

Sponsor

DECEMBER 21, 1964 PRICE 40c

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evaluating station promotional material	42

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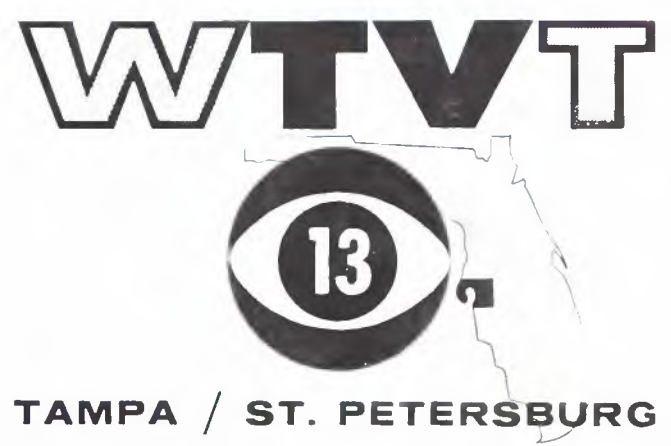
the station on the move. in the market on the move

... has 50% of the total
audience in this three-
station market. This is
the highest share* any
Tampa Bay area station
has ever had.*

*The latest American Research Bureau rating survey gives this new record in metro area share of audience from sign-on and sign-off. This is the highest any station in the Tampa-St. Petersburg area has received since ARB began reporting this average in 1957. The other 50% is divided between the area's two other television stations. Here's dramatic proof of market domination... providing buyers with a clear-cut choice.
CAUTION: Any audience-size data used herein are estimates only, subject to errors and limitations inherent in indicated sources. WTVT does not assume responsibility for the accuracy, completeness or validity of such original data.

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WKY-TV & RADIO, Oklahoma City
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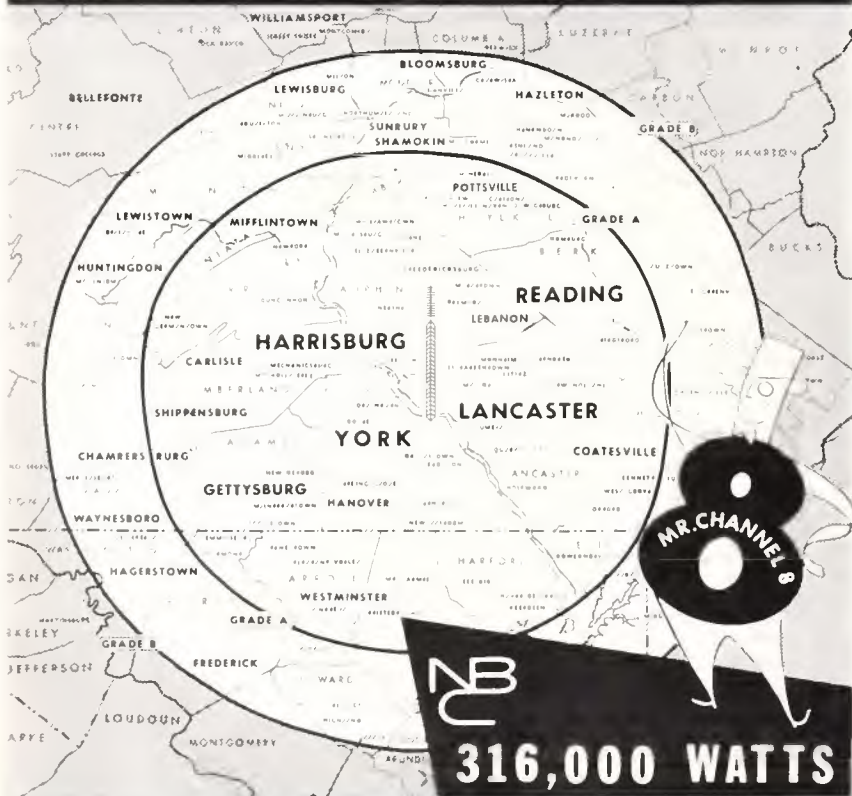


SEE YOUR
WAY
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the facts show you... **WGAL-TV** covers the **entire** market

MULTI-CITY TV MARKET



Buy WGAL-TV. No other station or combination of stations in the Channel 8 area can claim total-market saturation. Don't cover just one limited area over and over. Reach all the market all the time. Buy WGAL-TV.

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WGAL-TV Lancaster, Pa. • KOAT-TV Albuquerque, N. M. • KVOA-TV Tucson, Ariz.

Seven Top Agencies To Tackle Computerized Media Planning

Diebold Group will be mathematical consultants, do programing

New York — Seven top New York advertising agencies are pooling both budget and brain power in a project aimed at putting the computer to work in the area of media planning. (See Sponsor Scope, Dec. 7, p. 25.)

Agencies involved in the unique project — which will deal with all media, including broadcast — are Compton; D'Arcy; Foote, Cone & Belding; Grey; Ogilvy, Benson & Mather, and Ted Bates.

In their joint announcement revealing the project, it was pointed out that "the development of the conceptual framework, application of mathematical principles, and finally, actually programing an extremely complex media-planning system for the computer is a vast undertaking. The combined media knowledge and resources of these major agencies will contribute substantially to the successful completion of the project."

The Diebold Group, Inc., management engineers, will act as mathematical consultants to the project and will do the actual programing.

Although specific details have not yet been worked out, it was noted that the "basic approach makes use of simulation and incorporates an 'optimizing' procedure designed to search out the best allocation of advertising budgets."

Copyright Office Takes No Part in CBS-CATV Suit

Washington — Copyright office spokesmen doubt that the government will take any part in the Columbia Broadcasting court suit to bar CATV rebroadcast of copyrighted material without owner's permission (see Sponsor Week story, p. 16). In the suit filed recently in New York's U.S. District Court against the Teleprompter Corp., CBS claims infringement of half a dozen programs by the wire service — more to establish the right than to make money. In this instance, CBS says.

Copyright office rarely files *amicus curiae* briefs in cases where a court is deciding a dispute over a particular right in the bundle of copyright ownership broadly indicated in the copyright law. The copyright office of the Library of Congress would step in only if some aspect of its own operation were to be involved in the case.

If the question of CATV rights to retransmit copyrighted programing is brought up during hearings to be held in the 89th Congress on the proposed revision of the 1909 Copyright Act, then the federal office would have to say.

Copyright office spokesmen point out that even under the revised law, it is not possible to spell out in the law all present and possible future means of using copyrighted material. The courts have the task of interpreting the law as it applies to individual writer-user situations.

NCTA Asks FCC to Disregard NAB's Report on Financial Impact of CATV

Washington, D.C. — The National Community Television Assn. has asked the FCC to disregard the NAB's October report on the financial impact of CATV, in commission rule-making on community antenna systems. NCTA says if the commission does decide to include the Fisher report in its thinking, the CATV-ers want time to analyze and disprove NAB's "hasty and questionable" research.

NCTA bases its plea partly on a study made for it by Dr. Herbert Arkin, head of the business statistics division in City College of New York. Arkin finds the results of the M.I.T. professor Fisher's report "of dubious value as evidence," and heavily theoretical. The Arkin report says there is not time for a full analysis of the Fisher conclusions, nor enough factual data supplied to check the findings.

NCTA says it has done further re-

FCC Tightens VHF Applications in Top 50

Washington — Federal Communications Commission announced Friday all new applications for VHF stations in the top 50 markets will be subject for hearing where the applicant owns or has any interest in one or more stations in the top 50 markets, effective Dec. 18.

Briefly, the FCC says, "our purpose is to prevent undue concentration of control in the broadcast industry, and to encourage the development of the greatest diversity and variety in the presentation of information, opinions and broadcast material generally."

Commissioner Hyde strongly dissented from the decision, stating that the action will constitute a "freeze" against timely consideration of applications filed in accordance with multi-ownership rules. Commissioner Hyde said the decision prevents other broadcast interests from effectively competing with the national networks.

search on its own, and finds the Fisher report of financial impact of CATV on one and two-station markets is not borne out in actual practice. NCTA says Fisher's "two primary conclusions are not applicable to a single station situation" in any of the 723 CATV systems checked out by NCTA.

The community antenna spokesmen say these same 723 CATV systems will be in the study now under way at the FCC. The commission has retained Dr. Martin Seiden to study the impact of CATV and pay-tv on free television.

The CATV statement says the Fisher report distorted the effect on station advertising revenues. It considered only prime evening time in the alleged impact of one thousand fewer homes on cable, in one and two-station markets. NCTA says this skips all daytime advertising revenue which is heavy on local stations.

CONTINUED ON NEXT PAGE

Five FM Stations Given 'Major' Awards

New York — FM broadcasters now have their equivalent of tv's Emmy. Dubbed the "Majors," the awards were named in honor of Major Edwin H. Armstrong, inventor of FM radio, and were presented for the first time last week in New York.

Five stations were named recipients of "Majors" at a banquet held last week under the auspices of the Armstrong Memorial Research Foundation. These were:

WUHY-FM Philadelphia — for excellence in musical programming.

WRVR-FM New York City — for excellence in public service programming.

WFBE-FM Flint, Mich. — for excellence in news.

WUHY-FM Philadelphia — for excellence in educational programming.

WDHA-FM Dover, N.J. — for contribution to technical research and development.

In addition to the top five winners, 17 other FM stations were singled out for honorable mention.

Principal speaker at the banquet, Stuart Bailey, president of Jansky and Bailey division of the Atlantic

Research Corp., declared: "The advent of tv made it necessary for broadcasters to choose between investing in FM or the more glamorous visual medium. Needless to say, most of the money went into television. Now, however, with television almost universal and perhaps even reaching its saturation point, FM is coming into its own."

Bailey noted that after a number of "undeserved" setbacks, FM broadcasting is finally achieving the success predicted for it in the 1930s. He cited World War II, a "drastic" change in FM frequencies by the Federal Communications Commission, and the advent of television as the principal reasons for the slower-than-anticipated popularity of FM.

ARB Announces Delay in Plans For Local Market Radio Survey

Beltville, Md. — American Research Bureau (ARB), citing "a reasonable reluctance on the part of some people in the industry to enthusiastically accept the new technique," has put the brakes on its plans for local market radio audience surveys in 12 markets during January.

Defending the individual multimedia diary method, the keystone of the projected surveys, George W. Dick, president of the research firm, dubbed the technique a "real breakthrough in solving the problems of adequately measuring total radio listening within a given market."

Added Dick: "The crucial consideration is, 'have we validated and substantiated this technique to the satisfaction of the industry?' Although we have seen a lot of interest and enthusiasm for the method, we believe the answer is 'no.' Until we do provide complete and detailed information to members of the industry, we will hold the service."

Dick noted that ARB is currently in the process of publishing a report on the individual diary method of audience measurement, which will describe tests conducted in January and February of 1964 in Detroit, where a number of different individual diaries

Rollins Diversifies Again In \$2 Million Buy

Wilmington, Del. — Rollins Broadcasting, Inc., owner of eight radio and three tv stations among other properties, continues on the mercurial road to diversification with announcement that the firm has signed agreement to purchase L. P. Mart Maintenance Corp. for over \$2 million.

In making the announcement, Wayne Rollins, president, said: "This transaction is being paid by Rollins out of our present cash resources, and no company stock or debt is involved."

In addition to its broadcast outlets, Rollins also owns a \$62.4 million exterminating company, purchased three months ago, an outdoor advertising operation, Satin Soft Cosmetics and citrus groves in Florida.

Infoplan Names Three To High-Level Posts

New York — Infoplan, public relations division of the Interpublic group of companies, has made three top-level appointments.

Robert I. Elliott, currently president, has been upped to chairman but will continue as chief operating officer.

L. Richard Guylay, former president of the Thomas J. Deegan Co. and recently director of advertising and public relations for the Republican National Committee, was named president of Infoplan in the United States and regional director for the United States and Canada.

Richard L. Wilcox, vice president of Infoplan in the United States was appointed executive vice president.

Interpublic, chaired by Marion Harper, Jr., is a complex of advertising agencies which billed approximately \$150 million in television this year.

were used. The tests were jointly sponsored by ARB and RKO General.

In addition, a radio audience report on a further refinement of the diary technique conducted in Washington, D.C., is expected shortly.

ARB, a division of C-E-I-R, recently underwent a top-level executive exodus, in which James W. Seiler, its former president, walked out with a number of aides (see SPONSOR, Nov. 23, p. 4).

Schick Sets \$2 Million First-Quarter Budget

Milford, Conn. — With the major slice of the budget earmarked for network and spot tv, Schick Safety Razor Co. will spend more than \$2 million on advertising during the first quarter of 1965.

Television includes participation on ABC-TV's *No Time for Sergeants*, plus market-by-market spot campaigns. The company will also air its messages of news and sports shows over ABC-Radio, NBC-Radio and Mutual Broadcasting System.



In any season STEVE GILMARTIN is hard to beat on sports

Steve Gilmartin has the inside track on Washington sports stories. He covers the NFL Redskins, baseball Senators and is personally acquainted with many of the best-known sports personalities. His probing interviews are revealing and informative. His exclusive coverage of area college and high school teams has built an enthusiastic and large audience for WMAL.

A key member of WMAL's 25-man staff of news and public affairs specialists, Steve Gilmartin's expert, twice-daily sports reports on radio and TV help make WMAL Radio and WMAL-TV the news and sports authority in the Nation's Capital.



News and Sports Authority in the Nation's Capital

 **wmal radio and television** 

Daren F. McGavren Co.

Harrington, Righter & Parsons, Inc.

Evening Star Broadcasting Company, Washington, D. C.

- 27 Daytime network tv: housewives by the millions**
Sales level of tv in daylight hours is running at all-time high with audiences today averaging nearly 25 percent larger than they were back in 1961
- 32 ABC daytime television**
Revised ABC-TV daytime schedule is keyed to comedy, game shows, dramatic "soap operas"
- 34 CBS daytime television**
Serial block at CBS-TV in mid-day is bracketed by comedy reruns and game shows, more "soaps"
- 36 NBC daytime television**
Morning game shows, afternoon serials are backbone of NBC-TV's network daytime fare
- 38 Everything is 'more fun with chips'**
Iowa's Hiland potato chips go into a "Hiland Fling" with combined media (and ideas) to bedazzle the housewife
- 41 Boosting shirts into dough**
Agency compares shirt-tailoring with cookie-making to show housewives how men's shirts are "proportionally sized"
- 42 How to keep releases out of the wastebasket**
Three award-winning Chicago timebuyers speak openly on what they save, throw away — or don't even see

DEPARTMENTS

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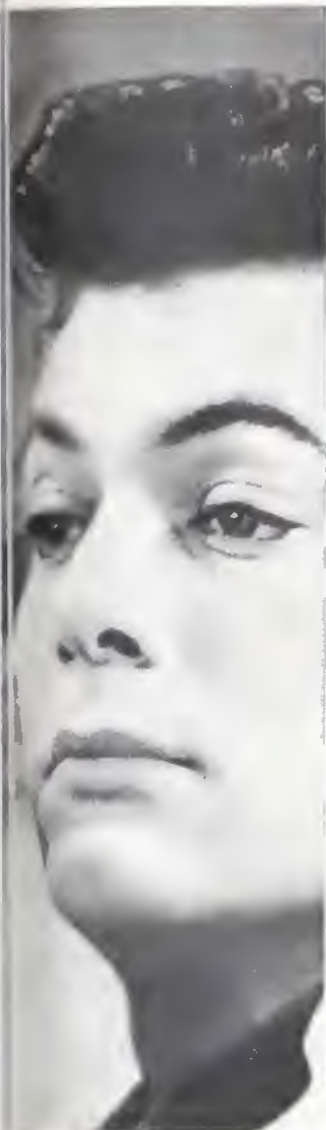
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TONY CURTIS

Today's biggest,
money-making stars
are in Volume 9-

Blockbusting
TV entertainment
from Seven Arts!



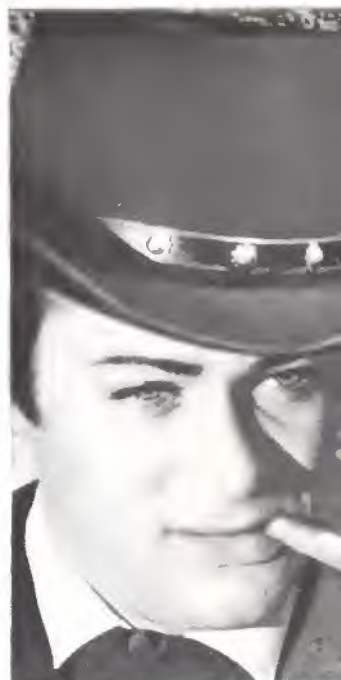
NO ROOM FOR THE GROOM



THE PURPLE MASK



CITY ACROSS THE RIVER



THE RAWHIDE YEARS



SIX BRIDGES TO CROSS



THE PRINCE WHO WAS A THIEF



SON OF ALI BABA



SO THIS IS PARIS



FORBIDDEN



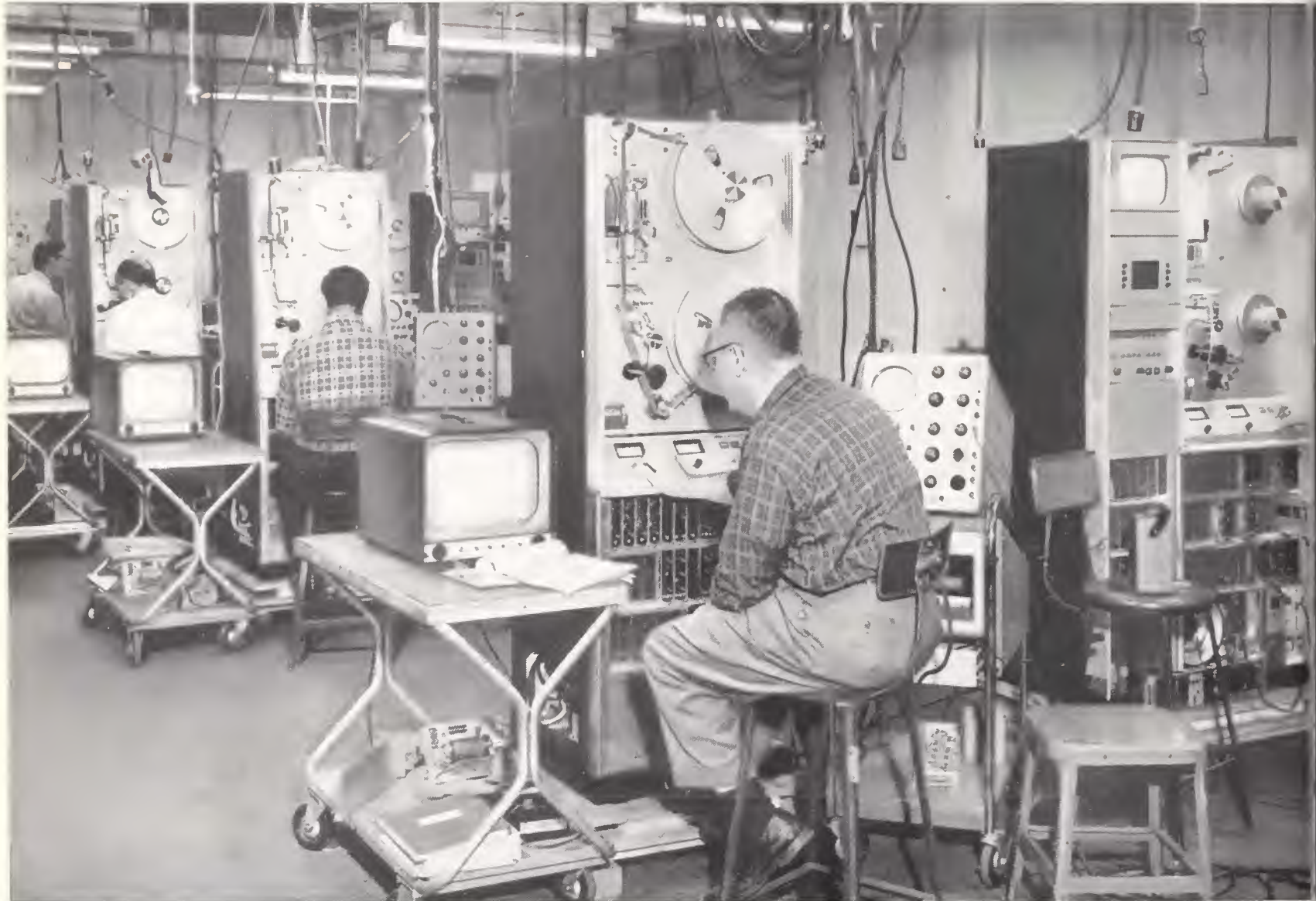
FLESH AND FURY

TONY CURTIS . . . today's big box office star . . . in 20 Volume 9 Prime Time TV Blockbusters . . . also including: "The All American", "Johnny Dark", "The Lady Gambles", "Winchester '73", "Francis", "Johnny Stool Pigeon", "The Square Jungle", "Sierra", "I Was A Shoplifter", and "Kansas Raiders". For market availabilities and a complete listing of the 215 Universal/Seven Arts' "Films of the 50's" in Volume 9, please contact your nearest Seven Arts' office.



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

The TR-3's and TR-4's are on their way!



Production line showing (at left) TR-3 TV Tape Players and (at right) TR-4 Recorder-Player.

New RCA TV Tape Machines move out to customers

Thank you for waiting. When we promised 1964 delivery of these revolutionary new compact tape machines, some said it couldn't be done. But no other company offers so many technical and scientific resources for getting a job done. So, on November 12—as promised—the TR-3's and TR-4's started moving out of our plant.

Nearly a hundred of these compact, transistorized, broadcast-quality taping and player units have been built. Many are already in use . . . at TV stations in



Even the packing case of the TR-3 and TR-4 sports the RCA "New Look."

this country and abroad . . . as well as at station reps. They're going to the customers who ordered them first. They're being shipped in strong functional shipping containers that stand out as eye-catching "New Look" displays to tell the world their owners are in the new generation of television equipment. If you ordered them "then", you'll be receiving them now. If you haven't ordered yet, do it now. Call your RCA Broadcast Representative, or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J. 08102.



THE MOST TRUSTED NAME IN TELEVISION



Publisher's Report

What makes an advertising agency big?

In my Dec. 7 column I asked, "What makes an ad agency big?"

I answered my own question by referring to SPONSOR's 1964 analysis of top-50 agency billings (page 18 of Nov. 16 issue).

I pointed out that 34 of the top-50 invest 50 percent or more of total billings in tv and radio advertising.

Fifteen invest 70 percent or more.

Six invest 80 percent or more.

I further stated that "since these 50 agencies represent many hundreds of diversified clients, whose ad budgets seem to prosper in the invigorating climate of air advertising, it's obvious that big agencies have discovered that there's a definite relationship between emphasizing air advertising and growing bigger."

My commentary didn't go unnoticed by TvB. They wrote, "It was of special interest to TvB because a few months ago we made a similar analysis.

"TvB's report was issued in letter form only to some 120 agency heads. We made no attempt to place it in the press, but now this seems like a timely opportunity to turn it over to you in case you would like to follow up your own report with ours. Mr. Cash (Norman Cash, president of TvB) received excellent response from the recipients of his letter. Many expressed agreement with the findings that agency growth is related to television activity."

Mr. Cash's letter analyzed the billing growth of 31 agencies over the decade ending last year.

Ten of these agencies grew 200 percent or more in billings between 1953 and 1963. Eight of these placed at least half their 1963 billings in tv.

Eleven agencies grew 100 percent to 199 percent. Seven of these placed at least half their 1963 billings in tv.

Eight agencies grew 1 percent to 99 percent. One of these placed at least half its 1963 billings in tv.

The remaining two agencies declined in billings between 1953 and 1963. Neither placed as much as a quarter of its 1963 billings in tv.

I have no doubt that the RAB could make an equally telling breakdown based on leading growth agencies and their purchase of national radio.

Last week the advertising fraternity hummed with news of the merger of Needham, Louis & Brorby, Chicago, and Doherty, Clifford, Steers & Shenfield, New York. The resulting firm will be known as Needham, Harper & Steers.

I can predict big growth for this agency. Why?

Both have grown fast with air billings as their mainstays. Out of about \$85,000,000 total billings some \$56,000,000 goes to tv and radio. DCS&S has been notable in tv advertising; NL&B has placed 33 percent of its air dollars in radio.

The merged agency will be strong in both tv and radio, in spot and network.

If I were buying stock in an advertising agency I'd pick one whose air activity is on the upbeat. At least I'd know I'm in tune with advertising dynamics.

Norman Glenn



COVERAGE: WHAT IS IT?

A few years ago the A. C. Nielsen Company made its last attempt to measure effective coverage. In spite of the abuses perpetrated upon these figures by advertisers and stations and in spite of the techniques with which many found fault, the idea of measuring delivered audience rather than signal strength had much merit. Better coverage by a station must mean more people or it doesn't mean anything. 50,000 watt WPTR has a 50,000 watt competitor along with lesser signal stations yet look at the figures:

10 County Outer Survey Area
(Pulse, July '64) 6AM-6PM, M-F

Station	Per ¼ hr. Aver. Share	Per ¼ hr. Aver. Rating	Per ¼ hr. No. Homes
WPTR	24	4.3	6609
X	14	2.7	4150
Y	12	2.3	3535
Z	2	.4	615

So you see, signal strength alone does not determine effective coverage. Ask your East-man for a complete analysis, and remember this is just a measurement of the ten counties immediately adjacent to the metro area. The further away you get the greater is WPTR's relative lead and the **MORE PEOPLE PER \$ WPTR DELIVERS THAN ITS COMPETITORS!**

Coverage: More people per advertising dollar on WPTR

Perry S. Samuels
Vice President and General Manager
—WPTR

Ask your Eastman about . . .

WPTR

Represented by the
Robert E. Eastman Company

fifteen forty PTR

50,000 Watts 1540 KC
ALBANY — TROY — SCHENECTADY



DAYPRIME

When Herbert D. Strauss, president of Grey Advertising, Inc., last week warned the Magazine Promotion Group that color tv "is about to break over your heads with all the force of a full-fledged medium in its own right," he might have added that daytime television has already done so.

Forty million women a week are available to the daytime television advertiser. And if you're looking for "reach" with the daytime women's audience, the eumes grow at a rate that makes the daylight tv hours compare more than favorably with nighttime for the dollars invested. ARB found that, in the total line-up of network programs for the full week, a daytime soap opera came in a strong second in popularity with women viewers. The top daytime show is a soaper.

There is nothing startling in this for the astute timebuyers who diligently track the shifting positions and weights of viewership; particularly those who toil to match a product with appeal to a specific group of women to the profile of the daytime women's audience. How else, for example, can the manufacturer of baby foods both easily and frequently reach new and expectant mothers?

With the trend of multi-set homes mounting — and with junior getting his own set in homes where tv is an electronic pacifier for youthful indoor exuberance — more advertisers will be taking the cue from many of the medium's new advertisers who found their way into tv via daytime. Daytime is big and getting bigger. A close-up on its status begins on page 27.

Sam Elber

LETTERS

Top Notch

. . . Absolutely superb treatment of the Econo-Car story, "Win, Place or Show — with Radio," in the Dec. 7 issue. If I may say so, it is a top notch job of writing and editing.

ARTHUR W. PORETZ

*Vice President, Public Relations
and Promotion
Mogul Williams & Saylor, Inc.
New York*

For the Record

Many thanks for your kind words about our Homemaker Beans "Pitchman" commercial ["Nudging the Rut-Bound," Commercial Critique, Nov. 23].

One small [*] complaint.

The art director on the commercial was not Eli Tulman, but Ralph Pucci.

I would appreciate your announcing this to the world, thus sparing me the dark mutterings and thinly-veiled threats I have been receiving from Mr. Pucci, his family and friends.

PETER NORD

*Copy Chief
Hicks & Geist, Inc.
New York*

*ART DIRECTOR'S NOTE: It's not so small.

Re: 'College Radio'

Congratulations on your college radio story, "College Radio and the College Man," that appeared in the Dec. 7 issue. As president of the board of trustees of WPRB Princeton, I am well aware of the lack of coverage that is generally given to this important area of radio.

May I make this suggestion if you should decide to do further work on college radio:

Many stations (WPRB is one of them) maintain parallel FM operations which serve the entire community in which they are located as well as the immediate campus.

Shouldn't this aspect be researched and reported?

Again, my commendation to you on this piece.

KENNETH A. MILLS

*Associate Director of Research
and Promotion
The Katz Agency
New York*

ED NOTE: It should make an interesting sidebar to a wrap on the FM picture.

We at WYBC were thrilled to read the article on college radio, "College Radio and the College Man," in your Dec. 7 issue. As well as the obvious booster to sales, it is a great morale booster to us at Yale.

KEVIN P. McCULLOUGH

*Business Manager
WYBC
New Haven, Conn.*

An extremely interesting and comprehensive article — you've done your homework well, ["College Radio and the College Man", Dec. 7]. I was pleased to have been included, and unlike many such occasions, you quote me most fairly and accurately.

WILLIAM H. SCHERMAN

*Vice President and Director of
Promotion
Newsweek
New York*

Correction

Walter Reade of Walter Reade-Sterling, Inc. has called my attention to the fact that the UHF directory published in the Aug. 10 issue of SPONSOR states that WRTV, channel 58 in Ashbury Park, is owned by Rust Craft Broadcasting Co.

. . . Walter's company, Atlantic Video Corp., is the owner.

MARCUS COHN

*Cohn and Marks
Law Offices
Washington, D. C.*

**Only Sheraton gives you
the Hawaii of your dreams**



Sheraton is the real Waikiki — with four great hotels right at the beach, including the queen of all resort hotels, the Royal Hawaiian. When you stay at one Sheraton at Waikiki, you have fun (and credit privileges) at all four! Dance, dine, swim, see the island's top nightclub acts. A wonderful bargain! And now, with special Aloha rates, you save a full 25% on your room.

For Insured Sheraton Reservations, call your favorite Travel Agent or any Sheraton Hotel.

**Stay at one Sheraton Hotel;
play at all four!**



Live it up at a luau at the Royal Hawaiian. Watch the surfers from the Moana. Shop at the Princess Kaiulani. Stop off for cocktails at the SurfRider—play at all four!



Learn to do the hula! See legendary Diamond Head. Play golf, tennis, shuffleboard. Swim, ride a catamaran in the blue Pacific.



Swim, relax and make new friends at the beautiful Orchid Pool. Your dreams come true at Sheraton in Hawaii!

SHERATON HOTELS IN HAWAII

Royal Hawaiian / Princess Kaiulani / Moana / Surf Rider

Sheraton shares are listed on the New York Stock Exchange

Diners' Club card honored for all hotel services

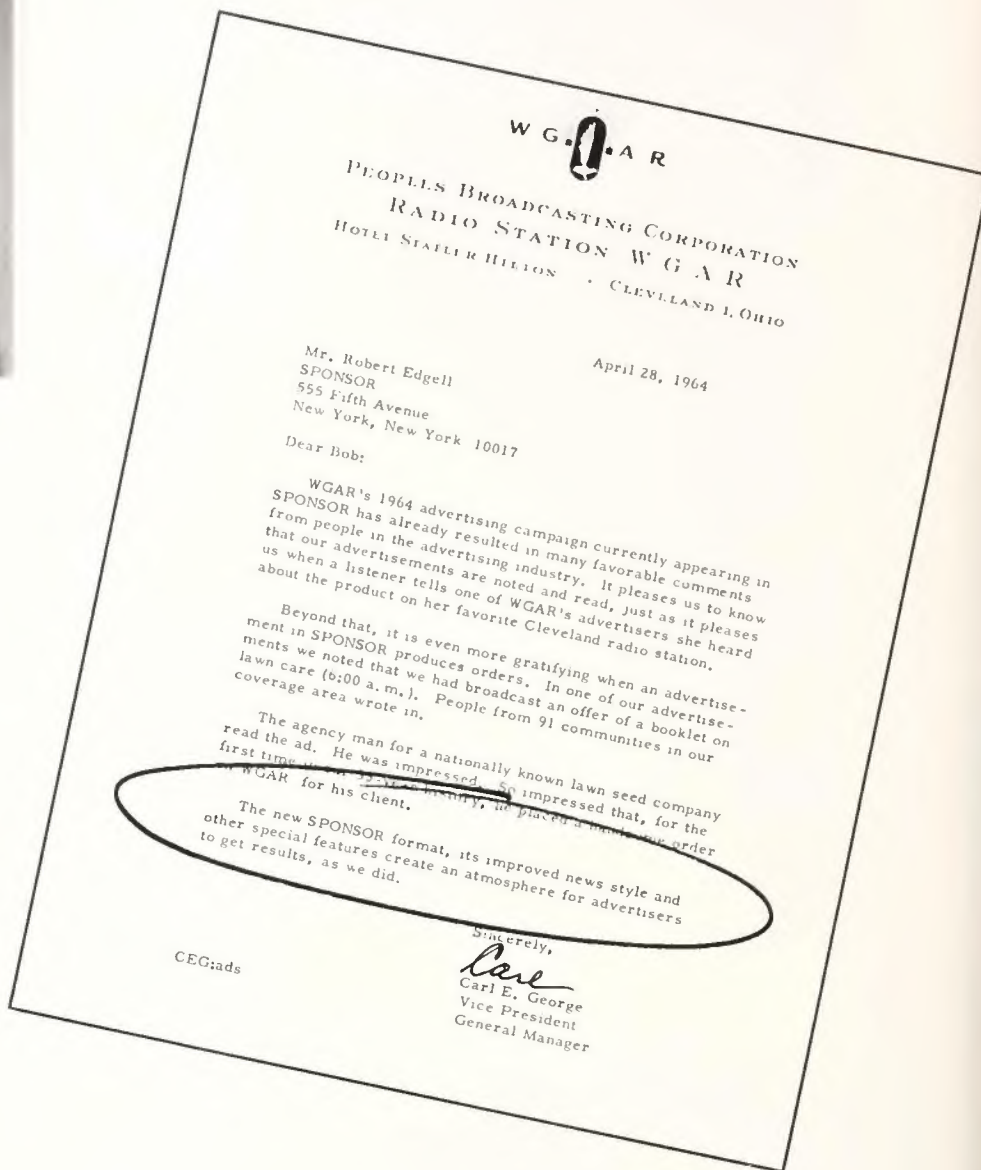


Carl E. George

Vice President - General Manager

WGAR

**Comments
On
Sponsor**



"The new SPONSOR format, its improved news style and other special features create an atmosphere for advertisers to get results, as we did."

Sponsor

The National Weekly of TV & Radio Advertising



NEW YORK:
DULUTH:
CHICAGO:
LOS ANGELES:
ST. PETERSBURG:

555 Fifth Avenue
Ojibway Building
221 N. LaSalle Street
1655 Beverly Blvd.
6592 - 19th Way N.

New York, N.Y. 10017
Duluth, Minn. 55802
Chicago, Ill. 60601
Los Angeles, Calif. 90026
St. Petersburg, Fla. 33702

212 MU 7-8080
218 727-8511
312 CE 6-1600
213 628-8556
813 525-0553

December 18, 1964

There is a Santa Claus. There are, behind the most granite of bureaucratic fronts, some understanding and sympathetic hearts.

One small, besieged and bedeviled radio broadcaster, five years on the razor edge of bankruptcy, up on 12 counts of FCC rule violations, held to short-term renewals, caught in the 1960 payola mangle, must believe it.

In this holiday season of good will to men, FCC hearing examiner Basil Cooper has made a 61-page impassioned plea for license renewal for station WILD--the scandal-splashed Boston AM featured in Hill payola hearings. The "tragic history" of the WILD owner began in the holiday season of December 1958--and if the FCC agrees with Cooper, will have a happy ending in this holiday season by renewal for WILD and exoneration for its owner.

Examiner Cooper has written a Horatio Alger story in reverse, the riches to rags saga of one Nelson B. Noble, reluctant owner of WILD since December 1958.

Admittedly, the station has been run on something less than a high plane since then, says Cooper. But the FCC is not dealing with deliberate deceit. Noble is a man suffering from "ignorance, oversight and unwarranted optimism," who reached for any and every "piece of flotsam" that came by, in an effort to sustain his financial life.

Cooper does not rely on emotional appeal, but sleuths through every detail of the record and the exhibits. He whittles down to very small magnitude, or entirely disapproves, most of the sins of omission and Commission charged to the WILD owner by the FCC.

The Commission found Noble suspect of: deejay and station payola on WILD; hiring deejays of little ability or education; letting our poorly supervised contracts to foreign language time brokers, Italian, Greek, Albanian and Polish; borrowing money from record companies and plugging records without proper sponsorship identification; giving deejays time spots in lieu of salary raises; airing dubious commercials for one "Sister Marie" who claimed to unite loved ones and cure drinking; failure and errors in logging commercials and keeping program "promises."

The sad tale, worthy of a Dickens, began when Noble had a highly successful scrap iron and steel fabricating business. Believing he "was on his way to becoming a millionaire" he accepted the advice of friends that radio business was an "enchanted, challenging and lucrative investment."

No sooner had he committed himself to a \$200,000 buy of WILD, from Bartell Broadcasters, Inc., in December 1958, than the seven-month 1959 steel strike put his business \$400,000 in the red. In the first year, radio station payments and losses were over \$200,000.

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

From the optimistic days when he hired deejay Stan Richards at \$450 a week, by December 1959 Noble was down to four in help. He doubled as station owner, manager, time salesman, bookkeeper, announcer. Deejay Richards had been put on notice in October that his contract would end in December.

Adding to his woes, the payola scandal broke over the industry. Noble denied knowledge of payola by his deejays. But Stan Richards told the Hill payola probers he had accepted payola, and been fired by Noble. Noble was accused of having known about the Richards payola, and fired him on that account. Noble insisted it had been a matter of dollars and cents, not payola--and FCC examiner Cooper agrees, in view of the let-out notice to deejay Richards over three months before.

Twice, Noble had saving offers from prospective buyers. He explained his financial straits to the FCC and pleaded for the prerequisite renewal. The FCC refused, gave him limited renewal, and swung into an investigation of all aspects of WILD's operation.

Cooper blames Commission refusal for forcing Noble into the oddball activities, dickering and bartering arrangements to save his financial life, and keep his station going.

Cooper has some tart comment on the Commission's own vagaries as to what constitutes payola. For example, the FCC said when Noble borrowed money from record companies, he plugged their discs without "proper" sponsorship identification. Cooper says record play was given commercial announcement, naming the firm, and telling where they could be bought retail. The announcements were duly logged.

If this is not proper identification, examiner Cooper wants to know what is? The FCC has never at any time told broadcaster "what wording it deems the proper sponsorship identification of a record or album."

Cooper tracks through court findings to prove that the FCC had no case in claiming WILD advertised a "lottery" in connection with door prizes at its "big blast" teen dances. He contends that the harrassed station owner was reasonably careful in the supervision of the four foreign language programs.

He praises Noble for his complete cooperation with the FCC, at terrific cost in time and energy. And he praises the broadcaster's ingenuity in reducing station losses of \$100,000 in 1959 to \$4000 in 1963, while boosting revenue from \$99,000 up to \$170,000.

"His were the acts of necessity," says Cooper, and no licensee should be punished for "deceiving" the Commission unless he really shows a callous disregard for truth and clear purpose to mislead.

It will be hard for the Commission to say "Bah, Humbug" to this.

Mildred Hall

NAB Radio Code is Good For Business, Say Execs

Washington, D.C. — What does membership in the Radio Code mean in terms of dollars-and-cents? Charlie Stone, NAB Radio Code manager, recently put the question to a number of station executives and received the following responses:

Leslie Brooks, manager of WTJS Jackson, Tenn.: "We believe we can do a better job for our advertisers by limiting our commercial content to 18 minutes an hour, and we know from experience that our station sounds better. The Code has caused us to put increased emphasis on the sale of programs rather than spots, and this, too, has increased our revenue and improved our sound."

John Hurlbut, owner and general manager, WVMC Mt. Carmel, Ill., daytimer: "The Code makes good business sense, especially for daytime radio stations. When someone wants to chisel on rates, I point out that we abide by the Code, and because we avoid clutter, our spots are worth more. I attribute part of the reason for a business increase of 40 percent over former years to the fact that the Code has helped us present orderly sound, one that presents commercials effectively."

Gene Cagle, president, KFJZ Fort Worth, Texas: "Our attitude toward the NAB Radio Code is simple. If it were not in existence, if there were no threats of federal regulation, we would continue to follow the principles of the Code. At our station, we found it has not depressed billings. It has, however, helped in better distribution of our commercial load. Advertisers who formerly used only Thursday and Friday are now buying schedules on other days of the week, and they seem to be entirely satisfied. I believe we've been letting our salesmen sell us on what a client wouldn't buy for too many years. I think the prestige of our medium is enhanced immeasurably when the advertiser finds no availabilities on his pet days."

Dick Brown, president and general manager, KPOJ Portland, Ore.: "Under our own standards, which we applied before belonging to the Code, we would not have accepted most advertisers who do not now comply with the Code's provisions . . . we believe there is a choice to make between self-regulation, and believe an overwhelming majority of stations will ultimately do likewise . . . have we lost business as a result of subscription to the Radio Code? No. We don't think so. All in all, we think it is good business to be a subscriber to the NAB Code."

Ambert Dail, general manager, WGH Norfolk, Va.: "We feel our commercial success . . . is positive proof that the Code can and does work. When we adopted the policy of 18 commercial minutes . . . we realized the possible dangers of

limiting spot income. Ratings have continued to climb. Our rates have continued to climb and today are the highest in the Tidewater market . . . no doubt we have missed some revenue a non-Code station might have accepted — but we feel that following Code rules has been a major factor in our commercial success."

Donald McDougald, president of WWNS Statesboro, Ga.: "We joined the Code because, first of all, we think it's good for business. Our advertisers like good radio. They want the results that good radio will get. The only way they can get good results is by having listeners. If a station doesn't have listeners then advertisers will not get results. We feel that our listeners are modern, they like the modern approach, and they want a minimum of what we call 'clutter' on our station."

January 1—D-Day for Cigaret Advertising Code

New York — Almost a year after the surgeon general's report on the adverse effects of smoking gave cigaret manufacturers a case of the galloping jitters, an industry-created code governing cigaret advertising goes into effect.

With former New Jersey governor Robert B. Meyner at the helm the self-regulatory code will become official on Jan. 1. From that day on, tobacco companies violating its strictures will become liable to fines of up to \$100 thousand.

Emphasis in the ad code is the disassociation of smoking and young people. Models, for example, must be (or appear to be) 25 years or older in both tv and print advertising. No radio or tv spot for cigarets may be scheduled before or after programs geared for young listeners.

The code also bans any link between smoking and romance, or any suggesting that smoking may enhance a person's appearance.

The code further rejects ad tie-ins which show participation in physical activities which demand more stamina than normal recreation. Here, it was pointed out that cigaret companies could sponsor sporting events as long as copy meets code standards, but endorsement by athletes would be absolutely taboo.

On statements related to health, the code insists that they be significant and based on valid scientific data.

The code, which has been under preparation by Meyner and his staff for several months, has the blessings of all nine major tobacco companies and is expected to cover all but a small part of cigarets made in U.S.

TelePrompTer Charges CBS with 'Nuisance' Suit

New York — The CBS suit against the TelePrompTer Corp., charging copyright infringement in CATV transmission of network shows, may be developing into a full-fledged battle — both in and out of court.

In a strongly worded statement issued last week, TelePrompTer president Irving B. Kahn labeled the action a "nuisance suit," adding that it "strongly suggests an attempt to harass TelePrompTer Corp. and possibly others whose applications are now pending for CATV franchises in New York City."

The CBS suit, filed in Federal Court, argued that the retransmission by TelePrompTer of copyrighted programs into the homes of subscribers by way of micro-wave relay, cable, or both, without license or permission from the copyright owners, constitutes an infringement of copyrights. Specifically named were such programs as *CBS Reports*, *The Burden and Glory of*

John F. Kennedy, World War I, The Danny Kaye Show, The Dick Van Dyke Show and My Living Doll.

Charging that the suit serves no useful purpose since other actions testing copyright aspects of CATV operations are pending in the same court, Kahn declared: "CBS's allegations of copyright infringement by CATV are completely fallacious. (Parenthetically, we wonder why CBS has chosen to test this principle against TelePrompTer Corp., an independent company, rather than one of the many owners of CBS-affiliated stations who also own CATV systems.) CBS errs in characterizing CATV as a 'transmitting' service. CATV merely receives television signals and delivers them to viewers; it does not add or subtract from program content, including commercial messages, that it delivers."

Kahn further contended that if the service his company performs "in providing a stronger, clearer,

more watchable picture is not lawful, then it follows that every apartment house master-antenna installation, and in fact every television set-owner, violates the law every time an antenna is erected to get a better picture. If valid, the CBS contention would challenge the right of hotels, bars, airlines and even hospitals to make tv available to their customers or patients."

Suggesting the possibility of a counter-suit, Kahn said, "It is our opinion that CBS may be in violation not only of the Federal Communications Act in seeking to deny optimum television reception to a large segment of the public, but also of conspiracy with other copyright owners to misuse their copyright protection and to restrain competition."

For its part, CBS pointed out that "CATV, as originally conceived, provides a television service to the public which might not otherwise be available. However, some CATV systems operate within the service area of CBS Television Network affiliates and duplicate an important portion of the network program service to such stations. In this instance, they may well jeopardize the value of the copyrighted program service of the network to these stations by diverting, for a fee paid by the public, substantial portions of their audiences and their advertising support."

CBS concluded: "Finally, should CATV retransmission of network programming force stations off the air in some communities, the present system of nationwide program distribution by the television networks could break down; the quality of television service in this country could be impaired; and the availability of such service would be diminished."

CBS also emphasized that "once copyright is established" the network, for a minimum fee, will grant CATV systems permission to use its shows when those systems are the only way satisfactory tv service will be available.

Advisory Committee Named for State Broadcast Meet

Washington, D.C. — With the 10th annual conference of presidents of state broadcast associations set for Feb. 5, five station managers have been named to the program

advisory committee for the meeting.

Committee members will include Ralph W. Beaudin, president and general manager, WLS Chicago; Bernard E. Neary, vice president and general manager, WGBS Miami, Fla.; John F. Crohan, vice president and general manager, WCOP Boston; Robert C. LaBonte, general manager, KERG Eugene, Ore.; R. E. Lee Glasgow, vice president and general manager, WACO Waco, Tex. All are presidents of their respective state associations.

In announcing the special committee, Alvin M. King, state association liaison director for the National Assn. of Broadcasters said: "This year marks the first time in the history of broadcasting that all 50 states and Puerto Rico are organized into state groups. We hope that broadcasters from each state organization will be present at the conference."

WPIX-FM Records Three 52-Week Contracts

New York — In what it dubbed a "major breakthrough in FM advertising," the two-month-old WPIX-FM last week revealed that three major sponsors have signed "firm 52-week contracts" with the station.

According to Lynn A. Christian, general manager, P. Lorillard & Sons has placed a 52-week order for both spot and program sponsorships for all of their tobacco products. First sponsorship will be Jan. 3. Agency for the buy was Lennen & Newell, Inc.

Cash: Television Gets Attention Of Both Consumer and Retailer

Miami Beach, Fla.—“Business markets are people, and television alone reaches people with the speed and frequency required in a computerized retailing era,” Norman E. Cash, president of TvB, last week told salesmen of Plough, Inc., a proprietary drug company with heavy advertising commitments in tv.

Outlining the dimensions of television in terms of both measured and unmeasured factors, Cash said

Kansas Agency Completes Auto Listening Survey

Wichita, Kan. — Preliminary results of what was described as a “pioneering survey of listening habits of the automobile driver” indicate that, after correlation with traffic count information, the auto audience will be as great as or greater than the total radio audience in homes.

The survey, conducted by Forbes, Inc., Wichita agency, for stations KAKE and KLEO, reveals that an average of 68 percent of the automobiles had radios operating, with an average of 1.48 listeners per car. Also, three out of ten drivers were women.

The study, which used personal interviews and physical observation methods in service stations randomly selected within geographic quadrants, was further aimed to show the depth and size of the mobile audience, and station preference.

Donald G. Forbes, agency president, cited a radical change in Sunday audience preference over the fairly consistent share of audience Monday through Saturday of each station. As a case in point, Forbes said that the number three station in the six-station market was far out in front on Sunday. Also a considerable difference of ratings was noted for some stations in different parts of the city.

Interviews were conducted by graduate and senior students in marketing at Wichita State University under the supervision of Verne Bunn, professor of marketing.

that “Plough’s maximum efficiency in the use of the medium involved the constant reminders that produce repeat sales.”

The TvB president added that the company’s success in merchandising is recognition of retailers’ enthusiasm for tv advertised products.

Cash continued by stressing that television is “the only medium that is certain to get the attention of both retailers and consumers alike. When management knows television advertising is producing sales, the company’s salesmen are obliged to become equally enthusiastic and to take full advantage of the medium’s assist.”

Cash cited Plough as “an outstanding example of a company whose salesmen follow through aggressively on management’s dollar commitment in advertising.

Plough’s strongest tv involvement is for St. Joseph Aspirin.

Desilu Reports First-Half Figures

Los Angeles — Desilu Productions, Inc., has reported a slight increase in profits for the first 26 weeks of 1964 as compared with the previous year. Net income rose from \$400,005 in the first half of 1963 to \$424,033 this year.

Earnings are equivalent to 36 cents per share on the 1,183,131 shares outstanding. Last year, the figure was 33 cents on 1,223,631 shares.

Gross income totaled \$10,421,434 as against a total of \$11,195,935 for the first half of the preceding year.

In a letter to stockholders, Lucille Ball, president of Desilu, said that for the first time in its history, the company is providing Desilu-owned and produced pilot films to all three networks.

With filming slated to begin early in 1965, the programs are *Star Trek* (NBC), *The Good Old Days* (NBC), *My Son, the Doctor* (CBS), *Jenny Penny* (CBS), *Frank Merriwell* (ABC).

All That Glitters Is Not Sterling

New York — In a promotion stunt for Jack Sterling’s a.m. radio show, WCBS offered weekly winners their weight in silver dollars. Then it was discovered you can’t get those cartwheels in the East.

Solution: A hurry-up call to CBS in Hollywood, a quick deal with a bank in Las Vegas, and a Wells Fargo 2 a.m. air delivery of a boxful of silver dollars to WCBS in time for the kick-off weigh-in (11).

The snapper is, though, that the station couldn’t keep the coins. They were only on loan and were shipped back to Vegas immediately after the show. The New Jersey housewife who won (118 pounds—\$2201.50) got paid off by check instead.

Station says the contest, which called for listeners’ postcards as entries, drew 18,000 pieces of mail in first four days.



Silver dollars (118 pounds worth) . . .



imported directly from Las Vegas.

Eastman Introduces 'Instant Confirmation'

New York — Acting on the premise that confirming the order is the most time-consuming element in agency timebuying, Robert E. Eastman & Co., Inc., station reps, is arming its salesmen with ready-made confirmation contracts.

Dubbing the new system "instant confirmation," it was pointed out that in the past, a station buy began with verbal orders. The rep would then write it up, direct it to the station, and "then both the agency and rep would wait for a return confirmation" — a process that could run anywhere from a few days to a week or more.

By having confirmation contracts on hand when he makes his sales call, the Eastman representative can complete the transaction in



Eastman: "timebuyer must be expert."

minutes, according to a company spokesman.

It was also noted that "instant confirmation" concentrates on time-blocks rather than adjacencies.

Commenting on the new approach, Robert Eastman, president of the rep firm, declared: "Timebuying has become increasingly difficult. Today, a buyer must be an expert, not only on ratings, but also expert and sensitive to market conditions and changes."

Eastman added that this means "a mass of what we could call 'worry-work.' The role of the representative is not only to sell, but also to serve, and to alleviate these extraneous considerations for the timebuyer whenever possible. 'Instant confirmation,' we believe, is a big step in achieving that end."

When queried on agency response to the new system, an Eastman spokesman said it has been "highly favorable," adding that stations represented by the firm have been "100 percent cooperative."

18 Major League Baseball Clubs Ink Pact With ABC

New York — Although the deal was hardly as remunerative as originally anticipated, 18 (and possibly 19) of the 20 major league baseball teams will be richer by \$300 thousand each for the 1965 season — and ABC-TV will be able to offer a substantial sports package.

The contract, which was signed last week, gives ABC 25 Saturday afternoon games and two holiday games. A key feature of the deal is that, unlike past practices, no city will be blacked-out.

Not taking part was the New York Yankees which has a one-year contract with CBS. The Philadelphia Phillies, another absentee, is expected to become part of the package before the season starts.

Total price for the games is \$5.7 million on the assumption that the Phillies will participate. Otherwise, the figure will be \$5.4 million.

It was pointed out that, generally, one game will be scheduled for telecast to the major part of the nation with a second game beamed to the western states. Also, ABC expects to have cameras standing-by in the event of postponement.

Contract signing was jointly announced by Roone Arledge, vice president and executive producer of ABC Sports, and John Fetzer, chairman of the Major League Baseball Television Committee which was set up by club owners to negotiate the deal.

Quiet Demise Of R&R

New York — Advertisers and agencies who received a release from Infoplan concerning personnel changes at Erwin Wasey, Ruthrauff & Ryan might want to go back and take a second look at it and catch an important point buried at the end — EWR&R has changed its name.

Although the agency is mentioned seven times at the beginning of the release — twice by full name of Erwin Wasey, Ruthrauff & Ryan, Inc., and thereafter by the "nickname" of Erwin Wasey — the fact that the agency has actually changed its name to Erwin Wasey, Inc., is not mentioned until the fifth line from the end.

Institute of Life Insurance Sets \$3 Million Ad Budget

New York — Using a pairing of tv and print, the Institute of Life Insurance has pegged its 1965 advertising budget at \$3 million, and, for the first time in its 25-year history as an institutional advertiser, it will be placing a full 12-month ad schedule.

From January through December, the Institute's messages on behalf of life insurance companies and agencies will be aired on a wide variety of ABC and NBC-TV shows, with the accent on reaching the adult viewer. Programs will include both sports and actualities, and will be highlighted by AFL football on NBC.

Institute commercials feature dramatizations in which an insurance agent appears, though his face never is seen; testimonials by baseball great Bob Feller and former football star, Otto Graham, plus an animated cartoon in which messages about life insurance will be given a "light treatment."

Tv Wins 80 Percent of AKTEX Ad Budget in National Drive

New York — With the lion's share of an anticipated \$1 million ad budget earmarked for television, Ted Gotthelf Associates, Ltd., agency for AKTEX, an acne remedy, is in the process of launching a coast-to-coast campaign for the product.

The move follows a "very successful test in the state of Florida where it (AKTEX) obtained a 42 percent share of the \$32 million national acne remedy market." Florida is the home-base of the S. & S. Pharmaceutical Co., maker of the remedy.

Projected budget will see approxi-

mately 80 percent of the outlay going for 20 and 60-second tv spots. Bulk of the remainder will be devoted to radio, supplemented by a small investment in co-op print advertising.

With the target date for start of the national drive set for early February, spots are geared for teenagers and their mothers, with heavy emphasis on weekends, prime time and the 10 a.m. to noon slot.

Spots include both dramatizations and a 20-second jingle.

Texas Dodge Dealers Use Radio, Tv in Record Advertising Push

Dallas — Using 25 tv stations and 24 radio outlets, Texas Dodge dealers are "committing the largest advertising budget in the history of the 163 member-dealer Dallas Region Dodge Advertising Assn."

Commercials, featuring animated cartoon treatment of the "Dodge Boys," run 20 and 60 seconds. In addition, Spanish versions of the radio spots are being aired on KGBT Harlingen, Tex., and XEOR Reynosa, Mexico, to supplement coverage in the Rio Grande Valley, where Spanish is the dominant language.

In addition to broadcast media, the record ad push is also utilizing newspaper and outdoor in an effort to exceed sales records posted for the 1963 and 1964 model years.

Commenting on the campaign, slated to run through December, A. E. Grindle, president of the dealer organization, and head of Westheimer Dodge, Houston, said: "Continuing gains point to an unprecedented third year of sales success. We are backing the factory's considerable advertising with a record outlay of our own to improve our regional sales increases which exceeded 21 percent for cars and 27 percent for trucks in the 1964 model year over 1963."

It was also pointed out that following the current campaign, ad

PGW MEETING



Following a meeting of the rep firm's Board of Directors, the number of shareholders in Peters, Griffin, Woodward, Inc., has been upped from 17 to 29. In announcing the action, H. Preston Peters, PGW president, disclosed that all 29 are members of the company's executive staff. Shareholders are shown here at an annual meeting in New York City.

Tv Academy Names Emmy Administrators

Los Angeles — Following on the heels of a revamping of the Emmy Awards nomination and voting procedures, the National Academy of Television Arts and Sciences last week took still another step in an effort to allay criticism of the awards.

Latest move is the naming of two Emmy Awards administrators who will be responsible "for supervising all elements of the entry refinement, nomination and final selection of the Emmy Award winners under the newly revised structure and voting procedure." The two men named to the new Academy staff positions are Willis Oborn, who will operate in Hollywood, and Dan Kornfeld in New York. Both men have tv production backgrounds.

Prior to taking the Academy assignment, Oborn had been vice president of the Vocational Research Foundation, a California non-profit corporation providing liaison between industry and educational institutions. He served simultaneously as vice president in charge of production for Artists XVI, a motion picture production company.

Kornfeld was formerly director of production for the Television Affiliates Corp.

expenditures will be boosted for a three-month, second-phase drive scheduled for a Jan. 10 kickoff. This will be followed by separate spring and summer campaigns. In addition, individual dealers are expected to give the drives an added push with increased ad-promotion spending on their own.

Agency for the Dodge campaign in Texas is Batten, Barton, Durstine & Osborn, Inc.

VapoRub To Leo Burnett

New York — Leo Burnett Co. has acquired still another Vick Chemical product with last week's announcement that the agency has been named to handle advertising for Vicks VapoRub effective March 15.

VapoRub, which is expected to spend about a half million dollars this year on network and spot television, was formerly with Morse International, currently test-marketing a number of new Vicks products.

Other products handled by Burnett, fifth ranking agency in broadcast billings, are Lavioris Breath Spray, Clearasil products and Vicks VapoSteam.

Richardson-Merrell, Inc., Vicks parent company, spent a total of more than \$6 million on tv in 1963.

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

Sponsor gives you:

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

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

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

Kemp bugged by spot tv's ways

Frank Kemp, Compton senior vice president in charge of media, has passed on to Sponsor Scope a couple of observations that should interest sellers of spot tv. Observation No. 1: Stations, abetted by reps, have made ratecards so intricate and voluminous that they've made time and work loads greater and less palatable for the buyer. Also far more complex for those concerned with media evaluation and selection. Observation No. 2: common sense boggles at the spectacle of spot tv going out of its way to set up bargain rates, by more fragmentizing of rates using rating's yardsticks, when the spot tv business is at its peak level.

Airlines flock to renew radio

The airlines will go on doing well by spot radio come 1965. Renewals have already come in from United, TWA, National and Allegheny, while Eastern is making it firm for two flights. One flight will run from January to April and the other from May to August. P.S.: American Airlines has made a special request to the stations carrying its Midnight to Dawn music series. It seems that when stations have missed a half hour or so of time due American they've made up for it with spots during the day. What American would now like is for the stations to let these make-good spots accumulate so that should the need arise for a special promotion the company would have a substantial backlog of spots to work with.

1965 spot radio for R. J. Reynolds

For over 400 radio stations it's a Merry Christmas and Happy New Year from R. J. Reynolds via the Esty agency. Reynolds contracts are being renewed for 52 weeks. The spot radio budget for 1965 will be slightly above the 1964 level. There will be some isolated cancellations, but the reason will be improvements by schedule consolidations, or station realignments. Prior to issuing 1965 contracts Esty conducted a wholesale check among the stations in the Reynolds spot radio empire to see how

things have been going in the areas of product protection or commercial overcrowding. Esty's finding: the number of malperformances were insignificant; an improvement over previous years. P.S.: SSC&B is in the process of starting to buy 1965 schedules for Pall Mall and Tarcyton. Gardner has already bought for Carlton. No indications yet of similar prospects for Lucky Strike out of BBDO. A rough estimate of what these billings from Reynolds and American might entail for spot radio in 1965: \$21 million.

New spot tv keeps boiling

New business action among the tv reps is about the liveliest it's been this year. The placement of January orders and calls for availabilities last week gave the reps two high pressure weeks in a row. If there's any concern for business you'll discern among the reps, it's probably connected with the wholesale changes in CBS-TV's nighttime schedule. Reps deep in CBS-TV affiliated stations are wondering about repercussions in the area of switch pitches or agencies themselves taking the initiative in relocating spots. Last week's inflow of business with January starting date included: Colgate's Palmolive Gold brand (Bates), fringe minutes; Lever's Silver Dust (SSC&B), fringe minutes, five weeks; Ajax all-purpose detergent (NC&K), fringe minutes; General Mills dog Multi-Menu (B&B), fringe minutes, four weeks; Lux liquid detergent (JWT), fringe minutes, five weeks; Noxzema Instant Shave (DFS), fringe minutes, six weeks; Scott Paper (JWT), daytime minutes, seven weeks; Excedrin (Y&R), fringe minutes, 52 weeks for major markets and 13 weeks for smaller markets; Standard Brands (Bates), two sets of margarine piggybacks, 13 weeks; Pond's (JWT), fringe minutes, to March 14; Home-lite Chain Saws (Sutherland & Abbott), minutes and 20s, 8-13 weeks.

Let media check before recording

Agencies bent on using spot radio to exploit a tv network special could take a cue from an experience that Y&R had last week. Y&R was scouting around for availabilities for a one-

day blitz (December 18) calling attention to Bob Hope's Christmas show for Chrysler Corp. on NBC-TV. Among those approached were some CBS o&o's. The response from this sector: we won't take the spots if they refer to the competitive network or station, but why not have the e.t.'s suggest consulting "your newspaper for time and station"? The copy for the blitz, as originally devised, mentioned the network. But since the e.t. was not yet cut, Y&R went for the idea and revised the copy so that there was no mention of network. It should be noted that the blitz entailed the use of two-three stations per market. Moral: it may be wise to have the media department check the availability situation from all angles before recording the commercial.

Bates had five in top 15

Ted Bates got shortchanged in the Dec. 14 Sponsor Scope breakout of which agencies fared best among the top 15 in the November II NTI report. Bates was agency of record in five of the 15: *Red Skelton, Ed Sullivan, The Fugitive, Jackie Gleason, Peyton Place*. The five put Bates one ahead of Y&R, one behind Benton & Bowles and two less than JWT.

Lestoil commercial upsets Colgate

CBS-TV acceptance hopes that it has found the solution to a protest Colgate had lodged against Lestoil with all three networks. Colgate had objected to Lestoil's inclusion of a bottle (plastic) of Ajax all-purpose detergent in a Lestoil commercial. In this commercial Lestoil, by demonstration, compares the effectiveness of its product with a brand whose "main base is ammonia" and straight ammonia. As the networks perceived Colgate's complaint, Lestoil was, allegedly, infringing on a bottle and label that was protected by patent and copyright. Returning to CBS-TV acceptance: the department's wisdom was that the remedy lay in removing any vestige of the Ajax label from the Lestoil commercial. Lestoil re-edited the commercial to conform to that judgment. The next move is up to Colgate. Meantime Lestoil, which at the mo-

ment is only in spot, has the unrevised commercial running on 62 stations. However, Lestoil is thinking about going daytime network tv in the early part of 1965. Incidentally, the last time a flare-up of this sort occurred the complainant was P&G, which didn't like the idea of Wesson Oil showing the back of a Crisco Oil label.

JWT in hassle over cancellations

J. Walter Thompson's time buying department and a number of tv reps and stations aren't quite singing in harmony these days. The dissonance has to do with the agency's efforts to get everybody to completely forget a spot campaign commitment made in Lever Bros.' behalf. The cancellation was issued before the campaign had a chance to start. There's a clause in the standard 4 A's spot agreement which entitles a station to four weeks cancellation under such circumstances. JWT said it thought that holding Lever to this provision was unfair. Reps took the matter to a committee in the Station Representatives Assn. The committee suggested that the notice period be reduced to two weeks, but that Lever was still obligated for two weeks. JWT rejected this approach and continued to insist on an entire write-off of the order. Reps quoted the agency as saying that the basic reason for the ordered cancellation was so that Lever could show a better year-end profit.

Esso Reporter fading into history

The Esso Reporter, once a proud gem in the diadem of spot, has about had it, after a consistent run of 32 years. From a peak budget in tv of over \$3 million and a domain of 86 markets, the Reporter, with the beginning of 1965, will be down to a handful of southern markets. The latest sweeping clip is the cancellation of the Reporter's New England coverage. Humble Oil & Refining, Esso's absorber, started cutting back Reporter about two years ago and diverting the money into tv network actualities plus spot announcements. This season Esso's association with network has been the NBC Wednesday and

CONTINUED ON NEXT PAGE

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

Saturday night movies and *The Virginian*. Come January 1 it will also participate in NBC *Sports in Action*. Esso's virtual exit from the local news field has, it might be said, more nostalgic significance to local tv stations than a sense of economic setback. Esso's success away back there in radio brought other oil companies into local news sponsorship and that parade carried over into tv. Stations were able to get more money for the news strips that Esso abandoned, but there still prevailed that feeling of losing an old and valued customer. To broadcasters the words, Esso Reporter and Curt Peterson were almost synonymous. Peterson, who for 30 years bought and serviced the Reporter, first for Marschalk & Pratt and then for McCann-Erickson, went into retirement about a year ago.

Coming up: another beauty pageant

As a merchandisable commodity, youth-and-beauty contests continue to proliferate on network tv. The latest on the way is Junior Miss America, which ABC-TV will air in early 1965, with sponsorship undetermined. If you have any qualms about such events as upper-level audience attractions, take a look at how three allied promotions came out on the Nielsen counts this season:

EVENT	AVG. RATING	AVG. HOMES
Miss America	40.3	26,800,000
Miss Universe	26.9	13,800,000
Miss Teenage America	25.3	13,300,000

Note: The heretofore ace of the glamor pageants, the Motion Picture Academy Awards, ran behind Miss America this time, with an average rating of 37 and 18,980,000 average homes.

Promotional push for prime 20s

The continuing drop in popularity of the prime 20-second announcement among national spot tv buyers has spurred the CBS-TV o&o stations to action. The group has prepared a new presentation redefining the strength and values to be found in the prime 20 from a media viewpoint. Two teams from CBS spot sales are taking the presentation on a round of advertisers. Meantime back at the TvB ranch there's also some activity on the problem. At this point: explor-

ing the right philosophy for a pitch that would in the long run be helpful to tv. TvB's thinkers, apparently, don't want to create the impression that they're selling prime 20s in competition with any other facet of the tv medium. What the basic objective should be, as they see it, is to build a story that would siphon billings away from another medium. It would seem that while TvB ponders CBS spot sales propounds. Lending an air of urgency to the dilemma of the prime 20: in the national buying that's been going on lately for January starting dates prime 20 schedules are conspicuous by their meagerness.

Low batting average for drama

The rating chips for the current network tv season have been hauled in, but it's still of significance to know how the various program categories are faring. Sponsor Scope broke out the Top 40 in the November II NTI and found that: (1) the horde of situation comedies just managed to emerge with an over-.500 batting average; (2) the dramatic shows hit about the lowest ebb ever; (3) variety programs, which included the musical kind, had uncommonly tough sledding; (4) game shows and westerns still make pretty good bets. Following is an overall analysis of the Top 40 from a batting average angle:

CATEGORY	TOTAL PROGRAMS	IN TOP 40	BATTING AVG.
Situation comedy	35	18	.511
Dramatic serials	24	8	.333
Variety	14	4	.285
Westerns	5	3	.600
Suspense-Crime	5	1	.200
Panels-Aud. Partic.	5	3	.600
Movies	3	3	1.000
Documentary	2	0	.000
TOTAL-AVG.	93	40	.430

Note: Of the 32 new nighttime shows 12 landed in the Top 40, giving them an average of .375. The indication from this is that the newcomer casualty level will run at least 65 percent.

CBS o&o's chuck piggy premiums

The piggyback users in spot tv chalked up no small gain last week when the CBS o&o's decided to discontinue charging a premium rate

for piggybacks. The group had been charging 15 percent upwards for dual commercials. Two major groups still holding tight to premium rate policies for piggybacks and Westinghouse and Time, Inc. Corinthian shows no signs of retreating from its stand against acceptance of piggybacks, although the group estimates that its position is costing it about \$60,000 a month in billings. Corinthian has left the decision to change course or stand pat entirely up to the managers of its stations. The disposition in that quarter, up to last week, was to hold the line. Pertinent to the piggyback situation: judging from the collections of spot tv schedules with January starts, placed the past two or three weeks, advertisers are leaning even more heavily toward piggyback commercials. As pointed out by a marketer to Sponsor Scope, the piggyback has assumed the role, or form, of a promotional vehicle. The piggyback serves the manufacturer as a convenient tandem for the riding brand and the brand that has hit its peak and is on the way down. Through this link the manufacturer is able to maintain the line of distribution for the hanger-on brand at a reasonable cost in tv. Compared to offering dishes or towels as premiums, tv is more effective and cheaper.

ABC-TV clips, changes kid schedule

The peak demand from toy manufacturers for Saturday kid time will be over at the end of this month and ABC-TV will take this as a cue to cut back its Saturday morning time by an hour. The reduction is a half-hour at either end of the kid schedule. The new alignment: 10 a.m., *Shenanigans*; 10:30: *Annie Oakley*; 11: *Casper*; 11:30: *Porkey the Pig* (this replaces *Beany & Cecil*); 12 noon: *Bugs Bunny*; 12:30: *Hoppity Hooper* (*Magic Land of Allakazam* is out); 1 to 2: *American Bandstand*. Also with the New Year, ABC-TV's new Saturday morning rates take effect. The gross package rate per commercial minute varies with the period of the season. The ratecard applying to the NBC-TV kid programs is as follows:

PROGRAM	Jan. 2-April 24	May 1-Sept. 4	Sept. 11-Dec. 25
Hector Heathcote	\$3,600	\$2,800	\$4,000
Underdog	5,000	4,000	5,600
Fireball XL-5	4,700	3,600	5,200
Dennis the Menace	4,700	3,600	5,200
Fury	4,800	3,800	5,300

JWT steers Kodak from spot

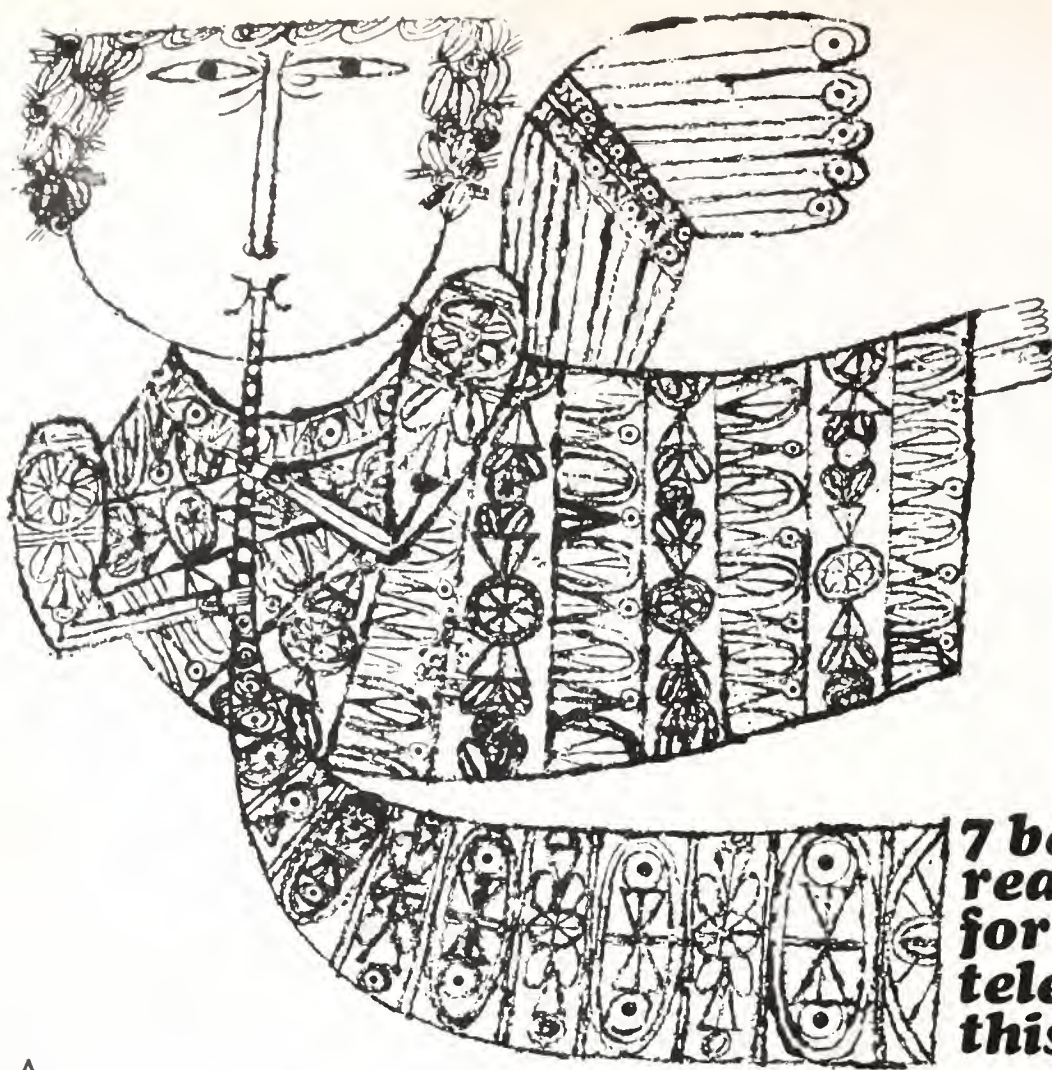
For the first time in a number of years Eastman Kodak has failed to come through with a pre-Christmas schedule for spot tv. Apparently, its agency, J. Walter Thompson, persuaded the Kodak division to divert the money that used to go to spot to picking up relief participations on nighttime network shows. For example, JWT last week took care of Kodak on the highly rated *Bewitched*, whose minor week should by rote have gone to Quaker Oats. It happens that Quaker Oats is also a JWT client. Obviously Quaker didn't mind cutting back its network load before Christmas.

Early gathering for NBC affils

For a clue to how jaunty NBC-TV feels about its ratings position, note this: the affiliates are being brought together as early as March for a preview of the network's 1965-66 nighttime schedule. It wasn't until June of this year that NBC-TV had affiliates in en masse to tell them about the 1964-65 line-up. The March (16-17) meeting will be at the Waldorf Astoria, New York. One of the themes NBC-TV affiliates can expect: we're the network where advertisers, hep to audience qualitative analysis, go for adults with money to buy.

Murray takes over from Bates

For the first time in at least 25 years American Home Products has a house agency — John F. Murray — handling air media for it. Murray now functions as the radio as well as print go-between for Anacin. Surprising part of it: the radio phase of Anacin was taken away from Bates in the middle of a 26-week test which Bates had inaugurated in two radio markets. This could be a forerunner to the next radio haven for Preparation H. Bates now has radio for that product and Murray administers the print budget. Murray's "heyday" in radio was back in the early and mid-30s. American Home Products has come a long, long way since then. P.S.: A report current in the trade is that American Home has indicated it will spend \$1.7 million on spot radio during 1965.



7 beautiful reasons for watching television this season

At no other time of year does television mean so much to so many millions. It deepens and enriches the true meaning and spirit of the holidays. This year, outstanding programs of music, fantasy, drama and religion will be yours from which to choose. Let the listing below help you plan your viewing. You won't be disappointed.

Christmas Specials

Rudolph, The Red-Nosed Reindeer

Burl Ives narrates an animated musical fantasy about the Christmas reindeer performed by puppets.
Sunday, December 6 (5:30-6:30 PM)

L'Enfance du Christ

The Berlioz dramatic cantata in pageant form with Alfredo Antonini conducting.
Sunday, December 20 (10-11 AM)

Other programs of special interest this December

Vietnam: It's a Mad War

In-depth probe of the conflict in S. Vietnam. Chet Huntley narrates.
Tuesday, December 1 (10-11 PM)

Menace of Age

Dinah Shore, hostess. Stars Arthur O'Connell, Jeanette Nolan and Marjorie Lord.
Thursday, December 10 (3-4 PM)

Junior Rose Bowl Game

From Pasadena, Calif. Leading junior college teams compete for the National Junior College Football Championship.
Saturday, December 12 (4-6:45 PM)

National Finals Rodeo

From Los Angeles, California
Saturday, December 12 (5-6:30 PM)

Nobel Prize Awards

Documents the history of the Awards, shows how the choices are made and includes the actual presentation of the 1964 Awards and interviews with recipients. With Alistair Cooke.
Saturday, December 12 (7:30-8:30 PM)

Battle of the Bulge

The 20th anniversary of the World War II battle is narrated by American soldiers who fought in this bloody combat.
Tuesday, December 15 (10-11 PM)

Sing a Song for Christmas

Contemporary play with music.
Sunday, December 20 (1-2 PM)

The Coming of Christ

Story of Christ told through paintings. Alexander Scourby narrates.
Monday, December 21 (8:30-9 PM)

The Sound of Christmas

The Burke Family Singers visit Baroness Maria von Trapp in the Trapp family lodge in Stowe, Vt.
Thursday, December 24 (11:30-12 Midnight)

Duke Ellington Swings Through Japan

A musical portrait of the famous jazz musician.
Sunday, December 20 (6-6:30 PM)

Alice in Wonderland

Sunday, December 20 (7:30-8:30 PM)

Golf Classic

Professional golfers compete in second annual \$166,000 team best-ball match-play elimination tournament.
Saturday, December 26 (4-5 PM)

Noye's Fludde

The Chester Miracle Play set to music by Benjamin Britten and performed by a company of 200 in St. George's Episcopal Church, NYC.
Sunday, December 27 (10-11 AM)

Art of Stained Glass

Origins, development and present uses of stained glass in church architecture.
Sunday, December 27 (1-1:30 PM)

Anthony Eden

England's former Prime Minister discusses world problems. Walter Cronkite narrates.
Sunday, December 27 (6-6:30 PM)

Year End News Special

Correspondents' review of the past year.
Sunday, December 27 (10:15-11 PM)

Christmas Eve Services, New York City

Cathedral of St. John the Divine (11:15-12 M)
St. Luke's Lutheran Church (12 M-1 AM)
St. Patrick's Cathedral (12 M-1:45 AM)

Carol for Another Christmas

An original fantasy based loosely on Dickens' Christmas Carol. Starring (alphabetically) Peter Fonda, Ben Gazzara, Sterling Hayden, Pat Hingle, Steve Lawrence, Percy Rodriguez, Eva Marie Saint, Peter Sellers, Robert Shaw.
Monday, December 28 (9:30-11 PM)

Projection '65

Correspondents' projections for coming year.
Tuesday, December 29 (10-11 PM)

Regularly Scheduled Programs

Monday to Friday: Today/Captain Kangaroo/Sunrise Semester

Tuesdays: World War I/That Was the Week That Was

Wednesdays: CBS Reports/ABC Scope

Fridays: International Showtime/The Entertainers

Saturdays: Sunrise Semester/Mr. Mayor/Exploring/Sports Special/Wide World of Sports/Mr. Magoo

Sundays: Lamp Unto My Feet/Look Up and Live/Bullwinkle/Camera Three/Discovery/Face the Nation/Watch Mr. Wizard/Directions/Issues and Answers/Sunday/Wild Kingdom/College Bowl/Twentieth Century/Profiles in Courage/Walt Disney

NOTE: Times, programs, titles, and casts are subject to change. Please consult local listings.

Television Information Office
666 Fifth Avenue, New York 19, N. Y.

"This ad appears in the NEW YORKER (November 28), in THE REPORTER (December 3), and in the SATURDAY REVIEW (December 5) is printed here as a service to the Television Industry through the courtesy of SPONSOR."



Housewives by the millions

Sales level of tv in daylight hours is running at all-time high with audiences today averaging nearly 25 percent larger than they were back in 1961

■ It's been called "The Last New Frontier of Network Tv," but daytime television is fast losing its pioneer-country look in favor of the settled appearance of a long-standing advertising community. (See Table I.)

Increasingly, there are fewer "nighttime only" advertisers on the three major tv networks. There used to be nearly double the number of advertisers using only prime-time tv in 1958 as compared to those using day-night mixes (78 vs. 42). The situation has changed in only a few seasons so that there are more major advertisers (71) using the day-night blend than there are those using only prime time (64).

Advertisers in network daytime shows are no longer confined to a few big giants like P&G and General Mills, plus low-budget new-

comers trying to stretch a tv buck as far as it will go. The great majority are advertisers like Heinz and Drackett and Menley & James and Frito-Lay and Remington and S.C. Johnson — advertisers who are big enough to be "big" but who expect a sales return from tv spending.

Virtually all network daytime advertisers use the medium in pursuit of one collective person: the American Housewife. In fact, so many millions of housewives watch daytime tv (See Table II) that advertisers today carefully match the kind of housewife audience they are buying (young mothers, older women, etc.) to their basic marketing approach. Latest figures are:

• Audience size: Over the course of a week or so, daytime tv reaches some 43 million tv homes (82 percent of the tv home total). Viewing isn't confined to women alone, so



the figure for women reached is smaller — 40 million — and it represents about 65 percent of all women in all tv homes, according to Nielsen.

• Viewing level: Daytime network viewing is growing steadily, and not just because the tv homes base has increased over the years. Daytime average viewing has risen right along with the over-all viewing rise, which for November of this year averaged six hours daily vs. 5.78 hours daily in the comparable month of 1963. The average NTI rating today for all 44 network tv daytime shows is a 6.9; the top-rated show, CBS-TV's *As The World Turns*, draws a 13.9. These figures don't compare with nighttime peak ratings, but the audience shares are as good or better, and so is cost efficiency.

• Viewing pattern: Generally speaking, daytime tv viewing simply accelerates throughout the day, building smoothly with no real peaks or valleys from the start of network daytime service in the morning (not counting *Today* and *Captain Kangaroo*), until the late afternoon.

These are the mathematical basics of network daytime tv, and are generally known to most advertisers. From this point, however, the situation grows rapidly more complex. For example:

Granting that daytime tv reaches women effectively, and at comparatively low cost, what kind of women does it reach? Is there a relationship between tv viewing and product buying, between tv viewing and income levels? To what extent are young children in household a factor in the mother's decision to watch daytime tv? Does age of the housewife affect preferences?

Adding marketing factors often simply stirs up more daytime tv questions: At what stage, for exam-

TABLE I — DAYTIME SETS-IN-USE
1961-1964 (October) comparison

Hour	1961	1962	1963	1964	Percent '64 greater than '63
10-11 a.m.	13.5	13.1	13.4	16.4	22%
11-12 N	16.1	16.5	15.1	18.9	25%
12-1 p.m.	22.5	22.6	20.0	24.3	22%
1-2 p.m.	24.1	24.1	21.9	25.2	15%
2-3 p.m.	21.3	22.8	19.3	23.4	21%
3-4 p.m.	20.8	22.3	19.1	25.5	34%
4-5 p.m.	21.6	23.7	21.8	27.7	27%
10-5 p.m.	20.0	20.7	18.7	23.1	24%

Source: A. C. Nielsen

TABLE II — VIEWERS OF DAYTIME TV

	NIGHTTIME (Sun-Sat, 6-11 p.m.) Viewers per 100 homes	DAYTIME (Mon-Fri, 10 a.m.-5 p.m.) Viewers Per 100 Homes
Women	85	86
Men	64	20
Teens	20	7
Children	39	22

Source: ARB

ple, is there a point of diminishing returns when a major advertiser uses a combination of daytime and nighttime net tv to reach women?

Here are some of the latest answers to such questions:

A.C. Nielsen Co., during its springtime all-market measurement cycle, sub-sampled some 12,000 homes to find additional data on, among other things, the daytime tv audience. Nielsen learned, as a result, that most of the daytime viewing is done most of the time in households with children under six years old; the figure, in fact, is about double the level of households which have children in the 6-17 year bracket. One net result: 45 percent of all daytime viewing is done by only 20 percent of the daytime audience.

This is good and bad, depending on an advertiser's necessities and viewpoint. In the case of situation comedy daytime reruns on networks (*Lucy*, *Andy Griffith*, *Father Knows Best*, *Make Room For Daddy*), an advertiser could conclude that he is receiving extra-

heavy housewife impact in households with under-six-year-old moppets. A typical Nielsen audience structure shows that in every 100 households tuned to situation comedy in the daytime, 30 percent of the audience is aged from two to five years.

Does this mean merely that Mom is hovering in the background, receptive to the commercials? Not necessarily. Further Nielsen data revealed that the actual presence of women during the viewing in households with moppet-age youngsters is a little greater than in households with no children at all but not as great as the total for moppet households might indicate.

There are also some strong differences between show types as far as daytime audience composition is concerned.

Half-hour dramatic serials, for example, appeal almost as much to younger women as to matrons; in every 100 households watching a typical half-hour daytime "soap-er" 33 percent of the audience will be women 18 to 35 years old; 25

**TABLE III — PRODUCT CONSUMPTION AMONG
NON-VIEWERS, LIGHT & HEAVY DAYTIME VIEWERS**

	Non-Viewers		Light Viewers		Heavy Viewers	
	% Heavy Users	Index	% Heavy Users	Index	% Heavy Users	Index
Soap & laundry products (8)	25.7%	84	31.5%	103	34.4%	113
Drug (8)	25.9	89	29.0	100	31.9	111
Household supplies (8)	47.1	96	48.8	101	50.1	104
Desserts & beverages (12)	21.1	83	25.2	108	27.9	115
Mixes, cooking products, dressings (9)	42.4	90	45.3	100	48.8	109
Canned goods, grain products (10)	33.4	90	36.3	100	38.5	110
Meat, dairy, frozen foods (10)	29.5	90	32.5	99	34.9	111
Miscellaneous	23.4	99	24.5	99	25.7	102
Averages	31.1%	89	34.4%	102	36.8%	110

percent women 35 to 49 years; and 37 percent women 50 years and over.

Half-hour quiz and audience participation shows, another mainstay of today's daytime network tv program structures, virtually have a built-in skew toward an older female audience. Using the same age brackets as above, 24 percent of the audience of a typical quiz or game show will be women in the younger group, 24 percent will be women in the middle group, and 46 percent of the audience will be women in the above 50 group.

The relationship between such audience data and advertising planning is obvious. An advertiser selling peanut butter or chocolate milk amplifier, for example, might do well in situation comedy reruns, since he'll harness much of the persuasive powers of young Junior (if the commercial's jingles are bright and memorable) and reach Mom, too. An advertiser selling a woman's product with no particular age factor involved, such as a facial

soap like Lux, would be nicely set in a well-rated daytime serial. An advertiser with a product designed for an older audience, such as Geritol or a touch-up hair rinse, might be better off in a quiz or game show.

In all fairness, the situation at night is not vastly different. While the two heaviest quintiles of daytime viewing (see Table IV) account for 69 percent of the total, the two heaviest nighttime quintiles account for 52 percent of the total.

Furthermore, an advertiser is not missing the sales boat when he books his passage in daytime network tv. The women who are the biggest viewers of daytime tv are also the biggest buyers of most of the products sold via daytime tv.

For example, according to a study by Brand Rating Index for NBC-TV's new daytime presentation, *A Housewife Is Not A Home*, the percentage of "heavy users" of soap and laundry products among women who don't watch daytime tv is 25.7. Among light viewers, the percentage of

"heavy users" is 31.5. Among heavy viewers of daytime tv, the percentage stands at 34.4. The soap-buying situation is not unique; a BRI survey of eight major product areas (69 product categories) which range from drug items to canned goods and frozen foods found that non-viewers were "heavy users" 31.1 percent of the time, light viewers 34.4 percent and heavy viewers 36.8 percent — a clear-cut progression in favor of the women who do most of the watching of daytime tv (see Table III).

There is, according to the Nielsen special all-market spring check-up, a relationship between income and daytime tv viewing. Generally, it is this: the lower-income homes view at a higher rate than the middle and upper-income homes, when the homes are grouped by "under \$5000," "\$5000-\$8000," and "over \$8000." Children are also a factor, when related to income and viewing. There is anywhere up to three times as much viewing (depending on the program and the time of day) in low-income households with



children as there is in higher income households with no children.

As the previous figures show, however, this is not a cause for alarm among advertisers. It takes no great stretch of the advertising imagination to picture a housewife of moderate means who has one or more small children using tv as an entertainment and information medium during the day, while an upper-income housewife, with no children to tie her to the household, has more time during the day to devote to community, church and social activities outside the household.

The home-bound housewife, at the same time, is frequently a *better* market for many tv-sold products, from Tide and Vel and Bufferin to convenience foods and Band-Aids. She's even a market for certain high-ticket items she feels the family should have, from new tv sets to new cars and electrical appliances.

The fact that one segment of the daytime women's audience does the heaviest viewing of daytime tv has other significance for major tv advertisers.

In general terms, the sheer "reach" of daytime television in-

creases faster than does nighttime tv, for a given amount of brand-budget dollars spent over a one to three month period. (See Table VI). When you hit a particular level of "reach" (roughly, around 75 percent of women) in daytime tv, it becomes harder and harder to add more new women to the audience, no matter what the budget.

NBC-TV, which has worked out much of the advertising mathematics involved, figures it this way:

"At the \$200,000 brand budget level, day delivers approximately 15 points more 'reach' than night; five points more at \$400,000, and leads night up to budgets of just under \$600,000. Daytime, with its high rate of accumulation at budget levels under \$600,000, comes faster than nighttime. At higher budget levels, nighttime plans provide greater reach than daytime.

"Examining combination plans, it is seen that they probably don't merit consideration at less than the \$500,000 budget level — where their reach is less than daytime alone — but add up to about five points in reach at higher budget levels."

In other words, as an advertiser who wants to reach women as his primary target, you will get your greatest efficiency and reach in daytime tv up to the point where you are spending about \$600,000 per brand for one month or even six months and more. Thereafter, if you want to expand the reach, you must add nighttime tv as well. Meanwhile, you're not *losing*, if you continue beyond the \$600,000 mark in daytime tv, since you will add greater frequency — i.e., reach the same women more often. (See

Table V). Much the same happens in nighttime tv alone, or even in a day-night combination, since you will be bumping your head against the law of diminishing returns (as far as sheer reach is concerned) when you're spending about a million dollars a month in a well-selected day-night schedule and reaching over 90 percent of the potential female tv audience. (To reach 100 percent, you'd have to rob Fort Knox and buy up all network schedules and local slots of affiliates and independents; it isn't worth trying.)

Here's the over-all situation at a glance:

- Daytime network tv is a medium that can claim a huge women's audience — it reaches 40 million or more women in a week's time.

- A segment of the daytime audience accounts for the majority of daytime viewing, but well-selected day plans can deliver as much frequency among light viewers as higher-priced night plans.

- Daytime viewers are better prospects for nearly everything that women buy as consumers, particularly since heavy viewers are also heavy product buyers.

- Nighttime network shows still pull most of the biggest tv audiences, but when average women per 100 homes are considered — as ARB did in a recent study — the relative popularity of daytime network shows among women is evidenced by the fact that 12 of the top 25 shows are daytime shows, with daytimers holding the second, third, fourth and fifth places on the list.

And, as far as daytime network availabilities are concerned:

ABC-TV: Starts its daytime programming at 11:30 a.m., and sells its availabilities in both program segments and minute participations. There's a current trend at ABC, the network reports, toward selling in program segments even though most of the business is now on a participation basis. Current sales level, again according to the network, is "over 90 percent." Recent plans for a shakeup in the afternoon program lineup will be effective as of Dec. 28, with a new serial, *Flame in the Wind*, going in at 2:00 p.m. ABC's average daytime ratings have trailed the other two networks, but such shows as

North of the border, it's 'Dayprime'

In Canada, the word for daytime television is "Dayprime," an item of tv nomenclature coined by the Canadian TvB's Ed Lawless. Said Lawless last spring: "When the audience is right, and the cost is right, daytime *is* prime time."

Indeed, daytime tv in Canada is as much a selling force as in the U.S., and is in some ways stronger. The weekly reach of

Canadian daytime tv compares most favorably with that in the U.S.; in a week, "dayprime" reaches 53 percent of all Canadian women.

In a multi-station major Canadian market, according to a recent McDonald Research study, three daytime announcements weekly provide a reach of 43.7 percent, and an average frequency of 1.2.

TABLE IV — ALL DAYTIME VS. ALL NIGHTTIME VIEWING BY QUINTILE

The following table illustrates the fairly well-known facts of daytime's message distribution by viewing quintiles (10 a.m.-5 p.m.) and compares it to nighttime (7-11 p.m.). It shows that 45% of daytime viewing is done by 20% of the daytime audience.

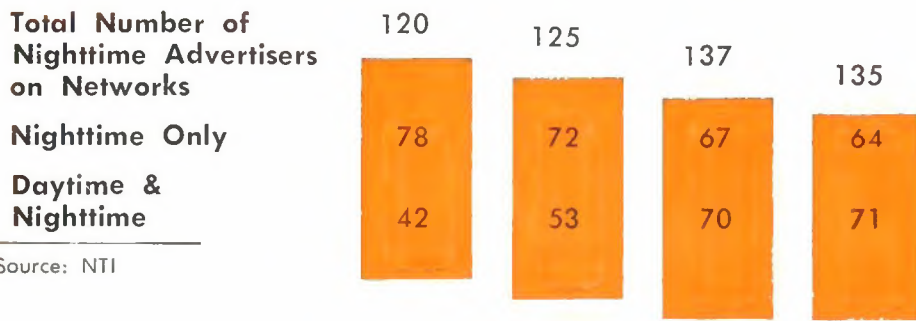
	Heaviest Quintile	Next Heaviest	Middle	Next Lightest	Lightest Quintile
All Daytime	45%	24%	15%	9%	4%
All Nighttime	28%	24%	22%	19%	8%

In the above table daytime's two heaviest quintiles account for 69% of the viewing, but note that nighttime's two heaviest quintiles do 52% of the viewing.

Source: NTI Special Study March 1963 — ARB Special Study February 1962

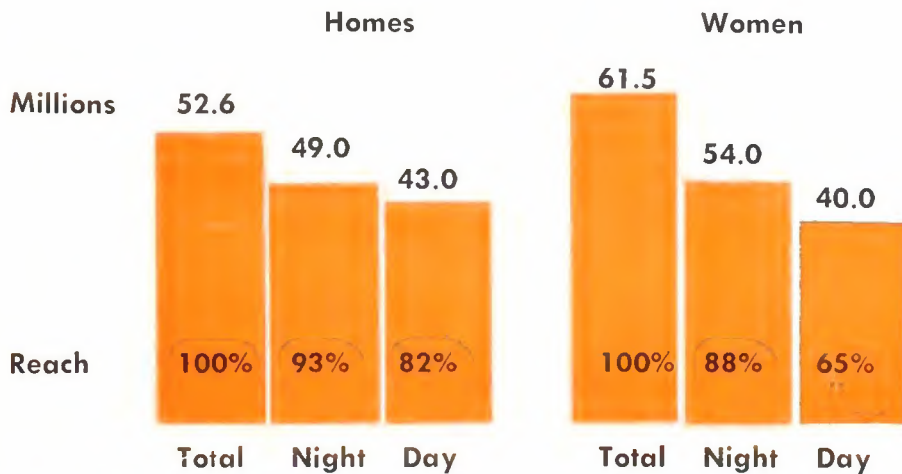
TABLE V — NETWORK ADVERTISING TREND

Jan 1958 Jan 1960 Jan 1962 Jan 1964



Source: NTI

TABLE VI — THE WEEKLY REACH OF NETWORK TELEVISION — NIGHT VS. DAY



Night — Sun-Sat 7-11 PM
Day — Mon-Fri 10 AM-5 PM

The weekly reach of night and day reveals the potential of these two media. Nighttime network television reaches 88% of all U.S. television women (54 million) and daytime network television reaches 65% (40 million) in a single week.

Source: NTI Special Report Jan 1964 — ARB June-July 1964

General Hospital, which reaches some four million homes, provide some stiff competition.

CBS-TV: Network schedule actually begins in the early morning with *Captain Kangaroo*, but daytime tv really starts rolling at 10:00 a.m. with a Mike Wallace news roundup, followed by a trio of comedy half-hour reruns. Five years ago, according to daytime sales chief Joc Curl, CBS-TV was only 45 percent sold in daylight hours; today, it's sold solidly this season in the afternoons, where network policy is to sell only program segments of 15-minute length, and is anywhere from 66 percent to 100 percent (depending on the month of the year) sold in its "Morning Minutes" pre-noon area. With most of the daytime blue chips already on the client list, CBS hopes to crack autos, beer, insurance and tobacco companies for additional business.

NBC-TV: Currently leads off its daytime schedule (apart from the early-morning *Today* show) with situation-comedy reruns of the Danny Thomas series, but quickly shifts into its morning forte: quiz and audience participation shows of which *Concentration* is typical. In afternoon slots, there's a major soap opera block, again followed by game shows. Sales policy is somewhat oriented toward minute participations in daylight hours, although current sales are about equally divided between minutes and quarter-hour segments (such as those of P&G and Colgate in afternoon serials). General sales level, in weeks when daytime special pre-emptions don't occur, is 93 percent or better, running as high as 97.3 percent.

Since sales levels are high at all three networks, and most blue-chip advertisers who sell to women are represented, is there still room for newcomers? The answer — to judge from the recent appearance of advertiser names like Golden Grain, Dymo, Menley & James, Supp-Hose, Cotton Council, and Absorbine, Jr. — is "yes," since daytime contracts are often of shorter duration than nighttime tv and the sales effort is constant.

But advertisers of any size should keep in mind that good daytime network availabilities are no longer going begging. The medium has too often proved its value. ♦



Revised ABC-TV daytime comedy, game shows,

■ Under the guiding hand of Edward Bleier, vice president for daytime programming and sales, ABC-TV entered the fourth quarter of 1964 with a revised schedule which ABC hopes will put it in a close rivalry position with the two senior

webs. Lead-off is at 11:30 a.m. with Goodson-Todman's *The Price Is Right*, moves through a pair of comedy reruns to the live Ernie Ford show, and then swings into daytime serials, including a new entry, *The Flame in the Wind*.

Veteran soap writer Irna Phillips, who writes the top-rated *As The World Turns* on CBS-TV, is story consultant on two ABC dramas. Below are pictured several of the ABC network's daytime television programs. ♦

The Price Is Right (11:30 am.)



The Donna Reed Show (noon)



**schedule is keyed to
dramatic 'soap operas'**



Father Knows Best (12:30 p.m.)



Hello, Peepickers (1:00 p.m.)

General Hospital (3:00 p.m.)



The Young Marrieds





Serial block at CBS-TV in by comedy reruns and

■ Sales staff for CBS-TV's high-rated daytime lineup, headed by Joe Curl, sells "Morning Minutes" in pre-noon lineup of news and comedy reruns, shifts to segment selling in afternoon lineup of serialized dramas and game shows. In

Nielsen's second report for November, 1964, CBS led the field with a solid ten out of the top ten daytime shows, with *As The World Turns* in first place. Most daytime blue-chip sponsors place business with CBS, but network is making

efforts to develop new business among beer companies, autos, insurance firms, cigarets. Pictures below are representative selection of the daytime network television shows which are now seen by CBS-TV audiences. ♦



Morning News—Mike Wallace (10:00 a.m.)



I Love Lucy (10:30 a.m.)

Search for Tomorrow (12:30 p.m.)



As the World Turns (1:30 p.m.)



mid-day is bracketed

game shows, more "soaps"



House Party (2:30 p.m.)



To Tell The Truth (3:00 p.m.)

Edge of Night (3:30 p.m.)



Jack Benny (4:30 p.m.)





Morning game shows, backbone of NBC-TV's

■ Except for reruns of Danny Thomas' *Make Room for Daddy*, NBC-TV's morning lineup is a battery of game, quiz and audience participation shows, traditionally a favorite item with daytime audiences. Selling is done in both par-

ticipations and program segments; James Hergen is director of daytime sales. In the afternoons, NBC concentrates on soap operas, starting at 2:00 p.m., and counts P&G and Colgate as regular segment advertisers. Wrap-up of the afternoon

schedule is a reversion to the morning formula, with *The Match Game*. The color conscious NBC television network sees color television as a growing force in reaching the daytime housewife viewers. ♦



What's This Song? (10:30 a.m.)



Concentration (11:00 a.m.)

Say When! (noon)



Let's Make a Deal (1:30 p.m.)



**afternoon serials are
network daytime fare**



Moment of Truth (2:00 p.m.)



The Doctors (2:30 p.m.)

Another World (3:00 p.m.)



Match Game (4:00 p.m.)



Everything is

Iowa's Hiland Potato Chips go into a "Hiland Fling" with combined media (and ideas) to bedazzle the housewife

■ When the chips go down gullets in Iowa, they're Hiland's potato chips.

It's not been easy. First of all, this heavy broadcasting sponsor had a jaw-breaking question to answer: How can an advertiser make headway in a food field where the competitive race is exhausting, where the output of each manufacturer isn't all that different brand

for brand and where the demand seems stabilized?

Hiland's (of Davenport and Des Moines) has found some answers since signing on two years ago with the Cedar Rapids agency known as Creswell, Munsell, Schubert & Zirbel, Inc.

The agency itself would be first to protest that there's no set formula. Instead, you take a good

close look at the advertising needs, then do your darndest to fill the bill.

Hiland's was no babe in a basket when it came to advertising. They'd been on television a good seven or eight years, ever since the medium had really taken hold of Iowa imaginations. Reluctant then (as now) to disclose specific costs, the company was nevertheless reserving

After a silent opening (to study the Hiland logo) and shots of ice skating and lounging at a ski resort, one Hiland tv commercial has voice-over saying, "Homework cramming . . ."



"or cheese and hamming . . ."



'more fun with chips'

a large segment of its expense ledger to tally its ad totals. Yet, it didn't seem to be getting results.

Then came Creswell, Munsell, Schubert & Zirbel. Account executive Dick West recalls, "One of the first things we found out was that 80 percent of potato chips are bought by women." Hiland's tv schedule had included only sports programming, a format that's not a

conspicuous favorite among distaff viewers.

Pretty obviously, the client hadn't been getting its money's worth.

To correct that, the agency came up with a mixed bag of good tricks.

An "inter-media motivational marriage," is how West explains Hiland media strategy. It boils down to using print, tv and radio — but in coordination with each

other so that each medium echoes and reinforces the others.

Prime time only is bought in television, with emphasis on women's programs and local personalities, both as efforts to hit the housewife. And during the fall-winter sales season, tv is the dominant medium of the three.

Interestingly, this is one sponsor that tried tv first, then moved on

"It's more fun with chips . . ."



"Hiland Potato Chips . . . are the chippiest chips around!"





to employ radio too — especially during the summer (when, with print, it forms a “media umbrella”). Why? Says the agency spokesman: “Summer is when potato chips sell best. Why waste sales opportunities by sticking with one medium when, during the summer, you know the housewife is outdoors and on the go — most accessible by radio?”

The three media are “married” by a single copy theme and, says West, “the same thing is said on all three, over and over and over.”

The copy is provocative. Right now, in an effort to build appetites (if not outright demand) for potato chips out of season, Hiland is giving the public “24 new ideas on where and when to eat potato chips.”

Sixteen of these suggestions occur in four 20-second tv spots, written by the agency and produced by The Film-Makers studio in Chicago. Each of the four commercials stresses four different uses of the chips.

And each tv commercial carries a catchy basic copy theme for memorability: “The chippiest chips around.” Another single theme that’s been used in print, on radio and on tv for Hiland’s is, “It’s more fun with chips,” a phrase that applies equally to sewing sessions, club meetings, luncheon groups, bowling, etc.

Hiland commercials also make substantial use of a jingle that was cited last year by The Hollywood Advertising Club’s International Broadcasting Awards Committee as “one of the 10 best radio spots in the world.” It earned the title in competition with 1562 other radio commercials entered from 18 countries.

That’s a clue to still another facet of the Hiland tv commercial: It makes inventive use of sound — or the absence of it. Each video

spot opens with two seconds of silence (itself a memorable anomaly in the crunchy world of potato chips). Dick West says it “attracts the viewer’s attention to the screen, increasing receptivity and attentiveness to the commercial.”

Then, once the jingle begins (a “swinging” sound track composed stream or cheering a team,” “with a big, full sound, plus vocal by Peggy Taylor), the words turn easily to rhyme. Included are such phrases as “lunch-box packing or midnight snacking,” “fishing a stream or cheering a team,” with things you sip or things you dip . . .”

Further, Hiland has its advertising goal well defined and is careful to stick to its definition. Although the prospering company makes a variety of snack-type products and a number of different-flavored chips, the purpose is to advertise the Hiland name first and over-all identification of its full chip line second. Thus, different snacks and flavors aren’t even mentioned; presumably, they’re being saved for later.

This seemingly strict policy is not as unusual, however, as the organization of the Hiland Potato Chips Companies that adhere to it. Actually, Hiland is composed of two separate corporate entities, each with its own officers, policies, administration and financing. Head of the Davenport company is Roy Murray, a partner of the late Art Holman who founded Hiland’s 38 years ago. (This company markets throughout the eastern third of Iowa, southwestern Wisconsin and in downstate Illinois.) The Des Moines organization, with W.C. Rasmussen as president, operates throughout the western two-thirds of Iowa and in the bordering counties of Minnesota, South Dakota, northeast Nebraska and northern Missouri. Together, the two organizations market in all of Iowa, plus parts of six other states. Separate as they are organizationally, however, they are assuredly unified in advertising.

Their shotgun carefully loaded and aimed with the above-cited “ammunition,” the Hiland companies are firing with both barrels. To cover the combined marketing areas, their agency has purchased time on some 12 tv stations, plac-

ing from three to ten spots a week on each station.

In emphatic support, the agency has also lined up “about three dozen radio stations” in complementary markets (chiefly for summer advertising). The actual number fluctuates, West says, but never goes below 25 stations, seldom over 35.

Last of all, Creswell, Munsell, Schubert & Zirbel has urged a continuous advertising effort in order to “break” the inflexible marketing barriers within the potato-chip field. Thus, the Hiland campaign continues “at a steady pace throughout all 12 months of the year.”

If the “chippiest chip” play sounds like a chip shot — right into the cup — it is.

Consider these results, which adman West breathlessly (and accurately) describes as “fantastic:”

- Over-all sales, throughout all of Iowa, are up an average of 8 percent for the first nine months of this year.

- In Woodbury County (essentially the Sioux City area), sales for the same period have skyrocketed by 47 percent.

- Among the quarter-million residents of Polk County (the Des Moines area), long a stronghold for Hiland’s, company sales account for a giant share-of-market — a straight 80 percent. Nevertheless, even that figure has been increased so far this year by 8.6 percent.

- Significantly, the Des Moines advance was made in the face of a competing brand’s move to invade the market. “We know,” says West, “that they spent a *minimum* of \$25,000 over a seven-week period on tv alone. Why, they’ve even been giving their potato chips away (on a purchase-price-refunded offer).”

- As if that weren’t enough, Hiland reports the following quarterly increases in route sales (for its total marketing area): First quarter up 11.2 percent, second quarter up another 3.8 percent, third quarter (note: in the face of competition’s concentrated market bid) up another 12.6 percent.

Little wonder that during the past couple of weeks, and virtually on the basis of the Hiland story alone, the Creswell, Munsell, Schubert & Zirbel agency has just picked up another three accounts — all in the food business. ♦



Formerly, men's shirts were all cut from the same mold . . .



Same body length, regardless of neck or sleeve size . . .



But now with Truval, "the longer the sleeve, the longer the body . . ."



And with a shorter sleeve-length, a shorter body . . .

Boosting shirts into dough



Truval Proportioned Shirts "fit you better because they're designed for the man, not the mold." Agency for Truval shirts is The Zlowe Co., New York.

■ How do you explain the somewhat complicated job of tailoring men's shirts so that the average housewife will easily understand?

That was the question facing The Zlowe Co., Inc. of New York, advertising agency for Truval shirts. What they wanted to explain was the concept behind "proportional sizing."

Their answer: To put it in pictures via television and to compare shirt-tailoring with cookie-making (see cuts).

The cookie, says lady account executive Lee Babin, "is an easily understood symbol that all women recognize immediately."

In a one-minute commercial, cookies are rolled, shaped and cut to help explain how Truval cuts, tailors and fits its proportioned shirts. And, to take advantage of holiday gift-giving, the spot will run during the three weeks before Christmas on five ABC network daytime shows: *The Price Is Right*, *Get the Message*, *Day in Court*, *Missing Links* and *Tennessee Ernie Ford*. ♦

Evaluating station promotion, or: how to keep releases out

■ Imagine what a timebuyer's desk must look like — covered with jumbo promotion postcards, presentations, rating books, ashtrays from stations, luncheon invitations, timebuyer games, plus other gifts, releases, phone books. And, of course, call letters all around him. A nightmare.

Every rep knows how difficult it is to capture a timebuyer's attention. How can a station's promotion manager, working from afar, conquer the paper jungle?

To find out, H-R Representatives recently held a seminar in Chicago for radio and tv station promotion directors and invited three of that city's most highly regarded timebuyers: Marianne Monahan, Needham, Louis & Brorby; Mary Porter, J. Walter Thompson, Gordon Gredell, D'Arcy. At different times, each of the three has been "Timebuyer of the Year," an honor bestowed by the Chicago Chapter, Station Representatives Assn. Gredell is current holder of the title.

These three timebuyers work on some of broadcasting's larger accounts: Marianne Monahan currently buys for Accent, Campbells, Morton's Salt and Johnson's Wax and supervises the entire staff of NL&B timebuyers. Mary Porter buys for 7-Up, which has slated \$5.5 million of its \$13.4 million '65 ad budget for air media. Gordon Gredell, who has previously served with NL&B for three years and D'Arcy for six, is primarily involved with buying for American Oil, one of the top users of spot radio.

Comments by the buyers were recorded by H-R and sent to radio and tv program directors to help them supply agencies with higher quality station promotion.

Five basic points emerged from the session:

- Much of the information sent to agency buyers in news releases and mailings at times other than "buying times" goes into the wastebasket.

- Hard, validated research data on a market is eagerly sought for the permanent market files of most agencies.

- Such materials as coverage maps, program schedules, personality profiles, rating claims, etc. are used at buying times, but are not always kept on file because they take up too much room and rapidly become obsolete.

- Biographical outlines of station personalities are ranked by timebuyers as relatively unimportant.

- Agencies need more descriptive program schedules that will accurately delineate a station's programs, rather than just title listings.

Individually, the timebuyers made the following suggestions:

Marianne Monahan. "We do get an awful lot of data in our office on radio—stacks of it every day. Some of it is very useful; some of it not so useful. Our wastepaper baskets are usually filled at the end of the day . . . We don't have space to file everything. It's very expensive to have a filing room just for keeping program schedules or other things that we can get out of ARB, Nielsen and Pulse . . . I don't need to know how many dif-

ferent disc jockeys a station has on the air between 9 and 4. I can find that out when we're buying. That's the most important time to know . . .

"One thing that we *do* keep and consider important is market data. We have kept things (like market data from Denver) that not only cover the station of the sender, but the demographics of all stations in the market. We have another one from WNEW that I've saved. Westinghouse just put out a good piece on radio in the top markets — the top 83 stations. I have another one, a Negro consumer report, that a Negro station sent out. These kinds of studies are all important. I have another one from a tv station — prime time 60s vs. fringe time 60s. All of these I've kept. Then I have a big fancy one that just came in that I'm sure cost a fortune. It's a fine station and has a lot of good things in it, but nothing that we need, so that's ending up in the wastepaper basket . . .

"We are only interested in biographies of station personalities when we're buying. Of course I've been around long enough so that I remember most of the personalities on most of the stations, anyway. So unless there is a major change in the market I don't need to know about the personalities or what hours they are on. . .

"After we read a new piece of research data, we then pass it on to our media research group. They in turn read it and make any comment they might have. If they think it's a valid piece of research I keep

Three award-winning Chicago timebuyers speak openly on what they save, throw away—or don't even see

of the wastebasket

Porter: Lots of material that comes in really doesn't say anything.



Monahan: Wastebaskets are usually filled at the end of the day.



Gredell: Good station promotion should be current and factual.

it in my file — or pass it to the other people who have not seen it. . .

“Junk mail or other pieces that we can not use is thrown out by my secretary so I don't even get to see it. My secretary doesn't even bother to pass on all these things that say ‘I'm first in Hooper,’ ‘I'm first in Pulse’ and ‘I'm first in Nielsen.’ Millions of those come in every day. I don't even look at them.”

Mary Porter. “We get about 10 to 12 station presentations a day, on the average — some days more, some days less. I look at everything that comes in; I certainly don't read it all. I try to get far enough into it to see if there is anything that I need, or want, to know. If there isn't I frankly don't finish reading it; it goes in the wastebasket. If it's something that

I am interested in and that communicates some worthwhile information I file it in my market folder. . .

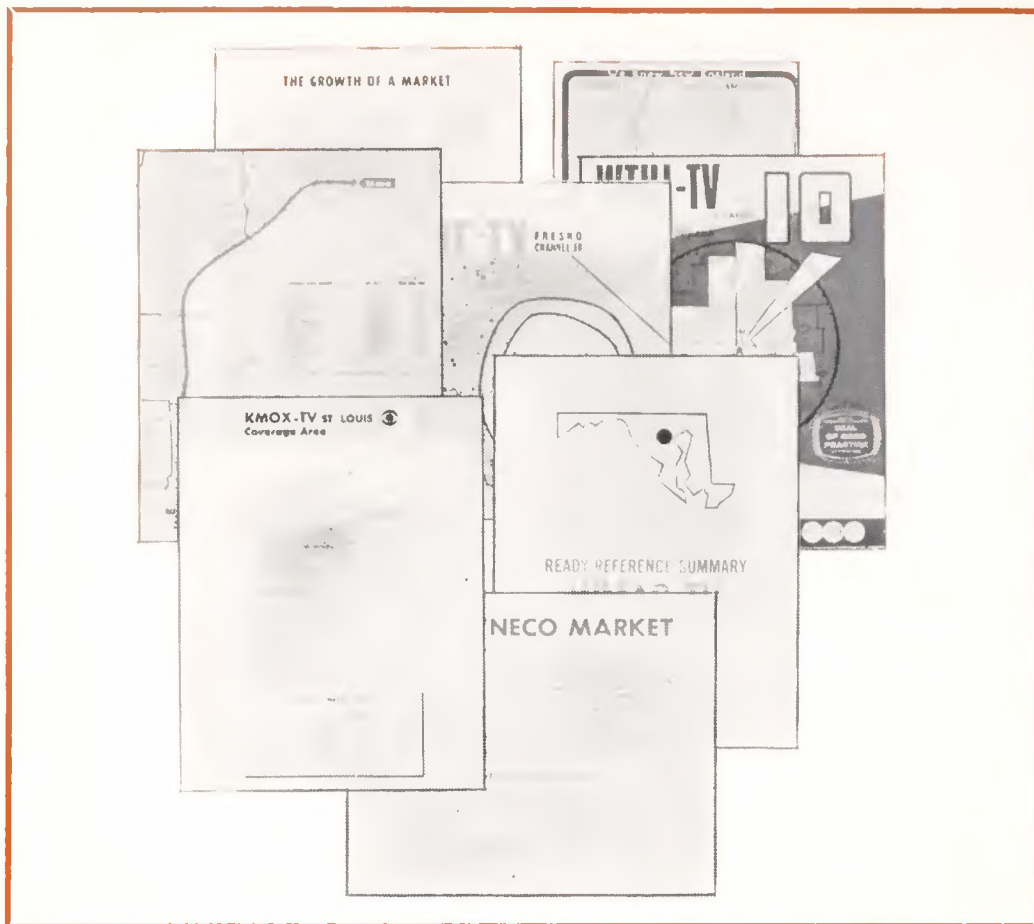
“I look for material that tells me something. Lots of the material that comes in really doesn't say anything when you get right down to it. Then, of course, there will be some things that will be helpful and useful to one buyer, when another buyer, because of the type of buy or different guide-posts, has no use for it. I am interested in something that tells me about *changing* facilities or *new* programing, or if there is a particularly strong new personality on the station. Coverage maps I don't get much out of, frankly. . .

“Competitive information is of particular interest to us because of the nature of our accounts. Obviously, Pepsi and Coke and a lot of

the local soft drinks are very active in the same markets that we're in and it sometimes gives us a better guideline on what our particular problems in those areas may be. . .

“Biographies aren't that important to me, except as an indication of how long the personalities have been with the station. When you have a station whose d.j.'s have been with them five or ten years it indicates a certain stability, as opposed to a station where everybody's a fuzzy-checked young lad fresh out of college and with the station only two months. . .

“It's hard to say exactly what gives us the information we need. Programing information is particularly helpful to me because, for the most part, we're buying a particular type of programing. It would be a big help to see more detailed pro-



gram schedules — something that gives me a better indication of what *Swinging Serenade* they're talking about. That could be anything from top 40 to Mantovani. . ."

Gordon Gredell. "Station promotion can, and should be, very important, but there are all kinds of station promotion: pretty girls, cheap ashtrays and gimmicks. None of these really help the buyer to select a station. Anything that tells the story of the station and/or the market is what we want and what we keep. To be important, promotion must be current and factual. It must tell something about the particular station. . ."

"First let's talk about the program schedule. How can we identify a station without a schedule? We need to know how often a station has news, weather, sports and other features. . ."

"Next, I would say, comes the coverage map. Where does the station go? Some stations don't even cover all of their own city; many, not the home county or the metro area. We need to know this."

"Then, program and personality profiles tell us something of the background and experience of our air salesmen."

"Next, we want research, and this is a subject as long as your arm."

We have rating books, or we can get them from the rep. But there are other considerations. In my case, I'm buying for a product that needs to be advertised during so-called drive-time. Different markets have their own variations of drive-time. Usually the police department or traffic department can help stations by showing hourly breakouts of moving autos. Some markets have staggered working hours to relieve traffic congestion. We need to know about this. . ."

"What about the station's audience? Is it made up mainly of men? Are these men blue-collar or white-collar? Well paid or underpaid? Do they drive old clunkers or the most recent models?"

"The more stations can inform us about the demographic structure of their markets, the more we appreciate it, and the more it helps us to substantiate our buys. Stations should sell hard but honestly. They must assume that the buyer's knowledge of their station and their market is their responsibility."

"Of the material we get through bulk mailing we keep very little — too little. We don't have that much room for filing and our minds can't possibly store the information. But I'll tell you what we *do* like."

"When we get ready to buy or

rebuy in a market we advise the reps in that market of the number of stations to be bought, the anticipated penetration and the budget allocated to that market, whenever possible. The rep then prepares a suggested plan for our consideration. Along with this he tells us as much as possible about the market and his station. This is the time for station promotion. Now we *really* need to know about the programs, the coverage, the air personalities, audience comp, unusual traffic conditions and features particular to one station. The rep sorts out the salient promotion pieces and includes them with his presentation, and it is this material that we are likely to keep on file."

"I don't disqualify the pretty girls, ash trays and gimmicks. I simply mean to say that they don't sell anything. They only remind us that the station is on the air. Some cause comment for a brief period of time; some are simply ridiculous. They require station and representative follow-up to be effective."

"I believe it takes more than an artist, copy or a layout man, or an expert in making paste-ups to provide good promotion. The so-called creativity can be summed up as follows: (1) What does the customer want to know? (2) What should we tell him to help him?"

"It is obvious to me that in many instances the promotion director and the sales manager are not in communication. A promotion director should not be expected on his own to know all of the problems of selling. The front-line salesman, alone, knows that. Therefore these two must get together, plan together, work together for a common interest. The salesman knows what we want because he is in contact with buyers who ask him questions. He digs the answers out. These answers are prime material for a promotion director to work on. My suggestion is that we add a prefix to the promotion manager's title and call him a sales promotion manager. Even if he creates an audience promotion, he is still selling. In selling *us*, his duty is to help us by supplying documentaries of his station and his market. Some of the documentaries he works up today can be used again next year, but some can be used next year only if updated." ♦

Greetings, admen!

(With apologies to Frank Sullivan)

The television year is done,
We've seen the year's commercials run;
A few were bad, a few were great,
The rest were at the middle rate.
Now comes the season of let-liveness
So we offer our forgiveness
To spots that *didn't* ring the bell,
And to the *gaffes* of oversell
While sending up a Christmas cheer
For the Best Spots of the Year.
Though we've longed, in past, to knock her,
Give a yell for Betty Crocker.
May we send a Yule hello
To Goodyear with its Go! Go! Go!
Plus a sweet surcease from jokes
To well promoted little Volks.
Our bag of wishes we'll ransack
To find the best for Crackerjack.
Look hard. Canst find another "best"?
We'll need it. It's for Allerest.
And here's another well employed
For wishing, "Best to Polaroid."
Let just one more escape our lips.
Noel to Band-Aid Plastic Strips.
But let's not simply skip the sinners,
Nor should we simply toast the winners,
Spots that made our pulses throb.
Here is to spots that did the job!
We raise our Christmas glasses high
To Hoffman's, Coke, Canada Dry.
And shedding the years' accumulation
Join with the Pepsi Generation.
Let's raise a holiday *L'Chaim*
To Rheingold, Shaeffer's, Ballantine.
Pabst and Carling's, Piel's and Schmidt's
Narragansett, Bud and Schlitz.
And drink our Yule-tide bottom-ups
In sanitary Dixie Cups.
A roundelay in accents brief
To those who bring us fast relief.
In other words, where'ere we roam, oh
May we find Roloids and Bromo.
And may the greatest help to head win
Be it Buff, Asp, or Excedrin.
A '65 bereft of malice
To Vaseline, Wildroot, Vitalis,
Amidst its baseball scenes and grid stuff
Jousting still at greasy kid stuff.
Detroitwards now we send the word
To Plymouth, Chevy, Comet, Ford.
All hail the automotive art
Of Lincoln, Chrysler, Rambler, Dart,
Of Olds and Buick, Pontiac,
Mustang, Merc and Cadillac.



ARTHUR CERF MAYER,
vice president and creative director, Hicks & Greist, Inc., joined the agency as a copy supervisor in 1956. Since then he has written over a dozen award winning ads and commercials plus hundreds of others that "just sold the product."

(To Marion Harper we give thanks
For putting tigers in their tanks.)
It now becomes our gladsome duty
To greet all those who bring us beauty.
Revlon, Avon, Rubenstein,
Culver, Bishop, Maybelline.
From Prince, our dog, a fond bow-wow
To Gravy Train, Purina Chow.
A Christmas thought most reverential
To Traveler's, Allstate and Prudential.
Ciao Ronzoni and Buitoni
And LaRosa Macaroni.
A cheer that's something less than urgent
For the knight who plugs detergent.
A slightly nervous Yule hello
To Camel, Pall Mall, Marlboro,
To Luckies, Carltons, Winstons, Kent,
To brands with menthol, brands with mint.
To Kools and Chesters bravely lit
(It seems we'd rather smoke than quit.)

So here's to ad folk everywhere —
Ad men brainy, ad gals fair.
Hail communications science,
Here's to station reps and clients.
To FCC and FTC,
Kim & Gifford, E.U.E.
To tv festivals of course.
To H. McMahan and Wally Ross.
Here's to hard sell, soft sell, sex.
Here is to account execs,
Writers, artists, all VPs.
And presidents of agencies.
And to their furrow-browed comptrollers,
Aspiring to a flood of dollars,
As their New Year's cup of cheer
Here's to bigger things next year.

Arthur Cerf Mayer

THE CHANGING SCENE

NBC's Kintner Given Decoration by Greece

In recognition of NBC's hour-long special broadcast, *Greece: the Golden Age*, both Robert E. Kintner, network president, and Lou Hazam, NBC News producer and writer, have been decorated in special ceremonies in New York.

Stavros Costopoulos, Minister of Foreign Affairs of Greece, acting in behalf of King Constantine, presented the Cross of Knight Commander, Royal Order of the Phoenix, to Kintner and the Gold Cross of the Royal Order of George I to Hazam.

The decorations were conferred "in recognition of the great contribution they made to international understanding by producing and

broadcasting *Greece: the Golden Age*, a distinguished television program worthy of the cultural treasures it displays."

Aimed at bringing to "life the glory that was ancient Greece," the special was filmed on location at such sites as the Acropolis in Athens, the ancient theater at Epidaurus, Olympia, Delphi and the offshore islands.

Corinthian Broadcasting Opens Chicago Office

Corinthian Broadcasting Corp. has heeded the advice attributed to Horace Greeley with announcement that the station group has opened

a midwest office in Chicago's Wrigley Building.

At the same time, Don L. Kearney, Corinthian director of sales, announced the appointment of James W. Cravagan, assistant to the director of sales, as special representative to Midwest advertisers.

Declared Kearney: "We are on the threshold of significant changes in television in both the programming and selling methods of stations. Use of computers on both the buying and selling side of the desk will necessitate new approaches. We believe Midwest advertisers are more interested in the management philosophy, character, personalities, community prestige and popularity of the television stations over which they advertise and sell."

Corinthian's new Midwest representative came to the station group in June after six years with H-R Television, Corinthian's national rep. Prior to that he was with the Katz Agency.

It was pointed out that Cravagan will not confine his activities to advertiser contacts "but will also assist agency account and media people as well as the H-R Television and H-R Representatives staff in the Midwest."

ALCOA AWARDED TELEVISION GRAND PRIX



The Grand Prix de la Television was presented recently to Alcoa for its television commercial, "Sounds." The award was won at the 11th annual International Advertising Film Festival in Venice. Torrence M. Hunt (right), Alcoa's general manager of advertising, accepted the award from Irving Miller (left), vice president of Ketchum, MacLeod & Grove, Inc., Alcoa's advertising agency. Also present for the award presentation were Cliff Sands (second from left), packaging industry manager, and Blair Gettig, manager of television/radio commercial production.

ABC Unit Expanded; Name Is Changed

"Department of Broadcast Standards and Practices" will be the name for what has been previously called the Continuity Acceptance Department at ABC, it was announced by James G. Riddell, ABC vice president in charge of the western division.

Dorothy Brown, continues in charge of the operation, Riddell said.

Adam Young, Inc. Joins In Tv Station Purchase

Adam Young, Inc., station representative firm, is making its first excursion into station ownership.

Subject to FCC approval, the firm is joining forces with station operators, Ed Richter and Howard Duncan, and Cincinnati financier, Henry Hilberg, to purchase control of WYTV Youngstown, Ohio, at a price tag reported in excess of \$1 million.

The new corporation has named

Richter as its president. Duncan will head up the actual station operation.

Adam Young, president of the rep firm, in commenting on the buy, said, "Our participation in WYTV, Inc., is our first venture into television station ownership and represents a diversification of our corporate interests which I feel will give us a broader background for representing radio and television properties."

C-E-I-R To Purchase RCA's Electronic Data Center

C-E-I-R, Inc. will purchase the Radio Corp. of America's Electronic Data Processing Center in Washington, D.C., it was announced by both firms.

The acquisition will be effective Jan. 1, 1965, according to Dr. Herbert W. Robinson, chairman and president of C-E-I-R and A. K. Weber, vice president and general manager of RCA Electronic Data Processing.

Although the sale price was not disclosed, Weber said the original value of the equipment installed at the Center exceeded \$1 million. He said RCA's other data processing centers will not be affected by the sale.

NAB Protests FCC 'Piecemeal' CATV Rules

NAB agrees with FCC's attitude that "CATV systems are part of the nation's television service," but NAB wants the commission to wait until CATV's role "in the over-all scheme of broadcasting" is a lot clearer than it is now before setting up new rules relating to CATV microwave systems—the one area in which FCC already rides herd on the burgeoning community antenna business.

NAB's position was spelled out in comments filed by the broadcast group's general counsel, Douglas A. Anello, on current FCC proposals which would, among other things, put microwave CATV in a lower portion of the spectrum band and under the thumb of a new FCC offshoot for CATV. Such solutions, said NAB's Anello, would be "piecemeal" as well as "inadequate and dangerous."

NAB TELEVISION CODE REVIEW BOARD MEETING



Pictured at the NAB Television Code Review Board meeting at the Statler Hilton Hotel, Washington, D.C. are (l to r) Lawrence H. Rogers, II, president, Taft Broadcasting Co.; Joseph H. Ream, vice president-program practices, CBS Television; Clair R. McCollough (chairman), president, The Steinman Stations; Howard H. Bell, NAB Code Authority director; Douglas L. Manship, president & general manager, WBRZ-TV Baton Rouge, La.; Roger W. Clipp, vice president-radio & tv division, Triangle Publications; Alfred R. Schneider, vice president-assistant to the executive vice president, American Broadcasting Co.; Robert E. Schmidt, vice president-general manager, KAYS-TV Hays, Kan.; Ernest Lee Jahncke, Jr., vice president-standards and practices, National Broadcasting Co.

Kellogg 'Spook-A-Nanny' Winners Announced

The Kellogg Co. announced the six winners of a special Halloween party for Woody Woodpecker carried by over 100 television stations throughout the USA. Awards were given to the six stations who staged the most outstanding local promotion of the Woody Woodpecker "Spook-A-Nanny." Stations were divided by size of market. Walter Lantz, the creator of Woody Woodpecker, announced the winners.

Class A: Over 750,000 tv homes, winner, KTVU-TV San Francisco; honorable mention, WGN-TV Chicago and KCOP-TV Los Angeles.

Class B: 500,000-700,000 tv homes, winner, KMSP-TV Minneapolis; honorable mention, WNHC-TV New Haven, Conn.

Class C: 300,000-500,000 tv homes, winner, WDSU New Orleans; honorable mention, KOA-TV Denver and KMBC-TV Kansas City.

Class D: 200,000-300,000 tv homes, winner, WAVY-TV Norfolk, Va.; honorable mention WFMV-TV Greensboro.

Class E: 100,000-200,000 tv homes, winner KELO-TV Sioux Falls; honorable mention, KCBD-TV Lubbock and KAUZ-TV Wichita Falls.

Class F: Under 100,000 tv homes, winner, KRGV-TV Wes-

laco; honorable mention, WIBW Topeka, Kan.

Dick Paul of WAVY-TV Norfolk, Va. was awarded a special grand prize. Each winning station will receive a personally-engraved "Spook-A-Nanny" plaque.

3M Advertises on New Tv Documentary Show

Commercials on the versatility of pressure-sensitive tapes in industry and the "heat-in-bag" packaging concept will be seen over nationwide television Feb. 13, 1965, when the 3M Co. sponsors its first in a series of documentary tv shows, the firm reports.

Commercials will appear over ABC network to help launch the new hour-long specials. Time for this first show, entitled *The Way-Out Men*, is 7:30-8:30 p.m. (CST).

Newton Minow Elected To Board of Directors

J. M. Clifford, president and chief executive officer of the Curtis Publishing Co. announced the election of Newton N. Minow to the board of directors. He fills the board vacancy left by the death of Walter D. Fuller on Nov. 2.

Minow was the former chairman of the Federal Communications Commission.

WIBB

**Macon
and Middle Georgia**

**NOW 5000
watts**

**EXCLUSIVE
100%
NEGRO
PROGRAMMING**

INCLUDING Georgia's largest single industry - - Warner Robins air materiel area, with the largest payroll in the state - - \$124,132,000 annually.

Reach this rich market through Macon's most powerful independent station - - -

WIBB

1280 KC

Represented By:
Bernard Howard & Co.—National
Dora-Clayton Agency-Southeast.

THE CHANGING SCENE

Magro Advertising Merges With Madison Ave. Firm

The merger of John L. Magro Advertising, Inc. of Cincinnati, Ohio, with the newly formed Western Div. of Newark, Posner and Mitchell, Inc., New York firm, was announced jointly by Michael Newark, president and John L. Magro, who joins the division as a senior vice president.

In the merger, John L. Magro Advertising, Inc., becomes the International division of the complex, which has been described by the principals as being a long overdue move.

John L. Magro Advertising, Inc. was a spin-off of Ruthrauff & Ryan and its later merged results, Erwin Wasey, Ruthrauff & Ryan, with whom Magro was associated for over 20 years.

Arizona Broadcasters Elect New Officers

The Arizona Broadcasters Assn. has announced the following new officers elected to serve for the year 1965: Ray Smucker, KTAR-TV Phoenix, president; Joe Crystall, KOLD-AM Tucson, vice president; Wallace Stone, KAAA Kingman, secretary-treasurer.

The following new board members were elected: Homer Lane, KOOL-AM-TV Phoenix and Ray Owens, KCEE-AM Tucson. Other board members are Herb Newcomb, KAWT-AM Douglas and G. E. (Doc) Hamilton of KVOA-TV Tucson.

Three Sponsors For NFL Title Game

Ford Motor Co. (Ford Div.), Dearborn, Mich., Mobil Oil Co. and Philip Morris, Inc., both New York, have purchased sponsorships in the CBS Radio Network's exclusive radio broadcast of the National Football League championship game Sunday, Dec. 27, it was announced by George J. Arkedis, vice president, network sales, CBS Radio.

The game will be played in the

stadium of the Eastern Div. champion.

This will be the first time the CBS Radio Network has carried the NFL title game. The league's regular-season games have been broadcast by the CBS Television Network continuously since 1956.

Advertising agencies are J. Walter Thompson, New York (Ford); Ted Bates & Co., Inc., New York (Mobil); and Leo Burnett Co., Inc., Chicago (Philip Morris).

La Bonte Elected Oregon Broadcasters President

Bob LaBonte, manager of KERG Eugene, Ore., has been elected president of the Oregon Assn. of Broadcasters for 1965.

La Bonte succeeds Robert Chopping of KAST Astoria, Ore. who moves to the past president's position on the OAB board of directors.

New officers and members of the board of directors were elected at the association's annual fall conference Nov. 17 in Salem, Ore.

Elected vice-president was Ray Kozak of KSLM Salem. Les Smith of KXL Portland was chosen secretary-treasurer.

Bill Mears of KOIN-AM Portland, was elected to a two-year term on the OAB board of directors. Present board member Tom Becker of KNPT Newport, was re-elected to a two-year board term.

Holdover members of the OAB board are C. R. Matheny, KRCO Prineville, and the board's television member—Jerold Poulos, KTVM Medford—as well as Chopping.

Ex-officio members of the association board of directors are John Hulteng, who is dean of the School of Journalism at the University of Oregon, and OAB general manager, Karl Nestvold.

American Tobacco Sales Increasing

American Tobacco Co., which spends some \$22 million annually in network broadcasting plus another \$6 million in spot, has more than bounced back from any sales slump it may have suffered in the wake of the surgeon general's report on cigaret smoking.

Sales for the nine months ending

Sept. 30 are \$891 million, up about \$5 million from the comparable period in 1963. Net income was over \$52 million with per-share earnings on common stock standing at \$1.93 as compared with \$1.81 during the base period in 1963.

Sparkling the sales upswing for American Tobacco is the trade in Tareyton charcoal filters, top-selling brand in this field, the firm said. Sales of the Tareyton brand were reported, at the mid-summer mark, to have been more than 30 percent ahead of the previous year, with a gain in its share of the cigaret market up 22 percent.

Prime mover in the brand's success is the black-eye "I'd rather fight than switch" campaign for tv and other media devised by the Tareyton ad agency, BBDO.

Rose Bowl Sponsors

The 51st edition of the Rose Bowl Game, the annual U.S. college football classic, will be fully sponsored on the CBC Television Network.

RCA Equips UHF



WNJU-TV (channel 47), the first new commercial tv station to serve the metropolitan New York-New Jersey area in 16 years, has just signed a \$1 million contract with Radio Corp. of America for broadcast equipment and services. The station debut from the Empire State Building is set for next spring. In the photo, Edwin Cooperstein (seated), president of the New Jersey Television Broadcasting Corp., and Charles H. Colledge, division vice president and general manager of RCA's Broadcast and Communications Products Div., plan the studio layout for the new UHF station. Station will use a half-million watts of effective radiated power, more than that of any commercial tv station now broadcasting from the building.

The sponsors are Gillette of Canada Ltd., through Maxon Inc., New York, and Chrysler Canada Ltd., through Batten, Barton, Durstine and Osborn Inc., Toronto.

Live coverage of the game will begin at 4:45 p.m. EST on New Year's Day. The CBC telecast will originate at the Rose Bowl, Pasadena, Calif., ex NBC.

Kenyon & Eckhardt Elects New Members

Kenyon & Eckhardt announced that six new members were elected to K&E's board of directors at the annual meeting of the agency's shareholders.

The K&E executives joining the agency's board are: James A. Dearborn, management supervisor; Seymour Liberman, research director; Clarence L. MacNelly, management supervisor; Alvin N. Sarasohn, creative director; Stanley I. Tannenbaum, associate creative director; Elsworth L. Timberman, Jr., management supervisor.

Two Western Broadcasters Form CATV Enterprise

Rex Howell and George Hatch have announced that they have organized the Western Slope Electronic Systems Inc. for the purpose of installing a CATV system in Grand Junction, Delta and Montrose, Colo. Applications for franchise have been tendered in all three cities.

Hatch is a principal in the operations of KUTV and KALL Salt Lake City, and the Intermountain Network as well as other radio and tv properties in addition to Community Television Inc. which operates 22 CATV systems in the West. Hatch is a former NAB radio board chairman.

Howell, who is currently radio board chairman, is the principal owner of KREX-AM-FM-TV Grand Junction, Colo., KREY-TV Montrose, Colo., and holds a CP for KREZ-TV Durango, Colo. He is also a partner in KGLN-AM Glenwood Springs, Colo.

The parent corporations represented by Hatch and Howell will each own 50 percent of the CATV enterprise, according to the announcement.

**You cannot
successfully
Sell in
ARKANSAS
Unless You
use
KOKY**

5000 WATTS—1440 KC

ALL NEGRO STATION IN

LITTLE ROCK

Reaches 172,000 Negroes,
24.3% of Total Population

Pulse Negro study August
1963 gives KOKY 85%

General Market Surveys
Show KOKY as One of Top
Rated Stations

**EXCELLENT
TEST MARKET**



Rep.
BOB DORE Associates

In South: Bernard I. Ochs Co.

SPONSOR SPOTLIGHT

ADVERTISERS

Dr. Richard G. Nickerson, William M. Young and James F. Megee joined the Thermoplastics Div. of the Borden Chemical Co. as group leader in the Polyco Development Laboratories, area manager for Polyco products in New Jersey, Pennsylvania, Maryland and Delaware and project leader in the division's development laboratories.

August B. Priemer named director of advertising media of the household products division of S. C. Johnson & Son, Inc.

Ted Bunn promoted to advertising manager of the Eckert Packing Co., Defiance, Ohio.

E. R. Entwisle named manager of broker sales for The Quaker Oats Co.'s Puss 'n Boots cat food and Chuckwagon charcoal briquets.

John L. Bauer, Jr. appointed assistant media manager, Grocery Products Div., Ralston Purina Co.

D. E. Lee, manager of sales promotion and advertising-southwest region, Humble Oil & Refining Co., named general chairman of Ad Forum '65.

William D. Whittaker named sales promotion manager for the Waterman-Big Pen Corp., Milford, Conn.

Walter S. Bopp, Morton L. Long and Marc J. Parsons elected vice presidents of the Philco Corp.

William Sallee and Fred Di Orio appointed to sales administration positions at Miles Products Div. of Miles Laboratories, Inc.

Ralph J. Hippert appointed to manager of public relations for ITT Cannon Electric Inc.

Davis J. Walsh appointed advertising manager of Geigy Agricultural Chemicals, Ardsley, N.Y.

Greg Macafee appointed executive vice president of Grant Webb & Co., New York.

Proctor S. Waterman joined Doremus & Co. as an account executive.

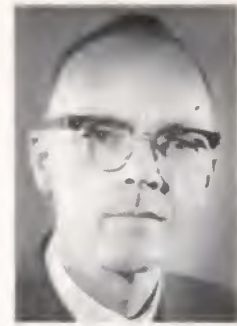
AGENCIES

William D. Bartlett joined the production staff of Meldrum and Fewsmith, Inc., Cleveland, Ohio.

John S. Coffey promoted to vice president of Weightman, Inc.

Richard G. Cummins joined the Chicago office of Young & Rubicam as vice president and creative director, and member of the executive committee. **Kenneth A. Hollander** joined the agency as a research account executive.

John Collins, James Walsh and Dr. Arthur Wilkins appointed vice presidents for Papert, Koenig, Lois, New York.



Lawrence Woolf



Jerome Harrison

Lawrence A. Woolf appointed director of radio and television for Byer & Bowman Advertising Agency, Inc.

Jerome B. Harrison joined the main New York office staff of Albert Frank-Guenther Law, Inc., national advertising and public relations agency, as an advertising account executive and new business representative.

Walter L. Purcell joins George Crumbley Advertising as executive vice president.

Paul D. Switzer joined Newmark, Posner & Mitchell, Inc. as account executive. He will be working as an account executive on food accounts at NPM.

John Holmes appointed television art director with McCann-Erickson, Inc., San Francisco.

Frank P. Noto, Frederic M. Bauer and Douglas E. Baxter joined the copy department and appointed head art buyer at N. W. Ayer & Son.

Walter C. Crocco, Jr. and Robert L. Ferrante joined Doremus & Co. as account executives in the public relations department.

Walter Cooper appointed manager of radio and television production at Kudner Agency, Inc.

WSTV-TV

WHEELING-
STEUBENVILLE

DOMINANT

IN
WHEELING-
STEUBENVILLE

A RUST CRAFT
STATION



John Collins



James Walsh



Dr. Arthur Wilkins



Walter Cooper



Jack Moses



Mira Berman

Mira Berman and Jack D. Moses, Jr. elected senior vice presidents of Lavenson Bureau of Advertising, Inc.

E. R. Pickut named production manager and **R. E. Hawkins** media manager at Norman Malone Associates, Inc., Akron, Ohio.

James Hill added to the San Francisco staff of Botsford, Constantine & McCarty, Inc.

Ellen Kourtides appointed account executive of Pension Life Insurance Co. of America at Y. B. & W. Advertising.

Kermit S. Imbrey joined Street & Finney, Inc. as account executive on Colgate-Palmolive.

John E. Doble, Charles B. Hofmann and William F. Siegel elected vice presidents of Foote, Cone and Belding.

Carl S. Badenhausen appointed vice president-assistant to the president of P. Ballantine & Sons, Newark, N.J.

William S. Baker named a vice president and associate copy director in the Chicago office of Foote, Cone & Belding.

William McRae, III, elected vice president of Buchen Advertising, Inc.



William Baker



William McRae, III

Elston B. Hill and Arthur L. Knight, Jr. elected vice presidents of the John E. Hayes Co., Inc.

James A. Lundergan and Robert W. Doolittle joined Clinton E. Frank, Inc. as a copy writer.

D. O. Fuller, Jr. joined Dancer-Fitzgerald-Sample, Inc. as a vice president and account supervisor in their New York office.

Roberta M. Berger named account executive on the Yardley of London, Inc. account for Gardner Advertising Co., New York.

Dan Cromer appointed director of art and associate director of Benton & Bowles, Ltd. **Roy Carruthers** named art director.

James K. Hill added to the San Francisco staff of Botsford, Constantine & McCarty, Inc.

Paul Bertellotti joins McManus, John & Adams, Inc. of Chicago in their office marketing staff as research associate.

Edwin Corley, Ednamay Fasano and Alan Goldman promoted to copy group heads for Compton Advertising Inc.

Thomas H. Rosenwald joined Street & Finney, Inc. as account executive on Colgate-Palmolive. He was formerly with General Foods.

Stanley Goldstein joined the New York office of Foote, Cone & Belding as a copy supervisor on the Best Foods Division, Corn Products Co. account.

John H. Bull appointed account executive with MacManus, John & Adams, Inc., Chicago.

Jack L. Hughes appointed account executive in the Pittsburgh office of Fuller & Smith & Ross.

Irene Sanders appointed account executive with Lee/Baader & Rose, Newark, N.J.

Philip Anderson, Anthony Blue and Diane Casper joined Cuningham and Walsh, Inc. as copywriters.

Sales Executive

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

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

SPONSOR SPOTLIGHT

Donald K. Johnson elected a senior vice president of Buchen Advertising, Inc., Chicago-New York-Denver.

Leoda Steinheimer of Leoda Steinheimer Advertising, St. Louis, Mo. named general chairman for the 1965 Advertising Woman of the Year award.

Merten W. Rasmussen joined Kerker-Peterson, Inc. as a copy writer.

Alice Dech Brooks joined Erwin Wasey, Ruthrauff & Ryan, Inc. as account executive.

John O. Leonard and **Bruce T. Morgan** added to the staff of Needham, Louis and Brorby, Inc. as tv-radio producer and assistant art director.

Robert Forte joined the staff of Ball Associates Advertising Agency to work on two show accounts, the Philadelphia Travel, Vacation & Outdoorsmens Show, and the New Jersey Campers Show.

Thomas J. Blee appointed general manager of Bonsib, Inc., Ft. Wayne, Ind.

Joseph B. Kennelley joined the Koblitz Co., Los Angeles advertising agency, as an account supervisor.

August T. (Augie) Lerch joined Post-Keyes-Gardner Inc. as a copy group supervisor.

J. Robert Wickstrom appointed national advertising and sales promotion manager of Van Muching & Co., New York.



Donald Johnson



Peter LaBruzzo



Marc Golden



Maury Midlo

TIME/Buying and Selling

Peter LaBruzzo appointed sales account executive for the Chicago office of Metro Tv Sales.

John P. Huegel joins the New York television sales staff at Advertising Time Sales, Inc.

TV MEDIA

Thad M. Sandstrom elected to the board of directors of Stauffer Publications, the parent organization of WIBW-TV-AM-FM of which Sandstrom is vice president and general manager.

Roland Renaud has been appointed chief engineer of WWJ-TV Detroit, Mich.

James S. Gessner appointed account executive for WXYZ Detroit, Mich.

William C. Thomas appointed to post of general manager of WPTA-WPTH-FM Fort Wayne, Ind. **William P. Pipner** named general sales manager of WTTV and **Bernie Souers** named assistant sales manager of WTTV.

Joseph Stamler has been named the executive vice president and chief executive officer of the Polaris Broadcasting Div. of the Polaris Corp.

Marc Golden appointed a general program executive, CBS Television network programs, New York.

Maury A. Midlo named director of promotion and merchandising at WDSU-AM-FM-TV New Orleans.

Norman L. Prevatte joined Jefferson Productions, a subsidiary of Jefferson Standard Broadcasting Co., as full-time producer-director.

Gordon A. Pruess joined the KCMO-TV Kansas City, Mo. staff as producer-director.

Len Schammel appointed account executive for WCAU-TV Philadelphia.

Edward Borroff named general manager of WCIU-TV Chicago.

William J. Kaland promoted to director of program development for Group W, Westinghouse Broadcasting Co.

RADIO MEDIA

Jack Rudolph appointed account executive for WNAC Boston.

Robert Alexander named sales manager for WLS Chicago.

George G. Dubinetz named general manager of WWJD-AM Chicago.



Thomas Blee



Joseph Kennelley



August Lerch



J. Robert Wickstrom



Joseph Stamler



George Dubinetz

Ray Wheat appointed assistant program director for WAAF Chicago.

Tim Canty and **George Scanlon** joined the New York office of CBS Radio spot sales.

Michael Bellantoni appointed manager of WICC Radio's New York office.

Don Welsh appointed account executive for KSTP Minneapolis-St. Paul, Minn.

Bill Chadwick joined WITH-AM-FM Baltimore as an account executive.

Charles W. Loufek joined the sales staff of WDGY Minneapolis, as an account executive.

Joe Aley, Larry Reid and **Mary Lou Purdy** promoted to general sales manager, operations manager and program director for KCEE Tucson, Ariz.

SYNDICATION & SERVICES

Martin Roberts joined Electronovision as vice president in charge of advertising, publicity and promotion.

Charles Britt rejoined Embassy Pictures Television as southern sales manager.

Henry Colman signed as associate producer of 20th Century-Fox Television's *Peyton Place*.

George Gilbert promoted to the position of sales manager, eastern division, of United Artists Television, Inc.

H. Stewart Corbett, Jr., assumed the duties of business manager of Cox Cablevision Corp.

Tom Armistead joined Filmways of California, Inc. as a staff director.

R. T. Eskew and **James F. Darr** appointed southern division manager and general manager of communications for United Press International.

NEW, 1965 EDITION JUST OFF THE PRESSES



AGENCIES • REPRESENTATIVES • NETWORKS • RESEARCH
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ADMAN'S EATING DIRECTORY

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

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

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NEGROES IN THE
PRIMARY SIGNAL OF

WAAA

1000 Watts—980 kc

WINSTON SALEM, N.C.

ARE LOYAL AND RESPONSIVE

- Largest Audience According to General Market Surveys
- More Local Advertising Than All Other Stations in Market
- Only Facility to Reach All the Negro People
- WAAA Womans Council (3600 women) can be used for merchandising and testing.

**EXCELLENT
TEST MARKET**



Rep.
BOB DORE Associates

In South: Bernard I. Ochs Co.

CALENDAR

DECEMBER

American Marketing Assn. education division conference, Chicago (28-29).

National Assn. of Broadcasters' television board of directors special meeting to review recommendations of the NAB Future of Television in America Committee, O'Hare Inn, Chicago (29).

JANUARY

Sales and Management Conference sponsored by the Radio Sales Bureau, Toronto, Canada (11-12).

American Women in Radio and Television board of directors meeting, Hilton Hotel, New York (15-17).

Retail Advertising Conference, Walter Tower Inn, Chicago, Ill. (16).

Oklahoma Broadcasters Assn. mid-winter convention, Sheraton Oklahoma Hotel, Oklahoma City, Okla. (18-19).

National Assn. of Broadcasters radio code board meeting, Los Angeles (22-23).

Advertising Assn. of the West convention, World Trade Center, San Francisco (22-24).

National Assn. of Broadcasters winter boards meeting, Palm Springs, Riviera, Palm Springs, Calif. (25-29).

Federal Communications Bar Assn. annual banquet, Sheraton-Park Hotel, Washington, D.C. (28).

Georgia Radio-Tv Institute of the Georgia Assn. of Broadcasters twentieth annual meeting, University of Georgia, Athens, Ga. (26-28).

South Carolina Broadcasters Assn. winter convention, Columbia, S. C. (28-30).

National Advertising Agency Network regional meeting and board of directors meeting, Guest House Motor Inn, Birmingham, Ala. (29-31).

FEBRUARY

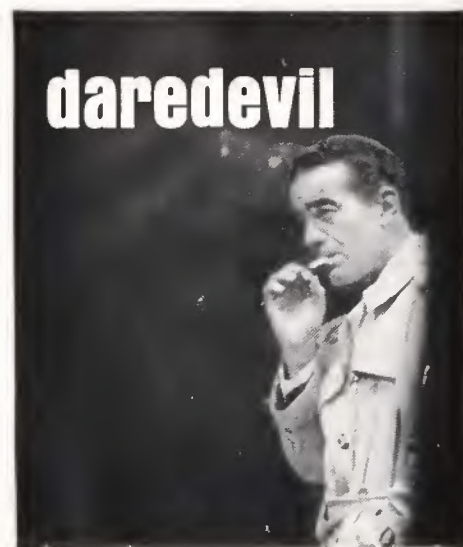
Advertising Federation of America/Advertising Assn. of the West convention, Statler-Hilton Hotel, Washington (2-3).

National Assn. of Broadcasters annual conference of presidents of state broadcasting assns., Shoreham Hotel, Washington (4-5).

Career Exposition, sponsored by KQV Radio, Civic Arena, Pittsburgh, Pa. (5-7).

Michigan Broadcasters Assn. mid-winter convention and ninth annual legislative dinner, Jack Tar Hotel, Lansing, Mich. (10-11).

Humble Oil and Refining Co. ad forum '65, Shamrock Hilton Hotel, Houston, Tex. (19).



Doesn't think of himself as the reckless type at all. But he goes on taking the *big* risk. Clings to a habit which causes 100 deaths every day from lung cancer and which contributes to many, many more from coronary artery and respiratory diseases. Studies show that the death rate from lung cancer alone for cigarette smokers (one-pack-a-day or more) is 10 times higher than for nonsmokers.

Nobody says it's easy to stop. But living *that* dangerously often winds up in not living at all.



american cancer society

THIS SPACE CONTRIBUTED BY THE PUBLISHER

"How's business? And by the way, what is your business?"

The setting: any social situation. The reaction can be ego-deflating. The questioned man thinks "Here I am—head of the biggest multiple-row printed-circuit-card-mating-connector factory in the world—and my acquaintances don't know it."

Many a dollar is wasted after such reflection. Mr. A. launches a spectacular campaign (four pages) in the generals. His friends don't buy mating connectors—but they may read about his company. The general magazine campaign eats up most of the budget. There isn't enough advertising money left for specialized publications in the market Mr. A. serves.

Competitors make hay. Friends wonder "Whatever happened to Mr. A.?"

* * *

Exaggerated? Certainly. The generals reach some prospects for highly specialized products and services—but at great cost. A carefully chosen schedule in trade magazines provides depth, reach, and far greater coverage of customers and prospects at a small fraction of the cost.



The specialized business press is industry's reporter, management's instructor, the sales manager's divining rod, the marketer's market data source. Read by the man who wants to get ahead and the man determined to stay ahead, the business press teaches the newcomer, trains the analyst, retreads the old-timer. It serves, pin-points, identifies. It is **not** all things to all men. It is specific, seeking out specialized markets. It isolates, clarifies, inspires. It **reaches**—efficiently.



1913 Eye Street, N.W., Washington, D.C. 20006. Representing the 280 member magazines of National Business Publications, Inc., whose membership qualifications include independent audits by the Audit Bureau of Circulations, the Business Publications Audit of Circulation, Inc., or the Canadian Circulations Audit Board Inc.

This month I celebrate my eleventh anniversary. Makes me feel sort of old. After all, eleven is quite old in the television business.



It all started on Dec. 21, 1953. I was sort of young and fuzzy then,



but in the past ten years I've grown older and smoother.



For the past ten years through Winter



Spring



Summer



and Fall, I've been bringing the best in TV



to 700,000 people in Maine and New Hampshire.



I've had quite a few firsts, too. I was the first Full-Time, Full-Power TV station in Maine.



It was through my efforts that permission was granted to film the Maine Legislature in session and I was the first station to do so...



... and the first to provide a full half-hour of local news, sports and weather.



I have the first and only television drama critic in Maine and give regular reviews of theatrical productions.



When precedents in television service are being set or broken I like to get the drop on 'em every time.



and to all the nice clients who have made the last eleven years so enjoyable ... THANK YOU!

WCSH-TV



MAINE BROADCASTING SYSTEM



THE KATZ AGENCY, INC.
National Representatives