

# Sponsor

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

OCTOBER 12, 1964 PRICE 40c

NEWSPAPER • NEWSPAPER

Broadcast media add zest to 'contest' advertising . . . 31  
 Station rep sells radio with radio . . . . . 40  
 Radio/tv: a bargain buy for bargain sell . . . . . 47

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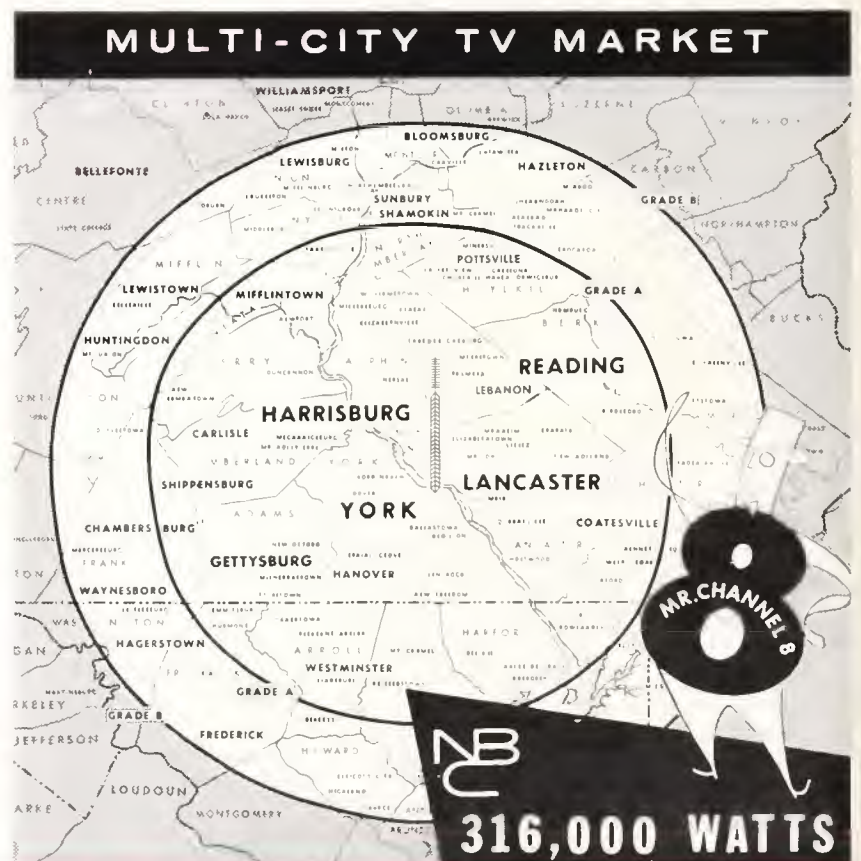


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## Corinthian Exec Scores Piggyback Trend

*Tower says spots will be lost in a sea of messages; urges broadcasters to maintain integrity of product*

Gatlinburg, Tenn.—“If the battle over piggybacks is eventually lost—and no one can predict its outcome now—we broadcasters shall have only ourselves to blame,” warned Charles H. Tower, executive vice president of Corinthian Broadcasting Corp., at the annual fall meeting of the Tennessee Broadcasters Assn.

Tower urged the broadcasters to maintain the integrity of their product and to show greater courage and concern in resisting “the pressures that chew away at the quality of our service.”

The broadcast executive pointed out that Corinthian stations announced last March that they would not accept piggybacks as defined by the NAB Code, adding that “while there are many broadcasters who share our

concern if the present trend toward multiple product announcements goes unchecked, there are none who have shared our public position.”

Tower declared that Corinthian’s investigations reveal that some of the largest and most respected advertisers and agencies “are just as worried as we are by the deluge of product mentions.”

He continued: “Broadcasters have let a small band of agencies and sponsors set a pattern which, if uncontrolled, others will have no alternative but to follow. By giving in to the few, we break faith with the many. Corinthian predicts that even the ‘few’ will not be happy should piggybacks become the established order of commercial format.”

Tower added that “their own commercials will become lost in a sea of messages that will swamp the viewer and weaken the whole structure of the broadcasting ship.”

Pointing out that broadcasters are subject to more external pressures than most businessmen, Tower said: “It’s all part of the challenge, the interest and the headache of our business.”

But much as we might like to pass the buck to fallacious advertisers, fallacious audiences, or fallacious bureaucrats, we cannot in good conscience do so. Both legally and morally the quality of our product is our own responsibility.”

## Stanton Denies Report Of Appointment by LBJ

New York — What had been a trade rumor wound up on the front page of a weekly entertainment publication last week—that Frank Stanton, president of CBS, might resign and accept an appointment by President Johnson, Stanton has categorically denied he has any such thing in mind.

In a memo to the CBS Advisory Committee, he dubbed the story a sheer fiction, especially that part which suggested that his New York town house was up for sale.

## Kaiser Broadcasting Sells Hawaiian Stations

Honolulu — With an announced price tag of more than \$4 million, Kaiser Broadcasting Corp. has agreed to the sale of its broadcast properties to a mainland company.

Subject to FCC approval, the new owner will be Pacific Broadcasting Co., headed by Lawrence S. Bergerm, former partner in tv station in Wyoming and Montana.

Kaiser properties include KHVH-AM-TV Honolulu and the construction permit for KHVH-FM, plus one station and five translators which re-telecast to the islands of Hawaii and Kauai.

Kaiser is currently entering the UHF Field in a big way and has sold all of its VHF outlets. (See SPONSOR, May 11, p. 38; Aug. 10, p. 37).

## Bulova Seeks Spanish Speaking N. Y. Market

New York — Among the latest broadcast campaigns to be launched in New York aimed at the city’s million-plus residents who speak Spanish is a two-station radio campaign which pairs Bulova Watch Co. in a cooperative deal with a number of leading credit jewelers.

A long-time user of general-market air media, Bulova is now splitting the costs of a 13-week newscasts series in Spanish on WBNX with three multi-store Bronx jewelers, and of a 13-week daily music show on WADO with a group of jewelers in Brooklyn, Newark and Paterson, N.J. The campaign is the first such major air-media pursuit of the Spanish-speaking ethnic segment by Bulova.

The group promotion was organized by Philadelphia’s Ted Barkus Co., a small agency specializing in retail jewelry advertising in radio. In practice, the concept of the “dealer group” co-op campaign is not unlike that practiced for years in the auto industry. Agencyman Barkus is reportedly scouting other areas (Philadelphia, Boston, etc.) for similar Bulova-supported campaigns.

**Note:** A special report on Spanish-language air media will be featured in the Oct. 19, 1964, issue of SPONSOR.

## FCC Worries but Okays Media Concentration Case

Washington — FCC last week agreed to sale of radio station to sole newspaper in Grants, N. M., but not without some soul-searching on the issue of concentration of media control.

Majority of commissioners Bartley, Loevinger, Lee and Ford agreed to \$145,000 sale on KMIN, Inc., to Grants Publishing Co., publisher of *Grants’ Daily Beacon*, while chairman Henry and commissioner Cox dissented.

The chairman and commissioner Cox dissented on customary grounds of concentrated media control. Commissioner Bartley issued concurring

statement saying he felt particulars of transaction — with KMIN owning other broadcast interests, but Grants Publishing none—balanced out deterrent factor of mutual ownership of sole radio station and newspaper in locality.

Commissioner Loevinger concurred, but at arm’s length. Loevinger benignly approves the transaction, while not exactly agreeing with either majority on one side, or dissenting Henry and Cox on other. Loevinger does not think this is “appropriate case” to take stand on, and he feels FCC has made “practical disposition of a minor case.”

CONTINUED ON NEXT PAGE

## ABC Radio Offers 24-Hour Programing

**Salt Lake City** — At an estimated cost of nearly \$750 thousand, ABC Radio has proposed 24-hour service to its affiliates.

In making the announcement at the first of eight regional affiliate meetings yesterday (Oct. 11) in Salt Lake City, Earl Mullin, ABC vice president in charge of station relations, said the proposed around-the-clock service would involve an additional eight hours of programing.

Mullin added that the network, which hopes to put the plan into effect as soon as financial and other details can be worked out, has received excellent response to the idea from stations as a result of a closed circuit broadcast to station managers last week.

Declared Mullin: "Numerous affiliates have indicated their desire to become 24-hour stations provided we service the news and the programing. Most local stations cannot afford to keep news departments and program people working around the clock."

When asked if the nighttime operation would consist only of news and music, Mullin indicated that if affiliate response suggests a demand for entertainment programs at night as well, then the network will look into this possibility also.

Discussing clearances, Mullin said: "Each month we send cancellation notices to the 10 stations with the poorest clearance factors. I am quite proud that month after month the majority of stations who receive these notices change their program

## NBC Eases into Top Spot in Ratings Race

**New York** — Rarely have the ratings races been so close.

The ABC Television network moved to the top first on the basis of National Arbitron figures. CBS jumped into the lead the next week and seemed to solidify its position by Oct. 5 (see Sponsor Week), but as of Thursday, Oct. 8, NBC had eased into the lead with an edge of two-tenths of a rating point.

Last-minute ARB figures showed NBC with a 16.3 rating, CBS with 16.1 and ABC with 15.8.

Next step in the numbers game is A.C. Nielsen Co. with its national rating figures.

policy and ask to remain as affiliates."

Mullin pointed out that current clearances run about 90 percent of the network's 416 stations.

In still another report at the meeting, Jack H. Mann, vice president in charge of the network's western division, said that 32 advertisers had begun new accounts in 1964, adding that of the 34 clients spending in excess of \$100 thousand on ABC Radio this year, seven sponsors were spending a half million dollars or more with the network.

## Merck Denies Charges Of False Advertising

**Washington**—Merck & Co., makers of Sucrets and Children's Sucrets throat lozenges, has denied FTC charges of false advertising. The firm, and its agency, Doherty, Clifford, Steers & Shenfield, Inc., of New York, were accused by the Federal Trade Commission of tv advertising which attributed germ-killing efficacy to the lozenges, when in truth Sucrets would not kill germs causing throat infection. FTC also said relief by the lozenges might delay treatment of serious infections.

Merck says most people with sore throats recover without recourse to medical attention, and in any case, its product bears warnings to get medical treatment when sore throat is accompanied by fever, headache.

In its separate defense, the advertising agency says it relied in good faith on Merck's claims for the product, and the manufacturer had final say on all advertising.

## Sparkman Opposes Extension of FCC Power

**Tuscaloosa, Ala.** — Stressing the desirability of self-regulation in the broadcast industry, Sen. John Sparkman (D-Ala.) rapped FCC efforts to impose curbs on the length and frequency of commercials.

"Obviously there must be a limit on how far the FCC may go in rule-making," the senator declared, commenting on recent congressional action, which if enacted into law, would have prohibited the FCC's excursion into commercial control.

"Personally," Sen. Sparkman added,

## Clients Participate In Talent Agency

**Los Angeles** — Clients of a new West Coast talent agency may find themselves getting part of their commissions back in the form of profits with announcement by veteran agency Robert Longenecker of formation of a new agency in which clients will participate.

Long active in both the theatrical and commercials field, the agency is operating under the parent corporation of Telepak, Inc. Clients participating in executive positions include Ruth Hussey and Art Gilmore, both vice presidents. Directors include Dr. Frank C. Baxter of tv fame.

The new agency is seen as still another development in the trend which has seen many performers participate in business ventures for tax purposes, among other reasons.

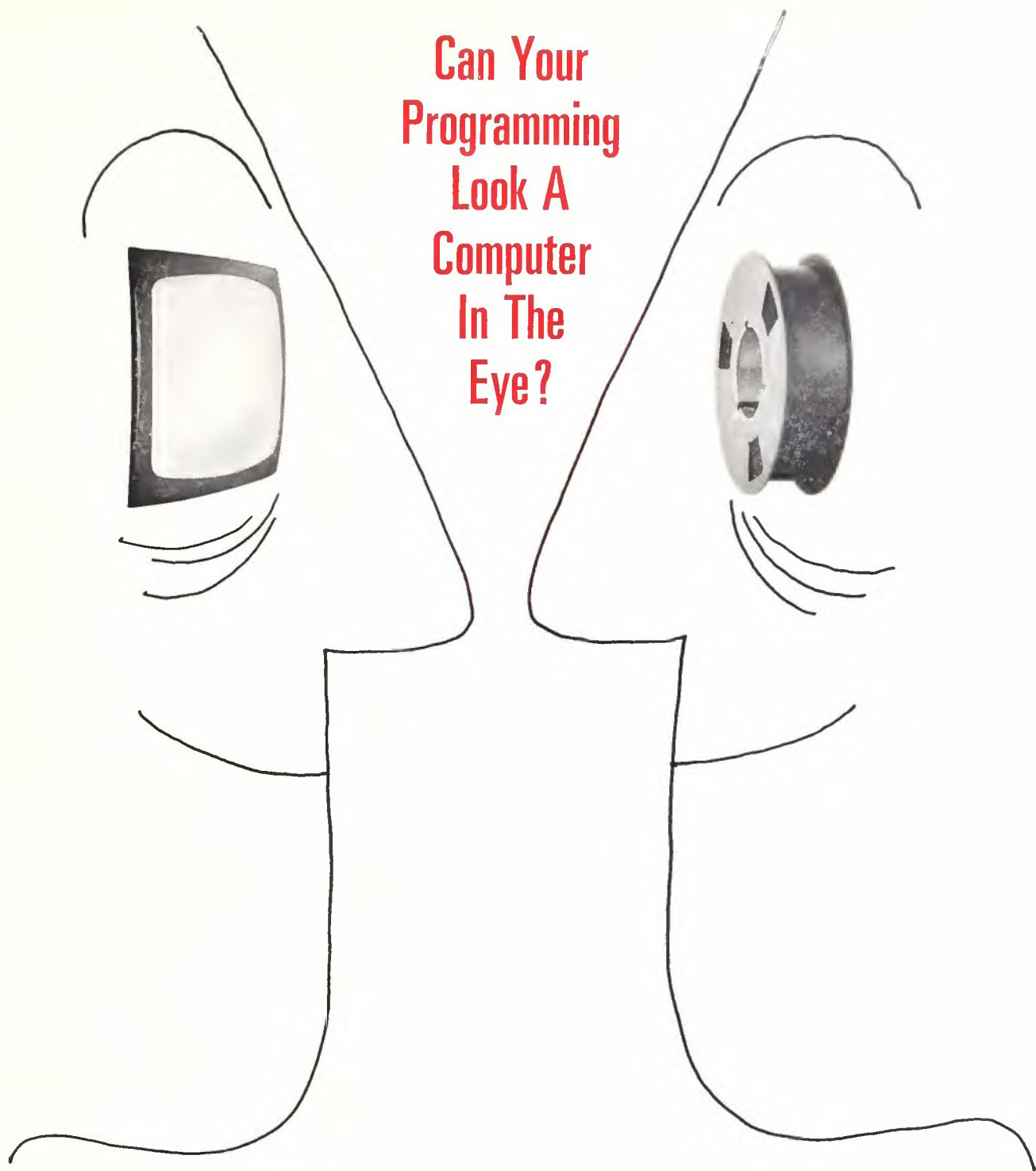
## CBS Offers Free Time on Medicare

**New York** — Although CBS-TV vetoed the American Medical Assn.'s Medicare spots on the basis of long-standing policy, the network is coming to grips with the problem via free time to both the AMA and the Senior Citizens Council.

The network is bumping "Sunday with Jack Benny" on Oct. 18 for the AMA arguments and the same show on Oct. 25 for the Senior Citizens.

Preempted sponsors on the half-hour show include Block Drug, P&G and Hartz Mountain.

Currently, 145 stations clear for *Sunday Night with Jack Benny*.



Can Your  
Programming  
Look A  
Computer  
In The  
Eye?

If you bought off-network series by the numbers which indicate the *kind of viewers* the program can be expected to attract on your station, then there'll be no blinking of eyes—no wincing at results.

Today spot money is facing facts.  
Ask your MGM-TV representative about the inside facts on his available series.



NEW YORK • CHICAGO • ATLANTA • CULVER CITY • TORONTO

## 31 Contests: giveaways with a payoff

*Contests not only repay sponsors with dramatic public response but also spur dealer interest and supercharge company advertising; and broadcast media play their part*

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*Tetley Tea uses television contest to increase already large share-of-market in Philadelphia*

## 40 Selling radio with radio

*Portland's Charles L. Burrow Co. uses radio spots to publicize its list of stations and their value as ad vehicles for growth-minded local businessmen*

## 42 Tv is Pearl's oyster for beer campaign

*Filmed commercials help Pearl Brewery keep beer sales bubbling in Texas; also give a boost to tourist trade*

## 46 Public service sponsors get profitable image

*Bankrolling of often-shunned "instant" news and bad-weather bulletins rewards Charleston radio advertisers with public applause — and profit*

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*Local retail merchants find broadcast promotion increases Winston-Salem bargain-day business 50 percent*

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**...in a class by itself!**

**The  
Halle Bros.  
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MID-AMERICA'S  
PRESTIGE  
DEPARTMENT  
STORES

the **MAY** co.

**S**terling  
Lindner

**SEARS**  
ROEBUCK AND CO

**HIGBEE'S**  
THE STORE WITH MORE

**T**he big five retailers of Cleveland, with total annual estimated sales in excess of \$285 million, represents approximately 85% of all area department store sales of fashion merchandise, men's and children's apparel, soft goods, furniture, housewares and household equipment sold in Greater Cleveland.

During 1964 each of these retailers has selected WJW RADIO to reach the adult audience having the inclination and income to ring their registers.

WJW RADIO carries more different department store advertising schedules than any other Cleveland radio or television station. WJW RADIO is the only station to air advertising for each of the big five. Why?

Compared to Clevelanders in general, WJW RADIO listeners earn more, have achieved higher educational and occupational levels, live in more expensive homes. These adult listeners like our 24 hours of Beautiful Music, Total Information News and pleasing program personalities. When considering Cleveland whether it be for cars, candy, cigarettes, canned goods or whatever your commodity, follow Cleveland's five to WJW RADIO 850. Call your Katz Representative.

10,000 WATTS

**WJW**  
RADIO 850

LOS ANGELES  
KGBS

PHILADELPHIA  
W1BG

CLEVELAND  
WJW

MIAMI  
WGBS

TOLEDO  
WSPD

DETROIT  
WJBK

DETROIT  
WJBK-TV

NEW YORK  
WJN

MILWAUKEE  
WITI-TV

CLEVELAND  
WJW-TV

ATLANTA  
WAGA-TV

TOLEDO  
WSPD-TV

**STORER**  
BROADCASTING COMPANY

**WE SQUEEZED  
THE AIR OUT  
AND LEFT  
NOTHING  
BUT AIR IN**



All broadcast . . . all buying . . . all important. That's SPONSOR, designed as—and still—a buyer's book. Not pedantic, mind you. Not gossipy. We present the top of broadcast news, quickly; the meaning of the news, deeply; the trend of the news, perceptively; the future of the news, daringly. Do we ever annoy? Offend? Disrupt? Yes. We also enrich the buying mix in the back of the buyer's mind—with the stuff that helps make the difference between "ordering" and "buying." That's why the buyer reads SPONSOR, the broadcast idea weekly with the fat trimmed away. 555 Fifth Avenue, New York 17, Telephone: 212 MUrrayhill 7-8080.

## **Publisher's Report**



### **How the broadcaster can serve more**

I like to travel .

Or to put it more accurately, I like to visit stations.

Perhaps the most rewarding aspects of my station visits are the countless examples of outstanding public service that come to my attention. They range from charity drives to establishment of grass roots opera to finding lost children to tackling tough community problems to sponsoring symphony orchestras to working around the clock to aid disaster victims to a thousand and one other services.

Everybody likes to feel that he justifies his existence by doing more than drawing a weekly pay check and being kind to his family. Broadcasters have a real opportunity to contribute to the common-good. I know many who make the most of it.

Back in 1961 it was my privilege to work with Charlie Crutchfield, head of the Jefferson Standard Stations, in disseminating a document called "A Young Communist Writes . . ." I remember the thrill I got in printing this dramatic warning of the dangers of communistic zeal. People from everywhere wrote for copies and got that good warm glow of satisfaction.

I was in Charlotte the other day and Charlie had another one. He gave me a four page brochure and asked me to read it on the plane home.

It turned out to be the text of a talk delivered over WBTV Charlotte, by way of KVOO-TV Tulsa.

A newspaper man, Editor Jenkin Lloyd Jones of the *Tulsa Tribune*, lets loose with some 4000 words, unencumbered by musical background, scenery, props or supplemental voices.

Charlie gave him prime time—8 p.m. Wednesday. He was right.

As a service Jones' remarks, titled "Who is tampering with the soul of America?" rate with the best ever delivered on the air.

He talks on the lowering standards of morality in America. He expounds with great expressiveness and clarity and from the depths of his grave concern. His words ring a danger toll that reverberates long after one has digested the thoughts.

I want to bring them to your attention not only because I, like so many others, am deeply disturbed by the increasing evidences of juvenile delinquency, crime, smutty books, naughty movies and a general attitude of permissiveness in every walk of life, but because I think that our industry can do something about it.

Despite its critics, television and radio have proven themselves keenly aware of a standard of decency and morality.

The excesses and decadence tearing at our social structures and moral fibre have not found lodging via the air waves. Even a Peyton Place on the air is that in name only. The NAB Codes have meaning and are among the most important instruments in any industry.

Broadcasters as well as advertising men generally can enlist to do more .

We have the power to reverse this devastating trend.

As step number one I recommend that you read Jenkin Jones' talk. I am sure Charlie Crutchfield has extra copies.

*Worm Glenn*



# THE BIG NEWS IN BUFFALO



## WBEN-TV DAILY NEWS COVERAGE

The complete news — accurately reported first — that's the aim of WBEN-TV and what its viewers expect.

Fourteen men deep, an experienced staff gets the news fresh, gives it the full treatment, digs below the headlines and films the action on the local scene.

WBEN-TV focuses on the news at 12 noon, 6:15 and 11 pm —complementing the CBS news periods at 10 am, 3:25 and 6:30 pm. And WBEN-TV is the only Buffalo television station with its own mobile unit—instantly available for extraordinary news events.

WBEN-TV is the source of reliable news reporting in the Buffalo area. This extensive, intensive news presentation makes WBEN-TV the Big Buy — whether it's participation in or availabilities around our six-a-day news programs.

Nationally represented by: Harrington, Righter & Parsons

# WBEN-TV

affiliate of WBEN radio  
The Buffalo Evening News Station



CH. **4**  
CBS in Buffalo



## THE CONTEST

In chess there is often a concentration of major pieces supporting a single pawn in a key position on the board. The value of the pawn—as compared to any of the other pieces—is negligible. But the control of the area it holds is vital. Hence, all the power to its support.

Some areas of broadcast advertising have the relative value of the above-mentioned pawn, but often are supported by intense and expensive techniques to make certain of an area's control by the advertiser. That area may be: share of market, geographic dominance, product prestige or even awareness, and the like.

There are few new gambits in the merchandising game. The contest is one of the oldest. And there are masters of the contest technique, like the soap giants, the breakfast food brigade, the toy-tempters of tots and the mid-day Svengalis of the gals at home. But there are others who—far from being masters or even moderately schooled in contest strategy—find the contest a valuable tactic in salvaging a campaign suffering from mis-moves, weak beginnings and other malaise.

The contest is no substitute for the best use of advertising on broadcast or other media. Nor is it so strong a chess queen that it can salvage all the errors that can be made in an opening or middle game.

Bill Ruchti's report (page 31) on how the contest pawn is used by some masters and novices is a kind of player's manual, based on the actual game as used in the broadcast tournament, and giving examples from which both the master and the novice can learn from each other.

*Sam Elber*

## LETTERS

### Recess Over?

Your article, "Back-to-School Snubs Air Media" [Sept. 21], may have started something!

We have received a number of inquiries from advertisers—present and potential—all of whom have said in gist, "We always believed that the back-to-school period could be the most important advertising campaign of the year, but we could never figure out why it wasn't promoted more strongly. Do you have any ideas?"

Like the vast majority who believe tipping is unfair but never organize, more intelligent back-to-school promotions have frequently caught the eye of skilled professionals but have rarely gotten the attention they deserve.

Radio and television avails go begging in late August, yet the advertising dollar goes into space media even though the ultimate consumer—the child under 10 or 11—either cannot read or spends little time with general newspapers and magazines.

Congratulations to SPONSOR for putting the spotlight on another of the industry's underdeveloped areas.

MELVIN HELITZER

*President  
Helitzer, Waring & Wayne, Inc.  
New York*

### Editorializing Costly

Thanks for Mr. McMillin's article refuting the "hot-eyed young man" who declared that broadcasters editorialize only to "make an extra buck," [Editorializing — What It Means to the Advertiser," Aug. 24].

WBBF, which has been editorializing for almost six years, knows how right Mr. McMillin is. In just the last few months, our editorials, far from making us that extra buck, have cost us quite a few dollars. Examples:

A wine company allowed its WBBF contract to lapse, then gave the business to another Rochester radio station. The wine distributor

pulled no punches when he told us why: local liquor dealers had pressured the winery; they were up in arms about WBBF's repeatedly expressed support of Gov. Rockefeller's effort to revise state liquor laws.

A furniture dealer who regularly includes WBBF in his radio buys pointedly left us out when promoting a late-summer sale. When asked why, he was quick to tell us—he didn't like WBBF's endorsement of President Johnson in this year's presidential election.

Needless to say, WBBF will keep editorializing. We find the economic pressures flattering.

ROBERT S. KIEVE

*Vice President & General Mgr.  
WBBF, Inc.  
Rochester, N.Y.*

### Coverage Patterns

In your Sept. 8 issue, your article, "Why Not Get Technical," was indeed interesting and informative. Unfortunately, it was also misleading.

The illustration on page 46 compares possible coverage patterns of a 5000-watt station at 600 kc versus a 50,000-watt station at 1400 kc. The coverage circumferences of the two stations could, and should in context, be reversed. As stated in the editorial . . . "stations at lower frequencies often get greater coverage than those with the same power at higher frequencies."

Although the editorial mentions several influences of radio coverage, such as power, frequency, ionospheric and soil conditions, etc., it did not state how one can equate these factors. Perhaps it is just as well—with the myriad of data currently supplied by radio salesmen, it might be too much to ask for comparisons indicating the density of ionized particles or climate and soil conductivity.

DOUGLAS S. FLYNN

*Media Supervisor  
Ogilvy, Benson & Mather  
New York*



**Nobody called**



**until Spot TV changed the picture**

It happened back in 1953. Avon began in only two markets and now uses a 230-station line-up in 190 different markets. In eleven years their share of the house-to-house market climbed from 40%—to a giant 70%, by adding Spot TV to their existing advertising. Today, Avon's sales outstrip all other cosmetic companies, running a third ahead of the nearest competitor.

Avon calls on Spot TV to pre-condition customers for in-home sales. Spot TV can change the picture for you. For Spot TV is the flexible medium. It can cover the country or spot the market. TvAR—Television Advertising Representatives—can show you how to use this flexible

medium in eight major television markets. TvAR offers additional service to help you make the most of Spot TV. Example: A "Television Spot Test", enabling you to test the effectiveness of Spot TV on any of TvAR's eight stations throughout the country.

You get more out of your advertising dollar when you spot your markets with Spot TV. Avon learned that buying television by the market opened the big door to sales. Call TvAR and you can too.



**TELEVISION  
ADVERTISING  
REPRESENTATIVES,  
INCORPORATED**

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

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

*If you lived in San Francisco...*



*...you'd be sold on KRON-TV*

# THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

October 9, 1964

When the 88th Congress tore out of here last week, it left one large blot on its two-year record of comparatively adult approach to broadcasting regulations--its failure to deal with the equal time impasse. Congressional decision not to exempt top-level candidate debates or appearances on tv from equal-time demands was bad enough. Its apparent indifference to FCC's rule out of presidential press conferences for Sec. 315 exemption left broadcasters in shock.

Inevitably, the next question arises: will sponsored political time be challenged somewhere along the line? If so, will FCC split itself down the middle to exempt paid political segments from "free time" demands--while the Fairness Doctrine requires balancing of controversial coverage even if paid program must get a free answer. It can certainly be claimed that candidates deal in controversial issues.

The deafening silence from House Commerce Committee's chairman Oren Harris and Communications Subcommittee's chairman Walter Rogers on the FCC's rule out of presidential press conferences poses more questions. These two House members traditionally leap on any FCC action they consider a threat to broadcaster functioning as free enterprise.

Broadcasters wonder where the President stands. Democratic leadership was blamed for killing exemption for Johnson-Goldwater debates. It was claimed that President Johnson had nothing to gain, and Goldwater had plenty, from free appearances on network tv.

Was the President undisturbed, or even somewhat pleased by rule out of equal time exemption for press conferences, by the FCC? Did the word go out that he was not keen on the question barrage, preferring to pick his own pre-election times and topics?

Speculation is that if President Johnson dislikes FCC's latest moves and if he returns to the White House in 1965, there may be changes at the commission. There could be a new chairman.

No reaction to the FCC decisions on the press conferences, and the rule out of the United Community Fund message, has come from the Democratic campaign managers. They are known to have regrets only over the cost factor in bar of free time for their candidate. No reaction has come from Sen. John Pastore, also close to the President--yet the Communications Subcommittee chairman went counter to his own party to vote for exemption for pre-election tv debates for top candidates.

The answers to all the questions may have one solid, simple common denominator. From the President on down to the newest freshman congressman, no one wants to trust the terrifying power of tv exposure to the diversified, "someone-else" judgment of individual broadcasters.

CONTINUED ON NEXT PAGE

# THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

It must seem more expedient, if less democratic, to keep the decisions in the hands of the FCC, which is subject to both legislative and executive persuasion. It may seem increasingly preferable to hold on to the "idiotic" of the confused equal-time rules, rather than let the control get away.

Sen. Clifford Case (R-N.J.) put it frankly to a group of New Jersey advertisers last week: "As the Congressional sessions become year round, and as the population soars, it becomes increasingly difficult for an office holder to be seen or to become known by a large percentage of his potential electorate, and so the communications media are more and more essential tools of our effort."

Congress seems determined to hold on to those tools.

During the two-year span of the departed 88th Congress, the broadcaster has had no help and plenty of confusion and hindrance from his mentors on the Hill in matters of politics and controversy. While Congress generously delegated the matter of broadcast ratings and commercial limits to broadcaster judgment--the record is different in matters of broadcasting politics and controversy.

In June of 1963, the FCC "clarified" its Fairness Doctrine, and re-clarified it for the irate House Commerce Subcommittee on Communications in July. The subcommittee hearings produced a faltering, no-decision report in December which did nothing to clarify matters of equal time, fairness doctrine and editorializing. The FCC was warned not to penalize any licensee under the Fairness Doctrine. For the rest, the subcommittee would look into it all some more, some time.

Neither then nor later did the FCC's House Committee overseers come to any conclusions on how the patchwork quilt of equal-time exemptions set up in 1959, and the crazy quilt of FCC rulings on fairness, would apply to station editorials about political candidates or their causes.

To safeguard themselves against multiple equal-time demands, licensees are supposedly to provide answering spokesmen when a candidate feels he has been editorialized against. Rep. John Moss (D-Calif.) said he wanted to "speak for himself," and pushed a bill to that effect.

There were no final decisions on what to do when paid controversy aired by a licensee brought demands for free answering time, under the Fairness Doctrine. Sen. Pastore said some provision would have to be made to air both sides, regardless of the money factor. FCC chairman Henry made the same point. But no legislation or ruling made it solid, and House Commerce members protested the idea vehemently.

In 1964, FCC came out with "primers" on how it deals with equal time and Fairness Doctrine cases. But time seems to have rendered much of the ruling backlog "moot." Time also seems to have called out new and drastic departures by the FCC, to deal with current situations.

*Mildred Hall*

# WWDC radio salutes Washington's finest

Less than a year ago, Tom Bradford and Martin Deskin opened the doors of Tom and Martin Ford and made the brave promise to sell "the most affordable Fords." Brave, because Washington is well known as one of the nation's most fiercely competitive automobile markets. How well Tom and Martin are living up to their promise was shown this past summer, when they passed 143 other Ford dealers to challenge for the number one sales position in their district. A pretty impressive record for a suburban dealership in business less than a year. WWDC thanks Mr. Bradford and Mr. Deskin and their agency, Leon Shaffer Golnick Advertising, Inc., for the privilege of playing an important part in this Washington sales success story.



*Represented nationally by John Blair & Company*

WWDC RADIO WASHINGTON, D.C.

Photograph by Schonbrunn



# Bell Calls for Talks Between Broadcasters, Advertisers

NAB Code director suggests informal meetings to swap ideas on problems; sees need for clearing house

**New York** — Calling for "even closer liaison in the problem areas of advertising," Howard H. Bell, director of the NAB's Code Authority, last week suggested to about 500 members of the International Radio and Television Society an extension of recent closed-door tripartite meetings between NAB, ANA, 4A.

"Perhaps a small informal group representing all three interests should meet occasionally to exchange ideas and keep open the lines of communication," Bell said. "This would be a practical extension of a series of meetings, on a much larger scale, held earlier this year by the representatives of the three organizations."

Bell prefaced his suggestion by listing the areas of difficulty NAB encounters in advertising content.

- Misuse of testimonials
- Demonstrations not proving product effectiveness
- Derogation of competitors
- Inadequate clinicals to support claims

puffery

- Pseudo-therapeutic claims
- Encouragement of self-diagnosis beyond reasonable caution
- Questionable surveys in support of claims
- Exaggerated claims beyond

Declared Bell: "The advertiser pays the bills, it is true, but it is the broadcaster under license, not the advertiser, who must always set the ground rules as to how the medium will be utilized."

Bell added that NAB's "relationship to the advertising community is not that of picador to bull. We see our role not as a protagonist or tormentor, but as an ally our common objective is acceptable advertising."

The NAB code director continued: "However, it should be clearly understood that where a conflict over a clearance arises, the decision of the Code Authority, as umpire, must prevail."

Bell also called for establishment "within the structure of the codes of a central commercial clearance mechanism" for certain product categories which include over-the-counter drugs, among others. "In these categories," he said, "the competition is so intense that the temptation to cross that fine line of propriety is considerable."

Bell cited a similar plan in the toy field where the Code Authority now serves as a clearing house "with the full, if not enthusiastic, support of subscribers and advertisers" as ample proof of the workability and feasibility of such a plan.

Turning to the recent request by the Republican Party that the Code Authority rule on political spots (i.e. the Democratic Party's commercial portraying a little girl and a nuclear bomb explosion), and a similar request by the Democrats, Bell said: "We turned down these requests for rulings, not because of a lack of concern over good taste in all advertising, but because of the dif-



Bell . . . "a closer liaison"

ficulty in applying code standards to politics."

Bell added that rejection of the complaints "was our way of saying we believe prior censorship of political ideas is very dangerous in our society." He added that the voter, in essence, is the real censor.

As for future Code activity in the political area, Bell said that this will be taken up at a meeting of the Television Code Review Board in December, as it was at the Radio Code board meeting in September.

## NBC International Reports Record Sales

**New York**—With sales of over 3000 tv hours in a six-week period, NBC International reports 21 percent higher profits in the third quarter of this year as compared with the same period in 1963.

According to Joseph M. Klein, president of the division, 30 countries figured in the sales for the six-week period. Properties sold ranged from Olympic Games programming for Latin America, Africa and the Caribbean to entertainment shows in East European countries.

Among the entertainment shows sold abroad are *Bonanza*, still the top-rated program in the U.S., *Dr. Kildare*, the *Dick Powell* series, *The Richard Boone Show*, *Laramie*, *Wild Kingdom* and *Kentucky Jones*.

## NAB Code To Publish Monthly Roster

**New York** — In an effort to identify on a regular basis those "who do and those who do not support the industry's self-regulatory efforts," the NAB Code Authority has decided to publish a monthly list of new subscribers to the Code, plus those stations which resign or are dropped.

Speaking before the IRTS newsmaker luncheon, Howard H. Bell, NAB Code director, said the codes' most effective sanction is public awareness of the codes, what they seek to accomplish "and which stations are subscribing to these standards."

In the past, Code rosters were only published periodically.



# Ratings Sweepstakes Settle Down With CBS-TV Taking Top Spot

New York — Despite ABC's valiant early bid for supremacy, a prospect which undoubtedly caused nervous shudders at the rival networks, the ratings race has begun to settle down into its anticipated pattern, with CBS leading the field, NBC second and ABC third.

ABC jumped into the lead in the week ending Sept. 21 with a National Arbitron rating of 18.5. NBC scored a 14.9 that week and CBS had a 14.3. The picture changed radically in the week ending Sept. 28 with CBS hitting 18.4, ABC 16.3 and NBC 15.3.

As of the week ending Oct. 5, with the new shows on the air, CBS drew a 16.8 as measured by National Arbitron, with NBC a single point behind at 15.8 and ABC third at 15.4.

In terms of programs and half-hours, CBS had 12 shows and 16 half-hours among the top 20; NBC

had four programs and 11 half-hours (although the network points out that a number of its shows are considerably longer than its rivals); ABC had four programs and five half-hours in the first 20.

Here is how the top 20 break down, according to Arbitron:

1. Bonanza (NBC) 28.3
2. Bewitched (ABC) 25.3
3. Red Skelton (CBS) 24.1
4. Ed Sullivan (CBS) 23.9
5. Fugitive (ABC) 23.3
6. Andy Griffith (CBS) 23.2

7. Dick Van Dyke (CBS) 22.3
8. Beverly Hillbillies (CBS) 22.1
9. Peyton Place II (ABC) 22.0
10. Martian (CBS) 21.3
11. Gomer Pyle (CBS) 20.8
12. Petticoat Junction (CBS) 20.7
13. Walt Disney (NBC) 20.3
14. Saturday Movies (NBC) 20.3
15. Lucy (CBS) 19.9
16. I've Got a Secret (CBS) 19.9
17. Peyton Place I (ABC) 19.5
18. Jackie Gleason (CBS) 19.5
19. Virginian (NBC) 19.4
20. Perry Mason (CBS) 18.9

## Taylor: Radio No Longer Fears Tv Threat

Fort Worth—Asserting that radio is “moving into a singularly creative and profitable heyday,” Sheriril Taylor, NAB vice president for radio, told the Texas Assn. of Broadcasters that the majority of

stations no longer have to “grapple with the once-ominous threat of television.”

Giving NAB's program clinics credit for kindling a “cross-pollination of creative thinking in programming and a healthful interchange of new ideas,” Taylor said that today's radio is so mobile, personal and always present that its listener appeal and utility value “lie way beyond the accessibility of television.”

Taylor continued: “Alert radio stations, 1964 style, have garnered a strong niche in the creative power of the information and entertainment spectrum.”

Stressing the medium's intimacy, its new musical sounds and techniques, its instant news coverage and wide “circulation,” the NAB vice president said radio has an “unmatched edge among communications media.”

More and more today, Taylor continued, “radio is emphasizing the art of extemporaneous conversation—a human interest type communication directly with listeners by way of telephone. People-to-people sports, religion, medicine, public affairs, business, fashion and beauty columns in modern radio all have strongly established their popularity and have been conducive to an even wider listener appeal.”

### SYNCOM — IT WORKS!



One of the first pictures telecast direct from Japan to the United States via Syncom III communications satellite shows Etsusaburo Shina, Japanese minister of foreign affairs. The Gulf-sponsored NBC special on the Olympics aired Wednesday morning also included taped remarks by President Johnson and Secretary of State Dean Rusk which had been recorded in the United States and shipped to Japan for the program. NBC-TV was scheduled to use Syncom III for live coverage of the opening ceremonies of the Olympic Games Saturday. The remainder of the games, a total of 25 programs, will be on tape shipped by jet to NBC's KING-TV Seattle, which will originate net telecasts.

## Borge and Tv Spark Biggest Ad Drive in U.S. Plywood History

**New York** — Relying heavily on television and the services of comic Victor Borge, United States Plywood Corp. has launched what it terms the "most extensive advertising schedule in the company's history."

Discussing the ad campaign, John Thompson, U.S. Plywood advertising manager, declared: "Television will play a very important part in our plans this year. This season, we have the most extensive schedule of commercials in our history — delivering more than half a billion sales messages to adult viewers."

Programs involved are the *Sunday Night Movie*, *Trailmaster* and *Ron Cochran's Evening News Report*, all on ABC-TV.

An element of humor has been injected into two of U.S. Plywood's paneling commercials on *Sunday Night Movie* with the appearance of Victor Borge. The spots were prepared by Kenyon & Eckhardt.



Borge . . . an element of humor

Other commercials spotlight the company's line of adhesives and preservatives, Thompson said. He added that one of the adhesive spots features a unique "gimmick" — a tube of Weldwood adhesive cemented to an airplane propeller so firmly that it holds even after tremendous centrifugal force causes the tube itself to explode.

Supporting advertising will include consumer and trade magazines, trade shows and permanent exhibits at the World's Fair and other locations.

## Which Medium Do You Prefer?

**New York** — The majority of congressmen cast their votes in favor of broadcast as opposed to newspaper space, says John Lindsay, Republican representative from New York's "silk stocking" district. "Most congressmen, if my many discussions with them mean anything," declared Lindsay, "prefer coverage on radio and tv, where they can put themselves across the way they want to. Newspapers leave the politician at the mercy of the writer who gives his own interpretation."

Lindsay's observations were made at a panel discussion staged by CASSU (Communications Alumni Society of Syracuse University) which included Gabe Pressman, NBC News; Edward Costikyan, chairman of the New York Demo-

cratic Committee, and Tom O'Hara, political editor for the *New York Herald Tribune*.

Costikyan felt that spot announcements on television were more helpful than newspaper stories for getting across an idea. "People read headlines and little more," he said. "You have to tell your story in headlines. Short spots are much more effective."

Costikyan added that spots also force the politician to compress his material and are more powerful than a long speech on tv.

For his part, Gabe Pressman argued that news coverage was more effective than any commercial could be. "People tend to doubt a paid announcement," he said, "whether it be for cereal, soap, or politicians . . . [but] tend to believe news."

### Fireman, Spare That Spot!

**Albany, N.Y.** — Despite a three-hour fire which gutted its studios, WPTR Radio didn't miss a single commercial. Last week's fire, with damage estimated at \$100 thousand, broke out early in the morning and sent the announcer on duty scurrying to makeshift studios in the transmitter building a mile away while WPTR mobile units covered the blaze.

Perry Samuels, manager of the station, said that much of the recorded material was saved and that there were duplicates of many spots at the transmitter. Also, a hurried phone call was made to Robert E. Eastman, the station's rep in New York, asking clients to send additional copy.

The fire destroyed the second floor of WPTR's main building, including studios and the entire sales department as well as other offices.

### Westclox Pegs Broadcast Schedule to Time Change

**New York**—Capitalizing on the public awareness of clocks during a time change, the Westclox Div. of General Time Corp. will stage a short, concentrated campaign on NBC Radio and Television when standard time becomes effective in many parts of the country.

Westclox made a similar purchase on NBC when daylight savings time went into effect last April.

Schedule includes participations in the *Today* program and *Tonight Show Starring Johnny Carson* Oct. 23 on tv, and *News of the World*, *Emphasis* and *Monitor* on radio for a five-day period beginning Oct. 21.

Commenting on the buy, Robert L. Shaw, Westclox vice president for marketing, said that the "extremely gratifying results of the Westclox spring buy had far-reaching effects in the clock industry." As a result, he said that the new buy, part of the "Westclox gift time" promotion campaign, "would pay high dividends for launching the fall-Christmas program.

# The word's getting around

(Busy men stay at Sheraton)



**a** Split-second reservations — confirmed on-the-spot by our electronic computer. (Insured Reservations at a Guaranteed Rate.) **b** We park your car for you free. **c** Distinguished address—you're proud to invite business associates to Sheraton. Handy, too. **d** Speedy check-in and check-out. **e** Stenographers, typewriters, messengers — the minute you need them. **f** Superb food, prompt attentive service in famous specialty restaurants. **g** And, at night, slow down, unwind, with a good night's sleep in a quiet, comfortable, air-conditioned room.

## 95 Sheraton Hotels & Motor Inns

FOR INSURED RESERVATIONS AT ANY SHERATON ANYWHERE — CALL YOUR NEAREST SHERATON HOTEL OR RESERVATION OFFICE COAST TO COAST IN THE U. S., IN HAWAII, CANADA, JAMAICA, PUERTO RICO, VENEZUELA, NASSAU, MEXICO, ISRAEL. Sheraton shares are listed on the New York Stock Exchange. Diners' Club card honored for all hotel services.

## NAB To Tell Radio Code Story Locally via New Information Kit

**Washington** — An information kit designed to aid subscribing stations in telling the Radio Code story to local advertisers, agencies, community leaders and the general public has been mailed to more than 2000 stations.

The kit, as prepared by the NAB, is similar to one sent Television Code subscribers earlier this year and contains, among other things, a direct mail promotion piece, "Our Business Is Atmosphere," explaining to advertisers and agencies why a Code station is a good buy. The piece points out that Code stations, by virtue of their membership, have high standards of advertising and programming which are intended to



Code cover girl . . . "atmosphere of response"

win the listener's respect, confidence and attention. "This places your advertising in an atmosphere of response," it tells the advertisers.

Other material in the kit includes "The Radio Code Story," a booklet explaining features of the Code and what it is seeking to accomplish; a second direct mail promotion piece explaining to community leaders what the Radio Code does and who it serves; a suggested on-air editorial; a series of on-air promotion spots; a lapel insignia; a series of three small-space ads for local newspaper insertion; sheets of Radio Code seals.

### Embassy Reports Booming Business in Syndication

**New York**—Embassy Pictures Corp. reports a banner year in tv syndication. E. Jonny Graff, vice president of Embassy's tv division, reports that the original 35 feature films with which the company entered tv distribution are now being aired on 92 stations. A year ago, after 10 months in the syndication field, 74 markets had purchased feature films.

In addition, Graff pointed out that the "Sons of Hercules" spectaculars have been sold to 66 stations and Embassy's newest group of action features, "Adventure 26," has been sold in 41 markets. Also, a newly acquired cartoon series, "Dodo—the Kid from Outer Space" has been sold to the five RKO General stations.

Graff added that more than 75 percent of the Embassy product is in color, which he calls a decided plus.

Graff further noted that revenue from Embassy's sales has totaled over \$6 million, justifying the company's "continued investment in various pre-production deals of new product for 1965-66."

### Trade Association Head Sees Rise in Tv Exports

**New York**—A 15 to 20 percent boost in the export of U.S. television properties overseas in 1964 was predicted by John G. McCarthy, president of the Television Program Export Assn. at a special meeting of the organization's board of directors last week. McCarthy added that he expected the pattern of increased business would carry through 1965.

For its part, the board unanimously voted to extend the contract of its president and reaffirmed its conviction that such a trade association in the tv program export field is a "vital necessity."

Pointing to results obtained over the past five years in Japan, Australia, Argentina, Brazil, Finland, West Germany and many other markets involving dollar ceilings, quotas, price restrictions, buying cartels, threats of compulsory dubbing legislation and threatened confiscatory tax measures, the board also discussed problems outstanding in the United Kingdom, Continental Europe, Canada and Latin America.

The agendas of future meetings of TBEA will include quotas, currency problems, credit difficulties, the increased use of the U.S. tv product and the development of competitive commercial television in large areas of the world.

## Pittsburgh's Commercial Tv Stations Join with ETV in Educational Shows

**Pittsburgh** — Following on the heels of FCC chairman William E. Henry's call for stepped-up support of ETV by commercial broadcasters (see SPONSOR, Oct. 5, p. 19), the Pittsburgh Board of Education has just revealed a cooperative venture between the city's three commercial tv stations and its educational outlet.

Aimed at informing the public on what Dr. Sidney P. Marland, Jr., superintendent of schools, calls the city's "educational ferment," the four stations have agreed to produce two half-hour shows each to be aired

in prime time. Each commercial station will telecast its own shows and then make them available for re-broadcast on the ETV outlet in Pittsburgh.

The initial program will show how effective the manpower and training program, aimed at retraining older workers, has been in the city.

The cooperative venture is an outgrowth of a series of 15-minute shows aired on WIIC from February through June of last year.

The other two Pittsburgh stations joining in this year's effort are KDKA and WTAE.

# B&B Executives Call for Multi-Market Tests

Stanton, Appel hit two-market testing as unreliable; see need to overcome "idiosyncratic market behavior"

**New York**—Radio, tv, newspaper—how can an advertiser and his agency best determine which media to use for a given product and in what combinations?

According to a study by Benton & Bowles, Inc., multi-market testing is the most "practical method for choosing between media alternatives."

Highly critical of two market studies, Frank Stanton, B&B's vice president and manager of information management, and Dr. Val Appel, vice president and director of ad research, last week reported that identical advertising run in two similar markets often yield diametrically opposed or seemingly unrelated results.

In a joint presentation before the 10th annual conference of the Advertising Research Foundation, the two agency executives also noted that the sales results when two different media plans for the same product are used in one pair of twin cities may be completely reversed when the same plans are carried out in another pair of matched cities.

To overcome such "idiosyncratic market behavior," experiments must be conducted in a sufficient number of markets, Appel argued. Multi-market testing eliminates extreme reactions which may be peculiar to individual markets and yields an over-all reaction which can effectively guide an advertiser, he added.

Stanton pointed out that the multi-market test design had its inception a year ago at a "time when we were facing a difficult media decision. The problem was how to allocate 35 percent of our client's budget. Sixty-five percent of the budget was already committed to two media. The remainder was to be allocated to one of two remaining media."

The test, worked out for the client, was successful, Stanton said, and "currently, we are using the multi-market approach to measure the effect of alternative uses of a single medium."

Appel, who gave the detailed presentation to the ad research organization, emphasized that sales performance is the proper criterion against which to measure advertising effectiveness. "The methods for such evaluation are now available," he said.

"And we cannot afford any longer to ignore their availability because of tradition, false economy, convenience, or because we think it can't be done."

For his part, Stanton said that



Frank Stanton



Val Appel

"the certification of a valid advertising research measurement will enable us to turn our talents away from excessive concentration on simple evaluation, and toward the much more important task of improving advertising's effectiveness."

## MGM Lionizes Versatile New Video Tape System

**New York** — It looked something like a combination of a moving van and a steam shovel at first glance, but it was the newest piece of tv equipment owned by MGM Telestudios, tape-producing subsidiary of the movie-tv firm.

Termed "the most versatile video tape system in the world," the new mobile unit, built by RCA for MGM Telestudios at a reputed cost of \$250,000, may do much to ease the problems of working with cumbersome live tv equipment on location commercial assignments.

Among the new wrinkles of "Leo" (the truck is named for guess-who's trademark) are: a 22-foot,

hydraulically operated camera boom, a "director's caddy" cable — connected to the truck which allows the director to be near the camera position and still follow the shooting on junior-sized monitors, four power-operated cable storage drums to rewind camera and light cables within minutes, a late model RCA video tape recorder which can be "colorized" with the addition of a drop-in module, the equipment for shooting in the Gemini tape/film system which produces both video tape and 16 mm film through a common lens, and an electric pencil sharpener.

"Leo" has already had a baptism of commercial fire. Its first actual field assignment was a junket into Pennsylvania farmlands to tape *Conversation at Gettysburg*, a political telecast for the Republican National Committee with former President Eisenhower and Sen. Goldwater, produced by Erwin Wasey, Ruthrauff & Ryan's George Rogers.

In a press demonstration in Times Square, New York, last week, MGM rented a lion cub and posed it sitting on the seat of the giant camera boom. The cub proceeded to prove two things in rapid succession: (1) you can draw a crowd quickly in New York when you have a lion cub lofted in a cameraman's chair, and (2) the cub was not housebroken.



'Leo' . . . in Times Square

# ABC's Lower Rejects Idea That Computers Can Influence Votes

New Britain, Conn.—With competition for returns ruled out by the pooled election service, computer predictions would seem to be a major selling point in the network bid for viewers. But Elmer Lower, president of ABC News, insists that "ABC will not race anyone for the dubious pleasure of bragging in print that we made the first projection by just a few minutes."

Discussing ABC's election coverage plans before the Connecticut Broadcasters Assn., Lower also touched on the controversial area of whether computer predictions can influence results. Said Lower: "In the last four presidential elections there just isn't any proof that a projection based on Eastern voting, whether made by man or machine, has influenced the Western electorate."

Lower pointed out that ABC will be using two Burroughs computers on election night, but he said that "when we do make projections, we will label them as such and make

clear to our radio listeners and television viewers that they are projections."

He added: "We will also remind voters in western states that many polls are still open and that state and local races are still to be decided."

Reviewing the conventions, Lower said that the parties would have to change the format of their conventions if they are to avoid the unimpressive ratings they received. He declared: "Some year — maybe even in 1968 — one or both political parties are going to do something bold, like eliminating all the make-believe demonstrations, the endless and boring seconding speeches, the paying of political debts by scheduling so-called appearances on the rostrum. When this happens, I predict that the audience will return."

Lower also warned that broadcasters themselves may break away from the gavel-to-gavel coverage which has been presented since television first presented conventions nationwide in 1952.

## Clare Boothe Luce To Be ABC Political Consultant

New York — Clare Boothe Luce, outspoken former U.S. congresswoman and ambassador to Italy, has been signed as an on-the-air political consultant as part of the ABC News election night coverage.

Mrs. Luce, who also boasts successful stage and writing careers, will comment on election developments solo, in interviews with ABC newsmen and occasionally with politically newsworthy guests.

Sen. Sam J. Ervin (D-N.C.) and historian and former White House adviser Arthur M. Schlesinger, Jr., will also be serving ABC in consulting capacities on election night.

## Scientist Suggests Study Of Computer Predictions

Washington, D.C. — With a number of politicians calling for an end to computerized predictions on election night, Dr. Jaek Moshman, a Washington scientist, says that the growing controversy could largely be resolved this year by a university or research foundation-backed study to measure their influence, if any, on voting behavior.

Moshman, who heads the team of C-E-I-R computer experts providing ABC with its political projections, declared: "The coming election presents an excellent opportunity for social scientists under the auspices of a university or research foundation to do on-the-spot investigation of tv network projections upon voters in California and other western states who have yet to cast their ballots."

Moshman added: "There have been charges and counter-charges about computer predictions since 1952, but always in a factless vacuum. Because of this, the critics, both destructive and constructive, have galloped off like headless horsemen in every direction."

What the situation requires, he added, "is a rational, logical approach, and that, in turn, must be based on first-hand research in the field."

### NATIONAL HAIKU CONTEST WINNER NAMED

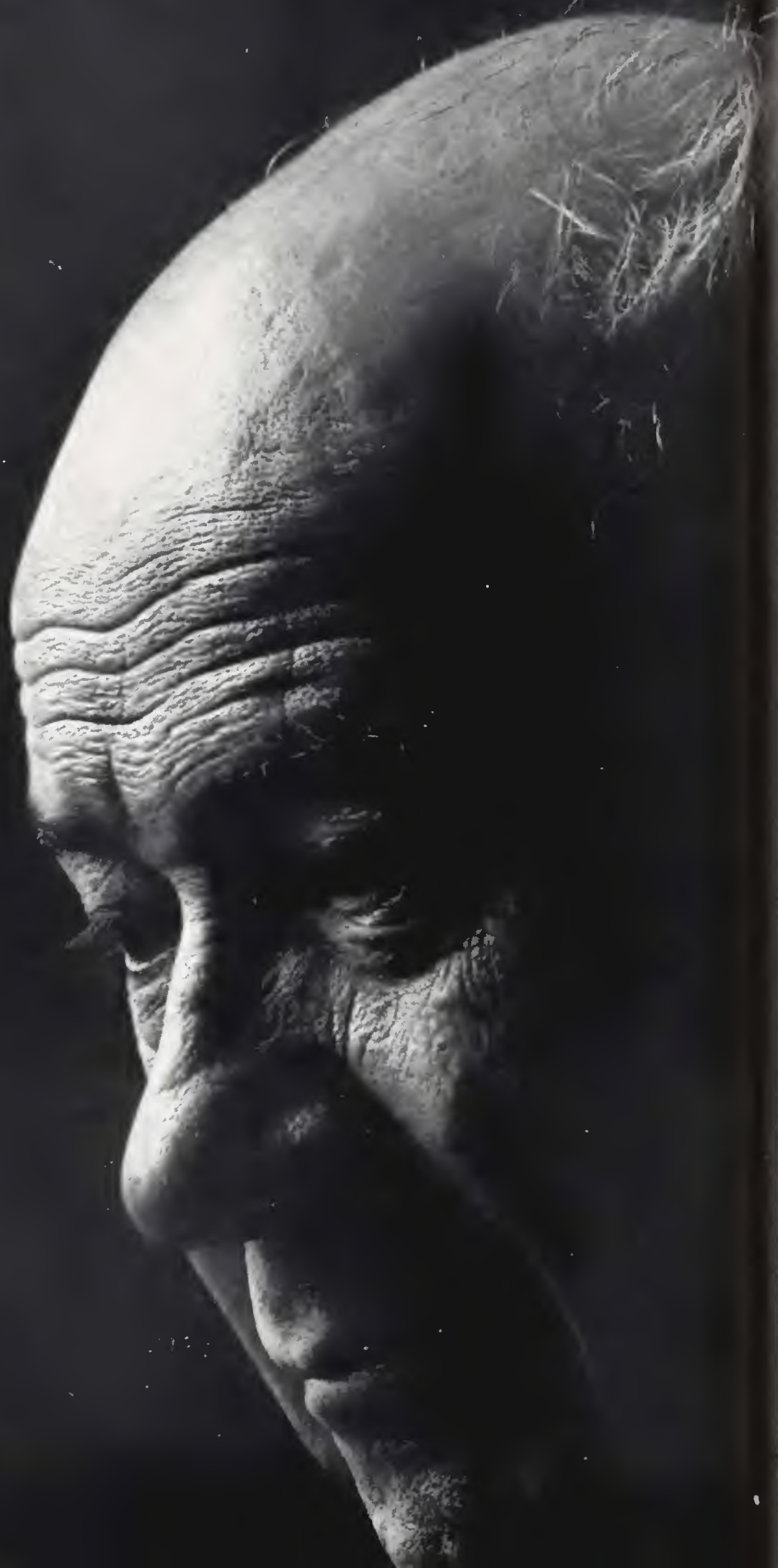


Tsutomu Yoshioka, assistant manager, advertising and sales promotion for Japan Air Lines' American Region, congratulates J. W. Hackett—national winner of the Haiku Poetry Contest sponsored by the airline on 17 radio stations throughout the country. One of the participating stations was KCBS Radio in San Francisco—and it was by winning KCBS's contest that Hackett became eligible for national competition. Also shown: Mrs. Hackett and Dave Botsford, Jr., chairman of Botsford, Constantine & McCarty (San Francisco)—agency for the airlines.

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Gore Vidal's 90-minute late-evening Hot Line shows and David Susskind's two-hour Open End is television that stirs...stimulates...provokes. Programming for people with ideas is one of the 20 Different Worlds of Entertainment this year that give WPIX TV/11 the scope, quality and appeal of a network. WPIX TV/11, New York's One-Station Network.

**People  
think  
more  
with  
WPIX  
NEW YORK**





## Why all the clamor over ratings?

Mounting confusion is the key term for the flood of communiques emanating from the tv networks on who's leading in the early ratings. It's a sort of dervish dance that's come to be expected at this time of the year. Amid the pointing with pride and counter-claims, the experts on Madison Avenue—who do the program picking and buying — bemusingly pose this query: who are the networks trying to impress? If it's the viewer through newspaper tv columns, that's one thing. If it's advertisers and agencies, the networks ought to realize by this time they're just whirling up a misdirected storm. The cognizant remain unmoved until the shifting returns settle down in the first or even second NTI. The Madison Avenue experts are also fully aware of the fact that the national election campaign further compounds the confusion. They take into account that there may be wholesale preemptions by local stations of nighttime network shows for local or regional candidates. Also that because of this, network shows on a delay schedule may suffer extended delays. Therefore the tendency among the veteran Madison Avenueites and their equally knowledgeable ad managers is to take the network alarms with a shakerful of salt and soberly await the ratings that truly reveal the shape of things that are.

## Planned discounts need overhauling?

There's a school of station rep executives who hold to the thesis that nothing in air media dies harder than a selling tool that has outlived its usefulness. What they're referring to in particular are the plans that now are as stuck to spot tv as barnacles to a boat. The nub of this contention by rep executives is that the plan type of rate card is obsolete. The time has come, they say, for stations along with reps to review and analyze this motley collection of plans. The objective: to evolve a workable and modernized rate card. The streamlined rate card, they say, should have two main objectives: (1) reduce substantially the amount of paperwork and bookkeeping for agencies, reps and stations, (2) put spot tv in a more effective position to compete against network. The idea of the spot plan had a simple

genesis. In the early '50s stations found daytime tv hard to sell, and so, with the aid of their reps, they conceived the plan rate, principally the 5 plan and the 10 plan. Each was predicated on a lure: if so many daytime spots were bought, several choice prime nighttime spots would be made available at a combined discount. The plan concept, conceived, as it were, in "poverty," grew like Topsy. Now, in an era of "plenty," spot appears caught in a web of planned discounts that may—in the busy times of the year—be reducing dollars and business, especially for top stations in top markets. One reform suggested, if only as a face-saver: give advertisers an opportunity to get the end rate faster without reducing the open rate. Among the spot plans now available: the Selective Plan; the Preemptible Plan; the CWD Plan; the Annual Plan; the Single Product Plan; the Uni-Card Plan. It takes a hardy timebuyer, with the patience of Job and the mind of a Philadelphia lawyer, to keep up with the succession of plans and apply them in proper perspective.

## New record for tv network sales

Tv network sales broke an all-time record for a September, according to figures compiled by NBC Corporate Planning. The estimate for a month's achievement in sponsored hours for the combined three networks is always based by Corporate Planning on the count for the first week of the month. The week ending Sept. 6 showed a total sponsorship of 169 hours and 27 minutes, compared to 166 hours and 23 minutes for the like week of 1963. The three-net gain was due to more hours of sponsorship at night and in daytime. Nighttime sponsorship went up 3.5 hours; daytime, including *Today*, provided an increase of 5.5 hours; weekends took a drop of 6 hours.

## Colgate likes radio for market tests

Colgate's renewed romance with spot radio is getting torrid in one respect: use of the medium in test marketing campaigns. Latest moves in that direction: (1) Spree, a dishwashing detergent powder on the West Coast; (2) another deodorant soap, tentatively labeled Palmolive Gold, around the Midwest. Evidently, Colgate regards radio as a

CONTINUED ON NEXT PAGE

handy tool for selling bar soaps. It's been buying a lot of the medium for Palmolive. An after-thought: you never can tell, but the time may not be far off when the package goods giants will be talking about pct test radio markets as they do with test television markets.

## Pepperidge Farm: radio tradition

Pepperidge Farm is keeping up its penchant for running spot radio campaigns of a more or less intensive type before national holidays that entail family gatherings. The latest campaign: for three weeks before Thanksgiving in major markets throughout the East and Midwest. The account is at Ogilvy, Benson & Mather. Other current action in spot radio: Standard Brands' Royal desserts and puddings, out of Bates; Shulton Old Spice, six weeks in October-November; Campbell Soup, via BBDO. Incidentally, BBDO's bid for bonus Saturday spots as a sweetener for getting a Campbell Soup schedule is being observed in the breach as well as religiously. A number of stations have received Campbell Soup orders without including any free spots. Fiscal note: the Campbell Soup Co. earned \$48 million for the year ending Aug. 2.

## Contac again in cold remedy market

The cold medication sweepstakes' latest catalyst is Menley & James' Contac nasal spray, whose first tv commercial made its bow last weekend. As a result of this entry Menley & James' expenditure for tv this year is expected to go over the \$10 million mark. M&J, which put Contac into drugstores four years ago, is not hiding its light under a bushel basket. It's booming out the fact that it's number one among cold medications. Fighting for second place are American Home Products' Dristan and Schering Corp.'s Coricidin. Behind them is Warner-Lambert's Super Anahist. By the way, the ethical houses that have gone in for proprietaries in recent years are a little sensitive about having something for colds referred to as a cold remedy. They much prefer the term, "cold medication." They believe it changes the image of the seller—from the Americana peddler on the tailboard to the faith-worthy fellow in the white coat.

## Group W radio sell gets to London

Group W may not know it, but Compton's media chief Frank Kemp has paid it quite a compliment. He sent a copy of Group W's latest pitch on radio to the agency's London office. Kemp figured it might become useful should the reports about Britain inaugurating commercial radio materialize. The presentation, among other things, points out that the character identity of the network affiliated station has become pretty much blurred and that an advertiser, by judicious buying of three or four stations in a metro market, can wind up with a solid reach.

## How 'Bewitched' came to ABC-TV

Virtually every season has its anecdote about how a tv network missed out on a program series which turned into a hit on another network. The current instance is *Bewitched*, so far the big click of the new season. JWT bought the show through Screen Gems for Quaker Oats. The producer originally looked for location on CBS-TV. James Aubrey was enthusiastic about *Bewitched's* prospects, but because of other commitments in a period desired by Screen Gems and JWT, Aubrey couldn't accept Quaker Oats as co-sponsor of the show. The next move was to ABC-TV, where a most desirable spot was offered on two conditions: (1) Chevrolet become a co-sponsor and (2) ABC-TV become the licensee. Quaker agreed to either requirement, but with the understanding that *Bewitched* would never be moved out of the Thursday 9-9:30 p.m. period. P.S.: Chevrolet has had the spot for years and ABC-TV was sort of obligated to give the automotive first choice of any program put into it this season.

## Humble resumes spot radio

Humble Oil (it's Esso in most markets) will embark Oct. 23 on a spot radio campaign which in geographical and schedule scope approximately matches the company's buy during this past summer. The accent's still on weekends. However, the West Coast, for some undisclosed reason, is not included. Many oldtime sellers may find of equal interest the fact Curt Peterson, who'd been identified with the media buying of Esso since

1930 (when the brand's agency was Marschalk & Pratt) has just been retired by McCann-Erickson, Humble's agency. For all anybody knows, Peterson may—over the 34 years—have achieved this record: the man who (more than any other) spent the largest accumulative total for a single brand in air media. Peterson did much traveling among stations, and with reps he ranked tops in air media knowledgeability and tractability.

### **Farm director's latest menace**

As if farm directors weren't having a tough enough time preventing their ranks from further decimation, along comes FC&B Chicago with a test on transcribed commercials for farm radio. The implication of the test, done with client International Harvester in mind: maybe the recorded voice of some stranger to farmers in the area may be as effective, if not more so, as the local station's long familiar farm director. To farm directors this "awareness" study can't help but suggest a form of "lese majesty." The farm director is identified as much with the delivery of his sponsors' messages as his daily recital of valuable information, news and tips for the farming and dairying brethren. The farm directors' association is down to between 200 and 250 members. One seller of farm radio last week suggested one way that the transcribed commercial for farm radio might be countered, if it shows signs of becoming a trend—the association could help farm directors brush up on their selling technique. What's to fear? Those recorded commercials might find themselves in spots outside the farm directors' ken.

### **P&G Sets Dec. 12 blitz on CBS-TV**

P&G has another one of those one-night blitzes coming up Saturday, Dec. 12. This one is on CBS-TV. The Cincinnati giant prefers to have these occasions referred to as "special promotion," as it did several years ago when it unveiled the Crest endorsement by the American Dental Assn. Being kept under close wraps is the product to benefit from the Dec. 12 "special promotion." P&G on that night will have a total of 13 commercial minutes, out of network's entire allotment of 21 commercial min-

utes. P&G is a regular sponsor of Saturday's *Gilligan's Island*, *Mr. Broadway* and *Gunsmoke*. On an alternate week P&G is entitled to a total of eight minutes on these three shows. This is to accommodate the blitz on the *Jackie Gleason Show*, on which it is not a regular sponsor

### **SRA: maybe two timebuyer awards?**

This is around the time that a committee of the Station Representatives Assn. sits down to pick a Timebuyer of the Year. Well, some sellers of spot radio think that the SRA's annual ritual could stand a little expansion. Instead of one Timebuyer of the Year, there might be two Timebuyers of the Year. In other words, give separate recognitions to a tv buyer and a radio buyer. The point these radio sellers raise: supposing the buyer picked for the award has no connection with radio whatever. Couldn't that be considered a case of slighting the older medium? The same hypothesis could be put the other way. Hence to be fair all around, why not honor a craftsman, or craftswoman, in each medium?

### **Sarnoff: back to personal commentary**

Tv editors and columnists across the land can be assured that NBC's Robert Sarnoff hasn't totally abandoned the practice of keeping in touch with them by circular letter. He hasn't got one out to them since Sept. 25, 1963. But this is another programming season, new issues and introspections are afloat, and, as Sponsor Scope learned upon inquiry, Sarnoff plans to resume his correspondence with the medium's chroniclers and critics shortly.

### **Tv football: two rating facets**

Buyers of network tv football will likely focus much of their rating attention this season on the NTI reports showing what happens on the days when the AFL games are pitted against NFL doubleheaders. Another sidelight that'll tickle their interest: the ratings that the two Saturday afternoon (Dec. 5 and 12) NFL games will rack up compared to the top ratings achieved by this

CONTINUED ON NEXT PAGE

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

season's NCAA football events. To get a measure of how tv football has fared over the past three seasons, Sponsor Scope asked Nielsen for a three-team comparison in terms of homes and audience composition. Following is that comparison, based on the tune-in per average minute:

	NCAA	
	1960	1963
Ratings %	11.7	13.0
Homes	5,290,000	6,670,000
Women	2,520,000	3,140,000
Men	4,500,000	5,610,000
Teens	1,080,000	1,120,000
Children	900,000	1,350,000

	AFL	
	1960	1963
Ratings %	5.9	7.6
Homes	2,670,000	3,880,000
Women	1,550,000	1,760,000
Men	2,400,000	3,580,000
Teens	430,000	1,860,000
Children	750,000	360,000

	NFL	
	1960	1963
Ratings %	4.1	17.1
Homes	1,850,000	8,770,000
Women	930,000	4,040,000
Men	1,570,000	8,070,000
Teens	590,000	740,000
Children	400,000	1,550,000

Note: During the 1963 season the NFL and the AFL competed against each other on the air for a total of 27 quarter-hours.

## What they're saying is next for Y&R

It's just a topic of conversation among Madison Avenue agency managements, but recent moves in shoring up the agency's upper echelon structure give this reported coming development an air of substance: another switch-around at the top within Y&R. The reported executive blueprint in the making: (1) chairman George Gribbin, who's "got it made" in every respect at 58, lessening the responsibility burden by going semi-retirement on a consultant basis, (2) Ed Bend, now president and ranked as one of the ace business minds in the agency field, moving from president to board chairman, (3) Joe Wilkerson, gregarious and a whiz on account service, stepping up the ladder from executive vice president and chairman of the executive committee on all accounts to the presidency. One thing that might be said about Y&R: it's got more executive strength in depth in the upper regions than it's had since the days of Ray Rubicam, Lou Brockaway, Chet LaRoche and Harry Harding.

## P.I.'s about reached dodo stage

Every now and then SPONSOR's readers service gets an inquiry for published material dealing with stations that take P.I. (per inquiry) business. Here is news for those merchandisers who would prefer to gamble on mail returns in lieu of rate card. P.I. in air media has become about as much of an anachronism as the studio lined with monk's cloth. There may be some stations accepting P.I. business in the traditional sense, but finding them, interested P.I. pursuers will admit, is almost as tough as getting a second order from a disgruntled customer. The reasons for the almost complete demise of P.I. might be reduced to three: (1) the fabulous comeback of radio since the faltering fifties when P.I. was quite rampant, (2) the inroads of barter on station "surplus" time, (3) the frequent discontent with the merchandise offered by the P.I. mail-order operators. A corollary reason, but not of much consequence: stations and P.I. merchants were never certain as to who was doing whom.

## Snuff in area media not enough

Time was when spot radio could each year pick up a couple of flights among several of the snuff brands. One in the spring and the other in the fall. That tradition, like many others, has passed to tv. But the difference noted in the transition: the schedules are pretty well confined to metro sections—both North and South—where there are industrial plants that bar smoking. In the old radio days snuff campaigns were focused largely on the back country—in the hills and down along the deltas. Snuff's chief marketing characteristic, with perhaps only two brand exceptions, is that it reflects regional tastes. The two exceptions are Brown & Williamson's Tube Rose, which can be counted on for six weeks a year out of Bates, and U.S. Tobacco's Copenhagen (DCSS), which splits its annual 10 weeks of tv into two flights. The king pin of the product is the American Snuff Co., an old line Memphis firm that apparently feels that with the exotic names its brands bear the market needs no occasional jogging up via air media. A sample of American Snuff's brands: Bull of the Woods, Black Maria, Dental & Peach, Red Coon, Big Bear.



## “A THOUSAND DAYS”

*A Tribute to John Fitzgerald Kennedy*

THIS OUTSTANDING DAVID L. WOLPER PRODUCTION, ORIGINALLY SHOWN AT THE DEMOCRATIC CONVENTION, IS NOW AVAILABLE TO TELEVISION STATIONS THROUGHOUT AMERICA

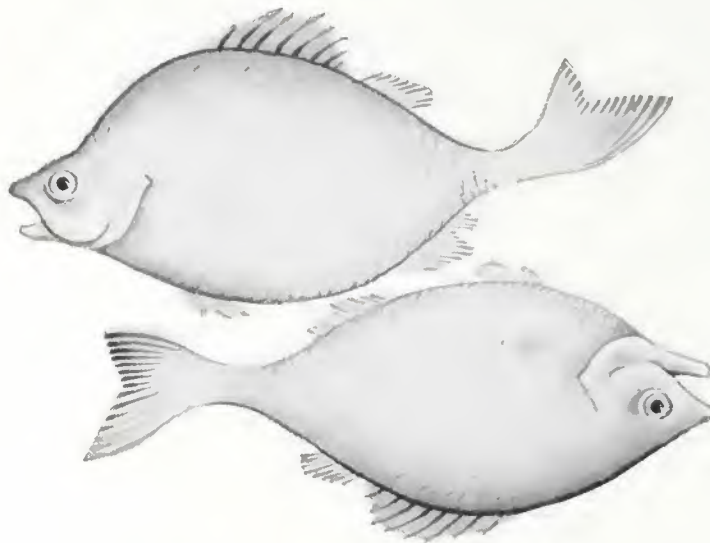
All Proceeds to John F. Kennedy Library

CONTACT:

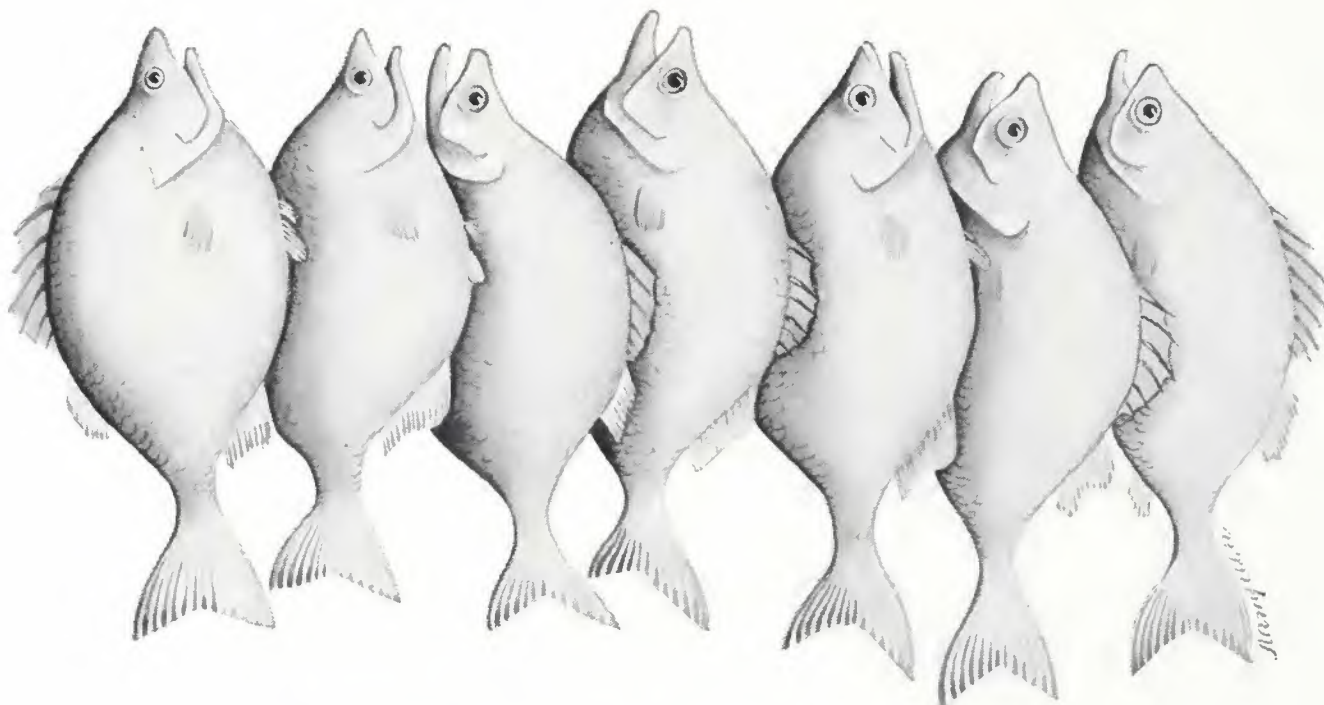
WOLPER TELEVISION SALES INC. 555 Madison Avenue, New York, N. Y. 10022 Telephone: HA 1-5322



**Once...could be a fluke.**



**Twice...another fluke?**



**Seven times...just can't be flukes!**

There must be a catch to it.

Seven times — in seven major cities — media buyers were asked which local radio stations they chose for the bulk of their buying.\*

In New York, Chicago, Boston, Philadelphia, St. Louis, San Francisco and Los Angeles they chose the CBS Owned radio station as one of the top three. Why?

Because they're in familiar waters. They listen to their local stations. They know which ones

provide a talk-and-information format. That's the setting they find particularly effective for their commercials. They talk to people around town. They know which local stations are respected for interesting, entertaining, responsible programming.

In all seven cases, for format, for reputation, they chose the CBS Owned radio station.

And they put their money where their choice is. They're hooked.

## **THE CBS OWNED RADIO STATIONS**

**WCBS New York, WBBM Chicago, WEEI Boston, WCAU Philadelphia, KMOX St. Louis, KNX Los Angeles, KCBS San Francisco**  
Represented by CBS Radio Spot Sales

\*Source: Study by Charles Harriman Smith/Associates, Inc. Available on request.



## **CONTESTS: giveaways with a payoff**

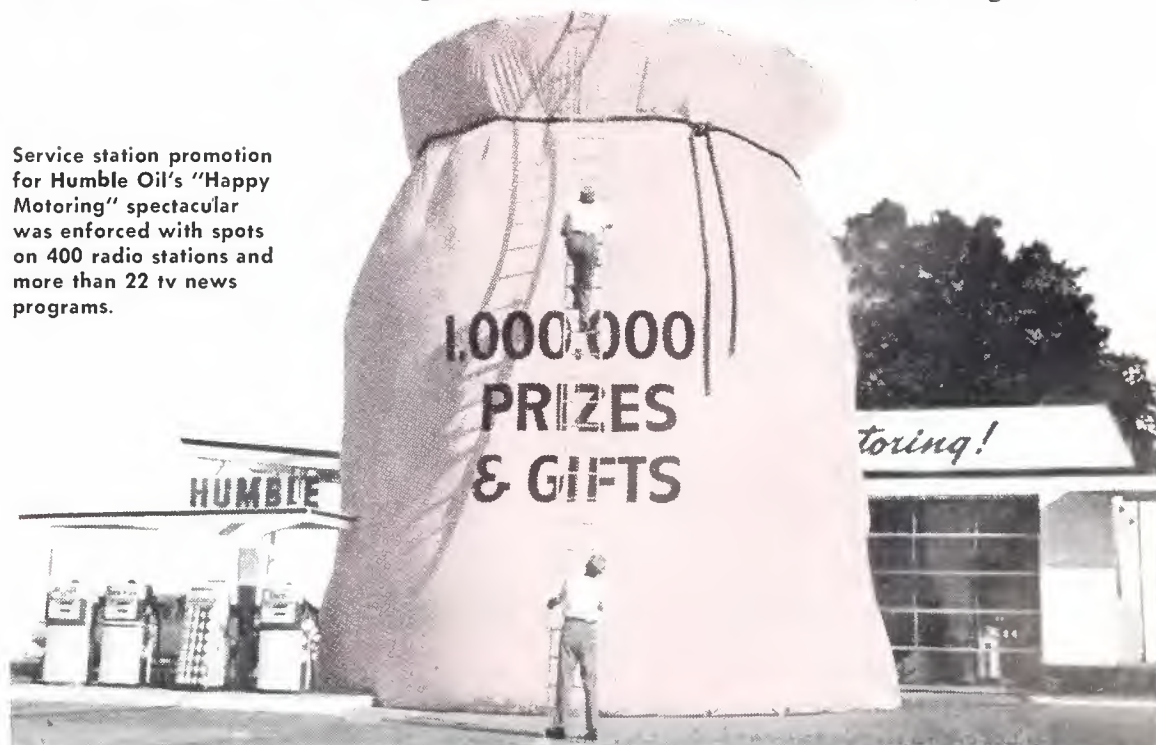
Contests not only repay sponsors with dramatic public response, but also spur dealer interest and supercharge company advertising; and broadcast media play their part

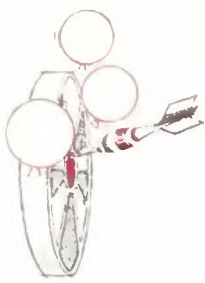
■ The advertising vehicle known as a contest doesn't mean a thing all by itself. But like a good marriage, it becomes productive with the right pairing. Traditionally, contests have been mated with print. But the newest trend—and a great-

er stature for contests—is beginning to emerge with their increased use on broadcast media.

Actually, most companies that have conducted contests like them because, properly planned, a good contest creates excitement, invigor-

Service station promotion for Humble Oil's "Happy Motoring" spectacular was enforced with spots on 400 radio stations and more than 22 tv news programs.





ates commercial messages, bolsters sales, leaves a meaningful wake and might even be brought in at low cost.

That's as true on radio and tv as in print, for often a contest can be conducted *without* added media expense. And combining radio or tv commercials with a contest is, like the game of Polish Bank, a matter of give and take: The commercials create interest in the contest. The contest creates interest in the commercials.

True, you can't provide a coupon on the air for the consumer to clip and fill out. But you *can* tell him where to get the coupon. And you can have him mail it to a coded address that will tell you which advertising medium has elicited his response.

So say the experts. And they include radio-tv sponsors who're not only wise to marketplace maneuvers but have actually used radio and tv for contests—and vice versa. One of their number sums up their thinking: "A good contest attracts attention to your advertising; in effect, it *advertises* your advertising."

Contests have been conducted in

recent months by, among others: Alberto-Culver (Command), Borg-Warner (Norge), General Electric, General Foods, Kimberly-Clark, Kraft (jellies, preserves), 3M Co., Mazola margarine, Procter & Gamble (Prell), Purex (Trend, Dutch cleanser, Sweetheart soap), Sealy mattress, Sinclair Refining, Socony-Mobil, Tetley Tea, The Toni Co., Westinghouse.

Others have specifically been on the air, including those for Mr. Clean, Chesterfield King and L&M cigarettes, Minute Maid's Orange Delight, Humble Oil, Coca-Cola, Pepsi-Cola, Skippy peanut butter, DuPont's Zcex—to name a few.

Print media have traditionally been home-base for contests, and the printed rules (usually a maze of minute type) prove to be among the "best read" sections of the publications. But print shows dangerous signs of becoming contest-infested. The May issue of one woman's magazine alone announced four new contests, for instance, and each one was a whopper.

Thus (and with greater marketing wisdom), advertisers are learning that you don't have to commit every contest to print. Sometimes it's better—and more inciting to action—to *tell* about your contest with all the enthusiasm of the human voice. Following such logic, Tidewater Oil has led the way by conducting contests via radio only.

"Sweepstakes," says Richard J.

Stiefvater, Tidewater's sales promotion coordinator, "really lend themselves to radio because there's so much to talk *about*."

A radio veteran, Tidewater stayed with its standard schedules to promote their "Paris Holiday Sweepstakes" a year ago, bolstered the contest with pertinent point-of-purchase material but not extra media. Their initial objective — to build customer traffic—was easy to attain simply by requiring entrants to deposit entry blanks at Tidewater stations. (Station-owners liked the contest because they didn't have anything extra to buy, as occurs in free glassware and other giveaways.)

Results proved "highly successful," a statement Tidewater underlined by sponsoring another contest this year. This time, they're offering two sets of travel prizes—one for the East and one for the West, their two major distribution areas. Again, radio is *the* medium. Explains Stiefvater, "As a petroleum company, we're not averse to reaching drivers, especially at the wheel." Tidewater's agency is Grey Advertising.

### Quarry and lure

Who enters contests?

The average entrant is young (75 percent are between 25 and 45 years old) and a married woman with two children. Roughly two-thirds of their families own their own homes, have an automobile

## Win \$25,000 cash in the \$250,000 Jell-O Mold-of-Gold Sweepstakes



If you're lucky, you'll win the \$25,000 first prize.

Mail to: Jell-O Mold of Gold, Box 464, New York, N.Y. 10048

1. Estimate a Jell-O General Foods Sweepstakes or subscribe (see page 10)

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip Code \_\_\_\_\_

It's easy. Later, please.

Just fill out this entry blank and send it along with the fruit symbols from the front of 4 packages of Jell-O (include 1 stamp or substitute—see Rules). There could really be a winner! You could win big—\$25,000 in cash or a 40-pound mold of gold!

Rules: See page 10. 1. Fill in the entry blank on a plain piece of paper print your name, address and mailing label of Jell-O (see page 10). Box 464, New York, N.Y. 10048—include with the fruit symbols from any 4 Jell-O (General Foods) packages. 2. A copy of paper on which you have written the fruit symbols from any 4 Jell-O (General Foods) packages.

2. Enter often. Each entry must be mailed separately and be postmarked by October 30, 1964, and received by October 30, 1964.

3. Winners will be selected in random drawings by the U.S. State Dept., an independent judging firm, whose decisions are final. (This may please or disappoint you.)

4. For a list of winners send a separate self-addressed stamped envelope to Mold of Gold, Winner's List, Box 24, New York, N.Y. 10048.

5. Sweepstakes open to residents of U.S.A. except employees of General Foods, their agents and families, residents of Washington, Missouri, Florida and where prohibited by law.

## Station forfeits \$350 for advertising lottery

A Mississippi radio station has, in effect, been fined \$50 by the FCC for broadcasting an advertisement involving a lottery.

Technically, a lottery is any lucky drawing in which consideration is required of entrants. In this case, a car dealer allegedly required entrants to purchase an automobile in order to be eligible for a \$100 cash jackpot. He advertised on radio with copy that in part said: "... Remember, if you buy one of these sale-priced cars this month during the big spring sale you will get a chance at the \$100 jackpot drawing ..."

The station involved asserted to the FCC that it was not station policy to advertise lotteries and that such advertising had been refused in the past. Further, it stated that the salesman who took the order was not aware that it involved a lottery and that subsequent staff meetings have been held to prevent a recurrence.

Nevertheless, the FCC, sitting *en banc*, retorted, "We find your explanation insufficient to relieve you of liability."

Station involved is WXTN Lexington, owned by Holmes County Broadcasting Co.

General Foods' current contest is Jell-O sweepstakes with first prize \$25,000 — value of 40-pound gold-filled dessert mold.





Oklahoma housewife, a winner in Pepsi's "Shopping Spree," sprints down aisle for prize.



Tidewater dealer Charles Brackett and wife, trade winners of "Win-A-Fling" trip, are congratulated by service station merchandiser James Berner as customer (background) prepares an entry.

(25 percent also have a second car) and their median income lies between \$5 and \$8 thousand. In short, they have most characteristics of the ideal customer that marketing men dream of wooing.

And what lures these people-with-pocketbooks (and substantial possessions) into the give-away world of contests?

Excitement.

"Excitement is the basic substance of contests," says Cy Draddy. As president of D. L. Blair Corp., a bright new contest-management firm that, in its short four-year existence, has already dreamed up some of the record-breakers, he knows.

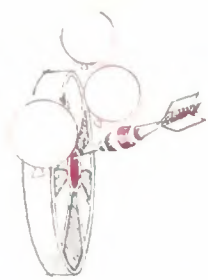
Sure, he admits, you can build contest excitement without radio or tv. "But it's a lot better if you've got 'em." He feels tv "breathes life" into contest prizes, converting them from dream-world unattainables into practical, real-life goals. And radio, he affirms, "provides better control" so that the advertiser can lob his contest right into the exact market-target. Says Draddy cautiously, "Other media *can* cross lines."

Given figures for both radio and tv to promote a contest, Draddy contends he "can almost predict the response."

An important point, however, is to wrap up all components of a contest and tie them into one bundle so that title, theme, prizes and

## CODE AND CONTESTS

Section IV, paragraphs 22, 26 and 27 of the NAB Television Code pertain to contests. In brief, they forbid collusion between tv contestants and sponsors, on-air lotteries and "any telecasting designed to 'buy' the audience by requiring it to watch in hopes of a reward . . ."



marketing objectives are interrelated.

For example, people with camouflaged lucky numbers in a recent "Instant Sweepstakes" for Armour's Dial soap could find out at once if they were winners by taking their coupons to the sink and washing off the water-solvent ink—a prime situation for also trying Dial soap.

### Shot in the arm

In short, then, a good contest sells an idea as well as a product. And, like a doctor's inoculation, it can have important results, providing the right serum is used.

Says one advertising manager who exacts anonymity as the price for his frankness: "What I—and others like me—predicted a long time ago has come to pass. Although we're spending an awful lot of money

on tv, we're not identified anymore with the programs we sponsor. How can we be? There are too many other sponsors in there sharing the same program with us! A participation in tv has become like an insert in a magazine—it stands alone, without any help whatsoever from the vehicle that carries it. Unless, of course, you can figure out a way of interrelating the two or drawing extra attention to them."

And that's where contests come in. Consider these tv examples:

*Clairol, Inc.* recently ran a sweepstakes directly related to their tv advertising. In fact, it was called "Clairol's daytime television sweepstakes" and its purpose was to make beauty salon owners aware of the gigantic tv effort Clairol makes on their behalf.

"We figured," says a spokesman for the Clairol agency, Foote, Cone & Belding, "that women sitting under hair dryers with nothing to do might just as well give Clairol some thought." So they were asked to match identifying captions with

Clairol's daytime television shows.

Entrants were offered \$5000 in cash as first prize to buy their favorite dream: "Win whatever prize comes into your head." The myriads of replies, which "ran all over the lot," proved that the girls were in there trying. Fittingly, winners were announced on daytime television.

*Fritos* corn chips, through *Dancer-Fitzgerald-Sample*, used a contest to emphasize their association with *Mr. Novak* the NBC-TV nighttimer in which they were a participating sponsor. The sweepstakes was called "Find Mr. Novak," featured Novak-star James Franciscus in advertising and utilized point-of-purchase material that toed the same theme-line. First prize was a three-week coast-to-coast tour for four people.

Several months after the end of the competition, Frito-Lay Corp. conducted surveys to see if the contest had done its job. This time, they were the most-cited sponsor of *Mr. Novak*. Mission accomplished.

*Liggett & Myers* has conducted

## Tea for tv

**Tetley uses television contest to increase already large share-of-market in Philadelphia**



Gimmick mailing went to food trade members to illustrate how easily Tetley tea cartons can be packed up for special store displays.

■ A contest on tv only was Tetley Tea's answer to an unusual marketing problem.

The problem: How to increase sales in Philadelphia when you already have a gigantic 32 percent share of that market?

Tetley and its agency, Ogilvy, Benson & Mather, took their problem to the people, and did so via tv—plus a meticulously developed merchandising-contest scheme.

Here's how it worked:

Media selection, as noted, restricted activity to video only. The agency placed "an extensive number of spots" on CBS-owned WCAU-TV Philadelphia and then virtually took over a local, live women's daytime program on the same station, called "Tv 10 Around Town." Program hostess Nancy Beebe and station personnel met with local Tetley representatives to help coordinate efforts.

For its part, the tea sponsor (a division of Beech-Nut Life Savers, Inc.) determined to promote the contest exclusively on "Tv 10 Around Town" over a four-week period. (That period, incidentally,

included a week of Republican National Convention preemptions.)

For her part, Miss Beebe carefully explained contest rules on the air and sometimes even enlisted the help of her guests for the day. (One of them, visiting celebrity Arthur Godfrey, commented, "I used to sell that stuff — it's great. And what's more, I want some!")

Contest rules were simple—and productive. Housewives were invited to enter lucky drawings by sending in either a Tetley label or facsimile. And every entrant won something, for each received a handsome iced tea spoon. Every week, there were drawings for an iced tea set — eight glasses and a matching ice tub, all packed in a portable serving rack. At the end of the four-week promotion, there was a grand-prize drawing for a silver tea service.

For its part, the station promotion department backed up the contest with special projects of its own: The total tv schedule was promoted through a mailing to individual Tetley salesmen, telling them of the advertiser's efforts on their behalf.

**FREE FOOD UNTIL 1970**

**112 PRIZES**

Grand prize—free food every week until 1970! 2 Second prizes—free food for 52 weeks!  
10 Third prizes—free food for 26 weeks! 99 Fourth prizes—\$50 worth of free food!

**Here's how to win:** Print name and address on entry blank or plain paper. Include store name and address. Enclose a label from Liquid Trend Quilt-Cleaner or Sweetheart Soap on a piece of paper with the words "Liquid Trend Quilt-Cleaner or Sweetheart Soap" in black letters. Mail entries separately to: Free Food Sweepstakes, Box 155, New York, N.Y. 10048. Entries must be received by July 31, 1966. Winner will be notified by mail. (Maximum retail value of prizes: Grand prize \$3,290. Second prizes \$1,500. Third prizes \$150. Fourth prizes \$50. Prizes based on U.S. Government Cost of Living Survey—1967. Sweepstakes open to U.S. residents except employees and families of Purex Corp. Ltd. its affiliates and advertising agencies. Offer void where prohibited by law.

**5¢ STORE COUPON**

**FREE FOOD SWEEPSTAKES SPECIAL**

**SAVE 5¢**  
on Liquid Trend

Worth 5¢. The purchase of any size of Purex Clean-Lotion Trend Toilet Tissue. When the terms of this offer have been complied with, this coupon will be redeemed for face value plus 2¢ handling. Any other application constitutes void. Prizes pending purchase of full brand stock in one company are reserved for legitimate use only. Void where prohibited. Offer good in U.S.A. only. Void where prohibited or otherwise restricted. Offer expires December 31, 1966. This coupon is non-transferable.

**5¢ STORE COUPON**

Purex Corp. recently completed sweepstakes for Trend, Dutch cleanser, Sweetheart soap offering six years worth of free groceries.

Their L & M cigaret sweepstakes broke all previous records with 13.8 million entries, a record that's still number 2 in the contest world. Humble Oil & Refining used something like 400 radio stations in 150 markets, 16 tv stations in 11 markets and 22 different news programs on television, plus other media, to promote its "Happy Motoring" travel spectacular in 1962.

Purpose: to tell motorists that Humble had become a coast-to-coast distributor through its 30,000 service stations.

The contest pulled "way, way beyond expectations"—a million entries in the first two weeks, a figure that quadrupled before all was over. Delighted, Humble ran a similarly expansive contest again last year, used similar media support, won similar results.

Coca-Cola's Minute Maid Co., through McCann-Erickson, is launching a "Bushel of Bucks" promotion via CBS television, plus supplements. For Orange Delight breakfast drink, it features 60-second commercials on four daytime network shows; *Password*, *Secret Storm*, *Love of Life* and *Pete and Gladys*. Promotion started in July, will run until November. Agency: McCann-Erickson.

Marketing objective is a double-header: to get consumers to buy more of the 12-oz. size container and to gain wider distribution for same size among market operators. Interesting facet is that, while trade response is the obvious core of the project, a consumer medium—network tv—is the major medium for reaching the target.

Best Foods' Skippy peanut butter contest was the subject of several participations both on *Walter Cronkite* and *The Flintstones* in late spring. Agency: Guild, Bascom & Bonfigli.

What makes a good contest?

The strong components of any good advertising, says Cy Draddy. The four critical planning areas, however, are: (1) the kind of contest; (2) its prizes; (3) legal problems, and (4) duration.

**Kind of contest**

The form any contest takes should hew closely to the company's reason for holding it in the first place. There's seldom just a single objec-

two giveaways in as many years, one for L & M cigarets (for which winners were announced on CBS-TV's *Gunsmoke*) and most recently for Chesterfield Kings. Both were conducted without extra media costs because Liggett & Myers were able merely to switch commercials in their regular broadcast schedules.

The company feels, a spokesman says, that the most successful contests achieve lasting results by always establishing something new, always trying to establish an idea. "You've got to leave something behind in the wake of a contest, otherwise you just get temporary results." Liggett & Myers ought to know.

As a related follow-up, telegrams were sent to the local food trade, alerting them, too, to the contest and proposing that they put in extra stocks to meet the expected demand. In addition, a gimmick mailing went out to the food trade—a man's travel kit packed full of Tetley tea packages, thus illustrating the product's manageability for store displays. The immediate result was that the station very quickly received more than 6500 entries for the Tetley contest—considered a strong response. Tetley's agency liked the

gimmick mailing so well that it requested extra samples for distribution in other markets. And Tetley sales representatives in nearby areas were able to conduct corollary contests of their own, bringing in winners for an appearance on "Tv 10 Around Town." Most important of all, however, retailers responded, set up special Tetley promotions on their shelves and increased their orders—a combined effort that nudged Tetley's share-of-the-market up appreciably. ♦



Hostess Nancy Beebe draws a weekly winner on her show carried by WCAU-TV Philadelphia.



Arthur Godfrey, (center), like other guests, joined right in on Tetley Tea commercials.



tive, Draddy explains, unless you want to resort to the very general final goal—to move goods. “Beyond that,” he says, “all objectives are a series of objectives.”

Some of the more prevalent ones: to introduce a new product, to trumpet an “old” product that’s newly improved or revised, to open new markets or increase distribution, to counteract strong competition, to build an active consumer interest in a specific ad campaign, to provide salesmen with a door-opener, to win greater display or supermarket shelf space, to heighten corporate prestige, perhaps even to commemorate a product or company anniversary.

An interesting story of objectives



Minute Maid used tv spots for contest . . .



saying viewers had “nothing to buy . . .”

lies in the Champion Spark Plug promotion of several years ago. They’d had the idea of holding a contest several years before they ever undertook it, waiting until they felt the contest would coincide with their market needs—and, of course, deliver expected results. So says R.D. Kudner, Champion’s advertising manager.

In 1962, both advertiser and

agency (J. Walter Thompson of Detroit) figured the time was ripe. Champion wanted to perk up dealer interest in their line. The idea was to get consumers to ask dealers about Champion spark plugs — “to clear the way for *any* conversation between them.” So they keyed their contest to the consumer, but offered a duplicate series of prizes to dealers, too.

## In this corner: Mrs. Contestant

■ Who are the people that enter contests?

From the advertising point of view, they’re just about the pick of the crop — multi-childrend, urban-living, home-and-car-owning young marrieds that comprise a high stratum of the buying public.

That’s the report of Martin J. Landis, executive vice president (and the “L”) of D. L. Blair, contest-planning firm. (The “D” of D. L. Blair is Cy Draddy—see adjacent article. The Blair is “just something we thought of.”) Landis recently revealed results of a survey their firm has taken of nearly 2400 at-random individuals who’d actually entered either a contest or sweepstake.

About 25 percent had entered two or three contests during the previous year, and a comparable number had been entering them for 10-15 years. If contests represent day-dreams, these people were trying repeatedly to make them come true. And they reported submitting from two to five entries for each competition.

Of the total sample, 1220 people

had entered contests (84 percent of whom were women) and 1170 had entered sweepstakes (53.4 percent women). Although the ladies clearly led the way, note that there was a beefy 46.6 percent of men among the sweepstake entrants.

Divided into those who had entered contests (skill) vs. those who had entered sweepstakes (chance), they proved to have differing—and firm—attitudes about the two formats. In particular, the contest group had a strong tendency to shy away from anything that smacked of gambling.

And since nearly half the sweepstake group was composed of men (with only a slight 16 percent of males entering contests), it seemed clear that the boys were more willing to take a chance—“draw the lucky number and let it go at that.”

Both groups corroborated their attitudes when it came to matching word associations.

Contest entrants, for example, were clearly disposed towards showing skills and making an effort. They much preferred composing a jingle to letting the outcome depend on a

risky drawing. In matching phrases, they linked together words like “jingle” with “requires intelligence” and “high chance of winning.”

But asked about sweepstakes, these same people picked words like “gambling” and “is morally wrong.” Nevertheless, they had their practical point of view, too. Asked to cite an “excellent” promotion form, the greatest number of these *contest* entrants — 35 percent — chose sweepstakes, even over such alternatives as 25-word statements (24.6 percent), jingles (23.3 percent) or word games (10.1 percent).

Sweepstake entrants showed greater loyalty to the format they had participated in. They reported that they liked games of chance. They said, yes, they’d take the trouble to mail in a box top—or even to obtain their entry form at a store. But they doubted they’d ask for the form if it weren’t on display and easily accessible. And they appeared pretty determined *not* to solve any puzzles, do any verse-writing or, certainly, to sit down and complete in 25 words a statement



in order to win \$25,000 first prize . . .



on behalf of Orange Delight breakfast drink.

"It was like an iceberg," Kudner explains, "because the part that showed pertained to the consumer. But below the surface was a substantial involvement of dealers and wholesalers — invisible, but nevertheless the major part."

The idea really worked.

So well, in fact, that Champion followed through with another contest in 1963, this one intended really

to build consumer traffic. It was timed to coincide with and encourage a spring spark-plug check. And, lured by substantial prizes, motorists were driving in by the thousands.

Having won over the dealers first and new customers second, the company's marketing strategy has advanced to attack other goals. But thanks in part to its contestants, Champion has been able to increase

that someone else had left unfinished. In short, the sweepstakers seemed an easy-going lot.

What was notable about them as a group: They're about evenly divided (38.5 percent vs. 39.6 percent) as to whether the "lucky-drawing" type of sweepstake gives them a low or a high chance of winning.

Several meaningful facts emerged from this survey of people who do enter contests:

(1) They seemed to have a strong desire—perhaps a psychic need—to establish that a contest is not their only reason for using a sponsor's product. This could, of course, be a matter of consumer pride comparable to the now-famous "hot breakfast" quiz. (A group of mothers swore in interviews that they *always* give their children a hot cereal before sending them off to school. When the children themselves were later interviewed at school about the hot cereals they preferred, many of them indicated they'd never even heard of the brands their mothers named.)

(2) On the other hand, people

who enter contests seem willing to cooperate to some degree with the sponsor—maybe even go a little out of their way to do so. For the greater part, they showed "excellent response," Landis says, to inquiries relating to product trial and use.

For instance, 44.9 percent of the 2400 people said they'd "often" try a new product because of a contest (as opposed to "sometimes," 43.6 percent; or "never," 11.5 percent). And as many as 65 percent said they might sometimes continue to use a product rather than a formerly used brand.

Asked about the prizes they prefer, almost all the entrants—a clean 8 out of 10—indicated they'd first of all choose cash. When they were later asked what they'd do if they won a tax-free \$10,000, many replied "pay off debts," "pay off mortgage" or "put money in bank."

What would they suggest that contest sponsors do in the future? Widely cited replies were "publish winners' names in advertising," "conduct local contests with many prizes," and "make all prizes tax free." ♦

its spot-radio-only schedule of 1963 to radio and television in 1964—notably seeking the male audience via such sports coverage as ABC's pro football and *Wide World of Sports*, plus farm audiences in the top 10 tractor states via special spring-fall promotions.

Procter & Gamble's Mr. Clean contest (give him a first name) was devised to reawaken consumer and trade interest in a well-established trademark.

General Foods' current Jell-O Mold-of-Gold sweepstakes includes a 7-cent coupon that is clearly intended to spur product sampling. Here is their curious problem: Since almost everyone knows and buys Jell-O, the trick is to get housewives to *use* the Jell-O they already have in their cupboards. A recipe-based contest like the current one can help enormously, while also challenging share-of-market figures with the competition that, instead of cash prizes, is stirring up business with new flavors.

#### Prizes make excitement

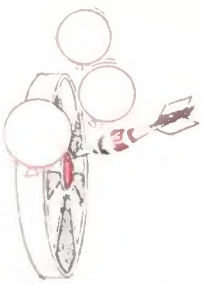
Prizes must be "significant," Draddy says. That means big enough to kindle the consumer's imagination.

Whole conflagrations have been ignited by such recent, dramatic offerings as outright ownership of a tropical island or producing oil well, a gourmet's table-hopping trip around the world. Du Pont's latest offer is a radiator filled with Zerex anti-freeze—it's a Rolls-Royce radiator with the limousine attached.

Imaginative as the first prize must be, its real purpose often is just to create excitement. In the end, the winner who's been spurred to victory by its very opulence may turn it down.

In the Champion spark plug contests, the lush grand prize was the use of a luxury airliner and its full crew (plus \$5000 for spending money) to carry the winner and 11 guests to all places in North America they'd like to visit during a two-week period.

Winner of the first Champion contest preferred cash instead, and with it, paid for his own trip to Europe, a new car, a weekend cottage. Says a Champion spokesman: "We felt it cruel to *insist* on the airplane prize. What if the winner didn't like to fly?" Like Champion,



most reputable sponsors offer cash alternatives.

Travel—especially a trip to the New York World's Fair — was a major prize in this summer's contests, such as General Electric's "Travel in Fashion." But the big prize, far and away the favorite of all, is, of course, cash.

A recent Blair survey, according to Executive Vice President Martin Landis, showed that 32 percent of contest entrants prefer a cash award. Runners-up: vacations, 25 percent; merchandise, 24 percent; cars, 17 percent; miscellaneous, 2 percent.

Second, third, fourth and all follow-up prizes must also be selected with care, however, for many people enter contests only in the hope of winning one of these prizes. Broadcasting again enters the picture here, for radios (especially portables) and tv sets (especially color receivers) are highly esteemed prizes. Again, however, merchandise is second choice; winners of second, third and other prizes also much prefer a payoff in cash.

The Blair survey indicated that even the headline appeal of a con-

test can depend upon the way that money is talked about. In general, contestants are more responsive to "Win \$25,000 in cash" than to "Enter this \$1 million contest!"

### Legal problems

Not unexpectedly, contests are rife with technicalities—for the advertiser as for the contestant.

The chief one is that some seven states (Wisconsin and Florida, for example) flatly forbid certain sweepstakes.

Getting promotions through the mail may depend on wording, a matter that's presided over by U.S. Postal authorities. But winning the P.O.'s always-qualified permission to go ahead pays off handsomely. Its standards are sufficiently respected in Washington so that other Federal regulatory bodies—such as the FCC—generally add their tacit approval to that of the Post Office Department.

Most such matters are easily solved by turning over contest plans and/or management to professionals in the field. D.L. Blair Corp., Reuben H. Donnelly, and Advertising Distributors of America are considered the Big Three. Other consultants and specialists include Marden-Kane, R.L. Polk, Price Adams, Spotts Corp. Some advertising agencies include contest specialists on their staffs.

### Duration of contests

The length of time a contest runs can also be vital.

There's real merit in keeping it short and to the point. A long time lapse tends to dissipate the very excitement on which a contest stands — or falls. Even the best-planned promotion just cannot sustain peak interest over an extended period, even with the powerful alliance of radio and tv.

A good length is about six weeks. Coca-Cola's big "Tour the World" sweepstakes lasted only that long. Yet, it attracted an impressive 9,250,000 entries.

Special needs may dictate special programming, however. For example, if entry blanks are printed on product-packages, there must be time enough to: (1) clear store shelves of current, non-contest packages; (2) get the new ones distributed and on display; (3) allow customers to buy and remove them. Thus, a carton-coupon contest requires a longer run.

Another major factor in the contest calendar is the amount of time needed for sales and promotion staffs to talk it up, to generate real grass-roots support among dealers and retailers, to get p-o-p material printed, delivered, accepted and set up.

When an important oil company recently gave away \$50,000, it caused hardly a flicker — largely because service stations hadn't been sufficiently "sold" on the idea to set up the p-o-p material that had properly been delivered to them.

Point-of-purchase promotions can be summed up quickly: You simply have to have them. Without these "arrows" that point the way for the consumer, even the greatest contest will fall flat on its fabulous face.

### Turning the trick

If every facet of a contest is properly cut and polished, however, the result is a diamond. Pepsi-Cola's just-concluded "Shopping Spree" sweepstakes was one.

Launched on a \$1.8 million prize budget, final prizes cost over \$2 million because every prize offered was actually given away. The whole contest was keyed to family shopping sprees — collecting as many groceries as possible off supermarket shelves in a specified length of

## GAMES AND GAME WORDS

People in the contest business make exacting distinctions between terms. Although "contest" is a generic term that means any kind of competition in general, in trade jargon it means a competition based on skill—such as completing a sentence in 25 words, composing a jingle, solving a series of puzzles.

A "sweepstakes," however, is a contest whose winner is determined by chance, usually through a lucky drawing. (The modern way to conduct a drawing is electronically, with a computer.)

And a "lottery" boils down to a one-word definition—trouble. Federal rulings hold that a lottery occurs whenever "consideration" (any kind of payment or outlay) is coupled with a contest in which the winner is selected by chance (i.e., a sweepstakes). Except in New Hampshire, whose legal code was recently revised to permit a state-operated lottery, a lottery's a serious offense. That's the chief reason that most contests accept "reasonable facsimiles" for box tops. By not requiring actual box tops (proof of "consideration" or purchase), they sidestep possible lottery charges.

time. In Washington, D.C., one winner of a national third prize properly brought all members of his family along with him to help collect—a total of 12 people. In the 15-minute spree allotted them, they collected groceries worth more than \$11,000.

For its part, Pepsi collected equally impressive publicity from its contest — especially the pay-off sprees. The family of 12 in Washington, for example, was covered by 20 radio and 5 tv stations. And like all the other payoffs around the country (which took longer to run than the contest itself), it won lots of free lineage in the form of newspaper coverage too.

The contest's impact came from two sources: (1) the parent company's sponsorship of the over-all national effort, including 121 major prizes; (2) some 522 Pepsi bottlers who held their own contests and shopping-spree payoffs locally. The parent company used its regular network tv to promote the contest, while local bottlers bought spot radio and tv heavily.

"It's difficult even to estimate the exposure we achieved," says S.M. Maran, promotion director for the parent company, "but we did arrive at some *conservative* estimates." Bottlers, alone, he reports, placed at least 2500 newspaper inserts, 13,000 minutes on tv and at least 200,000 minutes on radio.

The figures for broadcasting are conservative, he points out, because they include only commercials that were a full one-minute long and therefore don't include ID's, 20's, or any others, even though they, too, were placed "in vast quantity."

What were the results?

In the fiercely competitive soft-drink field, Pepsi officials never cite sales figures but do concede that they were satisfied.

Yet, there's a further clue to actual results: Pepsi's entry blank took the form of a carton-stuffer—one for each six-pack carrier. When the contest was finished, over 60 million of those stuffers had been returned. That gives Pepsi the all-time number one spot for the greatest number of entries of any contest ever.

By itself, a contest may mean little. But put to good use, it can *really* add energy to a company's over-all advertising effort.

## SOME CONTEST POINTERS

### DOs:

- Plan, discuss your contest in advance, don't just "plunge in" as a last resort.
- Unless your agency employs a specialist, call in contest-planning firm.
- Define your marketing objectives.
- Try, via your contest, to establish an idea.
- Support it with advertising volume.
- Key it all to EXCITEMENT.
- Consider the potent benefits of a trade contest tie-in.
- Pick inventive and appropriate prizes.
- Give merchandise when possible.
- Follow first prize with impressive runners-up.
- Establish, if feasible, local contests with many prizes.
- Make prizes tax free.
- Use radio and tv to "breathe life into prizes."
- Support it with point-of purchase material.
- Obtain Post Office clearance.
- Prime your sales force well in advance.
- Check seven states (or your advisers) for illegalities there.
- Put dealers in the know ahead of time so they can stock, utilize whatever is needed.
- Make sure entry blanks are at stores, if so advertised.
- Make entry blanks large enough to fill in properly.
- Give different post office boxes for different media to be able to trace advertising pull.
- Allow wide variety of entries in jingle-completion contests of skill.
- Sell your contest, not your product.
- Let all non-contest themes take back seat to your contest promotion on your regular ad schedules during run of the contest.
- For permanent results, leave something behind in contest wake.
- Remember that the keynote of a good contest is simplicity.

### DON'Ts:

- Don't overcomplicate entry procedure.
- Don't require "consideration" of sweepstakes entrant or it'll become a lottery.
- Don't judge contest results by wrong criterion — i.e., by number of entries received if your objective was to win more supermarket shelf space.
- Don't announce a \$1 billion contest and then give a bag of peanuts as first prize — especially if you manufacture potato chips; in short, remember to unify theme, awards, product.
- Don't forget that the elements of any good advertising are what also make for a good contest.

**When a rep turns sponsor:**

## **Selling radio with radio**

**Portland's Charles L. Burrow Co. uses radio spots to publicize its list of stations and their value as ad vehicles for growth-minded local businessmen**

■ Rare, if not unique, is the station representative who uses the medium he sells as a vehicle to advertise his clients.

Such a trail-blazer is Chuck Burrow, president of the Portland, Oregon-based Charles L. Burrow Co., representing 15 radio stations in Washington, Idaho, Alaska and Oregon.

Burrow is using 60-second spots on KPAM-FM to tell local Portland businessmen how they can expand their markets into the Pacific Northwest via radio commercials on his stations.

He notes that many businesses have "very heavy and static costs,"

and so must increase their volume if they are to increase their profits. And growth through an expanded trading area, Burrow points out, is a prime way to accomplish this.

Also, there are a large number of accounts in Portland that do place advertising in the markets covered by the Burrow-represented stations. These potential customers include utilities, banks, chain stores, dealer associations, food and beer companies, etc. The problem here is to sell the non-users on the value of the radio medium.

"At the outset, we didn't think that our radio advertising was such a revolutionary technique," says

Burrow, who now believes that he is the first station rep to use air media.

"It seems that not one of us had ever conceived of the idea," he states, "to sell our wares by using the medium that we serve."

The announcements are broadcast each day at 8:15 a.m., a time when many advertising agencies have their office radios tuned to KPAM-FM for the opening stock market news, according to Burrow. Also, he continues, many people who control or are in a position to influence advertising in Portland are listening. And, he explains, "the odds are good that we hit some important people, reaching them in an unusual way."

Each pre-taped announcement opens with a general explanatory statement, followed by a discussion of the strong points of one of the Burrow-represented stations and its market. The message ends with a suggestion to inquire for additional information.

Results, to date, have been in the form of goodwill and good public relations. There has been much favorable comment by agency people, while the Burrow stations think that the promotion is marvelous. No one has called to buy "a 52-week schedule on 20 stations," Burrow remarks, "nor is this expected."

"I am of the belief that there is too much emphasis on this 'result' business," he adds, emphasizing that he's primarily interested in calling attention to his stations. "When Coca Cola began putting up signs, they just wanted people to know

### **A Typical Burrow Sell on KPAM-FM**

"This announcement is presented . . . in the belief that many of you . . . are interested in, and are influential in, advertising originated in the city of Portland. This announcement is scheduled . . . by the Charles L. Burrow Co., Portland sales representative for many outstanding Pacific Northwest radio and tv stations located in markets outside Portland.

"One of the stations that we represent is KERG Eugene.

"As the second largest metropolitan area in Oregon, Eugene is becoming more and more important as a major market. It is the world center of the lumber industry; it is the center of a vast agricultural activity; and it is a major transpor-

tation and distribution center. There are over 500 diversified manufacturing plants and 250 wholesale organizations located there, and of course, Eugene is the home of the University of Oregon.

"All of this makes Eugene a vital factor in the total merchandising and selling plans of anyone seeking to do business in the state of Oregon. KERG, the CBS station in Eugene, is a major factor in selling your products and services in this area.

"For further details on the Eugene area and the effectiveness of KERG, ask your agency for details (they know us), or call direct . . ."





Sponsor and station representative Charles L. Burrow (l) reviews rates and coverage with KPAM-FM's Del Lesson (c), station manager, and Wally Rossmann, sales manager.

that there was a product by that name. That's about all that I am trying to do."

In addition to its list of 15 radio stations, the Burrow organization represents eight video facilities, also located in the Pacific Northwest.

However, to date only one radio spot has been devoted to tv. This involved a soon-to-open satellite of KTVB Boise. But there are plans to go more heavily into tv coverage at a later date.

Chuck Burrow is so pleased with

being a sponsor, as well as a station representative, that he now has a 52-time schedule on KPAM-FM. For this, he thanks Wally Rossmann, sales manager of the station. Rossmann, together with KPAM-FM's station manager, Del Lesson, originally sold the advertising concept to Burrow.

When his current contract does expire, sponsor Burrow plans to take a short hiatus between advertising campaigns. When he returns to the air, "we probably will run more than one spot program per day—or take a 15-minute program where we can develop the copy a little further. ♦

## DOROTHY GLASSER: buyer-rep partnership

"In a very real sense, buyers and sellers of time are partners, for both share the same objective: increasing the advertiser's sales. Each can help the other in reaching this goal," says Dorothy Glasser, media buyer for Kastor, Hilton, Chesley, Clifford & Atherton.

"The representative can aid the buyer by giving the best available schedule, not a short term arrangement," she continues.

"On the other hand, the more advance notice given about the buyer's objectives, the better the in-depth job a rep can do."

With KHCC&A for the past five

years, Dorothy handles timebuying for the following accounts: Norcliff Labs division of McKesson & Robbins, E. R. Squibb and WTS Pharmaceuticals. Before her present post, she spent three years at Herschel Deutsch & Co., buying for drug accounts such as Pharmaco. Prior to that, she started in advertising as a researcher with McCann-Marschalk.

A Phi Beta Kappa graduate of New York University, Dorothy lists travel as one of her major interests. She recently returned from her third European trip. Other interests include theater, ballet and antique collecting.



Filmed commercials  
help Pearl Brewery keep  
beer sales bubbling in Texas;  
also give a boost  
to tourist trade



Howard Fisher (l), radio-television director, and Morris Hite, president of Tracy-Locke, refer to previously printed material in creating and developing a copy idea for a new Pearl tv commercial.

## Tv is Pearl's oyster

■ "In the country of 1100 springs you can use all your senses . . . listen and watch." That's a filmed lead into a selling idea moving 331 million bottles of beer annually in the drive by Pearl beer to remain the most popular beer in Texas.

Backbone of the brewery's advertising campaign is a series of filmed television commercials conceived by Tracy-Loeke Co., Pearl's advertising agency. On-location, film work is handled by Dallas-based Jamieson Film Co., in the Edwards Plateau country of south central Texas.

In its fourth year, the campaign, dubbed the "water story," has helped account for a consistent 5 percent yearly rise in Pearl's sales since the last quarter of 1960. Net sales of \$48 million in 1963 were up nearly \$5 million over 1962 figures.

The idea is a relatively simple one; show the origin and quality of Pearl's famous brewing waters.

According to Bill James, executive vice president of Tracy-Loeke,

"nature gave Pearl two ingredients for a powerful advertising program: One, a believable claim of superior brewing water and, hence, superior quality in their beer — believable because it's true. Two, a natural setting for the imagery with which to build a brand personality. Natural beauty has universal appeal. From the laborer-heavy beer drinker to the country club sophisticates, all men are attracted to the outdoors. The 'country of 1100 springs' furnished this natural beauty in abundance."

Bob Jornayvaz, advertising director for the Pearl Brewing Co., says: "Pearl is selling superior taste and quality from superior brewing water. We have one of the world's few truly great brewing waters. It comes bubbling up from the brewery's deep, springfed artesian wells in San Antonio, fresh from the famous 'country of 1100 springs.'"

"The pictorial story of this water is the heart of the whole Pearl campaign," Jornayvaz concludes.

Before the first foot of motion

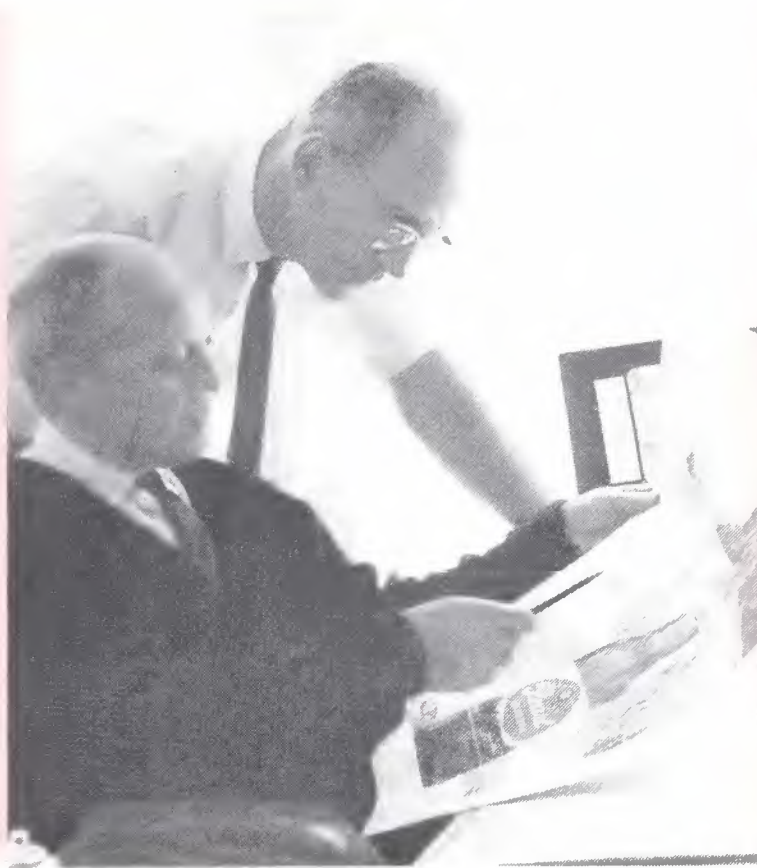
picture film was shot, an agency tv director and a Jamieson crew drove 750 miles, criss-crossing and searching out the best locations on the Neuces, Frio, Sabinal and Medina rivers and their tributaries. Still photographs were taken as reference for future trips.

Guided by their first look-see, a full production crew loaded aboard trucks for Pearl's pioneer filming in the "country of 1100 springs." Appropriately enough, they stayed on a ranch near Leakey, Tex.

Although television commercials are released in 16mm, the originals are on 35mm in order to deliver as much of the soft countryside appeal as possible to viewers' tv sets. (For the interested creative and technical crews who know that the use of 35mm fine grain film as the original medium helps assure maximum quality, both technical and esthetic, this further detail: Eastman Kodak 35mm Plus-X negative and Double-X negative have been used for the Pearl commercials — approximately 50,000



Art director Don Young (r) interprets the new commercial idea into story board form. Audio and video are both carefully checked for style. Any corrections or revisions are made at this point.



Every phase of the Pearl "water story" is meshed to give maximum advertising impact. Television, radio, billboards and printed P.O.P. materials are all integrated with the single theme of the campaign.

## for beer campaign

feet have been shot in the hill country northwest of San Antonio since the fall of 1960.)

This approach of blanket motion picture coverage of the basic subject of the campaign also created a film library which has been the cost-saving backbone of this campaign. From the same basic 50,000 feet of negative film, the sponsors have realized material for 60 completed eight-second, 20-second and 60-second television commercials.

The number of spots produced has averaged about 15 per year — divided equally — five in each time group. Costs for the finished commercials have ranged between \$600 and \$2000, with an average cost of approximately \$1000.

Television is carrying the bulk of Pearl's advertising, with 35 percent of the total budget allocated for the "water story" commercials. This is an increase from the "pre-water story" days. Outdoor boards and point of purchase materials share in the budget at about 20 percent each. The remainder is divided between

radio and newspaper with radio getting the advantage.

Over 95 percent of Pearl's advertising in every medium, including P.O.P., is devoted to the "water story."

The year 1960 proved to be the turning point for Pearl beer. At least 11 other major brands were pouring advertising dollars into the state in an effort to topple the lead held by Pearl during the seven previous years.

From research, Tracy-Loeke Co. learned about the fine brewing water. For the agency it seemed the perfect "hook." Howard Fisher, agency radio-television director, was dispatched with a camera to scout the country.

The agency's judgment has been borne out in a campaign that is gaining strength with each succeeding year. "Our theory has always been," says Tracy-Loeke President Morris Hite, "to develop the one approach we believe to be best and then give it time to prove itself. Too many companies waste

money by jumping from theme to theme. To build a quality image for a product you have to develop one effective selling appeal and stay with it."

One indication of the success of a new advertising approach is the "penetration survey." Prior to the campaign, surveys showed a modest 16.5 percent recall of Pearl advertising messages. Three months after the introduction of the new advertising plan, penetration had jumped to 33 percent. Current averages have climbed to 60 percent with surges to 70 percent.

The true barometer of success, of course, is the quantity of beer consumed. Jan. 1, 1961, saw Pearl become the first Texas brewery to pass the 1 million barrel-a-year sales mark. Official Texas Liquor Control Board records show that for the year 1963, Texans put their money on the line for an equivalent of 1,117,498 barrels of Pearl. And in keeping with the "water story," this would be enough beer to replace all the water going over



Bill James (l), executive vice president of Tracy-Locke Co., goes over story boards in detail with Bob Jornayvaz, advertising director for the Pearl Brewing Co. and author of the "water story" campaign.



Niagara Falls for slightly more than 30 seconds.

Basically there are two types of Pearl commercials — strong product identification and educational. In the strong identification, the product is shown in closeups with the water as a background.

The educational approach uses beautiful shots of flowing water and the typical wild animals found in the Edwards Plateau country. Not so much as a hand or a fence post shows in any of the footage to give the slightest hint of civilization. Music and low key audio messages tie the commercial together. Product identification is brought in at the close of the spot.

Each spring, Jamieson crews have made between two and four location trips into the plateau country to capture water and animals on film. The flexible film equipment was easily set up in the rough, almost inaccessible country. Cameras have been set up in the stream beds, on hill-sides, in the bush and under waterfalls.

However, not many of the waterfalls, springs and streams are visible from the road. To search out the most attractive springs it was necessary to question area residents.

"When we first started looking

for the springs we were turned down a few times when people learned it was for beer commercials," recalls Bob Brown, Tracy-Locke account executive for Pearl, "and there were some who didn't want to be disturbed. But the big switch came when the commercials appeared on tv. We started getting offers of assistance in locating water sources after they saw our quality approach. Some of the small towns in the plateau area have been claiming a brisk tourist trade as a result of the commercials.

"In a quality message," Brown adds, "where product prestige is the strong selling point, as in the case of Pearl, small details can make a big difference. Such a thing as an imperfection in one of the beer glasses used in extreme close-ups could nullify the whole quality approach. We use a lot of care just in selecting the glasses."

Another example of the meticulous quality approach — beer drinkers can tell you that the beer bubbles stick to the sides of a glass when it is coated with a soap or grease film. So, a chemical bath is always used to keep the glassware sparkling.

Bob Brown and other agency representatives accompany the film

crews as technical supervisors and sometimes as algae scrapers and beer pourers. They estimate 100 cases of Pearl have been poured down the rivers, springs and streams while shooting was going on.

Pearl introduced a "first" with beer pouring in 1962 television commercials. To help develop a "thirst effect" in the viewer, Pearl beer came up in the glass with a nice man-size head and then, instead of stopping just at the top of the glass, the beer foam spilled down the side of the glass. An overflow scene appeared in an industrial film produced by Jamieson Films for Pearl in 1961. Brewery and agency officials liked the idea. Foam pouring over the sides of the glass stimulated an extra thirst reaction — and it seemed natural.

Pearl is after the man of the house. He is the heavy beer drinker. That puts Pearl commercials in the drama, adventure and sports segments on tv. But, at the same time, the beauty of the "water story" has general appeal. Waterfalls, rushing streams and clear springs appeal to men and women alike.

Agency plans call for 100 percent television coverage of Pearl's distribution area—the whole state of Texas and parts of New Mexico,



Oklahoma, Louisiana, Arkansas and Mississippi. The heavier purchases of time are made in the winter and autumn months, with lighter purchases in the summer. Radio time is increased during the summer months.

While the film for the television commercials was being shot, still photographs were taken too, to produce the ads for newspapers, P.O.P. and outdoor boards. (Well over 1000 color transparencies were taken in the hill country by Zintgraff Studios of San Antonio. Used was 4x5 Ektachrome and Ektachrome-X, but a duplicate shot was taken each time on Kodak Type-C color film for use in layout work. This saved time and extra costs in the final dye transfer process of the color ads.

Rewards for the carefully executed "water story" have come from more than an annual increase in sales alone. In 1962 and 1963 Pearl outdoor posters incorporating "water story" photographs won national and regional award recognition. Pearl ROP color ads consistently dominate competition for the best reproduction in Southwestern newspapers. In 1963 Pearl captured the ABET Award for the best television commercial produced in the Southwest. ♦

## ONE WEEK OF JULY, 1964, TV SPOT ACTIVITY IN FIVE OF PEARL BEER'S MAJOR TV MARKETS (SPONSOR ESTIMATES)

Mrkt. & brand	Cost	No. of spots
<b>AMARILLO</b>		
Pearl	\$ 323	9
Berghoff	136	6
Budweiser	48	2
Coors	135	3
Falstaff	307	6
Hamms	330	5
Jax	297	5
Lone Star	353	8
Schlitz	246	9
<b>DALLAS</b>		
Pearl	\$ 2620	21
Budweiser	1574	13
Bull Dog	434	10
Busch	3214	18
Carling	2260	12
Country Club	1056	7
Falstaff	2431	12
Hamms	2441	15
Jax	3127	14
Lone Star	1701	9
Schlitz	2294	18
<b>HOUSTON</b>		
Pearl	\$ 1184	11
Budweiser	1901	11
Bull Dog	200	3
Busch	524	3
Carling	1750	7
Country Club	1118	5
Falstaff	3737	20
Hamms	3559	17
Jax	3676	19
Lone Star	1470	8
Miller	264	1
Pabst	951	6
Schlitz	1594	10
Wiedemann	235	1
<b>SAN ANTONIO</b>		
Pearl	\$ 1346	12
Country Club	510	9
Falstaff	1200	6
Hamms	781	8
Jax	2000	19
Lone Star	2142	28
Pabst	34	1
Schlitz	405	7
<b>SHREVEPORT</b>		
Pearl	\$ 572	12
Country Club	346	8
Falstaff	573	7
Jax	689	6
Schlitz	274	4
<b>Totals</b>	<b>\$58,362</b>	<b>450</b>

Estimated total dollars for same week in July tv spot advertising by all breweries in 211 major markets: \$1,107,701.

# Public service sponsors get profitable image

Bankrolling of often-shunned "instant" news and bad-weather bulletins rewards Charleston radio advertisers with public applause — and profit

■ Special news bulletin broadcasts reflect the radio-tv industry's constant emphasis on service in the public interest but, all too often, go needlessly unsponsored. The result is that advertisers overlook an opportunity to participate in a valuable vehicle that can build good will and an institutional image rooted in community involvement.

These intangible assets most often appeal to major national advertisers, and too few regional and local advertisers understand that such image and good will building can be translated in terms of dollars and cents in the form of sales and profit increases.

Two such far-sighted advertisers who are capitalizing on the successful sponsoring of public service news bulletins and specials (as opposed to regularly scheduled newscasts) are Charleston, S.C.'s Sam Solomon Co. and Calhoun Life Insurance.

Each is so pleased with its image on WCSC radio that the Solomon firm has bought all of the station's special bulletins, ranging from political notices through coverage of such local happenings as fires, robberies, etc., while Calhoun Life has sponsorship of emergency weather reports.

Because some of the emergency events could involve client policy, the station checks with Aaron Solomon, president and general manager of Sam Solomon Co., whenever a story appears to merit more than routine attention outside of regular news reports. As an exam-

ple, the Solomon firm recently underwrote the continuous coverage of a local kidnapping, and kept the community up to date on every news development. Solomon also purchased all the station breaks during the recent Republican convention.

Aaron Solomon heads a discount house that is interested in creating and maintaining an image unlike the average discounter, because his company carries only brand names and quality merchandise.

The firm has used radio since 1962, but it wasn't until earlier this year that it bought its first news special and moved into sponsoring "instant" news events. Now 10 percent of its ad budget is in radio, and its public service advertising has gone a long way toward creating a distinctive image.

In keeping with the special nature of its sponsorship, Solomon uses only institutional advertising.

As a quality retailer, the store believes that its participation in a quality news service is appreciated by the civic minded people of the community. As all shoppers at the showroom are required to be "admission cardholders," the firm directs its radio appeal to this group, which is largely composed of consumers in the middle or higher income brackets.

Sponsor Solomon emphasizes that he avoids the touting of specials and sale articles, an approach that is used by typical discount houses. Such a campaign, he believes, would damage his image as a quality dis-



Public service sponsorship has been a boon to Aaron Solomon (r), shown discussing tentative specials with WCSC's Cecil Keels.

counter, hence the institutional format.

Solomon states that the best measurement of his radio advertising's success is the many favorable comments that he receives daily. While he finds it difficult to attribute a specific part of his sales increase to his use of radio, his customers continually encourage him to continue his public service sponsorship. Solomon believes that with so many people favorably commenting, the radio announcements must lead substantial numbers of potential customers to his store.

The other half of the station's news-specials sponsor "team," Calhoun Life Insurance, has been sponsoring emergency weather coverage for the past five years. During that time, it has brought news reports of four hurricanes to listeners.

As soon as WCSC learns of extreme weather forecasts for the area, it notifies Calhoun Life. Prepared copy is ready at all times, and the conditions of the contract go into effect immediately when dangerous weather conditions appear imminent.

Calhoun Life is billed on a flat daily rate, since there are often more than 150 weather bulletins broadcast each day. In order to insure complete coverage during such times, the sponsor pays the operational costs of the station from 12 midnight to 5 a.m., and the radio facility stays on the air until the danger of the hurricane has passed.

Commercial messages depend upon the length of the weather bulletins. In-depth reports carry one-minute institutional spots, while shorter reports mention only the Calhoun Life name.

The president of the insurance firm, Robert Lovvorn, is "very pleased" with the results of his organization's sponsorship. Based in Columbia, S.C., the life-insurer reports much appreciative comment from residents in its Charleston sales area who have responded to the company's commercial slogan of "Insure with us, because we invest with you."

Calhoun Life, along with the Solomon company, have both found that an institutional sponsorship of intangibles can have tangible results. Each is an example of how public service serves not only the public, but sponsors as well. ♦

## Radio / tv: a bargain buy for bargain sell

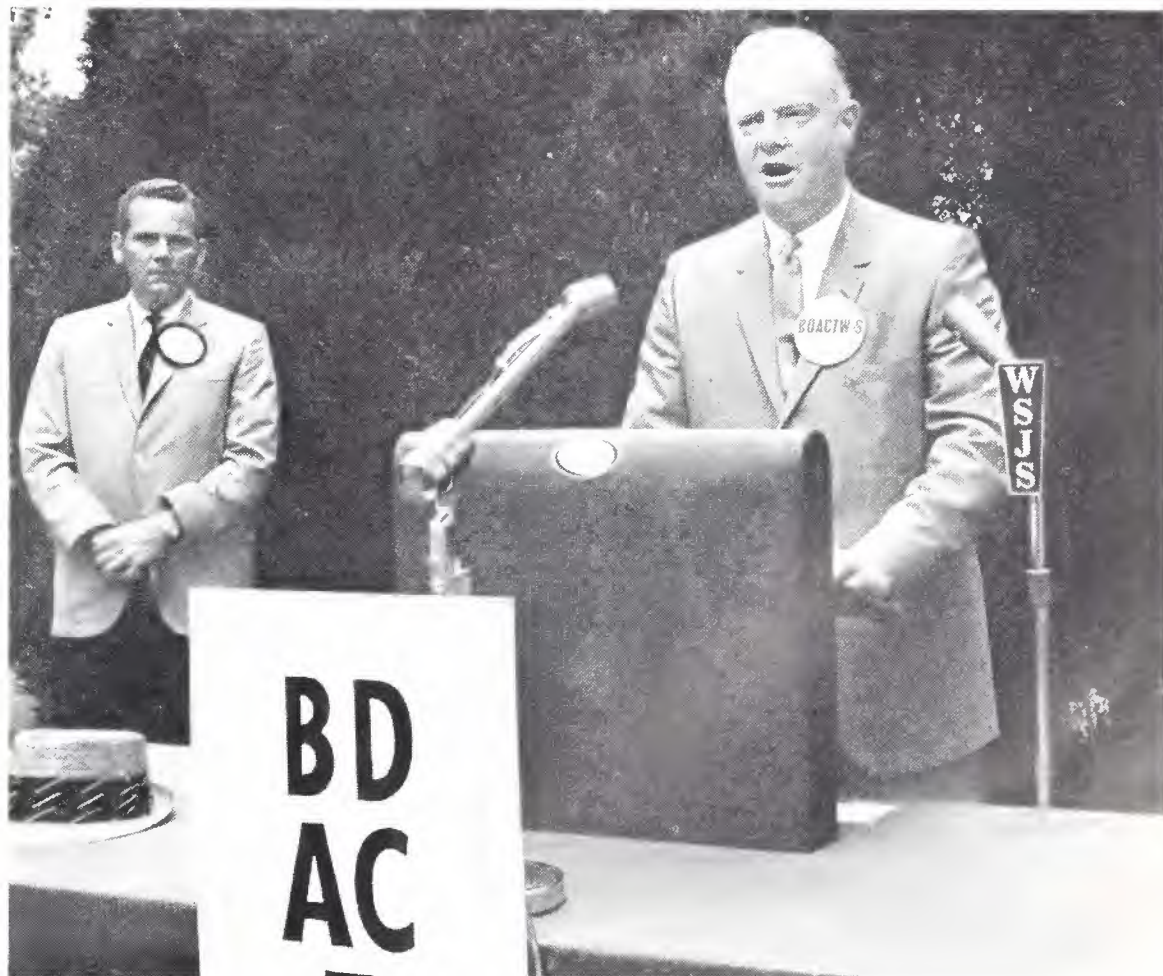
Local retail merchants find broadcast promotion increases Winston-Salem bargain-day business 50 percent

■ Over the past few years print-oriented retail sales outlets have been discovering that tv is an effective sales medium. While there has long been a number of staunch retail supporters of radio, there are now a growing number of tv enthusiasts among retailers. Some have entered tv to fill particular selling needs — to advertise sales, fashion shows and new seasonal

lines; others to promote their stores on a regular basis.

One of the latest groups to find proof of tv's sales power is the Winston-Salem Retail Merchants Assn. for whom tv brought a solution to "bargain days fatigue."

For the past several years these retailers had been faced with such public indifference to their semi-annual "Bargain Days" sales that they



What's a BDACTW-S? That was the big question posed to promote interest in Retail Merchants Assn. "Bargain Days." Here Mayor M. C. Bention of Winston-Salem officially opens sale.



The filming of shoppers for use on local tv shows gave the campaign a personal touch and was considered "one of the major factors contributing to the success of the promotion."

considered scrapping the whole promotion.

The association, which represents most of the North Carolina city's downtown merchants and four major shopping centers in the area, had invested healthy budgets in newspaper and radio advertising. The reaction of local customers had become so resistant that "sales days" were at least disappointing, if not downright flops, according to an association spokesman.

At a meeting of the group in August, Richard Barron — assistant to President Harold Essex of WSJS-TV — asked the advertisers to give the "Bargain Days" sales promotion one more chance, and

offered to organize and carry out a complete promotion on WSJS radio and television at little or no cost.

Barron pointed out that "Bargain Days" were something that the people of Winston-Salem and the surrounding areas had looked forward to each year and that a failure to rekindle interest and excitement in the promotion would be a disservice to the community.

The retail organization gave Barron the go-ahead and he promptly organized and ran a radio and television promotion that cost the association exactly \$614. The promotion was spread over a three-week period during which time the radio



Representatives of the Reynolda Manor Shopping Center congratulate Reese Felts, WSJS promotion director, for his role in the most successful "Bargain Days" sale the merchants ever had. Fire truck in background was one of attention-getting features used in promotion.

and tv stations estimate donating about \$10,000 in time and talent.

The impact of the campaign was felt on the very first day of "Bargain Days," according to the association.

"On opening day we had more sales excitement and more women fighting to get to our specials than anytime in our history," says Neil Bedinger, a member of the downtown store group.

Total volume increased an average of 20 percent with many stores reporting increases as high as 50 percent.

The four shopping centers which had joined in this combined advertising and promotion campaign for the first time were impressed with the results. Said Sidney Shapiro of Thruway Shopping Center: "At last we're on the right track. We had more cars, more people and more business for the three-day sales period than we ever had before." One of the stores in the shopping center — Stanley's Shoes — had more customers than it could handle and had to turn people away.

The key to the promotion, according to Dick Barron, who supervised the plan, was suspense and saturation.

"We used a teaser campaign to whet consumer appetites," says Barron. "We called it our Operation BDACTW-S (Bargain Days Are Coming To Winston-Salem) and we received a lot of comment. With teaser spots on local radio and tv programs, we really had people in the Piedmont area wondering what BDACTW-S really meant."

The stations' follow-up to the teaser campaign was to provide entertainment at all the shopping centers and downtown stores, starring WSJS air talent which continued from "pre-bargain" sale through the final days of the sale.

The campaign's success was good news to the stations as well as the advertisers.

"Not only were we able to provide an excellent community service for our audience," says Harold Essex, president of WSJS, "but we were able to deliver a convincing example of what radio and television together could do for some very skeptical retailers who were the main recipients of the campaign's success. ♦"





## Which gets the action?

You get the point—color increases brand recognition, makes a quality product really stand out!

People see color, want color, buy color. That's why 7-Up decided to go to color commercials for its "Festive Foods" promotion. For it takes color to do full justice to the delectable foods and the fine drinks they were showing. If stimulating the appetite and enlarging brand awareness are part of your selling program, shouldn't your TV commercials be

giving your product the *Plus of Color*?

Even if your transmission must at present be black-and-white, you'll be well-advised to film in color now. Black-and-white transmission is excellent; you'll be building a backlog of color material; and you'll find that you are way ahead in experience when everybody goes to color. And they certainly will—for color programming is on the rise, and sales of color TV sets are increasing rapidly. The whole country is going color.

For the purchase of film, for service and technical queries, write or phone: **EASTMAN KODAK COMPANY**, Rochester, N. Y. 14650, or the regional sales divisions, 200 Park Avenue, New York, N. Y.; 130 East Randolph Drive, Chicago, Ill.; 6677 Santa Monica Boulevard, Hollywood, Calif.

**FOR COLOR...**

**EASTMAN FILM**

# THE CHANGING SCENE

## Recipe Booklet Receives Strong Tv Advertising

*Festive Fixin's with a Foreign Flair*, a 24-page holiday booklet to be released by General Mills this November, is designed to combine up-to-date holiday recipes with the old-world traditional recipes.

The booklet is filled with festive recipes from Italy, France, Germany, Scandinavia and the British Isles plus cookie recipes from many lands. It will be packed in every five pound and larger specially flagged sack of Gold Medal (regular) and Gold Medal Wondra Instantized Flour during the upcoming holiday season.

A strong television advertising campaign for the promotion will utilize animated puppets synchronized to original music. With 31 commercial announcements, the television campaign will reach more than 80 percent of the U.S. homes over four times during the holiday season.

In addition to Gold Medal Flour,

these General Mills products are participating in the promotion: Betty Crocker Date Bar Mix, Bisquick, Cheerios, and Kix. Dow Chemical's Saran Wrap, Standard Brands Fleischmann's Yeast and McCormick-Schilling Spices will also tie-in to add additional sales momentum.

The advertising agencies are Dancer, Fitzgerald, Sample for Gold Medal Flour and Lennen & Newell, Inc. for McCormick-Schilling.

## Tv Spot Campaign For Goodman's Noodles

An aggressive spot tv campaign will spearhead Goodman's noodle advertising in the metropolitan New York market. The keynote of the copy, prepared by Smith/Greenland, revolves about the freshness of eggs used in Goodman's noodles.

During October-November-December, Goodman's will be featured on the following shows: Over

WCBS-TV—*Danny Kaye Show*, *The Defenders*, *Slattery's People*, *The Perry Mason Show*, *The Nurses*, *Living Doll*, *Joey Bishop*, *The Martian*, *The Ed Sullivan Show*, *I've Got A Secret*, *The Andy Griffith Show*, Various News Shows and *The Late Show*. Over WOR-TV—*Surfside 6*, *Million Dollar Movie*, *Movie of the Week*, *Human Jungle*.

## Air France Slates Selected Radio Push

As part of a coordinated sales drive for fall and winter business, Air France is scheduling spot radio in selected markets to back up national magazines and local newspapers.

Spot schedules have been slated for WCFL and WJJD in Chicago, WQXR in New York, WJR and WWJ in Detroit and WMAL in Washington, D.C. Schedules run through November.

Spots were created by and scheduled by Air France's agency, Fuller and Smith & Ross, New York.

## Personnel Appointments At J. Walter Thompson

The Board of Directors of the J. Walter Thompson Co. announces the election of Jack Bernhardt, Barnett Daniels, Dudley Fay, Thomas Luckenbill, Benjamin Maugham and Carl Rhodes as vice presidents in the New York office.

The appointment of a new management group in J. Walter Thompson-London was announced by Norman H. Strouse, chairman of the company.

Members of the new group are: Thomas F. Sutton, managing director; Christopher Thomas, Dr. John Treasure, Denis Lanigan; John Lindesay-Bethune and Jerome Bullmore. Of the six members of this group, all of whom are directors of the company, Limited, three have had service in other Thompson offices.

## Nielsen Declares Quarterly Dividend

The Board of Directors of A.C. Nielson Co. has declared a quarterly cash dividend of \$.175 per share of the common stock of the company, payable Oct. 31 to stockholders of record on Oct. 12, 1964.

## ADVERTISERS, AGENCIES GUESTS AT MEETINGS



Hosted by WSM-TV and its station representative, Edward Petry, advertisers and their agencies were feted at a series of meetings demonstrating the stature of the Nashville, Tenn. market. Among the participants were (l-r) Bill Rohn, Petry vice president and director of marketing; Betty Leckner, coverage analyst for Benton & Bowles; Hi Bramham, WSM-TV's commercial manager; and David Michaelson, Benton & Bowles' broadcast supervisor. Among its many attributes, Bramham noted that a number of sponsors also use Nashville as a test market. Such advertisers as DuPont, P&G, Carnation, Lever and Ralston Purina recently tested on WSM-TV, he said.

## DANCING FOR PONTIAC



Pontiac sponsored the entire NBC-TV "Today" program Thursday, Sept. 24, as the program presented Ray Bolger in an informal survey of American dancing. Pontiac introduced its new line of autos on the program and also on the Tonight show the same date. This is the second consecutive year that Pontiac has bought out both shows to introduce its new line.

## Chris-Craft Industries Purchases Tv Station

Chris-Craft Industries, Inc. took over operations of WTCN-TV Minneapolis. Chris-Craft purchased the station, one of the nation's top independent television operations, from Time-Life Broadcast, Inc., for an estimated \$4,000,000. The Federal Communications Commission approved the sale on August 25.

John G. Bannister, president of Chris-Craft Industries, announced the appointment of Robert C. Fransen, Edina, as vice president and general manager of the station.

## Federal Grant Received For Educational Tv

A quarter million dollar federal grant has been received by the Educational Television Assn. of Metropolitan Cleveland for construction of educational television station in Cleveland on UGH Channel 25.

Announcement of the grant was made by the Department of Health, Education and Welfare to the Ohio Education Television Network Commission, to which the new Cleveland station will be affiliated. HEW administers the federal law

that provides funds on a matching basis for transmission apparatus to develop ETV stations across the country.

The Cleveland grant brings the total received in Ohio to \$626,499. Previous grants were received by WBGU-TV Bowling Green State University, \$95,137; WMUB-TV Miami University, Oxford, \$132,015; and WOUB-TV Ohio University, Athens, \$149,347.

Ohio is one of only eight states eligible for the one million dollar ceiling on grants to a single state.

## Timex Sponsors Sherman In Hour 'Sneak Preview'

Allan Sherman, will utilize his talents as performer, producer, writer in the second full-hour "sneak preview special" on the NBC-TV Network for the 1964-65 season.

This special, *Alan Sherman's Funny Land*, will be colorcast in mid-January and will be fully sponsored by Timex Watches through Warwick & Legler Inc.

This season's first *Sneak Preview Special*, starring Steve Lawrence, will be presented in color Friday, Nov. 27, 10-11 p.m. NYT.

## Gillette, Chrysler Co-Sponsor Series

The nation's number one sports attraction—the World Series—will be covered by the NBC Television Network for the 18th straight year

with the beginning of the classic, Wednesday, Oct. 7. The NBC Radio Network also will carry the entire Series.

All games will be televised in color for the sixth year in a row.

NBC's television and radio coverage will be co-sponsored by the Gillette Safety Razor Co. (through Maxon Inc.) and Chrysler Corp. (through Young & Rubicam Inc.).

## Ray Eichmann Organizes First Presentations Firm

Ray Eichmann, writer-director of the NBC affiliates convention presentations for the past five years, has resigned to establish a new company concentrating on the production of wide-screen trade shows as well as sales aids ranging from strip independent sales development-promotion service available to individual broadcasters, station reps, networks and program packagers. The new company is called The Communications Group.

The firm's staff will consist of a team of sales promotion/presentation specialists and researchers who have held major positions in broadcasting. It will be allied with Vizmo Productions, which provides the rear-screen projection for many tv shows.



Ray Eichmann

## CIGAR FIRMS PROMOTE PRODUCTS ON TV



El Producto Cigars is seeking new cigar smokers via its "New Smoker Special" commercials featured on three television programs—George Burns' "Wendy & Me," starring Connie Stevens (ABC-TV); "Meet The Press" (NBC-TV) and "Lawrence Welk" (ABC-TV). The theme for the one-minute commercials is "Buy Four . . . Get One Free." Compton Advertising, Inc. is the El Producto advertising agency. Kathleen Nolan, star of the ABC-TV "Broadside" television series is shown lighting up a Muriel Air-Tip cigar as she chats with Stanley S. Keyser, president of Consolidated Cigar Corp. during a recent trip to New York City to launch her new network program. Her visit included a tour of Consolidated's general offices where she met company personnel. "Broadside" is sponsored by Consolidated's Muriel and Dutch Masters cigars.

### Westclox Repeats A Successful Campaign

A spectacular five-day network television and radio campaign, timed to coincide with the change back to Standard Time and to spearhead the company's Fall-Christmas promotional program, has been announced by the Westclox Div. of General Time Corp.

The campaign begins Wednesday, Oct. 21 and continues for five days through Sunday, Oct. 25. Highlight of the program is exclusive network sponsorship over the time-change weekend of the popular *Today* and *Tonight* shows on Friday and of the *Sunday* show on television. Radio saturation will be used on *News of The World* and *Emphasis* on Wednesday, Thursday and Friday and on *Monitor* on Saturday and Sunday.

Designed to deliver the greatest number of sales messages in a concentrated period, the campaign will deliver more than 150 million lis-

tener impressions on radio and reach over 23 million viewers on television. Through the combination of television and radio coverage during the period, Westclox will achieve a morning-till-night saturation on the country's most exciting and top-rated shows.

### Jaffe Will Syndicate Julie London Series

Singer Julie London will be featured in a late night series, *Sleepy Time Gal*, for national syndication, according to Henry Jaffe Enterprises. The series will be fifteen-minute musical programs specifically designed for late night viewing.

The production is being done in Canada by the Jaffe Enterprises in cooperation with Desilu studios.

### Controversial Newscaster Sponsored By Rheingold

Clure Mosher, controversial sportscaster, will be sponsored for 15 minutes a day, Monday through Friday, on both radio and television by Rheingold Extra Dry Lager Beer. Beginning Oct. 5, Mosher will launch a double barrel attack as he adds a stint in front of WOR-TV cameras at 11:15 p.m. to his current 7:45 p.m. show from behind a WOR Radio microphone.

Mosher will bring his own touch to commercial messages once a week on both shows with live, 60-second spots based on the "Rheingold is as good to your taste as it is to your thirst" theme. Foote, Cone & Belding is the agency for Rheingold.

### Anti-Freeze Campaign On Yankee Network

The current Prestone Anti-Freeze campaign is being featured in newscasts and weathercasts in drive time on WNAC and the Yankee Network throughout New England.

Copy promotes current temperatures and also gives the lowest temperature ever recorded for the day by the U. S. Weather Bureau's Boston station.

The message this year to the consumers and the trade is "Don't settle for anything less than *total protection* in the anti-freeze they

### NAB HEARS PAINTER



George Painter, president of the Colonial Coffee Co., Nashville, Tenn., addresses the National Association of Broadcasters Radio Program Clinic in Memphis. The Colonial Coffee Co. sponsors a five-minute segment of the "Waking Crew" program aired each morning over WSM, Nashville. Before the meeting, broadcasters attended a special "Waking Crew" show which that morning originated from the north ballroom in the Chisca Plaza Hotel where the clinic was held.

buy-protection against freeze-ups-against rust! Substitutes just aren't the same. Never pick up a stranger; pick up 'Prestone' Anti-Freeze."

The advertising agency for the firm is William Esty Co., Inc., New York.

### General Mills To Sponsor 'The Story of Christmas'

*The Story of Christmas* with Tennessee Ernie Ford starring as singer-narrator, will be repeated in color on NBC-TV Monday Dec 21 (7:30-8:30 p.m. EST)

The special will be sponsored by General Mills Inc., through its advertising agency, Needham, Louis & Brorby, Inc.

The show, featuring familiar sights and sounds of the holiday season, features the Roger Wagner Chorale and has an 18-minute animated sequence, the story of the Nativity, by Eyvind Earle. The script is by Charles Tazewell, author of the children's classic *The Littlest Angel*.

### Atlantic City Station Becomes ABC Affiliate

Radio station WOND Atlantic City became affiliated with the ABC Radio Network Sept. 28, it was announced by Earl Mullin,

## women-drivers



love

**WGY** 810 KC  
50 KW

and so do housewives, doctors, students, executives, farmers, and secretaries in the 25 counties surrounding Albany, Schoenectady, and Troy. Ask Henry I. Christal.

**A GENERAL ELECTRIC STATION**

ABC vice president in charge of station relations for the network.

Owned and operated by South Jersey Radio, Inc., WOND operates with 1000 watts on 1400 kilocycles.

Other leading regional stations which are newly affiliated with ABC Radio include WACL Waycross, Ga., WBOC Salisbury, Md. and WHCQ Spartanburg, S. C.

KXLE Ellensburg, Wash. and KORK Las Vegas, Nev. have increased their daytime power from 250 to 1000 watts.

### Rep Appointments

**Kettell-Carter, Inc.** appointed exclusive sales representative in New England for station WRYM Hartford, Conn.

**Vic Piano Associates, Inc.** appointed national representative for WKEF-TV Dayton, Ohio.

**C. K. Beaver & Associates,** Memphis, Tenn., radio and tv representatives with offices in Dallas, Memphis and Atlanta, announce the addition of six major market stations to their service—WOR Radio and Tv New York, KFRC Radio San Francisco, KHJ Radio and Tv Los Angeles and WGMS Radio Washington, D.C., all RKP General Stations, and WHNT-TV Huntsville, Ala. and WKYT-TV Lexington, Ky.

### Tv Rate Increase

Effective March 21, 1965 WCBI-TV Columbus, Miss. will increase its network rate from \$200 to \$250. All advertisers will be charged at the new rate indicated commencing with the effective date.

### Schnitzer Commercial Wins Third Place

At the International Film Festival in Cork, Ireland, Kellogg's *Proper Grip* earned the Premier Award and previously won top awards at the 1946 AAW Competition and the American Film Festival in New York. The agency is Leo Burnett. The commercial features Nicci Ann Frank and Adam West.

A second commercial for Great Western Savings, which was also produced by Schnitzer, was a runner-up at the Cork Film Festival.

## BROADCASTERS PROMOTION ASSOCIATION, INC.

# 1964 SEMINAR

NOV. 16-17-18 CHICAGO PICK-CONGRESS HOTEL



This year's B. P. A. Seminar is a "Must" for anyone in the Broadcasting Promotion Field.

"Work" sessions packed into three informative days.

Entertainment for the wives.

Bring your ideas and questions.

Chicago holds information and enjoyment for all.



SEND THIS COUPON FOR REGISTRATION INFORMATION TO: B.P.A. SECRETARY/TREASURER

215 East 49th Street  
New York 17, New York  
PLaza 2-4255

PLEASE RUSH ME REGISTRATION AND PROGRAM INFORMATION ON THE 1964 B.P.A. SEMINAR.

name \_\_\_\_\_

company \_\_\_\_\_

street address \_\_\_\_\_

city, state \_\_\_\_\_

### Mutual of Omaha Sponsors Expedition Color Series

Films of expeditions that include trips to Australia, Africa, India, South America and the Arctic will be among the features to be presented on *Mutual of Omaha's Wild Kingdom* weekly color series on NBC-TV during the 1964-65 season starting Sunday, Oct. 18 (5-5:30 p.m. EDT).

*Mutual of Omaha's Wild Kingdom* is produced by Don Meier, and directed by Meier, Perkins, Fowler, and others. It is packaged by Don Meier Productions Inc., Chicago, Ill.

The sponsor is Mutual of Omaha and its advertising agency is Bozell & Jacobs Inc.

### Black & Decker Signs CBS-TV Fall Contract

Black & Decker Mfg. Co. has confirmed a CBS television network contract for this fall. It is expected that this initial network participation will provide a solid back up service for the company's diversified marketing efforts.

Twelve tv commercials will appear on the CBS network which total 190 stations. The theme of the commercials will emphasize B&D's full line of power tools and proficiency to handle any job requirement—in the home, on the farm or in the shop.

It is estimated that 52 percent of the total tv audience will see at least six Black & Decker messages.

WRCB-TV  
Chattanooga market's  
widest coverage  
A RUST CRAFT STATION

### CBS NAMES THREE TO KEY POSITIONS



Charles Adell, Don H. Jumisco and Thomas Gorman, have been named to key account executive posts in CBS Radio Network Sales. Pictured (left-right)—Thomas Gorman, CBS Radio network sales, Chicago; Charles Adell, CBS Radio network sales, New York; Ben Lochridge, CBS Radio Network general sales manager; and Don H. Jumisco, CBS Radio network sales, Detroit.

Beginning Oct. 17 and running through Dec. 5, ten commercials will appear on *The Jackie Gleason Show*, *Joey Bishop Show*, *NFL Football*, *Mr. Broadway* and *Peter Gunn*. Two Black & Decker commercials are slated for *Living Doll*, a comedy program starring Bob Cummings and Julie Nemar.

### Smith & Dorian, Inc. Establishes New Agency

Smith & Dorian, Inc. has established its fifteenth fully staffed advertising agency office in Baltimore.

The agency-office will be known as Smith & Dorian, Shecter & Levin. The two major executives in the Baltimore division will be Louis E. Shecter, chairman of the board and Jack L. Levin, president.

The Smith & Dorian network was started along the east coast in 1962 and is now located in key markets throughout the United States.

### Five Minute Newscast Is Still Demanded by Radio

The five-minute newscast remains a tried-and-true vehicle for radio news, while it is "hardly a factor for television."

A survey taken among Associated Press Broadcast members shows that 35 percent of the stations responding air between 10 and 14 five-minute newscasts daily and 36 percent broadcast more than 14.

The picture was just the reverse for television with 92 percent of the stations reporting that they broadcast less than 10 five-minute newscasts daily, with some airing none at all.

According to the report, longer newscasts have become the "mainstay" for television.

### Gibbs Appointed MGM Vice President-Sales

The appointment of William R. Gibbs as vice president in charge of sales at MGM Tele-studios. He managed the commercial film division from 1958-1960.

Previously, Gibbs served for three and a half years as vice president of J. Walter Thompson in New York, managing its film and tape production groups, the traffic department, and a variety of creative functions. His other affiliations, all in important production capacities, have been with Young & Rubicam in New York and on the West Coast and with Fuller, Smith & Ross in New York.

## Hollywood Deb Stars Sponsored by Clairol

Clairol, Inc. has announced that the company has purchased full sponsorship of the one-hour telecast of Hollywood Deb Stars of 1965 for the third successive year through Foote, Cone & Belding. The program will air Jan. 2, 1965 over ABC-TV.

## Syndication Sales Climb

Seven Arts Associated's domestic television distribution of 522 Warner Bros., 20th Century-Fox and Universal *Films of the 50's*, and other product accounted for sales of \$33,922,740 during the company's fiscal year, ending January 31, 1964, up \$19,183,631 and \$14,739,109 in the previous year, it was announced by Robert Rich, vice president and general sales manager and Donald Klauber, vice president and national sales manager. In addition to the *Films of the 50's* Seven Arts are presenting 26 one-hour tv concert specials featuring the Boston Symphony Orchestra, 100 *Out of the Inkwell* cartoons, 191 *Looney Tunes* cartoons, *The Emmett Kelly Show*, a series of 39 half-hour children's programs starring Emmett Kelly, *En France*, *Mahalia Jackson Sings Laffs*, a series of 65 one-minute comedy sketches and two Christmas tv specials *Mahalia Jackson Sings the Story of Christmas* and the feature film classic, *A Christmas Carol* starring Alastair Sim.

Six straight weeks of record setting sales were chalked up with the addition of nine stations acquiring broadcast rights to Worner Productions' *The First Christmas* and five stations acquiring rights to *July 4, 1776*.

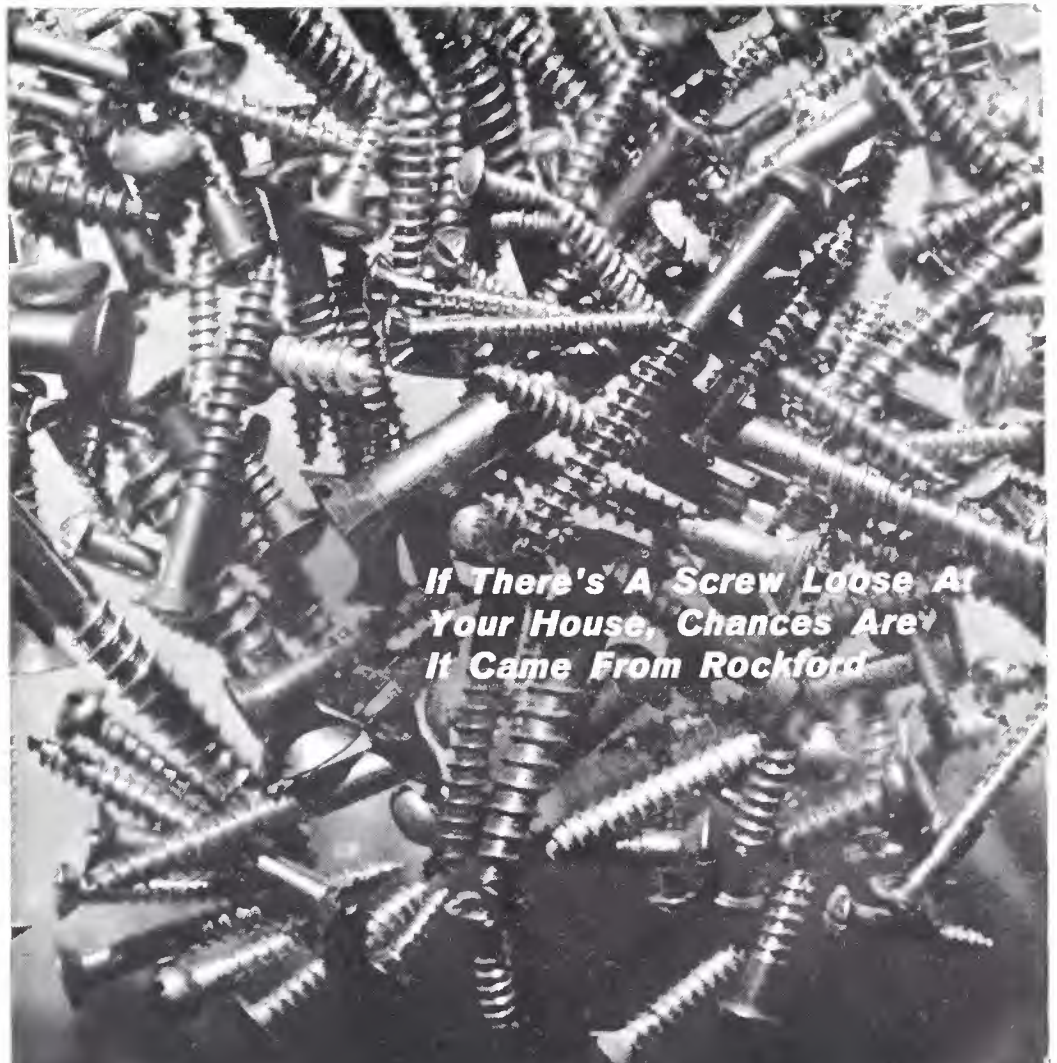
*Men in Crisis*, David L. Wolper Productions' first-run documentary series which is distributed by Wolper Television Sales, Inc., added five more U.S. stations for a total of 76 since going into syndication in June. Newly added markets are KXLF-TV Butte, Mont., WFBM-TV Indianapolis, Ind., KFBB-TV Great Falls, Mont., KOOK-TV Billings, Mont. and KMSO-TV Missoula, Mont.

With 15 licensing agreements racked up during the summer months, Screen Gems' Emmy

Award-winning *Naked City* series has been sold in 75 cities. The series is being slotted frequently in prime time evening hours and is finding a ready market among ABC-affiliated stations which carried the series during its long run on the network.

With KIRO Seattle, Wash., WSYR Syracuse, N.Y., WHBF Davenport, Iowa/Rock Island, Ill. and WOOD Grand Rapids, Mich. purchasing *The Lloyd Thaxton*

*Show*, vice president in charge of sales at MCA-TV, Hal Golden, confirmed that in only 10 weeks of selling, *The Thaxton Show*, which is meeting with excellent local reaction throughout the country, has been sold in 54 markets. Keeping pace with the Thaxton sales are other MCA products — *The Tall Men*, *M-Squad*, *Bachelor Father*, *Arrest & Trial*, *Leave It To Beaver*, *Restless Gun* and *Tales of Wells Fargo*.



**If There's A Screw Loose At  
Your House, Chances Are  
It Came From Rockford**

And, chances are, this is only one of the many products you use each day that bear the "made in Rockford" label. Rockford's 400 factories produce more than 300 different products, ranging from metal fasteners (5,000,000,000 yearly) to chewing gum.

Rockford is the core city of the vast Rock River Valley Industrial complex, ranging from Edgerton, Janesville and Beloit, Wisconsin in the north to Oregon, Dixon, Sterling and Rock Falls, Illinois to the South. To effectively cover this prosperous and expanding market, buy WREX-TV.



REMARKABLE ROCKFORD, ILLINOIS

**Alberto-Culver Company Increases Earnings**

At a quarterly meeting of the board of directors of Alberto-Culver Co., Melrose Park, Ill., a regular dividend of five cents a share for shareholders of record as of Oct. 15, 1964, payable Nov. 1, 1964. Three million shares are now outstanding.

Leonard H. Lavin, director and president of Alberto-Culver, announced to the board that he expected earnings of the company for the year ending Nov. 30 would be a minimum of 20 percent above fiscal 1963, with sales increasing to \$100,000,000 from \$80,216,534. He added that he anticipated a minimum of a 20 percent increase in earnings each year over the previous year for the next five years.

**L&M Purchases FM Radio Commercials**

L&M Cigarettes has purchased 30 commercials for six weeks on WCLM, WFMF, WFMQ, and WKFM Chicago from September 27 to November 7, 1964, it was announced by FM Group Sales, Inc.

This is the second "go-round" for L&M on the Chicago Group.

**Toyota Safari Contest On ABC Radio West**

Toyota Motor Distributors, Inc., out of Clinton E. Frank/West Coast, has launched an exclusive radio campaign promoting the Toyota Land Cruiser and the "Toyota

**GERBER IN NIGHT TV**



Guy Raymond, the roving building superintendent in NBC's new 90-minute show, "90 Bristol Court," faces the cameras for a sponsor, Gerber Products Co. This marks the baby food company's first venture into nighttime TV.

Big Six Safaris Contest" on ABC Radio West.

The Toyota schedule includes participations in *Headline News in the West* (5:30-5:45 p.m.), *Sports West with Keith Jackson* (5:45-5:55 p.m.) and two *Weekend West* spots each Saturday and Sunday.

The campaign, which started

Sept. 21, is slated for a four to six week run on more than 100 ABC Radio West stations.

Bill Unger, the ABC Radio West account executive in Los Angeles, set the buy.

**Thorp Finance Company Receives Ad Award**

A Radio Advertising Bureau award of excellence for a local radio commercial has been presented to the Thorp Finance Co. of Thorp, Wis. Thorp is a loan company with offices throughout Wisconsin. The commercial was one of 20 which received special recognition from RAB out of nearly 400 entered from all over the country.

**Agency Announces Shift In Executive Management**

The directors of Canada's largest advertising agency have announced a shift in the agency's top management.

Einar V. Rechnitzer, who has been president since 1955, has been appointed chairman of the board of directors and George G. Sinclair, formerly vice-president and general manager, succeeds him as president.

**RADIO PERSONALITIES SALUTE REALEMON**



WWRL Radio personalities, Enoch Gregory, Fred Barr, and Rocky G get together to salute ReaLemon Juice and ReaLemon Cocktail Mix, prior to kicking off the company's saturated advertising campaign with a 26 week schedule over WWRL, serving the Harlem Community and like communities in the New York Metropolitan area.



## COLGATE'S FAB SETS ARCTIC SCENE



Winter comes to Manhattan in September at the Filmex, Inc. sound stage on E. 45th St. Entire woodland frozen pond set was constructed as a backdrop for a television commercial in behalf of a new Colgate-Palmolive product, Fab "with arctic power." The new detergent, specially designed for cold water use, "is as good in cold water as it is in hot," according to Elwood Gair, associate general product manager of C-P. Ted Bates & Co., Inc. is the agency.

### Charles F. Adams Elected Chairman of the Board

Raytheon Co.'s board of directors elected Charles F. Adams chairman of the board and Thomas L. Phillips president. For the past two and a half years they have served as president and executive vice president, respectively.

Adams has been president of Raytheon since 1948 except from April, 1960, to February, 1962, during which period he served as chairman of the board.

Phillips joined Raytheon as an engineer 16 years ago. He was elected executive vice president in December, 1961.

In their new capacities, Adams will continue as chief executive officer and Phillips will serve as chief operating officer.

### Crosley Broadcasting Elects John Heywood

John J. Heywood has been elected executive vice president of Crosley Broadcasting Corp. He joined Crosley in 1961 as a vice president and treasurer. He was made a member of the Crosley board of directors in December, 1963, and will continue to serve on the board of directors and as treasurer.

Crosley Broadcasting Corp. with

headquarters in Cincinnati, operates four VHF television stations — WLWC Columbus, WLWD Dayton, WLWT Cincinnati, all Ohio, and WLWI Indianapolis, Ind. — and clear channel radio station WLW Cincinnati.

## BEST IN THE WEST



Top winners in the Advertising Association of the West 1964 Creative Competition were Bank of America and Johnson & Lewis, Inc., represented here by award-admirers Charles R. Stuart Jr. (left), the bank's director of advertising and Walter Terry, J & L vice president and general manager. Bank of America, for the fifth consecutive year, won more major A.A.W. awards than any other advertiser. Johnson & Lewis repeated its 1963 performance as the leading major award winner among the agencies.



**Look! If I wanted  
Syracuse  
or San Diego  
I'd call  
a travel agent.  
Just tell me about  
KELO-LAND!**

Sure! KELO-LAND is the Sioux Falls-98 County Market. A whale of a market prize for any advertiser — and only KELO-LAND TV, with three transmitters operating as one station, has the coverage to get it for you. To realize how very important KELO-LAND TV is to you in your national campaigns, hold the phone for this! KELO-LAND TV plays to a bigger prime-time audience among CBS affiliates than does Syracuse, San Diego, Norfolk, Sacramento, Albany or Jacksonville. Your one film or live commercial on KELO-TV SIOUX FALLS sweeps through KELO-LAND's 98 counties, simultaneously, powerfully!

ARB, 6:30-10 p.m. March '64  
Submitted as estimates, not necessarily exact measurement.

# KELO-TV LAND

CBS • ABC

KELO-tv • KDLO-tv • KPLO-tv

(interconnected)

Gen. Offices: Sioux Falls, S. D.



JOE FLOYD, President

Evans Nord, Executive  
Vice-Pres. & Gen. Mgr

Larry Bentson, Vice-Pres.

Represented nationally by  
H-R

A **MIDCO** STATION

# SPONSOR SPOTLIGHT

## ADVERTISERS

**George P. Dinnerman** named eastern regional sales manager for the Lighter, LP Gas Products and Packaged Items Div., U.S. Domestic Sales of Ronson Corp.

**C. J. Hunt**, vice president and manager of operations of Zenith Sales Corp. He has been associated with sales and merchandising of phonographs, radios and television receivers for more than 46 years.

**Donald M. Brown** named manager of industrial sales in The Prestolite Co.'s original equipment sales department, Toledo, Ohio.

**Robert P. Adler** elected president of the Waterman-Bic Pen Corp., Milford, Conn.

**James E. Burke** appointed product relations director of Clairol. He was previously associated with Farley Manning Associates, public relations agency, and Proctor & Gamble.

**Francis R. Elliott**, **Harry L. Archer** and **Augustine R. Marusi** elected president and vice presidents of the Borden Co.

## AGENCIES

**John F. Ammon** joined the market development department of Compton Advertising, Inc. as a senior marketing executive.

**Miss Margaret (Peggy) McNamara** joined the Chicago office of

Footc, Cone & Belding as an assistant merchandising supervisor.

**R. Allen Gardner** and **Kennett C. Johnson** named vice presidents of Gardner Advertising Co.

**Alice Hausman** elected a vice president of Sullivan, Stauffer, Colwell & Bayles, Inc.

**Eugene Fahy** elected a vice president of Erwin Wasey, Ruthrauff & Ryan, Inc., New York.

**Gene D. Fairly**, **Robert E. Gernert** and **John T. Hancock** elected vice presidents of Footc, Cone & Belding, New York.

**Frank M. Nolan** named senior media buyer on special assignments, reporting directly to the vice president and media director of the Kudner Agency, Inc., New York.

**Robert Kurtzman** joined the copy staff of the John W. Shaw Advertising Agency as copywriter. He previously wrote for Sears Roebuck & Co.

**Bertram B. Oxenberg** joined the public relations organization of Arthur Pine Associates as account executive.

**Robert Draughon** appointed production manager of White Advertising Agency, Tulsa, Okla.

**John E. Rowan** appointed vice president in the copy department of Street & Finney, Inc.

**Stephen Potter** joined Compton Advertising, Inc. as a copy group

head. He was formerly on the creative staff of Benton & Bowles and before that, a copywriter at BBDO.

**Marge Flotron** appointed media director of Reach, McClinton & Co., in their Chicago office. Miss Flotron, who has recently been a media consultant for several agencies, will be responsible for both space and time buying.

**John Slade Walter** joined C. P. Hollingbery Co. in New York as account executive. Walter was previously with Compton Advertising as general assistant to the media supervisor.

**John J. Bresnahan** joined Post-Keyes-Gardner as an account executive. Bresnahan has been assigned to American Cyanamid Co.'s ACCO division account.

**Warren J. Michael** joined Kerker-Peterson, Inc. as associate creative director. He will supervise the agency's copy department and assist the creative director in directing all agency creative services.

**Donald B. Thorburn**, a senior vice president and director of the J. Walter Thompson Co., New York, retires Jan. 1, 1965, at the end of his 25th year with the company.

**John E. Rhone** joined the radio-television department of McCann-Erickson, Inc., Los Angeles.

**James B. Daly** and **Mrs. Elin C. Danien** joined the advertising/marketing agency of S. E. Zubrow Co.

**Al Paul Lefton, Jr.** elected president and chief executive officer of the Al Paul Lefton Co.

**Alvis Lee Tinnin** joins Doyle Dane Bernbach as director of international marketing.



James Burke



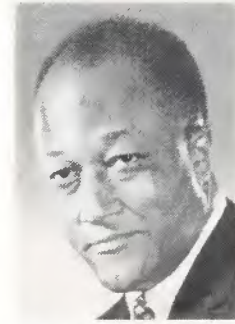
Margaret McNamara



Robert Draughon



John Rowan



Alvis Tinnin



Al Paul Lefton, Jr.

Inc., Philadelphia, Pa. as media director and senior copywriter.

**Roy Gordon** elected vice president of Sullivan, Stauffer, Colwell & Bayles, Inc., New York.

**Edward F. Maitland** elected a vice president at Robert A. Becker.

**Dan Ragins** joined the copy department of Reach, McClinton & Co., Chicago.

**James W. Gill** appointed director of client services by MacManus, John & Adams, Inc. He was vice president and account supervisor at Compton Advertising, Inc.

**Frederick S. Weil** joined Bofinger-Kaplan Advertising, Inc. Glenside, Pa., as an advertising account executive. Prior to coming with the agency, Weil had been advertising director for a national manufacturer and distributor of pre-cut homes.

**William P. Johnston**, formerly with McCann-Erickson, Inc. joined the agency as copy group supervisor. **Charles E. Brown** elected vice president.

**Bill D. Sanders** and **Melissa Smith Kelly** joined the creative department of North Advertising Inc.

**Monroe J. (Larry) Lawrence** joined West, Weir & Bartel as account executive on the Women's Wear Div. of Celanese.

**A. Gardiner Layng** appointed a senior vice president at Young & Rubicam.

**Barron Boe** appointed vice president and account manager of Knox Reeves Advertising, Inc. Boe comes to Knox Reeves from BBDO and Daner Fitzgerald Sample in New York and Campbell Mithun in Minneapolis.

## TIME/Buying and Selling

**Jack Maloney** joined Vic Piano Associates, Inc., New York.

**Robert Louis Goosman** appointed controller of the Crosley Broadcasting Corp., Cincinnati, Ohio.



Richard Loftus



John Hartigan

**John T. Hartigan** joined the Detroit Radio sales staff of The Katz Agency, Inc., station representatives.

## TV MEDIA

**Richard R. Loftus** appointed eastern sales manager of CBS Television Stations National Sales. The appointment becomes effective October 12, 1964. Loftus replaces Ted O'Connell.

**Fred W. Koesting** appointed merchandising director for WISN-TV Milwaukee, Wis.

**Charles R. Sanders** appointed general manager of Spartan Radio-casting Co. which owns and operates WSPA-AM-FM-TV Spartanburg, S.C.

**Ethan M. Stifle** elected president of the Society of Motion Picture and Television Engineers (SMPTE).

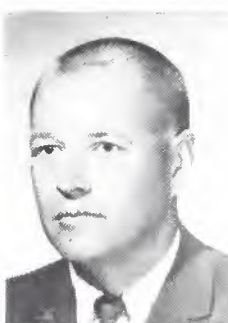
**Loring d'Usseau** named director of programming of KTLA-TV Los Angeles, Calif.

**William J. Dobbins**, joined the WNAC-TV sales staff as an account executive.

**Donald Cripe** appointed business manager of the WFBM stations, Indianapolis, Ind.



William Dobbins



Donald Cripe

## COMING TO NEW YORK?



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

(Only 1½ blocks to the Coliseum)

The brand new 600-room luxury Inn with every modern feature: spacious air conditioned rooms and suites, superb restaurants, smart cocktail lounge, free roof top pool, free indoor garage, small and large meeting rooms with banquet facilities—even closed circuit T.V.—and old fashioned, old world Innkeeping service—only 1½ blocks to the Coliseum!



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

## SPONSOR SPOTLIGHT



George BaronBregge



Albert Lanphear

**George BaronBregge** elected vice president-television and **Albert R. Lanphear** vice president-radio of Rollins Broadcasting, Inc.

**Eugene L. Kennedy** named chief accountant at Storer Broadcasting Co., Miami, Fla.

**John P. Culver** appointed assistant to the general manager in charge of Public Relations and Promotion at WAIL-TV Atlanta, Ga.

**George E. Walker** promoted to head sales development in sales planning, NBC-TV Network.

**Martin Rubenstein** promoted to general attorney for the ABC News, Special Events and Public Affairs Dept.

## RADIO MEDIA

**Edward Bloomfield** and **Richard Evans** joined the local sales department of KCBS Radio San Francisco.

**Henry H. Franz** appointed assistant to the general manager of WFBG Radio Altoona-Johnstown, outlet of Triangle Stations.

**Ken Leslie** and **Chuck Lewis**

added to sales staff of KFRC-AM-FM San Francisco, as account executives.

**Lex Diamond** joined KRLA sales staff, Pasadena, Calif.

**E. A. Williams** appointed to fill the unexpired term of L. E. Bessemer on the board of directors of Collins Radio Co., Dallas, Tex.

**Al Daneri** appointed program director of WKYW Louisville, Ky.

**Mick McCormick** appointed program director of WDGY Minneapolis-St. Paul, Minn.

**Doug Campbell** added to the sales department of KGFJ Radio Hollywood, Calif.

**Shirley Fell** joined KGFJ as commercial business manager of the Hollywood station.

**Dick Walker, Eddy Brandt** and **Bill White** elected president, vice president and secretary-treasurer, respectively of the Atlanta Radio and Television Station Representatives Assn.

**Daniel Burke** and **James H. Quello** named vice president and station manager of WJR Detroit, Mich.

**Thomas Heapes** promoted to local sales manager of The Balaban Station, St. Louis, WIL.

**Peter J. Clancy** and **Robert W. Schwarting** elected vice presidents of Albert Frank-Guenther Law, Inc., national advertising and public relations agency.

**John J. Keenan** appointed station manager of KNOE-AM and general manager of KNOE-AM-TV Monroe, La.

**Mrs. Marjory Kirk** appointed to the staff of WCAU Radio Promotion Dept.

**Franz Allina** appointed to the post of director of marketing and public relations for the Straus Broadcasting Group. He will concentrate on sales development for WMCA and maintain supervisory responsibilities in corporate public relations.

## SYNDICATION & SERVICES

**Chester L. Weil** retires Oct. 16 as director of special services of King Features Syndicate. One of the pioneers of modern character merchandising, Weil has been in charge of licensing King Features' many cartoons and literary properties for 30 years.

**Harold Graham, Jr.** appointed a senior vice president of the television division of General Artists Corp.

**Martin O'Conner** appointed vice president and design director of Royal Dadmun and Associates, Inc., Baltimore, Md.

**Robert L. Finch** appointed mid-western division manager of Trans-Lux Television Corp., New York.

**Winfield S. Holland** appointed director of Washington Services for the firm of Larl Levin Associates, Inc., Washington, D.C.

**Charles J. Ticho** appointed vice president of Fred A. Niles Communications Centers, Inc., Chicago, Ill.

**Morton Slakoff** joined NBC Films as director of advertising and sales promotion.



Martin Rubenstein



Henry Franz



John Keenan



Chester Weil



Charles Ticho



Morton Slakoff

## Poor old dumb consumer

By Judson H. Irish

Vice President  
Creative Director  
Foote Cone & Belding, New York

■ I was mulling over the current clutch of commercials, ours and everybody else's. Is this fun? Nope.

Now and then, sure, you see one you think is first class. But how often. Why so seldom? What goes wrong?

My old friend Gabe Ondeck says the perfect commercial is "original and different — but tried and true."

Easy to say, Gabe. But awfully hard to do. Why?

You start with a question like that, you can wind up anywhere.

I was saying to myself, "Is a television watcher a woman one minute and a consumer the next? Is a *commercial* going to change her from one to the other?"

What about a copywriter — is he a consumer? Does he stop being a consumer when he faces the typewriter? What does he turn into? Cecil B. DeMille? A mind-reader exploring the copy chief's mind? A computer trying to predict a score? (All of them?)

Is an account executive a man, then? Is he ever a consumer? Does he stop being a man when he becomes a consumer? Does he stop being a consumer when he thinks of the client?

Is an agency president a consumer? Is he a human being? Does he love and hate, get hungry, have pimples?

Does a television producer ever buy shoes or nose drops?

Does a client ever go to the supermarket, the drugstore? What does he do there? Does he buy anything — or just look around? If he buys

things, doesn't this make him a consumer? Is he a better client because he's a consumer? A worse one if he isn't?

Where does all this get us? Down to fundamentals. I hope.

Somewhere inside every consumer is a man or a woman — even inside us advertising types. Or put it another way: inside each of us advertising practitioners is both a consumer *and* a man or a woman. (Old Sigmund would say both.)

Reassuring notion, that, if you stop to think of it. It means if we can only still the babel of all those *other* voices buzzing round in our heads — the showman (the show-off), the apple polisher, the prevaricator, the coward, the self-seeker, the advertising "expert," the obstructionist, the wisecracker, and all the other undesirable characters we see in our mirror — and listen to the clear, honest voice of the *consumer* in us, who is also, by the way, a living, breathing, feeling man or woman, our *communication* will vastly improve. Our *commercials* will vastly improve.

Lots of guys have gone to a lot of trouble to find out what the consumer thinks about your product, before and after she watches your commercial. Kind of fun to see what *they* say (especially if it's good) Kind of exciting to wait for the score, figure what it'll be. Kind of exhilarating to hit a new high. Pretty darn depressing to drop through the floor!

No excuse, though, either way, to abdicate your own prerogatives as a consumer, whoever you are — creative person, account man, client, anybody. No excuse for letting your own powers of judgment, appraisal, selection and rejection dry up and wither away from lack of use.



Judson Irish,

who has been an executive at seven of America's top 50 advertising agencies, now is a vice president of Foote, Cone & Belding. He is also creative director of the New York office, in charge of copy, art and television production as well as chairman of the creative committee at that agency. Prior to his arrival at FC&B in 1961, Irish was senior vice president and creative director at Donahue & Coe. He has also been senior vice president and copy chief at Ogilvy, Benson & Mather, copy supervisor at Compton and an executive with Doherty, Clifford, Steers & Shenfield, Kenyon & Eckhardt and Benton & Bowles.

I say *listen* to that voice — that utterly dependable, can't-be-fooled, it's-my-money-and-I-want-full-value-for-it *consumer's* voice that commands, irresistibly, "buy!" or "don't buy."

Encourage it, develop it, rely on it. Use it all the time. Listen to it every time you

*write* a commercial,  
*board* a commercial,  
*produce* a commercial,  
*screen* a commercial.

Certainly it's tough to admit, even for a minute, that you're just a plain old human being, just a common ordinary consumer — isn't it — when you'd so much rather be a master of selling psychology, a brilliant marketing tactician and all that jazz.

Well, if being a poor old dumb consumer will help me be smart enough to create a commercial that other poor old dumb consumers will watch, and react to, and buy from, I'll gladly settle for that.

Won't you? ♦

# CALENDAR

## OCTOBER

**North Dakota Broadcasters Assn.** meeting, Clarence Parker Hotel, Minot, N. D. (12-13).

**Audio Engineering Society's** 16th annual fall convention, Barbizon-Plaza Hotel, New York, N.Y. (12-16).

**International Radio and Television Society Time Buying & Selling Seminar**, New York, Tuesday evenings (13- Dec. 8).

**International Radio and Television Society** luncheon, Waldorf Astoria, Sert Room, New York, N.Y. (14).

**Illinois Broadcasters Assn.** meeting, Sheraton Hotel, Chicago, Ill. (14-15).

**ABC Radio** regional affiliates meeting, Los Angeles, (16).

**American Women in Radio & Television** the board of directors' meeting, Hilton Hotel, New York, N.Y. (16-18).

**Wisconsin Assn. Press Radio and Television Members** meeting, Ivy Inn, Madison, Wis. (16-17).

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### NAB CONFERENCE SCHEDULE

**National Assn. of Broadcasters fall regional conferences:**

Hotel Utah, Salt Lake City (Oct. 12-13).

Statler-Hilton Hotel, Los Angeles (Oct. 15-16).

Hotel Skirvin, Oklahoma City (Oct. 19-20).

Fort Des Moines Hotel, Des Moines, Iowa (Oct. 22-23).

Jung Hotel, New Orleans (Oct. 26-27).

Statler Hotel, Detroit (Nov. 9-10).

Hotel Ten-Eyek, Albany, N.Y. (Nov. 12-13).

### RAB CONFERENCE SCHEDULE

**Radio Advertising Bureau's fall management conferences:**

Hotel Moraine, Chicago (Oct. 12-13).

Northland Inn, Detroit (Oct. 15-16).

**ABC Radio** regional affiliates meeting, Oklahoma City, Okla. (20).

**The Pulse Inc's Man-of-the-Year** award presentation to Chet Huntley and David Brinkley of NBC, Plaza Hotel, New York (21).

**American Assn. of Advertising Agencies**, Central regional meeting, Hotel Continental, Chicago, Ill. (21-22).

**Kentucky Broadcasters Assn.** fall meeting, Jennie Wiley State Park, near Prestonburg, Ky. (19-21).

**National Electronics Conference** twentieth annual meeting, McCormick Place, Chicago, Ill. (19-21).

**Southern California Broadcasters Assn.** luncheon, Michael's Restaurant, Hollywood, Calif. (22).

**ABC Radio** regional affiliates meeting, Des Moines, Iowa (23).

**Institute of Broadcasting Financial Management**, annual meeting, Sheraton-Cadillae Hotel, Detroit, Mich. (21-23).

**Missouri Broadcasters Assn.** meeting, Ramada Inn, Jefferson City, Mo. (22-23).

**Fourth International Film & TV Festival of New York**, held in conjunction with the annual Industrial Film and Audio-Visual Exhibition, New York Hilton Hotel, New York (21-23).

**Indiana Broadcasters Assn.** meeting, Marriott Hotel, Indianapolis, Ind. (22-23).

**Massachusetts Broadcasters Assn.** meeting, Hotel Somerset, Boston, Mass. (25-26).

**National Assn. of Educational Broadcasters** national convention, Austin, Tex. (25-28).

**American Assn. of Advertising Agencies**, Central Region meeting, Hotel Continental, Chicago (21-22); western meeting, Beverly Hilton Hotel, Beverly Hills (27-30).

**ABC Radio** regional affiliates meeting, New Orleans, La. (27).

**Premium Advertising Assn. of America**, premium ad conference, New York Coliseum, New York, N.Y. (27).

**Television Program Development Group** seminar in programing, WGN Mid-America Broadcast Center, Chicago, Ill. (27-28).

**Official Films Inc.** annual stockholders meeting, Delmonico's Hotel, New York (28).

**American Assn. of Advertising Agencies**, western meeting, Ambassador Hotel, Los Angeles (27-30).

**International Radio & Television Society** luncheon, Waldorf Astoria, Empire Room, New York, N.Y. (28).

**National Industrial Conference Board Inc.** twelfth annual marketing conference, Waldorf Astoria Hotel, New York (28-30).

## NOVEMBER

**Second Canadian Radio Commercials Festival**, Park Plaza Hotel, Toronto, Canada (5).

**Maryland - D.C. - Delaware Broadcasters Assn.** fall meeting, Washingtonian Motel, Rockville, Md. (6-7).

**American Women in Radio & Television** western area conference, Beverly Hilton Hotel, Beverly Hills, Calif. (7-8).

**Assn. of National Advertisers** fall meeting, The Homestead, Hot Springs, Va., (9-11).

**ABC Radio** regional affiliates meeting, Detroit, Mich. (10).

**American Assn. of Advertising Agencies** eastern annual conference, Hotel Plaza, New York, N.Y. (10-11).

**ABC Radio** regional affiliates meetings, Albany, N.Y. (13).

**American Women in Radio & Television** board of trustees meeting of the educational foundation, Washington, D.C. (13-14).

**Edward Petry & Co.** annual promotion seminar at Piek-Congress Hotel, Chicago, Ill. (16).

**WSM's Grand Old Opry** 39th Birthday Celebration, Nashville, Tenn. (6-7).

**Oregon Assn. of Broadcasters** fall meeting and biennial reception for state legislators, Marion Motor Hotel, Salem, Ore. (16-17).

**Broadcasters' Promotion Assn.** annual convention, Piek-Congress Hotel, Chicago (16-18).

# About this business of adjacencies ...

TAKE YOUR PICK FROM THE "SPOT" THAT BEST SUITS YOUR PRODUCT PURPOSE

**ENTERTAINMENT**

Cream of NBC and CBS  
Popeye  
Mickey Mouse Club

**NEWS**

Huntley-Brinkley Report  
NBC Specials. Largest, best  
equipped local news staff.

**Feature Films**

Every  
Major  
Package!

**SPORTS**

NFL Pro Football  
NCAA Football  
Weekly hour shows by:  
"Bear" Bryant (Alabama Football)  
"Shug" Jordan (Auburn Football)

(Plus new RCA Traveling Wave Antenna)

Pick Birmingham ... pick

**WAPI-TV**

Represented nationally by Harrington, Righter, and Parsons, Inc.



# Does the Skyline Network reach mostly moose?



We know that many folk believe Montana, Idaho & Wyoming are inhabited mostly by moose. We are also aware of difficulties of asking people to suddenly change minds. ("Don't bother me with facts, my mind's made up.") Thus we gently say: your notions of moose-infestation in area covered by Skyline Network MAY be true. But if so, our area boasts \$1.6 billion EMBI (Effective Moose Buying Income).

## OUR MANY MOOSE ARE MONEY-LOOSE

Research from National Wildlife Association & Sales Management proves conclusively that our monied moose are the non-hoarding, non-hibernating type. They account for \$1.3 billion in retail sales annually (each year).

## HOW CAN YOU SEDUCE OUR MOOSE?

If you have "goods" to sell, it is necessary that you do more than get same into our many Skyline trading posts, & in wagons of itinerant medicine men. You must *induce our moose* (almost a million of them) to yearn for your "goods." There is virtually almost but one way this can be effectively accomplished:

## THE SKYLINE NETWORK!!

Almost 1/4 million of our modern moose have TV antennas. And by overwhelming moose-

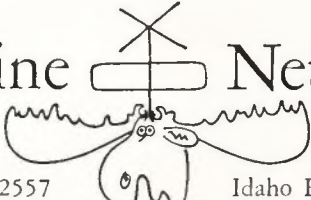
majority, they tune to Skyline Network. This is due, in large degree, to fact we have 5 VHF stations plus 135 Gooser Stations (named in honor of our beloved Canadian Honkers).

## PRICE-REDUCED MOOSE

Cost of reaching our high-quality moose via Skyline Network is shamefully low: only \$2.17 per thousand. Let us tell you how we cleverly figured this out. Write or phone.

## ONE MOOSE-BUY

One moose-buy, one moose-billing, one moose-contract, one moose-clearance gives you your share of our monied moose market. The utter simplicity of it all allows you to get onto more important endeavors without needless time-waste. Yes.

Skyline  Network  
P.O. Box 2557 Idaho Falls, Idaho

(Please write us for further information on moose, availabilities, weather conditions, market facts or even if you just feel lonesome.)

Represented by: George P. Hollingbery Co. nationally  
In the Northwest: Art Moore & Associates