

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

NOVEMBER 2, 1964 PRICE 40c

NEWSPAPER

Life insurance companies buy tv 'policies' 31
 Film maker launches record tv campaign 38
 Sponsor identification via oil and canvas 47



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High Court Upholds FCC on Equal Time

Washington, D.C. — The Supreme Court decided last week to leave the FCC exemption for the president's Oct. 18 speech unchallenged by refusing to hear the Goldwater plea for equal time under the Communications Act. Justices Arthur J. Goldberg and Hugo L. Black dissented. Earlier, the U.S. Court of Appeals in a split 3-3 vote technically upheld the FCC decision.

Although the Appeals Court issued no written comment, and withheld record of the vote, the Supreme

Court dissent flatly disagrees with the FCC's exception in favor of the Johnson speech on foreign affairs.

Justice Goldberg says the law "plainly" requires licensees to give equal time to all qualified candidates. "No exemption is made for a legally qualified candidate who is the incumbent president." Justices Goldberg and Black do not agree with the commission decision that the Johnson broadcast came under the "bona fide news" exemption category set up in 1959. In view of FCC inconsistencies in equal time rulings, the two justices would have preferred to hear argument denied by the majority. The dissent parallels that of commissioner Rosel Hyde, the only FCC member to dissent from the exemption decision.

Both the U.S. Court of Appeals and the Supreme Court rushed into action, with unprecedented speed, within hours of the appeals from the Goldwater attorneys for a chance to argue the FCC decision.

Misuse of Broadcast Ratings Hit by FCC

Washington — The FCC has given a short-term license renewal to WIFE-AM-FM Indianapolis for deceptive use of broadcast ratings in time sales to advertisers. FCC says the station ordered a Hooper three-month survey but used figures based on preliminary two-days' phone calls, in selling time. Also, the station "hyped" rating prospects by putting on a \$113,000 giveaway contest just previous to the Jan. 6 starting date of the survey.

WIFE protested the FCC charges, said it was "continuously" running giveaway contests and claimed that even the small-sample Hooper figures turned out to be "highly accurate" at the end of full rating period on ranking of eight Indianapolis stations. WIFE president Don W. Burden said he informed staff the figures covered only two days of sampling phone calls—but he admitted that he did not warn them to make this fact known to customers.

FCC accepts none of the WIFE defense claims. The commission says the fragmentary survey was represented to agency timebuyers in New York, Chicago and Indianapolis as a month's survey, and did not tell about the giveaway contest. Also, Hooper had warned the station president not to use the two-day ratings outside. Station's alleged "validating" of the Hooper findings were simply a matter of going over figures on Hooper call sheets, FCC said. As to accuracy, it was not shown that WIFE's share of audience has declined, and that of the second-ranking station increased between January and June, 1964, FCC said.

Nielsen Defends Ratings

Radnor, Pa. — Defending both ratings and sampling methods used to determine ratings, A. C. Nielsen, Jr., head of the research firm, argues that the sample technique is a basic tool of research and that the methods used for tv ratings are comparable to the techniques his firm uses to predict estimated consumer sales for 658 manufacturers.

Declared Nielsen in a *Tv Guide* magazine article: "Our tv ratings are reasonable estimates of the public's viewing habits . . . [and] our customers tell us that the accuracy is about right for their purposes."

Admitting a margin of error, Nielsen said that when a program has a 30 rating, for example, the rating services estimate that 30 percent of all homes with tv sets are tuned to the show. Mathematically, he said, 19 out of 20 times such a rating taken from a probability sample will be off less than three points. To cut the margin of error in half, he concluded, would require a fourfold sample, and clients would not pay for this.

FCC Urged 'Yes' on CATV Federal Regulation

Washington — Monday was deadline at the FCC for comment on whether federal regulation is needed for wired CATV systems, and whether broadcasters should be permitted to own systems. As in the previous week, the flow of pleadings said "yes" to both questions.

New aspects were shown in the NAB's monumental study of the CATV financial impact on local tv service. It is substantial, according to researcher Dr. Franklin M. Fisher. Equipment manufacturers' association (TAME) pleaded for a freeze on the "hundreds" of local CATV franchise applications in process until federal regulation decision is completed.

The Fisher report proves scientifically "what everyone has known all along," said one economist: the close relatedness of tv audience to revenue. The two move up the scale together in such close tandem as to vindicate networks' shivery preoccupation with audience rating points, vis a vis revenue.

In a broadscale study of all tv stations, relating revenues to audience, the researchers found that

every single tv home in prime time adds \$27 to a station's annual revenue. A correlation of station revenues (carded anonymously to protect trade secrets) from the FCC with American Research Bureau audience measurement figures, showed that changes in audience accounted for 90 percent of change in revenues.

As for CATV impact, the study breaks down impact of an additional 1000 CATV homes in one and two station markets to show these average revenue losses:

In a one-station market, where the station is not carried on the CATV channel, revenue drops an average of \$14,000 annually. When the single station is carried but programming is duplicated (to the average extent of 35 half-hours weekly in prime time) on another CATV channel, loss is about \$9400 annually per 1000 CATV homes.

In a two-station market, the 1000 CATV home impact cuts a local station revenue by \$8000 when the station is not carried; and by \$2900 when its programming is duplicated on other CATV channels.

CONTINUED ON NEXT PAGE

Ward Quaal Calls for Code Action On Political Broadcast Advertising

Atlanta, Ga. — Charging that the "spot announcements carried in the current presidential campaign are viciously distorted," Ward L. Quaal, executive vice president and general manager of WGN Chicago, declared that there is a need for the implementation of sections in the radio and television codes dealing with political broadcast advertising.

In an address before the Atlanta chapter of the American Women in Radio and Television, and the Advertising Club of Atlanta, Quaal said: "It is rather silly if we apply certain standards for shaving creams, dentifrices, gasoline, detergents, pharmaceutical products and intimate apparel and ignore an area which involves the election to an office of the man who will lead this great republic in the months and in the years to come."

Quaal said that if broadcasters can address themselves to the control of piggybacks in the commercial scheduling of anything in the area of "excesses," how can they ignore political salvos that are unfair, that represent half-truths and that are partially or

fully distorted and, in fact, in some cases, are the most vicious messages of advertising in the history of electronic communication.

Quaal pointed out that WGN and WGN-TV do not air political spot announcements for candidates or issues because "no candidate can address himself adequately to his program or platform in the course of one-minute's time."

Strouse Sees Specialization as Threat To Creativity in Advertising Field

Los Angeles — Citing the "dichotomy that still exists in many places in our business since the advent of television" as a threat to advertising creativity, Norman H. Strouse, chairman of J. Walter Thompson, last week declared that specialization in a single medium "must necessarily restrict growth."

Speaking before the Western Region convention of the American Assn. of Advertising Agencies, Strouse pointed out that in the beginning "tv was a strange new medium, and because of the highly technical aspects of production the early writers and directors tended to come from outside the agency business."

The print writers and art directors tended to shy away from something they didn't understand, Strouse continued, and "to believe that if they paid no attention to tv it would go away."

"It didn't," he added.

Strouse said that for several years the print and tv so-called "creative departments" were separated. "Only later was a forced marriage consummated."

The agency head warned that there are still too many creative writers who look at tv and print media as different worlds, "not recognizing that like our great artists from Michelangelo to Picasso whose talent expresses itself in every medium, our outstanding creative people should find themselves equally at home in print, broadcast or skywriting."

Strouse concluded: "The versatility developed by dealing with var-

**ABC Renews Three
20th-Fox Shows**

New York — In a display of confidence in its tv programming, ABC has renewed three shows produced by 20th Century-Fox for the balance of the 1964-65 season.

Industry sources point out that renewals are normally not made until three or four national Niensens have been released. In this case, it came after the initial Nielsen.

Shows involved are *12 O'clock High*, *Valentine's Day* and *Voyage to the Bottom of the Sea*.

ious media stimulates and broadens creative talent — specialization in a single medium must necessarily restrict growth."

In his overall discussion of creativity in advertising, Strouse also had a word about research. Over-dependence on it, he said, is certainly one of the great threats to creativity. "Put enough into research, and creativity will take care of itself, is the insistent call."

There is a temptation on the part of the researcher, Strouse added, "to go beyond his proper role and dictate both the consumer proposition and the form of its execution into campaign themes."

Western Electric Sponsors College Election Coverage

New Haven, Conn. — With Western Electric, Inc., picking up the full sponsorship tab, a network of nearly 50 college radio stations will be reporting tomorrow night's election returns on their local campuses.

At the hub of the coverage are the eight member schools which comprise the Ivy Radio Network, headquartered at Yale University. Other Ivy schools include Harvard, Princeton, Brown, Columbia, Dartmouth and the University of Pennsylvania. In addition, the election night service will be carried by nearly 40 more colleges in the Northeast and Midwest extending as far as Chicago.

Coverage begins at 7 p.m., with a team of college broadcasters standing by at the network's election central in New York.

Western Electric created a new ad campaign for the program aimed specifically at the college student.

**ABC Sues Union
For \$5 Million**

New York — In the wake of a strike by 40 page boys, the American Broadcasting Co. has filed a \$5 million suit in Federal Court against the National Assn. of Broadcast Employees and Technicians.

The complaint charges that the Union influenced its members not to cross the picket line set up by the page boys.

With technicians refusing to cross the picket line, supervisory employees have been pinch-hitting in studios and control rooms. As a result, ABC reports that all shows and commercials have been aired on schedule. Also, supervisory employees have been rehearsing daily for election night, in the event the strike continues.



*why
buy*
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RADIO  BALTIMORE

REACHES A 5-STATE AREA
MARYLAND'S ONLY 50,000 WATT STATION
HIGH RATINGS—LOW COST PER THOUSAND
QUALITY MUSIC STATION—FULL RANGE PROGRAMMING
RADIO-HOME OF THE BALTIMORE ORIOLES, COLTS,
CLIPPERS AND NAVY FOOTBALL
ONLY MARYLAND STATION WITH A FARM DIRECTOR,
WOMAN'S DIRECTOR AND FULL-TIME SPORTS DIRECTOR
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WHITE HOUSE ACCREDITED NEWS DIRECTOR
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AT THE N.Y. WORLD'S FAIR
NBC AFFILIATE IN BALTIMORE

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Sheila Harris (San Francisco)
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Lou Douthat (Cincinnati)
Margaret Cowan (London)

31 Life insurance companies buy tv 'policies'

From State Farm to Prudential, many firms are bolstering grosses — and backing their agents — with tv investments

38 Battle of the foils

Alcoa Wrap launches the \$110 million foil market's largest tv campaign. Goal: to overtake Reynolds and increase lead over Kaiser

42 Frugal sell — lavish payoff

Savings and loan association deposits no commercials in tv film features, gets interest — and deposits — in return

44 Milk additives get rich results from tv

Markets for tv-promoted Jack Frosted mushroom as the competition thickens in \$138 million milk additive field

47 Art . . . for the sponsor's sake

Philip Morris subsidizes portrait painting to strengthen identification with CBS-TV programs

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SALES

New York
Gardner Phinney
Norman Gittleson
Chicago
Jerry Whittlesey
Los Angeles
Boyd Garrigan
St. Petersburg
William Brown
Advertising Production
Louise Ambros

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weather or not—
LOUIS ALLEN
lets people know about it

Louis Allen is a rare meteorologist. He not only talks about the weather, he does something about it. No ordinary weather reporter, Allen is recognized as one of the nation's leading weather scientists. In addition to his broadcast chores, he runs the highly successful Allen Weather Corp. which supplies detailed forecasts to utilities and navigational advice to steamship companies.

As a key member of our 25-man staff of news and public affairs specialists, Louis Allen turns a weather eye on the Nation's Capital daily, helps make WMAL-Radio and WMAL-TV the news authority in the Nation's Capital.



News Authority in the Nation's Capital

ABC RADIO **wmal radio and television** **abc**

Daren F. McGavren Co.

Harrington, Righter & Parsons, Inc.

Evening Star Broadcasting Company, Washington, D. C.



SILLYGISMS . . .

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

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

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

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

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

Perry S. Samuels
Vice President and General Manager
— WPTR

SYLLOGISM:

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

Ask your Eastman about . . .

WPTR

Represented by the
Robert E. Eastman Company

fifteen forty WPTR

50,000 Watts 1540 KC
ALBANY — TROY — SCHENECTADY

Publisher's Report



Tv, pay tv and CATV: the long view

Perhaps the most curious chapter in the labyrinthian history of the broadcasting industry is being unfolded now.

To a field accustomed to such ebbs and flows as clear channel favor and disfavor, FM favor and disfavor, multiple ownership favor and disfavor, duopoly favor and disfavor, VHF favor and disfavor, UHF favor and disfavor (to mention only several) it is hard to predict just how and to what extent the FCC will regulate, or Congress will legislate, CATV.

It is equally hard to predict how the FCC will regulate, or Congress will legislate, pay tv.

And after regulation, who can tell how long newly-enacted policies will stand.

As I wrote in my column some months back, every time a new commissioner appears on the scene every FCC policy and enactment is subject to change. For every new commissioner has his individual point of view. Since most come from outside the broadcast advertising field, and are almost immediately required to vote on matters of the utmost importance, it is small wonder that vital FCC policies are in a constant state of vacillation.

The current crop of FCC commissioners are, in my opinion, as intelligent, hardworking and independent-minded as any that have graced this seven-man body. I admire them greatly.

But I don't admire the task that faces them in attempting to cope with CATV and pay tv.

For there is grave danger that both CATV and pay tv carry the seeds that may destroy the whole broadcast advertising industry.

Within the next several months they must establish guide rules for CATV, which now has mushroomed into approximately 1500 separate systems with about 150 new ones being franchised each month. While they do this they must keep a weather-eye open not to render an irrevocable harm to VHF and UHF. They must calculate what the establishment of strong clusters of CATV systems practically everywhere means in terms of a pay tv foothold that can sweep the country with top box office programming or limit the programming to regional clusters.

Years ago I editorialized against pay tv on the assumption that free television could never compete with fee television when it came to bidding for valuable sports events, top-flight movies, Broadway plays and even more selective attractions.

I believe this today. But the danger is more imminent.

CATV is the doorway to pay tv. Most clusters of CATV homes represent more potential box office dollars than closed-circuit theaters or auditoriums; some many times as much as all available closed-circuit buildings in the same areas.

CATV will not be stopped.

Pay tv will not be stopped.

But now is the time for the FCC and Congress to recognize the unparalleled threat to free tv, both VHF and UHF. If a strong system of free television is desired now is the time to safeguard it.

Tom Glenn

If you think all your child sees on TV is a string of adventure shows, wait till he asks you what a hydrogen peroxide stabilizer jet is.

You may have to watch some TV with him to find out.

Try it. Sit down with him and watch what he watches. Sure, you'll run across some "he-went-that-a-way" programs. But you'll also see a lot of remarkable, mind-stretching things that may surprise you. This month, for instance, you could see a demonstration of what makes us laugh. Or how electric switches work. Or watch Leonard Bernstein explain to young people what a sonata is. Take a look. You might learn something.



Among the children's programs —

Discovery '65

Election and the President; Heroes of the Wild West; Study of genetics; Language and legends of mythology; Why we laugh. Sundays, Nov. 1 through 29 (11:30-12 noon)

Watch Mr. Wizard

Electrical switches; Two kinds of probability; Tides; Automobiles; Boiling. Sundays, Nov. 1 through 29 (12:30-1 PM)

Other programs of special interest—

Directions '65

Religion and Politics; Problems faced by Negro clergy; Curing narcotics addicts; Memorial Portrait: John F. Kennedy. Sundays, Nov. 1 through 22 (11-1:30 PM)

Wide World of Sports

National Air Races; All-Irish Football Championships, Dublin; World Parachuting Championship; Canadian Football Championships. Saturdays, Nov. 7 through 28 (5-6:30 PM)

Profiles in Courage

Autobiographies based on Pres. Kennedy's Pulitzer Prize-winning book. Sundays, Nov. 8, 15, 29 (6:30-7:30 PM)

Sophia Loren in Rome

A tour of the actress's favorite spots. Special guest: Marcello Mastroianni. Thursday, November 12 (10-11 PM)

Captain Kangaroo

Discussion of Election Day, 11/3; How banks work, 11/5; Veterans Day discussion, 11/11; Discussion of seashells, 11/17; On comets, 11/23; History of Thanksgiving, 11/26. Weekdays (8-9 AM)

New York Philharmonic Young People's Concerts

Leonard Bernstein conducts Mozart's Jupiter. Friday, November 6 (7:30-8:30 PM)
Bernstein conducts Borodin, Dvorak, and Fallo. Monday, November 30 (7:30-8:30 PM)

Look Up and Live

Contemporary Church Architecture. Sundays, November 15 and 22 (10:30-11 AM)

The Louvre

Charles Boyer narrates. Masterpieces of one of the world's greatest museums. Tuesday, November 17 (10-11 PM)

John F. Kennedy Commemorative Programs

The Burden and the Glory of John F. Kennedy. Wednesday, November 18 (7:30-8:30 PM)
John F. Kennedy. His Two Worlds; John F. Kennedy Remembered. Sunday, November 22 (6:30-7:30 PM)

Lamp Unto My Feet

Vatican Council: Major Decisions. Sunday, November 22 (10-10:30 AM)

Two Friends of Winston Churchill

Edward R. Murrow and Lord Ismay. Wednesday, November 25 (7:30-8 PM)

Exploring

Port of New York about mid 19th C.; About the beginning of Pittsburgh industry; A midwestern city's crops and livestock; Los Angeles' post-war development. Saturdays, Nov. 7 through 28 (12-12:30 PM)

Quillow and the Giant

Musical based on James Thurber fantasy, starring the George Latshaw puppets. Thursday, November 26 (5:30-6:30 PM)

The Other World of Winston Churchill

Alec Guinness narrates a 90th birthday tribute. Monday, November 30 (10-11 PM)

Regularly Scheduled Programs

Monday to Friday: Today/Sunrise Semester

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

Wednesdays: CBS Reports/ABC Scope

Saturdays: Sunrise Semester/Mr. Mayor/NCAA Football/Mr. Mogoo

Sundays: Bullwinkle/Comer Three/Issues and Answers/AFL/NFL/Sunday/Wild Kingdom/College Bowl/Meet the Press/Walt Disney's Wonderful World of Color

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

Television Information Office

666 Fifth Avenue, New York 19, N. Y.

"This ad which appears in the NEW YORKER and the SATURDAY REVIEW (OCTOBER 31) and in the REPORTER (NOVEMBER 5) is printed here as a service to the Television Industry through the courtesy of SPONSOR."

METRO-GOLDWYN-MAYER FEATURE FILMS HAVE THE STAR-POWER
NATALIE WOOD / SPENCER TRACY / KIRK DOUGLAS / DEBBIE REYNOLDS
ROBERT TAYLOR / LANA TURNER / JAMES MASON / DOROTHY McGUIRE
DEBORAH KERR / RED SKELTON / CYD CHARISSE / STEWART GRANGEF
PIER ANGELI / JEFFREY HUNTER / ARLENE DAHL / BARBARA STANWYCK
JANE POWELL / WALTER PIDGEON / RICHARD BOONE / LESLIE CARON



Put this draw-power on your station

THAT MEANS DRAW-POWER: ELIZABETH TAYLOR / DAVID NIVEN
PAT CROWLEY / FRED ASTAIRE / GEORGE HAMILTON / ROBERT WAGNER
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NEWEST FIRST-RUN-FOR-TV AVAILABILITIES, THE

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a most exciting list of 31 feature films, for
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SOLD
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MAIL CALL

I suppose that all editors, from time to time, face the chore of answering the probing search for advice by high school and college students about breaking into their particular field.

I think that editors in the advertising field must get requests for advice and guidance at about a two-to-one ratio over any other trade or business field. But, interestingly enough, the quantity of these letters is also a kind of weather vane that indicates the climate under which the advertising industry is either basking or huddled at any given time.

When the Congress, the Federal Trade Commission, the Federal Communications Commission or other legislative or regulatory bodies are making headlines with less than preferred adjectives about broadcasting and/or advertising, the student's bright dream framed in his window on the ad world goes to black. The mail stops.

When the domestic and international news returns to such unimportant events as elections, wars and rumors of wars, the advice-and-guidance mail begins to trickle in again.

And—while I would hesitate to point to any specifics—the volume grows into a comparative flood as the best creative efforts of the advertising industry takes hold of the imagination of the public at large.

"Mother, I'd rather . . .," "I don't see a dawg . . .," "It's a white tornado"—these are a few of the periods during which the ambitions of letter writers ran to advertising.

For what it's worth, the mail is beginning to mount again.

Sam Elber

LETTERS

Note from the Past

I noticed with interest the article in *Sponsor Scope*, the Oct. 5 issue, entitled "Last in Action Among Rep Pioneers." You referred to my late father as the "general rep who brought that phase of representation to a peak."

It may be interesting for you to know that Edward Petry worked for my father in those early days along with Howard Meighan, former vice president of CBS and former owner of Video Tape Productions. This is just a little side note of history in the broadcasting field which I thought you would be interested in knowing about.

FREDERIC C. BOWEN

*Vice President-General Manager
WIBX Radio
Utica, N.Y.*

Impressed

We were most impressed with the wealth of radio information contained in your Sept. 28 issue, and wish to congratulate you on the excellent service your publication provides for the industry.

NORT PARRY

*Director of Sales Promotion and
Research-Radio
All-Canada Radio and Television
Ltd.
Toronto, Ontario*

Part of the Complex

As always, I look forward to your Publisher's Report. Your comments on political commercials in the Sept. 28 issue of *SPONSOR* prompts me to suggest that you spend some time with Joseph Klapper's "The Effects of Mass Communications."

The compendium of research dealing with mass media effects makes it quite clear that the mass media, by and large, do not sway people in their basic beliefs. They are far more likely to reinforce attitudes than to change them. The media can, however, have the effect

of altering the intensity of belief and of moving an individual from a more or less passive state to an active one, e.g. "If I vote, it will be for Mr. X" becomes "By golly, I will vote for Mr. X."

I call this to your attention because there is an inherent danger in claiming for any mass medium—and television is, of course, the most mass of all—powers which they really do not have. The mass media operate through a complex of other factors: education, experience, the beliefs of one's peers, family attitudes, etc.

Don't construe this to mean that television is being oversold as an advertising medium. Successful television selling is based on guiding people toward goods or services or product attributes for which they already have some latent desire.

It is for this reason that advertisers regard as their best prospects those who already use a product of the same general type or one which serves the same general purpose as the advertiser's. And for moving people to action in this way, television, of course, has no peer.

ROY DANISH

*Director
Television Information Office
New York*

Noted with Interest

Caught with interest and appreciation today's "Can Piggyback Sponsors Be Stampeded?" in the Oct. 5 *SPONSOR*. An automatic thanks for this intelligence going out to the many interested who still have questions. And best regards to you personally.

Howard Bell on his own will doubtless want to drop you a note when he has the chance to catch up with his backlog. He may also want to challenge you a bit on that closing sentence.

STOCKTON HELFFRICH

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

October 30, 1964

With much of the fire going out of equal time problems this week, broadcasters have more time to worry about Sen. Thomas A. Dodd's subcommittee report on the role of tv programing in juvenile delinquency.

The report repeatedly disclaims any intent to censor, but the demand for FCC to set up "realistic standards" in overall programing and programing for children in licensee reports hits close to program content. Also recommended: mandatory NAB membership and code adherence, with tougher sanctions for violation, all under FCC statutory surveillance.

The 77-page document, much leaked in advance, endorsed by seven (six Democrats, one Republican) out of nine members, was released last Tuesday on order of the chairman. Sen. Dodd's political rivals were unkind enough to note that the long-delayed report came just before the final week of the senator's campaign for the Connecticut seat.

The report decides that there is a link between violence in action-film on tv, and juvenile delinquency. The finding is based on admittedly scarce and sporadic research efforts, and on the basis of the subcommittee's own hearings of 1961-2, and last July:

"It is the subcommittee's view that the excessive amount of televised crime, violence and brutality can and does contribute to the development of attitudes and actions in many young people which paves the way for delinquent behavior." There are many qualifiers in the phrasing, but the conclusion is adamant: television is guilty, together with economic, psychological and sociological impacts that produce aggression in both normal and disturbed youngsters.

The report blames networks for failure to safeguard juvenile viewers or provide good youthful programs in prime time and uses 1962 hearings and the 1963-64 programing as basis. It does not take into account changes made in the current programing season.

Much of the indictment at July, 1964, hearings went to the new "sick, sick, sick" element the subcommittee said was added to network excesses in violence, via psychiatric shows, since abandoned. Nothing is said about the present reduction to minimum of even time-honored western, detective and adventure shows, in favor of a torrent of situation comedy. There are few blood-curdlers on the tv bill of fare, and fewer of the "tight-pants girls" and "sadists" blasted by the committee in its 1962 hearings.

Although CBS, in the report, as in the July hearing, comes out best in eliminating violence since 1962, all nets are again hit for permitting reruns of violence-laden shows by syndication. They go on in prime time, the report says, when 20 million youngsters aged 17 and under are watching, between 7 and 10 p.m.

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

The report says it is not enough to have the good guys win in the end, if there is a preponderance of "bad" action over "good" in the programing. The subcommittee wants networks to pool their efforts and produce good juvenile programing. The juvenile shows would go on nightly, staggered among the networks to avoid "undue burdening" of any one network with what could be very low-raters.

The subcommittee assures networks such pooling would have the blessing of the Justice Department and the FCC. But if the poolers stumble on a juvenile programing gold mine, Justice might have second thoughts on antitrust.

The "stagger" proposal at least indicates, to some broadcasters, that the report acknowledges television to be a commercial enterprise, dependent on entertaining the public and maintaining competitive revenues. The subcommittee pays tribute to tv's "great achievements" in news and public service. But it appears to have forgotten that many of early tv's kid shows ("Beanie," "The Lone Ranger," et al) were bumped by expanded news.

The report does find that the nets, since the earliest hearings, have edged into a "subtle but significant shift in the prevailing view" of 1962 that ratings showed tv was giving the public what it wanted. The report also admired joint industry, network, government research plans--but says they are too slow in coming. As for NAB code, its standards are "well conceived but poorly enforced."

So the subcommittee report sets up a specific program, and it urges full speed ahead--or the subcommittee will have to propose legislation.

Fairly recent attempts to pin NAB codes to commercials regulation were such a failure that industry will probably not worry too much about the "statutory" membership enforcement proposed. It will worry about the "realistic standards" the subcommittee urges FCC to set up in revised program forms, with "provisions bearing directly on programing for children."

The proposal would undoubtedly bring another outraged yell from FCC commander Loevinger, who holds that the very questions put to broadcasters on details of programing equal "leverage." NAB counsel Douglas Anello has promised a Supreme Court test of any FCC requirements for "conformity" to a "prescribed" programing format.

The report wants community leaders polled annually at local level for their views on programing for children, and how well local station meets "sound standards" on sex and violence. Also, stations should invite the public, nightly, in announcements on prime time, to give their opinions.

The report rounds out with a hope for full-scale research on the exact impact of tv fare on juvenile behavior, and the cumulative effects of watching tv on both children and adults.

Understandably, subcommittee would like to see studies made public.

Mildred Hall

Mutual To Air Clay-Liston Fight Nov. 16

MBS wins exclusive broadcast rights to blow-by-blow; has already signed sponsors for \$250 thousand package

New York — Mutual has snared the exclusive radio rights to the Clay-Liston fight slated for Nov. 16 in Boston at an estimated package price of \$250,000. In making the announcement, MBS president Robert F. Hurleigh also disclosed that three sponsors have already been signed at a sponsor-estimated tab of \$65,000 dollars each.

With a minimum of three commercial minutes guaranteed to each advertiser, the fight will be made available to four sponsors. Commercials will be aired on a rotating basis.

Signed to date are Schick out of Compton, Pepsi-Cola out of BBDO and STP out of Standart and O'Hern.

Raymond M. Smith, Mutual's general sales manager, said that negotiations are currently under way with several more potential sponsors, adding that he expected to have the package completely sold within the next few days.

ABC-Paramount 9-Month Earnings Up 26 Percent

New York — Profits for both the nine-month period and third quarter of American Broadcasting-Paramount Theatres, Inc., jumped to record levels this year.

Nine-month earnings show a 26 percent increase over the previous year, increasing from \$6,383,000 in 1963 to \$8,022,000. This represents a rise from \$1.40 per share last year to \$1.75 in 1964.

Third quarter earnings for ABC-Paramount increased 20 percent, from \$2,164,000 to \$2,589,000.

It was pointed out that, aided by excellent theater business and benefits derived from the lower federal income tax rates, third quarter profits increased despite the heavy cost resulting from the broadcast coverage of the national political conventions in July and August.

Package rights include all 50 states, the Virgin Islands, Bermuda and Canada (CBS has purchased the Canadian rights from Mutual). Commercials are likely to be live and from ringside.

Mutual is in all but five of the top 100 markets and the 3M operation is expected to sell the blow-by-blow coverage to other stations in the fewer than 50 markets in which the network has daytimers only. In addition, Intermountain Network will also pick up from MBS, projecting the total number of outlets beyond 575 stations.

Listening audience is estimated at more than 75 million. Audience on the last fight was 72 million.

Commenting on the listenership potential, Hurleigh said, "With a conservative estimate of 75 million listeners, the cost per thousand could be among the lowest in broadcast history."

The only other live coverage from ringside will be via closed circuit theater tv via SportsVision which sold MBS the broadcast package. A spokesman for SportsVision estimat-

ed that the closed circuit will be seen in 230 locations in the United States and Canada with a possible audience of from 500,000 to 600,000. In many of the major cities, the fight will be shown in a number of theaters. In New York, for example, it will be seen in 25 locations.

Dubonnet Makes Network Radio Debut via Godfrey

New York — For the first time, Dubonnet aperitifs will be advertised from coast to coast on network radio with announcement that Schenley Imports, Inc., U.S. marketer for the wines, has signed a 26-week contract with CBS Radio for participation on *Arthur Godfrey Time*.

In the past Dubonnet has relied on spot tv and radio, but a company spokesman indicated that growth in sales and distribution prompted the move to network radio. Initial phase of the campaign is focused on building holiday sales for Dubonnet.

This is the first time in more than five years that Godfrey has sold wine on his show.

National Niensens Released

New York — The A. C. Nielsen Company has released its national ratings for the two-week period ending Oct. 11, and the breakdown shows ABC with five shows in the top ten, CBS with three shows and NBC with two.

Here are the top ten network shows as reported by Nielsen:

Rank	Percent U.S. Tv Households	Number of Households
1. Bonanza (NBC)	32.8	17,250
2. Bewitched (ABC)	32.3	16,990
3. Gomer Pyle (CBS)	29.5	15,520
4. World Series—Sunday (NBC)	29.2	15,360
5. My Three Sons (ABC)	27.4	14,410
6. The Fugitive (ABC)	27.1	14,250
7. Dick Van Dyke Show (CBS)	26.9	14,150
8. Petticoat Junction (CBS)	26.1	13,730
9. Addams Family (ABC)	25.8	13,570
10. Combat (ABC)	25.8	13,570

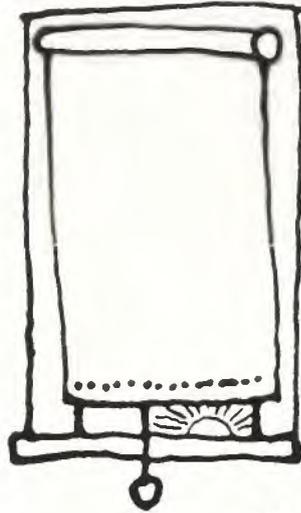
Note: If the World Series, a non-recurring show, had not been aired, Red Skelton (CBS) would have moved into the top ten with a 25.6.

TALENT MAKES GREAT RADIO



BOYD EVANS **5:00-5:30 am**

Boyd Evans is the only qualified Farm Director in Birmingham radio. His early morning program, Alabama Farmer's Journal, is "must listening" for rural Alabamians. Working closely with the U.S.D.A., Boyd brings his listeners late market reports, vital weather information, and news of farm developments in Congress and the Alabama Legislature. Boyd Evans is BIRMINGHAM FARM RADIO.



CHARLIE DAVIS **5:30-9:00 am**

Birmingham is on the move during this strategic broadcast period. And Charlie Davis' music on The Early Riser's Club reflects careful selection to please the revolving audience segments. World and local news, weather and time signals keep the listener informed. From farmer to factory worker . . . from tycoon to teacher . . . Charlie Davis is BIRMINGHAM WAKE-UP RADIO.



RON CARNEY **9:00 am-noon** **3:00-6:00 pm**

Ron Carney is the versatile host of WAPI's Happy Housewife's Club in the morning and vital drive home show from 3 to 6 in the afternoon. For the housewives, it's lush, romantic tunes and phone calls for cash. In the afternoon, the mood changes to bright, peppy music, sports, and frequent newscasts to get Birmingham home, happy and well informed. To the housewife and the motorist . . . Ron Carney is BIRMINGHAM PERSONALITY RADIO.



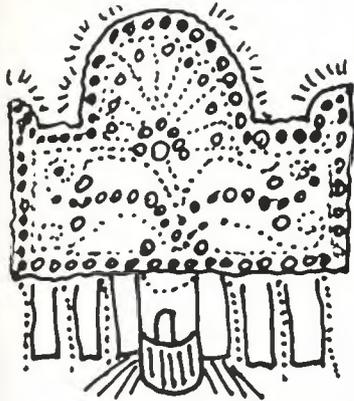
CLANCY LAKE

As WAPI News Director, Clancy Lake heads the largest broadcast news operation in Alabama. As former City Editor of The Birmingham News, Lake knows news and sources for news. He reports complete news roundups at 12:05 and 6:00 pm with frequent five minute capsules throughout the day. Clancy Lake is BIRMINGHAM "NEWS" RADIO.

Sally Gordon 9:30 am
Sally Gordon Reports keeps the ladies up-to-the-minute on timely subjects. Her lively, often controversial interviews, are examples of radio journalism at its best. To the ladies. . . Sally Gordon is BIRMINGHAM RADIO FOR WOMEN'S AFFAIRS.



WAPI IS BIRMINGHAM RADIO



GEORGE SINGER
12:30-3:00 pm
7:10-8:00 pm

The George Singer Show adds zip to afternoon listening. Frequent contests, off-beat polls, good music and George's great sense of humor provide a laugh a minute for his receptive audience. His evening show, Broadway After Dark, takes listeners on a mythical trip by album to the "Great White Way." George Singer is BIRMINGHAM FUN RADIO.



BUDDY RUTLEDGE

The only true Sports Director in Birmingham radio, Buddy Rutledge is currently in his fourth year as play-by-play announcer for Auburn football and basketball. Buddy hosts three five minute Sports Digest shows each afternoon and a complete Sports Roundup at 6:15 pm. Buddy Rutledge is BIRMINGHAM SPORTS RADIO.



DAVE CAMPBELL
9:05 pm to midnight

Dave Campbell was a pioneer in the field of the telephone forum radio program. His The People Speak is now in its eighth year. The topics, chosen by the audience, are usually controversial and the debate between listeners sometimes even bitter. Listening to The People Speak is the best way to keep your fingers on the opinion pulse of the city. Dave Campbell is BIRMINGHAM NIGHT-TIME RADIO.



Mix these powerhouse personalities with news, features and special events programs from NBC and you understand why WAPI is Birmingham Radio.

WAPI
RADIO
50,000 WATTS
BIRMINGHAM, ALABAMA

WAPI radio represented by Henry I. Christal Company, Inc.

Adams Lists Seven Deadly Advertising Sins

MJ&A executive underscores toughness of competition for consumer attention before annual meeting of 4As

Los Angeles — Emphasizing that “the job of getting worthwhile attention in the advertising market place is getting tougher and tougher,” Charles F. Adams, executive vice president of MacManus, John & Adams, Inc., last week coupled an analysis of a recent 4As study on consumer judgment with his own listing of the “seven deadly sins of modern ad making.”

In an address before the annual meeting of the Western Region of the American Assn. of Advertising Agencies, Adams cited the following points drawn from the 4As consumer study:

- The average consumer, presumably metropolitan, is conscious of seeing or hearing some 80 advertisements per day.

- Of these, 15 percent have some perceptively positive or negative effect on him.

- Of these, 71 percent are essentially pleasing or positive reactions.

- Advertisements seen or heard in the evening or night get stronger reactions than during the day.

- It is easier to offend people in broadcast media than it is in print.

- People either ignore or are repelled by advertisements that depict unreal or unbelievable situations or circumstances.

- People want first and foremost to obtain information from advertisements about the products advertised.

Underscoring the increasing difficulty of winning the consumer via advertising, Adams told the admen that “instead of telling you the things to do, I would like to describe for you the things not to do. For if you can avoid doing them, you are bound to come closer to producing effective advertising.”

Adams then listed his “seven deadly sins”:

1. *Talking in ad argot.* For some reason advertising seems slowly to be developing a matter of expression that exists nowhere else in



Adams . . . “join the P.T.A.”

literature. It’s that super-brisk, pseudo-naughty, sometimes sentence-less lingo that is unique to American advertising.

2. *Substituting ideas about technique for ideas about products.* A worthless message — adroitly stated and imaginatively presented — is still worthless.

3. *Not doing your homework.* The first thing a creative man must do is learn about the product and its virtues — study the market and the audience of the medium — analyze the vulnerability of the competition and generally immerse himself in knowledge about the task.

4. *Relying on the new “cliches.”* In an attempt to move away from the “old cliches,” modern advertising has developed some “new cliches” which to me are getting just as tiresome.

5. *Relying on the formula.* There is a kind of “look-alike” in the ad world that has come to worry me increasingly. These are the ads that look alike — not because they are selling the same kind of product — but because they were created by the same agency.

6. *Mistaking strangeness for creativity.* Too many practitioners have come to the conclusion that it is enough if advertising is startlingly different.

7. *Becoming a victim of occupational isolation.* Ad writers should go to an occasional wrestling match, visit a large department store, ride an escalator, join the P.T.A., ride a bus and talk to people.

WBNX Plans To Provide Live Coverage Of Puerto Rican Election Results

New York — The city’s estimated 1,200,000 Spanish-speaking residents will be able to follow results of the elections in Puerto Rico live from San Juan over WBNX Radio. With the Bank of De Ponce, the largest in Puerto Rico, picking up the tab, WBNX will present four hours of election programming tomorrow night (Nov. 3).

C. Carroll Larkin, vice president and general manager of the Spanish-oriented station, said arrangements had been made with WIAC San Juan, to provide coverage of the race for governor, for the Puerto Rican senate and mayoralty races in local communities.

Larkin also pointed out that

WBNX will be providing coverage of the mainland elections to WIAC via reverse lines, adding that the hookup would involve approximately 1275 miles of lines.

The sponsor, Bank of De Ponce, has several New York branches.

In still another service to minority residents, WEVD, a multilingual AM-FM station in New York, will cancel all programs on election night at 8 p.m. to bring complete returns in Yiddish. The station estimates the city’s Jewish households at 25 to 30 percent of the total.

The station is cooperating with the *Jewish Daily Forward* in its coverage.

State Broadcasters Protest SRDS's Dropping of Small Station Listings

New York — Both the Georgia and Pennsylvania associations of broadcasters have joined with the NAB in protesting Standard Rate and Data's decision to eliminate monthly listing of small market radio stations and all FM stations (see SPONSOR, Oct. 26, p. 4).

In a letter to C. Laury Botthof, SRDS publisher, the GAB said: "We view this proposal as destructive to the backbone of the nation's radio system—the small market stations who serve the needs of half of our citizens. GAB believes your proposal is unfair and harmful to the strength and growth of radio."

Admitting that SRDS has "economic reasons" for its move, the GAB suggested that it would "take the responsibility for and provide all the mechanical service required to keep up the Georgia small market listings on a monthly basis. Through our office we will handle all changes and provide liaison from the stations to you—thus cancelling out your costs in this area."

The PAB's ad hoc committee set up to review the situation recommended "that a reasonable limit be placed on the amount of free listing space, with a reasonable charge being imposed for any additional space over the maximum; and that a reasonable charge be made for making an unreasonable number of listing changes in any one year."

Paul Whiteman Joins Triangle as Consultant

Philadelphia — Paul Whiteman, dean of American musicians and one of broadcasting's earliest stars, has been named special program consultant for Triangle Stations.

Whiteman, who first spotlighted Bing Crosby as well as many other stars, will develop program ideas and formats for Triangle's radio and tv outlets and its syndication operation. His first project will be *Pops Goes to College*, a half-hour color tv series featuring undergraduate talent slated for 1965 release.

This is the first time Triangle has engaged an active outside consultant.

The PAB committee argues that "the adoption of this program will not only eliminate the forms and material which SRDS maintains has caused its current problem, but actually bring about a material increase in its revenues. . ."

NBC-TV Signs Dean Martin For Regular Weekly Series

New York — Dean Martin, star of many tv specials, will be showcased in his first regular weekly series during NBC's 1965-66 season. Announcement of the entertainer's signing was made last week by Mort Werner, vice president of programming for NBC-TV.

The Dean Martin Show is planned as a full-hour variety program featuring name guest stars each week. It will originate in the NBC studios in Burbank, Calif.

Martin made his first solo tv appearance in 1957.

'T'aint Funny, McGee!

New York — Humorous commercials are "less effective than non-humorous commercials," argues Schwerin Research Corp., and the firm cites a six-month study to prove its point.

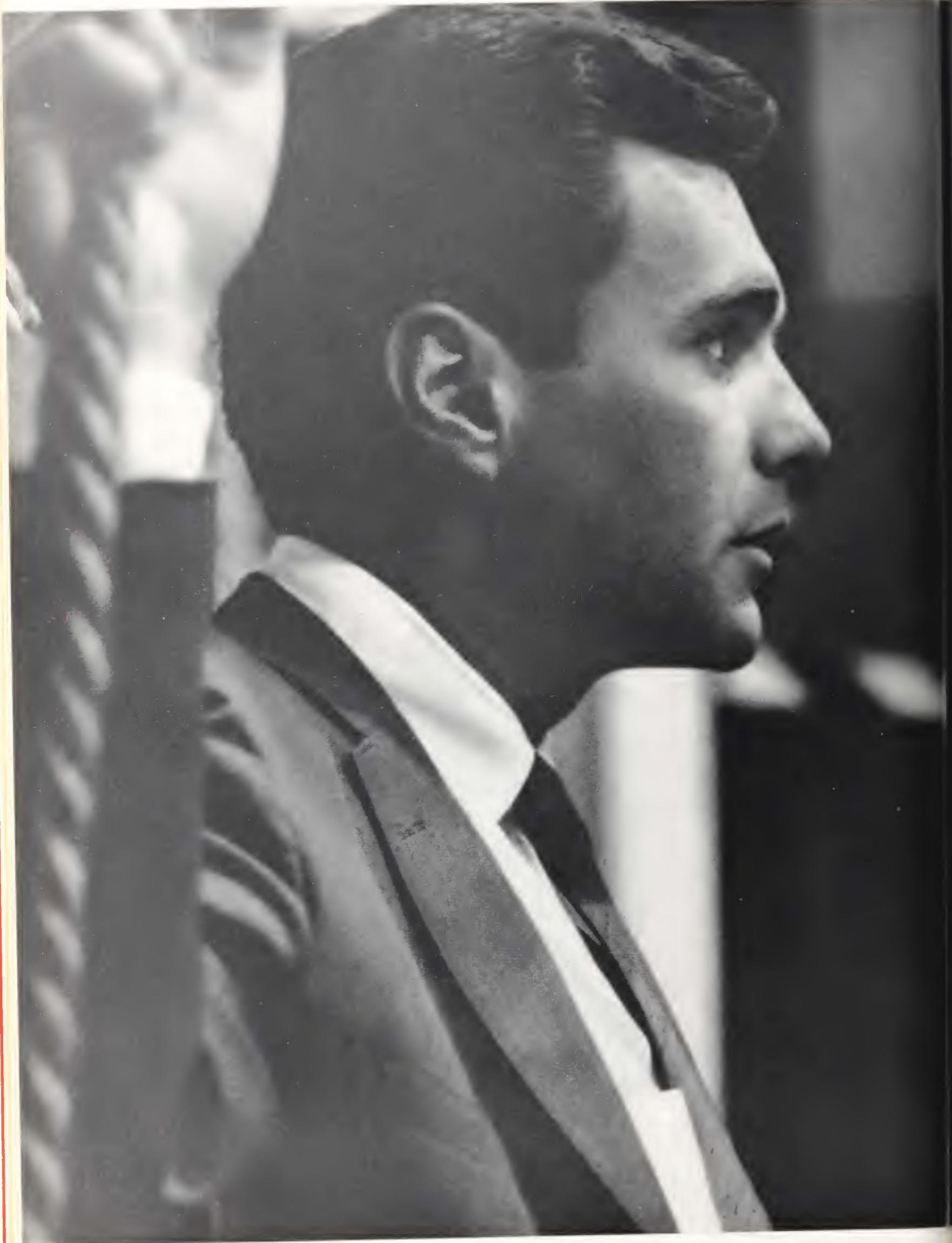
Pointing out that "whimsy in advertising, like garlic in cooking, is best used sparingly," the Schwerin study showed that a seasoning of humor appeared to help, since the best proportion of winners among the commercials evaluated was returned by those commercials that contained some humor.

The majority of commercials studied (72 percent) were not humorous, "or at least not intentionally so," and 25 percent of these were above average in effectiveness. Commercials containing some humor accounted for 24 percent of the total, with 29 percent of them rated above average. Only 4 percent of the spots were all-humor, and only 8 percent of these fell into the above average bracket.

HERALD TRIBUNE USES TV IN BID FOR ADS



In what was described as a "breakthrough in television commercials," the "New York Herald Tribune" has launched a campaign to sell ad space via tv. Aired on WCBS-TV's late news show, the commercial stresses the fact that the "Herald Tribune" is experiencing its greatest circulation growth in 20 years, and that this growth has brought the purchasing power of its audience to more than \$2 billion. Seen in a dry run of the new series of spots labeled "The Committee" are (from left) Ed Wetzell, account executive; Charles R. Lawliss, "Herald Tribune" promotion director; Dick Tarlow, copywriter; Roger Brann, tv producer; Ed Tannen, director, and seated, Scott Beach, a member of the cast of "The Committee" commercial.



Profile of the future

It belongs to Les Crane, a bright and bold young man who started talking to radio audiences on KGO in San Francisco. People listened. When he moved to KGO-TV *more* people listened, and looked. A year ago he came to New York and repeated his success on WABC-TV. But it didn't stop there. Backed by a unique Program Development Plan, the ABC OWNED TELEVISION STATIONS then got together and gave Les an exciting new format, an important new time period and an audience in five great cities. Result. *Smash* hit, and now Les and the show are a vital part of the ABC TELEVISION NETWORK. Another station-developed program has made good. Like SHINDIG. Like BABE RUTH: A LOOK BEHIND THE LEGEND. RUN TO DAYLIGHT, REQUIEM FOR AN ARENA, PINOCCHIO. Like THE PHYLLIS DILLER SHOW and MAKING OF THE ALL-STARS. And, of course, THE LES CRANE SHOW—a local show you'll soon be able to see almost *anywhere*.

WABC-TV New York • WXYZ-TV Detroit • WBKB Chicago
KABC-TV Los Angeles • KGO-TV San Francisco

ABC Owned Television Stations



Emmy's Latest Appearance Draws Mixed Network Looks

New York — Many more sponsors will have the opportunity to see their shows compete for Emmy honors, according to the provisions of a new plan released by the National Academy of Television Arts & Sciences.

The academy hopes that its overhaul of voting methods—and the substitution of a criterion of “excellence” in place of the “best” categories of previous years — will reestablish Emmy’s virtue in the eyes of her critics.

Initially, the academy declared that all three tv networks had endorsed the new proposals. But Betty Furness, chairman of the organization’s national awards committee, admitted that after three weeks of negotiation, CBS News’ position was

unclear to her. Additionally, Miss Furness’ statement to SPONSOR, that both ABC and NBC had given their “unqualified support” to the plan, proved to be premature.

A spokesman declared that NBC-TV “has taken no position until the members of the academy ratify the new plan,” while ABC-TV’s position was “we have not yet even received the final plans.”

The proposals have been endorsed by CBS-TV network, but CBS News president Fred W. Friendly issued a statement flatly rejecting Emmy’s new look. While applauding the plan as a “conscientious effort,” he declared that it was still “unworkable with respect to the news documentary field.” Awards in this area should be made

by a “separate professional institution,” Friendly stated.

The controversy had its beginnings prior to this year’s awards in May, when both CBS and ABC questioned the way Emmy’s favors were bestowed. At that time, Friendly called the awards system “unprofessional, unrealistic and unfair” (see SPONSOR, May 25, p. 15). He was subsequently joined by Thomas W. Moore of ABC-TV, and James T. Aubrey, who extended the boycott to the entire CBS-TV operation. NBC-TV (which aired the award presentations, sponsored by Timex and Libby, McNeill & Libby) remained loyal.

The next Emmy awards will be held in September, 1965, ample time for considering further changes should this prove necessary. NBC-TV will again air the event, but Miss Furness noted that the academy was in favor of an annual rotation coverage by the networks.

Specifically, the new proposals establish four broad program areas in place of the 27 different categories used this year. These four areas cover “outstanding program achievements in entertainment; outstanding individual achievements in entertainment; outstanding program achievements in news, documentaries, information and sports; outstanding individual achievements in news, documentaries, information and sports.”

There will be no limit to the number of awards possible, since competition through the concept of “best” is eliminated.

Network Tv Billings Up 1.6% in August

New York — Television Bureau of Advertising has just released its August figures for estimated net time and program billings for network tv and they show a 1.6 percent rise over the previous year.

According to TvB billings rose

from \$66,571,200 to \$67,621,500 this year.

Also, net time and program billings for the first eight months of the year increased 7.2 percent, from \$659,288,000 in 1963 to \$706,456,600 in 1964.

NETWORK TELEVISION NET TIME AND PROGRAM BILLINGS BY DAY PARTS

	August			January-August		
	1963	1964	% Chg.	1963	1964	% Chg.
Daytime	\$17,672.3	\$18,192.4	+2.9	\$176,634.8	\$184,081.2	+4.2
Mon.-Fri.	13,669.3	14,143.7	+3.5	136,308.8	141,237.8	+3.6
Sat.-Sun.	4,003.0	4,048.7	+1.1	40,326.0	42,843.4	+6.2
Nighttime	48,898.9	49,429.1	+1.1	482,653.2	522,375.4	+8.2
TOTAL	\$66,571.2	\$67,621.5	+1.6	\$659,288.0	\$706,456.6	+7.2

NETWORK TELEVISION GROSS TIME BILLINGS BY NETWORK

	ABC	CBS	NBC	TOTAL
January	\$18,474.6	\$29,134.7	\$26,801.0	\$74,410.3
February	18,330.4	27,716.2	25,822.4	71,869.0
March	18,980.2	30,051.9	28,966.4	77,998.5
April	18,159.0	28,852.3	27,467.4	74,478.7
May	17,859.4	30,189.9	27,290.4	75,339.7
June	18,153.4	28,199.3	25,820.4	72,173.1
July	17,633.9	29,838.9	27,541.5	75,014.3
August	17,038.1	29,463.0	26,833.2	73,334.3

Source: TvB/LNA-BAR

ABC Charges Piracy Of Network 'Shindig'

New York — ABC and Selmur Productions, Inc., have charged that several radio stations have pirated segments of *Shindig*, a network tv show featuring pop music of the rock and roll variety.

The ABC charge specifically refers to a Selmur-produced *Shindig* on Oct. 7, and a spokesman indicated that legal action is being considered.

Although the network declined to name the stations, the spokesman declared that both ABC and Selmur “are determined to stamp out this and any future piracy.”

SCHICK TO LAUNCH 'HOT LATHER' AD CAMPAIGN



With a heavy emphasis on radio and tv, Schick will spend the "lion's share" of its fourth-quarter advertising budget introducing its new Hot Lather aerosol shave cream. Theme of the campaign is that Schick gives the shaver "rich hot lather from a push-button can — barber-shop style." Above left, the filming of a Schick commercial depicting a barber and his customer wreathed in steam. Above right, Bruce Altman (l), Compton Advertising, and James L. Badgett, vice president in charge of advertising, Schick Safety Razor Co., pose with props used in commercials. Spots were produced by Filmways, Inc., at MGM studios.

A-C Unveils New Integrated Commercial

Melrose Park, Ill. — Armed with the blessings of the NAB Code office, Alberto-Culver last week premiered a five-product integrated commercial on *The Red Skelton Show*.

Zenith Launches Record Ad Campaign Using Tv

Chicago — Supported by both color and black-and-white television, Zenith Sales Corp. recently announced the "largest and most intensive fall advertising and merchandising program in the company's history."

According to L.C. Truesdell, president of the firm, total allocations for this fall represent a 15 percent increase over the same period last year. The campaign is designed to "pre-sell the company's home instruments for Zenith dealers."

In addition to advertising in magazines and newspapers the fall drive will include a "saturation campaign of one-minute, full color sales messages on five top-rated NBC network tv color shows in 10 consecutive weeks," Truesdell said, "and full tv sponsorship of the hour-long documentary on the 1964 Nobel Prize Awards in prime time over the entire ABC network on Dec. 12."

Alberto-Culver, a major user of piggybacks in the past, indicated several months ago that it was trying to find a format for multi-product spots that would meet Code requirements.

Products spotlighted on the integrated commercial are Alberto VO5 Hair Conditioner, VO5 Hair Spray, VO5 Shampoo, VO5 Creme Rinse and VO5 Hair Setting Lotion. The 60-second spot features a jingle that begins: "The time is now for VO5/Be the you you want to be/Alberto VO5 for hair/Says young so beautifully."

Alberto-Culver was rated 10th among spot tv users last year with an estimated expenditure of more than \$14 million.

Agencies for VO5 products include J. Walter Thompson, Compton Advertising and BBDO.

Alberto-Culver Introduces New Product

Melrose Park, Ill. — A new Alberto-Culver product, Rinse Away dandruff shampoo, makes its bow on network and spot tv tonight (Nov. 2). This represents the company's second entry into the dandruff shampoo field.

Agency for the new product is J. Walter Thompson.

Cunningham To Head IRTS Study of ETV

New York — Following on the heels of a talk by FCC chairman E. William Henry urging commercial broadcasters to support educational television, the International Radio and Television Society has named a committee to look into the matter.

IRTS's Board of Governors last week voted unanimously to establish a Feasibility Study Committee, "the purpose of which will be to explore ways and means by which IRTS can aid the nation's educational television networks and stations to meet rising costs and diminishing funds."

Heading the committee will be John P. Cunningham, chairman of the executive committee of Cunningham & Walsh, Inc., who has frequently expressed his concern for the future of ETV in speeches before educators, advertisers, broadcasters and broadcasting associations.

Impetus for the study came from an address before IRTS on Oct 2 by chairman Henry. In part, he said: "You [commercial broadcasters] operate the most powerful selling instrument ever invented. If it can sell soap, automobiles and potato chips, it can certainly sell an idea with the intrinsic merit of educational television. You have the know-how and you have the facilities."

Florida Citrus Reaches Canada through U.S. Tv

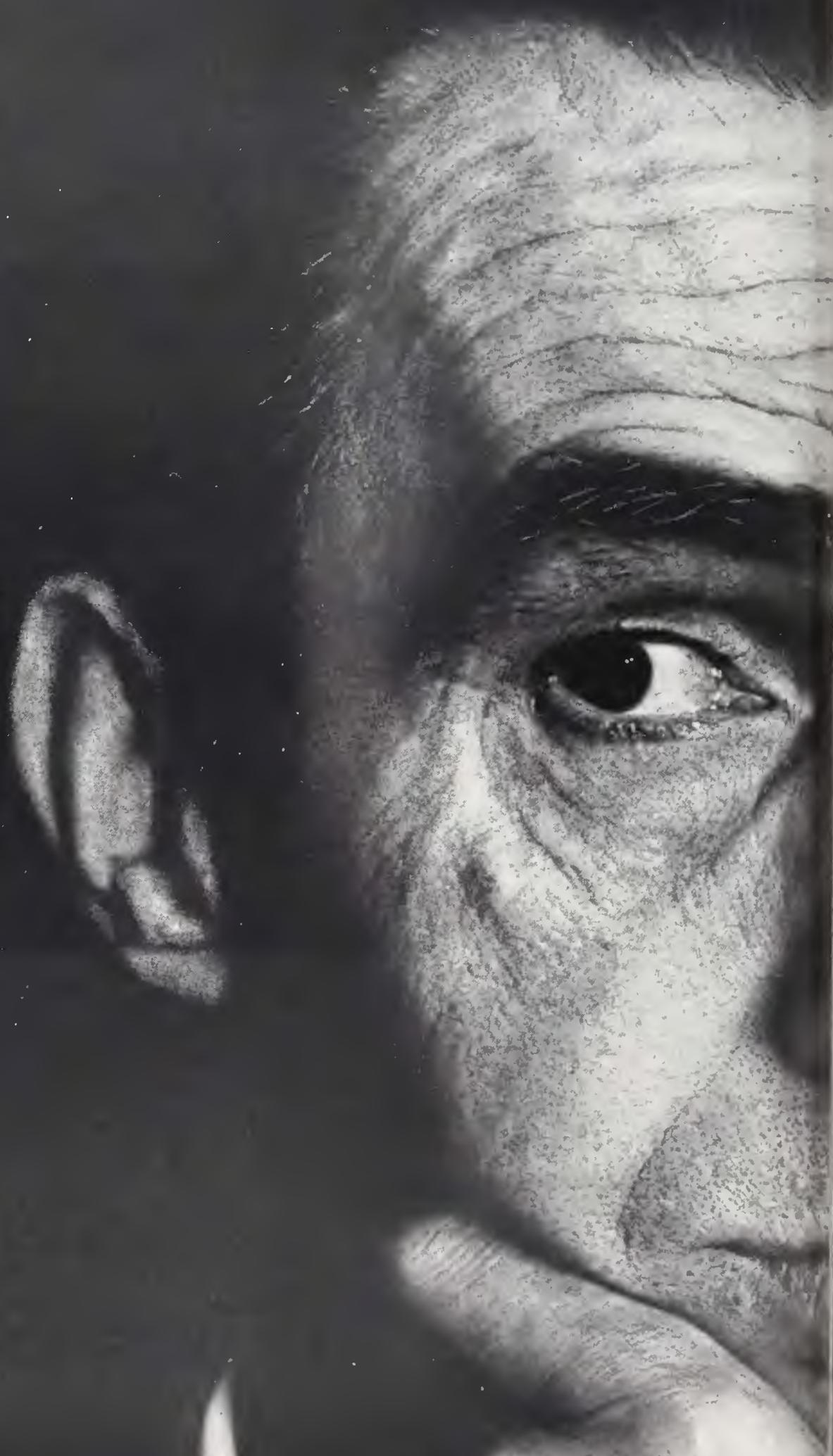
Lakeland, Fla. — Broadcast advertising in the United States provides a "free ride" for the promotion of Florida citrus fruits and products in Canada, according to Homer E. Hooks, general manager of the state's Citrus Commission in reviewing promotion plans for the new season.

Declared Hooks: "According to coverage patterns of the ABC and CBS television networks, programs and advertising commercials telecast in this country near the Canadian border reach at least 1,230,000 Canadian households."

Citrus Commission commercials will be seen on four CBS daytime shows and seven ABC night programs.

John Tillman's award-winning on-the-spot news and Kevin Kennedy's early and late evening reports are Television News Programs that penetrate . . . inform . . . enlighten. Gloria Okon and Marilyn Grey, the only television weather girl personalities in New York add a special vitality of their own to comprehensive weather reporting. Programming that keeps people more than informed is one of 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
hear
more
with
WPIX
NEW YORK



Whitehall rediscovers spot radio

Perhaps the most notable spot radio saga of the current fall revolves around the proliferating interest of Whitehall in the medium. Considering that the drug giant wasn't spending a dollar in radio a year ago, the growth of Whitehall's application of the medium has made this a warming topic of conversation among spot sellers. The chronicle begins with Whitehall some months ago taking a flier into spot radio. The reaction it got from the test was so good that it not only renewed the schedule but expanded the market list. There were two further expansions. Now Whitehall is undertaking radio tests with two of its other brands, namely BiSoDol and Dristan decongestant tablets. Markets for the BiSoDol test: Providence, Omaha, Oklahoma City and Portland. For the Dristan tablets test: Boston and Cleveland. What might have sparked Whitehall recurrence of radio activity: (1) discovery that radio reaches a lot of customers who don't see the Whitehall commercials on tv, (2) Preparation H has maintained a high level of sales through radio alone, and this despite the fact that a good number of code stations spurn the product. The sales result of Preparation H could have been the more influential factor for Whitehall's re-exploration of radio.

Reps rap Bristol-Myers 'deals'

Tv reps with stations in top markets are unhappy over the rather unorthodox Bristol-Myers strategy supposedly adopted for the buying of spot. Negotiating for bulk blocks of spots, instead of buying by the ratecard, is the key to the strategy. The reported Bristol-Myers procedure is to approach a station in a market and ask how many rating points, over a 52-week span, it is willing to provide for a stipulated number of dollars. A specified budget has been allocated for each desired market. The negotiating of the bulk buys in the required markets has been split up among the four Bristol-Myers agencies, namely Doherty, Clifford, Steers & Shenfield, Grey, Ogilvy, Benson & Mather and Young & Rubicam. Coordinating the operation is Ed Parmelee, B-M advertising manager. Why the reps are upset: deals of this sort entail discounts that are above and beyond a station's cardrate and de-

liver more advantageous end rate than the one obtainable for spot tv's biggest buyers, such as P&G, General Foods and Colgate. The reps, obviously, are afraid that these advertisers will demand that the stations with Bristol-Myers deals grant them discounts equal to the B-M end rate. Incidentally, one Eastern station has had one of these negotiated deals with B-M for several months. It entails around \$800,000, and served as the "guinea pig" of strategy that one of the B-M agencies chooses to describe as "using the power of money in selected markets."

Coming: ABC-TV's hot breath on GF

ABC-TV once again has its covetous eye cast on the \$30 million that General Foods spends in network time. The target is the 1965-66 budget. Look for the dickering this time to start as early as the forepart of December, with ABC-TV's bid getting more serious contemplation than it has had, say, the past four years. ABC-TV's apparent edge is the fact that it has the comedy situation hit of the season, around which General Foods could cluster its own "happy family" of situation serials. To Leonard Goldenson a General Foods coup would be the richest frosting on the network cake. The forthcoming competition for the GF pot poses the possibility of a repetition of the tug-of-war that prevailed between two General Mills agencies in December 1960. Y&R urged upon GF a proposition from ABC-TV, while Benton & Bowles plumped for a continuation with CBS-TV. B&B's submitted plan won out, but, as it turned out, the Y&R ploy incurred a concession by CBS-TV. The network extended to GF the privilege of maintaining a series for a minimum of three years, regardless of rating weakness or incompatibility.

Colgate has NBC up in air

Colgate had NBC-TV on edge last week with regard to the advertiser's future intentions with *The Doctors* daytime serial. Colgate sponsors half of the strip and owns it, but the network supervises the production. Reason why NBC-TV had to know right away: *The Doctors* freelance producer was looking for his renewal notification. Oct. 31 was his deadline.

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Esty inspection rite is on

Esty's annual ritual of examining the program logs of some 400 radio stations used by its clients is about to be performed. Letters are going out to reps this week, asking them to have their stations with Esty schedules to submit a log of a designated week's programming. The week is usually the one before the date on the Esty letter. The check is preliminary to issuance of contracts for the coming year, particularly for R. J. Reynolds and Ballantine. What the Esty inspectors of the logs will look for: (1) whether there's a 15-minute interval between R. J. Reynolds and Ballantine commercials and those of competitive brands, (2) whether Reynolds and Ballantine copy are mixed up in double-, not to say, triple-spotting, (3) whether there are too many commercials crowded into the half-hour in which Reynolds or Ballantine are scheduled. In recent years Esty has uncovered but a smidgen of what it calls "malpractices." The culprits are called on for credits or make-goods. Esty spends between \$15 and \$18 million a year in spot radio.

From Ed Bleier: excuse the slip

In a letter to the trade Ed Bleier, ABC-TV vice president in charge of programming and sales, admitted that he stretched the bow a little in a comparison with NBC-TV. The original claim by Bleier: during September, ABC-TV's afternoon share of audience was higher than NBC-TV's. In his rectifying letter, Bleier cited an average of 24.5 for ABC-TV, against a 24.8 for NBC-TV. Bleier's letter passed off the slip as a "Friden calculated faux pas."

Spot tv vs. spot radio: 3 to 1

A comparison that may tickle the interest of media people: for every dollar spent last year in national-regional radio spot there were \$3 put into national-regional tv spot. The ratio became accessible when the FCC the week before released the financial data on the radio industry for 1963. The figures on the tv industry for 1963 came out in July. To get back to comparisons: the ratio of spot radio dollars vs. spot tv dollars is just about

the same for the entire country as the average for top 10 markets. The margin used to be narrower for the top 10 radio vs. tv markets. Following is how the revenue in '63 racked up for the two spot media in the top 10:

MARKET	SPOT TV	SPOT RADIO
New York	\$74,184,249 (6)	\$23,666,836 (31)
Los Angeles	44,989,557 (9)	12,354,378 (31)
Chicago	38,078,900 (4)	12,887,186 (27)
Philadelphia	25,112,850 (3)	7,478,825 (24)
Boston	19,530,937 (3)	5,277,978 (17)
San Francisco	16,799,903 (4)	6,420,665 (19)
Cleveland	14,862,779 (3)	4,361,526 (9)
Pittsburgh	14,352,036 (3)	3,221,570 (21)
Detroit	13,909,976 (3)	5,906,862 (12)
Washington	10,892,832 (5)	3,846,792 (18)

Note: Figures in parentheses denote number of stations per market.

CBS making January color month

Look for CBS-TV to do a little splashing of color on the air during January. A repeat of "Wizard of Oz" and "Cinderella" in tint are definitely scheduled and a probable addition will be the "Royal Ballet of Covent Garden," which the network has had in the can for some time. Prospective sponsors for the ballet are being scouted. A premium-priced beer brand is reported to be interested in including the ballet in a large group of specials—several in color—that would be carried on CBS-TV through 1965. The investment would be around \$3.5 million.

ABC-TV: no cash for Crain clearance

ABC-TV's top management flatly denies the report that it has made a variety of compensation deals in order to get clearance for *The Les Crain Show* which debuts this week. The initial Les Crain hookup includes a number of stations that are not regular affiliates of the network. One facet of the report is that some of the non-affiliates will be compensated, to some degree, in cash. ABC-TV's rejoinder: every arrangement is based on an exchange of commercial minutes in the Crain show for local clearance. The network keeps six minutes for sale and the linked station has the privilege of selling 14 to 16 commercial minutes and retaining the money. The initial week's hookup will comprise 90-odd stations. ABC-TV estimates a U.S. tv home coverage of at least 75 percent. P.S.: However, subject

to negotiation with non-affiliates: the length of protection they have against the show's capture by an ABC-TV affiliate who later changes his mind.

Christmas gift schedules paltry

Christmas gift business has been coming rather slowly this year for both spot tv and spot radio. Only Chanel and Lanvin have committed themselves to radio. National spot tv's lone recruit so far is Prince Matchabelli, out of J. Walter Thompson. It'll be nighttime 10s and 20s from Dec. 3 through Dec. 23.

Is baseball NBC's Monday solution?

The guessing around the trade is that NBC-TV will make a deal for Monday night baseball for the 1965 American and National leagues season. That is, if the price is right. The leagues have anticipated a minimum of \$25 million for the 26 game pickups. ABC-TV is reported to have offered \$15 million, with Friday the designated night. Influential factor in NBC-TV's serious disposition toward a baseball deal: the network's programming from 7:30 to 9 p.m. delivered a 23 share in the latest national Nielsen. Much advertiser interest in the games has been evinced to both networks and, if the price for rights is reasonable enough, the prospect of at least breaking even is figured to be relatively good.

Will GM make up for radio cuts?

Now that the General Motors strike has been settled, radio stations are hoping that the corporation itself and the Buick Division will restore national spot money cutback the week before last. The two budgets affected by schedule cancellations were GM Institutional and the afore-said Buick. Up to last week Chevrolet and Oldsmobile were standing pat with their radio schedules. If the stations were inclined to be philosophical, they might note to themselves that cancellations such as these are the penalty for being so flexible. In tv network and print the locked-in factor serves as a protection.

More food packagers for radio

Tidings about a couple food accounts that have a bright touch for spot radio: (1) Sara Lee has bought hefty schedules (15 to 20 spots a week) in quite a number of major markets, (2) Ocean Spray Jams is running a radio test through McCann-Erickson. P.S.: Tobin Packing, a regional victualer, has renewed its sizable schedules for another six months.

Colgate's station visits social

Those are just routine trips that Colgate media people are making these days. If you're a seller of spot tv and you've been wondering how come all that station visiting in Colgate's behalf, there's your answer. It comes straight from Colgate's media headquarters. Just back from a trek around the Midwest is Bob Guthrie, manager of the Colgate spot coordination and control unit at Bates. His itinerary had nothing to do with Colgate's piggyback situation, because, as Colgate media attests, it has piggybacks on schedules in every market on the Colgate list, and without being subject to premium rates.

A guide to the car families

In case you're in automotives: Nielsen is peddling a new syndicated report defining the car market. It deals with automobile ownership (single and multiple), and who does the driving and actual usage. The data is by demographic breakouts and is based on the 1963-64 fall-winter NMA. The mix section—where there are both new and used cars in a family—is refined down to manufacturers and longevity.

Other side of the spot tv coin

Is national spot tv as healthy as it looks? Some reps are posing this question and answering it in the negative. What evidence do they cite to support their position? Answer: the BAR reports for September, 1964, vs. September, 1963. Of the 65 advertisers listed in the 1963 report, 35 were not back in spot in September, 1964. Even with 26 advertisers showing up in the 1964

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report that weren't in the 1963 report, there was a net loss of nine advertisers. Among the missing accounts were such spot stalwarts as International Latex, Anacin and Carter Products (all excepting its Little Liver Pills). Others absent were Humble Oil, Descnex, John Hancock, Nabisco, Sealtest, Sterling Salt, Westinghouse. Anacin's spot billings in 1963 came to \$4.6 million. Carter Product's Arrid line in the same year spent \$3.1 million and the company's Rise Shaving Cream accounted for another \$740,000. Latex's gross spot figure was \$7.9 million.

General Foods has cartoon ambitions

The Post Div. of General Foods would like to follow in the footsteps of the cereal division of General Mills and build for itself a little empire of wholly-owned tv cartoon films. Post's nucleus for such an empire is *Linus the Lion-Hearted*, which made its bow this season on CBS-TV's Saturday morning line-up. *Linus* was put together by the Ed Graham Productions studio under the supervisory eye of Benton & Bowles—a function that Dancer-Fitzgerald-Sample performs for the General Mills exclusively-owned cartoon tribe. Post has to go a long ways to catch up with General Mills, whose retinue of cartoons consists of *Bullwinkle*, *Tennessee Tuxedo*, *Underdog*, *Hoppity Hooper* and *King Leonardo*. All but the last are now on network. For its spot sub-empire General Mills uses spin-offs. *Rocky & His Friends* descends from *Bullwinkle* and *The King & Odie* from *King Leonardo*.

Shell measuring tv copy recall

How more effective is a two-minute tv commercial over a minute in terms of (1) remembered copy points and (2) cardrate differential? From a preliminary copy-recall survey Shell Oil has deduced that it got "on the right track" in adopting two-minute commercials for its current spot campaign. For the purposes of a continuing recall check, Shell split up its list between markets carrying only two-minute commercials and markets airing only the one-minute kind. The two-minute "isolation" represented 30 percent of all markets. Indicated by the survey, so far, is that the memorability score for the two-minute

markets is superior enough to suggest that a two-minute commercial can create more attention than a one-minute commercial. It will be months before Shell will consider the findings conclusive.

\$39 million in P&G serial mill

For an idea of the dimensions of the world of tv soap opera: P&G is spending about \$80 million a year on that type of fare alone. Something you may not have realized is that P&G's yearly investment in daytime serial production, namely \$39 million, ranks it among the top program producers in the medium. The subsidiary through which its five wholly-owned soapers are produced is P&G Productions, Inc. The actual work of turning out the five P&G-controlled serials is done by Y&R, Compton and Benton & Bowles. The agencies' responsibilities by series and number of programing hours a week: Y&R: *As the World Turns*, five hours; Compton: *Guiding Light*, *Search for Tomorrow*, two and a half hours; Benton & Bowles: *Edge of Night*, five hours. These chores constitute the only show production for the three agencies, as far as network programing is concerned.

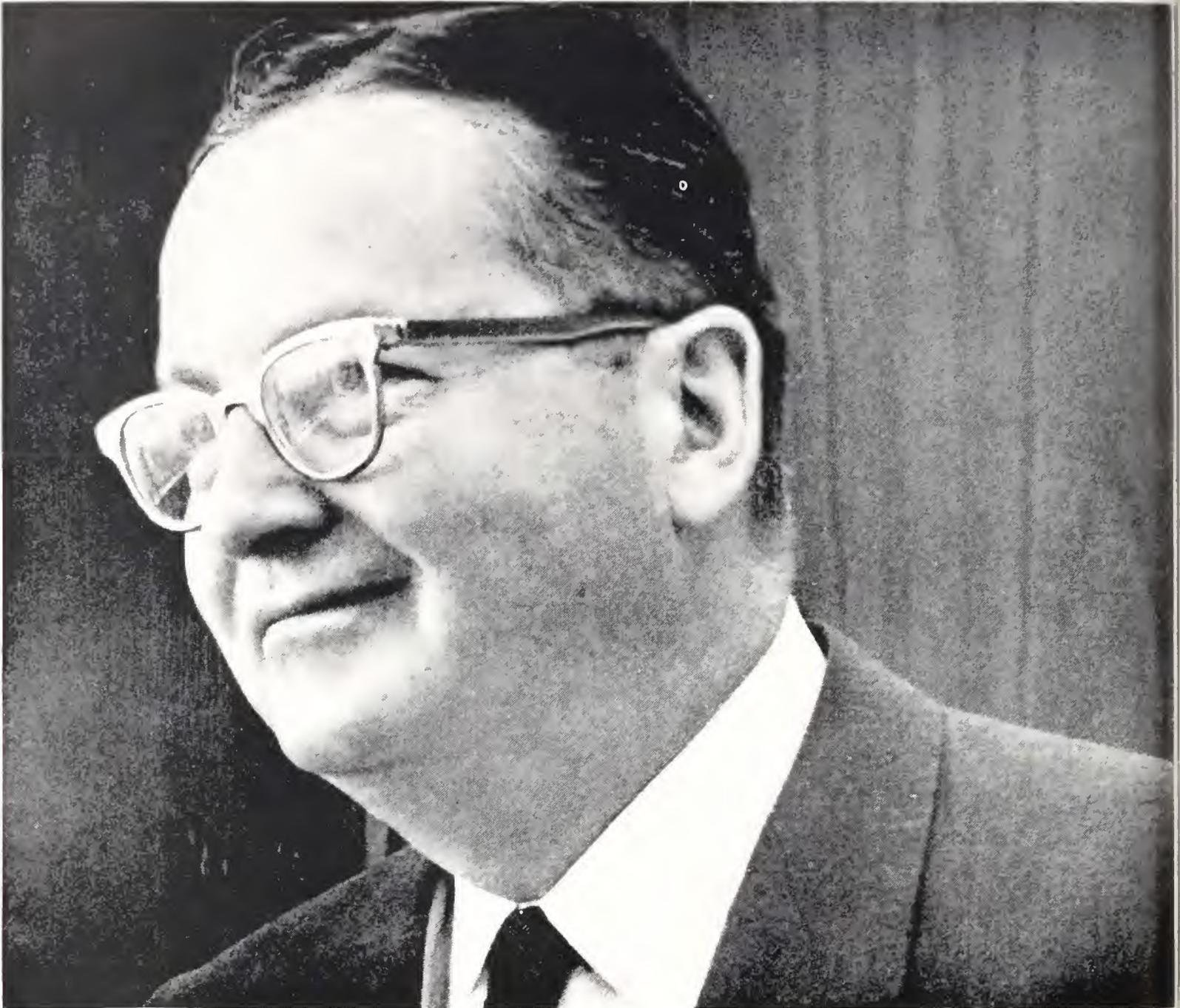
Tv no part of advertiser coupon woes

One thing package goods advertisers don't have to worry about from tv: retailers taking advantage of coupons that offer so many cents off in the purchase of a product. Checking whether retailers are making substantial profits from turning in coupons whose total exceeds product orders is a rather expensive business for advertisers. Dealers have been known to buy out the local quota of a women's magazine just to get the coupons. One 35-cent publication not so long ago carried coupons worth \$1.95 in one issue. Some magazines are guarding against bulk buys by retailers by keeping the total worth of coupons within reasonable limits for any one issue. The retailer get 3 cents over the list price of the product as a handling charge. Sidelight: one of the top clearing houses for cents-off coupons is the Nielsen computer plant in Davenport, Iowa. The computers also tell manufacturers which dealers are going overboard.

Sponsor IS FOR THE SPONSOR.

NO OTHER PUBLICATION IS.

T. J. Ready, Jr.
New President of Kaiser Aluminum, says . . .



**“The selectivity of industrial advertising
enables us to reach the markets we want to sell.”**

“In our marketing policy, it is a fundamental that we select and serve specific markets where the need is greatest and the opportunity is most promising,” says T. J. Ready, Jr., President of Kaiser Aluminum and

Chemical Corporation. “Industrial advertising parallels this selected market approach —it puts the message where the market is— so it always will be a vital part of our marketing programs.”

Advertising cuts the cost of selling . . .

ASSOCIATION OF INDUSTRIAL ADVERTISERS



217 Madison Ave., New York, N. Y. 10016

INSURANCE:

Estimated gross time expenditures in tv

	1962	1963	Percent change
SPOT	\$ 5,118,000	\$ 7,346,000	Plus 43.5
NETWORK	15,746,737	16,427,600	Plus 4.3
TOTAL	20,864,737	23,773,600	Plus 13.9

Sources: LNA/BAR, N. C. Rorabaugh

Life insurance companies buy tv 'policies'

From State Farm to Prudential, many firms bolster grosses—and back their agents—with tv investments

■ Since the beginning of this century, the number of life insurance policies owned by Americans has grown about 13 times faster than our population. By 1963, total life insurance in force stood at the awesome figure of \$730 billion. That represented a \$55 billion increase over the year before.

What do insurance companies, doing business on such a grand scale, consider far-and-away the best advertising medium for building a more favorable image of their agents? Television, of course. Network gross billings for all insurance companies increased, in the fast-paced 1952-1962 decade, from a paltry \$600,000 to \$15.7 million.

Spot expenditures, of greater importance because of the regional character of many insurance companies, have grown equally fast.

From 1962 to 1963 alone, gross tv spot time expenditures jumped from just over \$5 million to more than \$7.3 million—a 43.5 percent rise.

In fact, many insurance companies are turning most of their advertising dollars into the tv fold. In network, for example, Prudential's record-breaking sponsorship of CBS-TV's *Twentieth Century*, John Hancock's investment in NBC-TV's *The Huntley-Brinkley Report* and Travelers backing of *CBS Reports* represent those companies' major advertising efforts. State Farm, trading on its successful tv beginning last year, is now using television exclusively. State Farm commercials will again be seen regularly on NBC-TV's *Jack Benny* this season.

Spot advertisers include John



CBS NEWS

... tv policies

Hancock, State Farm and Allstate, among others. Allstate is, in fact, one of the greatest users of spot. During one week this summer, Allstate commercials appeared in 60 major markets, costing the company an estimated \$50,000. (Total SPONSOR-estimated spot expenditures that same week for 950 announcements by 82 insurance advertisers equalled \$115,000.)

Spot tv has been a strong life insurance medium for several years. In 1961, underwriters poured \$5.1 million into spot and in 1962 increased that amount to \$8.2 million, a 60 percent rise. Obviously, life insurance companies weren't just increasing advertising budgets; they were also taking the money from other media. During the same year, life insurance expenditures in magazines decreased 4.6 percent and in newspapers 7.2 percent. Radio, however, increased a healthy 37 percent.

Equitable and Life of Georgia head the list of spot radio users. Equitable spends about \$650,000 in the medium annually, with additional radio money coming from co-op plans. Other spot radio advertisers: Confederation, Mutual of Canada, Southland, Metropolitan and Life of Virginia. Confederation has just started using the medium and Life of Virginia is testing it. Mutual of Omaha, of course, is widely known for its use of network radio and spent \$84,000 in the medium during the first quarter of this year.

Insurance advertising is not meant to sell policies, but merely to open the door for sales representatives. By creating a favorable image of its agents and explaining the policies and services he has to offer, companies not only give agents an "in-home" introduction, but give them pride in their profession and a sense of importance.

The use of television to introduce insurance agents was perhaps given its fullest recognition in 1962 when the Life Insurance Institute launched a major network campaign. (The

The Institute of Life Insurance spurred interest in television in 1962 when it bought network election time. This year the institute signed for one-fifth of CBS convention-election package, a \$2 million buy.

Life Insurance Institute is supported by 179 life insurance companies representing more than 90 percent of the business.) No doubt the institute's decision to use tv—and the fact that it has continued to use it—has sparked interest in the medium among member companies.

“We wanted to create a sense of excitement inside and outside the industry,” says Donald Barns, vice president of the institute. “Several ideas were weighed. One of the ideas involved people discussing the services that their agents had performed; another revolved around the agent himself. It was at this point that the institute and its agency (J. Walter Thompson) realized that no one could be said to look like the “typical” insurance agent. By using tv, however, the camera itself served as the agent with the viewer, in effect, playing the leading role. This helped him see various situations through the eyes of an agent calling on clients—i.e. from a professional point of view.

The institute's introduction to tv came as a participating sponsor of CBS election coverage in 1962. This schedule was for one week, beginning with pre-election shows and continuing through post-election wrap-up.

To test the results, the institute did some market research. Its agency set up a before-and-after study of the fall tv debut and the simultaneous print campaign. In the first phase 600 males (heads of randomly selected telephone households in six markets) were interviewed to obtain their attitudes about life insurance and agents. The second phase consisted of 1200 interviews among heads-of-families in the same markets, including questions about ad awareness.

Of the men interviewed, 70 percent said they had seen at least one of the tv commercials or print ads and 26 percent said they could recite at least part of the advertising theme. No shift of attitudes was expected from such a short campaign, but in almost every case more favorable attitudes were expressed among those who saw the advertising than among those who didn't. The percentage of men who indicated a willingness to listen to an insurance agent rose from 53



Prudential Life Insurance Co. of America is the longest continuous sponsor (for seven years) of a network television current affairs program—“The Twentieth Century” shown on CBS.

percent to 58 percent; to discuss coverage, from 46 percent to 54 percent; to consider buying, from 16 percent to 23 percent.

As a result, the institute's assertive decision to continue using tv came as no surprise. The commercials were shifted into a six-week spot schedule and in 1963 appeared on several network specials.

This year the institute spent \$2 million to buy one-fifth of CBS-TV's convention-election package. Institute spots appeared during the

Republican and Democratic conventions and during four tv profiles of the candidates. Pre-election coverage, election returns and post-election reports are also included in the package.

Current broadcast activities of life insurance companies are as follows:

- **Confederation Life** is concentrating on a radio-newspaper mix.

“This year's campaign has a new look,” says David Pogson, advertising supervisor. “With our entry

Miracles take time

MFA Insurance Companies, says director of advertising W. Judd Wyatt, uses a radio network “about as big as the CBS and NBC radio networks—200 stations.” If it needs further help, it likely gets it from the 73 tv stations on which MFA Insurance also buys time.

And radio has produced its “miracles.”

On a recent nighttime talk show carried by WHAS Louisville, for example, one listener phoned emcee Milton Metz to ask a question: What, exactly, do the “MFA” initials stand for?

Metz pretended he wasn't quite sure.

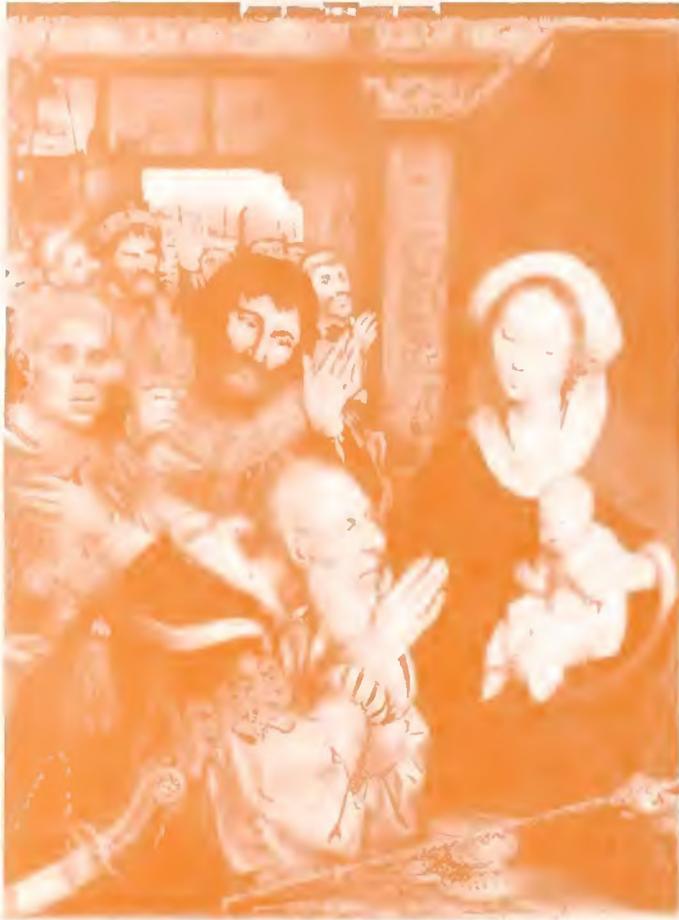
But listeners were, and the station was deluged with replies. Ultimately the program became a veritable “party line.” In fact, two long-lapsed friendships with

sponsor executives (cited in references to MFA Insurance) were renewed on the air, with the executives, in turn, calling in to say thank you. Stan Grieve of KLIK Jefferson City, Mo., heard the show as he drove to his cabin, also called in to say that his outlet, too, carried MFA commercials. Out-of-staters became involved just to renew old Kentucky ties.

MFA Insurance Companies showed great delight at the sudden, unplanned and unexpected show of loyalty. “But,” it advised its agents, “you can't expect miracles from just two weeks of radio advertising.” The company had been sponsoring the WHAS talk show for all of eight months.

What *do* the initials mean?

Missouri Farmers Assn. Insurance Companies.



Union Central will continue to have at least one network tv show a year by repeating the NBC Project 20 presentation, "The Coming of Christ," again scheduled for mid-December.

... tv policies

last November into the individual health field we devised a new campaign promoting the concept of 'complete personal protection.' We selected newspapers as the main medium because government involvement in the medical field meant modifying ads in certain areas.

"As a strong support program we developed seven 60-second radio spot commercials using dramatic story situations to put across policy benefits." These commercials, followed by a personal message from the local branch manager, this year will be aired more than 2600 times over 38 stations during the peak a.m. period.

Merchandising was done with a large portfolio containing reprints, schedules and a plastic recording of the radio spots.

Objectives: to promote the new plans and to picture company agents as advisers and partners in planning complete protection; to continue to promote the company as an industry leader.

• **Connecticut General**, historically a magazine advertiser, experi-

mented with radio this year for the first time. The company purchased five-minute news and sports programs in its major markets throughout the country. One-minute commercials, which included a local tag, told listeners about Connecticut General's services. They were scheduled during drive-time. Results of the ad program, according to director of advertising Robert Chamberlin, were: (1) a greater awareness of the company in the public mind, (2) aid in the recruiting area, particularly in sales and (3) better information about Connecticut General product advantages, both for prospective purchasers and policyholders.

• **Equitable**. What started four years ago as a four-week radio test has now developed into a large annual radio account. Spot radio campaigns in the spring and fall are carried in prime time by more than 500 stations in 250 markets. Each spot carries a local identification tag-line. The company's annual co-op plan adds "considerably" to the radio budget.

1964 marks Equitable's 10th year of advertising "living insurance," a theme featured in both radio and magazine promotion.

• **John Hancock**. John Hancock's advertising program includes participating sponsorship of *The Huntley-Brinkley Report* and spot tv in key markets where main John Hancock offices are located.

The television commercials were designed to support sales activities by paving the way for the agent's call, according to Leavitt Howard, second vice president, advertising. To dramatize the flexibility of John Hancock programs, the JH agent is dominant in all commercials, helping prospects establish their needs and showing them how life insurance can help attain personal financial security. John Hancock is shown as a modern, dynamic company.

Last year John Hancock spent \$1.5 million in spot tv alone. Previous to its 1963 buy, the company's only other tv experience was as co-sponsor of five *Producers' Showcase* programs on NBC in 1957. A study conducted after this brief experience revealed that the shows "had been extremely effective in increasing consumers' knowledge about the company and increasing its prestige and reputation."

Television was not used the next year because the program was not offered again and JH did not see another program it liked. Agency: McCann-Erickson.

• **Life of Georgia** uses posters and radio for its basic campaign. The theme, "because you love them," is now in its fourth consecutive year. Four seasonal "waves" of commercials are used, coordinated with outdoor posters. The one-minute spot radio messages "talk about" the scene on the posters.

The radio spots, which use a "Because you love them" musical theme in the background, are being aired on 179 stations for a total of 13 weeks, weekdays at peak traffic hours. Each "outdoor-radio wave" is merchandised to the field force with an agency meeting aimed at selling the types of insurance featured. There are special giveaway items provided for all agents to use in connection with each advertising crest.



John Hancock's advertising includes participation in "The Huntley-Brinkley Report" on NBC and spot tv in key markets.



This year, State Farm Insurance has poured all of its advertising budget into the sponsorship of NBC's "Jack Benny."



Travelers sponsors "CBS Reports," as well as two-day telecast of "Masters Golf Tournament."

Life insurance facts and figures

- Life insurance protection of all kinds in the United States has grown to more than \$785 billion by 1964.
- During 1963 Americans purchased \$89.5 billion worth of new life insurance from legal reserve companies, 12.4 percent more than they had bought the year before.
- Life insurance buyers, again in 1963, leaned most heavily on ordinary insurance which amounted to well over two-thirds of the total purchases.
- Ordinary protection bought in 1963 amounted to \$64.2 billion, \$7.2 billion more than in 1962.
- Group life purchases totaled \$18.1 billion, up \$2.6 billion.
- American families received payments totaling \$10 billion from their life insurance policies and annuities. Of this, \$5.8 billion was paid to living policy holders, \$4.2 to beneficiaries.
- At the end of the year life insurance companies held \$141.1 billion in assets, invested for the benefit of policy holders and their families. These assets increased 5.9 percent during the year.
- A little over half the people in the United States over 65 have some kind of life insurance.
- Some 94 percent of all husbands earning \$15,000 a year or more own life insurance.

• **Life of Virginia.** In addition to its primary medium—outdoor—the company has been testing local newspaper and spot radio this year. The objectives of the program are to promote Life of Virginia's programming of insurance needs to increase public awareness of the company. The firm is exploring the effectiveness of sustained local radio and newspaper.

• **Metropolitan.** A latecomer to television, Metropolitan first entered during 1962-63. Last year, the company spent \$1.5 million on network tv and introduced a tv co-op plan. Under its terms, local field men can participate, either individually or as a group, in local tv advertising on a share-the-cost basis. The home office reimburses the field man 50 percent with the maximum set at \$100 per commercial.

In early April, Metropolitan launched a campaign built around the theme, "the fourth necessity." This presented the proposition that after food, clothing and shelter, the fourth necessity is enough life insurance to guarantee the first three for a man's family. The campaign was launched in magazines and on NBC network radio. Metropolitan's health and safety messages also continued in magazines and on radio.

• **Mutual of Canada.** Most of this company's ad expenditures are still going into newspapers, but this year a spot radio campaign is being conducted over three Toronto stations during drive-time.

• **National Life and Accident.** Vice president Powell Stamper says the company's advertising objective is "to enhance and extend National Life identity and help field men get doors open."

To accomplish the objective, it is turning to radio and tv. Tv spots are used January through May and September through December; radio and outdoor, during the three summer months. The program is concentrated in major areas in which the company has a large number of agents.

• **Prudential** has the distinction of being the longest continuous sponsor of a network public affairs program on television—seven years on CBS-TV's *The Twentieth Century*. Total company expenditures in network tv for 1963 amounted to \$4 million. Plans for the 1964-



As well as featuring the insurance agent, Prudential commercials highlight "taking care of those who depend on us."

... tv policies

1965 season call for renewal of *The Twentieth Century* and continuation of the widely-used film-lending and teachers-guide services associated with that program. In addition, Prudential will be a participation sponsor of five National Football League telecasts from Nov. 8 through Dec. 6. Agency is Reach, McClinton.

● **Southland Life.** Although magazines form the bulk of Southland's advertising, local newspapers, outdoor boards and radio were added this year to peak up the promotion at different times.

● **State Farm.** A new line of life insurance was introduced by State Farm in 1963 via print and television. The October, 1963, *Reader's Digest* ad featuring Jack Benny was designed to reflect the theme of the company's tv debut — "State Farm sells life insurance." The commercials on *The Jack Benny Show* have effectively brought attention to State Farm's new line of life insurance, says Charles B. Foote, director of advertising.

During the 1963-1964 season the film commercial was designed to build more awareness of the life insurance line "that is the same good deal as State Farm car insurance."

This year's life commercial takes its theme from the well-known whisper game in which information is passed from one person to another. In it, facts about State Farm's new life line are passed along and added to, person by person. This form of



I can't afford more life insurance. I need money to send the kids to college.



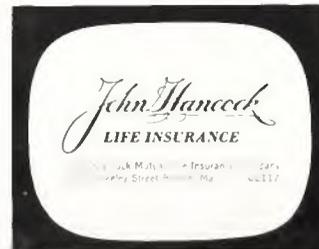
Why not put the money in a John Hancock Education plan... you guarantee money for their college expenses whatever happens.



What if Johnny wins a scholarship?



Well, your money wouldn't be tied up. You could use it any way you want.



John Hancock uses scenes from tv commercial for trade-paper advertising. This advertisement has appeared in at least 16 insurance magazines this year.

'Metro man' and mass media

There have been more social changes in the last 25 years than in the previous 1000 — among them, the rise of the "metro man" who lives in high-rise city apartments, guarded by doormen, and who works in offices or plants inaccessible to the old-style insurance agent.

That's what Pierre D. Martineau, director of research and marketing, *The Chicago Tribune*, told the Life Insurance Advertisers Assn. at their recent annual meeting. Because of these modifica-

tions, he said, insurance companies should abandon the agency system of selling. The only way to get the life-insurance message across to the consumer is through the use of "relevant and meaningful mass communication," Martineau advised.

"Metro men" are not impressed by company size or reputation. They simply want to know, "Can you do more for me at a lower price, and if not, why not?" The successful way to reach them is through the proper use of mass media.

quiet entertainment is expected to return resounding results.

"Used on the *Jack Benny Show*, which already enjoys widespread sponsor-identification with State Farm, the commercial should produce measureable gains in the public's association of life insurance and State Farm," says Foote.

● **Travelers.** Network television and national magazines have been carrying the majority of Travelers' advertising this year, the 100th anniversary of the companies. On tv, Travelers sponsors the award-winning public affairs series, *CBS Reports*. This program reaches a large audience of top prospects for the sale of all forms of insurance, according to Herbert Kramer, director of public information and advertising. High point of the 1963-64 series, he adds, was the 90-minute special, *D-Day Plus Twenty Years*, in which Gen. Dwight D. Eisenhower revisited the battlefields of the Normandy invasion. For the first time in CBS network history, a perfect station clearance record was achieved for a scheduled network program.

Also, Travelers co-sponsored, for the sixth consecutive year, the two-day telecast of the *Masters Golf Tournament*.

● **Union Central.** Although its major emphasis is on consumer magazines, Union Central will continue to have at least one network tv show per year by repeating the NBC Project 20 presentation, *The Coming of Christ*, scheduled in December. ♦

By their trademark, shall ye know them?

"The average person is exposed to between 800 and 1100 commercial messages a day, each day. Very few of them implant a significant memory image."

So says Royal Dadmun, president of the design and marketing consultant firm that bears his name. This seems notably true in the insurance field. Even long-time use of a company trademark does not assure that the public will identify it correctly or that the trademark will necessarily communicate favorable concepts. Such are the results of Insurance Company Symbolism, a research study just completed by Royal Dadmun & Associates.

Highest figure for correct trademark identification (with company name masked) was 64 percent for Prudential's Rock of Gibraltar. Metropolitan Life Insurance's long-used tower symbol was correctly identified by only 31 percent of the 183 respondents tested.

When respondents were shown insurance company trademarks and asked to identify the type of business they represented, 41 percent associated the Travelers umbrella with insurance. Just 16 percent identified the Mutual of New York (MONY) symbol with insurance, and 13 percent associated Connecticut General's contemporary monogram with insurance. (In fact, 65 percent identified it with industrial goods.)

Dadmun notes that, in their attempts to reach the consuming public directly via print media and tv advertising, many other financial institutions — such as banks and brokerage firms — may be encountering an equal need for effective trademarks.

Battle of the foils



Swift kitchens recommend a premium butterball turkey with orange marmalade glazing that calls for roasting under an Alcoa Wrap tent.

■ Two Ts — television and test kitchens — are the key to an enormous new advertising effort now in progress on behalf of the Alcoa Wrap Div. of the Aluminum Co. of America.

By the end of its compact but emphatic pre-holiday advertising schedule, this effort may well make a major change in the kinetic aluminum foil market, already eliciting cash registers to the merry tune of \$110 million a year.

But in the food-wrap-pack business, where the housewife can — and often does — change brand with every roll she buys, share-of-market competition is sometimes as hot as an over-heated oven. The advertising problem, therefore, is not only to woo and win her, but also to keep her.

To do so, Alcoa is spending a hefty \$600,000 in 14 weeks — all of it in television. The campaign calls for \$300,000 for network ad-



General Mills' Betty Crocker kitchens suggest boat-shaped pies made of their pie crust mix and equipped with sails made of Alcoa Wrap.



General Foods devised decorated helpings of Jell-O, served in custard cups made to look like animals, thanks to Alcoa Wrap wrappings.

Alcoa Wrap launches the \$110 million foil market's largest tv campaign. Goal: to overtake Reynolds and increase lead over Kaiser

vertising on NBC-TV and an additional \$300,000 in spot — and all of it scheduled between Aug. 29 and Dec. 30.

The dollar figure is staggering in itself. It becomes an even greater blow when compared with previous ad budgets, for this is not only Alcoa's biggest tv fist ever, it's also the all-time biggest punch ever taken by a foilmaker.

Alcoa was virtually forced to take to tv in order to meet — or beat — competition, namely Reynolds and Kaiser. Reynolds reputedly holds 55 percent of the aluminum foil market and, although it's not active in spot tv at the moment, has been a heavy user in the past.

Alcoa is considered number two on the foil totem pole with a 20 percent market share.

Kaiser ranks third with an estimated 11 percent. But this producer, well aware that households collectively can consume as much

aluminum as some industries do, is stepping out to boost its foil sales via heavy tv investment. In fact, one industry observer estimates that Kaiser may be spending as much as \$100,000 a month in spot tv to promote its foil.

Using BAR and other sources, however, SPONSOR took its own look at the foil market and its advertising patterns.

For example, during two separate weeks this summer (normally a good sales period because of warm-weather threats to food preservation, plus stepped up consumption for picnics, outings) just two foil advertisers showed much activity in spot television. Scott Paper's Cut-Rite (through J. Walter Thompson, New York) was spending about \$2500 a week, while Kaiser Aluminum (through Young & Rubicam, San Francisco) was investing some \$2000 a week. Together, they used only about 12 of the top 75 mar-

kets. And projecting such expenditures to an annual figure indicates that their combined spot tv efforts would rank only in the \$120,000 category.

The figure is undoubtedly conservative. Even so, the Alcoa project of \$600,000 is exactly five times as much — and certainly more than five times as strong, since it's being compacted into 14 critical weeks, rather than spread throughout the year.

Yet, it's not easy to wrap up the food wrap market, for foil manufacturers don't have it all to themselves. They have to share it with plastic film-wax paper makers, too, not to mention the makers of bags. There are an estimated 100 entries in all, including both private and regional brands.

During the same isolated periods last summer (and in 10 to 15 different markets), Dow Chemical's Handi-Wrap, Union Carbide's Glad



Armour serves up a Golden Star ham with a special glaze that depends on Alcoa Wrap covering during the glazing period inside the oven.



Nestle's Choco-Bake liquid chocolate and Alcoa Wrap are combined to make pie crust that requires no baking and also leaves pie pan clean.

Wrap and Technical Tape Corp.'s Tuck Products were putting some \$5300 per week into spot tv. When they were later joined by Cut-Rite (which markets waxed bags, sandwich bags, and waxed paper in addition to foil), the total tv spot tab rose to something like \$6200 a week. That doesn't mean Cut-Rite added \$900 to the pot; rather, each company's outlay was reapportioned enough to increase the total by that amount.

In comparable terms, then, the Alcoa effort can only be described as major. Neither the advertiser nor its agency — Ketchum, MacLeod and Grove of Pittsburgh — denies it.

Besides bringing Alcoa Wrap right smack into the tv spotlight, plans call for giving it an extra boost by demonstrating unusual new uses of foil, as suggested by the exacting test kitchens of five major food companies — Armour & Co., General Foods, General Mills, Nestle and Swift & Co. In addition, each kitchen shows how Alcoa aluminum foil can be used in the preparation of a particular recipe. Although recipes themselves aren't novel in aluminum foil advertising, endorsements by such well-known test kitchens definitely are.

There's incentive for the kitchens, too, of course, since they can cite the products they represent. Such tie-ins — like the timing of the campaign — were deliberate: with Thanksgiving and Christmas well

on their way, the current fall season is considered "prime time" for promoting, not only foils, but how to use them in cooking and/or preserving turkeys, hams, pies and other holiday dishes. (The market peak for foil occurs during the last four months of the year.)

Ketchum, MacLeod & Grove identifies the commercials for station placement only as "Alcoa Wrap commercials." Account spokesman Roy Wilson explains that it wasn't felt necessary to mention the famous kitchen products because (1) the commercials are well integrated, (2) they're Alcoa advertisements paid for by Alcoa and (3) they had been cleared "down the line" by the NBC network. Since major placements have been with network affiliates, plus another 19 stations, there's been "no problem whatsoever" over station acceptance and/or product protection. And since the campaign's been on the air since late August, there's been ample time for stations with firm policies on commercial integration to voice their objections, if any.

(Note that a few stations, concerned about piggybacks, refused to accept the M&M-Crisco commercials that promote cookies using M&M candy for taste and Crisco for lightness. In those advertisements, however, costs are believed to have been shared. Jerry Lasner, senior editor of the NAB Code office in New York, says, "The M&M-Crisco commercials are well inte-

grated as far as we're concerned, and the Alcoa Wrap-famous kitchens commercials sound as though they're even better integrated." These commercials have not been brought to the attention of the Code office, however.)

Even though the five kitchens are almost as prominently featured as Alcoa foil, they're not sharing in the cost of any part of the campaign.

"We are happy to get the endorsements of these famous kitchens," says Bill Benghauser, director of marketing for Alcoa Wrap. "We didn't want any strings attached."

Alcoa Wrap's total annual ad budget, managed by KM&G, runs about \$1 million, of which some \$400,000 has already been spent this year, mostly for print.

On television, Alcoa Wrap commercials appear regularly on *The Huntley-Brinkley Report* under a corporate buy of the Aluminum Co. of America, via Fuller & Smith & Ross. (The parent company has 15-minute segments of *Huntley-Brinkley* every Monday and alternate Wednesdays. Alcoa Wrap is allotted a 30-second spot during each show.)

The new and already-started campaign, featuring endorsements by the test kitchens, includes 29 spots on *Huntley-Brinkley* (substitutions within the Alcoa Wrap allocation), 96 spots on NBC-TV daytime network shows and 30 spots on stations in each of Alcoa Wrap's 19 major markets. Although the network schedule is all on NBC-TV,

Alcoa and AM



Michael Redgrave stars as British naval hero, Horatio Hornblower, in one segment of "Alcoa Theatre 14" series on Pittsburgh, Pa., radio.



Orson Welles narrates "Black Museum," stories from Scotland Yard's gallery of death, also stars in "Lives of Harry Lime," another radio drama.

That wise owl of advertising, the Aluminum Co. of America, spends close to 250,000 annually in order to promote its family of products on radio.

By far the major portion of this money — an estimated \$225,000 — is used to advertise half a dozen products via radio spots placed in some 70 to 80 key markets throughout the country.

Significantly, the remainder is spent on two regular radio shows in Pittsburgh, headquarters community not only of Alcoa but of other major industrial firms, some of which are potential users of aluminum output.

One of these regular programs is

Voting vignettes

Aluminum Co. of America is also using pre-election time on KQV Pittsburgh to deliver a "your vote counts" message to local radio listeners. The public service series tells how "one vote changed the course of history in various political crises of the past," through a series of 15-second, 30-second and 60-second "vignettes," as station KQV identifies them.

These aren't commercials at all, in fact, for there's no promotion whatsoever for Alcoa products, merely a credit-giving tag line: "Alcoa urges you to support the candidate of your choice. Contribute generously. Vote wisely."

The campaign was a KQV radio idea, and the station had the vignettes made up, then offered them to Alcoa. The sponsor in turn was offered a very attractive package: a vignette is being aired once every hour for three pre-election weeks, as of Oct. 12, for a total of 84 each week. Cost of the entire series is a bargain \$1000.

local buys are on CBS-TV and ABC-TV stations as well.

The daytime network buys include *Make Room for Daddy*, *Loretta Young*, *Jeopardy*, *Say When*, *The Doctors*, *Word for Word* and *Let's Make a Deal*.

Spot buys were a bit of a problem, according to Roy Wilson, KM&G account executive. "We took the best prime nighttime spots we could get in each market. But the fact that we wanted only 14 weeks, coupled with holiday and political buying, made the schedule difficult to complete," Wilson ex-

plains. "We had to delay the start of our spot campaign one week because of the Democratic convention," he adds.

Local time was bought in the following 19 markets: Baltimore, Boston, Buffalo, Charlotte, Chicago, Cleveland, Dallas, Detroit, Greenville-Spartanburg-Asheville, Hartford-New Haven, Los Angeles, Miami, New York, Philadelphia, Providence, Raleigh-Durham, San Francisco, Washington and Winston-Salem.

Although in competition with many kinds of wrapping materials,

Alcoa Wrap's greatest challenge is to catch up with Reynolds Wrap. At the moment, Reynolds is offering a 10 cent discount on its product and has also launched a joint promotion with the Cling Peach Advisory Board and Kellogg's Corn Flakes. Together, the three are using Sunday supplements to promote a recipe that combines fried chicken, corn flakes and peaches. Reynolds' tie-in: use foil to keep pan clean.

While Alcoa Wrap's new commercials also feature other products and companies, the campaign comes off with a unique twist — endorsement of the Alcoa product by the other companies. As noted, each company in turn gets the chance to promote its own products by including them in suggested recipes:

- Betty Crocker proposes making pie crusts into boat forms, filling them with fruits and using Alcoa foil for masts and sails.

- General Foods' kitchens suggest individual, decorated servings of Jell-O in custard-cup party dishes covered with Alcoa Wrap.

- Armour proposes using Alcoa foil with a special glaze recipe for Armour Golden Star hams.

- Swift kitchens recommend an orange-marmalade-glazed Swift Premium butterball turkey, roasted under a tent of the aluminum foil.

- Nestle's Choco-Bake liquid chocolate and Alcoa Wrap are combined to make a pie crust that requires no baking and leaves a clean pan. ♦

NBC's *Meet the Press*, heard in Pittsburgh on station WJAS. Sponsorship is budgeted at \$1120 for 16 half-hour programs.

Another regularly sponsored radio program is *Alcoa Theatre 14*, heard on KQV Pittsburgh and budgeted at some \$25,000. More important, however, is that this buy may be a forerunner of radio buys to come, if Alcoa's renewal of the series (it began last year) can be considered a meaningful clue.

"Alcoa is pleased to return as the sponsor for this top-quality radio series," says B. B. Randolph, manager of radio and television for the Aluminum Co. of America.

"When the announcement of the series was made last year," he continues, "we felt the series to be the best in drama that radio can offer. Letters received from listeners — and press reaction — generally indicate to us that there is certainly a place for good drama in today's radio broadcasting industry. We are gratified by this response."

Reintroduced in early September of this year, the radio-drama series is presented as an hour feature made up of two half-hour programs with independent plots and characters. The programs are heard on Saturdays at 11 p.m. and on Sundays at 8 p.m.

Programs within the series feature top-flight British and American acting talent, including Sir Laurence Olivier, Orson Welles and Michael Redgrave.

The current Saturday-Sunday schedule pairs *The Lives of Harry Lime*, starring Orson Welles as the third man, with *Theatre Royale*, an anthology, on Saturdays. Sunday episodes include *The Black Museum*, which is based on Scotland Yard stories and is narrated by Welles, plus *Horatio Hornblower*, with Michael Redgrave in the title role as the English naval hero. KQV Radio's Dave Scott is program host this year, as he was last.

Frugal sell — lavish payoff

Savings and loan association deposits no commercials in tv film features, gets interest—and deposits—in return

■ The “soft, soft sell” and perhaps the ultimate in motion picture sponsorship image building on television — uninterrupted film showings — has paid handsome dividends for Atlanta Federal Savings & Loan Assn.

Georgia's largest S&L, through George Crumbley Advertising, is a staunch advocate of air media, and a firm believer that the way to win the public as friends and customers is through an advertising policy that is “in the public service.” And, though a relative newcomer to extensive tv use, Atlanta Federal's approach to film sponsorship has scored heavily with viewers.

As a result of the keen competition among financial institutions in growth-minded Atlanta, the S&L company (one of the city's largest local advertisers) decided late last year to move into video in a big way. It is the only S&L currently using tv in the city, with competition battling in other media.

With typical financial institution caution, Atlanta Federal keeps its advertising budget secret, but a spokesman notes that at this time just under half of its total ad expenditure goes to broadcast. This represents a substantial increase in outlays for air media, with tv receiving the lion's share.

The S&L's most successful tv venture to date has been *Thousandaire Theater*, aired each month on WSB-TV. Atlanta Federal experimented with its initial broadcast in this film series by presenting messages only at the beginning and end of the picture. The immediate response to this format was so tremendous that the association has followed it for all film showings.

Videotape commercials used only at the open and close range from one to three minutes in length and feature Johnny Beckman, a well known local personality who delivers the low pressure sell. Once or twice during the film, an “Uninterrupted by Atlanta Federal” slide is superimposed at points that do not, the client insists, interfere with the continuity of the movie.

“Hundreds of letters expressing gratitude” were received by the sponsor following the initial showing, says WSB-TV's production manager, Rusty Bruton. “Some of the letters said that they were transferring their business to Atlanta Federal in appreciation of the gesture,” he continues. The station also received scores of laudatory letters and phone calls. And the accolades have continued to pour in.

Noting this, Atlanta Federal's assistant vice president for advertising and public relations, Mrs. Bett Johnson, offers this advice: “I recommend heartily the use of uninterrupted movies for any advertiser, not only for viewer reaction but for sure fire business results.”

Atlanta's newspapers have also paid tribute to the association's uninterrupted film showings. The *Constitution's* Paul Jones points out that prior to Atlanta Federal, viewers in



Watching a run through of one of Atlanta Federal's “soft, soft sell” commercials are (l-r) Rusty Bruton, production manager of WSB-TV; Mrs. Bett Johnson, the S&L's assistant vice president for advertising and public relations; and Johnny Beckman, who is the sponsor's on-air personality.



W. O. DuVall,
president of Atlanta Federal
Savings & Loan Assn.

the city "had tried in vain" to convince stations and sponsors to reduce commercials, "but now the message has gotten through to the men responsible for presenting such entertainment," with extremely pleasing results all around.

The success of the film presentations has spread beyond Atlanta and other S&L institutions in Miami, Dallas and other cities have made inquiries to WSB-TV regarding Atlanta Federal's format.

The S&L followed its policy of "viewer consideration" during its recent sponsorship of a special half-hour film keyed to the city's Civil War Centennial celebration. *Death*

Knell—Atlanta, 1864! was aired on WAIL-TV, and the only sponsor identification during the showing was a "Presented by Atlanta Federal Savings" credit at the opening and close of the film. No other messages were used.

The production was so enthusiastically received that a repeat showing was broadcast, with the same absence of commercial messages.

Ever aware of the benefits of good public relations, Atlanta Federal has found other uses for the film since its video sponsorship. The S&L has had 16mm prints made, and they are available for distribution to civic groups, schools, clubs, churches,

etc. throughout the nation. A copy has even been requested by the National Archives in Washington.

This distribution is a logical extension of Atlanta Federal's tv film sponsorship, and is expected to have long term benefits for the S&L similar to the goodwill resulting from uninterrupted film telecasts.

The interest expressed by other associations in this commercial format for film showings could herald a savings and loan movement to tv. The service-conscious financial industry may have found a new device for influencing viewers and winning customers in the increasingly competitive battle for saving dollars. ♦

Lone tv spot gets radio boost



Checking the storyboard for *BusinessScope's* combination of institutional sell and business news are (l-r) KHOU-TV's Tom Dowden, and sponsor S. R. Jones, president of First Pasadena State Bank.

How can a conservative, image-conscious institution like a bank best use air media to reach businessmen? First Pasadena State Bank (Houston, Tex.), for one, has an answer—a tv combination of business news sandwiched between two soft sells aired during the dinner hour.

Called *BusinessScope*, the one-minute tv announcements feature a 30 to 40-second middle segment devoted to the week's top business story in the Houston-Pasadena area. This segment is preceded and followed by 10-second institutional soft sells.

The "package" commercial is aired each Friday within a 6 to 6:30 p.m. local news broadcast on Corinthian Broadcasting's KHOU-TV.

First Pasadena has been so satisfied with its resulting image that it has renewed *BusinessScope* for a second 13 weeks via Kaplan-Chamberlin.

Indications point to the possibility of other advertisers adopting the format. KHOU-TV reports that it has received several inquiries from potential clients who have expressed interest in combining business news with an institutional opening and close. First Pasadena is so happy with their tv minute—once a week—that they're promoting it with a spot radio campaign!



Milk additives get

■ Soda fountains no longer have a corner on popular fizz, frosted, malt and other milk-based drinks for kids. Today's supermarket shelves are heavy with additives that encourage the youth market to drink these specialties at home. Available in various forms—powders, syrups, tablets or aerosol sprays — these products make up a booming \$138 million market.

If recent test market results are any indication of future sales success, there is a powerful new entry in this market. It's called Jack Frosted. The product name was derived from the Jack Frost symbol of the National Sugar Refining Co., originator of the new additive.

Although Jack Frosted is indirectly in competition with products produced by such food giants as Corn Products, Borden Foods Co., Hershey, General Foods, Cocoa-Marsh, Nestle and Pet Milk, it is the only refrigerated aerosol-canned milk additive that makes a chocolate frosted drink.

Completely tv promoted, Jack Frosted was able to achieve 100 percent distribution in the Albany-Troy-Schenectady area supermarkets in three weeks. Research conducted seven weeks after the product's introduction through random phone calls revealed the following:

- 76 percent of 1035 women with children from 4 to 14 used milk additives; 24 percent did not.
- 62 percent of the women who used milk additives had heard of Jack Frosted.

- 22 percent, or roughly a third of those who had heard of the brand, had already bought the product, and 9 percent bought more than one can. (Stated another way, 41 percent of those who bought Jack Frosted during the first seven weeks had repurchased it during that period.)

- The average rate of purchase among repeat buyers was approximately two cans every three weeks.

Jack Frosted was introduced in the Albany-Troy-Schenectady market on May 11. By May 17 it had achieved 80 percent distribution — all stores except A&P. The first week in June, A&P was won over and 100 percent distribution was reached.

After the results of the research were known, the product was distributed to all cities in New York, overlapping into fringe areas of Vermont and Massachusetts. In each city tv is the only major medium being used for support.

In New York City, perhaps the hardest market to break into, the Albany success story was repeated — 100 percent distribution within three weeks.

Robert E. Burke, president of Food Enterprises Inc., broker for Jack Frosted, says the product has achieved full distribution in the New York market faster than any other product the firm has handled. "At this early date the movement out of stores is excellent and above our expectations," he comments. "Acceptance by the consumer has been excellent. A repurchase rate has been

established after only three weeks of distribution."

Sales are going so well that the product entered distribution in New England and Philadelphia, Baltimore and Washington, D.C., by the end of October and is expected to make the national scene next year, according to Mark Fox, advertising manager for National Sugar.

At least part of the product's success must be attributed to its location in stores. Jack Frosted is found in the dairy section, as close to the milk as possible, and is therefore more readily accessible than competitive powder and syrup products found on the shelves.

Advertising support calls for five- or six-week "waves" of one-minute commercials on spot tv. After each wave there is a two- or three-week hiatus before the next wave begins. A 52-week pattern of such waves is scheduled in each market. The ad pressure in the markets is decreased each time a new wave of commercials commences. Starting with 200, the rating points diminish to 60 to 40 and then are sustained at the lower figure.

The use of waves starting and stopping at regular intervals creates a recall among viewers, according to Alan Pesky, account executive on Jack Frosted at Papert, Koenig, Lois.

In the New York market alone, Pesky estimates the cost of the tv waves will run about \$100,000. About 15 children's programs are included in the first wave of com-

Markets for tv-promoted Jack Frosted mushroom, as the competition thickens in \$138 million milk additive field

rich results from tv

Jack Frosted aerosol spray milk additive achieved 100 percent distribution in the New York area within three weeks. Success prompts market expansion. In each market the product is supported heavily by tv advertising. Commercials (shown here) feature puppet character Jack Frost.



Commercials ending the third week in November. Buys have been made on the following shows:

WNEW-TV—*Soupy Sales, Mickey Mouse Club, Wonderama*; WPIX-TV—*Touche Turtle/Hercules, Superman, Rocky and His Friends, Frontier Circus, Abbott & Costello, The Three Stooges, Bozo the Clown*; WNBC-TV—*Birthday House*; WCBS-TV—*Captain Kangaroo, Mr. Mayor, Tennessee Tuxedo/Quick Draw McGraw*.

Each program host will do a live lead-in and lead-out for commercials on *Soupy Sales, Wonderama* and *Bozo the Clown*.

The commercials themselves feature a puppet character named Jack Frost who introduces and demonstrates the product. "It's like having your very own soda fountain at home," he tells kids. "You'll find it at your grocer next to the milk."

Diversification, although common among many industries, is still new to the sugar industry. At this time, major competitors of National Sugar—American Sugar and Sugar Cane—as well as other sugar companies, do not produce products outside of the sugar line. Two companies have produced products with sugar bases, however. Great Western Sugar markets Accent, a sugar derivative which brings out the flavor in foods, and SuCrust markets molasses and a dry fondant for bakers, also containing sugar.

Although Jack Frosted also contains sugar as a minor ingredient, the product is considered least like

the usual line of sugar products.

(In total sales of all products National Sugar is considered second only to American Sugar.)

Competitors of Jack Frosted come from the food industry. Among the latest are three products of Borden Foods Co. One, Borden's milkshake—claimed to be the first ice cream-thick milkshake from a can—is a refrigerated product made from ice cream mix and milk. Another is Moola Koola, a ready-to-drink milk-based product in a can. The item requires no refrigeration and is promoted as "a new soft drink that comes from a cow."

Both Borden drinks are vitamin-enriched and come in chocolate, vanilla and strawberry flavors. Since successful test marketing last spring, the products have been launched nationally on a market-by-market basis. Heavy advertising backing, placed through Young & Rubicam, utilizes tv, as well as newspapers and introductory coupons. The tv advertising has been placed on network children's shows.

A third Borden entry, also handled by Y&R, is a Dutch chocolate drink. In contrast with Jack Frosted, which is only advertised on kids' shows, the Borden product is promoted on adult programs as well. The vehicles for reaching children include ABC's *Winchell and Jerry*

Mahoney, CBS' *Captain Kangaroo* and NBC's *Sherry Lewis*. Adults are reached through NBC's *Say When*, *Play Your Hunch*, *The Price is Right*, *You Don't Say*, *Loretta Young* and *Make Room for Daddy*. (Moola Koola is also sometimes promoted on adult programs.)

Pet Milk Co., St. Louis, is the only entry other than Jack Frosted trying out a milk additive in an aerosol container. Called Big Shot, the product is designed to look like a "soda jerk." This chocolate fudge-flavored syrup is offered as "the first self-mixing milk additive that needs no refrigeration."

General Foods' Birds Eye Div. has introduced the first home ice cream soda—Sodaburst. Although the product is actually a water additive, it is vying for the same market as the other products mentioned. Now being distributed in several markets, it consists of a frozen cylindrical-shaped unit of ice cream, syrup and carbonation in a paper container which, dropped into water, makes a chocolate or strawberry ice cream soda. Advertising on tv and newspaper promotes Sodaburst as "the real ice cream soda that makes itself at home in a minute."

In addition to the new products mentioned there are plenty of well-established brands available. Among them are Nestle's powdered choco-

late mix, Corn Products' (Best Foods Div.) Bosco milk amplifier and Hershey's syrup.

During one random week this summer, the milk-additive contenders* (old and new) spent about \$40,600 in spot television time. If this amount were extended it would mean about \$124,000 is spent in spot tv each month and \$1.7 million for the year. Greatest spenders during the week under observation were Bosco with 91 spots costing \$18,613, Clanky Chock with 26 spots amounting to \$8677 and Cocoa-Marsh with 74 spots representing an output of \$8218. Bosco was advertised in 14 markets, Clanky Chock five, Cocoa-Marsh five, Big Shot four and Jack Frosted two (Albany and Syracuse).

Some competition comes from ready-to-drink chocolate beverage products. Yoo-Hoo, a milk-based product, is the leader among chocolate beverages, but there are dozens of others available — Chocolate Soldier, Brownie, Kayo, Sambo, Chocko, Faygo, May's, Moooo Cho, to name a few.

Chocolate drink sales passed the 12 million-case mark in 1963 for the first time, and current indications point to 18 million-plus cases by the end of the year.

Having a chocolate drink does not exclude a company from having a chocolate syrup or milk additive. After successfully establishing its chocolate drink, Yoo-Hoo Chocolate Beverage Corp. put out a Yoo-Hoo chocolate-flavored syrup. This year-old product is promoted through tags on regular Yoo-Hoo beverage commercials on radio and tv. (Yoo-Hoo spends 80 percent of its current \$300,000 advertising budget in broadcast media.)

A spokesman at Weiss & Geller, agency for Yoo-Hoo, says that chocolate drinks have an adult appeal while milk additives are most popular among children. (See SPONSOR, May 4, for more details on Yoo-Hoo and chocolate soft drinks.)

And children do go for the additives. Jack Frosted is an excellent example of instant success. The market for milk additives or amplifiers is bubbling, fizzing and spraying into a whopper of a business of major interest to tv. ♦

*according to BAR



Mark Fox, ad manager for National Sugar & Refining Co., and Alan Pesky, account executive on Jack Frosted at PKL, discuss tv plans for National Sugar's milk additive.



Alfred C. Chadbourn, who has been commissioned to paint portraits of tv personalities on Philip-Morris-sponsored shows, is an instructor at the Famous Artists School in Westport, Conn.

Art — for the sponsor's sake

Philip Morris subsidizes portrait painting to strengthen identification with CBS-TV programs

■ A sponsor identification booster that worked just fine 500 years ago when the Renaissance got under way is being dusted off for the tv medium by Philip Morris. Here's the story:

James Bowling, assistant to the president of the highly diversified tobacco firm, Joseph F. Cullman, III, may not look much like Lorenzo de Medici, but a relationship exists.

In a new promotion and public relations project spearheaded by Bowling, Philip Morris has turned art patron, with a p.r. purpose.

Both Philip Morris and the noted artist involved in the project, Alfred C. Chadbourn, prefer to view the project—which involves painting portraits of the stars of eight CBS-TV show series in which Philip Morris is a participating sponsor—as “part of a legitimate fine arts project.”

Certainly, it's legitimate portrait painting; Chadbourn, currently with the Famous Artists School, is a first-rate talent who has worked with greats like Henri Matisse, Antoni Clave and Georges Braque, and held



Bowling and the artist chat informally with Jim Backus and Tina Louise of “Gilligan’s Island.”

his first one-man show under the auspices of Jean Cocteau. Many of his best paintings are in museums and private collections.

But the motives behind the project are not free of all commercial taint, and for good reason.

In the trend toward network nighttime participation purchases, sponsor identification has all too often gotten lost in the shuffle. Victories have been achieved in terms of circulation and exposure, but the kind of sponsor identification Westinghouse and Philco had with their drama series, or Chevrolet has with *Bonanza*, happens only rarely these days.

Philip Morris may well have been thinking of the kind of sponsor identification it once had with the early version of *I Love Lucy* when it launched the Chadbourn project. Although the cigaret maker has committed a whopping \$30 million for participations in an eight-program lineup, it's not likely to walk away with sponsor identification honors during the 1964-65 season.

There are signs, already, that the project will accomplish a lot more than simply make several Hollywood tv stars happy that they've got a Chadbourn oil to hang in the den. The project has been written up by three syndicated columnists, and

several national consumer magazines have asked to use one or more of the portraits as covers or story art. In addition, there's expected to be a good local press, plus plugs on local CBS-TV stations, when the exhibit travels the country. CBS, in fact, is thinking of making a short film on the portrait series, with a low-pressure plug for Philip Morris.

Although the sponsor tie-in will come mostly through promotion of the artwork, the portraits themselves will relate strongly to the stars' roles in their programs. Chadbourn will visit each of the sets of the Philip Morris sponsored programs and sketch his subjects in their tv milieu.

Among the stars Chadbourn will paint are Red Skelton; Richard Crenna of *Slattery's People*; Paul Ford with the cast of *The Baileys of Balboa*, including John Dehner, Sterling Holloway, Judy Crane, Les Brown, Jr., Clint Howard; Bob Denver with the cast of *Gilligan's Island*, including Alan Hale, Jim Backus, Russell Johnson, Natalie Schafer, Dawn Wells.

In the East, Chadbourn will paint Jackie Gleason and stars Carol Burnett, Bob Newhart and Art Buchwald from *The Entertainers*.

Raymond Burr of the *Perry Mason* show is also on the Philip Morris portrait schedule. This year, *Perry Mason* was moved to an earlier time slot on CBS and the cigaret company reluctantly relinquished the series. Nevertheless, the company's appreciation of Burr's past efforts on its behalf has prompted Philip Morris to include him, according to Cullman.

Football and baseball paintings, representing P-M sponsorship of those sports, have also been commissioned.

The choice of Chadbourn to do the paintings came about through an acquaintanceship struck up between Bowling and the artist. Bowling, who is not only a Philip Morris executive but also Justice of the Peace in Rowayton, Conn., performed the marriage ceremony for Chadbourn and his wife. Up until the time Chadbourn was contacted by Bowling to do portraits of the tv stars on Philip Morris shows, the artist had painted only one entertainer—Sir Laurence Olivier.

The portraits presently being painted by Chadbourn are expected to be completed this January. ♦



Chadbourn (center) discusses a portrait with James Bowling (l), assistant to the president of Philip Morris, and Richard Crenna of "Slattery's People." (Note presence of Marlboro cigars.)



Les Brown, Jr., Paul Ford and John Dehner, all stars in the new CBS-TV "Bailey of Balboa" show, pose for Chadbourn while he makes sketches from which he will later paint portraits.



Gillette Sets Largest Fall Toiletries Campaign

The largest Fall toiletries campaign ever set by the Gillette Safety Razor Co. is giving principal advertising support to Right Guard powerspray deodorant which, the company says, is now number one in dollar sales among all deodorants in food and drug stores combined.

The campaign began with the Pittsburgh-UCLA Football game broadcast on Sept. 12, and will continue through the Rose Bowl game on Jan. 1. Gillette's advertising program exceeds any for a similar fall period for its fast growing line of toiletries. In addition to the recent World Series on both radio and tv, the schedule includes, on network television, the NCAA college football games every Saturday, a full-hour sponsorship of *Wednesday Night at the Movies* over NBC, and the Rose Bowl football game. Full-page four-color national magazine ads are scheduled.

Total advertising expenditure for Right Guard in 1964 is double that of the previous year, the company revealed. Riding on Gillette's campaign promoting it for use by the entire family, the powerspray deodorant recently moved into the number one sales spot. Originally marketed as a product for men, Right Guard proved a winner with women, too. Gillette capitalized on this appeal to zoom the product past the standard women's deodorants in total dollar volume.

Other Gillette toiletries benefiting from this accelerated advertising program will be Foamy shaving cream and Sun Up after shave.

The Stanley Works Sets First Network Radio Buy

The Stanley Works of New Britain, Conn., one of America's oldest manufacturer of quality tools

'BIG SHOT' ON TV



New market openings will be supported by a heavy schedule of spot television directed toward both children and parents for Pet Milk Co.'s "Big Shot" self-mixing chocolate-flavored syrup. In test market cities — Phoenix; Syracuse; Columbus, Ohio and Oklahoma City — the uniquely-packaged aerosol product won the enthusiastic approval of both grocers and consumers. Gardner Advertising Co. is the agency.

and hardware, have set their first network radio schedule with ABC Radio West, according to Jack H. Mann, vice president of ABC Radio's western division.

Reported to be a test of network radio, the Stanley buy will run for 17 weeks through Feb. 5, 1965, over some 40 ABC Radio West stations in California, Oregon and Washington. A total of six one-minute spots per week are set in *Don Allen West* (8:00-8:10 a.m.) and *Sports West* with Keith Jackson (5:45-5:55 p.m.) Allen and Jackson will deliver personalized commercials for Stanley Products of the month which will be featured each month with special window banners in more than 4500 retail outlets on the Pacific Coast.

Hugh H. Graham and Associates, Inc., Farmington, Conn. is the agency for The Stanley Works. The buy was coordinated through New York Services for Advertising, Inc., New York.

Directors Elected For New Tv Station

Capital Broadcasting Co., owner of the license to open a new tv station in the Washington, D. C. area, WDCA, has announced the election of the board of directors for the corporation. They are: Milton Grant, president; Walter Kay, vice president; A. Dana Hodgdon, Edward Mernone, Dr. Robert Williams and Frederick Siman.

SCOTT PAPER COMPANY MAKES DONATION



The Scott Paper Co. donated \$1,000 to the Education Foundation of the American Women of Radio and Television. Here Charles G. Ward, Jr., advertising manager of Scott, hands the check to Julie Fuller (center) chairman of the board of trustees of the Education Foundation. Looking on (at left) is Elizabeth Bain, national president of the American Women of Radio and Television.

THE CHANGING SCENE

Election of Officers Highlights Board Meeting

The election of officers and a review of sales objectives for the coming year were principal topics of the first annual meeting of the board of directors of Mountain States Television (MSTV), held in New York City.

The results of the meeting were announced by Dan Snyder, newly elected president of Mountain States Television and president and general manager of KRTV Great Falls, Mont. and KULR-TV Billings, Mont.

Elected vice president of MSTV was James Brady, president and general manager of KIFI-TV Idaho Falls, Idaho.

Elected MSTV secretary was Dale Moore, president and general manager of KMSO-TV Missoula, Mont.

The chief objective for MSTV in the coming year, according to Snyder, will be to present the Mountain State area as a total television

market that agencies should consider along with television buys in Salt Lake City, Utah and Spokane, Wash.

Attending the MSTV board meeting was David B. Meblin, manager Pacific Coast Television for Avery-Knodel, Inc., national sales representative for Mountain States Television.

Tv Spot Commercials Shown by Wolverine

A five-minute "catalog" of five television spot commercials for retailer use is being shown at national and regional shows by Wolverine Shoe & Tanning Corp.

Four films for Hush Puppies casuals and one for Wolverine brand sports and service footwear are shown on an automatic projector, such as those used for Hush Puppies informational movies in stores.

Some of the films are based on those presented for Hush Puppies shoes on National Broadcasting Co. network television programs, including *Tonight*, *Today* and *Sunday*.

KGO-TV WINS AWARDS



KGO-TV San Francisco recently won more awards than any other tv or radio station in the West in the 1964 Advertising Assn. of the West Advertising Art competition. The three awards were one first place and two second position honors for transit and newspaper advertising. Shown above with the six awards (two plaques for each placement) are G. Dean Smith (r), designer and George T. Rodman, director of advertising, promotion and press information of KGO-TV, copywriter.

'SPORTS NOTEBOOK' WINS HONORS



KCBS Radio's sports director Don Klein is congratulated by Robert Larkin, a representative of his "Sports Notebook" sponsor, the Burgermeister Brewing Corp. (center), and Les Mullins, vice president and general manager of the Post-Keyes-Gardner Agency (right), for winning top honors at the California State Fair. Klein was awarded the coveted gold medal for his "Sports Notebook," heard Monday through Friday at 5:30 p.m. on KCBS Radio, San Francisco.

General Foods Buys NBC-TV Sponsorship

General Foods Corp. has purchased sponsorship in six NBC-TV Monday-through-Friday daytime programs for 1964-65, and half-sponsorship of the 10:55 a.m. EDT *NBC News Morning Report*.

The six other programs are *Concentration*, *Say When*, *Truth or Consequences*, *The Loretta Young Show*, *The Doctors* and *You Don't Say*.

The General Foods order was placed through Young and Rubicam.

Swanson 'Tv' Dinner Has 'Home Style Touch'

Swanson "Tv" Brand Fried Chicken Dinner, is the most recent to be introduced nationally with a "home style touch"—apple and peach slices in an added fourth compartment of the tray.

Introduction and support during the year of the new Swanson Fried Chicken Dinner will be provided by a schedule of specially prepared commercials on the *Lassie* and *Donna Reed* nighttime network television programs and on the daytime ABC, CBS and NBC television networks.

Syndication Sales Continue to Climb

The Communist Explosion, the CBS news-produced special report on and assessment of Communist China as a new nuclear power, has been ordered by broadcasters in 16 countries, it was announced by Ralph M. Baruch, vice president, international sales, CBS Films Inc. The 55-minute program, broadcast on the CBS Television Network, Friday, Oct. 16 was sent to networks or stations in Japan, the Philippines, Hong Kong, Singapore, the Netherlands, Australia, New Zealand, Germany, Venezuela, Argentina, Sweden, Denmark, Italy, Ireland, Belgium (both the French and Flemish networks) and Finland.

Damn Yankees, the seventh Seven Arts' feature selected by Schaefer Beer for special telecast in WCBS-TV's premium movie showcase, *The Schaefer Award Theatre*, scored another major rating success story. The 1958 hit from Seven Arts' Vol. 5, starring Gwen Verdon, Tab Hunter and Ray Walston, registered an average Arbitron quarter-hour rating of 18.6 with a 58 percent share-of-audience in its New York debut Oct. 11. The six other Seven Arts' films previously selected by Schaefer Beer for its Award Theatre include: *Pajama Game* starring Doris Day, John Raitt and the late Carol Haney; *Indiscreet* starring Cary Grant and Ingrid Bergman; *Sayonara* starring Marlon Brando and Red Buttons; *A Face In The Crowd* starring Andy Griffith, Patricia Neal and Anthony Franciosa; *Mr. Roberts* starring Henry Fonda, James Cagney and Jack Lemmon and *Young Man With a Horn* starring Kirk Douglas and Lauren Bacall.

Wolper Television Sales, Inc. has racked up 12 sales on five programs during the past week. *The Making of the President 1960* has been purchased by WROC-TV Rochester, N.Y.; WPIX-TV New York City and WTCN-TV Minneapolis, Minn., bringing to 25 the number of U.S. markets that now have bought the documentary. *Superman* has been sold to WPTV Palm Beach, Fla.; WTEV New Bedford, Mass.; and KLZ-TV Denver, Colo. *Flamingo Features* will be programed by WLBZ Bangor, Me.; and WKBW Buffalo, N.Y. *A Thousand Days* has been sold to WJW-TV Cleveland,

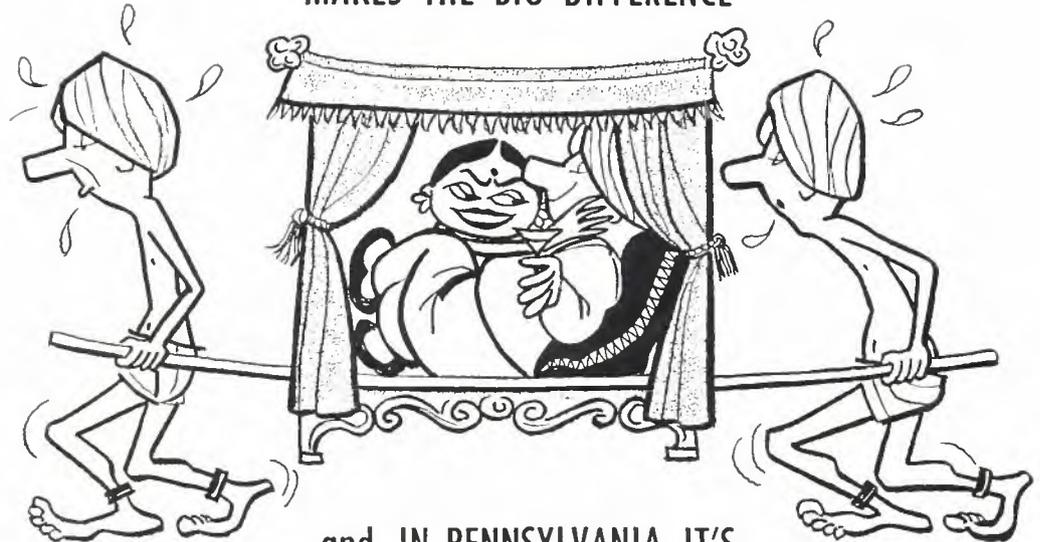
Ohio. *Olympiad 1964* has also been sold by Wolper TV Sales to KCRA-TV Sacramento, Calif.; KLAS-TV Las Vegas, Nev. and WPIX New York City.

Completion of 60 transactions within the United States and 17 in Canada are listed in the latest report of Edward A. Montanus, MGM-TV director of syndicated sales. Thirteen program series, specials and feature films from MGM-TV's pre-48s through the 40/64s are represented in current report.

3M Announces Pointed Pre-Christmas Campaign

The 3M Co. has announced a pre-Christmas advertising campaign, concentrated in Sunday newspaper supplements, on its new line of bookshelf games. Beginning Nov. 29, 3M will begin advertising the line. The program will be supported by 20 commercials weekly on the Mutual Broadcasting System radio network. The advertising will carry through the heavy Christmas buying season.

**WHAT'S IN THE MIDDLE
MAKES THE BIG DIFFERENCE**



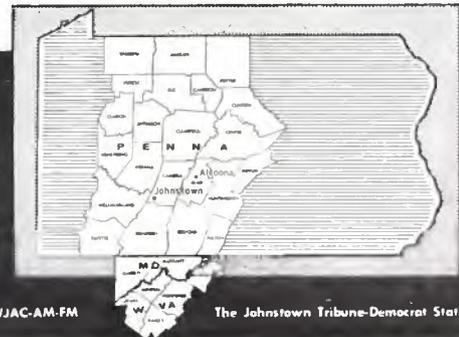
...and, IN PENNSYLVANIA, IT'S
WJAC-TV

WJAC-TV more than carries its load when it comes to delivering a rich, rich market. Pennsylvania's famous million dollar market in the middle! From high atop the Alleghenies, WJAC-TV reaches a wealth of consumers in 35 counties. Transport your clients into America's 27th largest TV market--and give sales a lift!



Represented
Nationally
by
Harrington,
Righter &
Parsons, Inc.

Affiliated with WJAC-AM-FM



The Johnstown Tribune-Democrat Stations

Gulton Industries Maps Campaign

A major Christmas advertising campaign utilizing television and Sunday *The New York Times Magazine* has been planned by Gulton Industries, Inc. of Mctuchen, N. J. for its rechargeable flashlights and cigarette lighter. Details of the program were made known by Lewis B. Wollman, general sales manager of the consumer products division.

The television phase of the campaign will include participating sponsorship in three ABC network programs as well as a spot campaign in 23 major markets. Rounding out the program will be a series of five full page advertisements in the *Times Magazine*.

"We will participate in the sponsorship of the *Bob Young Newscast*, *The Addams Family* and *Valentine's Day*, Wollman said. All commercials will feature both the Gulton cigarette lighter and the line of flashlights, with John Williams as tv spokesman.

"This will be the first tv advertising for the new Gulton 'Zoom' flashlight, which goes from spotlight to floodlight at the flick of a switch. The growing public interest in rechargeable products makes this campaign seem particularly timely," Wollman declared.

The spot campaign will run from Thanksgiving to Dec. 18. Markets in which the messages will be aired include: Boston; Chicago; Cincinnati, Cleveland, Columbus, Ohio; Dallas; Denver; Detroit; Houston; Kansas City, Mo. and Los Angeles.

Also, Miami; Minncapolis-St. Paul; New Haven; New Orleans; Philadelphia; Pittsburgh; Portland, Orc.; Rochester; San Francisco; St. Louis; Toledo and Washington, D. C.

Compton Advertising, Inc. is directing the Christmas campaign for Gulton Industries.

Coverage Sweepstakes Conducted for Clients

Upon completion of their new transmitter and tower at Cedar Hill between Dallas and Fort Worth, station KTVT celebrated the be-

COIN SHORTAGE AID



Shari Lewis and a friend named Lamb Chop star in the series of commercials produced by The American Bankers Assn. and aimed at alleviating the nation's coin shortage. The campaign has received public service endorsement from the Advertising Council.

ginning of service from the tallest tower in Texas with a bus tour of the new tower, a sweepstakes for ad agency personnel and clients and a tower party for over 175 guests.

KVTV's tower, which is the tallest man-made structure in the state, extends the station's coverage to 31 counties in grade B measured contour and as far as 100 miles away for viewers with dependable outside antennas. To dramatize this increase in coverage, the station held a sweepstakes contest for guests following a bus tour of the radio tower.

Following official opening of the station's new transmitter facilities, the station revealed plans for construction of complete studio facilities within the next year in Dallas. This announcement was made by Norman Bagwell, vice president of WKY System, Inc., parent company of KTVT.

Candy Manufacturer Urges Credit for Technicians

Calling for "industry-wide credit" for behind-the-scenes workers in the production of commercials, Jeff Jaffe, president of Chunky Corp., candy manufacturer, maintains that such "recognition would encourage greater creativity among artists and technicians" and raise industry standards.

Admitting that special credit lines would not be feasible on tv screens for many commercials, Jaffe, whose company spent nearly \$1 million on network and spot tv last

BRITISH TOUR PARK RADIO-TV



Three British tobacco men visited eastern North Carolina and stopped for a visit at WNCT-TV Greenville. They were shown the complete facilities of Roy H. Park Broadcasting, which also included WNCT-FM and WGTC-AM. When asked what he thought of American television and broadcasting one of the Englishmen replied, "You have so much radio and television here in eastern North Carolina . . . and if England had as much, I am afraid the BBC would have a time selling all of the necessary commercials." Pictured (left to right) are Ed Fields, program director, WNCT; Terry Murphy, Limba Malawi, Africa; Tony Davies and Mike Munby of Nottingham, England; Sylvester Green, Greenville, N.C. and Herber Adams, chief engineer of WNCT. Murphy is manager of the African Bulk Packaging Plant of The Player Co. Davies is with the department of research and development and Munby is affiliated with the cigarette plant of the English firm.

THE CHANGING SCENE

Clairol To Sponsor Hour Deb Program

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 consecutive year through Foote, Cone & Belding. The program will air Jan. 2, 1965 over ABC-TV.

Taping of the annual Deb Star Ball which is under auspices of the Hollywood Make-Up Artists and Hair Stylists will take place Nov. 21 at the Hollywood Palladium.

History Book Proves To Be Best-Seller

In honor of its 40th anniversary, WCCO Radio Minneapolis-St. Paul, has published a 124-page history album that is believed to be the most elaborate of its kind for a broadcasting station.

Entitled *The First Forty*, the volume not only recounts the full

history of the station but also the prominent role it has played in the progress of the Northwest region and the broadcasting industry. It contains more than 300 photographs, many dating back in the 1920s and some published for the first time anywhere.

The First Forty was edited by Charles F. Sarjeant, member of the WCCO Radio staff from 1944 to 1959, and now a partner of Padilla, Sarjeant, Sullivan and Spcer, Inc., Minneapolis public relations firm.

Broadcasters' Associations Hold Officer Elections

Ralph W. Beaudin, president of radio station WLS Chicago was elected president of the Illinois Broadcasters Assn. Other officers were M. H. Stuckwish, WTIM Taylorville, secretary-treasurer; Donald C. Michel, WRAJ Anna, director and Joseph Bonansinga, WGEM Quincy, director.

Elected officers of the Texas Association of Broadcasters were: R. E. (Lee) Glasgow, WACO Waco, president; H. A. (Tony) Bridge, KMIT Marshall, vice president and

CONGRATS TO WHN



Frank McNally, left, WHN account executive, is shown with James McElwaine, center, vice president sales, eastern district, North American Van Lines and Syd Kallner, radio tv director, Pace Advertising, Inc., during party at Storer House to celebrate the 1001st "lead" delivered by WHN in the course of their continuing campaign with North American—one of the country's major movers.

Ray Herndon, KMID-TV Midland, secretary-treasurer.

Newly-elected president of Connecticut Broadcasters Assn. is Howard W. Maschmeier, manager of WNHC-TV Hartford-New Haven, Conn.

Free Goods Deal Offered By Colgate's 'Tackle'

Colgate will help pre-sell "Tackle," and a special identification bracelet offer, with a national consumer advertising campaign including radio spot announcements on 125 stations coast-to-coast.

The featured free goods deal is a "four free with 20" offer that includes a two dozen sell-on-sight self-display unit with an actual sample of an identification bracelet, a \$4.50 value with personalized engraving, can be purchased by "Tackle" users for only \$1.00 with a coupon included in the "Tackle" package. In this special trade offer, the dealer purchases twenty two-ounce packages of "Tackle" and receives four free with his purchase.

Roosevelt, Blanc Sign Sales-Service Agreement

Mel Blanc, famous Hollywood funny-man and the voice of scores of the world's best-known cartoon stars, announces a major sales-service expansion of his Hollywood-based broadcast production company, Mel Blanc Associates, with Elliott Roosevelt, second son of

WNEW-TV HOSTS CHICAGO COCKTAIL PARTY



The Ambassador West in Chicago was the scene of a WNEW-TV cocktail party for Chicago advertisers and time buyers. Attended by WNEW-TV vice president and general manager, John McArdle; WNEW-TV commercial manager, Bernie Zeidman and Metro Tv sales's president, John Sias, the party was in recognition of Chicago advertising's contribution to the continuing national acceptance of WNEW-TV, New York as an advertising medium. Metro Tv Sales, which represents WNEW-TV, acted as co-host for the party. It also represents; KTTV Los Angeles, WTTG Washington, KMBC-TV Kansas City, WTTV Indianapolis, KOVR Sacramento, WTVH Peoria and WTVP Decatur. Pictured above are (l-r) Bob Glaser, Metro Tv Sales; Ruth Leach, McCann-Erickson; Bob Shaw, McCann-Erickson and Skip French, Metro Tv Sales.

FDR and principal of Roosevelt, Provol and Associates.

Effective Nov. 1, Roosevelt, Provol became Mel Blanc Associates' representative in Chicago, St. Louis, Kansas City, Minneapolis, Detroit, Dallas, Miami and Charleston.

Mark Olds Named Manager of WMAQ

Mark Olds, veteran broadcaster and national radio executive with the Westinghouse Broadcasting Co., is the new manager of WMAQ-AM in Chicago, an NBC-owned station.



Mark Olds

Olds, who brings Midwest market experience to his new

post via a stint for Westinghouse in Cleveland, was previously general manager of WINS New York. He also has been program director of Metromedia-owned WNEW in New York.

The new manager succeeds John M. Keyes who has resigned. Announcement of his appointment was made by Lloyd Yoder, vice president and general manager.

Southern Stations Join Promotion Association

Stations in Little Rock, Ark. and Lafayette, La., are the newest additions to the voting membership of the Broadcasters Promotion Association.

According to BPA president, Clark Grant, KTHV Little Rock and KATC Lafayette joined the group last month.

Chirurg & Cairns Ups Dividend Goal

At their regular monthly meeting, the board of directors of Chirurg & Cairns, Inc., New York and Boston advertising agency, voted to put the agency's stock on a regular 15-cent quarterly basis starting with the first quarterly dividend payment in 1965. The company has been paying a regular 12½-cent quarterly dividend.

Prior to the action which increases the regular quarterly dividend

payments for 1965, the board voted a regular quarterly dividend of 12½ cents payable Dec. 1, 1964 to all stockholders of record of Nov. 1, 1964.

The vote declaring the dividend for the final quarter of 1964 brings the total payment paid to stockholders in 1964 to 60 cents. The total reflects an extra 10 cents paid Sept. 1, 1964.

Canadian Station Names Representatives

Radio station CFRA Ottawa, Ontario, Canada, the 50,000 watt voice of the Canada's capital has appointed The Devney Organization, Inc. as its national sales representatives in the United States effective immediately.

Picture Tubes Sales Units Up, Dollars Down

Factory sales of television picture tubes for August, 1964 totaled 781,922 units, an increase over the total unit sales of 767,528 for August 1963, but total dollar value was only \$13,514,078, compared to \$14,473,630 for August 1963, the Electronic Industries Association's marketing services department has reported.

Unit sales of tv picture tubes for the period of January-August 1964 totaled 5,955,233, compared to the lower figure of 5,840,272 units for the comparable eight months of 1963; but again, the \$105,495,505 dollar value for the eight-month period of 1964 was below the \$108,899,650 in dollar sales for the comparable 1963 period.

Aqua Net To Sponsor Sophia Loren on Tv

Rayette Aqua Net Hair Spray will sponsor the Sophia Loren spectacular *Sophia Loren in Rome* scheduled to appear on the ABC-TV network Nov. 12.

The Sophia Loren show, arranged through Rayette's advertising agency, Smith/Greenland, will spearhead the Rayette Aqua Net efforts for the fall season.

The show, which was shot in Rome, will enhance the position of Aqua Net as the no. 1 hair spray in the United States.

WWDC^{radio} salutes Washington's finest



Serving you daytime . . . nighttime . . . and Saturday too. That's the slogan of Citizens Bank of Maryland. In November, 1928, with \$50,000.00 in assets, Citizens Bank of Maryland opened its doors. A feature at that time was Citizens' Saturday hours. Since then, this philosophy of convenient hours for the banking public has been expanded to where one or more offices are open from 7 A.M. until 8 P.M. Assets are now over \$128,000,000.00 and there are 19 offices serving nearby Prince Georges and Montgomery Counties. In order to get Citizens' message to the public, a large part of the bank's budget has consistently been allocated to radio. Alfred H. Smith, President, firmly believes the public should be able to bank at its convenience rather than at the convenience of bankers. WWDC thanks Citizens Bank of Maryland and its agency, Ernest S. Johnston Advertising Agency, for having placed an important part of its radio schedule with us. Citizens is the bank that serves the people, and WWDC "the station that keeps people in mind."

Represented nationally
by Blair Radio



WWDC RADIO WASHINGTON D. C.

Testor Corp. Advertises Pla Enamel on Television

Spra Pla and Pla enamels are being promoted via two of the continuing major network television shows during 1964 and 1965.

Spray Pla and Pla commercials will be telecast in color and black and white on NBC-TV's Johnny Carson *Tonight* show and *Today* show, featuring Hugh Downs as host.

Coverage by the *Tonight* and *Today* shows combines to total 249 television stations.

This is the first network television advertising ever to have been purchased by Testor, 36-year-old Rockford-based firm. It also marks the first time a hobby industry firm has used network television advertising.

'Midget Mustang' Unveiled at Show

American Machine & Foundry Co. has disclosed at the opening of the annual National Premium Buyers Show in New York City, that it is presently making a "midget Mustang" premium for Ford dealers at the rate of 2,500 daily at its Wheel Goods Division plant in Olney, Ill.

The fire-engine red pedal-powered exact scale replica of this top selling Ford model will be available at Ford dealers only.

Promotion material for radio, tv and print media is already in the hands of Ford dealers nationally



for use at the local level. Ford will provide added support via network television commercials and "Midget Mustang" promotional ads in *Life* and *Readers Digest* between now and Christmas.

PGW Expansion Seen

A major physical expansion of the Los Angeles offices of Peters, Griffin, Woodward, Inc. has been completed. The new quarters, which remain in the Lee Tower at 5455 Wilshire Boulevard, have over 50 percent more space. The facilities are now on the 19th floor.

Milton Bradley Company Buys 'Today' Program

The Milton Bradley Co. has purchased sponsorship in NBC-TV's *Today* program by Mike Weinblatt, director, participating sales, NBC.

"We are delighted that the success of the Milton Bradley *Today* sponsorship last season has resulted in the renewal of their sponsorship this year," Weinblatt said.

The many Milton Bradley box games will be advertised on *Today*, with host Hugh Downs doing the commercials, in a campaign which begins Nov. 7 and will continue until Christmas. The order was placed through Richard K. Manoff Inc.

New Representative For Storer Station

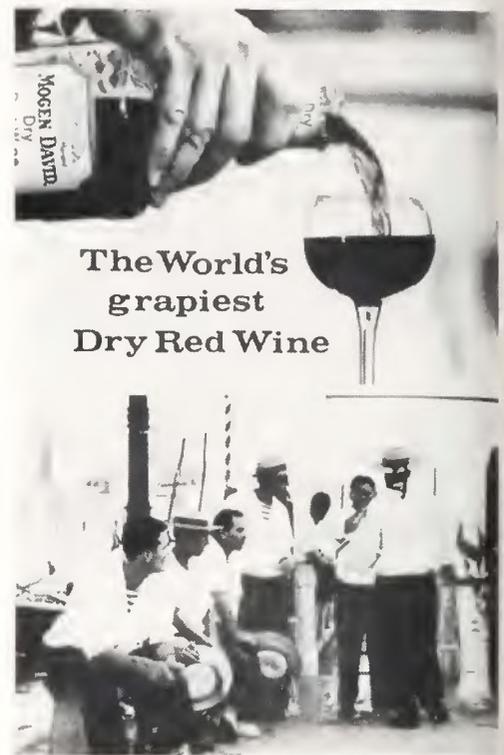
Radio station KGBS, the Storer station in Los Angeles, is represented by Venard, Torbet & McConnell, Inc. effective immediately, according to an announcement by Wendell B. Campbell, vice president and managing director of the station.

Anheuser-Busch Sponsors Los Angeles Baseball

Anheuser-Busch, Inc. will be the new co-sponsor of the Los Angeles baseball team on television and radio for the 1965 season.

The agreement calls for 30 games to be telecast over Los Angeles station KTLA, of which 10 will be pre-season games from the Angels' Palm Springs training quarters and 182 games over radio station KMPC and the Los Angeles Angels radio

WINE COMMERCIAL



The World's grapiest Dry Red Wine

Mogen David Wine Corp.'s new spot tv commercial for dry red wine takes viewer on quick trip to Italy, including Venice to see "the world's grapiest Dry Red wine" being served with spaghetti, pizza and cheese. The announcer makes the point that Mogen David Dry Red is "perfect anytime, anywhere." Video schedule covers every important market as part of the company's multi-million air and print fall campaign. Edward H. Weiss & Co., Chicago, is the agency.

network in 19 major markets in California, Nevada and Arizona.

Gardner Advertising Agency represented Anheuser-Busch for Busch-Bavarian and D'Arcy Advertising Co., acted for Budweiser in the arrangements.

KPHO Radio Joins Mutual Network

KPHO, Phoenix, Ariz., became affiliated with the Mutual Broadcasting System, Oct. 2, announced John Crowley, KPHO Radio Station manager.

Operating from its new, ultra-modern offices and studios on the mezzanine of the Chris-Town Shopping Center in Phoenix, KPHO will combine the Mutual Broadcasting news services with its already prominent Newscope news broadcast service.

Call Letter Change

KRES-TV Medford, Ore. has changed its call letters from KBES-TV to KTVM.

Jade East Toiletries Gets Tv Splash

Swank, Inc., manufacturers of men's jewelry, will promote its Jade East line of men's toiletries with a heavy spot tv campaign concentrated three weeks before Christmas. In New York all three network stations, as well as WOR-TV and WPIX-TV, will carry up to fifty one-minute announcements for Jade East cologne and after shave. This concentrated effort immediately before Christmas coincides with the pattern of buying for this type of gift item.

The Shaller-Rubin Co., Inc. is the agency for Jade East.

WAOW-TV To Become Network Affiliate

WAOW-TV, a new station in Wausau, Wis., which plans to go on the air Feb. 1, 1965, has been signed as a primary affiliate of the ABC television network, it was announced by Larry Bentson, vice president of Mideontinent Broadcasting Co. and Robert Coe, ABC vice president in charge of tv station relations.

WAOW-TV will operate on Channel 9 in what is currently a one-station market.

Telegraph Delivery Assn. On 'Arthur Godfrey Time'

Florists' Telegraph Delivery Assn., Detroit, will launch on Nov. 10 an extended radio advertising campaign beyond its usual holiday season when it begins 26 weeks of participations in CBS Radio's *Arthur Godfrey Time*, is was announced by George J. Arkedis, vice president, network sales, CBS Radio.

The twice-weekly commercials, placed through Campbell-Ewald Co., Detroit, will be used to promote to the public the "FTD" selection Guide, a catalog which enables customers to order flowers by number.

Campbell Schedules New Food Campaign

Campbell Soup Co. announced a schedule of key magazine and television advertising, as well as specially prepared promotional mater-

ials to be used during the industry-wide "Food is a Bargain" campaign from Oct. 18-31.

On Oct. 22, the Campbell-sponsored *Donna Reed* nighttime network television show will feature a special commercial by Donna Reed and her television neighbor. Their conversation will stress that the average U. S. consumer now spends only 19 cents of each after-tax dollar for food, compared with 26 cents only 15 years ago.

William Miller Named Local Sales Manager

The appointment of William F. Miller as local sales manager of KMOX-TV has been announced by Charles M. McAbee, general sales manager of the CBS owned station.

At the same time, Ted O'Connell, vice president and general manager



William Miller



Tom Stanton

of CBS Television Stations National Sales, New York, has named Tom Stanton, KMOX-TV account executive, to replace Miller as manager of that sales organization's St. Louis office. Appointments become effective immediately.

Thrillers Campaign Set By Discount Rent-A-Car

Sponsor of sixty-second soap operas for thrill seekers is Discount Rent-A-Car — which is now using the let-your-imagination-run-riot proclivities of radio for a series of chiller-diller cliff-hangers that should add up to strong spot excitement on radio.

Adventures—which run the gamut from improbable to implausible—have a common tie: Radio characters interrupt their stories to pick up Discount ears and head for new horizons, while listeners are left to fill in the last lines of the commercials for themselves.

Discount Rent-A-Car's advertising agency is Chalek and Dreyer, Inc.

American Tobacco Profits At Record High Figure

Despite the Surgeon General's report on the adverse effects of smoking and the rash of publicity that followed, American Tobacco Co. reports record high profits and sales for the third quarter and the first nine months of 1964.

Net income for the 1964 third quarter was \$19,708,000 compared with \$18,219,000 in the same period last year. The net income for the first nine months of 1964 has jumped from \$49,508,000 to \$52,663,000.

Colgate-Palmolive Brands To Lennen & Newell, Inc.

Colgate-Palmolive Co. and Lennen & Newell, Inc. announced that the agency has been assigned 10 Colgate-Palmolive brands for advertising in Puerto Rico and the Caribbean area. Among the products to be handled by Lennen & Newell's San Juan office are Fab, Halo, Colgate 100, Lustre-Creme spray and Florient.

WTRF-TV STORY BOARD



REVIVAL! A gullible man is one who thinks his daughter has got religion when she comes home with a Gideon Bible in her suitcase!

wtrf-tv Wheeling

GALS! It's nice to have an hour glass figure but be careful that all the sand doesn't shift to the bottom!

Wheeling wtrf-tv

HANDICAPPED golfer is one who is playing with his boss.

wtrf-tv Wheeling

FASHION: A sack dress doesn't always conceal a slip.

Wheeling wtrf-tv

UNMENTIONABLES! You never hear about the guy who started at the bottom and stayed there. Nor does anyone mention poor Texans, clean bums, smart blondes, uneasy payments and well-fed writers. Wish some of you wealthy bums would contribute some of your 'unmentionables' to our list, be pleased to add them to Story Board.

wtrf-tv Wheeling

REMEMBER when the moon figured in love songs and not in the national budget?

Wheeling wtrf-tv

LADIES, you can now buy bathing suits for a ridiculously low figure!

wtrf-tv Wheeling

FALL! He stood in the museum, gazing rapturously at a portrait of "Spring," a pretty girl dressed only in a few strategically placed green leaves, when his wife caught up with him. "Well," she snapped, "what are you waiting for—autumn?"

Wheeling wtrf-tv

***SOMETHING FOR EVERYONE** is our programming package for the Wheeling/Steubenville TV audience. Alert advertisers select spots around the particular audiences they want. Your Petry man will give all the facts.

CHANNEL SEVEN

NB

WHEELING, WEST VIRGINIA

SPONSOR SPOTLIGHT

ADVERTISERS

John Routledge appointed advertising and sales promotion manager of DeSoto Chemical Coatings, Inc., and its affiliates. **Gordon E. McEnany** and **Kenneth R. MacCowan** named assistant advertising managers.

Hubert M. Tibbetts appointed an executive vice president of the Borden Foods Co., a division of the Borden Co.

John R. Torrens appointed director of consumer products for Cynamid International, Wayne, N. J.

William F. Wendler joined the Alberto-Culver Co. as general traffic manager.

Thomas S. Norwalk appointed advertising manager for B. F. Goodrich Co.'s international division.

Robert E. Munz appointed director of industrial design of Philco Corp.'s consumer products division, effective Nov. 16.

Kenneth J. Griggy, named assistant product manager for hot cereals and Ry-Krisp, Grocery Products Div., Ralston Purina Co.

David A. Neuman joined Chesebrough-Pond's Inc. as senior branch manager for Pond's creams, powders, Angel Skin and Cindy Parker products.

WRDW-TV
Augusta... TOWERful in
Popularity & Performance
A RUST CRAFT STATION

Armin E. Allen, **Harold F. Diegel** and **Carl E. Lantz** named general managers for consumer electronics operations, appliance operations and sales and distribution operations for the consumer products division of Philco Corp., Philadelphia, Pa.

Peter B. Shough promoted to advertising and sales promotion assistant for Libbey Products, Owens-Illinois. **Lloyd T. Moore** named to head Libbey Products, Owens-Illinois institutional glassware sales for the Pittsburgh office.

George L. Parkhill promoted to position of manager, advertising, the RCA Victor Record Div.

Norman H. Jaeger named assistant marketing manager for General Cigar Co., Inc.

Fred Maeding promoted to the position of international marketing coordinator - staff.

Duane G. McQuilkin named sales promotion manager of Masonite Corp., Chicago, Ill.

Robert C. Malone appointed retail sales manager for Libbey Products, Owens-Illinois, headquartered in Toledo, Ohio. **Edward H. Griffiths** named branch manager of Libbey Products, Owens-Illinois, Philadelphia sales branch.

Thomas Stroop and **Peter Prussing** promoted to new positions of general manager of merchandising and general manager for RCA Whirlpool refrigeration sales at Whirlpool Corp., Benton Harbor, Mich.



Edward Myers



Arthur Marks

Edward L. Myers and **Arthur H. Marks, Jr.**, appointed as the head of U. S. Plywood's Richmond, Va. branch and manager of U. S. Plywood's Knoxville, Tenn. sales office, respectively.

AGENCIES

Austin (Ace) Parker, **John Barnhill** and **Bertram F. Bartlett** named manager of Walter Thompson de Mexico, head of J. Walter Thompson in San Juan, Puerto Rico and manager of J. Walter Thompson, Washington, D.C. **Loy Baxter** will be rejoining the New York office of Thompson after managing the Mexico City operation during the past five years.

Dick McLean joined the San Francisco office of Guild, Bascom & Bonfigli, Inc. as merchandising director and account executive on Mother's cookies and Foremost Dairies, Industrial Div.

Fred Gerlach, **Raymond M. Schwarz** and **Robert L. Grenko** appointed director of research and administrative assistants in the creative division, respectively, for Gardner Advertising Co.

James Glass, **Stan Holden** and **Virginia Ashley** added to Perrin & Associates, Inc. as account executive, senior creative writer and creative writer.



Thomas Stroop



Peter Prussing



Robert Malone



Edward Griffiths



Lawrence Berger

Edward Concannon

John Bowen

Robert Young

Lawrence Berger named to the newly-created position of senior executive producer, heading the television production and television art departments of Batten, Barton, Durstine & Osborn, Inc.

Edward H. Concannon named a vice president at Young & Rubicam, New York.

Karl Merle appointed account executive for Venet Advertising, Union, N. J. **Lorraine Schulze** and **Bertram Bienstock** appointed media director and production manager.

John Butler and **Renee Babbitts** elected to the board of directors of Gardner Advertising Co. and joined the creative division of Gardner Advertising Co., respectively.

Page-Rael Associates moved their New York offices from 1270 Sixth Ave. to 555 Madison Ave.

Robert E. Jacoby named a senior vice president at Doherty, Clifford, Steers & Shenfield, Inc.

Nina M. Flinn elected vice president of the Bruns Advertising Agency, Inc.

Patrick J. Bohen elected a vice president at C. J. LaRoche and Co.

James K. Tully joined the administrative staff of Leo Burnett Co., Inc. as a vice president.

John S. Bowen and **Robert F. Young** elected to the board of directors of Benton & Bowles.

Roger Proulx joined McCann-Erickson, Inc. and has been appointed copy chief for the Detroit regional office.

Philip A. Cleland joined the New York office of Foote, Cone & Belding as vice president and account supervisor on General Foods.

Frank P. Clark joined Needham, Louis and Brorby, Inc. Chicago as a supervisor in the merchandising department.

Florence Draugel joined North Advertising Inc. to manage its Project Flow department.

Helen Osborne named an account executive with Boylhart, Lovett & Dean, Inc., Los Angeles.

Bruce Marsh joined Campbell-Mithun, Chicago as account director on the Wilson Sporting Goods account.

TIME/Buying and Selling

Martin Daniels joined the tv sales department of Advertising Time Sales' New York office. He has previously been the head media buyer at Doherty, Clifford, Steers & Shenfield.



Patrick Bohen

James Tully

Robert Jacoby

Nina Flinn

Richard K. Helledy moved to the New York sales staff of Storer Television Sales, Inc. He had previously been in the firm's Chicago office in a sales capacity, and has held positions with Blair Television Associates and George P. Hollingberry Co.

Dennis Gillespie named television sales manager in the Chicago office of Peters, Griffin, Woodward, Inc. He joined PGW in 1957 and was previously located in the firm's New York office.

TV MEDIA

John Cosgrove appointed an account executive in the New York office of CBS Television Stations National Sales. He transferred from the Chicago office where he had been an account executive since 1963. Prior to joining the firm, he was a national sales representative and an account executive in the local sales department of WCAU-TV Philadelphia.

PERSONALITY POWER

- An Onondaga County farmer phones Deacon Doubleday with a farm news item.
 - Syracuse shoppers make a buying rush on a downtown store after an Ed Murphy spot.
 - Sports fans call Bill O'Donnell to settle arguments about yesterday's game.
 - This is personality power at work.
- With WSYR's strong personalities selling for you in the 18-county area of Central New York, great things happen to sales. Put this sales power to work for you.

Represented nationally by
THE HENRY I. CHRISTAL CO. INC.
NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO

NBC in
Central New York

5 KW - Syracuse, N. Y. - 570 KC

SPONSOR SPOTLIGHT

William F. Miller named local sales manager of KMOX-TV St. Louis. He has held positions as account executive and eastern sales manager of KMOX and New York manager of CBS Television Stations National Sales since joining the CBS-affiliated station in 1949.

Tom Stanton named St. Louis office manager of CBS Television Stations National Sales. He joined KMOX-TV in 1958 as director of promotion and information services.

John Kulamer appointed head of editorial research for KDKA and KDKA-TV Pittsburgh. He was previously public affairs director of the Group W radio station. Kulamer joined KDKA in 1956 following four years on the editorial staff of a Pittsburgh newspaper.

Beau Rogers named national sales service representative for WCAU-TV.

Ed Hope appointed account executive for KPHO-TV Phoenix, Arizona, effective Nov. 1.

Thomas Stanton appointed sales manager of the St. Louis office of CBS television stations national sales.

Jack C. Leaman appointed account executive for WCAU-TV Philadelphia, Pa.

William A. M. Burden elected a director of Columbia Broadcasting System, Inc.

Jack Kline appointed to assistant sales manager of WFIL-TV Philadelphia, Pa.



George Stevens



Kenneth Cowan



John Millar



Wayne Painter

George A. Stevens, vice president and general manager of Corinthian television station KOTV, elected president of the Tulsa Chamber of Commerce for 1965.

Kenneth Cowan named account executive in WOR-TV sales.

RADIO MEDIA

Roger W. Kiley has been selected sales manager for KISN Portland, Ore.

Paul D. Lockwood becomes director of news information at WPIX-FM New York.

R. D. (Don) LeBrecht appointed manager-salesman of WSPA-FM Spartanburg, S. C.

Bill Lytle appointed to the sales staff of KMBC-FM Kansas City, Mo.

J. Dan Devine joined the promotion department of WFLA St. Petersburg, Fla.

H. W. (Bud) Simmen joins WNAC and WRKO-FM, RKO General Radio outlets in Boston, as sales manager of both local and national sales.

Veteran salesman, **Michael O'Laughlin** joined the WBBM Radio local sales staff, Chicago, Ill.

John W. Millar, appointed vice president and general manager of WVMT Burlington, Vt.

Wayne J. Painter joined the staff of WISN Milwaukee, Wis.

Robert W. Koch assumes position of director of local radio sales for WXYZ Radio Detroit, Mich.

Beti Ann Minamoto appointed a sales promotion assistant for WMCA Radio New York.

John B. Lynch elected president of the New York State Associated Press Broadcasters Assn.

Donald J. Sherman resigned as account executive for KKHI San Francisco, Calif. and announced the formation of his own company, Color Dynamics by Lorilee.

Gar Meadowcroft named an account executive for the ABC Radio Network. He has been an account executive with WXYZ Detroit for the past year.

SYNDICATION & SERVICES

Donald McGlathery named vice president and director of research for the SRDS Data Div. of Standard Rate & Data Service, Inc. He was previously vice president and sales manager at the A. C. Nielsen Co.

Nat Ligerman has been signed to head the newly-formed live programming division at Wolper Productions.

Sandy Frank resigned as vice president in charge of world-wide sales for Telesynd Div.—Wrather Corp. He has formed Sandy Frank, Inc. to handle worldwide distribution of tv series and features.



William Burden



Jack Kline



Bud Simmen



Michael O'Laughlin

Commercial mystique

By Hooper White
Creative Production Manager
Leo Burnett Co., Chicago

■ "Forty million people will see that commercial, so it better be better than good — it's got to be great!"

Bad grammar only emphasizes the almost paralyzing concern when the predicted audience is equated with the selling idea.

How large is a commercial audience of 40 million?

Do the viewers know there are 40 million of them?

If they did what effect would it have on their buying habits?

All of this irrelevancy is a part of the commercial mystique, which says that a national commercial must be a million times better than a local commercial, because that's the audience ratio.

The audience in front of that magic window has one pair of eyes and ears per customer. Most magic windows have only two or three customers. So how big *is* the audience?

No matter how many millions of magic windows are lit with your commercial, you are a remnant of a dying race — the personal salesman. Let's consider a few things a good personal salesman used to do in order to sell.

1. He didn't dare insult his customer, or the customer would walk out never to return (and to urge his friends to do likewise).

2. If he demonstrated his product, he had to do it believably because the customer could ask questions which required answers.

3. He had to hold your interest. He didn't dare be tedious or boring.

4. His approach was directly to you, not to Yankee Stadium. His tone was personal without being patronizing — helpful rather than threatening.

5. His contact was eye to eye —

his personality impact was man to man.

You could add many other attributes of a good personal salesman to that list. I submit that most of those attributes are applied to successful television advertising.

The only barrier which separates our message from the one, two, three or four customers is a one-way mirror called a television set. The customer sees us, but we can't see the customer. It might help if we could. Maybe we couldn't use the tone of voice we do sometimes. Maybe we'd be more sure we believed what we were saying, rather than thinking, "I'm afraid it's not the best I can do, but maybe they'll be convinced anyway." We wouldn't dare if that mirror were reversed — or removed.

Sure it's mass media, but it also represents one of the most intimate human experiences for the folks on the other side of that one-way mirror. Much of their lives is lived in that magic mirror. Since the advent of television, those millions are better informed, better entertained and, too often, completely bored by what pours out through the glass tube.

Look at it this way: What are the things we wouldn't say and do face-to-face that we now say and do in our commercials?

First, we would not shout.

Second, we'd probably say things more simply.

Third, we'd probably change our approach automatically if face-to-face attention wandered. We wouldn't be boring if we could help it.

Fourth, we would use our most persuasive, honest, direct and dramatic arguments to make our point. We'd like to be believed because we'd like to be back.

We might, for instance, ask a question like: "Did you ever wonder how the man who drives the



HOOPER WHITE,

currently creative production manager for the Leo Burnett Co. in Chicago, brings an abundance of agency and broadcast experience to his analysis of what makes a television commercial tick. He began his career as a writer-producer-director for WBBM-AM-TV in Chicago. After an eight year stint at the CBS outlet, he moved to the Earle Ludgin Agency as a commercial producer. After serving in the same capacity for J. Walter Thompson, Leo Burnett's New York office beckoned. Several years and a promotion later he was transferred to Chicago in his present position.

snowplow gets to the snowplow?" Then we'd show them, simply. I'll bet that sells Volkswagens.

We might, for instance, show a father trying to instruct his two-year-old daughter how to hold her spoon at the breakfast table. Warmly, honestly. I'll bet that sells Kellogg's Corn Flakes.

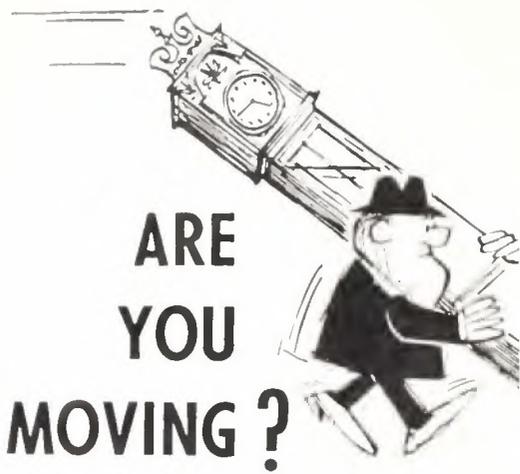
We might, for instance, show a mother taking home movies of her baby's first steps — then show the mother looking at those movies years later, with the copy line: "My baby is mine once more."

I'll bet that sells a memory device called Kodak.

What about this commercial mystique which concerns itself with an audience in the millions? Is the selling power of a commercial in some direct ratio to the number of people watching it?

Yes, only if it's based on a person-to-person idea.

The answer must be no if it's written to a 40 million customer audience to begin with. Sheer selling suicide. And at these prices? ♦



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CALENDAR

NOVEMBER

Hollywood Advertising Club luncheon, Hollywood Roosevelt, Hollywood, Calif. (2).

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).

WSM's Grand Old Opry 39th Birthday Celebration, Nashville, Tenn. (6-7).

Advertising Federation of America's second district fourth annual conference, Pocono Manor Inn, Mt. Pocono, Pa. (6-8).

American Women in Radio & Television western area conference, Beverly Hilton Hotel, Beverly Hills, Calif. (7-8).

Broadcasters Club of Washington reception for members of the Federal Trade Commission, Broadcasters Club, Washington, D. C. (9).

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).

Point-of-Purchase Advertising Institute, 18th annual conference and exhibit, New York Hilton, New York (10-12).

Radio-Television News Directors Assn. annual conference, Rice Hotel, Houston, Tex. (11-14).

OK-CATV Assn. of Oklahoma and Kansas annual meeting, Sheraton Oklahoma, Oklahoma City, Okla. (13).

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 Pick-Congress Hotel, Chicago, Ill. (16).

NAB CONFERENCE SCHEDULE

National Assn. of Broadcasters fall regional conferences:

- Statler Hotel, Detroit (Nov 9-10).
- Hotel Ten-Eyck, Albany, N.Y. (Nov. 12-13).

STATEMENT REQUIRED BY THE ACT OF OCTOBER 23, 1962 (39 U.S. Code, 4369) SHOWING THE OWNERSHIP, MANAGEMENT AND CIRCULATION OF SPONSOR published weekly at Duluth, Minnesota for November 1964.

1. The names and addresses of the publisher, editor and managing editor are: Publisher, Norman R. Glenn, 555 Fifth Ave., New York, N.Y. 10017; Editor, Sam Elber, 555 Fifth Ave., New York, N.Y. 10017, Ojibway Building, Duluth, Minnesota 55802; Managing Editor, Don Hedman, Ojibway Building, Duluth, Minnesota 55802.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given.) MOORE PUBLISHING CO., INC., a subsidiary of Ojibway Press, Inc., Ojibway Building, Duluth, Minn. 55802. (Sole stockholder—OJIBWAY PRESS, INC., Ojibway Building, Duluth, Minn. 55802) Royal D. Alworth, Jr., 1605 Alworth Building, Duluth, Minn.; Robert L. Edgell, 1 East First Street, Duluth, Minn.; Albert J. Forman, Woodbrook Drive, Springdale, Conn.; H. B. Fryberger, Jr., 712 Lonsdale Building, Duluth, Minn.; William B. Fryberger, 712 Lonsdale Building, Duluth, Minn.; C. E. Fuller, Jr., 711 Alworth Building, Duluth, Minn.; Verne D. Johnson, Jr., 302 East Superior Street, Duluth, Minn.; E. A. Kuefner, 1725 Vermilion Road, Duluth, Minn.; S. R. Mason, 212 Medical Arts Building, Duluth, Minn.; Arthur E. A. Mueller, Mueller Building, Wausau, Wis.; Nornat Company, c/o Trust Dept., Northern City Bank, Duluth, Minn.; Robert E. Nickerson, 168 Mason Street, Greenwich, Conn.; Jeno Paulucci, 200 North 50th Ave. West, Duluth, Minn.; Howard Reed, 174 Waverly Road, Scarsdale, N.Y.; Anita Reinig, 1 East First Street, Duluth, Minn.; Marshall Reinig, 1 East First Street, Duluth, Minn.; Marshall Reinig as custodian for Janet Reinig, 1 East First St., Duluth, Minn.; Mary Anne Reinig, 2032 Belmont Road N.W., Washington, D.C.; L. M. Rosenthal, 330 East 49th Street, New York, N.Y.; Martin Wold Company, 7 East First Street, Duluth, Minn.

3. The known bondholders, mortgagees and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

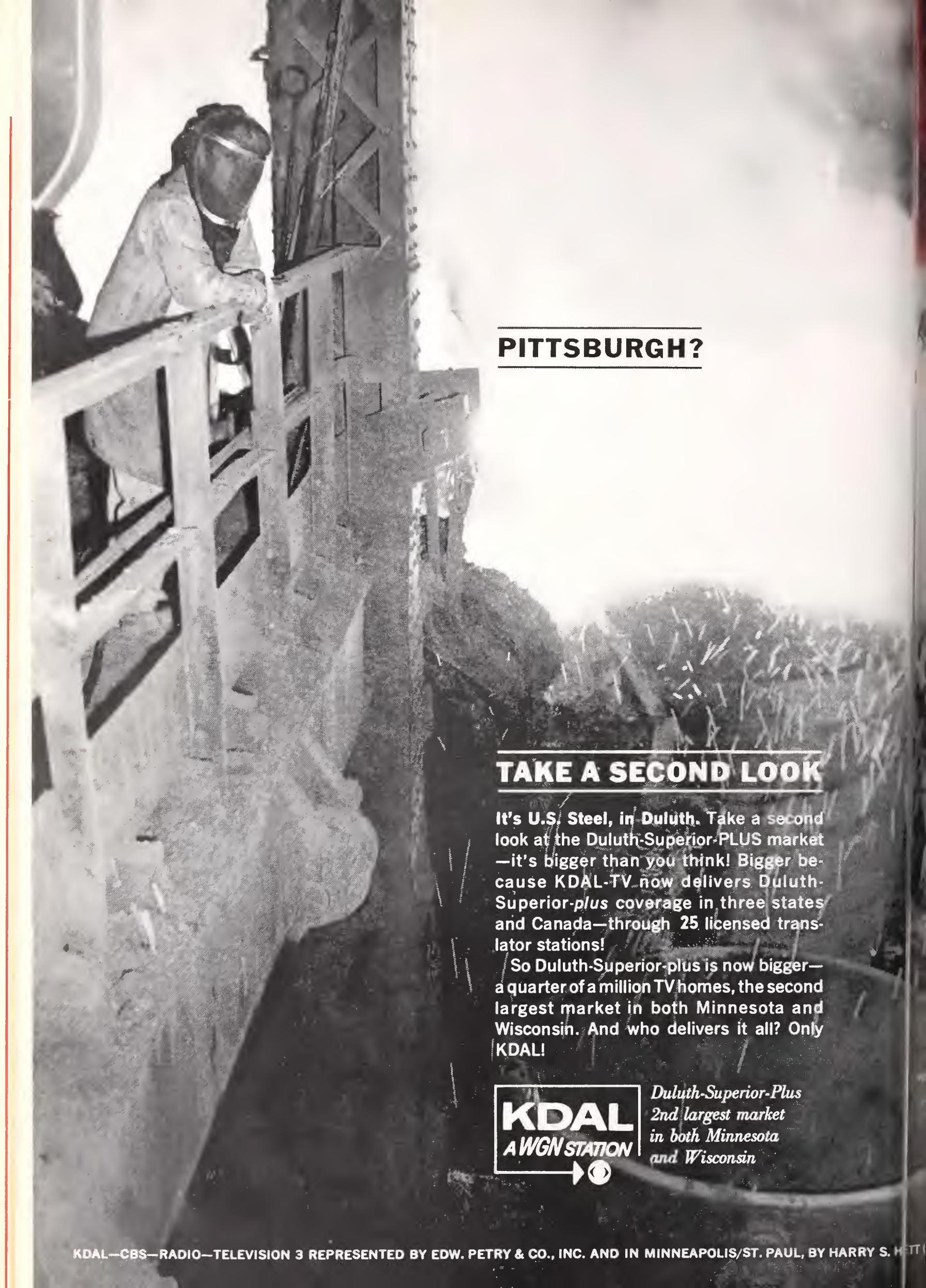
5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of October 23, 1962, to be included in all statements regardless of frequency of issue.) 7031.

(Signature) Dean Myhran
 Vice President

There's bi-partisan agreement in Eastern Iowa



WMT-TV • Channel 2 • Cedar Rapids — Waterloo • National Reps: The Katz Agency
Affiliated with WMT; WMT-FM; K-WMT, Fort Dodge; WEBC, Duluth



PITTSBURGH?

TAKE A SECOND LOOK

It's U.S. Steel, in Duluth. Take a second look at the Duluth-Superior-PLUS market—it's bigger than you think! Bigger because KDAL-TV now delivers Duluth-Superior-plus coverage in three states and Canada—through 25 licensed translator stations!

So Duluth-Superior-plus is now bigger—a quarter of a million TV homes, the second largest market in both Minnesota and Wisconsin. And who delivers it all? Only KDAL!

KDAL
A WGN STATION

*Duluth-Superior-Plus
2nd largest market
in both Minnesota
and Wisconsin*

