the stations said.

The new savings and loan study is one of 52 such studies sponsored by the John Poole Los Angeles stations.

Its purpose is "to throw more light on the penetration of advertising and attitudes toward advertising among the 40% of Los Angeles metropolitan area families who control 70% of the retail sales and virtually all of its savings."

## Radio eggs-actly right

12,000 eggs can't be wrong!

Conclusion? A New Jersey appliance distributor was convinced by a recent promotion that radio really sells.

Frank Kearns, the Motorola distributor for South Jersey, serving 125 retail outlets, was getting ready to make his merchandising plans for the new year and decided to test the pulling power of radio. Using WMID Atlantic City, exclusively, Kearns scheduled 2½ days of announcements offering Grade A White Eggs, regularly retailing at 65 cents a dozen, at 30 cents, available through the three Goodyear Appliance & Furniture stores owned by local merchant Arthur Handler. The goal was to sell 1,000 dozen eggs in a two-day period.

On the first morning of the promotion, each of the three stores was stocked with 50 dozen eggs, and by 10 a.m., only two hours after opening, all stores were screaming for more. These were supplied at the rate of approximately 100 dozen per hour, until closing time. The influx of prospective customers continued until noon of the following day, when the spots were yanked off the



## ADVERTISERS

air, one half day early, the goal having been reached.

"We could have sold two thousand dozen," beamed Kearns.

An added bonus: in addition to the extraordinary number of eggs sold, there was a sizeable movement of appliances and furniture in all three stores."

### Bank client lets WFIL judge ad dollar use

When it renewed its schedule of special news programs on WFIL Philadelphia, the Central Penn Bank authorized the station to choose the bank's programs for it. Ralph W. Pitman, senior vice president of Central Penn, told WFIL executives Roger W. Clipp and George A. Koehler to use their own judgment in the use of the bank's advertising dollars.

The bank's satisfaction with the results of 1963 special news events broadcasts on WFIL have reportedly brought Central Penn "wide and favorable response throughout the

Delaware Valley." Central Penn's agency is Lewis & Gilman.

### The Nestle Company promotes Fleischmann

Charles F. Fleischmann has been appointed director of advertising and sales promotion of The Nestle Co. Fleischmann joined Nestle in September as advertising manager. He was previously with Young & Rubicam, was advertising and sales promotion manager of Penick & Ford, Ltd., and was divisional sales manager of Philip Morris. Horace W. R. Barry, who Fleischmann succeeds, has been appointed general manager of the chocolate marketing division of The Nestle Co.

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### ADVERTISER NOTES

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**Steps up TV for One-Step:** One of the strongest individual product efforts ever conducted by Armstrong Cork Co. is in the works for One-Step Floor Care. Schedule includes

one-minute tv commercials on a 52-week basis in both the *Danny Kay Show* and *Password*. Supplementing the tv campaign during 1964 will be regularly scheduled ads in four consumer magazines, concentrated in the spring and fall months.

**Sponsors unite to underwrite game:** 71 small businessmen and civic groups in Miami banded together to sponsor half of WLBW-TV Miami's remote telecast of the Florida State High School Championship Football Playoff between Tampa's Robinson High and Miami's Coral Gables High at Tampa. Just two days prior to the game, Plymouth-Valiant Dealers of South Florida decided to purchase the other half.

**13 is lucky for some:** World Toy House, national brokerage firm, reports sales of \$6,340,370 for the fiscal year ending Nov. 30, 1963, an increase of 5.5% over the \$6,009,998 reported for 1962, and the 13th consecutive year of upward sales.





1963 net earnings amounted to \$85,588 compared with \$78,188 for the previous year, a rise of 9.5%, and came to 29 cents per share against 26 cents in 1962.

**Kicks off new campaign:** Tom Brookshier, relentless tackler as defensive halfback with the Philadelphia Eagles, is tackling a new assignment. As advertising spokesman for Louderback-North American Van Lines (W. S. Roberts) ex-footballer Brookshier will be on the offensive, selling for Louderback's commercial and residential division. Brookshier is currently sports director for WCAU and also does a nightly sports program on WCAU-TV.

**JAMES L. BADGETT** to vice president in charge of advertising for Eversharp in Culver City, Calif.

**L. C. RADFORD, JR.** to southeastern regional manager for Visual Electronics Corp.

**WILLIAM E. MANRING** to market development manager — plastics —

in the international department of B. F. Goodrich Chemical, Co. Cleveland.

**ROBERT L. SHOEMAKER** to mid-west sales representative for LaBelle Industries Audio-Visual products. He was division manager for Charles Beseler Co. and DuKane Corp.

**WILL EISNER** to president of the North American Newspaper Alliance and the Bell-McClure Syndicate. He replaces **HARRY SPIESS**, who resigned to serve as consultant to Koster & Co.

**ROBERT J. SMITH** to western regional sales manager for Milprint, mid-west packaging convertor. He was vice president for sales for the Spencer Packaging Co.

**HENRY M. STEVENS** to director of advertising services for the Campbell Soup Co. **WILLIAM P. MACFARLAND** to product marketing manager for Campbell's Soups, succeeding Stevens, and **WILLIAM CULP II** to succeed MacFarland as product marketing manager for Campbell's beans products.


**BILL LIPTON** to consultant to the Hollywood Museum now being built. He is director of public relations for The Lambs Foundation.

**ANDREW A. LYNN** to board chairman of Jacqueline Cochran. He will continue as president also.

**ROBERT S. JONES** to director of advertising and publicity for Ice Capades. He has been serving as Los Angeles manager of Metro Radio Sales.

**JOHN H. LOCKHART, JR.** to assistant advertising manager for the consumer products division of Calgon Corp.

**M. C. BAKER** to assistant general manager of the Post division of General Foods Corp. Succeeding him as Post marketing manager is **JAMES W. ANDREWS**, formerly Jell-o division marketing manager. Former Jell-o advertising and merchandising manager **HALBERT E. PAYNE** succeeds Andrews. **GEORGE H. BLAKE** to advertising and merchandising manager and **ALEX N. BRAINARD** to national sales manager.



## *If you had the Quality touch*

You'd have a crew of 18 newsmen, 4 mobile news units, a storehouse of still, movie and sound-on-film cameras. Of course, you'd encounter the same problems we did in trying to get them together for a family portrait. Fact is, we were able only to corner the guy anchored to the desk for rewrites and the camera repairman. Everyone else was out on special assignments — covering News That More People Quote in the Dallas-Fort Worth market. It gets lonesome around the newsroom sometimes... but it's a feeling of reassurance. Makes you glad you have that Quality Touch. Want it? Call Petry.

### **WFAA-TV**

*The Quality Station serving the Dallas-Fort Worth Market*

ABC, Channel 8, Communications Center / Broadcast Services of The Dallas Morning News/Represented by Edward Petry & Co., Inc.



# Timebuyer of the seventies

Cunningham & Walsh's Bill White forecasts  
a decade ahead in the fourth of this series written  
by advertising agency media people

WILLIAM G. WHITE  
Vice President & Assoc. Media Director  
Cunningham & Walsh Inc.

**T**OMORROW's media buyer will operate not so much as an advertising purchasing agent but as strategist and tactician. His new importance will result from improved and expanded media forms and the accumulation of instantaneous automated data on media and markets. This 1970 specifier's biggest problem will be to secure machine time; he will often be involved in dry runs on a simulator to compare projections of his creative thought processes.

Today's EDP equipment has developed to the point where all "paper work" can be automated. Right now, we find computers coming up with such answers as the allocation of advertising dollars by market in relation to sales and sales share; the selection of media combinations; specific definition of the approximate schedule in national media; and the optimum weight of spots by day, by program type in the appropriate markets. The buying operation is easily automated—from selection of avails, through orders, confirmations, invoices, affidavits and billing.

Fully automated buying can now be "guided" electronically:

- *The combination of linear programming and market simulation can indicate media choice and schedules; availabilities can be stored along with rates and ratings.*

- *The machine can print orders—print estimates—issue checks (or leave the station to deposit the check after providing proof-of-performance).*

- *Film shipping and copy rotation instructions may also emanate from the computer.*

It is only a minor technical step for current avails to be continuously fed (and erased) direct from stations to the memory drums (in the case of magazines, newspapers, outdoor, etc., this procedure is even simpler—basic coding would cover space-unit limitations where they exist).

The television timebuyer's function right now seems far removed from that of the early radio buyer. Only a few moments in the business world today can mean dramatic change. Yesterday's timebuyer was really a horse and buggy operator. He came up a long and hard route—a few years as an estimator where he learned the various formats for frequency discounts, CWD's, 10-plans, ROS, Plan II's, P4's, Sections, earned rates, short rates, rebates, etc. He estimated planned schedules, proposed schedules, tentative schedules and finally final schedules — which were revised monthly thereafter.

He spent a year or two in media research when he laboriously added up populations and circulations and radio homes and tv homes by every conceivable cluster of U.S. counties imaginable. He made coverage tables and maps for planned schedules, proposed schedules, tentative schedules and even final schedules. He used 20% coverage for one client, 50% for another and any % for the one that had a small sales force. He calculated CPM's for what buyers wanted to buy and then again for what they thought they bought. He adjusted coverage data by guess and gosh to compensate for transient transmitter sites and for changing channel numbers. He adjusted coverage areas and marketing areas each time a new source appeared. He worked in



Bill White, media supervisor Frank McDonald



# What will his job be?



Consumer Income, and food store sales and drug store sales and client sales wherever the client had such then revolutionary data. And his mechanical aids were confined to the slide rule, the adding machine, the calculator.

When he mastered the mysteries of timebuying and learned how to look behind and below the salesman's glib persuasiveness — and how to bargain and trade and compete for the hot spots — then he learned that the actual buying operation was only a small part of what he really should do in the timebuyer's role.

He found that he was to become a salesman and a marketing man . . . a salesman in that not all account men and ad managers believed in or understood the tv medium; a marketing man because his media knowledge was useless unless related to a particular client need. In recent years he was the motivating force behind the addition of spot tv in many clients' schedules. Or he might urge the addition of tv network — for reasons. He was frequently the voice in the wilderness crying that a 10" tv ID with "sight, sound and animation" was a powerful sales device — that the sales force *could* merchandise tv — that the dealers *did* believe in its power.

He contrived "sales sheets" for the salesman to replace the tear-sheet. He arranged station merchandising devices to impress the trade—had station people talk to salesmen—had them make store checks and supply competitive data.

He was a marketing man, as an ever increasing responsibility descended upon the timebuyer to create schedules that pinpointed the target audience. To do that, he had to delve into product category market data and isolate the type of audience to reach — where they lived — when they bought — how

much — how often. His need for media audience data led to the proliferation of the many helpful studies now extant. He wrote literature plans with substantial supporting evidence to prove that the objective was reasonable and the plan objective.

The buyer developed formulae for estimating coverage and the terms "reach and frequency" have become as commonplace among advertisers as the measures of "height and width" for carpenters.

How does this background help *today*? It has provided today's capable timebuyer with incisive advertising judgment and the talents to move into the electronic future with the same courage and ambition that characterized him during the past decade . . . when he worked with far less sophisticated measures. He needs to adjust — and he has adjusted amazingly well.

The staggering outpouring of market and product data now becoming available — and the definitive profiles of media and the detailed information of audience reading and viewing habits — all of which can be cross-ruffed in infinite variety — all this monumental breeding of numbers might seem to present an insurmountable forest of figures to confuse and confound a normal human being. But today's buyer is developing a nice perspective — for *both* forest and trees. And the media buyer of tomorrow will be far less interested in forestry; his trees will be on drums of tape down in the air-conditioned cellar. The media analyst of tomorrow will dial a coded request to a white coated technician in this electronic laboratory — and back will come plans "A," "B" and "C," with media combinations matched to budget and product marketing data.

Execution of the plan will require one more call — but he must get client approval first.



Does the foregoing suggest that 1970's timebuyer will have spare hours? With the machine doing his thinking and his buying, it might seem that all he has left is *time!*

But NO! . . . 1970's buyer will be concerned with negotiating and planning and forecasting — developing formulae involving qualitative and quantitative factors. The same functions he grumbled about yesterday plus some that we cannot yet foresee. The scientific developments of the twentieth century to date have occurred at an ever increasing pace; we can expect that the next 3 or 5 or 10 years will see developments in communications beyond the wildest dreams of a modern day Jules Verne or a George Orwell. Television itself was spawned during the lifetime of even the youngest timebuyer — the miracle transistors of three years ago are clumsy antiques today. Tomorrow's timebuyer will be deeply involved in areas that are now on the horizon as well as countless fantastic devices of the immediate future.

Media research as we know it today is historic in its perspective. But only money prevents important use of simultaneous TV ratings — today's ratings today! — only money prevents the use of similar data on radio. Tomorrow's inventions will make week-old ratings obsolete.

Imagine what will be the new look of radio as a medium when we finally keep pace with its mobility. The fantastic development of radio listening — from the living room to the kitchen to the car to the ear plug is not properly measured with today's out-of-date data. Proper measurement may open up whole new selling opportunities for this often neglected medium.

TV itself is increasingly a mobile, dynamic medium which tends to break out of the traditional living room pattern. And TV presents more and more challenges for researchers — with TV portables — TV in planes — TV in autos. This audience will grow and in growth be fractionated so that separate audiences will develop in the same manner as in radio.

Does it seem unrealistic to suggest that tomorrow's TV viewer may have available as many stations as he now has on radio? Remember



L-r, C&W media men White, Palmer, McEvoy, and Sprague in media planning conference

that major league use of UHF is around the corner and that multiplexing in TV is just one or two turns ahead.

This multiplicity of channels would lead inevitably to block programming to specific audience interests rather than to the greatest common denominator. Powerhouse stations may develop that would reduce networks from the 180-200 station lineup of 1963 to possibly 10 wide-area outlets. These could transmit from not yet invented super transmitters — or from permanently suspended satellites or via a network of 10 or 15 telstars that would cover *the world!*

Theatre TV is here and already breaking out of the legal shackles and franchise restrictions which have been drawbacks. Home pay TV must grow — it is not impossible that "wired" TV may expand beyond our expectations (with significant impact on telecasting via the ether). It is likely that a form of direct selling would develop — an advertiser's message wired to pre-selected socio-economic groups; a high CPM would be inevitable — but CPM as we now use it would be a thing of the past.

This antique measurement as of today is almost always applied against *total audience* — what would it be if computed against triers and users of your brand? Ob-

viously more sophisticated measures will be developed by the alert media negotiators of the seventies.

Faesimile is already technically possible — it is not inconceivable that fax could be linked with home TV to provide home delivered coupons — or home delivered order cards that could be used for an electronic "shop from home" system. The card inserted in a device that would electronically order the item shipped to your home from a central distributing center.

Electronic outdoor posting may develop to provide a 3D color telescreen device to project instantaneous weather-traffic-news "sponsored" by participating advertisers, each using a rotating pool of product commercials.

How about the speedup in marketing data which will be necessary for the media analysts. In order for him to correlate the media facts of the day with marketing data, he can no longer wait for historic information on product movement perhaps reflecting 3-month-old volume figures. More likely, brand movement will be fed in daily, together with inventory reports, factory shipments and competitive brand data. Availability of precise information on the then *current* sales position in each marketing area would permit the computer to adjust media schedules automatic-





**LIAM G. WHITE**

President, associate media director and  
manager of the media department  
at Birmingham & Walsh in New York, he  
joined the agency in 1953.  
Prior to that, he was broadcast media  
manager at Pedlar & Ryan, and a timebuyer  
at Barton & Bowles, started his career in  
radio and programming at CFRB (Toronto).

ally within pre-determined maxi-  
mum and minimum A/S ratios.  
And demographic breaks may be  
subdivided by psychological group-  
ings — which will result in startling  
changes in copy and media devices.

Perhaps somewhat later will  
come fully automated media re-  
search, providing instantaneous  
broadcast and print advertising ex-  
posure information — and permit-  
ting the computer to adjust mer-  
chandising and advertising pressure  
within socio-economic groups, by  
geographic region, by heavy user  
or light user groups.

For instance, a commercial or  
pages or posters (or even coupon-  
ing) would be automatically inten-  
sified against the target group of  
customers; or, if pressure is to be  
lessened, the computer would select  
the less costly message class.

At this stage, the timebuyer will  
have become a media "selector,"  
assuming responsibility for all the  
nuances of electronic media blend-  
ing. He will be supported by spe-  
cialists in research methodology, in  
marketing practices, in computer  
programming and the many other  
facets of the world of tomorrow.  
The seeming complexity of this  
electronic future will be resolved  
through the efficiency of the hard-  
ware — no longer will we be con-  
cerned with the machinery.

The 1940 timebuyer looked as-

kance as radio grew from a few  
hundred to a few thousand outlets  
— later the early tv buyer was sud-  
denly confronted with 500 tv sta-  
tions which came from nowhere  
after the freeze — and simple EDP  
equipment of 1960 (already regard-  
ed as somewhat primitive) has solv-  
ed these problems with ease. Al-  
ready, we take it for granted that  
computers of the future will take  
care of any conceivable marketing  
and media complexity which will  
arise.

The 1970 timebuyer — we pre-  
fer to think of him in his new role  
of media specifier — will have a  
vastly broadened "job specifica-  
tion." He will:

**A.** Assume responsibility for  
broader areas in the media field —

• just as the Air Force has been  
assigned the important role in space  
even though pilots and propellers  
are obsolete, the timebuyer will  
move into all major media areas as  
they become automated and elec-  
tronic;

**B.** Take the lead in anticipation  
of further dramatic changes in radio  
and TV—both in programs and fa-  
cilities; he will require analyses of  
coverage and justification of rates  
related to mercurial market changes;

**C.** Be a prime mover in media  
research theory including —

• radio and tv audience data by  
brand usage,

• ad page effective audience-per-  
issue,

• optimum reach and frequency  
combinations by product category  
user groups;

**D.** Exert a powerful influence in  
advertising schedules

• by initiating daily adjustments  
indicated by instantaneous market  
data (moving sales and share data  
by market areas and buying groups  
will require adjustments in A/S  
ratio; shipment and inventory by  
area will indicate need for prompt  
increases or decreases);

**E.** Scrutinize each day competi-  
tive advertising and promotion;

• first, so as to conform his sched-  
ules to changes in competitive activ-  
ity, and second, to capitalize on  
competitive moves with opportu-  
nistic moves related to the market  
need-of-the-moment;

**F.** Eliminate waste coverage —

• market research data will pin-  
point potential purchasers within

each socio-economic group;

• media research will permit  
elimination of ineffective weight  
against non-users;

**G.** Measure response to varying  
ad units and environment. These  
measurements will be related to  
several considerations, such as —

• selling effectiveness of various  
ad units singly and in combination,

• effectiveness of shared screen  
vs. full-screen electronic messages  
in 4/color, 3D telescreen outdoor  
posting or wall-screen home tv,

• relative effective values of se-  
lective programming or editorial com-  
mercial adjacency vs. general ap-  
peal by socio-economic and user  
groups,

• relative effective values of sell-  
ing messages in island vs. shared vs.  
multi-commercial blocks in all me-  
dia;

**H.** Project media research data—  
for instance:

• in development of fluid market  
segment coverage formulas by me-  
dia singly and in combination; in  
expenditure by market segments re-  
lated to the most effective sales mes-  
sages by media combinations.

1963's average "consumer" is said  
to be exposed to 1200 to 2500 sell-  
ing messages daily. By 1970 this  
may increase twofold or tenfold;  
but exposure will be far less useful  
to the media analyst than measures  
of perception. The law of supply  
and demand indicates that new  
media devices must be perfected so  
as to provide advertising opportu-  
nity necessary to move old and new  
products to expanding mass and  
specialized markets at home and  
abroad.

Finally, we must emphasize the  
need for judgment and control.  
Most media "banks" will be elec-  
tronically motivated; market and  
media research will be on memory  
tapes, not monumental tomes. In  
that highly automated era the logi-  
cal candidate to assume authority  
for use and control of this complex  
is today's marketing oriented time-  
buyer—the media specifier with his  
unique insight into the almighty  
power of the ad dollar. ■

**NEXT WEEK:** the fifth in this spe-  
cial SPONSOR series of articles con-  
cerning timebuyers will be by Kud-  
ner's vice president and media di-  
rector, Donald E. Leonard.



**Burnett names Tennant exec. vice president**

Leo Burnett Co. has named Don Tennant to executive vice president



Tennant

in charge of the creative services division. Tennant, formerly vice president for that division, will continue to serve as a member of the creative review committee.

Tennant joined the agency in 1950. He started as a radio-tv commercial writer-producer, then became a full-time tv writer, and after two years was made tv copy supervisor. In 1957 he was made vice president with special responsibility for tv creative exploration and development. He became vice president in charge of the television commercial dept. in 1958, and was named to his present post in 1962. He has been a member of the creative

review committee since 1958, a member of the board of directors since 1960, and a member of the executive committee since 1962.

**Recruitment of admen a 'marketing' problem**

Only if the industry will attack the recruitment of new personnel as a "marketing" problem will it stand a chance of attracting the kinds of people that it must have.

This is especially true, said N. W. Ayer vice president John D. Upton, because young people today can afford the intellectual luxury of a job which, in addition to providing a meal ticket will offer a "purpose, a cause, that can return real personal satisfaction to them." He was addressing last week's meeting of the Peoria Advertising Club.

"The positive, constructive, convincing case for the advertising business is getting almost no visible circulation, according to Upton. It's a two-pronged problem of the young people not knowing the facts of what advertising offers in terms

of a purposeful career, and the advertising business not understanding the interests and attitudes of the young people.

Approaching it as a marketing problem, Upton said the first step is to find out as precisely as possible just what the "market" knows and thinks about advertising. He suggests that each adman be a one-man research team and probe every student he comes across. And the industry could stimulate the colleges to study the subject as part of the curriculum in marketing or advertising courses, he added.

Upton predicted that when advertising understands the mind of the young person better, it will make quite a different "product offer" to him. "We need to re-define the purpose of our business and what it offers in terms much broader than just providing a living or an exciting occupation," he concluded.

**AGENCY NOTES**

**Car rental to LBA:** Budget Rent-A-Car-Corp. of America, now operating in 100 locations from coast to coast, in addition to offices in Canada, Honolulu, and Puerto Rico, named the Lavenson Bureau of Advertising as its national agency. LBA is 34 years old. Other agency appointments include the Milwaukee County Rambler Dealers Assn. to Geyer, Morey, Ballard, Racine, the office for all divisions of American Motors; Crystal Paradise Estates, a real estate development in Crystal River, Fla., to Lee/Baader & Rose, Newark; American Flange and Manufacturing Co. to E. M. Freystadt Associates; CAH Industries, manufacturer of flexible coatings, to Sander Rodkin Advertising, Chicago; Bailey Meter Co., Wickcliffe, O., to Ries Cappiello Colwell; Aunt Penny's line of sauces to the San Francisco office of Botsford, Constantine & Gardner for 11 western states. Initial ad plans call for spot radio in selected west coast cities. Milprint, Milwaukee, Philip Morris subsidiary which is also nation's largest manufacturer of flexible packaging, to Holtzman-Kain Advertising, Chicago; the Wisconsin Cheese Foundation to Klau-Van Pietersom-Dunlap, Milwaukee, for advertising and

**Another B&B Blighty link**



Robert E. Bett (center), chairman and joint managing director of Nelson Advertising Service, British firm long known for its association with automotive and allied markets, talks with Douglas Lowndes (r), chairman of Benton & Bowles, Ltd., and P. Townsend Griffith, a v.p. of B&B, Inc., after announcement that B&B acquired major interest in Nelson



public relations; Show Management, Los Angeles, to Calvert-Stearns, New York; AMT Corp., manufacturer of scale model plastic autos, to Zimmer, Keller & Calvert, Detroit; Tri County Publishing Co. of Linden, N. J. to Venet Advertising; Alta Brazil Coffee to Handman & Sklar for a west coast consumer advertising program; Fairmont Foods to Tatham-Laird, Chicago, succeeding Allen & Reynolds, effective April 1.

**Retires after 54 years:** Maurice H. Needham ended his active career as chairman of Needham, Louis & Brorby on Jan. 19, which happened to be his 75th birthday. Needham, who began his advertising lifework in 1910 as copywriter for Nicholas, Finn, founded his own agency in 1925. For 35 years he served as its president and three years ago became chairman. During that time billings bounded from \$270,000 to \$55 million. Needham has now assumed the title chairman emeritus.

**Sport new stripes at Manoff:** John V. O'Brien, director of marketing and research, and Larry C. Varvaro, account executive, have been elected vice presidents of Richard K. Manoff. O'Brien joined the agency in 1961, from McCann-Erickson, where he was an associate research director. Varvaro has been with Manoff since 1958. Previously he was with Kenyon & Eckhardt as account executive on the Lever Bros. account.

**Deadline extended:** Entry deadline has been moved up to Feb. 10 for the 1964 American TV Commercial Festival, and commercials will be accepted after that date and until the 17th upon payment of a \$5 penalty fee per commercial. Judging starts on March 4 and continues through that month with daily screenings for the 135 advertising executives who will meet in New York, Toronto, Chicago, Dallas, Los Angeles, and several other cities.

**Savage heads screening panel:** Lee Savage, creative director of Elektra Films, will host a preliminary judging panel to select the world's best TV commercials during January entered from 20 countries in the

## 'Big Sister' has her eye on you



The Detroit Chapter of American Women in Radio & Television has honored four Michigan men and one woman at its fourth annual Five to Watch awards dinner. Flanking chapter president Edyth Fern Melrose (3rd from c), they are (l-r) Ian K. Harrower, program and production mgr., WWJ-TV Detroit; Douglass L. Alligood, acct. exec, Batten, Barton, Durstine & Osborn; Jack Berry, station mgr., WNEM-TV-FM Saginaw; Joel Sebastian, d.j., WXYZ Detroit; Marion Corwell, director of school relations, Dearborn Bd. of Education. Fete was at Detroit Press Club

fourth International Broadcasting Awards competition. Appointed by IBA judging chairman Don Estey, the committee will ballot for finalists, tv series category, in the Hollywood Ad Club's 1963 radio-tv commercials contest. Also on the panel are Bill Duffy, vice president and executive art director, McCann-Erickson; Jack Goldsmith, vice president and executive producer, BBDO; Jack Goodford, vice president and film director, V.P.I. Productions, with more to be announced.

**D & C for T-L:** Trans-Lux Corp. has appointed Donahue & Coe as its advertising agency.

**Buys own building:** Harris & Weinstein Associates, ten-year-old Atlanta agency, moved into its own two-story office building at 1208 West Peachtree. Also relocating is Richard C. Lynch, to the newly constructed Clayton Inn Office Building at 230 South Bemiston in St. Louis County. This is the first phase of a long-range program designed to allow for further expansion of facilities.

**BERNARD BAROL** to executive vice president of Ernest William Greenfield, Philadelphia. He was with Frederick Goldman.

**EDWARD A. FALASCA** to Gaynor & Ducas as vice president in charge of sales promotion. He was director of mail sales for Crowell-Collier Publishing.

**WILLIAM H. YOST, JR.** to supervise the New York sales promotion department of Ketchum, MacLeod & Grove.

**EDWARD N. MAYER, JR.** to chairman of the plans board of Lawrence G. Chait & Co. He was senior vice president of Dickie-Raymond.

**TONY TREZZA** to executive art director and tv producer for S. E. Zubrow Co., Philadelphia.

**ALTON C. BROWN** to producer with the Los Angeles division of the tv and radio department of Compton Advertising. He was supervisor of broadcast operations at NBC-Burbank.

**GILBERT MILLER** to chairman of the Advertising Planning and Evaluation Committee of the Assn. of National Advertisers. He is division manager of E. I. du Pont de Nemours & Co.



# Group stock: bright future

President of Storer Broadcasting Company tells Wall Street he sees "no debacle" if cigarette advertising is lost; also reports on growth, profits and problems



GEORGE B. STORER, JR.  
President, Storer Broadcasting Co.

**T**HE SPECTRE of more government regulation of broadcast advertising should not be a deterrent to investors in broadcasting stocks. That opinion, voiced by George B. Storer, Jr., president of Storer Broadcasting Co., to a luncheon gathering of leading security analysts in New York last week, was bolstered by his view that there would be "no debacle" if all cigarette advertising were lost. Such a loss, he estimated, would not exceed 2.5% if only half of it were replaced by other-category business.

In putting the Storer group under the microscope for a clinical dollars-and-cents examination by security analysts, Storer also detailed policy attitudes which contribute to

the growth and profit climb of a company offering broadcast stocks to investors.

Stations should "be partners, not competitors" with networks with which they're affiliated, and should seek to assure the networks that it will have an outlet for its long-range "commitments," he said.

Networks, in Storer's opinion, will be "a vital source to successful station operation in television for many years to come" — an interesting statement in light of Storer's successful program production-syndication ventures. There was no direct conflict between Storer Programs Inc. (newest venture: *The Littlest Hobo* series) and network needs for choice time periods for sponsored shows, as Storer described the rela-

## STORER BROADCASTING COMPANY Consolidated Earnings Record

| Year | Net Profit<br>Before Non-<br>Recurring Items | Operating Earnings<br>Per Share | Non Recurring<br>Items | Net<br>Income | Earning Per Share<br>Net Income |
|------|--|---------------------------------|------------------------|---------------|---------------------------------|
| 1963 | 6,250,000*                                   | 3.12* (a)<br>2.91* (b)          | (250,000)*             | 6,000,000*    | 2.99* (a)<br>2.80* (b)          |
| 1962 | 5,441,866                                    | 2.24                            | 911,460                | 6,353,326     | 2.61                            |
| 1961 | 4,453,681                                    | 1.80                            | —                      | 4,453,681     | 1.80                            |
| 1960 | 5,062,667                                    | 2.05                            | —                      | 5,062,667     | 2.05                            |
| 1959 | 4,755,068                                    | 1.92                            | 581,614                | 5,336,682     | 2.16                            |
| 1958 | 3,981,304                                    | 1.61                            | (2,304,550)*           | 1,676,754     | .68                             |
| 1957 | 4,430,042                                    | 1.79                            | 1,966,122              | 6,396,164     | 2.58                            |
| 1956 | 5,517,207                                    | 2.23                            | —                      | 5,517,207     | 2.23                            |
| 1955 | 4,330,428                                    | 1.73                            | —                      | 4,330,428     | 1.73                            |
| 1954 | 3,680,779                                    | 1.62                            | —                      | 3,680,779     | 1.62                            |
| 1953 | 2,186,415                                    | .94                             | —                      | 2,186,415     | .94                             |

\* Estimate, subject to Audit

(a) Based on 2,005,000 shares outstanding as of December 31, 1963

(b) Based on 2,145,270 average shares outstanding during 1963



relationship to the Wall Streeters. Said he: "Even had we unlimited funds, we could not draw on the talent pool available to the networks for programing."

Storer also provided evidence that the station group's diversification policies (tv and radio stations, self-represented sales organization, program distribution, CATV systems, etc.) were paying off handsomely. On the basis of current stock prices, Storer Broadcasting was worth "some \$80 million," he reported, adding that "our five television stations alone" could bring that amount. Net income for the past year was \$6 million or \$2.80 per share (as compared with \$2.61 in 1962).

What Storer described as "a substantial reduction in net income" was experienced by Storer Broadcasting in 1963 due to commercial cancellations at the time of the extensive coverage of the late President Kennedy's assassination and burial. (Similar losses, of course, were felt in the final quarter of 1963 by other groups, networks and independents for the same reason.)

Having been one of the first station groups to service its own national spot tv sales to agencies and clients, Storer Broadcasting—which entered the self-rep field in 1961—had no regrets about the move, according to Storer. The time-sales subsidiary, established in 1961, had a "profitable" year and "was able to repay in full during 1963 the balance of the initial loans made to it by the company to get it into operation." The rep activities were growing, Storer noted, pointing to the naming by non-Storer-owned WGHP-TV, Greensboro-High Point of Storer Television Sales as its rep during 1963.

Of Storer's venture into the hotly competitive field of radio station programing in New York, via the purchase of WHN, Storer said: "It has been our experience that a period of some two years is required to establish a station in a market." WHN "operated profitably during 1963 and recorded a significant increase over the 1962 results," he said, adding that the station's blend of music and sports "will enable us to attain the financial goals and objectives we contemplated when the station was acquired."

Although Storer executives look with favor on financial investments in new areas of broadcasting (Storer put three tv stations on the air in 1948, after borrowing heavily, and has had no cause to feel sorry), the Storer Broadcasting president indicated to the security analysts that the firm was not anxious to move into UHF broadcasting. He noted:

"The company today operates at

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**Miami, Jan. 21—SBC announced quarterly dividend of 45 cents per share on common stock; 41st consecutive since company went public, Nov. '53. This marks 186th dividend payment since first issued in 1930. Stock's been listed on New York exchange since July '55. Unlisted "B" common stock gets 12½ cents per share dividend.**

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the limit allowed by law of five VHF television stations and seven AM radio stations. True, we can add two UHF television stations, but these locations will have to be selected with extreme care and caution. Storer operated, as a matter of fact pioneered, UHF television during the early fifties. Our experience showed it could not compete against VHF, even with 100% saturation of UHF receivers."

Storer admitted that his firm had largely goofed when it laid out \$5.3 million for a channel 12 outlet in Wilmington, Delaware (the station was "unable to achieve competitive signal strength in Philadelphia") but hit the jackpot with WIBG, a Philadelphia radio outlet that was part of the same deal. "WIBG, thanks to outstanding personnel and a considerable improvement in physical facilities which we were able to make, today is one of our strongest profit contributors in radio."

Now operating at about 1500% of the profit base of 1957, WIBG has grown in value in the Philadelphia market to the point where Storer "wouldn't take \$6 million for the property."

Color tv is part of the business of

Storer's future, in the opinion of the firm's president. "In 1964 we expect to be televising locally, as well as network, in color in all markets," he said. "Detroit has been equipped to do so for some years." Of color's potential, Storer said that the group's primary interest in color "is in the wide variety of new clients it will open for our industry." A few he mentioned: soft goods, sportswear, cosmetics, meat packers, foods. It's Storer's opinion, he said, that color-equipped homes are "at the knee of a growth curve."

Like all stations operators, Storer Broadcasting Co. lives in the shadow of government regulation — a fact which Storer admitted was "perhaps the greatest deterrent to investing in broadcasting stocks." Storer took issue with pessimistic investors. "To such people I point out that Storer Broadcasting Co. has operated happily and profitably for the past 36 years under such so-called restrictions — and we are by no means unique," he said. (Storer also pointed out that a number of other businesses, including the buying and selling of securities, operate under government control. "Broadcasting, however, makes the headlines," he explained. As for proposals for additional regulation, most of them generally "are just that — proposals," he added.)

Personnel is one of the most important factors in the success of a station-operation company, Storer stated. "Any broadcaster can buy physical equipment; few can assemble outstanding personnel — or at least it seems that way," he said. According to Storer, the firm's radio-station managers average 46.5 years of age (within a 38-60 spread) and average 17.5 years of broadcast experience. On the tv side, the managers are even younger, averaging 40 years of age with an average of 15 years in the business. "When one considers that commercial tv only started in the late forties, this is even more startling," he said.

The future? Said Storer of the broadcast-oriented family: "Storers were in radio in 1928, in television in 1948, and should pay tv, global tv, CATV or something not yet invented be the vital factor in our industry by 1968 or 1978, I feel it is a reasonable assumption that Storers will be in that, too." ■



# ABC o-o warms Olympics clients

Web studio converted into Alpine Village by KABC-TV at fete cementing station-agency-client relationship and heralding coverage of Winter Games in Innsbruck

**H**ERALDING exclusive coverage by its network of the IX Winter Olympics, KABC-TV Los Angeles recently feted some 500 representatives of advertising, agency, client, press, and civic dignitaries at a "Winter Olympic Carnival" held at ABC Television Center, which was converted into a complete Alpine village for the event.

Guests arriving at the Center's front gate were greeted by the traditional Alpine oom-pah band and taken by gaily decorated trams through snowy lanes to a welcoming area, where fur-trimmed gals from the *Queen for a Day* show presented the men with Olympic-type feathered hats and gave the women colorful nordic scarfs.

They then entered the "village" to partake of games, polka dancing, jugglers, delicacies from Europe, and a ferris wheel.

In an adjacent studio, a special film was continuously showing footage of the last Olympics, this year's competitors, and clips of various sporting events covered by ABC. Potential advertisers saw features from ABC's *Wide World of Sports*, as well as highlights from AFL games, boxing, the Orange Bowl game, professional bowling tournaments, Challenge Golf, Little League World Series, U.S.-Russia track meet, and the National Ski Championships, among others. The instructive film expanded on all phases of the sports picture at ABC.

Commenting on the effects of the carnival, one advertiser noted that although he has been on the Los Angeles scene for years, this was the first time he had been able to

meet and talk with as many ABC and show personnel, including many from San Francisco and New York. He added that the relaxed atmosphere afforded a more compatible means of strengthening the station-agency-client relationships, because it permitted "phone voices," who talk to each other many times a year but have never met, to become acquainted with "the other end."

Elton H. Rule, ABC vice president and general manager of KABC-TV, also pointed out that clients and advertisers were able to meet the people surrounding the account executive — production services personnel, sales service, merchandising, engineering, or program people — all connected with their products but never in contact with them.

Rule co-hosted the "Olympic Winter Carnival" along with KABC-TV promotion-publicity director Jack F. Brembeck. A highlight of the affair was the drawing for a door prize consisting of an all-expense-paid trip for two to the Winter Olympics at Innsbruck, Austria.

This was won by John DuBois of Hixson-Jorgensen, who left San Francisco Saturday (25) via BOAC to London, stayed there overnight, then went to Innsbruck for a ten-day stay at Hotel Grauer Bar and a first-hand view of all the Olympic events. He flies back to London Feb. 10, and then on to San Francisco. Linda Lyman of BOAC, who drew his winning ticket, is serving as airline hostess for DuBois and his guest on the round-trip flight. ■



Giant ferris wheel made spectacular back-



Posing at Polaroid booth during carnival (l-r) Decathlon champs Rafer Johnson and C.





...carnival. Olympic torch is in foreground



(record-holder); Eddie Blatz of Compton; Davis (hurdles champ), KABC-TV acct. exec



John DulBois (l) of Hixson & Jorgensen, winner of Olympics trip, receives congratulations from Dr. and Mrs. Frederick Waller, Austrian consul general, and Elton H. Rule



L-r: Jim Osborne, KGO-TV (S.F.); McC-E's Leslie Wellmark and Gene McCarthy; Jack Gregory, KGO-TV; Margaret Auckstetter, Carson-Roberts; Jim McGovern, KABC-TV



Living it up at KABC-TV's Winter Carnival are (l-r) Charles Barrickman, ABC Spot Sales; Douglas Anderson and Merv Oakner of Anderson-McConnell; Russ Coughlin, KGO-TV



## Tv set sales up in '63 but components drop

**A**BOUT the only good word for domestic electronics manufacturers is that, despite predictions, TV set sales continued to hold their own.

This could hardly compensate, however, for the more than \$32 million decrease in factory sales of tv components in the first 11 months of 1963 compared to the same period in '62.

Radio set sales also suffered a considerable fall-off during November and for the January-November period, according to EIA's Marketing Services Department. While phonograph sales suffered substantial drops in November at distributor and factory levels, they man-

aged to stay above the 1962 level for the 11-month comparison. Here's the breakdown:

Tv set sales in November of last year reached 640,831, compared to 630,487 for November 1962. For the first 11 months, total was 6,068,862 compared to 5,565,367 for the corresponding 1962 period. On the output side, a total of 621,402 tv sets were produced in November 1963, 517,275 in November 1962; tv production totaled 6,440,308 in the January-November 1963 period, compared to 5,951,361 in '62.

All-channel tv set production almost doubled in the comparison, as manufacturers rush to meet the

April deadline. In November 1963, 106,955 vhf-uhf sets were produced, compared to 64,080 for the same month in 1962; for the first 11 months it reached 940,592, compared to 549,105 the year previous.

Picture tubes sold on the factory level totaled 734,266 in November 1963, compared to 742,162 in November 1962; 8,289,444 for January-November 1963, compared to 8,404,548 for the same 11 months of 1962. This represented a dollar value decrease of \$562,598 in the November comparison, and a serious fall-off of \$5,101,523 for the 11 month period.

Receiving tube factory sales fared even worse. Unit total for November 1963 was 27,787,000, compared to 28,842,000; and for January-November, 312,074,000 compared to 335,010,000 for the same 1962 period. Dollar loss was \$2,668,000 in the month of November over the same month of 1962, and \$26,123,000 in the 11-month comparison.

Excluding auto units, radio set sales totaled 898,074 in November, compared to 1,280,599 for the same month of 1962. The 11-months total was 8,596,188, a plunge from 1962's 10,169,503.

Total radio production for November 1963 was 1,799,763 units, compared to 1,735,274 in the '62 period; 16,694,055 for the January-November 1963 months, down from 17,420,007.

Phonograph sales at the distributor and factory levels managed to hold above the 1962 level for the 11-month comparison but suffered substantial drops in November.

Distributor sales of portable/table models totaled 379,735 units for November, compared to 431,381 for the same month the previous year. Sales for the first 11 months totaled 2,822,343, compared to 2,662,061 in 1962. Distributor sales of consoles reached 182,440 compared to 201,457 and for the longer period, 1,362,635 compared to 1,314,780 for the 1962 period.

Factory sales of portable/table models reached 437,891 compared to 480,509 in November comparisons, and 3,144,026 compared to 2,923,986 for the 11-month period. Console factory sales were 169,796 units in November 1963, compared to 187,128; but for the 11 months, total was 1,491,103 compared to 1,440,322. ■

### No loafing on this job



Alfred G. Beckmann, president and general manager of Pioneer Flour Mills, San Antonio, presents \$1,000 check to 6-year-old Guadalupe Galvan, first-prize-winner of "Buscando Estrellas," amateur talent contest jointly promoted by Pioneer and Spanish-language KWEX-TV, UHF in San Antonio. Girl, who also won round trip to Mexico City via jet, garnered 885,950 votes—equivalent to 442,975 pounds of flour under contest rules which had each pound of Pioneer counting for two votes. KWEX-TV aired contest. Pioneer agency is Fuller & Smith & Ross



## Drug Research Corp. drops Regimen sales

Regimen reducing tablets have been removed from interstate commerce under a consent decree in the U. S. District Court, Brooklyn. The decree grew out of mis-labeling charges filed against manufacturer Drug Research Corp., New York, by the U. S. Food and Drug Administration, which had announced a few weeks ago it would seize the product wherever it was found.

FDA charged that Regimen is mis-branded under the Federal Food, Drug, and Cosmetics Act, in that it will not—contrary to its advertising claims—cause weight loss without planned dieting; satisfy hunger; and shrink the appetite.

The federal agency said that depositions taken since its first seizure of Regimen at Denver in February 1962 "show that many persons who gave testimonials for television and magazine advertising . . . were actually reducing on starvation diets and drugs prescribed by physicians. The depositions also showed that some of the purported clinical tests conducted by promoters . . . were either not carried out at all, or were falsified."

FDA recently began seizure action in Boston, Baltimore, Chicago, Cincinnati, Kansas City, Providence, Washington, D. C., and Lexington, Ky.

## BPA readies awards

February 15 is the deadline for entries in the Broadcasters' Promotion Association's third annual contest to determine the best radio and television promotion announcements.

Contest is open to all stations regardless of whether or not they hold membership in the association. BPA runs the competition to "promote and recognize the imagination, ingenuity, and creativity employed by individual stations in the use of their own facilities to advance the broadcasting media."

Eligible announcements must have been broadcast or telecast between Oct. 1, 1962 and December 31, 1963. Stations are invited to send in as many as nine entries in the contest which offers three categories each for radio and tv; station image; special events; and personalities and programs.

## TV MEDIA NOTES

**New buy:** Consolidated Cigar Corp., through Compton Adv., has bought participation in five NBC-TV prime time shows. The Consolidated order, which runs until September, is for *Monday Night at the Movies*; *The Richard Boone Show*; *Espionage*; *Temple Houston*; and *International Showtime*.

**\$300,000 for Orange Bowl:** By out-bidding its competitors for the Miami classic, NBC sewed up a New Year's Day gridiron Bowl schedule which will run from 2 until about 10 p.m. with the Orange Bowl following the Sugar and Rose Bowls. NBC's three-year contract calls for the payment of \$300,000 annually for exclusive tv and radio rights to the game and other events in the ten-day Orange Bowl Festival, including parades, regatta, basketball, and tennis tournaments. ABC, which has had the game for the past three years, paid \$257,000 annually. Because of the other bowls, the Orange Bowl will be played at night after 30 years as a day game. NBC recently bid \$13 million for the 1964-65 National Collegiate Athletic Assn. games and last week entered a bid for the National Football League games, which some thought might top the \$13 million mark.

**Cites top discs of 1963:** BMI made its annual Citations of Achievement for success in the field of popular music. They went to 118 writers and 77 publishers of 94 award-winning songs in 16 states and six foreign countries. The awards are based on trade paper polls of national popularity and public acceptance, reflecting radio and tv performances, record and sheet music sales, coin machine plays, and other factors measured in those polls. Top writer-award winners were Gerry Goffin and Carole King, both of West Orange, N. J., with five awards each, and top publisher-award winner was Screen Gems-Columbia Music, with 12 awards.

**Purchases debentures:** Sierra Capital Co., San Francisco, has invested \$350,000 in Visual Electronics Corp. through the purchase of six-

year debentures. Sierra Capital, along with American Broadcasting-Paramount Theatres, which previously had invested in Visual, each have rights to purchase up to 20% ownership in the privately owned electronics firm. Visual, which supplies technical equipment to the broadcast industry, will use the proceeds of the debenture sale to expand sales of its new lines of solid-state broadcast equipment.

**NBC-TV adds business:** Carter Products and the General Cigar Corp. have brought participations on NBC-TV. Carter purchased spots in 11 nighttime programs throughout the first three quarters of 1964. Sullivan, Stauffer, Colwell & Bayles is the agency for Carter. General Cigar, through Young & Rubicam, bought into seven NBC-TV prime time vehicles through Mar. 31.

**Price rise:** Price increases ranging from 2.6% to more than 29%, covering selected tv broadcasting equipment, have been announced by General Electric's Visual Com-

## WTRF-TV STORY BOARD

Free!\*

**THINNER SANCTUM!** Reducing salons and diets are for people who are thick and tired of it!

Wheeling wtrf-tv

**INNER SANCTION!** It may help to know that being poor is very inexpensive.

wtrf-tv Wheeling

**SOUTHERN COMPOSURE!** When a southern gal calls you "Honey," she either likes you or can't remember your name. (Righta, Phil Dean's Betsy?)

Wheeling wtrf-tv

**A BACHELOR** is a guy who can't give up having a whole closet to himself.

wtrf-tv Wheeling

**DISAPPROVED!** The desert was hot and dry and the two camels trudged on wearily across the endless sand. Finally, one turned to the other and whispered: "I don't care what people say, I'm downright thirsty."

Wheeling wtrf-tv

**DATA PROVED** that the psychiatrist who used other peoples heads to become successful was the one who had a steering wheel attached to his couch to bring out the worst in people.

wtrf-tv Wheeling

**PANE TRUTH!** Did you realize that a race track is the only place in the world that has windows that clean people?

Wheeling wtrf-tv

**A TALLER TOWER** and Wheeling's Channel 7 moved in to more hearts and homes-of the folks in the Wheeling/Staubenville Market. Today, 529,300 TV Homes are getting the Wheeling message. Alert advertisers? Rep Edward Petry & Company will give you the WTRF-TV Wheeling specifics.

wtrf-tv Wheeling

\* FREE COVERAGE MAPS! See Wheeling in the best circles. Just write or ask for our power-packed portfolio!

CHANNEL  
SEVEN

NB  
C

WHEELING,  
WEST VIRGINIA



Funeral home cited for tv ads



Nick Daphne (l), director of the Daphne San Francisco Funeral Service, shows David M. Sacks, ABC vice president and general manager of KGO-TV (S.F.), the Citation of Merit he received at recent Houston meeting of the Preferred Funeral Directors International for TV commercials aired on KGO, which organization judged "best in the nation"

munication Products Div. The new prices are said to result from increased costs of development and manufacture of the equipment.

**New building:** KGW-AM-TV Portland, Ore., have announced plans to build a new studio at a cost of \$1 million. The stations' present facilities will be demolished to make way for a new highway. The new studio will be completed by Sept. 1.

**CBS establishes regular auditions:** CBS will soon inaugurate a system of regular variety auditions to encourage youth talent trying for a break in show business. CBS-TV star Garry Moore is largely responsible for establishing the audition system. To be held in New York, the auditions will be conducted by director of talent and castings Robert Dale Martin and supervised by the director of live programming for New York, Russell Stoncham.

**Inside Hollywood:** A 90-minute special called *Inside the Movie Kingdom*—1964 will be telecast by NBC TV on Mar. 20 (9:30-11 p.m.). Sponsors are Colgate - Palmolive, Best Foods Div. of Corn Products,

and P. Lorillard, all via Lennen & Newell.

**Youthful news:** WTAR - AM - TV Norfolk has begun a series of special news programs each Sunday for teenagers in its audience. Tens from schools in the stations' area have formed a scholastic non-profit corporation which will administer the weekly programs.

**PAT COONEY** to KCOP-TV Los Angeles as account executive. He was general sales manager of KOVR-TV Sacramento.

**DOUGLAS EDWARDS**, CBS news correspondent, to president of the Association of Radio-Television News Analysts.

**JOHN FERGIE** to station manager of the newly purchased WONE-TV, Dayton. He is vice president of Springfield Television and station manager of WRLP Brattleboro, Vt. Greenfield, Mass. Keene, N. H. **JAMES O. MARLOWE** to station manager of WRLP.

**VINCENT D. GARRITY** to director and vice president of WCIU, Chicago's first UHF television station. He is vice president of the Metropolitan Sanitary District of Greater Chicago.

**THE EASY WAY!**



You don't have to fumble through a lot of rate cards to blanket the Sioux Falls-96 County Market. One television facility, KELO-LAND TV, blankets it all! Our three interconnected transmitters, operating as one station, gives you full market coverage, more than 284,000 tv homes — simultaneously! In fact, so effective is KELO-LAND TV as an audience builder, it delivers 25.7% more tv homes than the highest-rated station in Omaha. 31.7% more than Des Moines' top station, 26.7% more than Duluth's.

Source: ARB Audience Summaries, Nov. 1963, 9 a.m. to midnight, 7 days a week. This data submitted as estimates, not exact measurements.

**Sioux Falls—96-County Market—Intact!**

**KELOLAND**  
CBS • ABC  
KELO-TV • KDLO-TV • KPLO-TV  
(interconnected)  
JOE FLOYD, President  
Evans Nord, Executive Vice-Pres. & Gen. Mgr.  
Larry Bentson, Vice-Pres.  
Represented nationally by H-R  
in Minneapolis by Wayne Evans

General Offices: Sioux Falls, S. D.



# TIMEBUYER'S CORNER

Media people, what they  
are doing, buying and saying  
January 27, 1964

■ **Liddel bids farewell to media department:** Bob Liddel has joined Doyle Dane Bernbach (New York) as director of radio and television. He was formerly with Compton (New York) as vice president and associate media director.

■ **Who buys what at Rumrill:** Here's a new breakdown of account responsibilities in Rumrill's New York office, according to media director Bill Mackey. This does not include industrial accounts. Rita Venn now buys for Corfam and Pattina, DuPont fabrics; Edlund french fried onion rings; Lea & Perrins; Long Island Duck Farmers Cooperative; and Permutit and Degna water softeners. Bill Krause has been assigned to the DuPont lawn and garden products, and Wakefield king crab accounts. Both media buyers also handle a number of industrial accounts. Trudy Bradbury will be working with Rita and Bill in the area of radio and television buying, and will continue to be responsible for all estimating.

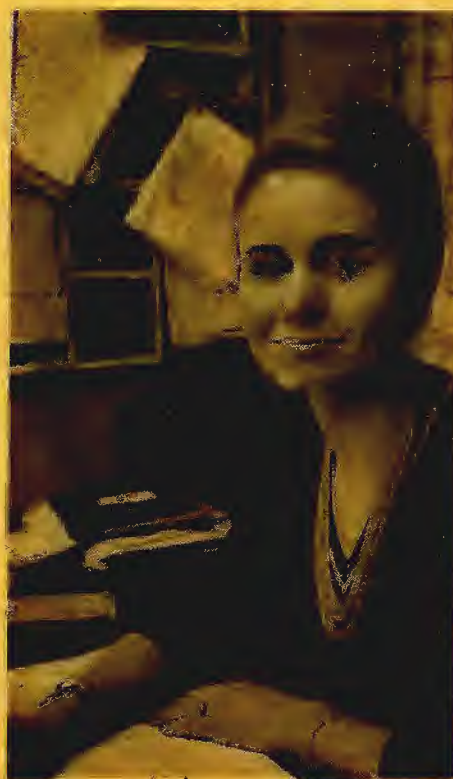
■ **Media director appointed:** Ina L. Hoffman has been named media director at Marketplan (Newark).

■ **Chap Stick and Olympic chaps:** Morton Manufacturing has started a 10-week sked of spots placed on NBC-TV's Today show to coincide with the beginning of the winter Olympic Games in Innsbruck, Austria. Products being pushed are Morton's Chap Stick and Chap-ans, with the lip balm proclaimed as "selected for use by the U.S. Olympic Team!" National magazine ads are using the same theme. Agency is Gumbinner-North (New York).

■ **Gardner has new media director:** In reorganizing its marketing service to separate functions of media and research, Gardner president and chairman Charles E. Claggett has named Earl B. Hotze media director in the agency's St. Louis office. The new media director joined Gardner as a mail clerk in 1950. The following

## ELLEN KOURTIDES: of patterns, beware

"When a buyer understands, likes, and knows his job, he will also find it interesting and challenging," explains Ellen Kourtides, sole radio and TV timebuyer at Chirurg & Cairns (New York). Ellen goes on, "Every account has its own particular problems, and therefore a buyer should be well informed about his product, product strategy, marketing, and all media plans, not just the broadcast plan. It's only the informed buyer who can dodge buying patterns, and instead make an intelligent and successful buy." With C&C almost a year, Ellen handles buying for such accounts as Jack Winter sports clothes, Julius Wile Sons & Co., Eaton paper, McGraw Hill books, Binney & Smith Crayola crayons, and James O. Welch candy. She started her career as an assistant timebuyer with J. Walter Thompson, then joined D'Arcy in the same capacity, and later became radio-TV buyer on the American Motors account at Geyer, Morey, Ballard. Born in Greece, she studied there and at Hunter College in New York, where she majored in psychology. She enjoys drama both in the theatre and the movies; makes her home in Manhattan.





## TIMEBUYER'S CORNER

January 27, 1964



**NEW MEDIA CHIEF:** *Earl B. Hotze, newly appointed head of media department at Gardner's St. Louis office*

year he transferred to the media department, where he rose to media group supervisor assigned to major accounts. In July 1957, Hotze was named assistant account exec on the Pet Milk account, and since January 1959, he had been an account exec on Pet until his recent move from account service to his new post.

■ **Mogen David pours out heaviest campaign:** Mogen David Wine Corporation has launched the heaviest radio-tv-trade advertising cam-

### MEDIA MEN FLY TO ST. LOUIS



**WILL TRAVEL:** *All set to leave Chicago's Prudential Plaza on a recent trip to the St. Louis market and KSD Radio, are (lr) Len Materna, Wade Advertising; Bill Thomas, Young & Rubicam; John Roberts, Katzman shepherding the group; Gordon Gredell, D'Arcy; A. S. "Bud" Trude, Clinton E. Frank, Inc.; Chicago Time-buyer of the Year Larry Claypool, Kenyon & Eckhardt; John Cole and Bill Beyers, Needham, Louis & Brorby; and Leonard Kay, MacManus, John & Adams. The contingent was transported in the station's own plane*

paign in the 30-year-old company's history. Spots are now running on the ABC Radio Network. Multiple announcements are being aired on news shows on approximately 340 stations five days a week. Daytime shows are being used to reach an audience of women. Drive will run through the Easter holidays. Heavy spot tv is being used in major markets, and will continue through the Easter and Passover holidays. tv spots are adjacent to top-rated shows, and are placed to reach a mass audience throughout the day as well as during the prime early evening and late night hours. New radio and tv spots were produced for the company. They continue the "Mogen David Time" theme used in the firm's fall campaign. Trade publication ads are scheduled to begin in February. Agency is Edward H. Weiss (Chicago).

■ **Swank TV test "exceeded all expectations":** Swank's entry into tv advertising began with a December test campaign for the firm's new Jade East line of men's cosmetics and toiletries. Minute spots were used in the Los Angeles, Detroit, and Atlanta markets. According to a Swank official, "The response could not have been better. There was a sharp and sustained upsurge in sales of all Jade East products in the three areas. We know for sure now that television can be a powerful sales stimulant for such products." Next month Swank will launch the heaviest ad campaign in its history, utilizing space in national magazines and newspaper supplements. Because of the success of the tv test, officials of Swank and their agency, Shaller-Rubin (New York), are currently holding meetings to consider adding other major markets to Jade East's tv program, as well as the possible use of the medium for some of Swank's several hundred other products.

### TV BUYING ACTIVITY

▶ **Lever Bros. Breeze** eight-week campaign of daytime and fringe minutes, and daytime and prime IDs expected to start early in February. Buyer at Reach McClinton (New York) is Eugene Brown.

▶ **American Tobacco Tareyton** cigarette drive reported set to start the first week in February for a 26-week run. BBDO (New York) buyer Barbara Kellner interested in fringe minutes.

▶ **Johnson & Johnson's Micron** campaign of daytime and fringe minutes set to be aired early in February for four weeks. Buyer at SSC&B (New York) is Jack Fennell.





JACK F. KOONS, JR.  
President, Midland Advertising



WAITE HOYT  
Cincinnati Reds announcer



MRS. JEANETTE HEINZE  
Vice president, gen. mgr., WCKY



PAUL MILLER  
Station mgr., WCKY

## RADIO MEDIA

# Burger Beer's baseball buy

**Jamboree, country music show with a two-decade top earning record, dropped by WCKY for flagship spot on brewery's 80 radio station baseball net**

ONE of the nation's last great radio strongholds of country music will shut down its hoedowns April 15th. Fiddlers, guitarists and singers and other performers on WCKY's *Jamboree* since 1945, will relinquish top billing to another brand of programing. Reason: the 50,000-watt Cincinnati station will become the hub of an 80-station baseball radio network, largest in National League coverage, to air the Cincinnati Reds' games.

Midland Advertising and its client, Burger Beer, which hitched their star to a one-time boy wonder of baseball some 23 years ago, will then attain radio saturation of their present and potential market.

What caused the demise of a nighttime program that blanketed an area encompassing 58 per cent of the U. S. population? Is WCKY, where country music built the second largest nighttime radio-station audience in the nation, sticking its head out for a bean ball from the public?

Midland does not think so; neither does WCKY. Here's why:

Midland needed a key station capable of sending a strong signal beyond the six-state network. WCKY was looking for a replac-

ment for *Jamboree*, which was beginning to show signs of hardening of the program arteries.

The search for both ended when WCKY's Mrs. Jeanette Heinze, v.p. and general manager, and Paul Miller, station manager, sat down across the conference table from J. F. Koons Jr., head of Midland Advertising.

Baseball broadcasts in Cincinnati, in the state of Ohio and in five other nearby states, are major league business. Cincinnati is the home of the National League's first team. And major league business to counteract the slow death of its top program was exactly what WCKY was hunting.

"Our *Jamboree* program was not on its last legs. It was still good for plenty of revenue for three to five years. The warning signs were there, though, and we simply made the move while we still had an audience to sell," Mrs. Heinze said.

The WCKY dilemma is packed with paradoxes.

The weakness of *Jamboree* was that it was too good an idea. Small radio stations in the South began getting into the act. Each started a pint-sized *Jamboree*. They began gnawing at the drawing power of

the Grandfather of them all. The warnings reflected in a dip in mail and orders for products advertised were as definite as the reading on a thermometer taken from a feverish person's mouth.

*Jamboree's* "air-catalogue" format is a money-maker. Advertisers are charged on a P. I. (per inquiry) basis and the station reaps the commissions. The program is aired each night from 7 p.m. to midnight.

Small pickings?

At the height of its popularity in 1952, the program drew more than a million orders for items advertised in a six-weeks period prior to Christmas. There were orders for 240,000 plastic, inflatable toys and 144,000 records, to name a couple.

Interspersed with country music are advertisements for tablecloths imprinted with the picture of "The Last Supper," white, leather-bound Bibles; baby chicks and even tombstones. WCKY discovered there is gold in those rural hills, that people who like country music like to buy—and always seem to have money to make the purchase.

Midland, on the other side of the media fence, was in a quandry, too. The agency and Burger were having growing pains.

The agency, responsible for persuading Burger to go to bat for baseball in 1942, had made the rounds of Cincinnati stations (with the exception of WLW and WCKY, the Queen City's two most power-







When the auditions had ended Koons had a winner—Waite Hoyt.

Most any baseball fan can tell you Hoyt signed a major league contract with the New York Giants 48 years ago when he was 15. In minor league training for three years he became discouraged and quit to pitch for an industrial team, the Baltimore Drydocks. The Boston Red Sox signed him back into the majors three months later.

Hoyt spent 20 years in the majors, was on the Yankee "21" club that began the Yankee dynasty,

pitched in seven World Series and played for seven major league teams before retiring in 1938. While still with the Brooklyn Dodgers, his last team berth, he began a sports show broadcast before and after games.

Having heard of the baseball announcer hunt in Cincinnati, Hoyt sent in an audition record, took a number and batted 1.000.

Hoyt has 48 years in baseball behind him, 23 of them in continuous service as a baseball announcer for Midland and Burger. Unlike most

baseball sportscasters, he works for an advertising agency, not the baseball club.

Hoyt, who took to the mike for Midland two years after the Reds won their second pennant in a row, had to wait 19 years before he could "play" in his eighth World Series. This time he was behind the mike calling the plays rather than making them.

Rains bring out the best in Hoyt. When a game is delayed the old pro draws on a reservoir of anecdotes bigger than the clouds above. Stories about Babe Ruth, Lou Gehrig, Ty Cobb, Miller Huggins, John McGraw and Connie Mack flow faster than the rain.

Putting the old pro and an assistant on the air is a big job for an agency. And rising costs make the job even bigger.

How does an agency with a giant on its hands operate? How does it keep costs down, boost sales, continue to expand and still find time to handle other accounts?

It's a mixture of know-how, energy of king-size proportions, and ability to stretch dollars a little farther. Aiding Koons are Richard S. Broshar, vice president and Kathryn B. Gallagher, secretary-treasurer and three assistants. Koons Sr. is retired but still makes regular appearances at the office, which consists of a reception room and eight private offices.

Half of a million-dollar-plus Burger advertising budget is poured into baseball broadcasts. Midland signs network stations, pays line costs, baseball broadcasting rights, salaries of Hoyt and an assistant, their travel and meal expenses, pays the radio engineers, spot announcement costs, and still makes the account pay. Network stations are signed on a flexible cost basis that varies with how much good the baseball broadcasts will do the station and Burger.

Costs of maintaining the show are 1,500% higher than they were when broadcasts started.

The network lineup for 1964 is incomplete but signing of WCKY indicates it will remain in its present six-state boundaries. WCKY's power will be counted on to push beyond and stretch an advertising dollar across the eastern United States. ■

|               |               |          |                      |              |          |
|---------------|---------------|----------|----------------------|--------------|----------|
|               | Athens        | 970 KC   | WHIR                 | Danville     | 1230 KC  |
| AM            | Chillicothe   | 1490 KC  | WFKY                 | Frankfort    | 1490 KC  |
| FM            |               | 93.3 MC  | WKIC-FM              | Hazard       | 94.1 MC  |
|               | Celina        | 1350 KC  | WKOA-AM              | Hopkinsville | 1480 KC  |
| AM            |               |          | -FM                  |              | 100.3 MC |
| FM            | Cincinnati    | 550 KC   | WVLK-AM              | Lexington    | 590 KC   |
|               |               | 101.9 MC | -FM                  |              | 92.9 MC  |
| AM            | Columbus      | 610 KC   | WHAS                 | Louisville   | 840 KC   |
| FM            |               | 96.3 MC  | WFTM                 | Maysville    | 1240 KC  |
|               | Coshocton     | 1560 KC  | WSIP                 | Paintsville  | 1490 KC  |
|               | Oayton        | 1290 KC  | WPKE                 | Pikeville    | 1240 KC  |
| FM            | Eaton         | 92.9 MC  | WMLF                 | Pineville    | 1230 KC  |
| AM            | Gallipolis    | 990 KC   | WDOC                 | Prestonburg  | 1310 KC  |
| FM            |               | 101.5 MC | WEKY                 | Richmond     | 1340 KC  |
|               | Hamilton      | 1450 KC  | WSFC                 | Somerset     | 1240 KC  |
|               | Ironton       | 1230 KC  | WWKY                 | Winchester   | 1380 KC  |
| AM            | Lima          | 1150 KC  |                      |              |          |
| FM            |               | 102.1 MC | <b>TENNESSEE</b>     |              |          |
|               | Marietta      | 1490 KC  | W000                 | Chattanooga  | 1310 KC  |
|               | Marion        | 1490 KC  | WSMG                 | Greenville   | 1450 KC  |
|               | Middletown    | 910 KC   | WKPT-FM              | Kingsport    | 98.5 MC  |
| AM            | Newark        | 1430 KC  | WNOX                 | Knoxville    | 990 KC   |
| FM            |               | 100.3 MC | WJCW                 | Johnson City | 910 KC   |
| AM            | Piqua         | 1570 KC  | WLAF                 | LaFollette   | 1450 KC  |
| FM            |               | 95.7 MC  | WMTN                 | Morristown   | 1300 KC  |
|               | Portsmouth    | 1260 KC  | WATO                 | Oak Ridge    | 1290 KC  |
|               | Springfield   | 1340 KC  |                      |              |          |
|               | Wellston      | 1330 KC  | <b>VIRGINIA</b>      |              |          |
|               | Zanesville    | 1240 KC  | WMEV-AM              | Marion       | 1010 KC  |
| FM            | Van Wert      | 90.9 MC  | -FM                  |              | 93.9 MC  |
| AM            |               | 1220 KC  |                      |              |          |
|               |               |          | <b>WEST VIRGINIA</b> |              |          |
| <b>IANA</b>   |               |          | WJLS-AM              | Beckley      | 560 KC   |
| AM            | Connersville  | 580 KC   | WBKW-FM              |              | 99.5 MC  |
| FM            |               | 100.3 MC | WHIS                 | Bluefield    | 1440 KC  |
| FM            | Greensburg    | 107.3 MC | WKAZ-AM              | Charleston   | 950 KC   |
|               | Indianapolis  | 1260 KC  | -FM                  |              | 97.5 MC  |
| AM            | Madison       | 1270 KC  | WSAZ                 | Huntington   | 930 KC   |
| FM            |               | 96.7 MC  | WVOW                 | Logan        | 1290 KC  |
|               | Portland      | 1440 KC  | WMON                 | Montgomery   | 1340 KC  |
|               | Richmond      | 1490 KC  | WTAP                 | Parkersburg  | 1230 KC  |
|               | Shelbyville   | 1520 KC  | WMOV                 | Ravenswood   | 1360 KC  |
| <b>ITUCKY</b> |               |          | WRON                 | Ronceverte   | 1400 KC  |
|               | Albany        | 1390 KC  | WOVE                 | Welch        | 1340 KC  |
|               | Bowling Green | 1410 KC  | WBTH                 | Williamson   | 1400 KC  |
|               | Corbin        | 680 KC   |                      |              |          |
|               | Cynthiana     | 1490 KC  |                      |              |          |



**Record check changes hands**



Egmont Sonderling (r), president of the Sonderling Group, presents \$2.1-million check to William H. Reuman, president of the Long Island Broadcasting Corp., completing purchase of WWRL New York and marking biggest amount ever paid for a Negro Market radio station. Sonderling has appointed Frank Ward the general manager of WWRL

**Richard Moran named to WIND sales staff**

Richard Moran has been appointed to the sales staff of WIND Radio, Chicago. Most recently assistant sales manager at WHEN-TV, Syracuse for two years, Moran was previously with CBS Films, the first year in Chicago and succeeding three in New York. Moran's first employer out of college was D'arcy Advertising in St. Louis, where he worked for two years as a field representative. The announcement was made by Don Frost, sales manager of the Group W station.



Moran

*America* competition: WFWB Los Angeles, KEWB San Francisco, KDWB Minneapolis, WLEE Richmond, KONO San Antonio, WFUN Miami, WIL St. Louis, and KXOA Sacramento. They will conduct a *Miss Teenage Hometown* competition and pageant, with the national coronation to be telecast in November on CBS.

**Station sale:** WJAB Westbrook-Portland, Me., was sold for \$140,000 to Howard Green, Harlan Murrelle, Myron LaBarr, Donald Simmons, Albert Theetge, and John Stethers. The first three are associated in the ownership of WOND Pleasantville, N. J., WMGM (FM) Atlantic City, and WENY Elmira, N. Y. The others are Pennsylvania businessmen. WJAB's former owner is Jacob Agger. Broker was Blackburn & Co.

**Will cite creative, cultural contributions:** WLIB New York, plans its 11th annual "Festival and Salute to Negro Performing Artists" for Feb. 8 at Carnegie Hall. The entire pro-

ceedings will be aired live from 3-6 p.m. as a public service, preempting all commercial messages normally scheduled for those hours. Designed to highlight contributions Negro artists have made to the American heritage, the festival climaxes Negro National History Week.

**Mid-west station sales:** Hamilton-Landis, brokerage firm, reports two recent transactions. WOKZ (AM & FM), Alton, Ill., was sold by Edward N. Palen to Richard D. Gillespie, for \$210,000. Gillespie recently sold WGHN Grand Haven, Mich. In Beloit, Wis., Howard Miller Enterprises & Consultants sold WGEZ to Ray Grandle of Green Bay for \$145,000.

**Sells Oregon station:** Willamette Valley Radio sold its KLOO, Corvallis, to Mr. and Mrs. Robert Houghlum for \$76,875 cash, with Hamilton-Landis handling the transaction. Willamette is owned by Mr. and Mrs. William C. Hurley. Houghlum is employed as program director of KGUN, Eugene. Station in question operates with 250 watts, fulltime, on 1340 kc.

**Adds FM:** WVIP-AM Mt. Kisco, N. Y., has been granted an FM license by the FCC.

**New FM station:** KSEA (FM) has begun operating in San Diego, simulcasting with sister-station KSON-AM. The FM outlet is on 97.3 mc.

LLOYD WEBB to general manager of WVON Chicago.

PAUL EDWARDS to station manager of WINF Hartford, Conn.

ANTHONY SOUPIOS to vice president—finance for Profit Research, Inc., broadcast-oriented publishing house. HERMAN MAXWELL to vice president of the broadcasting division.

W. S. MORGAN has resigned as manager of KLIF Dallas.

LAWRENCE KRASNER to the sales staff of KGLM and KBIG Los Angeles. He was with KCOP-TV there.

BOB SILVERMAN to sales account executive for WRFM-FM New York. He was formerly station manager of WTFM New York.

**RADIO MEDIA NOTES**

**Local franchises:** Eight radio stations are latest to sign local franchises for the 1964 *Miss Teenage*



## List of Public Affairs TV Programs Grows

The information listed below was inadvertently omitted from Sponsor's recent 1963 report on TV public affairs programing. As the report stated, there often comes a need to explain problems facing the public, and to take a stand. In this area, there is growing participation in editorializing by broadcasters, and the list probably will continue to grow in the years ahead. As for other efforts "in the public interest," the SPONSOR report, covering programs aired over a one-year period ending last September, pointed up the fact that a great number of TV stations are engaged in continuing public affairs series as well as one-time programs.

### Indianapolis, Indiana

**WFBM** (*Editorializing*)

FREQUENCY: *three times daily*  
PREPARED BY: *editorial researcher and writer*

DELIVERED BY: *news manager*

METHODS USED: *video tape*

### St. Louis, Missouri

**KMOX-TV** (*Editorializing*)

FREQUENCY: *weekly*

PREPARED BY: *Steve Fentress, manager of news and public affairs*

DELIVERED BY: *Gene Wilkey, vice president for CBS Television Stations and general manager*

METHODS USED: *live, video, film*

### MISSOURI

## ST. LOUIS

### KMOX-TV

CHANNEL 4

LICENSEE: *CBS*

NETWORK: *CBS-TV*

REPRESENTATIVE: *CBS-TV National Sales*

GENERAL MANAGER: *Gene Wilkey*

AWARDS: *Press Club of Metropolitan St. Louis (1)*

EDITORIALIZING: *Weekly*

#### THE GOVERNOR'S MANSION\*

Filmed documentary on Missouri's 93-year-old residence for governors, conducted by the state's first lady Mrs. John M. Dalton. Sponsor: Union Electric. 30 minutes (2-27-63).

#### THE GOLDEN GIFT

Focus on Grace Bumbry, singer and native of St. Louis who has achieved success at home and abroad. Sponsor: Union Electric. 60 minutes (4-18-63).

#### THE AGE OF THE EGGHEAD

Filmed report on the growth of Washington University. Not available for sponsorship. 60 minutes (12-27-62).

#### THE ROAD TO UNITY

Two-part series on the Christian faith, written and narrated by news director Spencer Allen. Part one filmed locally, the other in Rome. Not available for sponsorship. 30 minutes (9-20-62) (11-10-62).

#### BIENVENIDOS, AMIGOS

\* *Made available to other stations.*

Documentary on Cuban refugee families flown to St. Louis to be resettled. Not available for sponsorship. 30 minutes (11-14-62) (12-5-62).

### TEXAS

## DALLAS

### WFAA-TV

CHANNEL 8

LICENSEE: *A. H. Belo Corp.*

NETWORK: *ABC-TV*

REPRESENTATIVE: *Petry*

GENERAL MANAGER: *Mike Shapiro*

AWARDS: *Press Club award (1)*

EDITORIALIZING: *None*

#### TELESCOPE

Discussion program dealing with local problems and controversies. Not available for sponsorship. 30 minutes (weekly).

#### GOVERNORS CONFERENCE\*

Debate in which all candidates for Governor of Texas participated. Not available for sponsorship. 60 minutes (11-62).

#### CHALLENGE OF CHANGE

Panel discussion by leading educators in area dealing with the problems facing children today. Not available for sponsorship. 30 minutes (2-63).

#### GHOST OF MIDWAY

History of the Ft. Worth-Dallas airports and both sides of the local airport controversy. Not sponsored. 30 minutes (7-63).

#### THE TRINITY PROJECT

\* *Made available to other stations.*

Explored all phases of the project and offered reasons for and against the project. Not available for sponsorship. (3-63).



# THE ONLY PART OF SPONSOR THAT'S NOT ABOUT BUYING



All buying. All broadcast buying. That's SPONSOR, from stem to its stern master of an editorial policy which bars everything else. What does the editorial policy let in? The urgent top-of-the-news; the deep significance thereof; trends up or down which buyers should be climbing on or jumping off of; incisive views of the future. Result: Vital, fast-paced enrichment for the buying mix, that reservoir of turmoil and turn-over in back of the buyer's mind, into which he stirs fresh numbers and avails to come up with the best possible buy. No waste for buyers in **SPONSOR**, the broadcast idea weekly that is all-meat for advertisers, too. 555 Fifth Avenue, New York 17. Telephone: 212 MUrrayhill 7-8080.



## CBS FILMS BOOST DUE TO U. S.-FOREIGN SALES

HAVING LAUNCHED 1964 with a sales bang—two major regional advertiser spreads have been locked up for fall starts with the new first-run *America!* show produced by Jack Douglas—CBS Films last week took stock of its 1963 sales activity. The resultant smile on the face of administrative v.p. Sam Cook Digges was easy to understand. In 1963, CBS Films:

- Racked up over \$2 million in station sales of *Have Gun, Will Travel* reruns, used primarily as early-evening blue-chip spot carriers.

- Launched a third production-distribution cycle of the *Deputy Dawg* cartoon series, backstopped with extensive tie-in products, games, etc.

- Sold *Hector Heathcote*, a moppet-appeal series, to NBC-TV for a Saturday-morning sponsored network slot.

- Distributed a total of 82 program series, several dubbed in as many as 15 languages, to tv customers in foreign countries, booming sales to the point where CBS Films had to install automated equipment to keep track.

- Expanded tie-in publishing agreements to include a line of Terrytoon books in Britain, plus publishing deals for books based

on *The Defenders*, *Gunsmoke*, *Have Gun*, and other CBS Films-repped properties in Denmark, Japan and Holland.

- Opened up new overseas markets which read like an American Express itinerary—Cyprus, Kenya, Malta, Sierra Leone, Trinidad, Uganda, Taiwan and Chile. Additionally, West Germany's new second network, ZDF, became a subscriber for news and public affairs shows.

- Reversed the U.S.-to-overseas syndication trend with sales of the Canadian *Jerry Lester Show* to stations in Australia . . . and the sale of an hour-long drama special produced by Tokyo Broadcasting System to Canada's CBC-TV.

Digges noted that, in 1963, domestic sales "exceeded predictions by 19%." As a postscript, domestic sales chief Jim Victory told SPONSOR: "CBS Films can easily be considered as being in the top three firms in domestic syndication for the past seven years." ■

### 4 Star rating data

Four Star Distribution Corp. has inaugurated a new service to provide agency media and research executives with new market-by-market rating data on its eight off-network series. The new campaign, which will serve the top 50 agencies, is in addition to Four Star's policy of furnishing rating data to stations and reps.

Len Firestone, vice president and general manager of the distribution firm, said: "This grass-roots approach should prove to be a great asset to stations and station reps since it gives the timebuyers and ad executives more information with which to evaluate Four Star series, and which we hope will stimulate the advertisers to purchase spots on these shows."

## MCA TV names Saltman dir. of advertising

MCA TV Ltd. has appointed Sheldon A. Saltman advertising promotion director for the company. Saltman's area of responsibility will be all national and international advertising, publicity, and research of syndicated properties. Saltman comes to MCA from the Storer Broadcasting's station, WJW-TV, Cleveland where he served for three years in a similar capacity. Prior to that, he was promotion research director of WBZTV, Boston, and sales promotion coordinator for the Gillette Safety Razor Co.

### 7 Arts pix to 3 o-o's

Seven Arts Assoc., which recently sold its new 215-feature Universal package to four CBS owned tv stations, has announced further sales of the films to three ABC-owned stations: KABC-TV Los Angeles; KGO-TV San Francisco; and WXYZ-TV Detroit.

Among the titles in the Universal post-'50 package are *Magnificent Obsession*; *The Glenn Miller Story*, and *The Far Country*. The four CBS stations which purchased the package are WCBS-TV New York; WCAU-TV Philadelphia; WBBM-TV Chicago, KMOX-TV St. Louis.

## SYNDICATION NOTES

**Canadian firm organized:** A new Canadian tv program distribution firm, Ralph C. Ellis Enterprises, has opened in Toronto. In addition to filmed programming, the new firm will develop and distribute live and taped shows for both radio and tv. Offices are at 22 Front St. West.

**New project:** Bill Burrud Enterprises has concluded arrangements with the U.S. Defense Dept. and the Air Force to co-produce a series of one-hour color specials called

*Breakthrough*.

**Embassy honored:** Embassy Pictures has won a Certificate of Special Merit from the Printing Industries of Metropolitan New York for its *Channel Selector*, a merchandising brochure prepared for its program of feature films for tv.



Sam Cook Digges



## Eastman hails return to radio drama, soaps

TEN YEARS from now, every major city in the U.S. will have two radio stations which are totally programmed with a variety of dramatic fare.

Predicting the return of drama, Robert E. Eastman told the Athens, Georgia Radio and Television Institute that whereas the move will require "a very substantial investment," it will be a good one because it is eagerly desired by the public.

"Radio doesn't need revival of the old soap operas and the old shows," he continued. "We should not dig back into the archives for the old, but rather set our sights on the new, modern, and vital fulfillment of the appetite for a new dramatic product. The revival of drama in radio should capitalize on the proven factors of block programming and consistency. The Ian Fleming type of fantasy will be part of it. Romance, adventure, the Peace Corps, the city hospital—the Washington scene, a la "Advise and Consent."

The continued cliff hanger is out, as far as Eastman's programming crystal ball goes. Instead, there will be a full episode each day, with a carry-over of the same cast of characters.

Creation of the new dramatic format is the radio industry's big creative challenge, according to Eastman, whose topic was "Creative Selling." Drama won't replace music and news on radio, but rather "bringing the total dramatic format back into radio will add power and greater appreciation for the other format as well."

Eastman outlined for the state broadcasters how the creative selling approach works at his shop. Basically, he summed up creative selling in six words—hard work, long hours, imagination, and guts. "Anything else to be said on the subject is pure embroidery," he said.

His staff has brainstormed such creative ideas as the Holly Hayes sales plan, the Eastman Network, Halloween and Valentine Spectaculars, a Springtime Showcase for Mother's Day, a Father's Day Bonanza, and the Eastern Extravaganza Sales Plan, the Buy It from Backus Sales Plan (to bring back personalized salesmanship by a star).

Stressing that "every salesman and every sales organization in every field of selling must always have something cooking to help develop future business," Eastman concluded: "What we are attempting to do is to package and dramatize, all in one, the type of commercial schedule, promotional tie-in, merchandising, and promotion linked to an event or a personality which will be more meaningful to both the advertiser and the public than just the usual so many spots, so many rating points for so much money type of supplementary use of the spot radio medium." ■

### Edward Petry & Co. opens Phila. office

On February 1, Edward Petry & Co. will open an office in Philadelphia, bringing the number of offices which the representative firm maintains up to ten. The office will be managed by Jack Duffy, Petry radio salesman in New York for three years. Previously, for two years, he was a radio time salesman for George P. Hollingbery, and from



Duffy



Carmine

1956 to 1859 was an advertising salesman for the *Philadelphia Inquirer*. In addition to his office management responsibilities, Duffy will serve as radio sales manager. James H. Carmine, Jr. will be television sales manager. He comes to the Petry Co. from WRCV, Philadelphia, where he was local sales manager. Before joining the station, he was advertising and sales promotion manager of Philco Distributors. Before that, he was a sales representative and merchandising dir. of WPTZ, Philadelphia.

### STATION REP NOTES

**Opens Atlanta office:** Tico Enterprises, which sells the radio stations owned and operated by J. Olin Tice, Jr., has expanded into the southeast with a sales office at 1371 Peachtree Street, NE, Atlanta. It also operates out of New York. The new office is managed by Joe E. Morris, assistant to the president and national sales manager. Stations include WEET, Richmond; WCAY, Columbia, S. C.; WKTC, Charlotte; and WGYW, Knoxville. Other stations may be added soon.

**Richer adds two:** KFOG San Francisco, and WNMP Chicago, have both joined Robert Richer Representatives, which specializes in "quality-programmed" radio stations in the top 50 markets. KFOG is owned by Kaiser Industries and is, according to Richer, first place in the San Francisco FM market. WNMP is owned by Otto Semrow, Chicago's postmaster, managed by Bennett O. Scott, former sales manager of WIND. Other stations changing representatives include KLTV Tyler, Tex., which appointed Avery-Knodel. Station is a primary NBC affiliate and carries other networks on a per-program basis; WAFG-TV Huntsville, to Jack Masla. Call letters will soon be changed to WAAY-TV. Station is an ABC TV affiliate; WAIV (FM) Indianapolis, appointed Frederick W. Smith.

**Adds office:** C. K. Beaver & Assoc. has opened its third branch office, at 1708 Daughn Bldg., Dallas. Jack Riley, formerly of Glenn Adv., will head the Beaver office.



# WASHINGTON WEEK

News from nation's  
capital of special  
interest to admen  
January 27, 1964

★★ The FTC's proposed rules for regulating cigarette advertising will hand both industry and its own attorneys a murderously complex task. Heeding the call of the Surgeon General's report on smoking and health, the commission has rushed into three "proposed" rules for safeguarding Americans from the perils of smoking. The first is a fairly simple type of "Danger—Health Hazard!" warning for labels and advertising.

But Rule 2 spells out infinite possibilities for violating statutory bar to deceptive advertising, and Rule 3 compounds Rule 2. On Mar. 16, advertisers, broadcasters, and tobacco interests will have a chance to discuss --if that's the word--the proposed rules. FTC adds that the rules are strictly tentative and could be changed, or even dropped.

★★ Disclosure requirements in Rule 2 are heavy with semantics.

"No cigarette advertisement or label shall state or imply by words, pictures, symbols, sounds, devices, or demonstrations or any combination thereof," that smoking the advertised brand promotes health or physical well-being; is not a health hazard, or is less hazardous than other brands.

On the last type of claim—FTC says Brand X can claim less hazard if there is scientific proof, and if "adverse aspects" of smoking are right up there in big letters with it. Strictly interpreted, Rule 2 could knock nearly every present cigarette commercial off the TV screens.

★★ Rule 2 is further clarified by FTC to prevent deception by "half truths, misleading suggestions or innuendo . . ."

Example: if Brand Z can provably claim it filters out all Argon from smoke, it can say so. But if science has not also proven that reducing Argon content "significantly" reduces health hazard--the label or advertisement must say this, too, and prominently.

What constitutes "significant" lessening of hazard will be another hair-splitter.

Also ruled out as deceptive: any general claims of "extra protection" or simple statement that a cigarette has the "New, Improved" whatsis filter.

★★ The third proposed rule for cigarette advertising sets up procedure for verifying any "tar derby" claims.

Such claims must be verified in advance with a uniform testing procedure yet to be decided. FTC may use the so-called "Cambridge Filter Method" presented at 77th annual meeting of the Association of Official Agricultural Chemists here Oct. 16, 1963.

Even verified, the claim falls into more fishhooks. If the X milligrams of tar in the cigarette has not been scientifically proven to indicate significantly lessened health hazard--this fact has to share the limelight with the other claim.

One thing seems sure: whatever the final rules, cigarette packages will have to be larger, commercials longer, to accommodate the warnings and explanations.



★★ At NAB's "little headquarters" in Miami:

The NAB TV Code Review Board has decided to leave the cigarette advertising problem to the manufacturers: self-regulation is now the manufacturer's primary responsibility. Meeting at Miami last week, the Code Board decided that the broadcaster role has been reduced still further because "another new element has been introduced into an already complicated situation by proposed regulations for cigarette advertising by the Federal Trade Commission. These proposals have made it impractical for the Code Review Board to attempt to develop detailed standards of cigarette advertising practice at this time. All persons will, of course, be bound by any trade commission regulations which may ultimately be adopted.

"Any new federal regulations pertaining to cigarette advertising should be impartially administered with respect to all advertising media."

However, pending final rules to come from the FTC, the TV Code Board recommends broadcaster precautions against cigarette advertising with special appeal to the young on social or health grounds. Also recommended: a special committee of TV and Radio Code members to suggest new provisions to match government and other developments in cigarette advertising.

The statement was approved unanimously by the nine-member Television Code Review Board made up of chairman William D. Pabst, KTVU, Oakland-San Francisco; Roger W. Clipp, Triangle Stations, Philadelphia; Robert W. Ferguson, WTRF-TV, Wheeling; Ernest Lee Jahncke, Jr., NBC New York; Douglas L. Manship, WBRZ, Baton Rouge; Joseph H. Ream, CBS New York; Lawrence H. Rogers II, Taft Broadcasting Co., Cincinnati; Alfred R. Schneider, ABC New York, and George B. Storer, Storer Broadcasting Co., Miami.

★★ In the piggyback controversy, the NAB TV Code Review Board recommended tightening restrictions on piggyback commercials, and limiting the number of consecutive spots in prime time programing.

The NAB Television Board will say yes or no to these proposals at its Jan. 29 meeting in Sarasota, Fla.

NAB Code Authority Director Howard H. Bell, chief proponent of the piggyback cutback, said the action would ease the picture of overcommercialization on TV. The proposed amendment would count piggybacks (multiple product) announcements as two, unless they are so well blended as to appear as one "integrated" commercial to the viewer. Adjacent piggybacks within a program would be barred—otherwise, such double announcements would add up to four, says Bell. Quadruples are already outlawed by the Code in non-prime time. Bell, in his maiden speech as co-director, urged stronger public image for Code, more financial support, stricter enforcement.

Present TV Code interpretations allow multiple products of the same advertiser—or related products of different advertisers—to be counted as a single commercial. Open battle between Procter & Gamble and Helene Curtis over the use of multi-product commercials reflects industry-wide division on the good and bad of the new piggyback proposal. Many claim that interpretive problems make the idea impractical on the face of it, and unfair to smaller advertisers who rely on present piggyback rules or interpretations.



# WCTV-land — land of YEAR-ROUND good living, good business



We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere. This means year-round high-level spending, with a diversified economy, as a center for government,

business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this!

# WCTV

TALLAHASSEE



THOMASVILLE



BLAIR TELEVISION

A Division of John Blair & Company





Courtesy of The Detroit Institute of Arts

**"FEDERICO,  
PRINCE  
OF URBINO"**

*by Federico Barocci was painted in 1605, when the young Prince was 18 months old. Noted for its beautiful colors and unaffected charm, "Federico" represents a reaction against the stylized and rigid designs of the Renaissance, and influenced such later masters as Rubens and Van Dyke.*

*in a class by itself*

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

**WWJ and WWJ-TV**  
THE NEWS STATIONS