

Sponsor

NOVEMBER 23, 1964

PRICE 40c

NEWSPAPER • NEWSPAPER

How many sells per multi-product commercial . . . 27
 Television and the late-night viewer 32
 Specialized radio rep can ease timebuyer's load . . 40

11/23/64

NBC General

Seven Arts' Volume 9 vs. Prime Time Programming

**4-week A.R.B. rating study
 on NBC affiliate KVOO-TV in Tulsa proves:**

Seven Arts' Volume 9 Features vs. CBS and ABC Programming

	RATING	SHARE
Sept. 11, Friday, 8:30-10 P.M. Seven Arts' "MA & PA KETTLE" (KVOO-TV)	29	63%
Lawbreaker, Alfred Hitchcock CBS (KOTV)	10	22%
Price is Right, Boxing, Make That Spare ABC (KTUL-TV)	7	15%
Sept. 14, Monday, 6:30-8:30 P.M. SEVEN Arts' "THUNDER BAY" (KVOO-TV) starring James Stewart	18	36%
To Tell The Truth, I've Got A Secret, Summer Replacement Show, Danny Thomas CBS (KOTV)	14	28%
Opening Night: Voyage To The Bottom Of The Sea, No Time For Sergeants, Wendy And Me ABC (KTUL-TV)	18	36%
Sept. 21, Monday, 6:30-8:30 P.M. Seven Arts' "FRANCIS JOINS THE WACS" (KVOO-TV)	20	37%
To Tell The Truth, I've Got A Secret, Andy Griffith Show, Lucille Ball CBS (KOTV)	21	39%
Voyage To The Bottom Of The Sea, No Time For Sergeants, Wendy And Me ABC (KTUL-TV)	13	24%
Sept. 28, Monday, 6:30-8:30 P.M. Seven Arts' "THE WORLD IN HIS ARMS" (KVOO-TV) starring Gregory Peck	19	35%
To Tell The Truth, I've Got A Secret, Andy Griffith Show, Lucille Ball CBS (KOTV)	22	41%
Voyage To The Bottom Of The Sea, No Time For Sergeants, Wendy And Me ABC (KTUL-TV)	13	24%

1. Seven Arts features can more than hold their own against the best prime time programming

2. Theatrical Boxoffice Success = Big TV Ratings (ex. The "Francis" — The Talking Mule and "Ma and Pa Kettle" feature film series)

Four features from Seven Arts' Volume 9 were selected for this unique prime time rating study: "Ma & Pa Kettle" telecast on September 11; "Thunder Bay" shown on

September 14; "Francis Joins The WACS" on September 21 and "The World In His Arms" on September 28.

The three Monday night prime time tests began on Monday, September 14, with the debut of KVOO-TV's "Movie Two." For the past year, KVOO-TV inserted their own movie in the 6:30 Monday night period, under the title of "Movie Special," using Seven Arts' features. Starting this year, the Station is featuring a new movie each week, on Monday night, for 52 weeks — no repeats.

If your Station is not one of the 36 which have already acquired the 215 Universal/Seven Arts "Films of the 50's" in Volume 9, we suggest you contact your Seven Arts representative immediately.



Seven Arts
 ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
 NEW YORK: 200 Park Avenue, YUkon 6-1717
 CHICAGO: 4630 Estes, Lincolnwood, Ill., ORchard 4-5105
 DALLAS: 5511 Royal Crest Drive, EMerson 3-7331
 LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif, STate 8-8276
 TORONTO, ONTARIO: 11 Adelaide St. West, EMpire 4-7193

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



Reach the **whole** market

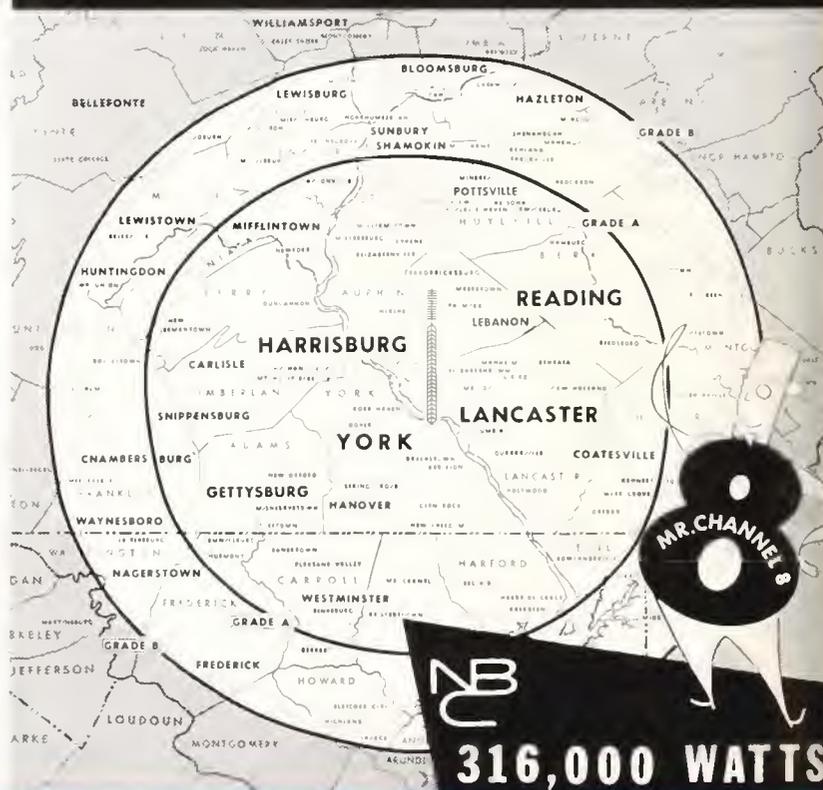
Not ONE segment over and over—Whether your product is food, drugs, gasoline, appliances, automotive, or general merchandise—WGAL-TV SELLS because you reach the *whole* market every time. No other station or combination of stations in the Channel 8 area can claim total-market reach.

WGAL-TV

**Channel 8
Lancaster, Pa.**

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco

MULTI-CITY TV MARKET



Steinman Television Stations • Clar McCollough, Pres
WGAL-TV Lancaster, Pa. • KOAT-TV Albuquerque, N. M. • KVOA-TV Tucson, Ariz.

Metromedia Makes Mutual Offer; Says Sale Not Yet Consummated

New York — "We have made them an offer. They are acting on it. Nothing has been signed." That was the sole comment of a spokesman for Metromedia, Inc., in response to a report that the company was about to purchase the Mutual Broadcasting System from the parent Minnesota Mining and Manufacturing Co.

For its part, MBS said the report was "possibly true," emphasizing that the offer "wasn't solicited." Irritated at "premature disclosure" of the negotiations by a New York newspaper, a spokesman for Mutual pointed out that Bert Cross, 3M president, is currently in Tokyo, adding that he won't be back until Thanksgiving and cer-

tainly the deal couldn't be closed until after he returns.

Spokesmen for both sides were chary about money, although indications are that the price-tag for the nearly 500-station radio network might run to more than \$2 million. 3M originally purchased MBS for about \$1 million.

Metromedia currently owns six radio stations and six tv outlets. Flagship is WNEW New York.

FCC Okays Largest Single Station Sale

Washington, D.C. — The FCC last week approved transfer of WIIC-TV Pittsburgh, Pa., to the Cox Broadcasting interests, for \$20.5 million, the highest price yet paid for a single broadcast station. The big buy brings to 13 the number of Cox stations.

Commissioners Bartley and Kenneth Cox dissented from a grant without hearing, on the grounds that the new owners would constitute absentee ownership and concentration of media would be intensified. The Cox corporate interest controls tv, radio and newspaper holdings in each of two cities, while the WIIC-TV owners own similar media interest only in one city, Pittsburgh, with one additional newspaper in Toledo.

Also, former owners of WIIC, Inc., the H. Kenneth Brennen family, and publishers of the *Pittsburgh Post Gazette* et al, are local residents, the dissenting commissioners pointed out, with an extensive background of involvement in local and civic affairs. But the new ownership is by a broadcasting corporation publicly traded, with all but one of its corporate officers residing in Atlanta, Ga. About 53 percent of the stock is held by three members of the Cox family. None resides in the Pittsburgh area and none indicates any intentions to participate actively in the Pittsburgh negotiations.

Lee's Fatherly Advice on Improving Commercials

Washington — FCC commissioner Robert E. Lee gave broadcasters some "fatherly" advice on improving tv commercials, during the NAB's final fall conference at Richmond, last week. He also told the delegates he would urge the FCC to assume immediate jurisdiction over both wired and on-air CATV systems, and begin rulemaking "very soon." (See story on page 13.)

Lee told broadcasters that although he had been highly critical of commercials, and had instigated the now defunct FCC rulemaking to set commercial limits, he also had praise for good commercials. "I'm a fair guy—I look at them two ways."

By way of proof, he presented a lively half hour film of AFA's best selections for 1964. For those interested in an informal recall test, Lee told SPONSOR's Washington reporter last week he remembered commercials for Chevrolet, Scrudgers' Potato chips, Crackerjack, Breck shampoo, Goodyear tires, BOAC's film on England, one on a visit to Spain, and a "very fine" public service film to encourage reading. Also, Lee said he personally saw nothing wrong with a beer commercial showing a brawny hand squashing a beer can, but understood there were some raised eyebrows among NAB code personnel over this one.

Lee reminded broadcasters that with increasing scarcity of new AM openings under FCC's tightened requirements, the old ones are getting competitive applications at renewal time. Lee said he did not "admire too

NBC Enterprises Report \$1.8 Million in Sales

New York — NBC Enterprises has racked up more than \$1.8 million in sales from Oct. 14 to Nov. 13, according to George A. Graham, Jr., vice president of the division. Both the international and domestic operations were accounted for in the 30 day sales picture.

Properties sold ranged the complete gamut of NBC product, including the *Tokyo Summer Olympics*, *Bonanza*, and *Laramie*.

much" the idea of a newcomer trying to "get on top" of someone else's license, but 14 such applications show the trend is getting stronger.

A weak spot for attack by such applicants could be over commercialism.

Tipton Named Chairman Of TvB Board of Directors

New York — Jack K. Tipton, manager and director of sales, KLZ-TV Denver, is the new chairman of TvB's board of directors, succeeding C. George Henderson, vice president and general manager, WFOC-TV Charlotte, N.C., who will remain on the executive committee in an ex-officio capacity.

Also elected at the 10th annual TvB meeting in New York last week was Don L. Chapin, vice president and director of sales, Taft Broadcasting Co., Cincinnati, who succeeds Tipton as secretary of the board. Frank Headley, chairman of H-R Television, was reelected treasurer.

Named as directors were Tipton; Chapin; Lawrence M. Carino, general manager, WJBK-TV Detroit; A. James Ebel, vice president and general manager, KOLN-TV, Lincoln, Neb.; Mary L. McKenna, vice president of research and sales development, Metromedia, New York, and George Whitney, vice president and general manager, KFMB-TV, San Diego, Calif.

The board was told that a record number of 258 registered TvB members attended last week's meeting.

CONTINUED ON NEXT PAGE

Seiler Exits American Research Bureau

Former ARB head will set up own ratings firm, takes staff with him; Dick named new president by C-E-I-R

Washington, D. C. — A brand new ratings and research firm, Media Measurement, Inc., has come out of the breakup between American Research Bureau's former president, James W. Seiler, and parent firm C-E-I-R.

The C-E-I-R board last week announced appointment of George W. Dick, formerly executive vice president of C-E-I-R, to head up the Beltsville, Md., subsidiary, replacing former ARB head, Seiler.

Seiler, who resigned under what he called "astonishing circumstances," told SPONSOR that he will be accompanied in his walkout by most of the executive staff of ARB. They will work with him in building the new firm, which they expect to locate somewhere in Maryland.

With Seiler will be: John Landreth, formerly ARB general manager; James Dunn, assistant general manager; James Rupt, products manager; Jack Gross, agency and advertiser sales manager in New York, who handles contacts with networks, film companies and agencies (NAFA); and Ralph Crutchfield, station and sales manager, formerly contact man for ARB with broadcast stations across the country.

Talks have been going on for some

time between parent company C-E-I-R and subsidiary ARB over more substantial voice for ARB in the parent firm. Seiler told SPONSOR a meeting was to have been held with the C-E-I-R board Tuesday, Nov. 17, to discuss two of his proposals. Instead, the board met Monday, Nov. 16, and "put their

Wichita Radio Accused Of Hypoing Ratings

Washington — The FCC has scolded KFH Wichita for putting on too much promotion to inflate audience during weeks when Pulse and Hooper surveys were being made. The commission says the stations' "Tel-O-Total" contest which awarded prizes based on phone numbers, was intensified to produce more winners during the March rating period, although the contests were not rigged.

The station disclaimed any intent to hypo the audience ratings, but FCC says a station memo showed clear knowledge that the surveys were under way, and the program director ordered the contests stepped up. FCC wants the station to give assurance of future care in use of ratings, and include a record of this aspect of its behavior when renewal time rolls around.

ARB Says Firm's Structure Being Solidified

Washington, D.C. — Although the company refused comment on the dispute with its former president, James W. Seiler, and his subsequent resignation, George W. Dick, the new head of the Tv-Radio Ratings Service, did state that the company's scope will be substantially broadened as a separately operated subsidiary of C-E-I-R. ARB will also have its own board of directors under the new plan.

Dick emphasized that "there will be no delay in meeting ARB's production schedules, either for current television audience reports or the many new research projects

planned. Radio Audience Measurement, for example, will proceed as planned to begin in January."

Named executive vice president of C-E-I-R in 1962, Dick's more than 25 years of advertising and marketing experience includes posts with IBM, American Mutual Liability Insurance Co. and RCA.

ARB, currently celebrating its 15th anniversary, has more than 650 companies on its roster as clients. It employs about 400 persons in its Beltsville, Md., headquarters and New York sales offices. In addition, it utilizes the services of nearly 4000 interviewers throughout the country.

men in." C-E-I-R announced the appointment of the new ARB president without previous warning, said Seiler.

Much of the top management of ARB promptly resigned, according to Seiler, refusing polite offers for them to remain on in some capacity or other. The move, he says, has taken management leadership from ARB research, sales, product design, and administrative areas.

"They (the C-E-I-R board) had no close relationship with the Beltsville operation," he added, "and maybe they thought we were just pushing buttons and operating automatically."

Seiler continued in his statement to SPONSOR: "We are not mad at anybody. We are just determined to form our own media measurement corporation. Since we made the decision just a couple of days ago, we have not decided what the full scope of the operation will be." Seiler did not know how much competition there might be between the two firms.

C-E-I-R, which purchased the tv-radio testing service in 1961, had no official comment to make on the Seiler resignation.

FC&B Elects Non-Admen To Board of Directors

Los Angeles — For the first time in the firm's 21-year history, Foote, Cone & Belding, Inc., ranked 10 among agencies in broadcast billings, has elected two non-advertising men to serve on its board of directors.

The newly elected directors are J. Parker Hall, treasurer of the University of Chicago, and Norman P. Smith, vice president and syndicate manager of Merrill Lynch, Pierce, Fenner & Smith.

At the same time, the FC&B board accepted the resignation of Robert J. Koretz, a senior vice president, who is retiring at the end of the year after 35 years with the agency.

Commenting on the election of two directors outside the ad field, Robert F. Carney, chairman of the board, said, "The two newly elected directors will greatly broaden the scope of experience represented in our board, bringing to it an outside, objective point of view which we believe will make a significant contribution to the maturity and continued growth of Foote, Cone & Belding and will help offset the loss of Mr. Koretz."

Thank you!

WDSU-TV (Trophy Winner) New Orleans, Louisiana

Left to right: Stan Cohen, Dir. of Program Planning and Promotion; A. Louis Read, Exec. V-P and Gen. Mgr.; George Christy, Vick Chemical Company.



WSB-TV (Trophy Winner) Atlanta, Georgia

Left to right: King Elliott, News Director; Lee Morris, Sales Manager; Elmo Ellis, Sales Mgr.; H. J. Reid, Vick Chemical Company; Holt Gewinner, Merch. Mgr.



WCAU-TV (Trophy Winner) Philadelphia, Pennsylvania

Left to right: John R. Mahoney, Reg. Sales Mgr.; Suzan Couch, Merch. Coordinator; Jack Leaman, Nat'l Sales Mgr.; V. H. Milton, Vick Chemical Company; Robert N. Pryor, Dir. Prom. and Inf. Service.



Winners of Plaques

KCMO-TV
Kansas City, Missouri

KMTV
Omaha, Nebraska

WBNS-TV
Columbus, Ohio

WISH-TV
Indianapolis, Indiana

WTAE-TV
Pittsburgh, Pennsylvania

KHJ-TV
Los Angeles, California

KNXT-TV
Los Angeles, California

WFBG-TV
Altoona, Pennsylvania

WNBQ-TV
Chicago, Illinois

WXYZ-TV
Detroit, Michigan

KLBK-TV
Lubbock, Texas

KVOO-TV
Tulsa, Oklahoma

WFBM-TV
Indianapolis, Indiana

WOW-TV
Omaha, Nebraska

These are the television stations that did the most outstanding job of merchandising, adding to the effectiveness of Vicks advertising in 1963-64.

We deeply appreciate their efforts, and those of all who participated.

President
Vick Chemical Company
Division of Richardson-Merrell Inc.

EDITORIAL

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Feature Editor
Charles Sinclair

News Editor
William S. Brower, Jr.

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Circulation Director
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Data Processing Manager
John Kessler

Circulation Promotion
Gerhard Schmidt

27 How many sells per commercial?

Alberto-Culver's five-item integrated message is a highly creative vehicle, but raises questions about the point of diminishing sales effectiveness

32 Tv and the late-night viewer

During the late-night viewing hours television reaps a bumper audience crop

35 A watchdog joins the 'bulls' and 'bears'

Brokerage house debuts on tv with new image; agency sees more securities firms using video as competition for new investors heightens

40 Easing the timebuyer's load

The "specialized" radio rep can best aid the buyer in his best buy approach

42 'City-wide banking' gets New York tv sendoff

Three-month quarter-million dollar campaign promotes Chemical Bank's Privilege Card, and tv gets the lion's share

44 Tv: Olympia's Olympus

After five years of media shopping, Olympia goes all out for tv. Recent figures indicate a possible 40-fold increase in tv expenditures this year over 1963

46 Radio and the regatta

Sponsors find air media the right sales vehicle for reaching the nation's affluent boater-consumer

48 Marionettes pull sales strings

More than 20 stores have signed to sponsor a pre-Christmas program produced and syndicated by Triangle Stations

DEPARTMENTS

Calendar	62	Publisher's Report	11
Changing Scene	50	Sponsor Scope	23
Commercial Critique	61	Sponsor Spotlight	58
Friday at Five	3	Sponsor Week	16
Letters	12	Week in Washington	13

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NEWS



CLEVELAND
the "one-buy" market

WJW-TV

the one to buy!

On the spot while it happens, WJW-TV's leading local newscasts, award winning "City Camera" and hard hitting "Channel 8 Reports", telecast first with the drama of tomorrow's headlines. Cleveland, delivering the nation's 7th largest TV homes is the only large "one-buy" market—and WJW-TV is the one to buy.

LOS ANGELES KCBS	PHILADELPHIA W'IRG	DETROIT W'JBK	MIAMI W'GBS	TOLEDO W'SPD	CLEVELAND W'JW	CLEVELAND W'JW-TV	NEW YORK W'HN	DETROIT W'JBK-TV	MILWAUKEE W'ITI-TV	ATLANTA W'AGA-TV	TOLEDO W'SPD-TV	STORER BROADCASTING COMPANY
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Phyllis Diller's laugh is contagious

They caught it in Chicago
They caught it in Los Angeles
They caught it in San Francisco
They caught it in 18 other cities

They caught it from WABC-TV in New York.

WABC-TV is where The Phyllis Diller Show got its start. And after it had spread to ABC Owned WBKB, KABC-TV and KGO-TV, other stations all over the country caught it, taa.

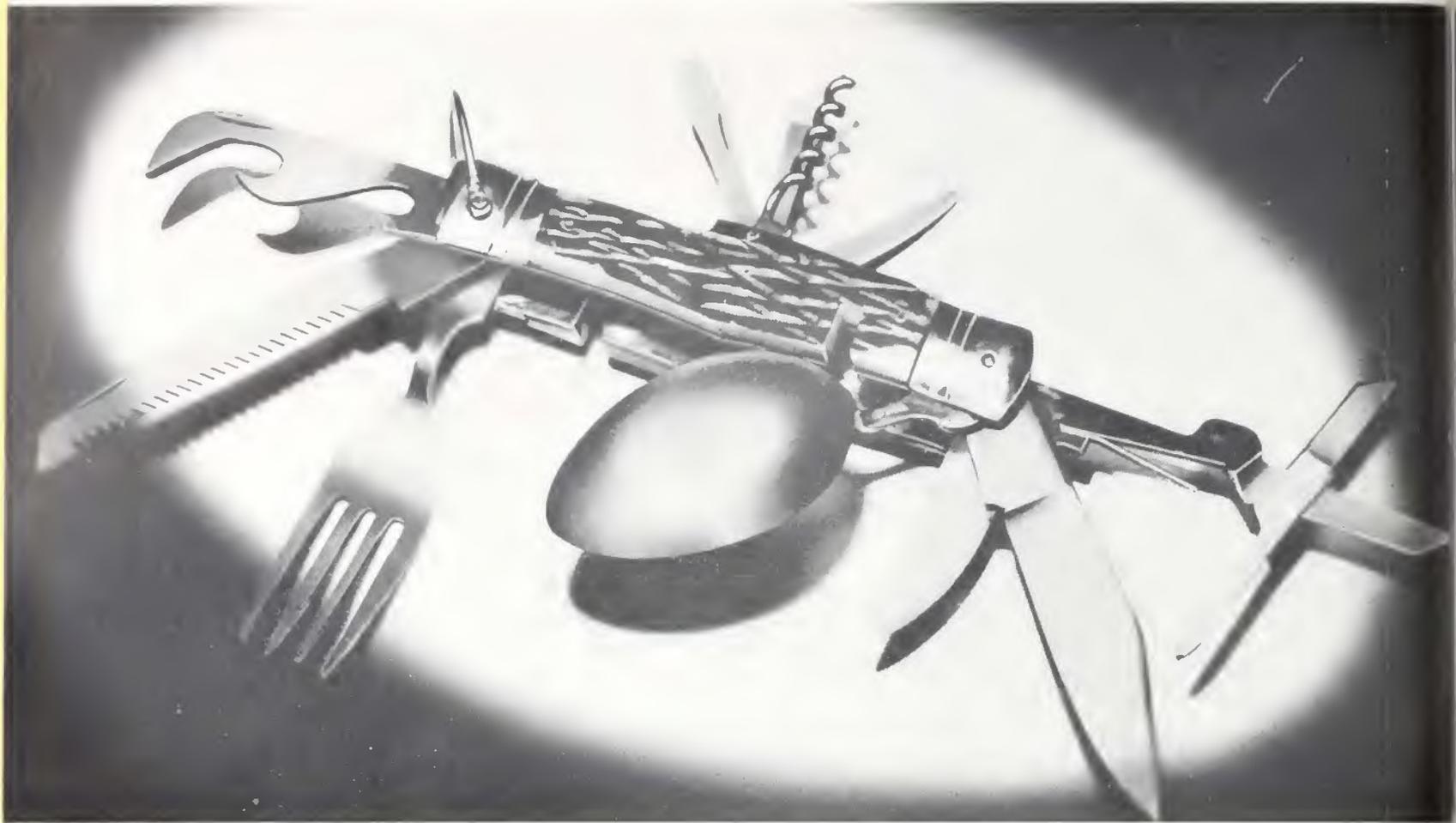
Phyllis did a lot more than a quick bit or a guest spot. WABC-TV put as much pure Diller in the show as 90 *hilarious* minutes would hold. Seldom has any performer been given so complete a showcase for her talent.

But that's not too surprising. Because the ABC Owned Television Stations take program development seriously. Whether it's entertainment, public affairs or sports, they put all the talent planning and hard work they can muster into the job. No wonder so many of their shows catch on.

ABC Owned Television Stations

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





Ever use one of these all-purpose tools ?

Superficially, the tool looks great. But it won't saw like a saw, it won't drive screws so well as a screwdriver, it won't cut like a scissors. It will open a bottle, in a pinch. It will sharpen a pencil, but not so well as a pencil sharpener. For much less money you can purchase a simple bottle opener and a plain pocketknife.

If you're selling something to consumers, an all-purpose tool, such as a consumer magazine, makes sense. But if you're trying to sneak up on industrial or merchandising prospects when they're behaving as consumers, you might as well ring doorbells in Far Rockaway. You might turn up a prospect, but the waste would be enormous.

Advertisements in the specialized business press—trade, industrial, merchandising and professional publications—are special-purpose tools. They cut through closed doors, drive home selling messages, reach into men's minds when they're open to buy.

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



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

Publisher's Report



The boys came to work

Chicago — Nov. 16

The Broadcasters Promotion Assn. Ninth Annual Seminar at the Piek-Congress Hotel gets my vote for the gutsiest, busiest, best-attended, shirt-sleeve industry meeting of 1964.

If I'm proud of the way that the promotion managers go about their business it's not just because I started as a promotion manager.

I'm impressed because the delegates obviously came to learn.

In a nutshell, Mr. Station Manager, the money that you invested in sending your promotion man to the BPA was well spent.

As I entered the big ballroom of the Piek-Congress for the 9 a.m. session I was struck with two thoughts: (1) there was standing room only, (2) there were no lobby dawdlers.

Here are a handful of key thoughts gleaned from the early talks. These will serve as a sample of what you would have heard if you were here.

Melvin A. Goldberg, vice president John Blair Co.: "The day of the computer isn't coming. It's here. We're very much in the computer age.

"Whether you like it or not your station is being selected right now by the computer.

"In my opinion over 50 percent of national spot business involves computer activity."

Donald W. Severn, vice president, Ted Bates & Co.: "A new product in your market is news. Weave it into your live programming and tell your viewers or listeners about it even if your station doesn't advertise it. A new product in your market is evidence of economic growth. You'll gain by publicizing it.

"Agency media men have need for practical and specific marketing information from stations but they don't appreciate a flood of stereotyped direct mail promotion pieces which are so much waste basket fodder. Nor are our clients impressed by reports that their product is displayed in station lobbies or advertised inside taxicabs. These efforts don't reach the masses.

"Trade paper ads are necessary and vital. But the media man wants to know that it will add to his sum of practical knowledge pertaining to station, audience and market.

"Timebuyer junkets to stations generally are a waste of money."

Lawrence Frerk, Needham, Louis & Brorby: "Develop a central theme in your station sales promotion, related trade paper advertising and on-the-air promotion. Every station should have a brochure on its local programming for use by the national representative when he presents availabilities.

"Cut down on the numerous 'how great we are' pieces and develop at least one strong idea that effectively sells the station. The 'WGN is Chicago' theme is a good example.

"Advertising agencies keep little of the sales promotion material that is sent to them by stations. In fact at NLB we retain absolutely nothing on a file basis. And you are competing with a multitude of other stations for the agency media buyer's attention."



FIRE!

We had one. The loss was just over \$100,000. All studios, news rooms, production facilities, copy and program offices burned out. What happened as a result? Well, as far as the audience knew, WPTR had one helluva news story on the air that night, but programming from a utility studio at our transmitter site never missed a beat.

Safety tapes and duplicate aids prevented the loss of a single client's commercial message.

A large scale public service project involving a Straw Poll and in-depth report on the issues hit the air as scheduled eight hours after the last spark was extinguished, and 15 minutes after the telephone company — working through the night — completed the re-installation of a special telephone bank. The Eastman Company and our local sales department have been producing business at a greater clip than ever.

Please pardon our unabashed pride in the greatest radio staff in the country. If you're not putting these WPTR "great guys" to work for you you're missing a full cargo of top professional talent.

Remember, WPTR talks to the largest metro audience with more adults, teens and children and is the area's leading coverage station. All of that media value plus the world's greatest staff mean more sales for WPTR clients.

Are you on heavily enough? By the way

Ask your East-man for the details on the 14 County Pulse.

Perry S. Samuels
Vice President and General Manager
—WPTR

Ask your Eastman about . . .

WPTR
Represented by the
Robert E. Eastman Company

**fifteen
forty** **PTR**

50,000 Watts 1540 KC
ALBANY — TROY — SCHENECTADY



BPA

Some stations can't afford better.

Some managers don't know better.

But it seems strange that only nine years ago the greater number of promotion men in broadcast media were regarded by too many station managers as "that kid who also gets out the press releases." In those days, of course, "the kid" was wearing an assortment of duty hats.

There were a surprising number of founders and charter members among the more than 400 Broadcaster Promotion Assn. members from all over the country and Canada at the Ninth Annual Seminar of the BPA in Chicago last week.

I was pleased to meet again with most of those who toiled through a long Chicago night almost a decade ago to draft a constitution for the BPA. There were those who were bootstrappers—hungering to raise the stature of the promotion man—and there were those whose driving motive was to secure recognition for promotion as a functioning arm of the broadcast industry. That was it. Get management to realize the importance of promotion. Most of them knew *what* they could deliver. Stature would take care of itself.

In less than a decade it has come to pass. Responsible agency, client and research leaders—among others—brought incisive management perspectives, problems and solutions to a BPA forum that had only a mature look about it. The few very young faces belonged to aggressive practitioners of the promotion art who can tussle effectively with the practicalities of getting the most out of a budget.

And the faces that belonged to top management men from stations, groups, networks and other industry services were not condescending. They were attentive.

The promotion man and his craft have come a long way in broadcast advertising since 1955. And the future promises even more.

Sam Elber

LETTERS

Article Is Sales Aid

Bruce Johnson's article in the Sept. 21 issue was outstanding. Material from his article has been incorporated in our sales presentation, and with success. . . .

CHARLES E. HUGHES

*Account Executive
WMAK
Nashville, Tenn.*

Happy with Coverage

We are very pleased with your coverage on the Schick "Hot Lather" campaign, which we produced for Compton Advertising, Inc. . . .

MICHAEL COWAN

*Advertising Manager
Filmways of California, Inc.
Hollywood*

No Fads, Please

I couldn't agree with Sid Berry more in his thesis that radio should avoid vocal freaks . . . that people should sound like people and neither calliopes nor screech owls ["Are You Paying for Debit Debiles," Nov. 9]. However, I wish that he had illumined the subject more by remembering these points:

1. The ear hears only what is meaningful at the time, otherwise we'd be driven mad by the torrent of sound in which we wallow.

2. The ear is selective. If you play a bass viol you will tend to hear more pronouncedly the bass viols in any symphony recording. Other instrumentation, by some metaphysics we don't understand, is actually diminished in the consciousness.

3. The ear is an emotional and subjective instrument. The eye may be the skeptic. The ear is the easy convert.

4. No two people hear sounds precisely the same way and I doubt that there is any "perfect" sound range for commercials . . . or any other program fare.

I fear two things from Berry's remarks: that advertisers will think that it is some other factor than good copy that motivates sales;

that advertisers will sit in judgment on who is "hearable" and who is not, though they are generally by experience and predisposition unable to make such a decision.

There have been too many fads in broadcasting already, though each in its day was supported by apparently valid scientific information. I hope we're not in for another one.

ART ROBERTS

*Instructor in Broadcasting
Butler University
Indianapolis, Ind.*

Program for Everyone

Thank you for your very kind words about the Broadcasters Promotion Assn. in your Publisher's Report of Oct. 26.

Our program this year was geared for everyone—radio and television, small market and large. I think you will also find even the sessions were longer, so we could all accomplish much more which is, as you know, the important thing about BPA seminars.

And even though, as you mentioned, San Francisco was a captivating town, we again have had a record-breaking attendance in Chicago.

CLARK GRANT

*President
BPA
New York*

ED NOTE: BPA president Clark Grant is right. Attendance in Chicago to the BPA seminar reached a record of over 400.

Response Noted

May I take this opportunity to thank you for your kind consideration in running our "Passport to Paradise" story in the Oct. 5 issue. We have had terrific response to this article, and frankly I had no idea that SPONSOR was so well read here in Canada.

DICK LENNIE

*General Sales Manager
CKWX Radio
Vancouver, B.C.*

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

November 20, 1964

The National Community Television Assn. (NCTA) board dug in here for a few days last week to map strategy for an industry that has become the biggest bone of broadcast contention since pay television fought to make the scene.

Sharing a besieged no-man's land with the CATVers at this point in history is the Federal Communications Commission. The FCC is frankly fearful that the wrong decision now can mean disaster later, particularly for UHF development. CATV is so new, and has so recently hit its phenomenal growth, that its impact on free tv, on UHF, on programing is at this point incalculable.

The seven commissioners would need a super-computer to analyze, digest and predict effects of CATV's expanding paying audience segment on tomorrow's television and its advertiser support. The pros and cons balance out so evenly in many respects that the commissioners think both ways at once.

Commissioners Ford and Lee see boost for UHF in mutually owned CATV, with CATV program support during the five to seven years estimated for all-channel set saturation in this country. But Ford and Lee--together with chairman E. William Henry and commissioner Kenneth Cox--also see danger. Particularly in the modest market, UHF broadcasters can lose out to CATV's big-city network programing. Prospective UHFers in areas with CATV audience would be too discouraged to apply.

CATV knows that the systems certainly face regulation at the federal level--not only for the microwave-link operations, but also for the all-wire. Either type has obvious impact on national free tv audience.

It is clearly a matter of when and how, at this point. Congress may be called on to affirm FCC's right over the wired CATV--unless the commission takes the regulatory bit in its teeth and decides it already has that authority in the public interest. The FCC's corollary query on whether broadcasters should own CATV systems has been given a loud "aye!" from all sides. Broadcast ownership of CATV systems is already a "fait accompli" on a fairly large scale.

Even as the NCTA board was meeting here last week, commissioner Robert E. Lee was telling Richmond broadcasters that he would urge the FCC to take immediate action and assume jurisdiction over wired and off-air CATV systems. He urged broadcasters to acquire CATV systems to extend service to poorly served areas.

This is also the gist of comment from NAB, the networks (particularly ABC) and individual broadcasters. While the NCTA board digests all this, it must consider the impressive study made for broadcasters by MIT's Dr. Franklin Fisher, estimating the revenue loss to local stations to run between \$2900 and \$14,000 annually for every 1000 CATV houses in the country, depending on circumstances.

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

Add to this probe of CATV viewing included in the current ARB rating survey, and individual franchise battles at state and local levels. Latter ask such imponderables as: should CATV be regulated as a public utility at local level, with limits on rates? Can local governments make final franchise awards that will not be affected by federal regulatory rulings to come?

Possibility of pay tv tie-in with CATV is brought up as heavy ammunition, but this carries less weight with the commission than the effect on UHF, already suffering from a series of wrong decisions.

By way of answers to all this, the CATV people have so far stuck to urging the commission to deal with CATV on a case by case basis, and warmly recommending broadcast ownership of CATV systems.

NCTA has come up with only sparse statistics to combat NAB's Fisher research, and broadcast claims of danger to free tv. The community antenna association says that in the past five years, no local tv station has quit the air claiming CATV drove them off. In 1959, some 19 stations made "brink of disaster" complaints with the FCC, but NCTA says today 18 of them are still on the air, and the majority have raised rates anywhere from 11 to 66 percent.

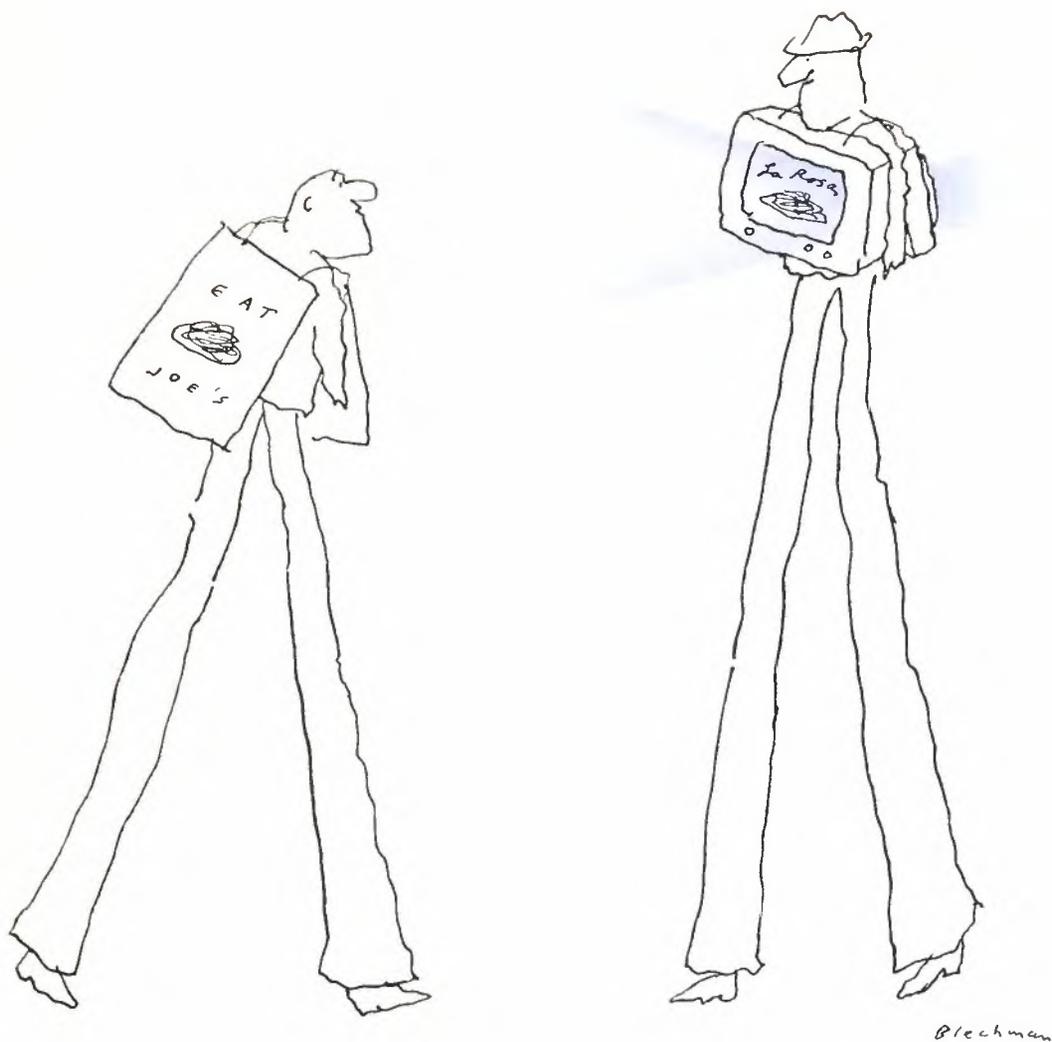
The CATV people promise not to originate anything but news and weather programing. They warn broadcasters and FCC commissioners have acknowledged that CATV provides a needed means to a wider service not handled by tv stations. CATV serves over three million people. Their customers are a "public interest" segment and have a right to protest any threat to cut CATV network programing service in favor of a single local station or satellite.

NCTA categorically denies any link of CATV with pay tv as technically impossible. Pay tv clients buy individually selected programs, while CATV systems can only extend a station's whole programing on a non-selective basis. Broadcasters are skeptical, in view of CATV's own warnings about the miracles of electronic and technical progress.

So go the pros and cons. The commissioners must judge them not only at their present status, but also try to estimate the CATV impact over the next decade. The next five to seven years are believed to be decisive as to whether American tv will remain bound into a 12-channel, three-network system, or expand to limitless vistas with 80 channels.

If UHF takes hold, the effects on advertising and programing would be almost incalculable. As commissioner Frederick Ford sees it, there would then be room for every aspect of free and wired tv, regulated to serve not only American viewers but a potentially limitless world audience.

Mildred Hall



Who sells the pasta fasta?

LaRosa is America's largest-selling brand of macaroni, spaghetti and egg noodles. And it's no coincidence that the bulk of the LaRosa advertising budget is concentrated in spot television. As Mr. Vincent S. LaRosa, president of V. LaRosa & Sons, Inc., says: "Spot television gives us what we need to stay ahead—mass circulation and incomparable impact. We reach more housewives, and we reach them when they are planning luncheon and dinner menus." In New York, Los Angeles, Chicago and Philadelphia, LaRosa's messages are seen on the local CBS Owned television stations (exclusively on the CBS Owned station in three of these markets). Because on the CBS Owned stations, responsible programming produces large and responsive audiences. If you want to sell oodles of noodles (or strudels), contact the nearest CTS National Sales representative. © CBS TELEVISION STATIONS NATIONAL SALES REPRESENTING WCBS-TV NEW YORK, KNXT LOS ANGELES, WBBM-TV CHICAGO, WCAU-TV PHILADELPHIA AND KMOX-TV ST. LOUIS

'Stop Selling Against One Another'--TvB Exec

Board chairman C. George Henderson calls for fight against competing media, emphasis on selling more tv

New York — Labeling his report, "How to be a glutton without being a cannibal" . . . or "Other media taste better than television," C. George Henderson, TvB board chairman, last week urged members of the tv industry to stop selling against one another and concentrate on competitive newspapers, magazines, outdoor advertising and direct mail.

"We eat away at another part of television, the same television we all represent," Henderson declared at TvB's annual meeting. "We feed one part of the industry to another part of the same industry and the total gain is nothing."

TvB was created to help sell more television and to get more and more dollars for tv—not to

pass "the same old lump of business back and forth among us," Henderson pointed out.

The TvB's chairman asked, "Have you ever wondered what would happen if suddenly we all decided that our real competition was not each other, but newspapers, or magazines, or outdoor?"

What a business we could have. Henderson continued, "if we stop-

ped looking at each other's television screens as our own new-prospect list, and remembered that the best shopping lists of all are found in our daily newspapers."

Henderson added: "As long as there are dollars being spent in newspapers and magazines by advertisers we know could do better with their dollars spent on television, I don't think we have the time or the effort to fight each other. The fat cat on the fence is getting fatter while we work so hard to destroy each other."

TvB Premieres 1965 Sales Presentation

New York — Television Bureau of Advertising last week unveiled "Prologue," its 1965 sales presentation before an audience of 2000 advertising and television executives at TvB's 10th annual membership meeting.

Theme of the 29-minute presentation was "Because the cost of reaching people will probably never again be as inexpensive as it is today, advertisers must ask each advertisement to do more."

"Everybody is in competition whether we know it or not," TvB reported, "and yesterday's limited

advertising budget to accomplish yesterday's limited objectives can't win today's battle of total competition. Yesterday's level of business may means no business tomorrow."

The sales presentation uses cuts from 129 different national and local tv spots aimed at illustrating the many marketing and creative uses to which today's television is being put.

Prints of "Prologue" will be made available to TvB members for showing in their own markets. Also, a Dec. 3 showing is slated for Canada.

Hazard To Head TvB's New Detroit Office

New York — W. Eldon (Hap) Hazard, advertising and broadcast veteran, has been named vice president and manager of the Television Bureau of Advertising's new Detroit office.

He comes to the post after a stint at J. Walter Thompson's Detroit office where he was vice president in charge of radio and tv.

In announcing the appointment, Norman E. Cash, president of TvB, said: "We are indeed fortunate to be able to announce the appointment of Mr. Hazard as our Detroit manager for he brings to our organization an unusual automotive advertising background ideally suited to fill this important assignment in the nation's automotive center."

Hazard had previously served with both CBS and BBDO, New York.



Enjoying themselves at a banquet during the TvB meeting are (from left) C. Wade Petersmeyer, Corinthian Broadcasting; John Fraim, WTVN Columbus, Ohio; Fred Thrower, WPIX-TV New York; Nick L. Gearhart, KHOU-TV Houston; John Tillman, WPIX-TV New York; Bud Rogers, Taft Broadcasting.

TVB Hears Call for Specialization As Answer to Fragmenting Market

New York — Suggesting that CATV, pay tv, ETV and UHF are gradually fragmenting the market, the Rev. Thomas M. Garrett, S. J., associate professor of ethics, University of Scranton, last week told TVB's annual meeting that a "scramble for the biggest share of the least common denominator viewer may only raise promotion costs at a time when the real profit lies in the specialized audience."

Xerox Corp. Receives UN 'We Believe' Award

New York — Accepting the annual UN "We Believe" award for its \$4 million bankrolling of a series of six special United Nations tv programs, Xerox continued to emphasize that the sponsorship is clearly in its own self-interest as a corporation.

Sol M. Linowitz, chairman of the board, declared at an awards luncheon in New York last week: "We at Xerox are convinced that these programs may well prove to be the biggest bargain in all television history."

Through the programs, Linowitz continued, "Xerox has become the beneficiary of selfless contributions by the foremost motion picture artists, directors, writers, producers and musicians of our time—and has been given the opportunity to present in the name and under the auspices of Xerox a series of memorable programs at a price which would otherwise be unthinkable."

Linowitz added: "Measured against the magnificent contributions made by the artists who are giving so much so freely to this undertaking, we consider the cost to us as modest and our gain incalculable."

Present at the awards luncheon were Secretary General U Thant, representing the UN, and U.S. Ambassador Adlai E. Stevenson.

Earlier in the year, Xerox drew heavy fire from the John Birch Society for its sponsorship of the programs.

This is not pure theory, Father Garrett declared. "In the first place, 50 percent of our television sets are turned off even in prime time. This suggests that there may be a great many viewers if only you have the right product."

Secondly, he said, "The sick baby of radio has started to specialize and the medicine seems to be working."

"Thirdly, in those few markets where we have four, five and even six television stations, specialization of one sort or another has already begun."

Father Garrett continued: "If we digest all of these facts and then look at the possibilities of the medium, we see that the profits of the so called mass medium may not depend on the massiest possible audience, but on a specialized audience, which, though large, does not include everyone."

Mutual Re-Signing Stations to Carry Deferred Clay-Liston Fight in Spring

New York — With the dramatic cancellation of the Clay-Liston fight and its probable rescheduling for April or May, the Mutual Broadcasting System is faced with the burdensome job of re-signing stations to carry the deferred fight in the spring.

MBS had signed a record 642 stations for the blow-by-blow description which never came off. Commenting on the situation, Robert F. Hurleigh, MBS president, said wryly: "It was the largest network ever assembled to air a professional fight in broadcast history. The only thing missing was the fighters."

In addition to the signing of stations, there's the matter of sponsors, and MBS has given the four advertisers originally signed the right of first refusal. These include Schick (Compton), Pepsi-Cola (BBDO), STP (Standard and O'Hern) and Score (Grey).

Hurleigh noted that the price of

If this is the direction of change, he added, "it will entail a rethinking of cost structures and production methods and this will involve . . . imagination."

Imagination is a "must," declared Father Garrett. "Indeed, unless we can substitute imagination and intelligence for more money, the future of television could be very grubby."

Indicating that broadcasters have pretty well exhausted ideas that will gather the large least common denominator audience which produces the big profits in the present setup, Father Garrett asked, "Are they perhaps ideals which we have rejected as unsuitable for the massiest audience, which may be our salvation when specialization becomes imperative for survival? Are there no unexplored formats for informational programs? Have we exhausted our imagination with the documentary, the speech, the panel, the news commentator with clips and stills? Can we discover no way of presenting passionate, clear, sharp clashes of ideas?"

the package was originally based on an estimated network of 500 stations. "With 642 on the list, it should be a really great buy," he added.

Live Coverage of Mexican Inauguration Is Scheduled

New York — For the first time, American viewers will be able to see the inauguration of a foreign president on live television with announcement that Metropolitan Broadcasting, a division of Metro-media, will present an exclusive telecast of the inauguration of President-elect Gustavo Diaz Ordaz of Mexico.

Slated for Dec. 1, the telecast will be seen from noon until 1 p.m. on WNEW-TV New York, and simultaneously on WTTG Washington, D. C., and KTTV Los Angeles.

There will be no commercials in the telecast.

Ad VP Calls for More Local Product Promotion

Ted Bates' Severn urges stations to supply profile information to agencies, is critical of many trade ads

Chicago — Stressing the need for stepped-up promotion and merchandising on the local level, particularly where new products are concerned, Donald W. Severn, vice president in charge of media relations, Ted Bates & Co., last week urged broadcasters to "exploit yourselves by telling your audience, your merchants and dealers about products that are coming into your market."

Addressing the Broadcasters Promotion Assn., Severn said, "One of the most productive things you can do with your local merchants is to make personal calls on the merchandising and advertising manager of your grocery and drug stores. As you well know, the major manufacturers of this country pour millions of dollars each year into cooperative advertising funds. You are the ones who can go to the advertising managers and say 'Here's a schedule that we just received for national product X,' and ask that they spend some

money to back the promotion on that brand."

Severn continued: "You can be just as helpful as we in developing a \$500,000 local allocation into a national expenditure of over \$4 or \$5 million. So when you hear of a new product just being introduced into your market, I say jump! Do everything you can to help get the news of this product to the public, whether your medium has been chosen for advertising or not. This may sound like a far-out suggestion to you — but it's not, because a new product is *news*."

The reaction by BPA members who daily tussle with the definitions of what is commercial as against news and public services was by and large negative. Corridor and entertainment suite conversation was far from kind to Mr. Severn. Some old hands at artful use of the air for merchandising as a sales department aid, were even more vitriolic in their reaction. To hear

them tell it, Mr. Severn will have little success with such requests.

Severn also underscored the need for "profile information" from stations. "And I don't mean numbers," he said. "I mean about new programing, new sound, new audience appeal. To make it short and sweet — and that's the way we'd like you to make it — we want to know the sound and picture you project and therefore what the nature of your audience is at given times of day. Especially radio."

Declared the ad executive: "Radio today has no definite sound. You can turn the radio from top to bottom, market by market, going everywhere from hillbilly music to Haydn, without being able to tell who's listening."

Severn continued by pointing out that agencies have easy access to all figures. "What we're vitally interested in is your audience composition from hour to hour so that we can select the best time to expose our advertising messages."

In addition, he said, "we need new and pertinent marketing information, such as the opening of new plants, new housing, the opening of new chains, and so forth. Has there been a population shift in your town? What is the average age of the new influx of population? Their educational level?"

Severn pointed out that stations can interpret their markets better than anyone, that "trade ads could be a primary source of information for buyers. If you insert something over and above your call letters that tells us something we didn't know before about your market and your station, then we'll stop and read."

Trade ads are necessary and vital, Severn declared, "but in too many instances they are momentary eye-catchers, quickly forgotten. That's because too few of them tell us what we need to know: what is pertinent, what is new and what is unique about your station and your market. In other words, why we *should* schedule advertising with you."

Vaden of Triangle Named BPA President

Chicago — H. Taylor (Bud) Vaden is the new president of the Broadcasters Promotion Assn. Director of promotion and advertising for Triangle Stations, Philadelphia, Vaden replaces Clark Grant of WOOD-TV Grand Rapids, Mich.

Named as first vice president of BPA at its ninth annual seminar was Casey Cohlma, WFAA-AM-

FM-TV Dallas. Judd Choler, KMOX-TV St. Louis was elected second vice president.

Elected to the board of directors were: Fred Birnbaum, WCAU Philadelphia; Dick Paul, WAVY-AM-TV Norfolk, Va.; Mel Grossman, H-R Representatives, New York; Arnie Kuvent, WGAN-TV Portland, Maine; Jack Townsend, KELO-AM-TV Sioux Falls, S.D.; W. A. Jones, WSIX Nashville, Tenn.

A proposal was passed at the seminar making the association's immediate past president chairman of the nominating committee. Serving with Clark Grant on the committee will be Clayton Kaufman, WCCO Minneapolis; George Rodman, KGO-TV San Francisco; Doug Shull, KYW Cleveland.



BPA Brass: Cohlma, Vaden, Choler

NAB Official Cautions on Ratings Pitfalls, Raps Minority Critics

Richmond, Va. — Jack W. Lee, vice chairman of NAB's Radio Board of Directors, last week cautioned his fellow broadcasters to studiously avoid the pitfalls of following "the Pied Pipers of ratings."

In his talk before the NAB Fall Conference, Lee, a vice president of Capital Cities Broadcasting, and general manager of WSAZ AM-TV Huntington, W. Va., recalled that the legendary children who followed the Pied Piper "disappeared and were not heard from again." He added that imitation may be the sincerest form of flattery but that broadcasters may find it to be the "shortest road to obscurity."

Lee declared that one of the biggest problems facing broadcasters is that those who make up its audience are not organized, are in some degree "not articulate," don't

write articles or books on radio, tv.

One of the industry's important tasks, Lee said, "is to demonstrate dramatically the strength and support we have from this enormous base of the American people. If we do this, we have not much to fear from the criticisms of small minority groups."

RAB Launches Radio Marketing Committee

New York — With the stated aim of keeping "major radio advertisers solidly in the medium," the Radio Advertising Bureau this week sends its newly formed Radio Marketing Committee into action.

In making the announcement, RAB president Edmund C. Bunker reported that all of the station representative firms belonging to the organization have agreed "whole-heartedly" to participate actively in the "team selling effort—the first of its type launched in radio's history."

Bunker also pointed out that each of the rep firms have been given a list of major national and regional accounts to cover, with a complete report on the status of each account to be made by mid-December.

"The report will analyze the advertiser's current feelings about ra-

Lee continued: "From our earliest days, we have had our share — more than our share — of critics of both our advertising and programing practices. These are usually small, select groups . . . who perpetuate the myth that the great majority of the American people find little worth listening to or watching on radio and television."

"What they are saying is 'forget the millions of Americans who enjoy *Bonanza*, and instead program something me and my friends will enjoy,'" Lee added.

dio and his needs for help, if any, in making full use of radio," Bunker declared. "In every case, RAB and the rep involved will decide together what follow-up action is called for."

Bunker said that in their contacts, station reps will call on top-level advertiser executives, as well as their agencies. Also, executives of the rep firms will make the contacts, rather than salesmen.

The RAB president emphasized that the organization's main function traditionally has been to bring new products and new advertisers into radio. "While we often call on present users of radio as well, this marks the first time that important existing accounts can be serviced systematically and in depth."

Most of the major station reps are participating in RAB's new drive.

Volkswagen Ad Attacked

New York — By using the theme "Sooner or later your wife will bring home the reason for buying a Volkswagen" that automobile company set itself back 20 years in advertising to women, according to Jo Foxworth, president of Advertising Women of New York.

Miss Foxworth, who is also vice president and creative director at Calkins & Holden, made the remark at AWNY's eighth annual Career Conference last week, attended by 300 college women. The creative director pointed out how advertising to women differed from advertising to men. She stated that (1) women are more emotional than logical in a buying situation, (2) women prefer to be moved by copy, whereas men like copy that moves, (3) women respond to humor, but not when it puts them in a ridiculous situation.

Although the campaign mentioned by Miss Foxworth is currently running in consumer magazines, Volkswagen dealers spend more than \$1 million annually in spot tv. The company has won many creative awards for its commercials.



Pictured above, seated from left, are: Charles Bernard, Charles Bernard Co.; Maurie Webster, CBS Radio Spot Sales; J. W. Knodel, Avery-Knodel; Peggy Stone, Stone Representatives; H. D. Neuwirth, Metro Radio Sales; Morris S. Kellner, Katz Agency. Second row: Miles David, RAB; Robert Alter, RAB; Edmund C. Bunker, RAB; Herb Hahn, Meeker Co.; John Butler, Peters, Griffin, Woodward; Frank Boyle, Robert E. Eastman & Co. Back row: Robert A. Burke, Adam Young; Thomas B. Campbell, Advertising Times Sales; Ed Argow, McGavren-Guild; Robert M. Richmond, Paul H. Raymer Co.; Louis Faust, Blair Radio; James M. Alspaugh, H-R Representatives; W. B. Taylor Eldon, Advertising Time Sales; Fred Hague, George P. Hollingberry Co. Cooperating reps whose executives were unable to attend include Henry I. Christal Co., NBC Spot Sales and Edward Petry & Co.

Leo Burnett Exec Scores Greed, Lack of Creativity

Matthews takes Hollywood to task for spiraling tv costs and copy-catism before the Hollywood Advertising Club

Hollywood, Calif. — Although he maintained that Hollywood has a "great future" as an advertising and entertainment center, Leonard S. Matthews, executive vice president, Leo Burnett Co., also sees some ominous clouds on the horizon.

In a talk before the Hollywood Advertising Club last week, Matthews cited the "limited creativity of Hollywood," copy-catism, viewer irritants and greed as the four principal danger areas.

Discussing creativity, Matthews said, "Your best people are not turning out enough new, different, exciting, interesting forms and treatments of television."

On copy-catism, the agency executive declared: "You can blame the networks and the agencies if you want, but the real villain is the creative mind. Once one particular show catches on, bingo! — the cookie cutters go to work to turn out duplicates."

The antidote for carbon copies, Matthews said, is originality.

Shifting his sights to viewer irritants, Matthews argued that "the passive, long-suffering American viewer could just fool us all. He could rebel at the adulteration of the entertainment we are supposed to be delivering to him. He *could* cut back on his television usage with drastic results for all of us."

The Leo Burnett vice president continued: "The viewer is annoyed by 'extraneous' material. He just isn't interested in the interminable creative and technical credits that assault him."

Matthews' fourth area of concern was "greed." The costs of television programming are increasing at a dangerous rate, he said. "The demands of creative people, performers, of all the crafts and guilds are apparently based on the mistaken notion that the traffic will bear any price. I must tell you, that isn't so. Our clients put well over \$100 million a year in television, and many



Matthews . . . "dead geese don't lay."

of them are asking hard-to-answer questions about the price rise."

Matthews suggested a "hard business look" at advertisers' dollars. "Many advertising dollars are not going into television as they used to. Ask any advertising man you know. They will tell you of several clients who significantly *decreased* their television expenditures or had to leave tv in the past two years.

"Television is big, exciting, effective and efficient," the agency man added. "But, if it continues to take larger and larger bites of the

available advertising dollar, and progressively reduces an advertiser's maneuverability and media alternatives — he may just have to take alternatives."

Matthews had the following words of caution to "all vendors of television":

- Beware that you are not trapped into believing that advertising appropriations are inexhaustible. They are not.

- Beware of letting your ego dictate your business dealings. It isn't necessary or wise to constantly want to make more money — than you used to, or than the other fellow may be making today.

- Beware of "it's good enough" virus which is epidemic today in every creative field. It is *never* good enough. It can always be better.

Summing up, Matthews said: "Hollywood rose because of motion pictures, and fell, and rose again because of television. For the rise to hold and continue, Hollywood must understand television, and television advertising. Hollywood must knowledgeably feed and wisely care for the goose so that the golden eggs will continue. There is a danger that Hollywood may strangle the goose. And you know, dead geese don't lay."

Ogilvy, Benson & Mather Merges with London Agency

New York — Ogilvy, Benson & Mather, Inc., currently ranked number 17 among agencies in broadcast billings, last week announced it was merging with Mather & Crowther, Ltd., London. Although the parent firm will be called Benson & Mather, both agencies, now subsidiaries, will continue to do business under their old names.

David Ogilvy, chairman of the U.S. agency, will be chairman and chief executive of the new company, while Donald Atkins, chairman of Mather & Crowther, will be vice chairman with special responsibilities for operations in the

United Kingdom and in Europe.

It was pointed out that the merger means that Ogilvy & Mather will become one of the ten largest agencies in the world, billing \$130 million in 1964.

Ogilvy Benson & Mather will bill \$70.3 million in 1964 with \$41.8 million in broadcast, almost double 1963's radio-tv spending by the agency.

For its part, Mather & Crowther increased its billings over a ten-year period from \$8 million to \$53 million. Among its clients are Lever Bros., Shell Oil and Triumph Motors, all major tv users.

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Negro 'Middle Class' Is New Marketing Target

Study by a leading station rep in Negro-appeal radio field details sizable gains in Negro income, entry into important 'middle income' group in key markets

New York — The failure of a sizable "white backlash" to materialize in the recent presidential election, and the solid vote of confidence afforded the Johnson administration by U.S. Negroes underlined for advertisers, in the opinion of many marketing experts, the growing power of the country's 20 million Negroes as a social and political force. Now, there's new information for admen which also establishes the growing economic power of the U.S. Negro market—a market whose homes listen to radio nearly 25 percent more than the radio listening level in white households.

The new data collection comes from Bernard Howard & Co., one of the top Negro radio rep houses, in the form of a 24-market study called "The Arithmetics of Negro Spending." Jay M. Gould, managing director of Market Statistics,

Inc., research firm commissioned by the Howard firm to do the study, sums up the study results in these words:

"We fully believe that these estimates present a realistic picture of the current magnitudes of Negro population, income and retail purchases in the 25 leading metro areas of the nation. They show that the Negro market is increasingly deserving of the attention of astute business interests."

The study is actually the second annual checkup of its kind conducted for the Howard rep outfit. Last year's report covered 15 major markets (in each of which Howard represents a station). This year's study has been expanded to 24 markets (again, there is a Howard-repped station in each), but a number of year-to-year comparisons were drawn between the two since the original 15 markets

were measured in both the studies.

Key 1963-64 comparison: in the 15 original markets (New York, Los Angeles, Cleveland, etc.), Negro total income jumped, between 1963 and 1964, more than \$500 million with Negro spending for consumer goods and services by nearly \$400 million. In New York and Los Angeles, Negro household income jumped by more than \$100 million in each market.

The over-all figures for the 24 markets checked—which represent (since Negroes tend to "cluster" in urban areas today) 38 percent of the Negro population of the U.S. and 40 percent of Negro buying power—are enough to make any advertiser slightly dizzy:

- Food: Largest single category of Negro spending is food products in the Howard 24-market list. The figure is more than \$1.8 billion.

- General merchandise: Runner-up category is this catch-all, which does *not* include wearing apparel, household items, appliances, automotive and drug purchases. The figure was more than \$980 million.

- Automotive products: Negro homes are car-minded homes, and ownership is at a high level. In the 24 markets studied, Negro spending for automotive products topped \$726 million, with an extra \$325 million spent in gasoline service stations.

- Apparel: Appearance-conscious Negroes spend a large slice of their budgets for clothing, and represent a major market in this area alone. The figure topped \$442 million.

Currently enjoying a bumper year in spot radio orders for Negro-appeal stations, the Howard study concluded:

"It is important to keep in mind that the constant social upheaval in the Negro's life has conditioned him to think, consider and respond as a Negro. It is not likely that he will be able to disregard this conditioned response in the immediate future. This makes the use of Negro media almost mandatory to the success of advertising directed to the Negro."

Crosley Head: 'CATV Regulation Needed'

Albany, N.Y. — Dubbing CATV as a "transparent link between the viewer and the broadcaster," John T. Murphy, president of Crosley Broadcasting Corp., told the NAB Fall Conference held in Albany that he is in "complete accord" with recommendations for legislation giving the FCC authority to regulate CATV.

Murphy declared that "regulation in this type of business is necessary. It is not evil. Regulation has not hurt, in fact you may well agree with me that it has helped broadcasters."

Asserting that most CATV systems are doing "an excellent job," Murphy said, "As a broadcaster and CATV operator, I cannot see any area where proper CATV reg-

ulation can be a hardship on CATV or a broadcaster—it can only help both of them."

Murphy further pointed out that the FCC can quickly show its worth in the area of technical standards. He said CATV operators should be required to adhere to technical standards and proposed that such standards be drawn up by a committee of CATV operators, broadcasters and FCC personnel.

Shifting to pay tv, the Crosley president declared: "Personally, I cannot see pay tv even getting off the ground in competition with our present free television system," pointing to the recent decision by California voters to prohibit any form of pay tv in their state.

Mohammed goes to the mountain

A characteristic that could never be attributed to air media selling, in general, is inflexibility. It may have been a little slow in bending with the times, but bend it has, and in time. Right now there's some heavy thinking going in spot tv ranks about the advisability of engaging in a bit of ratecard bending. The principals in the contemplated exercise are one of the top tv reps and the management of a tv station in the prairie Midwest. The bending they have in mind is related to a problem that confronts many a tv station at the moment: how to get moving those many unsold prime time 20s. The station and rep in question are about to experiment with what they think will solve some of the problem. The nub of their plan: offer advertisers the opportunity to place 30-second commercials in vacant chain-breaks at the 20-second rate. The reasoning behind the proposal: (1) as long as the networks allow piggybacks, agency creative people will think in terms of 30-second commercials, (b) the 30-second commercial has become the preponderant unit in tv, and network advertisers are loaded with them, (3) the 20-second commercial is not especially favored among agency copywriters, (4) stations might as well face these circumstances realistically and come up with economically facile ways of bringing the 30s into the spot fold.

NBC-TV eases Saturday a.m. tab

The head-to-head rating scramble that exists among the three tv networks Saturday mornings has already begun to affect the pricing. NBC-TV is taking the initiative in revising the Saturday a.m. ratecard. The prime objective: keep the Saturday morning business it's got from cancelling out or moving elsewhere. The gambit: divide the ratecard into three cycles and grant stipulated discounts to those advertisers who stay on from one cycle to another. Cycle I is September through December; cycle II is January through April; cycle III is May through August. Advertisers who stay through the second cycle are entitled to a 10 percent discount. If they come in January and stay through the summer they're entitled to a 20 percent discount plus the 10 percent discount available for the second cycle. If an advertiser

goes 52 weeks, he'll get a 10 percent discount, in addition to the 30 percent. The September-December period is the one that's loaded with toy manufacturers. NBC-TV figures that, if the inducement is potent enough, the toy people will become year-around advertisers, instead of flocking away after Christmas.

Whitman loyal to spot radio

The kingpin cigar makers, like General and Consolidated, have chosen to pass up spot radio this time for Christmas selling, but that's not so with a kingpin in the box-candy line, Whitman. The Whitman schedule, out of Gardner, will run from Dec. 12 through Dec. 24, which is par for the Whitman course in recent years. Another brand in the sweets field that's joined the national spot radio Christmas parade is Mission Pak (figs and dates). It's a first time nationally for the brand. The campaign's span: Dec. 7 to Dec. 22.

\$3 million kitty for 1965

The billings outlook for NBC-TV daytime during the forepart of 1965 was appreciably bolstered last week with the writing of about \$3 million worth of business. The commitments: P. Lorillard (for Kent), \$750,000; Simoniz (\$700,000); United Fruit, \$750,000; Armour, \$350,000; Gillette (Right Guard), \$300,000; McKesson & Robbins, \$90,000. NBC-TV is virtually sold out in the afternoon, even though it's moving a new show, *Moment of Truth*, a Bob Maxwell soap opera, into the 2-2:30 p.m. slot Jan. 4. The week before that, in the same period, ABC-TV will have unveiled its own new serial, *Flame in the Wind*.

Basics of B-M's spot umbrella

Bristol-Myers' current negotiations for block spot deals in major tv markets may be the forerunner to a new concept in corporate planning. The concept starts off with the premise that the company knows how much money it will spend for tv spot in the top markets for the coming year. Next comes the assumption that a guaranteed annual block payment to a station will assure the

CONTINUED ON NEXT PAGE

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

best availabilities at good efficiencies — that is, efficiencies below the CPMs that Bristol-Myers had been able to obtain lately for its stable of products. The agency negotiator for Bristol-Myers, knowing what the corporate spot needs for the coming year will be, sets up a framework of spots, in prime time, daytime and fringe time. If the desired framework is accessible, the station gets the deal guaranteeing it so many dollars over the year, portioned out quarterly. The corporate fund of spots then becomes available, as and when required, to Bufferin, Excedrin, Vitalis, Score, Ipana, Ban, Grove's 4-Way, etc. It is logical to assume that the Bristol-Myers approach will be closely observed by such other massive tv spot buyers as P&G, Colgate and General Foods.

Network pull: young vs. old

The tv networks can get a fairly penetrative picture of how they stand with the various age types from the latest ARB national ratings. If they take the top 25 rated programs and break them out as to homes, persons, men, women, teens and children, they'll get a popularity cross-section as follows:

BRACKET	ABC-TV	CBS-TV	NBC-TV	TOTAL
Homes	11	11	3	25
Persons	11	11	3	25
Men	9	11	5	25
Women	9	12	4	25
Teens	14	9	2	25
Children	12	10	3	25

Commentary: (1) The top three programs on ABC-TV favored by the teenagers were *Bewitched*, *Patty Duke* and *My Three Sons*. (2) Even though NBC-TV is regarded as the more adult male-oriented network, it has three series that have a particularly strong pull for the youngest set, namely *Bonanza*, *Disney* and *Flipper*. The programs that registered best with the adult males were *Bonanza*, *Disney*, *The Virginian*, *NCAA Football*.

L&M's lift for spot television

A bright spot in a dull week for national spot tv sales: Liggett & Myers will use spot tv (along with spot radio) for the introduction of Masterpiece pipe tobacco. The campaign's commercial footnote: Eva Gabor has the "spokeswoman" role. Meanwhile, Hunt Foods made the week even

duller by asking tv stations on the Wesson Oil list to agree to a hiatus for the whole month of December. The schedule would be reactivated Jan. 4. The request posed a dilemma for stations: if they turned it down, they took a chance of not having the business in January. Other year-end cutbacks that preceded Hunt Foods': Chesebrough-Pond's Vaseline hair tonic and Colgate's Cashmere line. Colgate emphasized its cutback by advising stations that it would not accept make-goods during the remainder of any schedules; the miss-outs would have to be treated as credits.

Low incomers prefer news to movies

Some factors about movies-vs.-news average ratings that may come as a surprise to you: (1) the low income group prefers news over movies, (2) news is getting a better viewing break in C and D counties than in the more heavily populated areas, (3) the upper income level cares least for news but almost as much for movies as the middle-income bracket. You'll find all this in the following computed analysis which Nielsen did for Sponsor Scope, using the 1964 January-February period as a base:

DEMOGRAPHICS	MOVIES	NEWS
A counties	20.1	11.7
B counties	18.2	14.9
C counties	16.9	16.1
D counties	15.5	15.0
Low income	13.7	15.5
Middle income	20.5	14.0
Upper income	19.2	12.1
1-2 families	12.8	15.1
3-4 families	20.9	13.7
5 plus families	21.8	12.3

Note: The average percentage for movie viewing was 18.3 and for news 13.9.

More product bows for radio

Spot radio was brought in on a couple of new products, namely Underwood Chicken Spread (William Underwood & Co.) and Tapper Keg (Reynolds Metals). K&E Boston is placing the chicken spread schedule, to run five weeks, starting Jan. 11. Lennen & Newell is doing the buying for the aluminum keg, which is in the test market stage. As for the keg's uses: it contains a gallon of draft beer; it's available at retail stores, with a deposit for the keg. It adds another competitor to the beer container market.

Package goods dollars zoom in tv

A five-year span serves as a pretty good one in tv to measure billings trends. The root of the media dollar is the manufacturer, and so Sponsor Scope has herewith singled out the package goods field's top 15 spenders in the first half of 1964 for a comparison. The benchmark for this comparison is the first half of 1959. The rate of progress for the package goods clan in the five-year spread has, you might say, been impressive. With but one exception, the increased expenditures among the 15 has ranged between 50 and 480 percent. An interesting sidelight: the top 15 package goods users of tv the first half of 1959 accounted for 53 percent of total tv billings; the like contingent in the first half of 1964 represented but 32 percent of total tv billings. What the wide disparity in ratios probably reflects is the huge increase of number of advertisers using tv during the five-year period. Following are the tv expenditures (network plus spot) for the top 15 package goods advertisers in the January-June, 1964, span, their billings for the initial half of 1959 and the margin of increase in terms of percentage:

ADVERTISER	1964	1959	INCREASE
Procter & Gamble	\$75,018,700	\$48,520,767	50%
General Foods	38,826,600	18,614,860	110
Bristol-Myers	32,826,600	9,167,236	255
American Home Products	32,664,600	17,777,121	90
Colgate	30,473,400	20,152,527	50
Lever Bros.	28,989,000	25,274,111	12
R. J. Reynolds	20,460,300	9,724,156	110
General Mills	19,502,800	8,583,499	135
Alberto-Culver	18,282,200	3,146,000	480
Gillette	17,669,200	7,010,794	140
American Tobacco	17,634,400	7,963,472	120
P. Lorillard	13,735,100	9,222,893	50
Kellogg	13,592,800	6,215,743	120
Brown & Williamson	12,821,600	8,062,141	60
Liggett & Myers	12,501,700	7,963,472	60

Data sources: TvB/LNA, TvB/Rorabaugh

Months' wait for Colgate foods

Air media sellers, outside of those in Madison, Wis., will have to wait at least four months before they can participate in Colgate's latest venture: convenience foods. It'll take all that time before Colgate can get a comprehensive market reading on the convenience food line it launched in Madison a few weeks ago. The products carry the Colgate Kitchens label. Five packaged foods make up the test. Bevan Ennis, a Colgate new products

manager, is in charge of this new diversified foods division. Incidentally, Bob Young, who, after heading up the household products division, became vice president in charge of corporate marketing, is knee-deep in food products.

Peter Pan cashing in on Skippy?

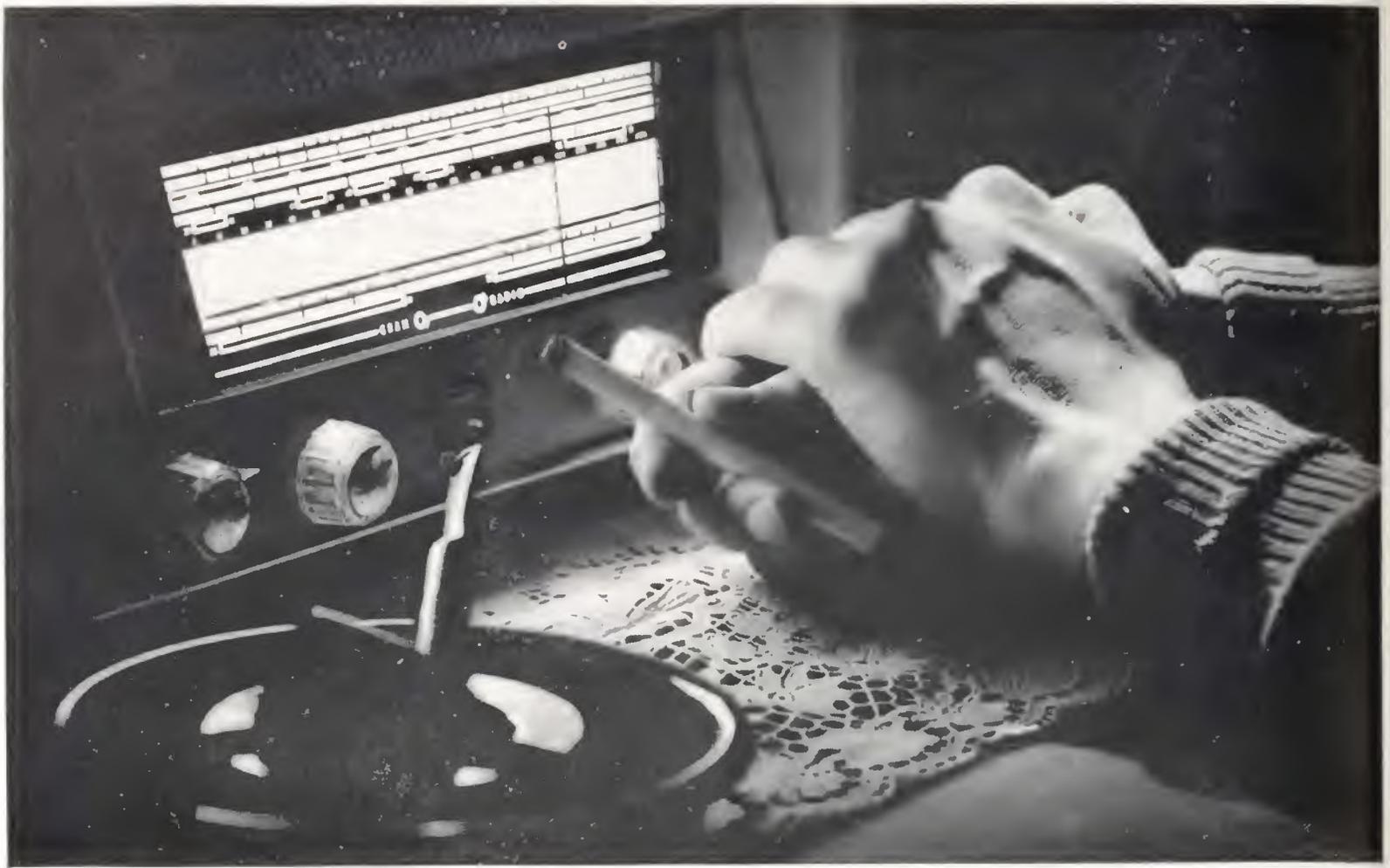
Remember that test that the Radio Advertising Bureau did for Best Foods' Skippy peanut butter in the Syracuse-Rochester-Buffalo area? Well, a spot radio campaign that Derby Foods is launching for its Peter Pan peanut butter on the West Coast could have been actuated by the findings of the Skippy probe, which clearly showed that radio not only made mothers with young children more aware of the brand but increased sales. The Peter Pan schedule will use minutes from November to February and eight-second spots from February through May.

Farm radio's rise and shine week

Next week is the week when users of farm radio renew their contracts for the winter and buy for spring. It's a sort of rite that follows on the heels of the annual convention of the National Assn. of Tv & Radio Farm Directors. This year's meeting is at the Chicago Conrad Hilton. As is the tradition of these conventions, the high point comes on the last day (Nov. 30 this time) when farm radio advertisers and agencies are invited to a luncheon and a promotional pitch. The customers later reciprocate by talking to sundry station managers present about schedules.

CATV's upset radio stations

Now radio stations are looking askance at the mushrooming community antenna systems. What worries the stations — especially those in smaller markets — is the practice by some of these systems to use one of their channels to feed audio news programs to subscribers. The unhappy stations consider this practice "competition." They agree with the NAB that the community systems ought to be brought within the purview of the FCC's regulating authority. This sort of talk, and in a rather emphatic way, arises in panel discussions during the current NAB regional conventions.



The Iron Curtain isn't soundproof.

If you owned a radio set behind the Iron Curtain, what sort of programs would you hear?

From Communist sources, endless propaganda. Newscasts that twist—or suppress—the truth about home conditions and the world outside. Commentaries and criticism that are really just “commercials” for a single product—Communism.

Fortunately, however, the Iron Curtain isn't soundproof.

Try as they will, the Communists can't keep out the voice of Radio Free Europe. Nor can they prevent us hearing what they themselves tell—and don't tell—to their captive peoples.

Radio Free Europe speaks daily, in their own languages, to millions of listeners in Poland, Czechoslovakia, Bulgaria, Hungary and Romania. But—first—it monitors all the radio stations in these five satellite countries, and studies all their magazines and

newspapers. It analyzes what they give out as news, and notes the lies, distortions and omissions.

These are then exposed—with tremendous impact—in RFE's own newscasts.

Radio Free Europe lets its audience know what is *really* happening in their enslaved countries—and right in their home towns. It answers Communist accusations. Spotlights rifts and failures. Reminds these 80 million captive people that they still have friends. And suggests some ways in which they *themselves* can help to regain their lost personal freedom.

Radio Free Europe is a private American enterprise, supported by voluntary subscriptions. To combat Communism by getting the truth through the Iron Curtain, many businesses and corporations contribute to RFE's funds. If your company is not among them, won't you mail your check (which is tax deductible) to:

Radio Free Europe, Box 1964, Mt. Vernon, N.Y.



Published as a public service in cooperation with The Advertising Council.



Multiple-product spots:

How many sells per commercial?

Alberto-Culver's five-item integrated message is a highly creative vehicle, but raises questions about the point of diminishing sales-effectiveness

■ The fever in the piggyback crisis has dropped.

Many of tv's clients, whose best friends were piggybacks, have begun to accept integration into their merchandising community.

In at least one instance, the fervor is that of a convert who may practice more wisely and better than the original adherent. At the same time, it produces a new creative polemic: how many products can effectively be sold in one integrated commercial?

Alberto-Culver, in its continuing quest for the most efficient way to move merchandise through tv advertising, has added its name—and products—to the integrated-com-

mercial practice. As a multiple-product sponsor who chooses to both fight *and* switch, Alberto will continue to piggyback. And while A-C will use only two-product combinations for its non-hair-preparation integrations, it chose to display a record-breaking five hair products in its one-minute integrated bow on CBS-TV's *Red Skelton Show*.

Outlining his firm's plans and objectives in exploring what can be done within the integration framework, George Polk, A-C advertising manager, told SPONSOR: "We can integrate any of our products because they are related to each other."

In the *Skelton Show* commercial,

all five products have related and progressive functions. A-C had rushed the commercial to the Code Authority office of the NAB on the Friday before its scheduled Tuesday appearance on the comedian's program, and the code group quickly gave its blessing and welcomed the advertiser, who had threatened to be a long-time hold-out, to the integrated fold. The message is now also scheduled and running in spot tv.

The products involved in the five-item commercial are handled by all three of Alberto-Culver's agencies—J. Walter Thompson, Compton and BBDO—but Polk says there were no problems resulting from the three-agency participation and he foresees no difficulties in the future. BBDO handled the production duties of the commercial on the *Skelton Show*.

While each commercial in Alberto-Culver's long series of spots on hair preparations has been produced under a theme of "for complete hair care it's VO-5," the five-product spot demonstrates the theme even better in the procession of products

displayed. The message used on the *Skelton Show* opens with a jingle—"The time is now for VO-5/ Be the you you want to be/ Alberto VO-5 for hair/ Says young so beautifully."

The follow-up is a short message and item display, in sequence, for each of the five members of the Alberto VO-5 hair-care family: hair conditioner, spray, shampoo, creme rinse and hair setting lotion.

The intensity of the sales pitch is about equally divided among the five items. But in other integrated commercials for the same line of products, Alberto-Culver expands the sales emphasis for particular items. Some of the A-C integrated commercials will thus feature only three or four of the hair products in order to permit a stronger primary product sell.

The initial five-product commercial "consolidates all hair products under one roof, whatever the viewer's needs may be," Polk explains. "We think that the products complement one another through integration and that the effect of advertising one product rubs off on

the next. Whatever your hair needs, there's an Alberto-Culver product to take care of it."

The commercial has sparked a good deal of talk up and down Madison Avenue. A vice president at a leading research house notes that the entire industry is closely watching for results of the innovation.

And while the commercial has drawn praise for its creativity in producing a smooth flow from one product to the next, there has been at least some industry comment that too many items are involved for effective selling.

Noting that few sponsors have as many as five related products in a particular line, Polk, by contrast, says simply that Alberto is not concerned with the number of items involved.

"If there were six products in the hair care line," he says, "we would show them all."

A check of industry sources discloses that five products in a 60-second integrated announcement appears to be a record. And since no one knows how many products can

Role of the code

■ The critics of broadcast advertising have assailed the *frequency* of television commercials, among other things, more than the *number of products* that are individually advertised in the medium. Apart from the subjective standards admen may apply to the examination of the tv advertising daily dancing across the screen, there is considerable research, both eclectic and scientific, to indicate that (a): the American viewing audience is aware of the relationship between every product and brand having the opportunity to be sold via the television medium and the continuity of an affluent society; and (b): it is also interested in the communication of the intelligence imparted by the commercial. The information gleaned from the tv announcement is different from that which can be secured from any other medium. It moves as well as speaks. But

the more vocal critics have been effective enough to move the industry to self examination and, as soon as possible, self-cure.

The Television Code Authority of the National Association of Broadcasters—arm of the licensed broadcast industry—must live with the realization that its work involves the gears of economics that move the broadcast operation—and also the manufacturer of products (more affectionately referred to as the client) and his advertising agency.

For that reason alone its efforts are dedicated to curing the malady without otherwise disturbing the patient—evolving a new prescription that will not create any side effects.

What perhaps was most hamstringing to the rapid effecting of a cure was the fact that the Code Authority—from its inception—could work best only in those areas in

which it had jurisdiction through its membership: the commercial for which each of its members sold time. The crawls, credits, billboards, were long entrenched habits born in union negotiations; the promos and trailers, tenants of the medium's content since sponsorship began, were learned from radio; station identification was required; and public service announcements were part of the public interest image examined by the Federal Communications Commission at license renewal time.¹

Agglomerately, along with the commercial announcements that are the economic backbone of the television industry, these tended to create the appearance of "clutter"—and the critics fastened on "clutter" as that which "interrupted" programming. What tended to add to the "appearance of clutter," the Code Authority reasoned, was the use of

ffectively be sold in one commercial, the three-and four-product variations-on-a-theme that A-C will be using is also partly an effort to determine where the point of diminishing sales returns lies.

(A recent 60-second spot for Puss 'n Boots cat food piggybacks five fish, chicken, bone and other items. Campbell Soup's message for four varieties of beans ranks prominently for the sheer number of items in one message. But here again, as with the Puss 'n Boots assortment, the products within each line are closely related and have the same purpose or use. With Alberto's five hair preparations, on the other hand, each differs from the others and requires a different sell.)

Apart from the new Alberto announcement, the TV Code Authority of the NAB reports that, to date, three separate sells for products is as high as integrated sponsors have reached. Honors here go to Gillette, via Maxon, for several spots linking razor blades, Foamy lather and Sun Up after shave in an imaginative, yet natural, shaving sequence.

But perhaps Alberto-Culver's

sole all-time rival in the numbers arena is Scott Paper, with a 1954-55 campaign aired on the much praised and awarded *Omnibus* show.

The giant manufacturer of paper products, through J. Walter Thompson, produced a series of "pantry parade" messages that are reported to have effectively sold a family of five to six paper items. Format featured a demonstration of a primary product (a 40-second water display for Scotkins) followed by a presentation of the other family members. These, however, were two-minute commercials. A-C undertook the task of presenting an equivalent number of products in exactly half the time.

Scott Paper also benefited institutionally from its integrated approach (according to research conducted at that time), which was partly calculated in the commercial. But while the five-product Alberto message allows time for only the briefest of sells per item — thereby giving the impression of general corporate image-building — Polk denies any intent to institutionalize.

Reliable sources suggest, however, that Alberto is interested in determining if its "less advertised" products can be sold via a quasi-institutional approach.

Arc Alberto-Culver's integrated endeavors indicative of a general movement within the multi-product commercials field?

Queried about the possibility of such trends, one commercial producer took a look at the basic concept of pairing products and offered the opinion that "taste" in matching items was more important than numbers or format.

"Whether it's integrated or piggyback," he insists, "the most important consideration is, 'do the products go together?' If they don't mix, viewers resent and may even be offended by the message.

"I've seen integrated as well as piggyback commercials that paired products that should not have been together," he said.

Echoing this philosophy was a spokesman for Bristol-Myers, a staunch advocate of piggybacks and an advertiser whose \$50-million video expenditure during 1963

multiple products in the sell that came to be known as "piggybacks." While no additional time was devoted to the piggyback announcement, the effect of more than one product being pitched in the form of two or more separate announcements put back-to-back and seemingly unassociated, added to the "feeling" or "appearance" of clutter.

The NAB Code Revision on piggybacks has not obliterated the practice. Networks accept piggybacking within confines of the code and the network's standards. Clients, with rising costs and studies on the effectiveness of their commercials contributing to the decision (especially where they have a stable full of thirty-second announcements), continue to let piggybacks carry the weight of their selling in the spot market—in some cases with the justifying salvo of a pre-

mium payment, in others without. Then there are those stations which are not adherents of the code. Hence, the piggyback has remained the staple multi-product selling technique.

But the reduction of the appearance of clutter, according to the Code Authority, hinged on the integration of multiple products into a single announcement that smoothly avoided the feeling of two separate sells. And while it did not outlaw the piggyback—specifying that such shall be logged as two or more announcements—it has been working diligently to educate, encourage and aid in the proliferation of the integrated philosophy.

The integrated commercial, until this new use of the phrase, had been regarded as a commercial message delivered by the talent on a television program as part of the program and woven into the fabric of

continuity—often with humor—as is the case on the Jack Benny program. But so conscious is the entire industry of the new use of the word, that it will likely be necessary for a new definition for the star-sell to be found in order to avoid confusion. ♦

Two amendments, recommended by the Tv Code Review Board and approved — mid-year — by the NAB Tv Board, are designed to increase program time by drawing the line against extraneous titles, teasers and credits. One amendment requires that "below the line" credits — those for technical and physical services, as distinct from artistic and creative services — should be counted against commercial time limitations. The second amendment states: "Program content should be confined to those elements which entertain or inform the viewer. To the extent that titles, teasers and credits do not meet these criteria they should be restricted or eliminated."

Alberto-Culver's initial integrated sell features a line-of-products display of the five members of the VO-5 hair care family—shampoo, creme rinse, hair setting lotion, hair dressing and conditioner, and spray—tied together with a “for complete hair care” theme. Products involve all three A-C agencies: Compton, J. Walter Thompson and BBDO, with the latter handling actual production.

Photo-Board supplied by Radio-Tv Reports, Inc.



makes it one of the medium's leading sponsors.

“We will continue to use piggybacks,” he said, “because we think that they are the best vehicle for our products. We do not believe that our products are readily adaptable to integration.

“Imagine our doing an Ipana commercial where, in the middle of brushing, our talent says, ‘I have a headache. I think I’ll take a Bufferin.’”

Despite the staunch holdouts by such formidable multiple-product sponsors as Bristol-Myers, International Latex and General Mills, is the integration pace quickening?

According to the Code Authority (which, because many spots are submitted to it for classification, sees more integrated than piggyback messages) more commercials are being submitted by sponsors who “want to integrate.” The code office reports that several commercials recently classified as piggybacks are being reworked by advertisers who want to meet with

the code's standards for integration.

Among the arch foes of piggybacks, Procter & Gamble, tv's most prolific spender (\$18.4 million in spot tv alone during the second quarter of this year) still maintains its nearly year-old position against piggybacks. At that time, P&G announced that it would not pay for any of its spots that were aired alongside piggybacks. But it has no opposition to positions next to integrated commercials under the definition of the NAB code, reports a spokesman for Compton, one of the P&G agencies.

Producers at commercial production houses are cautious, if not outright reluctant, about reporting that there is a “trend” toward integration. Most piggybacks are frankly recognized as such by their clients who simply do not submit them to the code office, such producers point out.

Some producers feel strongly that they must remain apart — even aloof — from the fine and often borderline details involved in class-

ifying a commercial as integrated or piggyback. They are, understandably, more involved with the many problems of the production world, which range from acquiring shooting permits to considering the use of the newest camera lense.

Typical of this group is Walter Bergman, vice president of Films Five. “I don't know the difference between an integrated and a piggyback commercial,” he candidly admits. “It's strictly a matter that concerns the Code Authority and the agency and client. An agency turns a script over to us, we do our job, and that's it.”

However, Robert Bergmann, president of Filmcx, is representative of those producers with strong feelings about format.

Bergmann is outspoken in his admiration of the integrated commercial. He suggests that piggybacks “may be more confusing than effective,” and he cys Alberto's move to integrate as a sign of maturity and an “awareness of what sales messages should be.”



"It's not the number of things you say, but the way you say them that counts," he declares, noting also, however, that it takes "a really good commercial two minutes to tell its story."

In this vein of commercial sell, Bergmann, who recently returned from Europe, reports that France is preparing to initiate commercial tv using one-minute commercials. Gallie video will adopt the Italian approach, requiring each commercial to present 40 seconds of entertainment and allowing only 20 seconds of sell at the end. The Italians have found, and the French agree, that this is the best way "not to irritate people," he says.

This European approach is obviously concerned not only with the time allowed for sell, but also with the way in which the sell is delivered.

Many critics of American commercial television practices may be adherents of the same philosophy, but now that the heat has subsided in the pro-and-con arguments over

the integrated vs. the piggyback commercial, there seems to be a below-the-surface current that tugs the advertiser toward finding the best sell without becoming responsible in part for the most criticised area of tv. The Alberto-Culver experiment seems to regard the answer to the problem as reducing the "appearance" of clutter, or, rather than the number of items wed, to take care about how they are wedded.

But Polk, A-C's ad manager, who agrees with those believing that mutuality of products is important for multiple product messages, may be keeping an inner eye out for the problems yet to beset A-C's plans to integrate non-hair items in two-or-more-product announcements. "All of Alberto-Culver's products can live together," he stresses.

"We will continue to use piggybacks, especially for our more lightly advertised products," Polk continues. "Integrated formats will be tried for frequently advertised, large-spending big brands."

And so this represents a new high in integration as well as a change of direction for one advertiser who most strongly resisted the switch to integration.

But, Polk insists, it is not a change in over-all advertising philosophy.

With Alberto-Culver continuing to launch new products like Rinse Away Dandruff Shampoo via massive tv campaigns, the company and its three agencies will have a full complement of product combinations to experiment with in quest of the "right" formats.

The new parade of commercials coming from Alberto-Culver — one of the nation's top ten tv advertisers with, according to TvB, \$30.4 million in the medium in 1963 — will be watched with as keen an interest by the industry as is likely to be provoked in the public. Where it will lead Alberto-Culver is anyone's guess at this time.

"Frankly," Polk admits, "even we don't know." ♦

Tv and the late-night

During the late-night viewing hours television reaps a bumper audience crop



By Dr. John R. Thayer

Assistant Manager of Market Reports, ARB

■ Some advertisers and their agencies may view late-night tv much as the ancients viewed the oceans beyond the Gates of Hercules — an uncharted sea where you can sail to the edge of the prime-time viewing hours, and then plunge into sheer nothingness.

It just isn't so. Nearly two out of every three tv families are afflicted with a tv brand of insomnia which can pay dividends in late-night tv time for advertisers.

A checkup on a typical spring week of 1964 — the May 6-12 period — in the ARB Tv national diaries reveals that 63.6 percent of tv families watch late-night tv during the week on one or more occasions.

Further, the average late-night viewing family watches about three hours and fifteen minutes worth of tv *beyond* the prime-time hours during the five-day, Monday through Friday period, the 572 ARB tabulation shows. Admittedly, there is wide variation; post-prime-time viewing amounts to as little as one quarter-hour in some diaries during the week, and as much as 59 quarter-hours in other tv homes.

In the ARB study, all diaries were analyzed relative to network programming. That is, Eastern and Pacific diaries were tabulated from 11 p.m. to sign-off, Central and Mountain diaries from 10 p.m. to sign-off. Thus, late-night viewing pertains to viewing done after 11 p.m., Eastern and Pacific time zones, and 10 p.m. Central and Mountain time zones, with all data presented here in terms of families — not individuals.

Interestingly, late night viewers tend to be either "light" viewers (22.8 percent watch only one day of the five) or extremely "heavy" viewers (28.8 percent watch all five days). Table I shows the distribution of late-night viewers by the number of days family views.

How much actual viewing takes place in each of these cases? For

TABLE I

EXTENT OF LATE-EVENING VIEWING

(by number of days each family views after prime-time hours)

Number of days	Percent
5	28.8%
4	17.0
3	15.7
2	15.7
1	22.8
Total	100.0

TABLE II

AVERAGE DAILY QUARTER-HOURS OF LATE-NIGHT VIEWING

Number of days	Average daily quarter-hours viewed
5	5.0
4	3.6
3	3.6
2	3.1
1	3.4

instance, in the average home where late-night viewing occurs three days of the five, how many quarter-hours are spent watching tv prime-time on the average day?

According to Table II, with the exception of families watching only two days, the amount of viewing tends to increase as the number of viewing days increases.

The five-day viewing family watches an average of five quarter-hours of tv during the course of a five-day week. The family that views during four of the five days watches an average of 3.6 quarter-hours each day. The same habit pattern exists for the three-day family — 3.6 quarter hours each day. Somewhat out of line, the family recording viewing on only two days watches an average of 3.1 quarter-hours, whereas the one-day viewing family watches an average of 3.4 quarter-hours.

Are any particular days or combination of days viewed more often than others? The information gathered from this study seems to indicate that there are favorite nights for the late viewer.

To illustrate: of the families viewing but one evening, 45.1 percent view Friday night, 19.5 percent view Wednesday night, 17.1 percent Monday night, 11.0 percent Tuesday, and 7.3 percent Thursday (see Table III).

It's also interesting to note that of the total families viewing late-evening television, 17.9 percent view past 1:00 a.m. on at least one occasion during the course of the five days; an additional 2.5 percent view past 2:00 a.m., and a final 2.5 percent past 2:30 a.m. (Eastern and Pacific times).

It should be pointed out, however, that the length of the broadcast day obviously varies from market to market. In some, it would be impossible to view tv after, let's say, 1:00 a.m.

(With this in mind, it is highly

TABLE III
POPULARITY OF DAYS VIEWED
IN LATE EVENING

(by percent of families viewing each day or day-combination)

Viewers watching one night only	
Friday	45.1%
Wednesday	19.5
Monday	17.1
Tuesday	11.0
Thursday	7.3
Total	100.0%
Viewers watching two nights only	
Wed, Fri	23.2%
Thur, Fri	17.9
Mon, Fri	12.5
Wed, Thur	12.5
Mon, Wed	10.7
Tues, Fri	7.1
Mon, Tues	7.1
Tues, Wed	5.4
Tues, Thur	3.6
Total	100.0%
Viewers watching three nights only	
Wed, Thur, Fri	32.1%
Mon, Tues, Fri	12.5
Tues, Wed, Thur	10.8
Mon, Tues, Wed	9.0
Mon, Wed, Thur	7.1
Mon, Wed, Fri	7.1
Tues, Thur, Fri	7.1
Mon, Tues, Thur	7.1
Mon, Thur, Fri	5.4
Tues, Wed, Fri	1.8
Total	100.0%
Viewers watching four nights only	
Mon, Wed, Thur, Fri	31.3%
Mon, Tues, Wed, Thur	23.4
Mon, Tues, Wed, Fri	18.7
Mon, Tues, Thur, Fri	14.1
Tues, Wed, Thur, Fri	12.5
Total	100.0%

TABLE IV

DISTRIBUTION OF LATE VIEWERS
(by programs and program combinations)

Program	Percent of families
News only	33.4%
News and movie	18.1
News and "Tonight"	16.7
News, "Tonight" and movie	7.5
News and "Steve Allen"	3.9
News and other*	3.6
News, movie and other*	3.4
News, "Tonight" and other*	2.8
News, "Steve Allen" and movie	1.4
News, "Tonight," movie and other*	1.4
Movie only	1.4
News, "Steve Allen," movie and other*	1.1
News, "Steve Allen" and other*	.8
News, "Tonight," "Steve Allen" and movie	.8
"Tonight" only	.8
Other* only	.8
News, "Tonight" and "Steve Allen"	.6
"Steve Allen" only	.6
Movie and other*	.3
"Steve Allen," movie and other*	.3
"Tonight," movie and other*	.3
Total	100.0%

* OTHER includes all programs not otherwise listed (syndicated dramas, wrestling, etc.)

probable that, given the opportunity, more people in the sample studied would fall into an "after 1 a.m." category, but since tv is not available to them, they cannot view during the early morning hours.)

What does the late-evening viewer watch in the way of programming? Table IV indicates that 33.4 percent view the late news and only the late news — during the Monday through Friday period.

Viewing both the news and the Late Show (or portion thereof) at some time during the five-day week are 18.1 percent of all late evening viewers. Close on their heels are 16.7 percent of the families who watch the combination of news-*Tonight*. The next most popular combo is news-*Tonight-Late Show*.

Only a small percentage of families view both *Steve Allen* and *Tonight* during the course of the May 1964 average week — indicating definite viewer loyalty to one personality or the other. A mere six-tenths of one percent of all late viewers watch news-*Tonight-Steve Allen*, in addition to another .8 percent who view this same combo plus *Late Show*.

Geography and the late viewer

This analysis would not be complete without mention that the above data are all in terms of averages — in other words, this is what the average American family does. It must be pointed out, however, that vast differences occur in total late evening viewing from one section of the country to another.

For instance, based on 19 individual markets surveyed by ARB in April/May 1964, the West Coast late-night sets-in-use data tend to be somewhat less than the East Coast — with the exception of Atlanta (see Table V).

Pittsburgh's 11:00 p.m. sets-in-use is 55 percent, the highest of all Eastern and Pacific time zone markets studied. Atlanta, on the other hand, has a sets-in-use level for the same time period of only 24 percent, the lowest of the group.

Central and Mountain zone markets show similar extremes. They range from Albuquerque's 39 percent SIU to Chicago's 65 percent (10 p.m.). However, the majority of these markets show SIUs of 50 percent or greater during this time period. ♦

TABLE V

SETS-IN-USE COMPARISONS
(Monday through Friday averages)
Time Period

Market	11:00	11:15	11:30	11:45	12:00	12:15	12:30	12:45
(Eastern and Pacific)								
Atlanta	24	18	11	10	8	8	7	6
Baltimore	38	32	21	19	16	15	13	12
Boston	41	23	18	17	13	12	10	7
Cincinnati	39	32	16	15	12	11	8	8
Cleveland	44	29	23	22	17	16	14	11
Columbus, Ohio	39	31	22	20	17	17	11	10
Detroit	39	33	20	20	17	17	14	14
Los Angeles	27	21	14	12	11	10	7	6
New York	49	42	35	30	28	25	23	18
Philadelphia	41	26	23	21	16	15	13	12
Pittsburgh	55	33	27	25	20	18	16	13
San Francisco	25	17	14	13	10	9	8	5
Seattle-Tacoma	27	24	13	12	10	9	7	6
Washington D.C.	34	26	14	13	11	10	7	7
10:00 10:15 10:30 10:45 11:00 11:15 11:30 11:45								
(Central and Mountain)								
Albuquerque	39	34	24	23	20	19	16	15
Chicago	65	54	41	39	34	33	29	28
Dallas-Ft. Worth	50	44	25	23	21	18	17	13
Minneapolis-								
St. Paul	53	44	28	27	22	21	16	15
St. Louis	58	52	36	33	27	24	20	19



Edwards & Hanly's image-creating spot opens with Great Dane introduction, followed by spokesman detailing the "watchful" services offered by the broker. A conference between broker and customer points up his message. E&H's 12 regional offices light up on an area map, and the commercial closes with the watchdog symbol. Photos supplied by Radio-Tv Reports



A watchdog

joins the 'bulls' and 'bears'

Brokerage house debuts on tv with new image; agency sees more securities firms using video as competition for new investors heightens

■ The magnificent stalking of the Wall Street canyon by the Dreyfus lion is now sharing the tv tube with the noble stance of a vigilant Great Dane. The dog barks a "Watchful of Your Interests" slogan which is the theme of a new tv promotion by Edwards & Hanly, one of Wall Street's leading brokerage houses.

Through the Hedrick & Johnson agency, the Great Dane's imposing antics in the E&H commercials represents a further breaking down of the "lifeless" approach that has

too often characterized brokerage firm promotions. But the securities business still has a long way to go before shedding its "tombstone advertising" label.

Much of the difficulty in creating a distinct public image is the result of the financial industry's stringent self-regulation: advertising copy of all member firms (stock brokers) must conform to regulations, must be submitted to — and be approved by — the New York and/or the American Stock Exchange, the na-

. . . a watchdog

tion's two largest trading institutions. Other exchanges also have strict ad requirements, including the National Assn. of Securities Dealers.

There is a similarity here to the rigid standards of the medical profession which permits its practitioners to do little more than "advertise" their names and locations.

This approach is understandable since trust and confidence make up the backbone of the brokerage business. But restraint has introduced a barrier to growth-minded firms interested in presenting a distinctive image.

They are competing for the "35 million non-shareholders (who) are on the threshold of investing or (are) interested in learning more about it," according to the New York Stock Exchange.

Edwards & Hanley's 60-second taped video spots mark the firm's introduction to television. Although its tv campaign has been on only since September, "Already there are indications that our tv commercials are getting our image and our advertising message home," says Bert G. Edwards, managing partner.



Edwards & Hanley's Bert G. Edwards

"Watchful of Your Interests" was developed as an advertising theme after research found that alertness and service were the qualities most wanted by clients.

Both sponsor and agency agreed that a Great Dane would best symbolize the theme, and a prize winner, "Champion The Imp of Carlsdane," was selected for the commercials.

After a barking introduction, "The Imp" fades into a watchdog symbol, and a spokesman for Edwards & Hanley explains the services offered that are "watchful" of clients' interests. Next, a telephone conference between "client" and "broker" points up the spokesman's message. The 12 regional offices of E&H light up on an area map, and the announcement closes with the watchdog symbol and the suggestion that research reports are available on request. Investors are reminded that *they* must take the initiative, a qualification called for by the industry's regulations.

An amusing problem developed during the taping, when the Great Dane proved so over-active and playful that a "stunt" dog was substituted. But the obedience-trained stand-in was too easygoing to convey an air of watchfulness. "The Imp" was called back to stand-in for his stand-in. He did his own acting, despite the number of takes and the time involved.

The tv promotion consists of four one-minute spots per week during news programs on WCBS-TV New York, for a 13-week period. This is to be followed by 10-second ID's over the next 39 weeks. Later this year, plans call for a second tv station in New York to be added to the schedule.

During the next 12 months, expenditures for radio and tv advertising are expected to be approximately \$200,000, with three-fourths of this outlay going to video.

Edwards & Hanley sees the following long term benefits from its advertising campaign:

1. Creation of an image distinguishing the firm from its many competitors.

2. Informing viewers that it understands and is ready to meet the

public's growing demand for intelligence and professional alertness in handling investments and giving guidance.

3. Making Edwards & Hanly a household name, thus putting the company in an excellent position to win its fair share of new business.

This is a consideration that should not be underestimated, for share ownership is growing rapidly. Industry estimates of 20 million stockholders in the U.S. may be borne out when the New York Stock Exchange's census is released in 1965. The Exchange's most recent survey (conducted in 1962) showed a total of 17 million stockholders, up 36 percent from the previous tally (in 1959). This is 250 percent above 1952's figure, the year the first stockholder census was conducted.

Although securities firms theoretically offer the same type of service, the difference often lies in the "quality" of service. This is an all-important area, but one which is taboo for brokerage house advertising.

But the alertness theme and watchdog trademark of E&H's commercials effectively impart an image of a firm that exercises care with judgment.

Edwards & Hanly also uses radio
Continued on page 38

Stock

The New York Stock Exchange administers a strict set of rules and policies ("Communications with the Public") designed to assist member firms in maintaining a high quality of advertising.

To avoid duplication, if brokerage houses are members of both the New York and American Stock Exchanges (as many are), advertising need not be submitted to the American Exchange if it has been approved by the "Big Board."

Specifically governing radio and tv commercials is NYSE rule 473, which states:

Members and member organizations desiring to broadcast New York Stock Exchange quotations in radio or tv programs, or in pub-

Kukla, 'finance' & Ollie



Wall Street can be a panic when Ollie Dragon plays the market, but it all becomes clear when Fran Allison, Kukla and Burr Tillstrom explain investing in 13 five-minute television shows.

■ Stock broker sponsors like Edwards & Hanly are benefitting from the New York Stock Exchange's continuing educational program that uses air media to teach the public the basics of investing.

The Exchange's latest endeavors in this area include Oliver J. Dragon, of Kukla, Fran & Ollie fame.

Poor Ollie thinks he's a star, but he doesn't know much about fi-

nance. For example, he thinks that common stock is the opposite of rare stock, and that bonds are "things that keep free souls like us in chains."

Fortunately, Ollie is in good hands. His old associates, Burr Tillstrom, Fran Allison and Kukla, all happen to be knowledgeable investors. They're on the scene to clear up the highly original misconcep-

tions in a dragon's eye view of Wall Street.

Ollie "agreed" to make 13 five-minute tv tapes and films (black-and-white and color) with Tillstrom, Miss Allison and Kukla.

The public service series is now being shown in over 90 markets, and the Exchange expects that some 200 more stations will air the programs.

Episodes include *Ollie Becomes a Broker*, *Ollie Forms a Company*, and other segments covering "hot stock tips," how to read the financial papers, proxies, investment clubs, etc.

After 13 "lessons," Ollie has gotten his tooth into the subject and is now Wall Street's most knowledgeable dragon.

Fran Allison has also prepared a financial series, sans dragon, for the Exchange. Aimed at women, the 26 radio segments of *Allison in Financeland* are geared for broadcast during "prime homemaker time" as a course in investing for housewives.

It is expected that the series will be carried by about 1000 stations in the U.S., gradually replacing the two-year-old *Lorie Beecher Reports to You* shows, also broadcast for the benefit of distaff side of the family. ♦

market's advertising 'don'ts'

lic telephone market reports, or to make use of radio or tv broadcasts for any business purpose, shall first obtain the consent of the Exchange by submitting an outline of the program and the example of the script to be used.

The text of all commercials used on radio and tv must be approved in advance by the Exchange. Program material . . . supplied to these media shall be retained by the firm for at least a year and be available to the Exchange upon request.

Broadcast announcements also must conform to 12 standards (as listed under rule 2474A) which are concerned with the manner or form in which information and opinions are presented.

For example:

Projections and predictions cannot be used to promise future profits or income from securities, and must be labeled as estimates.

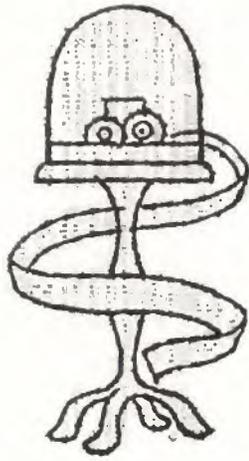
Testimonials cannot be offered as being representative of the experience of other clients; cannot be indicative of future performance or success; must indicate, if more than a nominal sum is paid, that the announcement is a "paid testimonial."

Language in commercials must avoid all statements that are "promissory, exaggerated, flamboyant, or contain unwarranted superlatives."

Comparisons of one firm's service, personal facilities or charges with those of other firms must be factually supported.

Recommendations for securities must have a basis which can be substantiated as "reasonable" recommendations.

The remaining standards cover disclosure of any connection with a company whose stock has been recommended (such as options to buy stock held by members of the recommending broker); use of past recommendations as an inducement to investors (there can be no implication that a customer can't lose by following recommendations); dating of all reports; identification of sources of information used in gathering material for recommendations if not prepared under the direct supervision of the broker's research department, etc.



Finance stocks up on radio

as an important facet of its promotion. The firm currently has spots on the Monday, Wednesday and Friday evening newscasts by John Wingate on WOR New York. It airs announcements on John Gambling's Sunday morning program on the same facility, and has schedules on four Long Island stations.

A newspaper campaign is now underway, and the "Watchful" slogan and the Great Dane symbol are being "merchandised" in all media—including newsletters, reports, financial statements, etc.

Radio is a medium that especially lends itself to the sounds, drama and news of Wall Street, as long-time sponsors like Bache and E. F. Hutton have found.

A flip of the dials shows that many more houses are involved in radio than in tv, but the bulk of brokerage house advertising still goes to print, although specific figures are not available.

However, brokers seem to be turning more and more to radio in an attempt to catch the ear of prospective customers.

A spokesman for Albert Frank-Guenther Law (an agency with a number of financial accounts) reports a general increase in radio usage by brokerage firms.

AF-GL's current radio clients include Smith Barney & Co., Rache, White, Weld & Co. and Hirsch.

Smith Barney's approach to radio differs from that of the usual broker—the house normally buys participation in dinner concert programs. Year-

Paul H. Hedrick, president of Hedrick & Johnson, sees a bright advertising future for the securities field, with tv helping to break down

what he refers to as the "drab, stuffy" image of the business.

He views his client's use of tv as a step that marks the early stages of

Broker ads bypass tv

■ Television as an advertising medium is largely neglected or avoided by Wall Street.

One reason given is program format. Brokers have not found radio's highly successful five-minute stock market roundup a suitable vehicle for tv. Nor have more than a handful of firms tried spot announcements, while even less have shown enthusiasm for sponsoring a segment of a regular television newscast.

A look at two typical weeks, as reported by BAR (one each in July and August 1964) points up the dearth of video advertising by the financial community.

During the July week, the nation's brokerage firms, commercial banks, loan companies, investment institutions, and savings and loan associations, were active on tv in just 30 of the top 75 markets. A

total of 216 spots was aired by only 23 sponsors who collectively spent \$15,683.

The number of advertisers dropped to 18 during the August week. They bankrolled 161 an-



Tv has created a household image for the "lionized" Dreyfus Fund.

round it uses radio in Boston, New York and Chicago, and adds additional markets to its schedule during the Christmas season.

Bache, on the other hand, prefers the business program as its ad vehicle. It regularly sponsors five-minute stock market reports in "about 10" major markets.

Hirsch airs one-minute spots during general news reports—preferring this fare to business news—on several facilities in the New York metropolitan area.

Another AF-GL account, Merrill Lynch (the nation's largest stock broker), has tried radio (and tv) on several occasions. After each excursion into air media, Merrill has pulled back into print, and currently prefers a paper image.

The Doremus agency is also steeped in financial lore, counting several brokerage houses among its clients, including two radio regulars—Paine, Webber, Jackson & Curtis, and Goodbody.

Both sponsor five-minute stock market newscasts. Paine Webber is in about 10 markets, and

Goodbody in approximately half as many. Paine Webber has used radio for the past two years, and has found its sponsorship to be "very successful," reports a spokesman for its agency.

Schwabacher & Co. (see SPONSOR, May 18, 1964, p. 53), long associated with news sponsorship on KCBS San Francisco, recently snapped up that station's coverage of the California primaries. Schwabacher also bought a schedule for its one-minute humorous spots which have been favorably received since their introduction last April. The firm believes that its waggish approach to the bullish and bearish represents a departure in investment advertising.

Other brokers around the country who have found that radio advertising pays off include: Marshall Co. in Milwaukee; Chicago's A. C. Allen; Boenning Co. of Philadelphia; Harris Upham in Boston, Chicago, New York, and other top markets; Shearson Hammill (New York); Albert McGann in South Bend; and E. F. Hutton in Los Angeles and New York.

a coming trend: the entry of more brokerage firms into video. Strangely, Wall Street has made little use of the medium, unlike other finan-

cial institutions such as banks and savings and loan associations.

"Use of television by more brokerage firms is inevitable," he de-

clares, "because tv most effectively and eloquently conveys the true human interest of the brokerage business." ♦

nouncements in 25 of the top 75 markets, laying out just over \$12,000. In toto, expenditures during these two typical weeks were \$27,754 for 377 commercials—not an impressive figure for, or in, the financial world.

Credit for the lion's share of the outlay during both weeks goes to Dreyfus & Co., probably the industry's biggest tv spender. In 1963, Dreyfus' outlay was just under \$200,000, according to TvB.

Perhaps one answer to encouraging more Wall Street participation in video lies in devising new program formats that do more than just add sight to the sound of stock market quotations.

On the other hand, Dreyfus' tv success illustrates how creativity can do a job in a medium that other financial firms say "doesn't work for Wall Street."

In 1957, Dreyfus began a campaign that made its mutual firm a household name. Through Doyle, Dane, Bernbach, the investment company's now famous spot shows

a lion emerging from a Wall Street subway to walk up the steps of the Dreyfus building—apparently the first lion to hold a seat on the exchange. Using a minimum of audio, the commercial ends with the animal leaping up on the logo of the firm's name—the Dreyfus Fund's trademark.

To promote its brokerage business, Dreyfus has a humorous animated cartoon spot featuring a chat about investments by venerable "bluebloods" engaged in a ping pong match.

Bache & Co., another leading Wall Street house, uses tv only when opening branches in markets new to the firm. To date, tv has been used in conjunction with openings in Parkersburg, W. Va., and Binghamton, N.Y., via Albert Frank-Guenther Law.

Harris Upham first tried tv in the early '50s, when the firm sponsored a newscast on WOR-TV New York. It used tv again in the late '50s with a season's sponsorship of *Meet the Press* locally in New York.

A spokesman for the house notes that there was "no sustained impact over a period of time" to warrant a continuation of tv advertising. The firm has since used radio and print media.

Sutro Bros. & Co. entered tv in 1959 with sponsorship of portions of *Open End* on WNTA-TV Newark, N.J. (now WNDT, an educational facility). Sutro reported that it was pleased with the results, but it has not used air media since.

The nation's largest brokerage firm, Merrill Lynch, reports that it first experimented with tv in 1948, subsequently tried the medium on "one or two other occasions." The firm has not found tv (or radio) to its liking, citing high costs, lack of impact.

Several other smaller houses, including a number in Los Angeles, have, from time to time, aired spot announcements. But the success of Dreyfus, with the current exception of Edwards & Hanly, has yet to inspire the industry to give tv a serious try. ♦

Daren F. McGavren (l) with his associate, Ralph Guild, president of the McGavren-Guild Co., discuss their two radio rep firms.



Easing the timebuyer's

■ The job of the radio representative, as everyone knows, is to present timebuyers with comprehensive and pertinent information about stations and markets. But the trick is to do so without burying buyers under reams of paper and sometimes unnecessary fringe material.

Since many complexities are involved in getting an advertising campaign on the air—such as considering a multitude of markets, the many stations in each market and the like—it's reasonable to assume that we in air media are interested in finding the most efficient approach for the presentation of this material.

We believe that the best approach is to group like or specific things together. Such grouping or specializing is now common practice in many areas of life: the business world, medicine, the arts, science, among others.

As station reps, we are service or-

ganizations with responsibilities to advertising agencies, as well as to the stations that we serve. These responsibilities can best be fulfilled by devising simple yet comprehensive methods of data presentation.

The first step toward accomplishing this is to concentrate upon limited lists of stations with similar market patterns.

Next—and this is the real service to the buyer—present him with stations in markets that have similar structures, populations, dollar expenditures and product-distribution patterns. This can be done for either major metropolitan markets or regional markets.

Put in simple terms, then, specialized station representation means specialized service to buyers in the form of detailed market data, together with the fine points of a station's image, its management, stature in the market, station personalities, etc.

We have avoided mentioning ratings here, for too often they become the only factor in making buys. Certainly ratings can be an important yardstick in decision-making, but they should not be the sole criterion.

Major markets present their own special problems. These arise from keen station competition within a diverse and complex market. That problem is further complicated by the widely varied types of programing aired in the larger cities. Therefore, a buyer needs a vast amount of research material if he is to have a thorough and intelligent picture of such a metropolitan market.

We all know that there is no specific formula for a successful radio station. A type of programing that "works" for one facility in a market may not be the formula for a successful operation in another market. What's known as "good music" programing is an example.



By Daren F. McGavren

**President, Daren F. McGavren Co.,
Board chairman, McGavren-Guild Co.**

After three years with the Army Air Force during World War II, Daren F. McGavren first entered broadcast sales with KNOB (now KJOY) Stockton, Calif. He later became regional sales manager for the same station and two other California stations—KXOA Sacramento and KXOC Chico.

In 1950, he struck out on his own and formed a regional radio rep organization, initially called Western Radio Sales, later renamed the Daren F. McGavren Co. and in 1962 renamed again to become McGavren-Guild.

That firm was further divided in August, 1964, into two separate companies: the Daren F. McGavren Co., specializing in a limited list of major market radio stations, and McGavren-Guild, selling only regional market facilities.

McGavren is a former winner of the Silver Mike Award.

load

**The 'specialized' radio rep can best aid
the buyer in his best buy approach**

Consequently, the presentation often aimed at buyers—"We sound just like so-and-so in such-and-such a city"—is not a reasonable sales point.

Instead, reps must weigh and consider many other factors. To do so thoroughly involves a significant amount of time and concentrated research. And if the resulting information is to be of any value to the particular buyer, it must then be tailored to his specific needs.

This is a type of in-depth study that requires a specialist's touch.

The time and care involved in operating in this fashion is well worth the effort, however. It continues to expose our salesmen to the fine details involved in markets and stations. When such intelligence is passed on to agency media people, we know that we have done the best possible job.

On the other hand, specialized representation also means proper

attention for the regional stations that all too often suffer from neglect.

Selectivity makes regional markets equally important—they are no longer overshadowed by competing major markets on the same list.

Generally, regional markets have fewer stations than major markets. And agency media plans in regional areas often call for only a one-or-two-station buy. In order to make an intelligent choice, buyers must know the marketing idiosyncrasies that may be involved. For example, distribution of a product in regional markets often is quite differently structured from "normal" sales patterns in larger cities.

As another case in point, many products that are sold in regional markets are actually credited to sales in major markets because the items were shipped to the regional areas via the major cities. In such a regional market, a buyer with only

cursory information would not have the true economic picture.

But the specialized regional rep, with careful research, has the time for the in-depth exploration needed to uncover these true distribution patterns.

If you are a specialist, you can then offer specialized services. Thus, specialization also permits a station rep—as our two firms do—to provide a sports department and creative programming help. These two departments are shared in common by both companies, incidentally. We feel they not only offer additional services to our clients, but also benefit agencies and advertisers, as intended, in turn.

Thus, specialization and the special service that it provides both for the station and the agency and its timebuyers, is an invaluable aid to producing the "best buy" on the best sponsor vehicle that can be acquired. ♦

Three-month quarter-million dollar campaign promotes Chemical Bank's Privilege Card, and tv gets the lion's share

'City-wide banking' gets

■ It's difficult, admen agree, to put new life into bank advertising. Even with an original approach the message is usually the same. In different forms, customers have been offered the same services over and over again—home loans, auto loans, personal loans, high interest rates, special savings accounts, checkbooks in scalpskin or exotic colors or with built-in carbons.

To attract attention among tired out bank commercial viewers, the Chemical Bank of New York Trust Co. jettisoned the idea of a new approach to old services and came out with a new service—city-wide banking. During the last three months of 1964 the bank is spending \$250,000 in advertising to introduce the service. "Over half" the money has been channeled into New York television stations, according to the bank, in a commercial schedule that

began Oct. 13 and will end Dec. 31.

City-wide banking does away with much of the red tape so prevalent in banking today, the bank claims. By presenting a Privilege Card, which has been mailed to all customers in good standing, the holder will be able to cash a personal check readily in any one of the bank's 127 offices—not previously possible without considerable "red tape."

The new card is being advertised heavily on tv, with support from radio, newspapers and direct mail. Through Benton & Bowles, every New York tv station and all major New York daily newspapers will be utilized. A small amount of radio advertising will be aired on WQXR.

Until now, bankers and customers agree, taking money out of a branch bank other than the one where a customer has an account can be a real problem. "The need for proper

identification often results in delays and misunderstandings, depriving the depositor of one of the benefits of city-wide branch banking," comments William S. Renchard, president of Chemical New York.

The new service has come about after several years of research and experimentation. During the testing period, the Privilege Card was called a courtesy card "to protect the innovation from use by other banking firms."

"Never again should you be caught short without a place to cash a check quickly," commercials state. "Simply present your Privilege Card to any Chemical New York teller along with the check you are cashing on your Chemical New York account." The bank says it will renew each Privilege Card yearly for life, as long as the account is properly maintained at any Chemical New York office. If a customer moves or wishes to transfer his account to another location, his Privilege Card can be automatically renewed at the nearest branch.

The main theme of the commercials is "I'll cash your check even if I don't know you" (that is, up to \$50 for special accounts and \$100 for regular accounts).

The bank claims the major distinction between its Privilege Card and courtesy cards issued to checking account customers by other banks—notably, Chase Manhattan, Manufacturers Trust, First National City, Bank of America NT-SA (San Francisco)—is that its card is extended to all special and regular checking account customers rather than on a restricted basis to "very special accounts." Also, once the card is presented to the teller, no further verification is needed,

Bank credit cards

Aside from courtesy cards offered special customers, at least two banks have issued credit cards. For some five years the Bank of America has made available its BankAmericard that can be used for identification when cashing checks in the bank's branch offices. For awhile Chase Manhattan tried the same type of credit card, but sold out the system two years ago "because it was unprofitable." Both cards were similar to the Uni-Card. (This is not surprising, as the founder of Uni-Card also established the credit card system for the Bank of America on which Chase Manhattan later based its system.) The Chemical Bank Privilege Card can be considered new if it is thought of as a greater extension of the courtesy card system or as a part of the BankAmericard system, but it is not a total innovation.

Chemical
New York

**Chemical
New York**

Privilege Card

Renew: 9/8/65 SC 041-02396

Name: J. BRIAN DILLON

Account No.: 040-55-1806

Signature:

J. Brian Dillon

Privilege Cards enable all 500,000 depositors at Chemical New York to cash — without delay — any check up to \$50 for special accounts and any check up to \$100 for regular accounts.

New York tv sendoff

**“I’ll cash
your check
even if I don’t
know you.”**



whereas other banks usually require further identification. Chemical New York claims it is the first bank to issue a privilege card “across the board to everyone.”

(The Bank of Nova Scotia—a Canadian bank—has a courtesy card that does require further identification, but it is only issued after the customer has applied for it and his account has been checked.)

Through Eric Younger, account supervisor on the Chemical New York account at Benton & Bowles, research was conducted on the services of other banks. Says Younger: “Chemical is the only one we know of in New York state offering a privilege card service to everyone, and we feel this is also true throughout the banking industry. In the past Chemical New York offered cards to v.i.p.’s as did the other banks, issuing such cards to 30,000 depositors. Now all 500,000 can obtain them.” The claim of “first” or “only” is not incorporated into any advertising, however.

(The Chemical Bank of New York Trust Co., founded in 1824, has assets totaling more than \$6 billion. The bank maintains offices in the five boroughs of New York, Nassau and Westchester, as well as a branch office in London and other representative offices in major marketing centers of the world. Its correspondents throughout America and abroad have a total of 50,000 offices.) ♦

Chemical Bank New York says it’s the only bank to issue a privilege card “across the board” to every depositor in good standing. Tv commercials, accounting for over half of the quarter million dollar ad budget, feature a friendly bank teller and the slogan “I’ll cash your check even if I don’t know you.”

Tv: Olympia's Olympus

■ Only three years ago Olympia Beer, a leading West Coast brand, sharply cut back its tv budget. This year, in a surprise move, Olympia returned to tv in a big way.

The \$400,200 spent in tv the first quarter of this year represents an amount ten times larger than the \$40,840 investment in tv by Olympia for *all of 1963*. A half-year comparison is also dramatic; Olympia placed \$22,400 in television during the first six months of 1963; \$853,500 during the same period in 1964.

What caused such a radical turn-about in advertising policy?

Back in 1960 it appeared that Olympia was a happy member of the growing fraternity of tv advertisers. The brewing company had doubled its tv budget over the previous year and produced an award-winning commercial. But at the end of the year trade reports indicated that Olympia planned to cut tv spendings considerably in 1961.

The agency for Olympia—Botsford, Constantine & Gardner (San Francisco) — did not admit its client's shift away from tv until January 1961. At that time the client turned down use of a spot tv announcement campaign on a flight basis and the agency recommended the adoption of a spot radio campaign on five-minute newscasts.

Through correspondence with an ABC-TV network official, Olympia Beer revealed that it was not disenchanted with tv but merely could not find the "right" film series to sponsor.

At a Seattle meeting later in January, an executive from Botsford, Constantine & Gardner stated that the brewer would still be a strong tv supporter even though the dollar allocation in that medium had been decreased. He also announced that spendings in newspapers had been cut to increase the regional magazine schedule.



O'Mara: hard-hitting facts convinced Olympia to return to tv.

Blosl: infringement on Olympia's market by tv users Hamm's and Busch Bavarian beer helped convince agency of tv's importance.



Just how much the tv budget was cut was not fully revealed until TvB-Rorabaugh released their annual media expenditures report early in 1962. The figures showed a drop of nearly 85 percent in tv expenditures in 1961 over 1960 — down from \$349,000 to \$48,010.

In 1962 Olympia was strongly committed to radio with some tv buys in isolated markets. It was at this time that the Television Bureau of Advertising decided to discuss the value of television as an advertising vehicle with Olympia. Early in the year the Bureau put on a presentation for five agency executives in Seattle, including the tv-radio director and the vice president of media.

Following the presentation, the Bureau compared a heavy network radio campaign for Frito with a similar buy in tv by the same company indicating that tv was four times more efficient than radio on a *epm* unduplicated homes basis. The Bureau then suggested that Olympia change its thinking from program sponsorship to flight buying of announcements for greater reach and frequency.

The client executives at Olympia seemed interested. The advertising manager said the presentation gave him something to think about. The idea was brought up in conference, but was ruled out at this time because tv would consume too much of the total budget.

The Bureau acted quickly and offered evidence to counteract the belief that the cost of announcement tv was out of line. A letter to the brewer stated "on a value-delivered basis, we believe television merits a place in the Olympia advertising plan." To further make its point, TvB followed up with hard-hitting facts on the growing infringement on Olympia's Southern California market by Hamm's Beer (11.1 percent share-of-market in June 1960; 12.2 percent in May-June 1961; 14.5 percent in

After five years of media shopping, Olympia goes all out for tv. Recent figures indicate a possible 40-fold increase in tv expenditures this year over 1963

May-June 1962) along with figures on Hamm's increased tv activity during that period.

After an informal committee meeting with Olympia in San Francisco, station representatives, through TvAR, asked TvB for another presentation. This time the presentation was especially prepared to explain tv's role in the beer market.

The second presentation, given in Seattle, matched the heavy beer-drinking profile with a heavy tv viewer profile and included the screening of the latest beer commercials. Both Hollingberry and TvAR reps were present. Again tv flights were recommended.

(Flights were recommended because of the small budget at that time.) TvB news of the competition's 1962 expenditures in tv and the unfavorable shift in market share resulting from the introduction of Busch Bavarian into the West Coast market provided further ammunition.

Man responsible for convincing Olympia of tv's effectiveness and efficiency was Jack O'Mara, TvB vice president, Western Division.

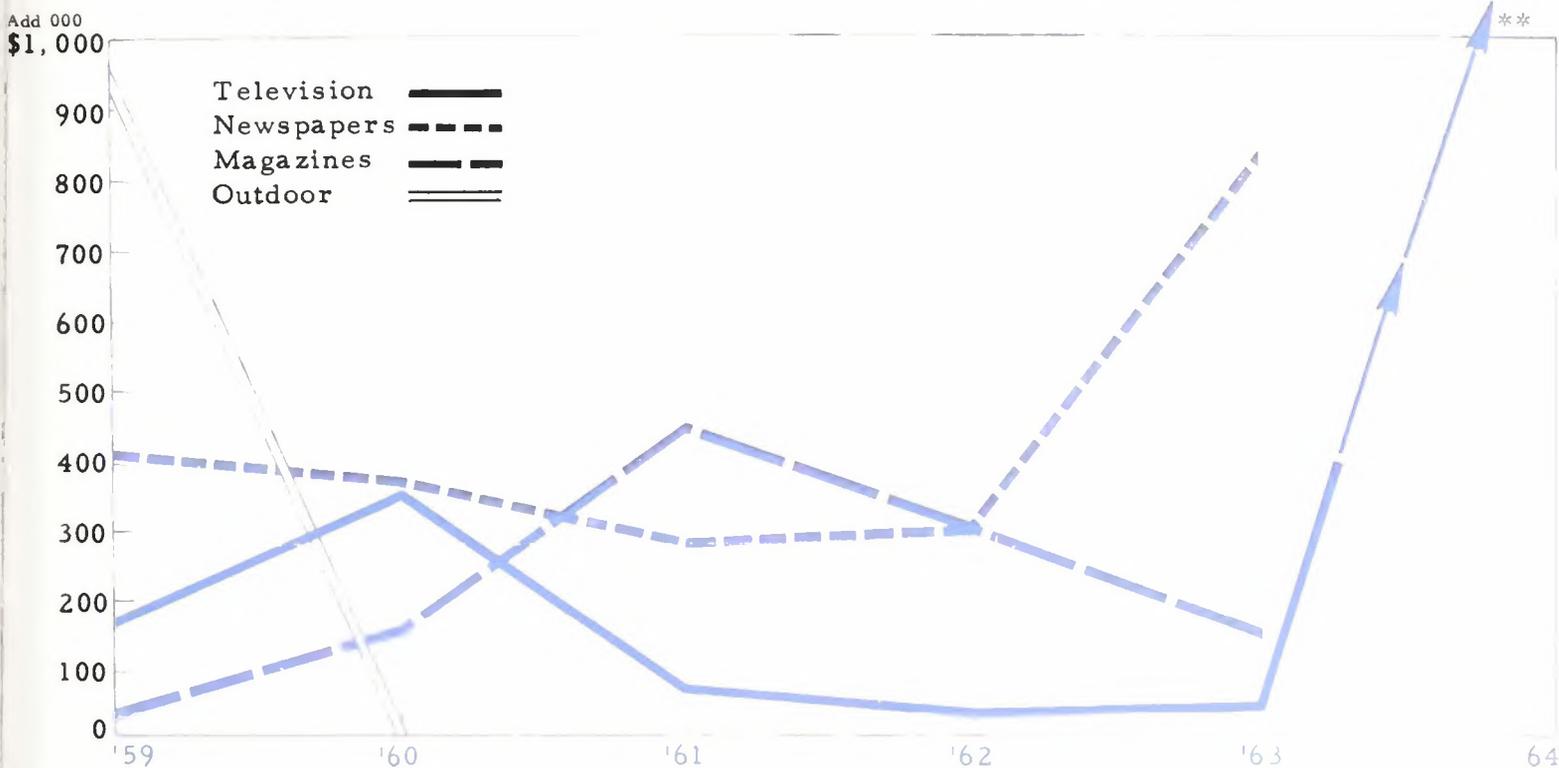
In the summer of 1963 the agency team, headed by Thomas L. Blosl, suggested that Olympia return to television. The client accepted the idea and placed a large share of the 1964 budget in tv for

flights over a 26-week period covering the spring, summer and fall.

Sometime in December 1963 Blair-Tv, San Francisco, broke the news that Olympia's tv campaign was to start in February via color commercials in an initial 16-week drive. The spring schedule included over 80 western stations.

The agency and client won't reveal the exact figures of the new allocation to tv, but, when extended, first- and second-quarter figures indicate that this year's expenditures in the medium could be 40 times greater than in 1963 and might amount to as much as \$1,707,000 — more than Olympia's total ad budget for all media in 1963. ♦

Olympia Beer expenditures in tv rise at rocket speed



	1959	1960	1961	1962	1963	1964** estimated
Television	\$170,660	\$349,680	\$48,010	\$28,300	\$40,840	\$400,200 (1st Quarter)
Newspapers	401,082	368,882	272,988	298,178	824,206	Represents investments 10 times the total for all of 1963... a
Magazines	38,040	155,617	440,450	300,878	157,470	\$390,660 increase over the first quarter of 1963.
Outdoor	949,805	---	---	---	*	
Total	\$1,559,587	\$874,179	\$761,403	\$627,356	\$1,022,516	

Sources: TV:LNA/BAR, N.C. Rorabaugh; Newspapers: Bureau of Advertising; Magazines: Publishers Information Bureau; Outdoor: Outdoor Advertising, Inc.; Radio: Not available.
*Outdoor investments not published in '63.



Bill McDougall (l), "Boating Broadcaster's" skipper, accepts the 1964 National Boating Week Award from T. F. (Pop) Ellis, squadron commander of the Galveston Bay U. S. Power Squadron, in recognition of KXYZ's consistent promotion of safe boating.



Promotions by Bill McDougall (l), such as this pre-teen-age "regatta," helped California Avocado Advisory Board to sell their avocados by the thousands.

Radio and the regatta

Sponsors find air media the right sales vehicle for reaching the nation's affluent boater-consumer

■ Leisure time activities—fed by a continuing period of prosperity—have mushroomed into a prodigious \$45 billion a year industry.

In a group of popular pursuits that includes hunting and fishing, camping, photography and golf, among others, boating has reached the high water mark as the most popular pastime among those who stay relatively "close to home."

Eight million pleasure boats, from Eastport, Me., to the westward shores of Catalina Island and on to the exotic climes of Hawaii, now ply U.S. waters.

In 1963, boating enthusiasts spent a record \$2.5 billion (at retail) for an array of products and services ranging from vessels and motors to maintenance, insurance and accessories.

Additionally, these boaters are

also consumers with a combined after-tax income conservatively estimated at \$40 billion!

Obviously, they constitute a ready market for goods and services both in and out of the aquatic world.

But how do interested advertisers reach this vast and affluent group?

One way is through radio.

Certainly not every city is a port—yet there are many summer and year-around centers of marine activity. These sites are dotted along thousands of miles of shoreline as well as along myriads of lakes and rivers.

Certainly air media's capacity to reach these boater-consumers is great. Only a trickle of 1963's advertising outlay by the boating industry, estimated at \$50 million, reached broadcast, however.

Although craft-ownership's sharp rise has been especially notable during the past four years, a 1960 survey by Radio Advertising Bureau already reflected this group's potent listenership. Even then, the study disclosed, 37.6 percent of all pleasure boats were equipped with built-in AM radios, while 62.4 percent of the remaining craft had at least one portable on board. The survey also found that "most" radios were in use "nearly all the time" that the passengers were on ship.

An example of one station in a prime port, which has set its sails and found local waters to be warm and friendly, is Houston's KXYZ-AM-FM.

Ideally located near the busy, marina-studded Texas Gulf Coast, the station's year-around aquatic

activities exemplify how air media and pleasure boating can profitably merge together.

Thanks to *Boating Broadcasters*, a combination of good music and comprehensive boating lore, a host of Houston sponsors have "gotten their feet wet" and are delighted to be in the commercial swim. They have found the program to be an ideal water-borne vehicle for reaching the area's affluent aquaphiles, estimated at 50,000 "hands." These "sailors" have an average income exceeding \$10,000 per year, constituting a \$500-million consumer market.

Reflecting the nautical as well as the consumer profile of the audience, sponsors offer a cross-section of products ranging from avocados to yachts.

Boating Broadcaster, afloat seven days a week for a total of eight and one-half hours, is in the capable hands of host Bill McDougall. The program was carefully built as a "ship of sales" during its first 10 weeks on the air; before its third month had begun, advertisers began requesting participations and spot schedules.

At the start, there was little in marine broadcast history that the station could draw upon. "We had no precedent or 'track record' to follow," skipper McDougall recalls, thinking back to last February when the program first broadcast.

"If we had tried to sell the show from its inception, all we would have had to offer was 'blue sky.' Now we are able to pitch positive achievements for the advertiser and the audience."

McDougall, who has earned his reputation as a boating authority, offers various nautical fare during on-air hours. In addition to news and safety information, he reports local and regional boating events, interviews local and visiting boating personalities and consistently promotes the "good life afloat."

As a prime facet of his "sell," McDougall offers sponsors personal representation in the field. These *terra firma* activities involve hours spent as a public relations man for the advertiser, including personal appearances at sponsor promotions, participation in dealer meetings and sitting in on merchandising-promotion planning.

For example, the California Avocado

Advisory Board recently used a heavy spot schedule as part of its annual sales campaign. McDougall conducted an "avocado recipe contest" for his distaff listeners; oversaw a pre-teenage "regatta" at a hotel pool and made appearances at local supermarkets, answering queries and distributing boating literature.

The success of similar sponsors emphasizes that even land locked advertisers are profitably sailing.

Sinclair Sales Co. is selling twice as many portable "hospitality bars" and lawn furniture products since it initiated its schedule on *Boating Broadcaster*. Sponsor Richard M. Sinclair admits that at the start he had doubts that boating radio could do the job.

"We ascribe our sales increase solely to *Boating Broadcaster*," Sinclair says, noting that he is considering an ROS schedule.

Nassau Bay, a local residential developer, is using the show to reach boat owners with above-average incomes. Other sponsors include a local restaurant, and a soft drink distributor who is alert to the fact that thirst can be especially keen on water.

The station has yet to attract national advertisers to the show, but hopes to count several aboard within the near future.

Those seafaring sponsors considered "naturals" for the program not unexpectedly include top names in the boat trade. Most are now on long-term commitments, having signed one-year contracts. Among them are Johnson Motors, Mercury Motors, Chris-Craft, Gulf States Yachts, Hatteras and Pacemaker Yachts. All, significantly, are newcomers to radio.

Typical of this contingent's view of program participating is the praise expressed by Chris-Craft's Houston sales manager:

"More and more people are coming into our showroom to tell us about the broadcasts. We are making a lot of new friends by participating, and we're dispensing much needed knowledge about safety, handling and maintenance of boats."

A spokesman for Houston's Aylin Advertising agency attests, "It is more than mere coincidence that our client, Gulf States Yachts, is having its best sales year."

Alston P. Cameron, agency vice president, also applauds "collateral merchandising benefits" that his client is deriving from the promotional activities of skipper McDougall.

In addition to the obvious advantages of the unusual format, sponsors can also employ programs of this sort to seize in other added features:

- If the show is slotted in early morning (as *Boating Broadcaster* is), the advertiser likely lures the shave-and-breakfast set as well as many early drivers.

- Usually somewhat tentative during their first months on the air, such programs likely offer a wide variety of buys. A KXYZ advertiser, for example, can select from 30-second or one-minute spots; boating tips with their one-minute commercials; 5-, 10- or 15-minute segments of the program, or even participations within such segments. Like the average tank of tropical fish, there's something to interest just about everyone.

- Another strong point that such shows can offer the sponsor is prestige. Frequent appearances on the program by people known for their contributions to boating have quickly upped the KXYZ program's status and repute.

And the format calls for "helping" the boater, not deceiving him — with obvious correlations in terms of advertising messages. Really helpful aquatic instruction and advice delivered by authorities from U.S. Power Squadrons, the Coast Guard Auxiliary, the Marine Division of the Sheriff's Department and the Red Cross don't at all hurt the related impact of, "Now for a word from our sponsor . . ."

- Such boosting also occurs in the social realm, an important kingdom within Neptune's contemporary province. Flag officers and key members of leading yacht clubs and boating organizations can lend enormous prestige via program appearances.

In short, the boating format seems to have the right program ingredients for a station in the right geographical area. In other marine locations, sponsors might also find this fare the right vehicle for attracting the right consumer — i.e., an affluent and highly interested audience. ♦

With one exception, "Podrecca Piccoli Theatre" is being sponsored entirely by department stores. The show is produced and syndicated by Triangle stations.



Marionettes pull sales strings

More than 20 stores have signed to sponsor a pre-Christmas program produced and syndicated by Triangle Stations

■ Most department-store advertising on television has traditionally been associated with bargain-day sales or fashion shows, but, recently, department and food stores have shown a great interest in the pre-Christmas color special, *Podrecca Piccoli Theatre*.

Last year, the hour-long program, produced and syndicated by Triangle Stations, set a pattern of sponsorship by a large number of stores. In December, 1963, *Podrecca Piccoli Theatre* was seen on more than 100 stations.

Sales have been made in various ways. In some cases stations have sought out a sponsor. In Philadelphia, for example, Triangle's flagship, WFIL-TV, sold the special to Acme Stores; WNBF-TV Binghamton successfully approached the Lou Rapport Stores. In other cases, stores bought the program direct and placed it on stations themselves. I.G.A. Stores bought the special and placed it on an Altoona station, later decided to air it in eight other markets; Bargain Town U.S.A. bought and placed the program on four stations. H&S Pogue, which belongs to a league of department stores, bought and placed the program; other stores belonging to the league were contacting Triangle shortly thereafter. While the program is not a Christmas show *per*

se, according to a Triangle spokesman, "it certainly is a holiday-type program." And H&S Pogue, a leading department store in Cincinnati, will introduce its Christmas selling season by sponsoring the program on WLW-TV Thanksgiving Day.

Why have department stores, as a group, decided to sponsor the special? The answer seems to be shrouded in mystery, but the best reason may be simply that *Podrecca Piccoli Theatre* is a "holiday" special and that department stores greatly increase ad spending at that time. In addition many salesmen who have had success with department stores have touted it to other salesmen and the store-association pitches have consequently become stronger. The one break in the solid store-trend came with the purchase of the telecast by First National Bank, New Haven, on WNHC-TV.

The internationally-famed marionette troupe performs spectacular sequences on the holiday special, including *Snow White*, the underwater ballet and *Come to the Circus*. Dick Clark—who made his Bandstand debut for Triangle—serves as host.

The *Podrecca Theatre* made its own debut in America on the *Ed Sullivan Show* last year. Immediately thereafter, Triangle acquired exclusive program rights to the troupe's

work and produced the holiday special on film as well as, more recently, a series of 65 color six-minute vignettes titled *Colorful World of Music*. This series has been sold in 41 markets and is scheduled for a Thanksgiving Day start. ♦

SPONSORING DEPARTMENT STORES

MARKET	STORE
Albany	Wallace's
Altoona	IGA Stores
Baltimore	The Hecht Co.
Binghamton	Lou Rapport
Cincinnati	Pogue's
Cleveland	Halle's
Columbus	Lazarus'
Dallas	Titche Goettinger Co.
Detroit	Hudson's
Fort Worth	Stripling's
Fresno	Gottschalk's
Johnstown	IGA Stores
Lancaster	Bargain Town U.S.A.
Lebanon	Bargain Town U.S.A.
Philadelphia	Acme Stores
Pittsburgh	Gimbel's
Rochester	Edwards'
San Antonio	Wolf and Marx
Schenectady	Wallace's
South Bend	Robertson's
Syracuse	Edwards'
Troy	Wallace's
Utica	Boston Store



Investment Opportunity

A dozen years from now these boys will be riding trail for real—herding cattle to help feed your children.

Till then, how much patience and love and planning must go into their training? How much effort into keeping our society free and our economy stable, so young people can develop into responsible, productive adults?

You have an investment in these boys. To protect it, you can join with other leading American businessmen to promote the Treasury's Payroll Savings Plan for U. S. Savings Bonds. The Treasury Department's Plan helps to encourage the habits of self-reliance and thrift we so need in all our

citizens . . . it helps us maintain that love of individual liberty which is basic to the well-being of our nation.

When you bring the Payroll Savings Plan into your plant—*when you encourage your employees to enroll*—you are investing in the young people who will help feed the world a decade from now. You are investing in all the ranchers and herders and farmers of America's tomorrow. In America's future. In freedom itself.

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



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



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

THE CHANGING SCENE

Four-Day NBC Sales Over \$10 Million

A total of \$10,200,000 in sales was recorded during the four selling days of election week by NBC-TV, it was announced by Don Durgin, vice president, Television Network Sales, NBC. The total represents both nighttime and daytime purchases.

Advertisers (and their agencies) purchasing sponsorship in the NBC-TV nighttime schedule are:

The Nestle Co. (Leo Burnett) in *The Andy Williams Show*, *Mr. Novak*, *The Virginian*, *Wednesday Night at the Movies*, *Daniel Boone*, *Flipper* and *Saturday Night at the Movies*.

B. F. Goodrich Co. (Batten, Barton, Durstine & Osborn) in *The Andy Williams Show*, in a virtual sold-out position.

The Mennen Co. (Grey Adv.) purchased sponsorship in six nighttime programs and also in three upcoming NBC news actuality specials.

Wolverine Shoe & Tanning Corp. (MacManus, John & Adams) in four prime-time programs.

Lehn & Fink (Geyer, Morey & Ballard) in 15 prime-time programs.

The Colgate-Palmolive Co. in 11 prime-time programs.

Bristol Myers (Young & Rubicam) in seven nighttime shows and also in two NBC news actualities.

Other advertisers include The Maybelline Co. (Post-Keyes) in five programs, and Sherwin Williams Co. in seven programs (Griswold-Eshelman).

In the NBC-TV daytime schedule, the following sponsorship purchases were recorded:

The Colgate-Palmolive Co. (Ted Bates Co.) half sponsorship in *The Doctors* through the first and second quarters.

The Lipton Co. (Young and Rubicam) in *Concentration* and *Let's Make a Deal*.

Warner Lambert (J. Walter Thompson) in *You Don't Say* and *The Match Game*.

Edward Dalton Co. (Ogilvy, Benson & Mather) in *Concentration* and *Jeopardy*.

PRODUCERS HONORED



The two producers of the television special, "Sophia Loren in Rome," were decorated by the Italian Government in a shipboard ceremony. Two medallions, in recognition of "their special and meritorious contributions to Italian American friendship," were presented to Norman Baer and Philip D'Antonio by Minister Vittorio C. di Montezimolo, Consul General of Italy in New York. The award ceremony took place aboard the Italian Line's S. S. Cristoforo Colombo after the premiere screening of the hour-long color television show which was aired over the ABC Television Network.

Lehn & Fink (Geyer, Morey & Ballard) in *Concentration*, *Moment of Truth* (premiering Jan. 4, 1965).

Pharmaco (N.W. Ayer) in *Make Room for Daddy*.

Foster-Milburn (Street and Finney) in *Concentration* and *Jeopardy*.

Included in the sales, as previously announced, was the purchase of one-sixth sponsorship on the American League games by the Chrysler Corp., which joins the Institute of Life Insurance and The Firestone & Rubber Co. in sponsorship of the games. The agency for Chrysler was Young and Rubicam and for Institute of Life Insurance was J. Walter Thompson.

DANNY THOMAS IN NEW DUTCH MASTER SPOTS



An appropriately costumed Danny Thomas demonstrates bigger-than-life wares for Dutch Masters in a new series of commercials which premiered Nov. 13 on the comedian's NBC-TV series. Slated for five weeks, the spots show a specially constructed 20-foot cigar box. The box has a lid 10 feet high and contains huge dummy cigars of corresponding length.

Los Angeles Agency Celebrates Milestone

A Los Angeles agency celebrated a twin milestone — marking its 20th birthday and the doubling of its size in the past year.

Actual growth of the Martin R. Klitten Co. since last year has been two times in billings but three times in staff, the agency said.

The Klitten Agency has recently been appointed by several advertisers with plus-\$100,000 annual budgets. Earlier this year, Greer Hydraulics, Inc., moved its advertising, sales promotion and public relations-publicity assignment to the

Glitten company. A month ago it was IMC Magnetics Corp., an electronics-aerospace components maker with plants in California, Arizona, New York and New Hampshire. In October came word of the agency's appointment by International Electronic Research Corp., whose four divisions in Southern California manufacture heat dissipating devices for electron tubes and semi-conductors, power supplies, aerospace communications and other products. IERC is a subsidiary of Dynamics Corp. of America, New York.

Two Chicago Agencies Announce Plans To Merge

Two of Chicago's best known advertising agencies, Earle Ludgin & Co. and MacFarland, Aveyard & Co., have announced their intentions to merge.



Earle Ludgin

Hays MacFarland

In a joint announcement by Earle Ludgin, chairman of the 37-year-old firm bearing his name, and Hays MacFarland, chairman of MacFarland, Aveyard which he founded 35 years ago, the two executives said that plans are now being completed to effect a merger of the firms to take effect on Jan. 1, 1965.

Plans have not as yet been completed regarding the physical location in Chicago of the new agency.

Presently, Earle Ludgin & Co. is located at 121 West Wacker Drive. MacFarland, Aveyard is situated at 333 North Michigan Ave.

The combined agency will be known as Earle Ludgin & Co.

Call Letter Change

KSWI Radio Council Bluffs, Ia. has changed its call letters to KRCB. Studios are located at 546 Myinster St., Council Bluffs.

RADIO-TV WOMEN HOLD MEETING



Tricks and treats were in order as the brand new North Star (Minnesota) chapter of American Women of Radio and Television held its first official meeting, October 31, in Duluth, Minn. Among the tricks was a before dinner get-acquainted session which involved goodie-bartering by (among others) left to right: Don Mason and Lee Vann of the Chun King Corp.; Eleanor Sandberg, WDSM-TV Duluth and chapter president Billi Haerberle, WCCO-TV Minneapolis. Among the treats, Vann's after-dinner presentation on Chun King's advertising program to illustrate the meeting's central theme, "Daring."

Rep Appointments

Harold H. Segal & Co. named New England Sales Representative for WJTO Radio Bath, Me.

The Katz Agency, Inc. named representative for WSBT-AM-TV South Bend, Ind.

Grant Webb and Co. named exclusive national sales representative for WFYI Mineola, Long Island, N.Y.

Weed and Co. will represent CKPM Ottawa, Ont. in the United States.

Blair Television will represent WBTW-TV Florence, S. C. exclusively on a national basis.

Gardner Advertising Makes Staff Changes

Gardner Advertising Company has announced the following staff additions and changes:

Robert H. Bolte, formerly with William Esty Co., assistant media buyer, New York.

Frances M. Flentge, formerly with Procter & Gamble, market research analyst, New York.

John Henry Urban, formerly with Richard K. Manoff, market research analyst, New York.

Ralph Franklin, research supervisor, promoted to associate research director in charge of the marketing research section, St. Louis.

Ralph Hartnagel, account executive, transferred to creative division as premium and promotion supervisor on all accounts, St. Louis.

Martin Berutti and Richard Tucker, senior analysts, promoted to marketing research supervisors, St. Louis.

Sau Sea Shrimp Cocktail Launches Radio Drive

Sau Sea Foods Co. is launching its most ambitious spot radio campaign in its history to boost its product, "Sau Sea Shrimp Cocktail," through the Thanksgiving, Christmas and New Year holiday seasons. The campaign, created by Smith/Greenland, will feature live copy for announcers in as many as 50 spots per week. The stations and markets to be covered include WOR, WPAT and WNEW in New York City, WIND and WGN in Chicago, WSYR in Syracuse, WGY in the Albany, Schenectady, Troy area and WEZE and WBZ in Boston.

**Firms Buy Sponsorship
On the NBC-TV Network**

The Holiday Inns of America Inc., which first advertised on network television on the NBC-TV *Today* program last spring, have made an extensive additional sponsorship purchase, it was announced by Mike Weinblatt, director, participating program sales, NBC. The new Holiday order is for both the NBC-TV *Today* show and *The Tonight Show* starring *Johnny Carson*. It began Oct. 27, 1964, and will run through March 25, 1965. The Holiday Inns' order was placed through John Cleghorn Agency of Memphis.

The Coca-Cola Co. has bought into the NBC-TV Daytime schedule for the first time on a regular basis, with the purchase of sponsorship in four daytime programs, it was announced by James Hergen, director of Daytime Sales, NBC Television Network. The programs are *Let's Make a Deal*, *Moment of Truth*, *The Doctors* and *You Don't Say!* The Coca-Cola order (for Hi-C Fruit Drinks) was placed through Dancer-Fitzgerald-Sample.

Five advertisers have purchased sponsorship in nine prime-time NBC-TV programs during the fourth quarter of 1964 and the first quarter of 1965, it was announced by Don Durgin, vice president, NBC Television Network Sales. The advertisers are Wilkinson-Sword Blades (through Ted Bates & Co.), Vick Chemical Co. (Morse International), Glenbrook Labs (Dancer-Fitzgerald-Sample), Toni Co., Inc. (North Advertising),

WRDW-TV
Augusta... TOWERful in
Popularity & Performance

A RUST CRAFT STATION

CHASE AND SANBORN RADIO SPECTACULAR



Charlie McCarthy, Edgar Bergen, Jimmy Wallington and Caroline O'Connor, spokeswoman for Standard Brands products (left to right above), take a break during recording of the commercials for "The Chase & Sanborn 100th Anniversary Radio Show." The resulting "words from the sponsor" are patterned after those used during the 1930's and '40's, the era highlighted by the show. The most memorable radio comedy moments involving more than a score of top stars were heard on the program Sunday, Nov. 15 from 7:05 to 8:00 p.m. (EST) over the NBC Radio Network.

and Union Carbide (Leo Burnett Co. of Chicago). Wilkinson-Sword Blades will advertise on *Saturday Night at the Movies*. Vick Chemical has bought into *Flipper* and *The Man from U.N.C.L.E.* Glenbrook Labs will advertise on *The Jack Paar Program*, *Kentucky Jones* and *The Virginian*. Toni Co. Inc. has bought into *Flipper*. Union Carbide will advertise on *Mr. Novak*, *The Andy Williams Show*, *Daniel Boone* and *Saturday Night at the Movies*.

Mars Inc. has purchased sponsorship in four NBC-TV Saturday morning programs for the first quarter of 1965. The programs are *The Hector Heathcote Show*, *Underdog*, *Fireball XLS* and *Fury*. The agency for Mars Inc. is Needham, Louis & Brordy Inc.

The Gillette Co. has renewed its sponsorship in *Wednesday Night at the Movies* on NBC-TV through the summer of 1965. The Gillette order was placed through Maxon Inc.

R. J. Reynolds Tobacco Co. has

purchased weekly sponsorship in *The Virginian* in the first quarter of 1965. The order was placed through William Esty Co.

The E. I. Du Pont de Nemours and Co. Inc. has purchased sponsorship in four prime-time programs for 1964-65. The programs are *The Alfred Hitchcock Hour*, *The Jack Paar Program*, *The Virginian* and *Saturday Night at the Movies*. The Du Pont order was placed through N. W. Ayer & Son.

With the purchase of one-sixth sponsorship by Chrysler Corp., NBC-TV's coverage of the 1965 American Football League games is one-half sold. "The Chrysler buy, coupled with the previous purchases by Institute of Life Insurance and Firestone Tire & Rubber Co. of one-sixth each, places us at the half-way mark almost a full year before the AFL kick-off on NBC-TV, Don Durgin, vice president, sales, NBC-TV said. The Chrysler order was placed through Young & Rubicam.

Carnation Returns On ABC Radio West

In its first use of network radio in several years, the Carnation Co., out of Erwin Wasey, Ruthrauff & Ryan (Los Angeles), has purchased a 19 week schedule in *Don McNeill's Breakfast Club* on ABC Radio West, according to Jack H. Mann, vice president of ABC Radio's western division.

Set for a Nov. 16 start, the schedule calls for Don McNeill and the Breakfast Club cast to deliver five commercials per week through April 19, 1965. According to Paul Willis, vice president of advertising for Carnation, products to be promoted on the program are Instant Wheat and Alber's Flap Jacks. Willis added that the last time he remembered Carnation using network radio was several years ago when it was a sponsor on the simulcast of Art Linkletter's *House Party* over CBS.

News Accounts for Third Of Broadcast Employment

Nearly a third of the persons employed in commercial radio and television have duties in the area of news, according to the first nationwide inventory of broadcast news personnel prepared by the Radio Television News Directors Assn.

Meeting in Houston, RTNDA members were told that tv news was found to involve almost twice as many employes per station as did radio news. In tv, an average of 9.7 people per station were engaged in news activities, including announcing, as contrasted with 4.5 people per station in radio.

Projecting the information received from a total of 2028 commercial stations, RTNDA estimates that approximately 26,000 broadcast employes have duties in the news area, or only slightly less than one-third of the 80,000 people estimated by the U.S. Department of Labor in over-all broadcasting.

Columbus Symphony Makes Television Debut

Through the joint efforts of the Western Electric Co. and the Columbus Symphony Orchestra WBNS-TV presented the television debut

of the Columbus Symphony Orchestra, under the direction of Evan Whallon.

The sponsor, the Western Electric Co. is an unusual one: Their market is ready-made and growing every day, and their product is spread the length and breadth of this hemisphere — and overseas. Western Electric has two primary customers—Ohio Bell and other companies in the Bell system and the U.S. Government. Western Electric is sponsoring public interest

shows to show Central Ohioans that they are deeply involved and concerned with the community in which they live. They feel a good way to get to know neighbors is to meet them at the symphony. The Columbus Symphony Orchestra's television debut will present such classics as Johann Strauss' "Emperor Waltz," "The Procession of the Masters" from Wagner's *Die Meistersinger*, the "Ritual Fire Dance," and "Dance of the Comedians."



BIG MARKET—BIG MARKET BASKET!

Food sales per person in the dynamic Upstate Michigan market do run \$31.00 higher than down in Detroit and Wayne County (\$362 vs. \$331). This is no exaggeration. (Source: SRDS, July, '64)

It IS an indication that the 36 counties in Upstate Michigan represent a well-nourished market, a powerful new opportunity for food

advertisers. And this fact is substantiated by the area's one billion dollars in annual retail sales!

Go ahead. Weigh the facts about this big, million-people market. Ask your jobbers or distributors what stations they'd like to use. Avery-Knodel can tell you the whole story.

The Felzer Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTW-FM CADILLAC

TELEVISION
WRZO-TV GRAND RAPIDS-KALAMAZOO
WWTW/CADILLAC-TRAVERSE CITY
WWUP-TV SAULT STE. MARIE
KOLN-TV/LINCOLN, NEBRASKA
/KGIN-TV GRAND ISLAND, NEB.

WWTW/WWUP-TV

CADILLAC-TRAVERSE CITY / **SAULT STE. MARIE**

CHANNEL 9 / CHANNEL 10
ANTENNA 1640' A. A. T. / ANTENNA 1214' A. A. T.
CBS • ABC / CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives

Syndication Sales Show A Constant Increase

An important "first" for American television has been chalked up by ABC Films, Inc. which has announced the sale of the first musical variety show to the BBC 2. Harold J. Klein, senior vice-president and director of world-wide sales for ABC Films, disclosed that the 1964-65 season's production of *The Hollywood Palace* will be seen over the facilities of BBC 2 starting later this year. *The Hollywood Palace* is seen Saturday evenings in this country from 9:30 to 10:30 p.m. over ABC-TV.

Romper Room, the International Kindergarten, created twelve years ago in Baltimore by Bert and Nancy Claster, continues its expansion in markets throughout the world. Paul Talbot, president of Fremantle In-

ternational, the company which distributes the program abroad, has announced that Ulster Television in Belfast, Northern Ireland, is the newest market to sign for the show which will start there in January. During the past six weeks, Fremantle has signed three additional countries—Puerto Rico, the Dominican Republic and the Philippines—to bring the total to eleven.

Peyton Place, 20th Century-Fox Television's twice-a-week show every Tuesday and Thursday, has been optioned by ABC-TV for an additional 26 episodes, William Self, 20th-Fox Tv executive vice president has announced. Series initial commitment was for 52 segments. Self's statement regarding *Peyton Place* was made on the heels of announcements that 20th-Fox TV's other four series—*Daniel Boone*, *12 O'Clock High*, *Valentine's Day* and *Voyage to the Bottom of the Sea*—had been picked up by their respective networks for

NEW MUNSTER SET



Emenee Industries has introduced a new casting set for boys and girls. The set is based on the new "knock-em-dead" CBS network show, "The Munsters." It also features a new casting compound called Castex "5." This new compound is simple to use, no heating element is needed. Just mix Castex "5" compound with water—pour it into the molds . . . and let it dry. Within minutes the child is ready to paint the horrifying funny figures.

the balance of the initial year's run.

Herbert R. Banquer, vice president in charge of foreign operations for the International Div. of United Artists Television, reports 10 additional overseas purchases of *Hollywood and the Stars*, the half hour documentary series describing the film capitol and its stars, recently seen on the NBC-TV network. These ten purchases bring the total international viewing audience for *Hollywood and the Stars* to 30 countries.

Wolper Productions has finalized plans to film a hour-long tv special entitled *King-Size Family*, which will show how an American couple with 18 children live together.

Alex Grasshoff has been signed by executive producer David L. Wolper to produce and direct the filmed documentary. *King-Size Family* is slated for a network airing next spring.

Guardian Maintenance Renews Rizzuto Show

Guardian Maintenance division of General Motors Corp. has renewed its co-sponsorship of *It's Sports Time* with Phil Rizzuto on the CBS Radio Network for 52 weeks beginning Jan. 4, 1965, it was announced by George J. Arkedis, vice president, network sales, CBS Radio.

The order was placed through the Guardian Maintenance advertising agency, D. P. Brother Inc. Detroit.

LEADERS PREVIEW 'PROFILES IN COURAGE'



The U.S. Senate recently took the unusual step of honoring a television series. Shown at a preview of NBC-TV's "Profiles In Courage" in Washington, Nov. 6, are (left to right) Nathanael Davis, president of Aluminium Limited, sponsor of the program; Mrs. Robert F. Kennedy, sister-in-law of the late President Kennedy who wrote "Profiles In Courage"; Peter B. Kenney, NBC Washington vice president; Mrs. Brian Keith, wife of the star of one of the episodes; Robert Hooks, featured in one of the episodes; Brian Keith; Dorothy Tubridy, guest of Mrs. Kennedy; Sen. Mike Mansfield, Majority Leader and Robert Saudek, producer of the program. The television premiere of the new series, based on the Pulitzer Prize-winning book, was on Sunday, Nov. 8, on NBC-TV. Co-hosts for the preview attended by 15 senators, five Supreme Court Justices and other government leaders and stars of the show, were the Majority Leader and Minority Leader of the Senate. A black-tie dinner in the Capitol preceded the screening.

Agency Appointments

J. Walter Thompson, Chicago office, named advertising agency for all Chun King brand food products. McManus John and Adams Minneapolis, will continue to handle the Wilderness brand of wild rice and Jenos Italian foods of the Northland Div. of Chun King Corp.

Harry W. Graff appointed to handle radio and television for Relaxacisor Inc., manufacturers of electronic muscle toning units.

Wilson, Haight & Welch, Inc., Hartford and Boston advertising agency has added two accounts, R. C. Bigelow, Inc., Norwalk, Conn. and Simmons Engineering Co., Boston, Mass.

Robert Otto-Intam, Inc., New York, international advertising and marketing agency, has been appointed by Banco Popular de Puerto Rico to handle advertising for its New York offices and Interamerican Operations Department.

Fuller & Smith & Ross appointed to handle national advertising for Heineken Imported Holland Beer, as well as Queen Anne, St.

Leger and Something Special Scotches, Old Gentry Gin, Heidsieck Dry Monopole Champagnes and various imported French wines.

Kudner Agency, Inc., awarded the Otis Elevator Co. advertising account.

Henry R. Turnbull, Inc., appointed agency for the Heritage Furniture Co.

Institute of Broadcasting Elects Henry C. Rogers

Henry C. Rogers, business manager of the WWJ stations in Detroit, was elected president of the Institute of Broadcasting Management (IBFM) at the organization's Fourth Annual Conference in Detroit.

Formed for the purpose of exploring and resolving a wide range of common fiscal problems confronting the American broadcaster, the IBFM is comprised of top financial personnel in broadcasting and related industries. The recent Detroit conference was attended by more than 150 key fiscal executives from radio and television stations throughout the United States and Canada.

WLOL
up*radio
sets a
dizzy pace
in the
Twin
Cities

JUST FOR
THE
WLOL*
OF IT!
MINNEAPOLIS • ST. PAUL

*
up 51%
IN AUDIENCE

July-Aug. to Sept.-Oct., 8 a.m. to 6 p.m., Mon. thru Fri. Hooper Survey. Submitted as estimate only, not exact measurement.

AGENCY HEAD, CIVIC LEADER HONORED



Dr. Charles H. Sandage (left), professor of advertising and head of the Department of Advertising, University of Illinois at Urbana, and Earle Ludgin (right), chairman of the board of Earle Ludgin & Co. advertising, are shown wearing the custom-made mortarboards they were awarded at a dinner sponsored by the Central Region of the American Assn. of Advertising Agencies in Chicago. Congratulating the two men, who were honored for their role in the founding and development of the Four A's Agency-Educator Committee which sponsors a cooperative program between advertising and education, is Marlen R. Loehrke (center), vice president, Foote, Cone & Belding and co-chairman of the Central Region Agency-Educator Committee.

NBC To Issue Quarterly Reports on Color Tv

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

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

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

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

Draft Beer in Cans Introduced by Koch

The Fred Koch Brewery of Dunkirk, N. Y., has opened the tap wide on ad spending to introduce its new product — Tap-A-Keg draft beer.

A saturation tv spot campaign on all three Buffalo stations, W B E N - T V, W G R - T V and W K B W - T V, dwells heavily on demonstrating the unique "Home Tapper" for dispensing the beer. Heavy copy emphasis will also be placed on the fact that the brew is Koch's genuine draft beer. Late movies, *Today*, *Tonight* and sports shows make up the majority of spots purchased.

Weil, Levy & King, Inc. of Buffalo is the agency for the brewery.

Beacham Recipient of Human Relations Award

Charles R. Beacham, vice president-marketing of the Ford Motor Co., has been awarded the broadcasting and advertising industries 1964 Human Relations Award, it was announced by John V. Blalock, of Brown and Williamson Tobacco Corp.

The award, created by the Broadcasting and Advertising Div. of the American Jewish Committee's Appeal for Human Relations, honors each year a leader who has contributed most to the effort for improved human relations.

Presentation of the award will take place at a dinner to be held on Dec. 2 at the Americana Hotel, New York. Blalock is chairman of the dinner. Honorary dinner chairmen are: David C. Stewart, of Kenyon and Eckhardt and Norman H. Strouse of J. Walter Thompson Co.

John F. Box, Jr. Named To Broadcasting Board

John F. Box, Jr., managing director of WIL St. Louis, Mo. has been named to the board of directors of the Missouri Broadcasters Assn. at their annual meeting in Jefferson City.

Box is also a member of the board of directors of the National Assn. of Broadcasters, Radio Advertising Bureau and a member of the board of trustees of the Educational Foundation of American Women in Radio and Television.

Lukeman Supervisor Of Audience Studies

In a continuing buildup of executive personnel at Audience Studies, Inc., Gerald Lukeman was named sales and service supervisor by Pierre Marquis, vice president and general manager. At the same time, four project directors: Richard Lindheim, Eve Pohlo, June Thomson and Richard Racer, have been appointed and will work in ASI's Los Angeles office.

All four of the newly appointed project directors are heavily experienced in the areas of research methodology, statistics, experimental psychology, data analysis, consumer surveys, questionnaire construction and field testing.

*with a properly conceived,
strategically placed Service-Ad*

in
SRDS

you
are
there

selling by helping people buy

Grant, Platt, Younger New B&B Vice Presidents

Merrill T. Grant, Sheldon N. Platt and Eric J. Younger have been elected vice presidents of Benton & Bowles, Inc., it was announced by William R. Hesse, agency president.



Merrill Grant

Grant, who is associate media director on the Procter & Gamble, Becch-Nut, Anderson-Clayton and Ster-

ling Drug accounts, has spent his entire business career at B&B.

Platt, who is a television production supervisor, joined B&B in 1960. Prior to that time he was manager of the tv-radio department at Norman, Craig, Kummel and executive producer at Warwick & Legler.



Eric Younger



Sheldon Platt

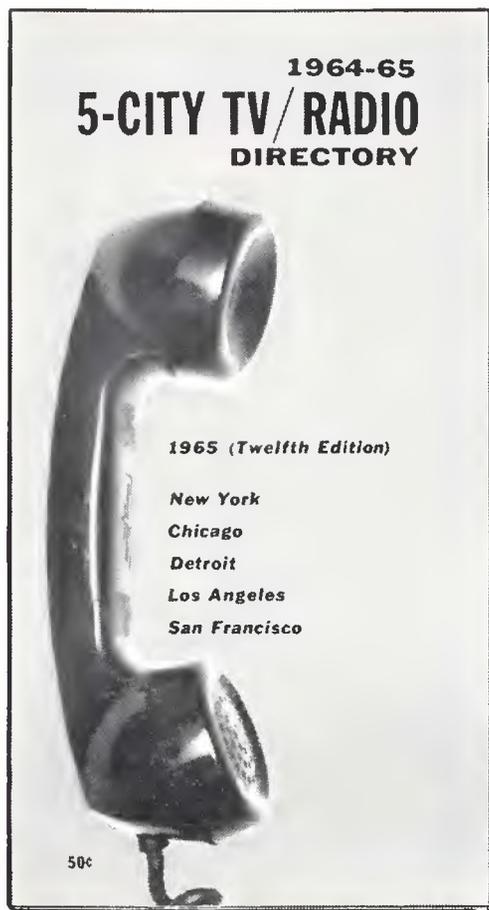
Younger is account executive on the United States Rubber Co. and Chemical Bank New York Trust Co. accounts. Before joining B&B in 1963, he was director of advertising and sales promotion for the Manhattan Shirt Co.

Broadcasters Group Elects Joseph Conway

Joseph T. Conway, vice president and general manager of WIBG Radio, has been named to the post of director-at-large of the Pennsylvania Assn. of Broadcasters by association president, Cary H. Simpson and the board of directors.

The PAB's board of directors consists of eight district directors and four directors-at-large and is the governing body of the oldest state broadcasters association in the United States, consisting of 150 radio and 19 television stations throughout the nation.

NEW, 1965 EDITION JUST OFF THE PRESSES



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

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212 581-4200

SPONSOR SPOTLIGHT

ADVERTISERS

E. A. McNally appointed as vice president of the Prestolite Co. and as general manager of the company's wire and cable division. He will direct all operations of the Prestolite Co.'s wire and cable divisions with facilities at Port Huron, Mich.; Hazleton, Pa. and El Segundo, Calif.

Robert O. Howard named advertising and sales promotion manager for the Associated Tires and Accessories Div. of the B. F. Goodrich Co.

John W. Culligan elected president of Whitchall Laboratories, Div. of American Home Products Corp.

Wilhelmus B. Bryan, James C. Campbell and **Joseph S. Santley** appointed director of marketing services, director of staff operations and publicity manager of U. S. Borax and Chemical Corp.

Walter J. Kinney appointed assistant to division sales manager of Woodstock Die Casting, a division of the Eltra Corp.

William A. Focht joined Miles Products Div. of Miles Laboratories, Inc. as manager, new product development.

William T. Green named assistant branch manager of Libbey Products, Owens-Illinois, New York branch.

Charles E. Beck elected president, chief executive officer, a director and a member of the executive committee of the American Bosh Arma Corp.

Robert M. Jaffe appointed product manager of the Lenthalic fragrance collection for Helene Curtis Industries, Inc.

Harry N. Stevens named technical director of International B. F. Goodrich, a division of the B. F. Goodrich Co.

W. Philip Smith appointed vice president for communications of Arnold Bakers, Inc.

Joan Heller appointed manager of marketing services for Yardley of London.

Thomas E. Davis elected vice president-marketing for the Ampex Corp.

Felton M. Deakins appointed to the newly-created position of vice president-special account development.

B. J. Heard appointed vice president-operations of Kaiser Jeep Corp.

AGENCIES

Allan E. Freeman and **Gerard D. Polo** appointed to the research department of Gardner Advertising Company's New York office. **Ned C. Smith III** named marketing director of Gardner's Milan office, Publicis-Butler-Stip.

Roswell W. Metzger joins Kudner Agency, Inc., on Dec. 1, as executive vice president, member of the executive committee and of the board of directors.

Nicholas Alexis joined the creative department of Street & Finney, Inc. to work on Colgate-Palmolive.

John L. Nanovic elected vice president-public relations for the Kudner Agency, Inc., New York. **Patrick Nolan** elected a vice president of the Kudner Agency.



W. Philip Smith



Richard Henson

Richard L. Henson appointed account executive in the Pittsburgh office of Fuller & Smith & Ross Inc.

Robert H. Ellis named director of marketing of Batten, Barton, Durstine & Osborn, Inc.

Howard G. Grosky joined the Chicago office of Reach, McClinton & Co., as a creative supervisor.

Jerome A. Friedland named associate director of marketing and research for D. P. Brother & Co.

Lionel C. Barrow, Jr. joined the New York office of Foote, Cone & Belding as copy research supervisor in the research department.

Leslie Wallwork named an associate director of the media department of McCann-Erickson, Inc., Los Angeles.

John P. Finneran appointed account supervisor of agency services on the Plymouth automobile account, at N. W. Ayer & Son, Inc., Detroit office.

Paul M. Reardon elected a vice president of Ted Bates & Co., Inc. and named media director of the agency.

James K. Dilliner named a creative director for Adams, Martin and Nelson Advertising, Inc.



John Nanovic



Patrick Nolan



Paul Reardon



James Dilliner



Regina Ovesey



Glenn Verrill



Robert Olsen



Herbert Gunter

Regina Ovesey, senior vice president of Mogul Williams & Saylor, Inc. named director of creative services of the agency.

Israel Horovitz joined the staff of Lee/Baader & Rose, Inc., Newark advertising and public relations agency as creative director.

John K. Grosspietsch appointed account supervisor, MacManus, John & Adams, Inc., Chicago office.

Richard W. Feit joined N. W. Ayer & Son, Inc. in the account service department of the Chicago office. **John B. Healy** joined the New York office of N. W. Ayer & Son, where he is assigned to account service.

Earl Gandel appointed account executive on Volvo automobiles for Carl Ally Inc. He was formerly advertising manager of Competition Motors, south western distributor of Volkswagen.

Donald LaVine and **Benson Biele** joined the staff of Norman, Craig & Kummel as copy supervisor and vice president and account supervisor, respectively.

Leon Meadow, **Paula Green**, **Jack Dillon**, **Lester Feldman**, **Len Sirowitz** and **Richard Lowe** named vice presidents of Doyle Dane Bernbach, Inc.

F. Glenn Verrill and **Robert J. Olsen**, copy supervisors and **Herbert Gunter**, associate creative director named vice presidents of Batten, Barton, Durstine & Osborn, Inc., New York.

Philip F. von Ladau appointed media research director of Carson/Roberts/Inc.

Robert Conroy appointed manager of the Portland office of Geyer, Morey, Ballard, Inc.

Robert H. Geis joined Gardner Advertising Co.'s New York media department as media buyer.

Dorothy Adams named corporate senior vice president of Maxon Communications, Inc., New York.

Charles E. A. Muldaur appointed head of the New York office of Gray & Rogers, Inc., New York.

Stevens P. Jackson joined Harry W. Graff Inc. as vice president and director of radio and television.

Richard Merritt joined the creative staff of McCann-Erickson, Inc., Los Angeles, as group copy director.

Saul Kampf joined Dunwoodie Associates Inc., Garden City and New York advertising and public relations agency, as senior vice president.



Leon Meadow



Paula Green



Jack Dillon



Lester Feldman

Are you our man in the EAST?

Ours is a prestige firm selling to tv and radio stations—especially managers.

We need a man who can talk broadcasting and knows the East. We need a man who exudes respect and confidence.

We need a man who enjoys contact at an important level and can close a sale.

We need a man who likes to travel. Drop us a line if you're that man. All replies in strictest confidence.

Box 203, SPONSOR,
25 West 45th Street
New York, N.Y. 10036

SPONSOR SPOTLIGHT

Alan Rockmore elected a vice president of Sullivan, Stauffer, Colwell & Bayles, Inc.

Philip E. Dangerfield, Philip T. Fairchild, Jr., E. Lynn Hauldren and **Dwight B. Miller** added to the writing staff in the creative department of Needham, Louis and Brorby, Inc., Chicago.

TIME/Buying and Selling

Edward Williams added as a salesman to Harlan G. Oakes and Associates, Inc., Los Angeles.

Paul D. Campbell joined the New York tv sales department of Advertising Time Sales, Inc.

John Cook added as sales executive in the New York office of Stone Representatives, Inc.

John Katz transferred to the New York sales staff of the Katz Agency, Inc., station representatives.

Robert H. Delehanty added to the Chicago Television Sales Staff of Edward Petry & Co., Inc.

TV MEDIA

Chester R. Simmons named director of sports for the National Broadcasting Co.

Martin McAdams appointed to the Chicago sales staff of Storer Television Sales, Inc.

William Kunkel promoted to account executive at the Boston Group W station WBZ-TV.

Quintin E. McCredie named promotion director for KOA-TV-Radio in Denver.

Don Widener named administrator of publicity and press relations for KNBC Los Angeles.

Davis L. Morris appointed to the sales staff of KMOX-TV St. Louis. **George Reading** appointed to the KMOX-TV news staff.



Thomas McDowell



William McCluskey



Peter Newell



Duane Brady

Thomas W. McDowell named production supervisor of KYW-TV Cleveland, Ohio.

William McCluskey appointed director of client service of the Crosley Broadcasting Corp.

Jack Agnew named director of press information for KPIX, the group W television station in San Francisco.

Kent J. Fredericks and **Alfred T. Parenty** joined the Chicago office of ABC Television Spot Sales, Inc., as account executives.

RADIO MEDIA

Brooks Adkins joined WING Dayton, Ohio.

Walter L. Rubens becomes president and general manager of KOBE Las Cruces, N. M.

Don Barnett appointed traffic systems manager of WWRL New York.

Sander A. Flaum appointed to the post of public relations manager for the Straus Broadcasting Group.

Jay Carmichael appointed to the sales staff of KGFJ Radio Hollywood, Calif.

Robert J. Rock, vice president and general manager of KEVE-AM-FM Minneapolis-St. Paul, Minn. announced his resignation.

Richard J. Lamoreaux, Richard A. Green and **John L. Rogers** appointed program and production manager, salesman and assistant program and production manager of WWJ-AM-FM-TV Detroit, Mich.

Peter C. Newell appointed station manager of WPRO AM-FM Providence, R.I.

Duane Brady appointed program director for KOOL Radio Phoenix Ariz.

SYNDICATION & SERVICES

Donald L. Shirley, Jr. appointed art director for VPI Productions, Inc.

Robert Craver appointed manager of MGM Telestudio's newly-created mobile facilities division.

Anton W. Bondy appointed account executive on the national sales staff of the Bureau of Advertising.

Gerald Lukeman named sales and service supervisor of Screen Gems, Inc., New York.

Alan Landsburg elected to the position of vice-president of Wolper Productions.

Edward R. Scannell added to the executive sales staff of Triangle program sales.

Jerry Lee appointed western sales manager of Embassy Picture's television division.

Max Katz joined VPI Productions as a staff director. He will work primarily on commercial films and be headquartered in New York City.

Henry Spiegel joined ABC Films, Inc. as advertising and publicity manager of its newly-created feature films division. **Thomas N. Ryan** appointed as central division sales manager for ABC Films, Inc.

Nudging the rut-bound

by Bea Adams

Tv Creative Director

Gardner Advertising Agency

■ A long dry summer has crackled by since The American Tv Commercials Festival. By now, methinks, most agency and client personnel have gathered in one spot or another to see their prize-winners or to confirm their suspicions that the winners (not theirs) weren't one bit better than some of the losers.

Most of this year's winners deserved to be. To name a few: Betty Crocker Gourmet Food Series; Volkswagen Sedan snowplow; Xerox; Laura Scudder potato chips; Coca Cola music and lyrics; special citation to Barbara Baxley for best off-camera presenter. These and many others were all worthy and all winners at the box-office, too.

Since another festival will be coming up, come spring, I'd like to tip my turban to Wally Ross for keeping it alive because (a) it gives recognition to otherwise unsung laborers in the creative vineyards and (b) it gives advertising and advertising students a chance to see samples of some pretty fascinating work. Anything that nudges the rut-bound and stimulates the hopefuls is all to the good. So there.

Van Heusen Wash 'n Wear Shirts, a winner, is still working hard. Reason: demonstration will always be one of tv's great strengths. Van Heusen went the route of exaggeration to demonstrate the wash-and-wearness of the shirts. In one commercial, man on way to work steps out from surf complete with briefcase, and wet as a mackerel in his Van Heusen Shirt. The "sell" is his spic-and-span-ness in seconds, no wrinkles. At commercial's end, he heads back home to the waves. Another in the series shows VH wearer going through car wash. Exaggeration pays off because of memory-denting punch it delivers regarding the primary appeal.

A non-entry via Jamieson of

Dallas also smacks of this same kind of way-out demonstration. Product: Haggar Slacks. Problem: to show how slacks hold crease when wet. Solution: let guy swim in them. (See photo of swimmer emerging soaking wet, crease very much in evidence.) Major portion of commercial is under-water photography achieved neatly enough at Southern Methodist University in the Olympic swimming pool where camera-man could shoot through an underwater window.

Another winning series (my opinion) currently running and new, I believe, since festival — new Joy. Sample: hubby in living room watching tv or practicing his putting. VO: "What kind of guy are you, having a ball in the living room while your wife's in the kitchen doing the dishes?" Husband: "So we had dinner, so there are dishes to do." Then the punch. Aimed at the man. "Joy is made to do the dirty work no woman should have to do." Sales story is told, bubble by bubble. In this dishwasher's opinion, it's been a long time since a detergent came clean with a line so psychologically on target as this one. Good luck, out-of-the-rutters! may Joy sales be unconfined!

Another festival citation (much to my surprise and delight) was a low-cost commercial via Hicks, Greist & O'Brien, Boston, for Homemakers Beans. Cast: one superb pitchman Jess Cain who loud-lungs it with "Join the fight against watery baked beans! Against beans thinned out with tomato sauce. Homemakers doesn't watch the clock (throwing watch on floor) — Homemakers watches the beans." Atmosphere of political rally achieved with bobbing signs to communicate an extra point here and there. One of an amusing



Haggar's Slacks after a swim

but somehow hard-selling series created five years ago and still being used. Cost: \$1500 per, including talent fee, props, supervision and tape. Give it a thought.

Other thoughts worth fastening your mind on: The honesty of Saran Wrap commercials. The "Pepsi Generation" — powerful words with a swift, sure aim. Johnson's Patty-Cake Powder — "so soft it feels like love."

Credits: *Van Heusen Shirts*: Grey Advertising, Inc. with writer Nancy Sutton, art director Joel Wayne and agency producer Charles Powers. *Haggar Slacks*: written and produced by L. E. DuPont, veep and tv director, Traey-Locke Advertising. *Homemaker Beans*: writ by Pete Nord, copy chief at Hicks & Greist, New York, with Eli Tulman, art director. Produced in Boston on tape originally using facilities of WHDH. Now, unleash the hounds and let's track down some exciting new tv work for December — now that the election returns are in and the groans have been heard from here to some happier hunting ground. ♦



Pitchman for Homemakers Beans

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CALENDAR

NOVEMBER

Standard Rate & Data second meeting between broadcast representatives and management to discuss changes in monthly listings of small market AM and FM stations, New York (23).

Assn. of National Advertisers workshop, MPO Videotronics Studio, New York (24).

National Assn. of Broadcasters meeting of presidential selection committee, Hotel Regency, New York (24).

Radio-TV Education Department of University of Cincinnati and Rho Tau Delta broadcast seminar, Concert Hall, University of Cincinnati College Conservatory of Music (24).

Screen Gems Inc. annual stockholders meeting, New York (24).

National Council of Teachers of English 54th annual convention sponsored by the Television Information Office, Sheraton Hotel, Cleveland, O. (25-28).

Television Information Office Tv Festival at 54th Annual Convention of National Council of Teachers of English, Cleveland, O. (25-28).

National Assn. of Television and Radio Farm Directors annual convention, Conrad Hilton, Chicago, Ill. (27-29).

Electronic Industries Assn. workshop on international selling, Fairmont Hotel, San Francisco (30).

DECEMBER

Electronic Industries Assn. winter conference, Fairmont Hotel, San Francisco (1-3).

Sigma Delta Chi national convention, Hotel Muehlbach, Kansas City, Mo. (2-5).



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