

Sponsor

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

OCTOBER 26, 1964 PRICE 40c

NEWSPAPER • NEWS

New direction: travel advertisers turn to tv 33
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 The rising tide of radio 44



Why WLOS-TV bought Volumes 1, 2, 4, 5, 7, 8 and 9 of Seven Arts' "Films of the 50's"



Morton S. Cohn:
 Vice President and General Manager
 of WLOS-TV

Says Morton S. Cohn:

We program 23 feature films each week for a huge, highly selective audience which has shown real interest in recent productions with top stars, and big box office titles.

Scheduling approximately 1,200 films each year requires a large library from which to select, but even more important, it demands quality. Our purchases of Seven Arts' Volumes 1, 2, 4, 5, 7 and 8 and our most recent buy of the 215 Universal/Seven Arts' features in Volume 9 guarantees that we can continue to give our viewers the quality they have come to expect.

Our prime-time "Friday Night Movie", our Monday through Friday "Early Show" and our highly successful "Battlefield" feature showcase are "must viewing" in the Greenville-Asheville-Spartanburg market. Volume 9, along with the other Seven Arts' Volumes we have under contract,

GIVES US THE TOP-QUALITY PRODUCT WE NEED

to build even more audience loyalty.

The high-calibre of our movies have built for WLOS-TV the largest feature audience in the six-state Carolina Triad, and national advertisers have been quick to respond to this potential



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD
 NEW YORK 200 Park Avenue 972-7777
 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)



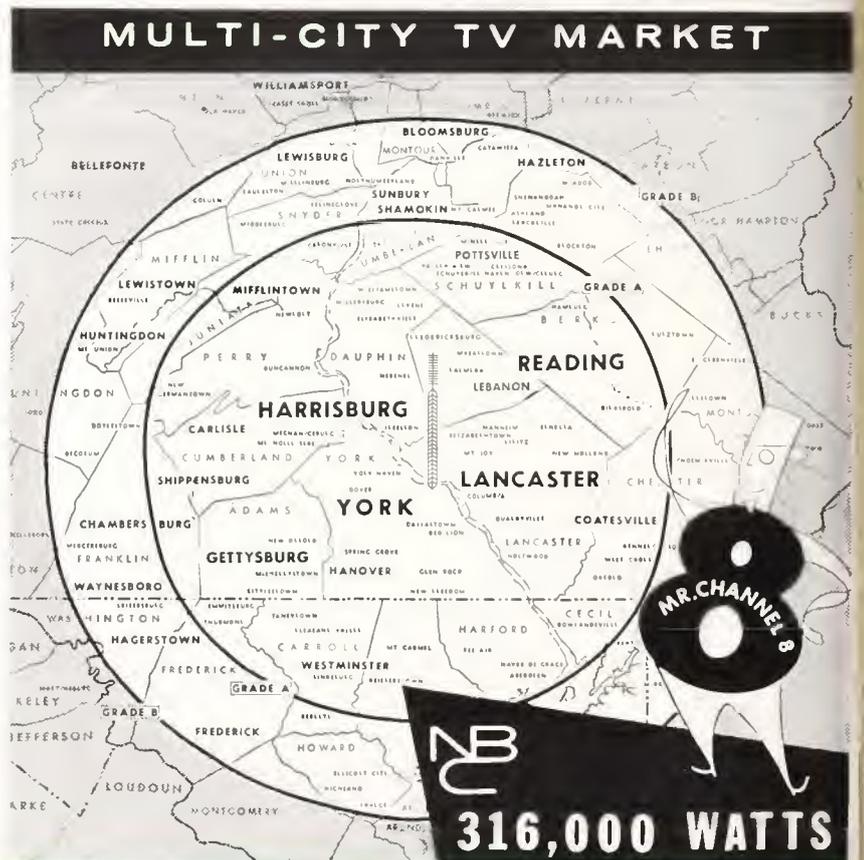
Reach the **whole** market

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



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

Metromedia Buys Wolper Productions

Los Angeles — Metromedia, Inc., continues to expand its holdings with announcement that the firm has contracted to acquire the entire stock of Wolper Productions, Inc. Total price tag is more than \$3.6 million—approximately \$1 million in cash plus 69,551 shares of Metromedia common stock.

As a result of the deal, Metromedia picks up all of Wolper Productions, including its five subsidiary companies; Wolper Television Sales, a national distribution company; Newsreel, Inc., formerly Paramount News; and three Wolper music companies.

David L. Wolper, president of the production firm, will remain in his post and will become a vice president of Metromedia, Inc.

Commenting on the purchase, John W. Kluge, chairman of the board and president of Metromedia, said: "This is a logical step in Metromedia's corporate development combining two young and aggressive broadcasting and entertainment entities. It will make possible better quality entertainment and informational programs for the

public and simultaneously achieve a corporate growth objective."

For his part, Wolper declared: "The transaction will provide the financial ability to carry out the expansion and diversification plans which would not have been otherwise possible now."

Wolper Productions' current schedule includes six tv specials being produced for the Xerox Co. and six specials for 3M (see story on this page).

International Film & Tv Festival Winners Named

New York — A European filmed-in-color commercial for Pirelli Tires, produced by Insel-Film of Munich in a fast-paced style that looked like a James Bond chase sequence, won the grand award for tv commercials at the fourth International Film & Tv Festival of New York here last week.

Other significant tv winners: the MPO-produced "rolling tire" commercial for Gulf Oil (best visual effect); Stars & Stripes Productions' "Ronson oily bird" (best animation); VPI's "balloons" commercial for Upjohn (best color); Barbara Feldon, Revlon's "tiger girl" (best commercial actress).

Stations WFIL-TV Philadelphia, WGN-TV Chicago, WBNS-TV Columbus and WRCV-TV Philadelphia won awards for public service shows.

ABC-TV Documentaries To Cost 3M \$2.5 Million

New York—Six hour-long documentaries on ABC-TV will be sponsored by Minnesota Mining & Manufacturing at an estimated cost of 2.5 million. The buy represents 3M's first support of a documentary series and its first use of corporate institutional advertising.

In a talk given at Videotape Productions' sixth anniversary open house. Harry Helzer, in charge of 3M's advertising services, stated that 3M will be spending almost 10 million in advertising this season ('64-65).

Three of the David Wolper-produced documentaries will be aired this season and three next season. Also, it was announced last week that all of the documentaries will be narrated by Van Heflin.

The programs will cover such subjects as important but little-known scientists, people who defy death, the life of MacArthur, the "tribal customs" of teenagers.

Agency for 3M is BBDO.

Herbert Hoover In Radio's Early Days

Washington — Broadcasts and ceremonies here for former president Herbert Hoover brought nostalgic memories of radio's early days to broadcasters who remembered Hoover's guidance during the history-making National Radio Conference back in the '20s.

It was under Hoover's guidance, as secretary of commerce in the Harding administration, that the young and wildcat radio industry in this country was given its first serious attention and discipline. At the time he called the first National Radio Conference, in 1922, there were 50 licensed broadcasting stations, and by 1923 there were 550. Interference was intolerable under the loose reins of Commerce Dept. guardianship.

The radio conferences recommended allocating frequencies and classifying stations to bring order out of chaos, and the Commerce Dept. began to implement the suggestions. At the third conference in 1924 Hoover predicted the unlimited importance and growth of an industry in which "sales of radio apparatus had jumped from a million dollars a year to a million dollars a day."

Those were the days of the birth of networks, NBC in 1926, CBS in 1927, and the unforgettable call letters like WEA, WGY, KDKA that held listening Americans glued to their sets.

Schroeder: 'More Independent Thinking in Radio'

Detroit — Although admitting that radio is generally profitable, Willard Schroeder, joint board chairman of the NAB, sees a "cloud of some magnitude dulling the radio picture."

Speaking before the Institute of Broadcasting Financial Management, Schroeder pointed out that of the 3685 radio stations making 1963 financial reports to the FCC, 33 percent of them were loss operations. He also said that "as a result of present programming practices, there has been a shrinking of the total radio audience—the sets-in-use figure is not large enough to enable a healthy radio business."

Conceding that formula radio has proved successful in many cases, Schroeder said: "Unfortunately the very sheep instinct that initially caused

so many stations to embrace formula radio stimulated them to narrow the choice. If the rock-and-roll formula seemed to produce the most rating points, it was the one to copy."

Schroeder cited exceptions to the trend such as WSB Atlanta, WGN Chicago and WCCO Minneapolis. They and some others like them, he said, have evolved their programming on the basis of their "own independent thinking, their knowledge of their respective markets, the general savvy of their staffs. The result has been a consistent history of audience leadership and the resulting benefit of strong advertiser support."

Schroeder added: "Perhaps, if there is to be emulation, it's this kind of approach that should be copied by other, less successful stations."

CONTINUED ON NEXT PAGE

Political Film by Mothers for Moral America May Bring in the FCC

GOP presidential candidate sends tract to cleaners after previews raised a storm of controversy

Washington — The feeling here is that the FCC will inevitably become embroiled in the Mothers for Moral America film fracas when and if the expurgated version finally hits the tv screens on the NBC network.

The film is a GOP tract on America's moral decay, and has been sent to the cleaners by Republican presidential candidate Goldwater after previews of the contents raised a storm of controversy.

Outraged protest came from Democratic Committee chairman John M. Bailey that it was the "sickest," and he further tagged it as "smut," "prurient" and "prejudiced."

Network previewers agreed that a jolting 60 seconds of the moral decay aspects, from topless bathing suits to the recurring view of a big, black and very presidential limousine with a speeding, beer can-throwing driver, would have to come out.

The Mothers for Moral America, headquartered in Ann Arbor, Mich., had previously announced the film as a "documentary film considered by motion picture industry leaders who have viewed it as the 'most powerful"

NAB Asks Reconsideration On SRDS' Dropped Listings

Washington, D.C. — The National Assn. of Broadcasters is disturbed at the recent decision of Standard Rate and Data Service, Inc., to eliminate monthly listing of small market radio stations and all FM stations.

In a statement issued late last week, Vincent T. Wasilewski, executive vice president of NAB, declared: "The NAB has requested Standard Rate and Data Service to reconsider its plan on the grounds that it would render immeasurable harm to the radio industry and particularly to some 1700 small-market radio stations that will be affected directly by such action."

A meeting between officials of NAB and SRDS will probably be held late this week to discuss the matter.

ever produced." (Comment was heard that the movie industry leader referred to in the announcement could only have been Joe Levine.)

National project director of the

mothers' group is Mrs. Hiram C Houghton of Iowa City, Iowa, who said the mothers of America contributed the funds to produce the documentary which is entitled, appropriately enough, "Choice." The film's purpose is to show alternatives between decaying (read "Democratic") forces, and the good (read "Goldwater") leadership for the United States. It was to have been shown last Thursday, to the mothers of America on the NBC daytime schedule.

Networks Backed on Equal Time Decision

Washington — In its decision to exempt President Johnson's Oct. 18 message on foreign developments from equal time demands, the FCC grants that "the networks could properly determine that the President's report, expressing the U.S. government's policy in relation to those events, was a spot news event . . ."

FCC's follow-up explanation of its decision for exemption, last week, leans on two reasons. The first was that the President's speech on foreign developments "of an extraordinary nature" was a bona fide news event under the 1959 exemptions to the equal time statute. The other reason cited 1956 precedential exemption for the Eisenhower message on the Suez crisis, which was by inference "upheld" when congressional 1959 amendments setting up news exemptions did not overturn the FCC decision.

The six to one majority on the commission has summed up the heart of the matter in one straightforward paragraph midway through the five-page explanation, which gives the broadcaster his due in news judgment:

"In short, we think that the networks could reasonably conclude that statements setting forth the foreign policy of this country by its chief executive in his official capacity constitute news in the statutory sense. Simply stated, they are an act of office of the president of the U.S.

If the Republican National chairman goes through with a court appeal from the FCC decision, as threatened, then the 89th Congress may be egged into doing something constructive about the patchwork quilt of equal-time rules, exemptions and exceptions left in the wake of the 1959 attempts to amend Sec. 315.

FCC decision quotes Sen. Pastore's prophetic argument for amendment at that time: "If the president of the United States were a candidate for re-election he could not stand up in front of the American flag and report to the American people on an important subject without every other conceivable candidate standing up and saying, 'I'm entitled to equal time.'"

Only commissioner Rosel Hyde dissented from the FCC decision last week. A Republican, Hyde also dissented, as a matter of principle, in the 1956 decision to exempt the Eisenhower message. Hyde believes in the strictest adherence to the letter of the statute and the four exceptions enumerated by Congress. He opposes any "administratively - contrived" exceptions.

Commissioner Bartley concurred with the exemption for the Johnson talk on the grounds of international interest, but did not agree that it came under a "bona fide" news category set up in the 1959 exemptions.

BDA To Merge with BBDO

Atlanta, Ga. — Burke Dowling Adams, Inc., Atlanta's largest ad agency, will merge with Batten, Barton, Durstine & Osborn, Inc. effective Nov. 1.

The southern agency will continue to operate under its present name as a wholly-owned division of BBDO. At the same time, stockholders of BDA have acquired stock interests in BBDO.

BBDO, rated as the fourth largest agency in the world, billed more than \$104 million in radio and tv last year.

**A newsman who
is really on his toes
has blisters on
his feet**



(Our nine newscasters are limping testimonials to this fact.)

Most TV stations have a good staff of newsmen to do the digging.

And a deskman to do the writing. And one or two other fellows to do the talking.

The results are usually quite smooth. And often quite bland.

We do it differently: The guys who do the digging also do the writing. And the talking.

Each man has a special beat: State government, politics, city and county government, general news, and sports.

Other members of the team concentrate on editorials, features, and weather. And our anchor man for the entire 45-minute news package keeps an eye on all the news.

When one of our men writes his story, he writes with authority.

When he reads his story, he reads with authority.

Because he is an authority.

People in Raleigh-Durham and eastern North Carolina have come to expect more from WRAL-TV news than

a smooth and bland recitation of the day's news events.

And they get more.

In return, we get more: More respect for our news programming, a bigger, more discriminating audience for all our programming.

It may be heartless, but we like to see one of our newsmen limping.

We feel it's much better than putting an extra cushion in his chair.

WRAL-TV, Raleigh, N.C. ABC Television. Represented nationally by H-R.

WRAL-TV

Sponsor

OCTOBER 26, 1964 • VOL. 18, NO. 43

33 New directions: travel turns to tv

Airlines, plus other print-oriented travel advertisers, are switching media to reach broader passenger potential

36 Radio strengthens American Express image

Urgency and safety characterize AmExCo commercials for travelers checks; prestige and convenience for credit cards

41 Burma-Shave ad load off the road and on tv

Forty-year roadside-sign tradition is scrapped for shaving cream's tv crack at competition's lead in the promising \$100 million aerosol-lather market

44 Radio's rising tide

Attention to sound medium promises new high mark in analysis of 16-year Nielsen records. Total home-hours of radio use is now vying with pre-tv levels, according to CBS Radio research

48 Tv credits for AmExCo's credit cards

As part of its advertising "case history" in the making, travel company gives "whys" behind its first tv campaign

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SPONSOR® Combined with TV, U.S. Radio, FM® is published weekly by Moore Publishing Company, a subsidiary of Ojibway Press, Inc. PUBLISHING, EDITORIAL AND ADVERTISING HEADQUARTERS: 555 Fifth Avenue, New York, N. Y. 10017. Area Code 212 MUrray Hill 7-8080 CIRCULATION, ACCOUNTING AND DATA PROCESSING HEADQUARTERS: Ojibway Building, Duluth, Minn. 55802. Area Code 218 727-8511. CHICAGO OFFICE: 221 North LaSalle St., Chicago, Ill. 60601. Area Code 312 CE 6-1600. LOS ANGELES OFFICE: 1655 Beverly Blvd., Los Angeles, Calif. 90026. Area Code 213 628-8556. ST. PETERSBURG OFFICE: 6592 North 19th Way, St. Petersburg, Fla. 33702. Area Code 813 525-0553. SUBSCRIPTIONS: U.S., its possessions and Canada \$5 a year; \$8 for two years. All other countries, \$11 per year. For subscription information write SPONSOR, Subscription Service Department, Ojibway Building, Duluth, Minnesota 55802. Second class postage paid at Duluth, Minnesota. Copyright 1964 by Moore Publishing Co., Inc.



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ADVENTURE



CLEVELAND
the "one-buy" market

WJW-TV

the one to buy!

Another adventure in local programming, WJW-TV's twice award winning "ADVENTURE ROAD" brings the far corners of the earth to arm-chair adventures...holds general acclaim for wide-appeal intellectual and educational programming. Cleveland with no fringe stations taking a bite of the viewers is the one buy market. WJW-TV is the one to buy.

LOS ANGELES KCBS	PHILADELPHIA WIBC	DETROIT WJBL	MIAMI WGBS	TOLEDO WSPD	CLEVELAND WJW	CLEVELAND WJW-TV	NEW YDK WJHN	DETROIT WJBL-TV	MILWAUKEE WITI-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	STORER BROADCASTING COMPANY
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**“Can a
Worthy Advertiser
with an
Attractive Product
Find Happiness
by Winning the Loyalty
and Affection of a
Typical American
Housewife?”**

**DAYTIME ADVERTISERS
ON THE CBS
TELEVISION NETWORK
(1964, MONDAY-FRIDAY)**

Alberto-Culver Company
Aluminum Company of America
American Cyanamid Company
American Doll & Toy Corporation
American Home Products Corporation
The Andrew Jergens Company
Armstrong Cork Company
Arnold, Schwinn & Company

Best Foods (Corn Products Company)
Binney & Smith, Inc.
The Borden Company
Bristol-Myers Company
Calgon Corporation
California Packing Corporation
Campana Corporation
Campbell Soup Company
Carnation Company
Chesebrough-Ponds, Inc.
Church & Dwight Company, Inc.
Colgate-Palmolive Company
Columbus Coated Fabrics Co. (Borden)

Continental Baking Company, Inc.
The Dow Chemical Company
The Drackett Company
E.I. duPont de Nemours & Company, Inc.
Edward H. Dalton Company
F & F Laboratories, Inc.
Family Foods, Inc.
Father John's Medicine Company, Inc.
Florida Citrus Commission
The R. T. French Company
Frigidaire (General Motors Corporation)
Frito-Lay, Inc.
General Foods Corporation

\$103,000,000 Says He Can!

Of all the ways to a woman's heart, the surest is daytime television—on the CBS Television Network. America's advertisers put their money on it: 103 million dollars in the past 12 months. Far more than on any other advertising medium addressed to women.

For advertisers know that daytime television is a world of its own—inhabited largely by women. If you could lift the roofs off America's homes during the day you would find an average of 8.8 million women tuned to their television sets...*some 36 million* in the course of a week.

Advertisers know, too, that the most popular daytime shows come from the CBS Television Network. *All* of the Top 12 programs—a matchless schedule of comedy, studio diversions, news, and the irresistible daytime serial. In the average daytime minute this year 4,860,000 homes are tuned to CBS—59 per cent more than are tuned to the second network, twice as many as to the third! In a typical case an advertiser employing just 12 announcements in four weeks on the CBS Television Network has demonstrated his product an average of 3.3 times in 21 million homes.

Predictably, advertisers seeking the loyalty of the American housewife spend the greatest part of their budgets on the daytime programs of the CBS Television Network—nearly as much as they spend on the other two networks together and more than they spend on three leading women's magazines combined. They are saying, in effect, that the most important seat of the country's purchasing power is a chair in front of a daytime program on the CBS Television Network.



General Mills, Inc.
Gerber Products Company
The Gillette Company
Glenbrook Laboratories (Sterling Drug)
Gold Seal Company
Golden Grain Macaroni Company
Hartz Mountain Products Corporation
Heublein, Inc.
The International Latex Corporation
Johnson & Johnson
S. C. Johnson & Son, Inc.
Kayser-Roth Corporation
Kellogg Company

Kenner Products Company
Kirsch Company
Lever Brothers Company
P. Lorillard Company
Louis Marx & Company, Inc.
Mattel, Inc.
Menley & James Laboratories
The Mennen Company
Miles Laboratories, Inc.
Minute Maid (Coca-Cola Company)
National Biscuit Company
National Cotton Council of America
The Nestlé Company, Inc.

Noxzema Chemical Company
Chas. Pfizer & Company, Inc.
W.T.S. Pharmacrast Company, Inc.
The Pillsbury Company
Pittsburgh Plate Glass Company
Plough, Inc.
The Procter & Gamble Company
Purex Corporation Limited
The Quaker Oats Company
Rainbow Crafts, Inc.
Rexall Drug Company
Reynolds Metals Company
Sawyer's, Inc.

Shulton, Inc.
Simmons Company
Singer Sewing Machine Company
Standard Brands, Inc.
Sweets Company of America, Inc.
The Toni Company
United States Borax & Chemical Corporation
Warner-Lambert Pharmaceutical Company
James O. Welch Co. (National Biscuit Co.)
Westinghouse Electric Corporation
The J. B. Williams Company, Inc.
Wm. Wrigley Jr. Company
W. F. Young, Inc.

**COMING
TO
NEW YORK?**



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

(Only 1½ blocks to the Coliseum)

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



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

**Publisher's
Report**



Three big days with the BPA

I guess I'll always be a promotion manager at heart.

Which reminds me that I have a date on Nov. 16 to attend the annual seminar of the Broadcasters Promotion Assn. at the Pick Congress in Chicago.

This is one meeting that I always try to make. Every year I find myself captivated by the enthusiasm of the participants, their desire to learn, the attentiveness and attendance at the many shirt-sleeve sessions, the originality and usefulness of the subject matter.

This year, judging by the agenda, will be no exception.

The first day (Monday) will be devoted to discussions of ratings and research, what's right and what's wrong with radio audience promotion, tv audience promotion, syndicated promotion materials, tv sales promotion, radio sales promotion.

The second day will explore graphics in broadcast promotion, how to save money on print, how to make an ad, what's right and what's wrong with award entries.

The windup day will cover ideas that work in print publicity, ideas that work in merchandising. The seminar concludes with a "from the floor" potpourri of problems and suggested solutions.

Naturally, the acid test of this three-day workshop is the degree to which the participants can focus on key facets of the individual sessions that don't often extend over a single hour and generally are less. This takes a considerable forbearance and concentration on vital aspects of the subjects. Almost invariably at any meeting there's somebody who eats up time with extraneous remarks. When your time must be counted in minutes that's a latitude that can't be allowed.

In a word, I'd like to see longer sessions—even if not so many could be covered. But with this single caution I can hardly think of much more to be concerned about.

Last year the BPA met in record-breaking attendance in captivating San Francisco. They won't have quite the same incentives to wander in Chicago. But I was impressed in 1963, as in 1962, 1961 and the many other years when I sat in on the BPA seminars, that the conventioners stay close to home base. It isn't always that way at station managers' meetings—and I concluded some years ago that promotion people come to work. I don't mean to imply that they don't want to play, too. But I get the impression that they get so wrapped up in exchange of promotion information, in the meetings and outside, that the playtime takes a backseat.

That's why over a period of some years I've recommended to stations with promotion managers that they make certain they attend this annual seminar. I find that a growing number of station managers, sales managers and agency people come, too.

Good promotion is a valuable tool to all station executives involved in the battle for audience and billings. I'll be in Chicago on the 16th. Maybe I'll see you there.

Tom Glenn

Ever hear of a radio station with 80% of its nighttime programs sponsored?

It's

WQXR



From 7 PM to midnight Monday through Saturday and on Sunday from 1 PM to midnight, 80% of WQXR programs are sponsored by some of the most distinguished and experienced advertisers in the country.

Here they are:

Elizabeth Arden
General Telephone & Electronics
Italian State Tourist Office
Panagra Airlines
The Antiquary Scotch
Guerlain Perfumes
Trans World Airlines
RCA Victor
Association of German Broadcasters
Schenley Industries
Columbia Records
Dennis & Huppert
Baldwin Piano
London Records
F. R. Tripler & Co.
Cadillac
Steinway Piano

Blue Cross and Blue Shield
E. J. Korvette
Smith, Barney & Co.
Dime Savings Bank of Brooklyn
Savings Banks Assn. of New York State
Dictaphone Corporation
Chemical Bank New York Trust Co.
Northwest Orient Airlines
Empire Lincoln Mercury
Bowery Savings Bank
Volvo

Where else could you find better evidence of the selling power of WQXR?

WQXR's programming, as you might expect, appeals to quality adults... people who appreciate the best things in life as well as the best in radio programs... and people who respond to advertising messages they hear on WQXR.

We still have some time for you. Give us a call. LA 4-1100. WQXR, 1560AM 96.3FM, radio station of The New York Times.



THE BIG QUESTION

Obviously, Ed Sullivan is sponsor-conscious. His commercial record proves it. In 17 years he has a total of about nine clients on his show—one of them for almost a decade—and four of them on the network for the current season.

Following the headlines after last week's *Ed Sullivan Show*, some visitors (in the business, of course) to the Elber fireside made more noise than the ice in that other stimulant about the action taken in the Jackie Mason incident: (1) Is the Ed Sullivan program to be judged by tv or live standards? (2) Were the clients involved in the decision?

There were no decisions, only arguments.

In the first case, the arguments were: (A) if it's on tv, it's a tv "show" and (B) if it's a Jackie Mason, then it's a standup comic doing a routine for a live audience—and incidentally being televised.

In the second case, the arguments were: (A) that everybody is involved (agency, client, network) and (B) nobody seeks to get involved unless willing to be tagged "censor"—and neither clients, nor agencies nor networks were vying for that title or responsibility.

It occurred to me that other, similar arguments may be taking place within the industry, so I went to the source—the show's producer, Bob Precht. He said that, as late as Tuesday, only one client's agency had called. They allegedly applauded cancellation of the action. Precht assumes the others do too. So, in the first case, argument A apparently wins—i.e., the performance is to be evaluated in tv terms.

Sam Elber

LETTERS

Thanks from IRTS

As president of IRTS I want to sincerely thank you for the excellent coverage given the IRTS Time Buying and Selling Seminars ["IRTS Seminar Hones Timebuying Tools," Oct. 5]. As you may know, we are ordering reprints. We so very much appreciate your interest in IRTS activities and your giving such thorough coverage to certain events. We hope that we are making a valuable contribution with the Time Buying and Selling Seminars, the Production Workshop, the College Conferences, etc., and it is most encouraging to receive such fine support from SPONSOR.

SAM COOK DIGGES

*President
International Radio and
Television Society
New York*

Just want to let you know how pleased and excited we all are with the handsome story, "IRTS Seminar Hones Timebuying Tools," in the Oct. 5 issue of SPONSOR. You can be certain that we will use it to our advantage.

As I write this, we have already received six registrations based on people reading the article.

CLAUDE BARRERE

*Executive Director
International Radio and
Television Society
New York*

Takes ARB to Task

"Is ARB kidding?" That's the only reaction I can have after reading "ARB To Feature Overnight Radio Surveys" in the Oct. 5 SPONSOR.

What a surprise to see a "new" radio measurement service announced which will measure "old" radio listenership (in-home only, via telephone coincidental).

Can this be the same ARB which is planning to measure *all* listening in 25 markets early in 1965?

ARB's *own study* documented the great volume of listening that's done "out-of-home"—42 percent of the total in Detroit. So why the "new" service?

The story says this radio service is designed (especially) "for those clients with a stake in both radio

and tv." Does that mean ARB will soon report only 58 percent of total tv viewing? I suppose it does—so that the radio and tv audiences can be compared.

I can't help but wonder how the print media will react to ARB's announcement. They'll almost certainly lop 42 percent off their circulation figures—won't they?

WILLIAM S. FUHRMANN

*Research Director
WCCO Radio
Minneapolis*

Important Readers

I was certainly pleased and delighted by your layout and substantial presentation of my thoughts on the coming complexities of media buying ["Tv Buyer's New Obstacle Course," Sept. 8]. I have had quite a few flattering calls on the article, and I now have ample confirmation that many important people in our business must be readers of SPONSOR.

A. C. DEPIERRO

*Vice President-Media Director
Geyer, Morey, Ballard, Inc.
New York*

Pleased with Interview

I'd like to say how much I enjoyed reading the interview you did for me ["Raymond Scott Sounds Off on Sound", Oct. 5].

The technique used and the way you extracted the essential points were executed with such taste and skill that it is easily the best thing written about me in any magazine or newspaper.

RAYMOND SCOTT

*Raymond Scott Enterprises
New York*

A Technicality

Isn't the chart on page 46 reversed? ["Why Not Get Technical," Sept. 8 issue]. A 5 kw @ 600 kc gives more coverage than a 50 kw @ 1400 kc.

TED HEPBURN

*Vice President and General Mgr.
WARM
Scranton—Wilkes-Barre, Pa.*

ED NOTE: Yes. The captions should have been reversed.

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

October 23, 1964

While name-calling hits new lows in the political arena, federal agencies here are looking to change some product name-calling in advertising, from tv sets to fruit juices and sewing machines.

The FTC last week held a hearing on its plan to change the time-honored practice of referring to tv set size by number--19-inch, 21-inch, etc. Instances of overblown retail advertising which mention picture size without qualifying information fired the commission to take a new look at the old standards. FTC proposes that new disclosures paring down inch-size replace the "overall diagonal" and square-inch picture area required in a 1956 ruling.

During the hearing, industry planted some strong doubts of the feasibility of a new nomenclature which would produce top to bottom industry dislocation and mean very little to the consumer. Under the proposed rules, the consumer would have to recognize his familiar 21-inch set in advertising that specifies: 19-inch; 19-inch picture; 19- by 15-inch picture; 20-inch picture measured diagonally, or 262 square inch viewing area.

The new standard would banish customary trade measurement of a diagonal that includes thickness of the picture tube, and evolved from the diameter measurement of the old round tubes.

Industry association spokesmen for manufacturers, distributors, retailers, parts and service dealers said there would be confusion not only for the consumer ("who couldn't care less")--but for all users of cathode ray tubes, in space and defense and industrial contracts world-over.

Jack Wayman, staff director of consumer products division of the Electronics Industry Assn., explained that tv set designations in practice are "secondary meaning." This is the term given to the acceptable shorthand of communication between seller and buyer, which may not reflect exact specifications. Typical example is the builder's "two-by-four" planks which are actually planed down to smaller size.

Wayman produced a sheaf of letters from electronics associations abroad, and industry segments at home, pleading for the status quo on tv set measurement. A note from the national Better Business Bureau said they had never received a single consumer complaint on tv set size.

It was pointed out that FTC complaints about overblown advertising of tv set size go largely to retail advertising. The manufacturers and distributors have lived up to the qualifying requirements in any mention of tube-size, EIA's Wayman pointed out. But the retail advertiser, the copy writer or layout artist is "merely doing what comes naturally, when he assumes," we believe justifiably, "that the consumer is not interested in the detailed explanation."

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

Advertisers setting up costly layouts or broadcast commercials for a manufacturer's new-season line regretfully bypass the picture size in national advertising. Even the asterisk and footnote tactic add to the general "clutter" and detract from the artistry.

Retailer spokesmen said they have found the customer indifferent to the fuller-explanation jargon. In oral selling, the "overall diagonal" and square-inch area are never even referred to.

FTC's Industry Guidance Bureau director, Chalmers Yarley, and Paul Butz, chief of Trade Regulations Div., were not too much impressed with advertiser and consumer aspects of the industry argument.

But the hearing's presiding officers did seem dismayed at the description of how the new numbering would mean a revamp of all tv set manuals, manufacturer and designer specifications, and a wholesale confusion in tube replacement. A picture tube referred to in a parts manual now, as 21AMP4 would have to replace the first number with 19. Industry estimated 10 to 15 years before a changeover in tube number designations could be absorbed here and abroad.

Industry guidance chief Yarley suggested that perhaps the new figure could be inserted to appear with the old in manuals et al--but the suggestion was halfhearted.

Advertising became the chief target again when Mrs. Sara Newman of the National Consumers' League spoke. She was worried about increasing "fuzziness" given the old-fashioned, rigid measurement standards by advertising lingo such as "big gallon." She said tv set advertising is another step in making measurements seem larger than life.

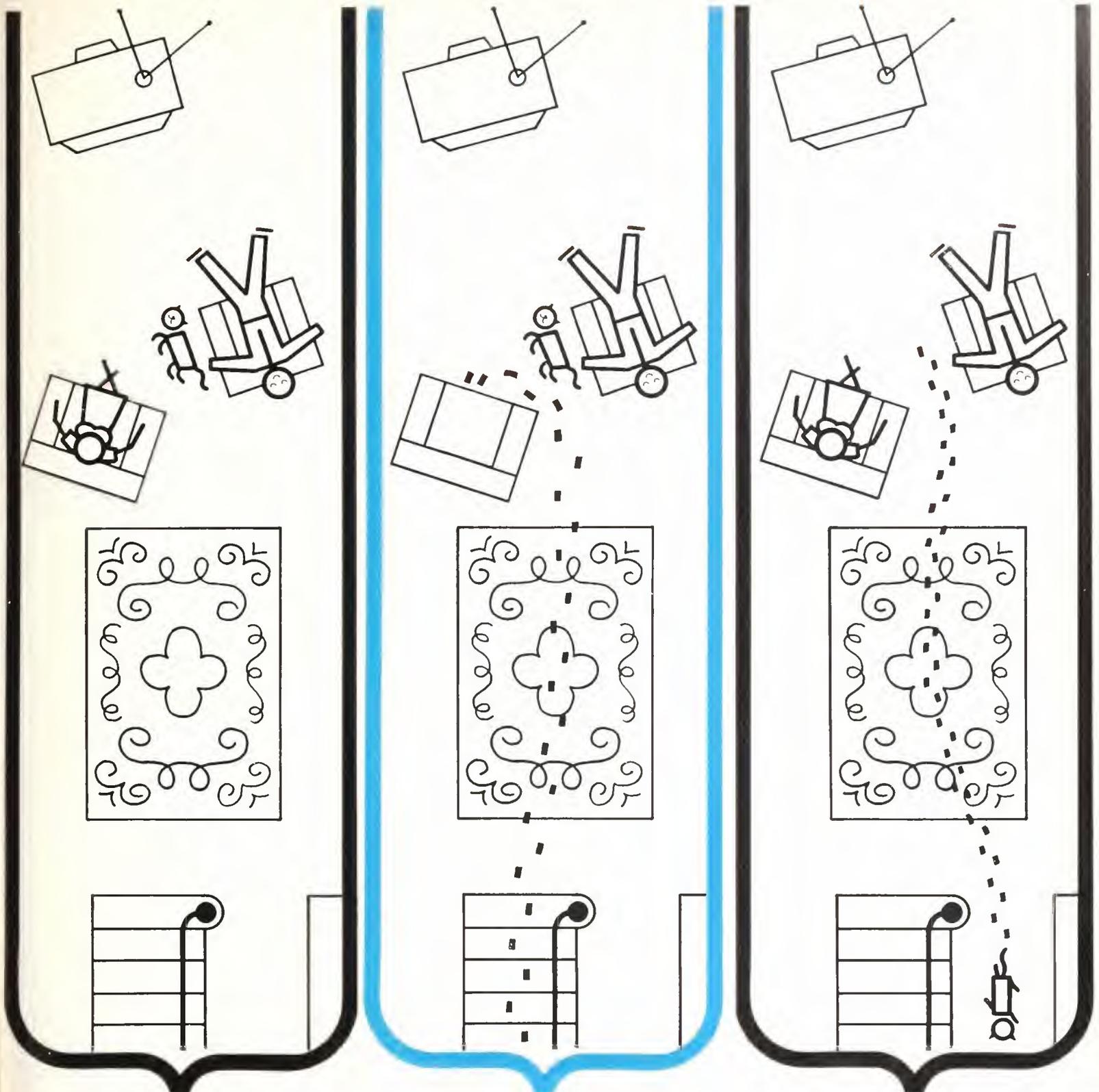
EIA has asked point blank for permission to refer in advertising and elsewhere to set sizes as current trade practice has developed them. A 19-inch set could be advertised just like that, or even as "19"--without qualifying measurements to burden and confuse industry or consumers who are oriented to this familiar shorthand.

FTC record remains open on this rule-making to Nov. 10, the presiding officer mentioned several times. FTC seems anxious for further suggestions --and possibly a graceful way out of this maze.

More name trouble is coming up in other areas: FTC is going after "misuse" of the word "automatic" in sewing machine advertising. The commission fears consumers will figure an "automatic" machine will run things up by itself. This is an oldie--comment deadline is Nov. 4.

The FDA is thinking of uniform labeling and perhaps standard names for each type of fruit drink currently called "punch," "nectar," "juice drink," et al. The alluring monicker may go out, so the consumer can know the exact water content. Record is open on this to Dec. 1, 1964.

Mildred Hall



PROGRAM ON

COMMERCIAL ON

PROGRAM ON

Do you always buy the best program for your spot commercials?

It's not just the rating anymore. There's also the degree of interest and attention to the program which studies continue to find match up with the degree of interest and attention for the commercial. Did you buy off-network series with a high TvQ among housewives? Your MGM-TV representative can point with pride to such availabilities.



NEW YORK • CHICAGO • ATLANTA • CULVER CITY • TORONTO

'Demand National Tv Coverage,' Lee Urges Admen

FCC Commissioner sees UHF as answer to fringe-area advertising; scores networks for retarding progress

Boston—Calling on advertisers to "demand full national coverage," FCC commissioner Robert E. Lee last week took the major networks to task for holding back the growth of UHF through failure to make programing available to existing outlets.

In an address before the Advertising Club of Greater Boston, the commissioner pointed out that among the 100 largest cities of the United States, nine have four or more stations, 38 have three stations, 34 have two, 12 have only one, and seven have no stations.

Dubbing the situation "deplorable," commissioner Lee asked: "Is the advertiser interested in getting exposure in these large markets? Would he like to be carried on a station that delivers pictures with a crisper quality, free of interference from automobile ignition and other electrical sources, and free from airplane flutter? Tell your networks this is what you want and the only way they'll be able to deliver the goods is through UHF stations."

Citing Marion, Ind., as a case in point, the commissioner said the networks argue that they get into Marion via Indianapolis. "Yes, they

get in and you should see how," he declared. "The people who want to watch have to erect antennas towering high above their roof-tops. I venture to say they pay as much for their antenna installations as they do for their receivers. Is this what the advertisers call getting in?"

Lee continued: "It's one thing to have an assignment table providing channels for these places, to obtain passage of all-channel receiver legislation and in other ways beat the drum for UHF, but it is quite another thing to get the networks to realize that the country is begging for first-class television unblemished by snow and interference and with the choice of more than just a few programs."

Contrasting tv with radio as an ad medium, the commissioner said that in radio, advertisers "don't rely on the big 50 kw to get their message to all the people on the outer fringes of the area covered by the



Lee . . . "antenna towers"

station's signal." They also make buys on smaller local stations, he pointed out. "They are not satisfied with fringe reception in radio. Why should they be in television?"

Commissioner Lee's address came on the heels of the debut of Boston's newest tv outlet, channel 38, which went on the air the week previous as the nation's first diocesan-owned, semi-commercial UHF station.

'Huntley-Brinkley' A 52-Week Sellout

New York—The line forms to the rear for sponsorship of *The Huntley-Brinkley Report* on NBC-TV. With the addition of three more sponsors, Don Durgin, vice president for network sales, says the news program is completely sold out for 52 weeks.

The new accounts are the Bauer and Black division of the Kendall Co. through Tatham-Laird Inc., and the Colgate-Palolive Co. and Wilkinson-Sword Inc. via Ted Bates.

Nine other sponsors participate in the series.

Roslow: Restraint in Research Data Use

New York — "Research data must not be projected unwarrantedly or taken out of context," cautioned Sydney Roslow, president of Pulse, at last week's Pulse Man of the Year luncheon.

Prior to presenting awards to the team of Chet Huntley and David Brinkley, the Pulse president had a word on research in general and public opinion polls in particular.

"It is interesting to see some of the spotlight shift from broadcast research to non-broadcast research," he declared. "We recently saw the spectacle of an entire print project withdrawn unreported because of the massive sample-copy distribution of one of the publications under survey."

Turning to public opinion polls, Roslow said an interesting phenomenon about them is that "people

who get low readings don't like them, and are often inclined to smash the machinery rather than look to the factual causes. Sometimes there is something in their organizations, their operations, their images, which can be corrected."

This is not to say that research is without limitation, Roslow added. "Often these limitations can be mitigated by liberal doses of judgment, brains, intuition in their use — in a word, good and adequate homework."

Roslow continued: "Something else must be added—restraint."

In making the Pulse Man of the Year award to Huntley and Brinkley, Roslow pointed out that this is the first time it had been given to anyone in broadcast journalism, and the first time to more than one person.

Schroeder: Government Regulations Main Task To Face New NAB Head

Des Moines, Iowa — Although he has yet to be named, one of the major challenges facing the new president of the National Assn. of Broadcasters will be the removal of programing control from government regulation, Willard Schroeder, chairman of the NAB board, told a luncheon audience last week in an NAB Fall Conference.

Schroeder, who heads the 10-man committee named to select a successor to LeRoy Collins, declared that the new NAB president, whoever he may be, also must cope with the necessity of organizing

Researcher Lists Criteria For Tv Effectiveness

New York — How best to spend the advertising dollar in tv? R. E. Spinner, president of Marketscope Research Co., last week offered a list of general criteria aimed at an "effective, realistic and uniform method of measuring advertising effectiveness."

First, he said in a talk before the International Film & Tv Festival of New York, "create a commercial that can change the attitude, behavior and awareness pattern of the viewer."

Point two is the selection of a show that is well liked by the viewer—a show that commands a high level of attentiveness. "Different shows have different audiences," he declared. "It is unfair to compare the commercial tested on one show with the commercial tested on another show unless the degree of liking of the show is controlled or weighted statistically."

Spinner's third criterion: "If possible, select a show with an audience that appeals to a high percentage of users of the product category."

Citing figures to show that a commercial's effectiveness is related to the attentiveness created by a show, and the degree to which a show is liked, Spinner concluded that "we assume that a commercial in the frame of a show will be more effective than the same commercial in a spot position."

NAB membership to support him strongly in an area where it has never known complete freedom.

"Somehow," said Schroeder, "he's going to have to make real tigers out of a reasonable percentage of them—evangelists who will support him in the concept we should be free to run our own outfits."

Schroeder also pointed out that the government and political forces which "cherish greater program control" already are accustomed to a fair degree of success. As a case in point, he asked the broadcasters if they really had the public interest in mind when they televised last summer's national political conventions in their entirety, or whether they "consciously or unconsciously feared reprisals from politicians in government if we didn't?"

Continuing his list of questions facing the new NAB president, Schroeder said it was his conviction that application of NAB's Code of Good Practices to political advertising and programs should be considered. "If there is a moral and ethical basis for applying the code to commercial and religious mate-

rial," he said, "then I submit we should make every reasonable effort to apply it in the field of political broadcasting."

When the public is subjected to broadcast material "that is in bad taste or indecent," Schroeder continued, "they don't differentiate as to who paid for it—we are an inevitable focus of their resentment."

The matter of a new NAB president has been under study for several months, but no action is expected to be taken until after the November elections.

GE Buys NBC-TV Variety Hours for South America

New York — In what was described as a "break-through in the sale of live-on-tape performances in Latin America," Joseph M. Klein, president of NBC International, has announced the purchase of 15 hours of NBC-TV variety programs by General Electric for showing in Argentina and Uruguay.

It was pointed out that representatives of Argentina, General Electric and Grant Advertising, Inc., spent two weeks in NBC International's New York offices recently screening more than 80 hours of programing. The hours finally decided on were from *The Andy Williams Show*, *The Dinah Shore Show* and *The Lively Ones*.

CINZANO LAUNCHES OFF-BEAT SPOT CAMPAIGN



In an admittedly "surrealistic" series of spots, people will be "changing to Cinzano Vermouth" — that is, literally changing into giant-sized bottles. The tv spots, which will run on the New York Market from October through the end of the year, run 10 and 20 seconds. Radio spots, based on the same theme, will also be aired. The tv spots open on a posh ambassadorial reception. The hostess offers a bearded diplomat a drink. He declines, saying: "No, thank you. I'm changing to Cinzano." And he does. He physically changes into a giant bottle of vermouth. This is repeated until only the waiter remains in human form. The campaign was prepared for Cinzano's U.S. distributor, Munson G. Shaw, Co., by Lennen & Newell.





Know the difference?

A million-and-a-half viewers in Southern California do...now!

As part of a continuing campaign to bring voters in the nation's most populous state a balanced, sharp-focus picture of the candidates and issues in this election year, on October 5th KNXT originated an hour-long, "live" debate between the two candidates for U.S. Senator: incumbent Pierre Salinger, Democrat, and George Murphy, Republican.

For the first time in this heated campaign, the two opponents argued their causes face-to-face. It marked the first time ever that a local California television station originated a full-hour, prime time debate between opposition party candidates for a major national office.

Cecil Smith of the Los Angeles Times wrote: "A face-to-face meeting like this has great value and is a superior use of television. Much credit for this must go to KNXT." Even more important, an estimated 1,500,000 viewers* were enabled to judge the men in action, to contrast their positions on the issues, and to weigh their differences.

In pioneering ways to bring home all the facts to the largest number of voters, a mass medium fulfills its highest purpose. And no one does the job better than CBS Owned **KNXT 2 LOS ANGELES**

*Based on ARB television estimates, subject to qualifications which KNXT will supply on request.

Taft, Cox, Storer, Capital Cities Register Strong Gains in Profits

Taft Profits Rise

Cincinnati — A banner second quarter for Taft Broadcasting Co. has been reported with profits up from \$348,067 in the same period the previous year to \$738,158 as of Sept. 30, 1964. This represents a hike of 112 percent.

First-half profits were also up, with net income increasing 108 percent to \$1,989,765 from \$913,813.

In announcing the figures at a board of directors meeting, Hulbert Taft, Jr., board chairman, said: "The second fiscal quarter ended Sept. 30 continued the pattern established in the first: revenues and earnings more than doubled the same period last year. At the conclusion of the first half-year of operation of Taft Broadcasting Co. with its newly acquired stations, all seven broadcasting divisions are operating well ahead of last year."

Taft added that "the continued improvement in the competitive position of the ABC Television Network and local program successes are the most important contributors to the over-all gains."

Cox Reports 41 Percent Gain

Atlanta—The profits picture is bright for Cox Broadcasting Corp. with a reported 41 percent increase in net income over the first nine months of 1964. The company's four tv stations and four AM-FM stations, plus other properties, recorded a consolidated net income of

\$2,110,189 for the first three quarters as compared with \$1,497,250 during the same period last year.

Revenues for the first nine months totaled \$15,129,387, marking a 52 percent jump over last year's \$9,970,248.

In addition to its radio and tv operations, Cox owns CATV systems in Pennsylvania, Oregon and the state of Washington. Also, on Sept. 1 of this year, the company announced the purchases of tv station WIIC Pittsburgh, Pa. FCC approval is still pending.

Profit Hike for Capital Cities

New York — Still another indication of growth among the broadcast groups is the announcement that the nine-month profits of Capital Cities Broadcasting Corp. totaled \$1,762,503, or 40 percent above the same period in 1963.

It was pointed out that the 1964 figures included the newly acquired WJR Detroit and WSAZ Charleston-Huntington, W. Va., from Sept. 10. Also, as part of the transaction which brought the new stations to Capital Cities, the firm repurchased 78,285 of its own shares, reducing outstanding shares to 1,353,729.

In releasing the earnings figures, Frank M. Smith, chairman, noted that New York Subways Advertising Co., in which Capital Cities has a 40 percent interest, has concluded its second fiscal year and that results were highly satisfactory, with further improvement expected

Sullivan Cancels Comic's Contract

New York—Self-regulation in the broadcast industry became strictly a one-man affair last week when Ed Sullivan charged comic Jackie Mason with "obscene gestures on camera" and promptly canceled Mason's \$45 thousand contract.

Denying that his gambit with fingers was intended to be offensive, Mason countered with the threat of a lawsuit if the contract was canceled.

In a formal statement, Bob Precht, producer of the Sullivan show, said the contract, which called for six appearances on the program, had been terminated as a result of "Mason's on-camera obscene gestures, offensive conduct, insubordination and gross deviation from material agreed upon on the telecast."

If the case comes to court, both sides will have a nation's worth of witnesses to call.

in the upcoming year. The Capital Cities' financial statement does not include revenues from New York Subways Advertising.

Storer Profits Hit Record

Miami—Storer Broadcasting Co. reports business is booming with announcement of nine-month profits totaling \$4,956,611 as compared with \$3,998,826 for the same period in 1963. This represents a boost of 24 percent in profits and 35.2 percent in per-share profits.

It was pointed out that the nine-month figures were an all-time record for the company with respect to profit from operations, excluding non-recurring gains and losses.

Storer's third-quarter profits marked a 28.5 percent increase, from \$1,067,172 to \$1,371,398.

Operational earnings for both the quarter and nine months were the highest in the company's 37-year history. A company spokesman said the increase reflected primarily the growth of tv station profits and a substantial increase in profits from Storer's radio station, WHN New York, acquired in January, 1962.

CORRECTION

Tv expenditure figures for Northeast Airlines were not tabulated in table VII on page 40 of this issue.

Figures for Northeast are:

	NETWORK	SPOT	TOTAL TV	PERCENTAGE
1963	--	\$485,600	\$485,600	
1964	--	628,300	628,300	Plus 29

Total expenditures at the bottom of table VII, however, do include these figures.



Bristol (Conn.) Press photo by Tom Dully

*“Let every eye negotiate for itself,
And trust no agent.”*

In a more sophisticated world than William Shakespeare envisioned, television permits virtually all people to heed his advice.

For this reason, in this political year, WTIC TV3-AM-FM has continued its policy of airing debates between Connecticut candidates for the United States Senate and House of Representatives. Presented at times when most voters are free to watch television, the give and take of the debates provide the best opportunity for “every eye to negotiate for itself” and thus to determine the relative merits of those seeking to serve in important public office.

We believe this to be an excellent way to inform the electorate and further the democratic process.

WTIC  TV3 - AM - FM
HARTFORD, CONN.

BROADCAST-PLAZA, INC.

FCC's Henry: Mistakes in Fairness Won't Necessarily Cost Licenses

Oklahoma City — "One mistake—or a series of mistakes—won't necessarily cost the broadcaster his license," declared chairman E. William Henry of the FCC in a discussion of the commission's Fairness Doctrine. Chairman Henry also touched on CATV, pay tv and multiple ownership in his address before the NAB fall conference.

Commenting on controversial programs that are sponsored, Henry indicated that there are "thousands of other ways" in addition to using unsponsored broadcasts of a similar nature to give the other side, citing news broadcasts and panel discussions as examples.

In making the statement, the FCC chairman was referring to a case in which the commission ruled that a station was required to play a non-sponsored tape favoring the nuclear test ban in answer to a sponsored show opposing the ban.

Henry said the station made no attempt to give the other side of the issue by any method, and said it would not do so. The FCC, he



Henry . . . "thousands of ways"

declared, therefore "ruled the station had to air the unsponsored tape."

On community antenna systems, the FCC chairman pointed out that within a few months the commission will have sufficient data on CATV to determine whether legislation should be proposed. "My guess is that we will propose legislation," he added.

Henry pointed out that the commission recognizes both pay tv and CATV as desirable supplemental services and has no bias against either of them, but "we have an allocation system" which the FCC is considering expanding for UHF since it is pushing development of UHF.

"Pay tv deserves a chance in the market place," Henry added.

On multiple ownership of stations, the FCC chairman said: "We are trying to limit in some reasonable fashion the power held by a few. I personally feel that newspaper ownership of stations should be considered because it goes to the heart of the matter."

FCC is currently studying the rule of seven which limits station ownerships by groups. Among solutions being considered is a new formula based on the percentage of population served.

P&G Ties-In with Florida In Major Tourism Campaign

Deltona, Fla.—Highlighted by a Jackie Gleason tv origination from Miami Beach, the Florida Development Commission has announced that it will tie-in with the Procter & Gamble Co. in a "massive cooperative promotional program to bring tourists to Florida this winter."

The campaign, dubbed the "largest joint government-business effort ever undertaken in the field of advertising," will include network tv, direct mail and print media.

The tie-in with P&G involves a nationwide contest with homes and vacations in Florida among the prizes. Details of the contest will be spelled out on the Gleason show Nov. 7 as well as in other media. P&G is a participating sponsor.

P&G will also promote the contest in its other advertising.

Florida Citrus Commission Dubs Summer Tv Campaign a Success

Fort Meade, Fla.—The business of the Florida Citrus Commission is convincing consumers all over the country that Florida orange juice is second to none. According to James T. Hopkins, advertising and publicity director, that message reached more than 20 million American homes on an average of two times during a four-week period this summer.

Speaking before Fort Meade Rotarians, Hopkins said that a preliminary study of Nielsen tv figures indicate that the commission's spots on the Olympic trials in a four-week period from mid-July to mid-August "have measured up to all expectations."

Declared Hopkins: "During this period, the number of homes reached actually provided us with a total of 112 million commercial impressions. This is a particularly fine

performance, considering the reduced summertime budget available for advertising."

Hopkins noted that the commission's promotional efforts began in 1935 when it was formed by the legislature and given responsibility for administering all state laws that fall within the Florida citrus code.

"At that time, the citrus industry in Florida was enshrouded in difficulty," Hopkins explained. "Price levels were extremely low, there were no grade restrictions, no inspection requirements, no standardization of grade, pack or containers."

The commission's advertising and promotion campaigns, Hopkins said are designed "to create demand and preference for Florida citrus, without regard to the particular brand of either the Florida shipper or the processor.

Sponsor IS FOR THE SPONSOR.

NO OTHER PUBLICATION IS.

NAB Calls for Legislative Study of CATV

Washington, D.C. — Urging the Federal Communications Commission to avoid a “piecemeal approach” to the problem of CATV, the National Assn. of Broadcasters last week called for “the evaluation of CATV in terms of the national objectives of broadcasting as set forth by the Congress and the Communications Act.”

In a 12-page statement submitted by NAB general counsel Douglas A. Anello, the organization suggested “a broad legislative fact-finding proceeding which will form the basis for necessary legislative action.”

NAB also said that broadcasters should be encouraged rather than discouraged in owning and operating CATV systems. “In the past,” the statement pointed out, “the commission has found it in the public interest from time to time to license a newspaper to operate the only radio or television station in the community which it serves.

Similarly, occasions have arisen where the only station in a community has been sold to the owner of the local newspaper. In both cases, it was because the commission believed that the best interest of the public was served through the common ownership. We believe that often the best interests of the public would be served by the common ownership of CATV and broadcast properties in the same area.”

NAB also pointed out that the ownership of CATV systems that do not originate programs raises no conflict with the underlying purpose of the multiple ownership rules. The basis of these rules is the “prevention of monopoly of opinion, rather than monopoly in the economic sense.”

In pursuing its argument in favor of broadcaster involvement, the NAB pointed out that through the broadcaster’s knowledge of the public acceptance of programs, he “can bring program balance to the CATV

offerings—and bring a high standard of technical performance comparable to that of broadcast transmissions.” NAB concluded: “To place limitations on broadcasters who might wish to participate in this new industry would not only be discriminatory but contrary to the public interest.”

TvB Exec Cites Television As Major Fashion Influence

Boston — Television has replaced movies as the main vehicle for influencing fashion trends, Howard Abrahams, TvB vice president in charge of local sales, last week told the 36th annual Boston Conference on Distribution.

Pointing out that through the years, the public’s taste in fashion was set by such people as Lillian Russell, Clara Bow, Marlene Dietrich, Ginger Rogers, Fred Astaire, Cary Grant and other show business stars, Abraham labeled them the former “influentials” of fashion.

Today’s television personalities, he declared, “sell fashions without meaning to do so, and they sometimes sell fashions deliberately. Viewers notice what they wear on television and they can see how what they wear helps them to sell.”

Citing 20 different non-fashion commercials to prove his point, Abrahams declared: “The astounding part is that companies and television shows outside of the fashion field are using fashion to sell their non-fashion products.”

Turning to the use of tv by the fashion industry itself, Abrahams said that the “trouble with poor fashion promotion on television is that it’s as dated as the favorite old-fashioned movie star. Poor tv fashion shows are old-fashioned fashion shows. They’re stilted. They copy print technique, ramp shows.”

Continuing his criticism, Abrahams said: “They just aren’t natural. They aren’t believable. And this labels them immediately with yesterday’s thinking. They are not television fashion shows. They are fashion shows on television.”

NAB's Shapiro: Codes Needed for Survival

Oklahoma City—NAB continues to press its argument that the radio and tv codes are the answer to stepped-up regulation of the broadcast industry by the FCC. Taking up the cudgels last week was Mike Shapiro, general manager, WFAA Dallas, and chairman of NAB’s tv board of directors.

Speaking before a fall conference of NAB, Shapiro declared: “The codes were devised for self-protection, not only from the government but from public criticism which would result from the excesses which would occur if there were no rules.”

Emphasizing that the codes are necessary for broadcasting’s own survival, Shapiro said that advertisers must learn to comply. Those advertisers who would rather ignore the codes, he added, “simply must be told that the broadcasting industry has certain rules and regulations which must be adhered to

if they want to use our medium.”

Continuing, Shapiro said that the codes are broadcasting’s own particular contribution to the preservation of “honesty, decency, personal integrity, and fair dealing.” When the codes’ regulations are imposed voluntarily, he declared, it is done “not to destroy our freedoms but to preserve them. We should realize that supporting the codes is not a form of weakness or dependency, but actually an exercise in self-reliance in the mainstream of the great traditions of this nation.”

The NAB’s tv board chairman pointed to “the opinion of the general public” as the most powerful sanction broadcasters have. If the public supports the codes, he said, then they will work. If they don’t, then the codes are powerless.

Shapiro concluded by calling on the industry to use its own media—“the most powerful media in existence today”—to reach the public.

*One gift works many wonders
For children,
For the handicapped,
For distressed families,
For the sick, the aged,
For our community,
For our country. For you.
Give the United Way.*



We are all brothers. We are all one family. When trouble strikes one of us, we are all diminished. The neglected baby, the homeless grandmother, the crippled father, the teen-ager in trouble; teachers, doctors, nurses, volunteer work-



ers, counsellors—we must join with them; for they are our family. Each year, through the United Way campaign, you can fulfill your responsibility to your family; to yourself. You can renew yourself by giving. Please give generously.



HOLLYWOOD ADVERTISING CLUB
presents the

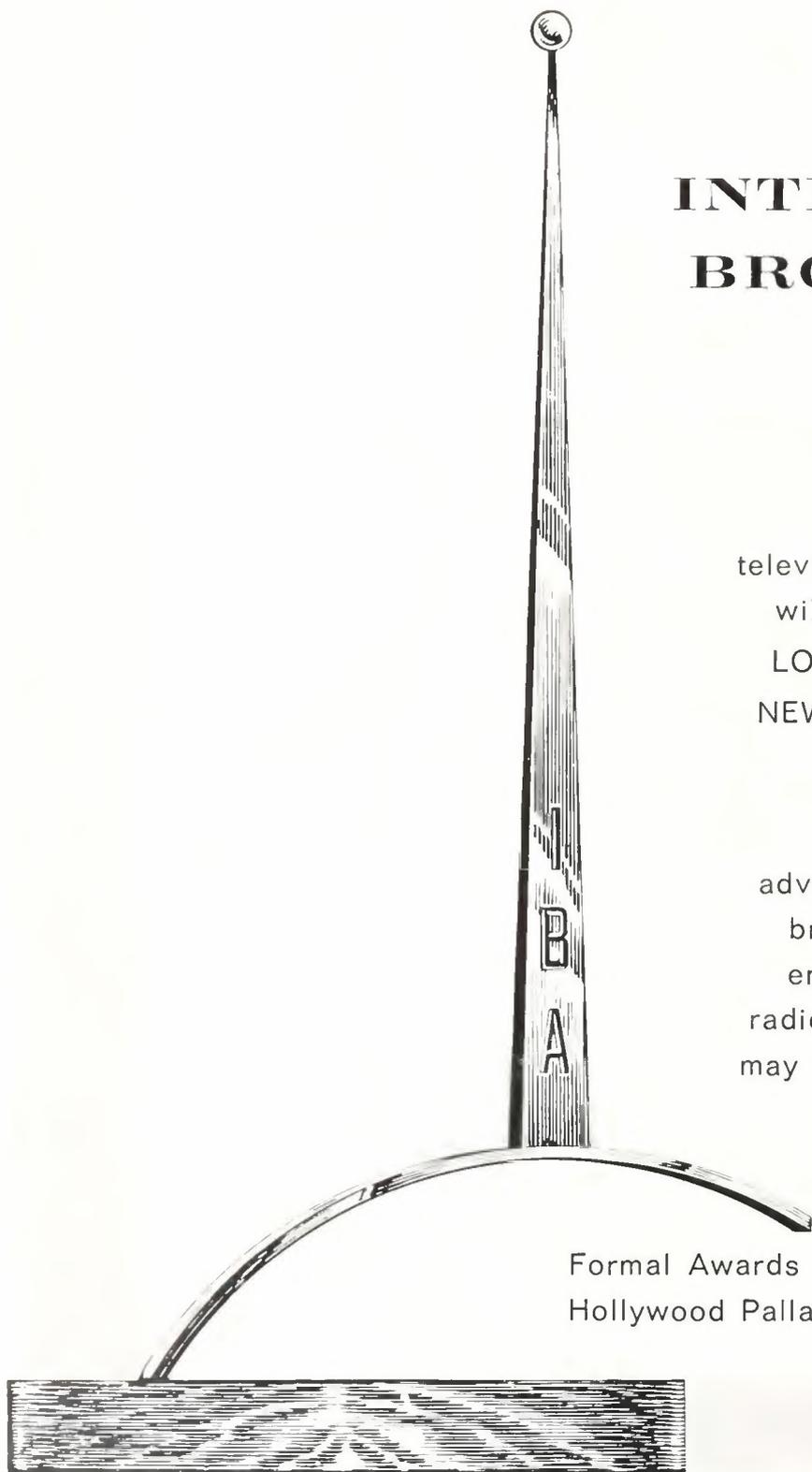
1964
INTERNATIONAL
BROADCASTING
AWARDS

•
The World's Best
television and radio advertising
will be judged this year in
LOS ANGELES, CHICAGO,
NEW YORK & MEXICO CITY

•
Any
advertiser, agency, producer,
broadcaster or individual
engaged in production of
radio or television advertising
may enter the 1964 competition

Entry Deadline:
DECEMBER 1, 1964

Formal Awards Banquet—February 23, 1965
Hollywood Palladium—Hollywood, California



For information and entry rules contact:
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6362 Hollywood Boulevard, Hollywood 28, California, U.S.A.
Telephone: HOLlywood 5-1183 • Cable: HADCIBA

P&G's piggyback dispute

The web of piggyback controversy has caught up with P&G, and very much to the Cincinnati giant's puzzlement. It can't understand why any station would reject its commercial — which devotes 40 seconds to plugging Crest and another 20 seconds offering a premium — on piggyback grounds. The stations that have refused to take this commercial on a spot schedule advance this point of view: the premium, a Smokey the Bear doll, calls for not only cartons but cash, and the cash consideration puts the offer in direct competition and on the same level with toy people who advertise dolls. In other words, P&G in the same commercial is selling not only a toothpaste but another product. Right now Howard Bell, NAB Code director, is wrestling with the broad question as to whether premium offers fall within the purview of the code's multiple products amendment. Involved in the issue: Fab and its "wedding white" doll offer. Incidentally, P&G's Crest agency, Benton & Bowles, did not submit the Crest-Smokey the Bear doll commercial to the Code office for review. P. S.: P&G has a firm rule against running one of its spots adjacent to a piggyback.

NBC-TV day 98 percent sold

NBC-TV daytime has just had its best week of the year. The figures in terms of commercial minutes were these: (1) for October 19-23 from 10 a.m. to 5 p.m. the total minutes for sale were 360, (2) commercial minutes sold came to 352, or 98 percent. The remaining eight minutes were turned over to affiliates for co-oping. It is dubious whether the network will be able to exceed that percentage for the balance of the last quarter — or even the first quarter of 1965. Everyone going to be in daytime during a season is usually on the network roster by the middle of October. NBC-TV meantime is having difficulty finding open spots for sponsors' minutes preempted for the World Series and the recent news breaks out of the Soviet Union and China. P.S.: Don't look for general daytime rate hikes from NBC-TV in the immediate future. There will be, however, some selective raises (such as has already happened twice recently with *The Doctors*). In September the quarter-hour price for *The Doctors* went from

\$12,000 to \$13,500. Effective December, the package tag on the strip will be \$15,000.

Sellers want diary probe

Is daytime tv being shortchanged by the diary measurement of housewife viewing? A number of researchers with timeselling organizations think it is. Nielsen has taken cognizance of the gripe. It's agreed to take a closer look at its own diary operations, with a view to finding the faults and rectifying them. Nub of spot sellers' critique: (1) young housewives with a brood haven't the time to post all the shows they see in their diaries, (2) lots of housewives, as revealed by field checks, bollix up their records, listing too many or fewer shows or the wrong ones. Sellers' stance: since most of the spot buying is by numbers, the viewer count should be as exact as possible.

Y&R reshaping media department

A shake-up of sorts is in the making within the media department of Young & Rubicam. Agency top management has in hand the department's reorganization plan for study and final disposition. The chances are the new setup will become effective by the middle of this week. The plan provides for a realignment of job responsibilities and job definitions. The reorganization comes almost on the heels of Joe St. George's transfer from manager of the media department and might be said to be the first reorganization spasm that Y&R media has experienced since the adoption of the all-media buying system seven years ago. Out of the department readjustment may come a different attitude toward the use of the computer as a tool in the media buying process. In other words, the computer, as far as media is concerned, would be relegated to strictly a book-keeping function, as distinct from decision-making. As a key Y&R executive remarked: "The computer can always be used to add and subtract."

Cutbacks precede Colgate year-end

Colgate needs some extra dividend money for the fiscal year ending in December and so it's doing what it has done in October over the years:

CONTINUED ON NEXT PAGE

cutting back on ad budgets. Evidently, the handiest to cancel (only two weeks notice is required) is spot tv, and the medium is getting it in spades. After sweeping cancellations of Halo and All-Purpose Ajax schedules, Colgate last week administered similar treatment to Floor and Wall Ajax. P.S.: The wholesale pull-out that really surprised the medium was P&G's Thrill liquid detergent. P&G's fiscal year doesn't end until March. So the trade assumption is that the product's having marketing problems. P&G spent \$3 to \$4 million alone on sampling Thrill.

P&G takes a dip into spot radio

Eureka! P&G, after an absence of seven or eight years, is back in radio. It's for Crest. Schedules call for 30 spots a week from Nov. 30 through Dec. 10. To give the commercials a testimonial flavor, the copy is to be read by *local* personalities, preferably attached to a woman's program. The list is limited to a few markets in the East to give P&G a chance to see how radio can be used in connection with other media, notably tv. Out on the West Coast another dentifrice, Macleans (Beecham), is also making its bow in spot radio.

Nielsen meter shares rile nets

Hottest flap going on among sales and research people at the tv networks is over the validity of Nielsen's revised audimeter sample. Core of the argument, as most emphatically voiced by CBS-TV and somewhat less vociferously by NBC-TV: the Nielsen sample favors ABC-TV which gears its evening schedule to young homes with large families. The new Nielsen sample is so distributed as to allow 34 percent of all the meters in homes that have children under 12 years of age. The latest U.S. Census allocation for this grouping is 27 percent. CBS-TV nighttime programming tends to lean somewhat more strongly than ABC-TV's toward older family appeal, with NBC-TV sort of in the middle of the two. Quipped an ABC-TV sales executive: "If the opposition's ratings don't come up to snuff, they can now blame the audimeters." There's no question that the zooming percentage of younger people — about 50 percent of the population is under 25 years — does affect

the program thinking of ABC-TV. It, more than any other network, has leaned toward giving the young people their own programs, a la *Shindig*. The many billions of their buying power aggravates the young-appeal pinpointing problem for all networks. How to reach the younger people, without sacrificing the upper age brackets, is a tough nut to crack. The choice in the home will become much simpler with multiple sets — as happened with radio.

Compton off spec pitches

Compton has had its fill of speculative presentations. It's been burnt twice in a row. First, the \$8 million Eastern Airlines account, and now, the \$1.5 million Michelob beer account. From now on Compton will refrain from submitting a proposed portfolio unless the sought-after account puts up all or part of the expense. The Michelob business went to C.J. LaRoche, which did nothing but an oral pitch. The third finalist in the Michelob contention, Y&R, also reportedly did a speculative presentation. But Y&R had a previous experience which might have encouraged the speculative ploy. That's the way it got Eastern Airlines. P.S.: It may be recalled that in April, 1963, when the ABC-TV account was open, Leonard Goldenson took the view that an agency that prepared an account-bidding presentation ought to be compensated for its efforts.

Compton adds \$1.5 million

Compton's experience in new business-questing has also had its sweet side. Out of Norwich Pharmacal came Norforms and a new product (unnamed) jointly worth about \$1 million in billings. On top of that the agency added a Wyler Co.-packaged chicken and noodle soup with billings estimated at around \$500,000. Wyler is a division of the Borden Co.

Radio: tackle the Media Council

Sellers of spot radio may have been overlooking a good bet in their strategies to boost the cause of their medium. Direct approaches to advertisers, and to account people with hefty bundles

of package-goods money, have their uses. But there's a ready-made setup of considerable influence, to put it mildly, that might be made the number one target for systematic enlightenment of spot radio's updated story. The suggested target is the N.Y. Media Directors Council. The group meets once a month. Therein represented is perhaps 70 percent of total air media billings. They're possibly a key solution to much of the frustration that radio sellers have had to contend with for some time. What these sellers might do is to arrange for a series of meaty and terse presentations during council meetings. After all, the media director in the upper-rung agency, which constitutes the council, does more than just administer media budgets. He's in there at the planning stage. Since he's the expert, his evaluation of respective media at most times is decisive. He may have preconceptions that need adjusting to the times. The pressure on the job often makes listening to a host of stories somewhat inconvenient. Hence the council gatherings offer one way out of the radio sellers' dilemma.

Reps appreciate gesture

The following incident reflects the kind of buyer-seller relationship that can turn out profitably for the client. Wally Staab, K&E media group head, wrote radio reps that the Lincoln-Mercury buying was being transferred to the agency's Detroit office. He then went on to thank the reps for the fine service they had consistently given the account in New York, and to assure them that Barry Alley and Bob Bafrey, of K&E's Detroit buying staff, are looking forward to continuing the same quality of cooperation.

Craftsmen rate commercials

It's always enlightening to find out what agency people think of the current product of their fellow craftsmen. SPONSOR SCOPE did a cross-check amongst exceptionally perceptive commercial producers on their reactions to the fall crop of commercials on the tv networks. Singled out for special plaudits were these: (1) the BOAC and Pan Am campaigns focused on *place*, (2) Tiparillo's boy and girl bit on the train, (3) Harvey's Bristol Cream's reflections in

a glass, (4) U.S. Rubber's diverting pitch about snow tires, (5) Eric little cigar's viking approach, (6) American Gas' memorable flame-against-a-black-background, (7) Lucky Strike's astute blending of line drawing with live people. The quizzing also disclosed observations on trends: (a) overuse of the "James Bond" character type, (b) proliferation of the testimonial recitative, (c) deft refinements of the pneumatic, or shock, devices, (d) no let up in the use of the freeze frame.

Wanted: more bowl game customers

As of now it looks like NBC-TV and ABC-TV affiliates will have plenty of co-spot on post-season bowl games to dispose of to local advertisers. Both networks are 40 percent unsold in this side of their football inventory. CBS-TV doesn't have to worry. It's got only the Cotton Bowl and that's a sellout. NBC-TV has eight bowl events, with a package valuation of \$3.7 million, with the Rose and Sugar bowls the only two sellouts. ABC-TV's quota is four bowls, with a package price total of \$1.1 million. As usual, General Motors' United Motor Service is the top spender in the network bowl parade. Its commercials will be seen on five bowl telecasts.

New cracker field contender

Hear this, National Biscuit, Sunshine and Keebler. You've got a new competitor — this one a giant in the packaging field. General Mills has gone in for cracker baking and it's about to test market its first entry, a snack tidbit. The test will be conducted in tv markets including Detroit, Syracuse, Utica. The commercials, out of Doyle Dane Bernbach, will have a "Frenchy" flavor. They were made by members of the cast of *La Plume de ma Tante*, a Paris revue.

To B&W: politicals are commercials

The issue of triplespotting has reared its head in the political campaign. Brown & Williamson sparked the rearing. The account issued, via Bates, a ukase to this effect: B&W would deem a station as indulging in triplespotting if a political spot were made part of a three-commercial sequence.

CONTINUED ON NEXT PAGE

And under such circumstances a B&W commercial was to be eliminated. Stations with B&W schedules think the stance unreasonable in light of the fact that the NAB Code has waived the application of time standards to political commercials. These broadcasters have interpreted the waiver, evidently, as meaning a political spot was not a commercial in the accepted or traditional sense. Historical note: it was B&W that initially raised the "clutter" torch and fueled much of the advertiser protest which led to more explicit commercial strictures.

Shell Cancels 'CBS Reports' show

Shell pulled out of last Wednesday's *CBS Reports* rather than chance another barrage of violent protest mail. Shell had that kind of experience several weeks ago with a *Reports* documentary called "Humor in Politics." Last week's *Reports* program covered the bitter contest between Kenneth Keating and Robert Kennedy for U.S. Senate seat. Explained Shell to SPONSOR: if a humorous theme caused all that combustion, it can easily be imagined what we'd have to take for being associated with a telecast of two such explosively controversial candidates. This is first network sponsor to cancel out for such cause.

Propose computer programing co-op

It's no easy task for an agency to get other agencies to come in on a cooperative venture. But that hasn't stopped Compton from inviting several agencies to join it in putting together a computer program that each could draw from as it saw fit. The computer expenses, of course, would be shared. The material fed into the computer for programing would come from the various media measurement services.

Tv ideas that didn't quite jell

If you've been around the broadcast business for some time, you may recall these among the ambitions and plans that didn't manage to come off: (1) NBC Radio's wired music and information programs for doctors' and dentists' offices, (2) Miles Wallach's doorbell-ringing coincidental

checks on tv viewing and product usage, (3) the traveling bus that would gather tv signals and show what people in the area were viewing at the moment, (4) Eli Landau's strictly film network. Should you think of any others mail them in. They'll be posted in a sequel item.

Updated comparison: box office vs. tv

Did you know that in a single night the audience exposed to the average tv network program is at least double the admissions to the average motion picture over the course of a year? According to the research department of the Motion Picture Assn. of America, the average feature film draws 11 to 12 million admissions. The exhibition span of the average picture is about a year. The average viewers reached by a network program, per showing, last season ranged between 22 and 25 million. Incidentally, *Beverly Hillbillies* at its peak appeal chalked up an average of 21,500,000 homes, which, translated to the average number of viewers per program, comes out to 52 million persons.

Reps eye college grads as trainees

Don't be surprised to hear one of these days that major station reps are standing in the same line with GE, IBM and other giant corporations for the recruiting of college grads as trainees. Some of the rep firms think they've reached the stage where they ought to look for promising prospects other than at ad agencies, or merely raiding the ranks of some other rep. All such college-bred reps would need, of course, is find somebody in their organizations who could be spared to do the scouting. The mounting pressure of business, servicing and station contacting makes this a long shot. Then again there's this fly in the ointment: what's to prevent a competitive rep firm from luring away the trainee after he's made it? Over in the agency field the trainee program has become a rarity. Agencies have found it cheaper to raid other shops than to support their own trainee program, especially for media. The media trainee, after he clicks, can be the object of three-way bidding interest outside his own department: (1) another agency, (2) a rep looking for salesmen, (3) account section in his agency.



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WBT RADIO
CHARLOTTE



Jefferson Standard Broadcasting Company

New directions: travel turns to tv

Airlines, plus other print-oriented travel advertisers, are switching media to reach broader passenger potential

■ Whether you're daydreaming or planning an actual trip, you can hardly think of vacation travel without thinking, too, of the commercials for Jamaica or Miami and the airlines that fly there.

The tv efforts of American Export Lines and Eastern Air Lines—among more than a dozen passenger-carrying companies—have proved that tv can make travel advertising exciting, alluring, memorable.

While travel advertising for almost all major carriers (as well as countries and vacation spots that

seek the tourist dollar) have surged upward, the most significant turn towards television has been made by the airline industry. From 1962 through 1963 alone, tv spending by 11 major U.S. airlines increased from \$2.2 to \$8.5 million — with almost all of it invested in spot television.

There's been a soaring increase of success stories to parallel the advertising investment by the travel industry and, basing its facts on a number of these, Television Bureau of Advertising has now organized

"The trend toward more use of tv is clear," says Roger Bumstead, vice president and director of media, Kelly Nason.



...travel turns to tv

a major travel presentation for potential users of tv in this field.

Significantly, there's evidence that many of television's new-found dollars come from former newspaper appropriations.

Observing on that, Roger Bumstead, vice president and media director at the Kelly Nason advertising agency, says: "While newspaper advertising still commands the lion's share of travel promotion dollars, steady indicators are pointing clearly toward a slow but decisive change in the media patterns of the leaders in America's \$30 billion travel industry."

That industry currently contributes nearly \$80 million in national advertising revenue to newspapers each year, an increase of 25 percent over 1958, Bumstead points out.

In contrast, the growth of tv advertising by travel companies is startling. Using 1958 spot and network television as a base, 1963 shows a gain of 170 percent. In dollars that means only \$16 million, but the trend towards greater use of tv is clearly there, Bumstead says.

Magazines, too, have growing accounts in travel advertising, up 73 percent to \$40 million last year. While the improvement is impressive, it's clearly not as great as television's.

Neither complete nor historical records exist on radio advertising expenditures, but seven travel organizations appeared among the Radio Advertising Bureau's list of "the top 50 spot users in 1963." These seven companies spent \$12 million. One was American Express, whose radio budget exceeded \$1,250,000. All the others were airlines.

"Elmo Roper recently reported that newspapers have slipped and become the nation's secondary medium for news," Bumstead observes. "It may well be that newspapers are also gradually being eased from their dominant position as the major vehicle for travel advertising.

"The volume of travel advertising in newspapers has remained comparatively unchanged since 1961, even if you make allowances for last year's strikes of New York and Cleveland newspapers," says the agency media director. "Early reports on major market lineage so far this year indicate that 1964 might now show a decline."

The fact that tv's gain has sometimes been newspaper's loss is evident from percentage changes in airline ad expenditures for both media from 1962 to 1963 (see table V). Since the travel industry as a whole has prospered and travel advertising as a whole has increased,

it is no surprise that all media should benefit to some degree. However, the chart shows that, in cases where the necessary figures for comparison were available, tv's share of budget either improved more than newspapers' or improved when newspapers' share of budget did not.

Percentage changes in airline expenditures from 1962 to 1963, compiled by TvB, are as follows: *TWA*: spot tv allocations up 99 percent, newspaper allocations down 10 percent; *Pan American*: spot tv dollars up 33 percent, newspaper dollars down 8 percent; *Eastern Air Lines*: spot tv up 750 percent, newspaper up 4 percent, to name a few (Because of market structure, most travel advertisers use only spot tv.)

Even though the past two years showed a marked enthusiasm for tv among travel advertisers, definite signs of interest in tv occurred as early as the 1956-1961 period. In those five years, air travel advertising on tv increased 106 percent; bus tv advertising increased 116 percent; rail tv advertising decreased 15 percent.

The mushrooming interest in tv at the present time can be attributed in some degree to the newspaper strikes in Cleveland and New York in the winter of 1962-63. At least, it was during that period that several giants in the airline industry tried tv for the first time—and liked it. These airlines include Eastern, Northeast, United, National and



"With tv we're reaching a selective audience of businessmen, travelers and vacationers," says an official of the Hertz company.



Best comment on the Jamaica Tourist Board commercial came from a competing ad agency: "It made me want to go to Jamaica."

American. (Northeast was new to tv only in the New York market.)

Actually, Eastern had considered using tv before the New York newspaper strike occurred; according to the airline's director of advertising at the time, however, the strike was the "immediate cause" of Eastern's tv entry. National and American claim their tv debuts had nothing at all to do with the strike.

Northeast had already seen the power of tv in Miami and Boston; with the addition of local tv in New York, the airline reported an "incredible" increase in business during the strike—notably 43 percent more passengers on New York-Miami flights. All airline advertisers mentioned continued to use tv after the newspaper strike.

American Airlines entered spot tv in New York only 19 months ago. Now American also uses spot tv in Chicago, Los Angeles, San Francisco and Washington.

"Tv is a medium the airlines didn't touch for a long time," says an American Airlines advertising executive, "but now all of us are savvy to its effectiveness."

American in particular has done a great deal of research on set-buying and viewing habits as related to travel. (Some of this research appears in the section on tv set ownership of air travelers.)

Eastern Air Lines is another newcomer to tv. Although Eastern provides only regional service, the airline has been using network tv plus some spot, and is the only airline other than Pan American to use network. Eastern, through its agency, Young & Rubicam, acquired exclusive sponsorship of the NBC presidential inauguration coverage, reportedly the biggest single tv and radio program purchase ever made by an airline. The buy was believed to be in excess of \$600,000.

According to F. D. Hall, Eastern's president, the airline is using network to introduce its greatly improved and expanded services in a fittingly comprehensive manner.

As TvB points out in its presentation, the increased use of tv by travel advertisers has turned the medium into a kind of battleground where creative ideas are ammunition. Thus, travel advertisers—especially those just entering the medium—have had to make their commercials much more than print ads with

TABLE I

TV EXPENDITURES BY MAJOR AIRLINES, 1962 AND 1963

<u>AIRLINE</u>	<u>NETWORK</u>	<u>SPOT</u>	<u>TOTAL TV</u>
TWA			
1963		\$ 952,940	\$ 952,940
1962		478,160	478,160
Pan American			
1963	\$116,500	992,320	1,108,820
1962		832,940	832,940
Eastern			
1963	776,200	1,759,780	2,535,980
1962		207,090	207,090
United			
1963		503,630	503,630
1962		29,170	29,170
American			
1963		815,250	815,250
1962		—	—
Delta			
1963		763,190	763,190
1962		538,740	538,740
BOAC			
1963		136,920	136,920
1962		—	—
National			
1963		996,880	996,880
1962		—	—
Northeast			
1963		679,580	679,580
1962		69,180	69,180
TOTAL			
1963	\$892,700	\$7,600,490	\$8,493,190
1962		2,155,280	2,115,280

(In 1963 American Airlines, National and BOAC entered spot tv for the first time; Eastern and Pan American entered network tv.)



United Airlines increased tv advertising expenditures 1627 percent in 1963 over 1962.

TABLE II

BUS COMPANIES' TV EXPENDITURES, 1962 AND 1963

<u>BUS COMPANY</u>	<u>SPOT TV</u>
Continental Trailways	
1963	\$ 199,620
1962	163,430
Greyhound	
1963	1,752,000
1962	1,803,410
National Trailways	
1963	103,550
1962	49,100
TOTAL	\$4,071,110

*None of the companies used network tv in the years cited.

...travel turns to tv

sound attached. As a result, current travel commercials are among the most exciting and attractive on the air. They capture the romance of travelers' destinations by making use of local customs, people and places, and by playing up such evocative scenes as rushing waves, marching palace guards, cool Japanese gardens. Such smooth-sell advertising is very different from the traditional print ad promoting speed, price and convenience.

Of the nine tv commercials chosen to complement the TvB presentation, all but two highlight the romance of the destination. Included in this group are commercials by National Airlines, Pan American, BOAC and Eastern Air Lines; by Hertz rentals; by the country of Jamaica and the island of Lucaya. (Northeast commercials on Florida could also have been included in this category.)

It's worth noting that romantic

excitement appeals to a broader segment of the population than travel's heretofore demi-god, the businessman. Airlines, for example, decided they *had* to broaden their appeal because many seats were going unsold; and one way to reach the crosssection they seek is, of course, via television. In addition to using the excitement of locale as a lure, airlines promote such conveniences as family discounts, vacation package plans, charter flights.

New York agency executives chose two travel commercials as exceptional in the 1964 travel season, according to TvB: the Jamaica Tourist Board commercial by Doyle

Radio strengthens American Express



The American Express audio logo connotes a pleasant kind of urgency, according to Eric Siday, designer of the music track.

■ For over a year, a heavy saturation of radio spots for American Express Travelers Cheques has featured such "headlines" as "California couple robbed on Hawaiian vacation," "New York executive loses \$400 in London." "Tidal wave sweeps away \$240 from Seattle woman."

Such ear-catching openers to a commercial might well be followed by fatal closings, but all these episodes have happy endings. Luckily, the people in trouble all have American Express Travelers Cheques.

The idea for such news-oriented commercials was recommended by Ogilvy, Benson & Mather in 1962, soon after the agency took over the account. AmExCo says the radio commercials have been a great suc-

cess. The sale of travelers checks is at an all-time high. Credit cards, also advertised on radio, break records every month, both in number of card holders and total amount of billings.

American Express admits there is no accurate way to measure the effectiveness of its radio campaign, which last year cost over \$1.25 million. However, the company does say that "many thousands of people who have not previously identified travelers checks and credit cards with AmExCo, now do."

Certainly some of the increased awareness of AmExCo's services can be attributed to the radio campaign, voted one of the 12 best campaigns in 1963 by RAB.

One of the unusual features of the commercials is the sound logo created by Eric Siday, an Englishman well known for the musical designs of many radio and tv commercials. AmExCo calls the sound logo the "Siday effect." Now owned outright by American Express, the sounds were produced with the use of electronic equipment.

Siday was commissioned to create a logo representative of the American Express image. "Ogilvy wanted a music track that would express travel—American travel, business—American business, and also be distinctive, simple and have a trademark quality," Siday explains.

"I analyzed the copy platform and said to myself: 'What can I do

with travel?' The obvious thing would be sounds like boat whistles, trains and so on," says Siday. "This is out or you're into the cliché area. But you can still express travel and business if you dig a little deeper and look at communications, for example. Communications are part of American business. You look for a sound that represents the broad highway. You think of America and some sounds that are strongly American; this is rather easy to do.

"Electronic music could best express these ideas, I felt. Ogilvy was not afraid of using electronic music, as David Ogilvy had had great success with it in the Maxwell House coffee commercials.

"What I worked out, I suppose, is actually subliminal. The opening is a xylophone record at a high speed synchronized with a typewriter, designed to connote a pleasant kind of urgency in life. This gives the commercial its true individuality," Siday believes.

The sound not only acts as a memorable and identifiable image for American Express, but also adds continuity to the commercial series. By using the same announcer in each commercial, the agency was able to provide further continuity and identification.

Radio was recommended to American Express because it provides a very high frequency of message at a relatively low cost, according to Elliott Detchon, Ogilvy's

Dane Bernbach and the American Export Lines commercial by Cunningham & Walsh. Both were selected from a wide variety of sales messages promoting a range of products and ideas.

"The Jamaica Tourist Board commercial shows the variety and beauty of the island," says the vice president of one agency. "The two unusual features of the commercial are the number of scenes (39) and the lack of voice over." Best possible comment came from a creative director at a competing agency who said: "The commercial made me want to go to Jamaica."

Dave Reider, vice president and



American Airlines entered spot tv in New York only 18 months ago; now uses five markets.

image

Urgency and safety characterize AmExCo radio commercials for travelers checks; prestige and convenience for credit cards

senior vice president and account supervisor.

"We did a study of radio listening habits and discovered that travelers listen more regularly to the radio than non-travelers do," says Detchon. "We also found out that they listen more frequently to music-and-news shows during drive-time."

With such findings to back up radio, tests were launched in several major cities in 1962. Last year, cycles of one-minute commercials were scheduled on the CBS network, in addition to spot announcements in 21 large metropolitan markets. This summer the commercials were on all four major U.S. networks, covering more than 1100 radio stations, in addition to heavy spot schedules in key markets.

Detchon stresses that the objective of the campaign for travelers checks was to stress the product's advantages, particularly that of safety. "We're trying to broaden the market rather than sell competitively against other brands of travelers checks," he says. "Cash is our real competition. At the same time, of course, we are trying to make the name American Express synonymous with travelers checks."

"We thought the best way to tell our safety story was through people who had lost money and had gotten it back because it was in American Express Travelers Cheques or, as we refer to it on the air, 'the safe money.' People are concerned about

losing money, but their main concern is they don't want their vacation spoiled," Detchon explains.

At first Ogilvy decided to try a newcast technique AmExCo, the idea was expanded to include a three- or four-second dramatized introduction, setting the stage for a headline such as "Purse snatcher robs woman at Mardi Gras."

"The commercials sound real because the stories are all true," says Roy McKechnie, copywriter for the series. The manager of the travelers checks refund department, Harry Egan, provides Ogilvy with background information on clients who have lost travelers checks or had them stolen.

"We sifted through hundreds of files for unusual stories," says McKechnie. "No names are used, of course. We work quite hard for realism. At the studio we have made as many as 15 separate takes to get exactly the right effects."

American Express also uses radio to advertise its credit card. The objective of the commercials is to pre-sell people on carrying the card, to make it a desirable thing to have.

"We use radio for credit cards as an umbrella for direct mail," says account supervisor Detchon. "Our radio advertising enhances the card's prestige by reminding radio listeners how many different goods and services they can charge. We use direct mail to follow up and actually sell the cards. Radio has also al-

lowed us to improve and expand our service establishment relationships."

While the advertising agency is responsible for writing the commercials, the AmExCo advertising managers of the travelers check and credit card divisions review them carefully. Tom Thorne for travelers checks and Ken O'Brian for credit cards must approve every commercial before it can be aired.

Other commercials, for the travel division, have been designed to establish American Express as a travel headquarters, a one-stop shopping service for anyone on the move. Out of this approach came the phrase "American Express, the company for people who travel," currently used in all commercials.

Separate commercials have to be done in French and English for use in Canada. (American Express commercials reach 90 percent of the Canadian market.) French is used exclusively in commercials for Quebec City; English and French for such bilingual areas as Montreal and Ottawa. The scripts are produced in New York in English and are sent to Ogilvy's office in Toronto where they are translated into French and reproduced by the local staff. Distribution is also handled by the local office in Canada.

In 1963 American Express was included in RAB's list of top 50 radio advertisers. The feeling is that it will stay there. ♦



Greyhound localizes tv message, as with newspaper ads, says approach is very successful.

. . . travel turns to tv

copy chief for DDB, says the agency's "most successful commercials are usually those that are most creative." And he includes the commercial on Jamaica in this category.

Earl Rowen, account executive for American Export Lines at Cunningham & Walsh, says it's difficult to measure specific results for his client because the company is not set up to do so. But he indicated that the Beachcomber Cruise, with

which the commercial deals, has been "most successful."

Strangely enough, a Canadian finance company, Laurentide, is credited with originating one of the first successful travel campaigns that appeared solely on tv. In the summer of 1961, its San Francisco agency conceived the idea of a travel promotion in tv and ran a six-month test in several California and Oregon markets. Within that period 700 passengers were booked for a Ha-

waiian tour at Laurentide's office. Ninety-five percent of the passengers hadn't ever been in touch with a finance company before.

Laurentide's agency credited tv with the entire results. One-minute commercials were used an average of six times a week. Commercial positioning was "as prime time as possible," adjacent to such shows as *Hawaiian Eye*, *Adventures in Paradise* and other travel-drama programs.

Pan American Airways and Pan American-Grace Airways are also long-time users of tv. By scheduling live commercials within tv news and weather shows in a half-dozen

TABLE III

TV SET OWNERSHIP AND LEISURE ACTIVITY OF AIR TRAVELERS

American Airlines commissioned a research firm to survey 5553 households, 4694 in a systematic national cross section of the American public and the remaining 869 from lists of regular air travelers.

RESULTS:

1. A higher percentage of "heavy air travelers" (five or more flights a year) bought new tv sets "within the past year" than any other group reported in the tabulations.

	New tv sets purchased within last 12 months
Heavy air travelers	14%
Occasional air travelers	10
Light air travelers	11
Former air travelers	12
Not flown but travel	11

2. Air travelers rate tv their number-one leisure activity.*

Leisure activity	% of air travelers actively participating	Leisure activity	% of air travelers actively participating
Tv viewing	78	Sports: attend games participate	48 47
Reading: books	66	Movies	39
magazines	65	Theater	37
Listening radio	50		
records	54		

* Sources: NBC Spot Sales, 1963 . . . American Airlines, July, 1963

key markets, Pan Am effectively reaches high-income families and tourist prospects. An airline is basically a retailer since its primary goal is to sell tickets, Pan Am believes. "With live commercials, copy can be changed at practically the last minute and, at the same time, achieve an effective, hard-sell retail approach." says an executive on the Pan American account at J. Walter Thompson. "Spot tv has been a very successful direction for Pan Am to take. It allows the company to go into its eleven-or-so markets with a maximum of flexibility." (Pan American switched from network to spot tv in 1958 for more efficient concentration in markets where its traffic volume is largest.)

Hertz has also had success with spot tv. Today, the scene of the man flying through the air into his Hertz car is familiar to virtually all regular viewers of television.

In 1956 (the earliest year spot tv expenditure data is available), Hertz spent \$31,480 in the medium. In 1961 the amount had soared to \$1.2 million in spot, \$382,000 in network tv. Expenditures in both have continued—and continued to rise. For example, last year Hertz was a par-

TABLE IV
GROSS TV TIME EXPENDITURES

YEAR	AIRLINES*	BUS	RAILROAD	STEAMSHIP	TOTALS
1963	\$9,406,000	\$2,110,000	\$1,087,000	—	\$12,603,000
1962	2,982,000	2,063,000	835,000	—	5,880,000
1961	2,433,000	1,743,000	680,000	\$49,000	4,905,000

* Includes small airlines such as Mohawk and Western, in addition to major lines covered individually in '62-'63 (complete year) chart.

TABLE V
CHANGES IN AIRLINES TV AND NEWSPAPER COSTS, 1963 OVER 1962

AIRLINES	SPOT TV	NEWSPAPER
TWA	+ 99%	- 10%
Pan Am	+ 19	- 8
Eastern	+ 750	+ 4
United	+ 1627	- 15
Delta	+ 42	+ 5
Northeast	+ 882	- 56
TOTAL	+ 253	- 8

*Sources
Spot: Rorabaugh
Newspapers: ANPA

TABLE VI
TV VIEWING BY AIR-TRAVELING BUSINESSMEN

NBC Spot Sales mailed questionnaires to approximately 4000 air-traveling businessmen to determine their tv viewing habits. Some 522 (13 percent) were completed and returned. Some answers are as follows:

How many days a week do you usually watch television?

Days per week	Total	10 or more	Yearly air business trips	
			6 - 9	3 - 5
6 or 7	30.4%	22.8%	22.7%	27.3%
3 - 5	33.7	35.9	43.4	27.3
1 - 2	19.9	20.1	24.5	28.4
Seldom	16.0	21.2	9.4	17.0

64.1 percent of all respondents watch television three or more days per week. And, among heavy travelers (six or more trips per year), 60.3 percent watch three or more days weekly.

Which of these program types do you watch with some regularity?

Type	Total	10 or more	Yearly air business trips	
			6 - 9	3 - 5
Daily news programs	68.2%	65.5%	54.9%	73.6%
Documentary specials	62.5	57.6	64.7	69.0
News analysis or commentary	53.8	50.3	45.1	60.0
Sports events	51.4	55.9	56.9	56.3
Late night variety or movie	33.6	31.1	27.4	31.0
Interview programs	28.7	25.4	33.3	25.3

During which time periods do you watch television—when you are away from home on business trips?

Time period	Total	10 or more	Yearly air business trips	
			6 - 9	3 - 5
7 - 9 a.m.	27.1%	35.8%	25.0%	25.6%
7 - 11 a.m.	58.5	56.0	64.3	55.8
After 11 p.m.	35.2	35.8	32.1	39.5

* Source: NBC Spot Sales

...travel turns to tv

ticipating sponsor of *Jack Paar* and *Perry Mason*.

Incidentally, much of Hertz' advertising promotes the fly-drive plan, a tie-in with some 20 to 30 airlines. Such package deals are not new in advertising geared to businessmen, but they have been used to reach tourists only for the last few years.

A Hertz official says: "We believe that the impact of television has been a useful factor in increasing our rent-a-car volume. With tv we're reaching a selective audience

of businessmen, travelers and vacationers, but it's broader than that. Let it suffice to say that Hertz plans to continue tv advertising."

Greyhound localizes its use of tv as it does with newspapers.

"The Greyhound bus schedules and commercial messages are different in some 2000 towns," says John Kuneau, account executive for Greyhound at Grey. "In tv, we localize each message. Greyhound sponsors 187 different local news-weather shows around the country each

week. The commercials consist of 40 seconds of film with 20 seconds done live by the program's personality. For example, there are 56 buses regularly to Washington. Each news-weather personality draws the route on a map. This involves a tremendous amount of work, but it has been very successful."

Although Greyhound has used substantial amounts of network television, it has been using only spot tv and newspapers for the last three years. Spot expenditures have been growing: 1961, \$1,444,240; 1962, \$1,803,410; 1963, \$1,752,000.

TvB also reports that about \$30 million in tax money goes into promoting travel in individual states each year. Two states, Florida and North Carolina, have been using tv, both reporting successes.

A primary objective of North Carolina's Dept. of Conservation & Development is to reach potentially new visitors and tell them about the advantages of travel and vacations in the state. The department realized that traditional approaches to travel advertising have been "commonplace," and that new approaches were necessary to reach "new people in a manner that would make the state stick out like the proverbial sore thumb."

A 60-second tv commercial was produced and aired as a public service by in-state tv stations in 1961. Because of its success, the agency involved, Bennett Advertising, produced three new tv commercials for out-of-state use in 1962 and 1963.

One agency executive reported, right after an in-state test: "I'm confident no single promotion by the state in recent years has called more attention to our own people and the millions of visitors to our state each summer than this campaign. While we could not say tv was the *sole* reason, it is interesting to note that 1961 was the biggest ever for the North Carolina travel industry.

During 1962, while the out-of-state campaign was still on, the same executive commented: "We repeatedly hear such glowing reports from people in areas where the tv advertising is being run that we are confident the campaign has been highly effective."

With success stories like these, it is not surprising that tv is luring dollars away from newspapers. ♦

TABLE VII

TV EXPENDITURES BY MAJOR AIRLINES
COMPARISON OF JAN.-JUN, 1963, AND JAN.-JUNE, 1964

AIRLINES	NETWORK	SPOT	TOTAL TV	PERCENTAGE CHANGE
American				
1963		\$ 125,900	\$ 125,900	
1964		1,249,100	1,249,100	Plus 892
BOAC				
1963		87,500	87,500	
1964		338,000	338,000	Plus 286
Delta				
1963		474,000	474,000	
1964		527,800	527,800	Plus 11
Eastern				
1963	\$228,500	1,146,500	1,375,000	
1964	228,400	1,954,400	2,242,800	Plus 63
KLM				
1963		30,100	30,100	
1964				Minus 100
National				
1963		490,900	490,900	
1964		989,400	989,400	Plus 102
Northwest				
1963		72,100	72,100	
1964		60,900	60,900	Minus 16
Pan Am Grace				
1963		113,600	113,600	
1964		113,600	113,600	Equal
Pan Am World				
1963		647,400	647,400	
1964		214,400	214,400	Minus 67
Trans-World				
1963		387,600	387,600	
1964		417,300	417,300	Plus 8
United				
1963		329,500	329,500	
1964		571,900	571,900	Plus 74
Western				
1963		122,400	122,400	
1964		141,700	141,700	Plus 16
All Others				
1963	25,000	89,800	164,800	
1964		125,800	125,800	Minus 24
TOTAL				
1963	303,500	4,602,900	4,906,400	
1964	288,400	7,332,900	7,621,300	Plus 55



"In the next five years gross sales in the aerosol-shaving-lather market will reach \$100 million," forecasts Burma-Vita's J. M. Jablons.

■ Seldom has the success of television advertising been so clear as in the case of Burma-Shave. With the shift from popular road signs to network tv, 1964 sales are expected to double those of last year, even though tv support will only have been in effect for eight months.

When a marketing executive on Burma-Shave was asked if tv should get *most* of the credit for the product's rapid sales growth, he answered flatly: "No—all of it."

The switch from the traditional Burma-Shave road-signs came in April, following the acquisition of the Burma-Vita Company by Philip Morris in February, 1963.

Along with the change in advertising policy came a change in the product line. Since Philip Morris has been in command, the name Burma-Vita has no longer been synonymous with just shaving cream. The Burma-Vita line has been expanded to include Burma Bey after-shave lotion and a Burma Blockade aerosol deodorant. A full line of men's toiletries is under consideration, according to J.M. (Mike) Jablons, product manager for Burma-Vita. Two new products—a sun-tan lotion and a hairdressing—are already in preparation.

All the advertising for Burma-

Vita, as well as American Safety Razor—the Philip Morris division under which Burma-Vita operates—is on network television.

Naturally, the use of network tv for Burma-Shave, alone, means a great deal more money must go into advertising. But Jablons, and Burma-Vita's ad agency, Benton & Bowles, agree it's worth it. The usual amount allocated for Burma-Shave road-side advertising ran about \$200,000 a year. This included the cost of new signs, administration, up-keep, and payment to farmers for use of their land. Today the advertising budget for Burma-Vita—most of which backs Burma-Shave—runs over \$1 million. The total amount goes into CBS network "A" time. At the going price for sponsorship of one CBS event (NFL Football at \$90,000 a minute) the \$200,000 budget for road signs covers two-and-a-fraction commercials.

Television was probably not used earlier because Burma-Vita could not afford it, Jablons said, whereas Philip Morris can. Today, Burma-Vita's ad budget is flexible, depending largely upon the amount of money allocated to the American Safety Razor division by Philip Morris. This year Burma-Vita is spending 15 to 20 percent of the \$6 to \$7

million ad budget, says Jablons.

The best-selling and most-heavily-advertised product in the Burma-Vita line is Burma-Shave aerosol lather. There is tremendous growth potential in the aerosol-lather market, Jablons believes. In the next five years he expects gross sales to reach \$100 million. The advertising for aerosol lathers will continue to be almost all on network tv, he forecasts.

"Tv is definitely the most efficient medium for this type of commodity product," says the Burma-Vita product manager. "—that is, a product that can be marketed in 300,000 to 500,000 outlets."

For Burma-Shave, tv might have been a great deal more effective if used earlier. Even though Burma-Shave was the very first shaving cream on the market, way back in 1926, it is currently fighting up from an also-ran image. Jablons reveals that the Burma-Shave share-of-market among aerosol lathers—where the big competition exists today—is only 5 percent, compared to 18 percent each for Colgate's Rapid-Shave and Gillette's Foamy. Carter Products' Rise and American Home Products' (Boyle-Midway Div.) Aero-Shave hold 15- and 14 percent of the market. Jablons expects Burma-Shave's share of the

AD LOAD

NOW TO BE

OFF THE ROAD

AND ON TV...

BURMA-SHAVE

Forty-year roadside-sign tradition is scrapped for shaving cream's tv crack at competition's lead in the promising \$100 million aerosol-lather market

SHARE-OF-MARKET AMONG AEROSOL SHAVING LATHERS*

COMPANY	PRODUCT	PERCENTAGE
Colgate-Palmolive	Rapid-Shave	18
Gillette	Foamy	18
Carter Products	Rise	15
American Home Products (Boyle-Midway Div.)	Aero-Shave	14
Philip Morris (American Safety Razor Div.)	Burma-Shave	5

*Only the key competitors of Burma-Shave are listed here. There are numerous other entries.

aerosol market to boost to 10 percent within the next half-decade with the help of tv.

Big things are also expected from Burma-Vita's Blockade, a recent entry in the aerosol-deodorant market. The product was launched nationally last month with tv backing on NFL Football. The introduction of Blockade follows the whopping success of Gillette's aerosol deodorant, Right Guard, which managed to capture 20 percent of the total deodorant market in just two years. Having started out as a product for men, Right Guard is now a family deodorant, broadening its market immensely. Plans for Blockade cap-

italize on the success of Right Guard. Not only did the product forego test-marketing, but it has been—and will be—advertised on tv as a family deodorant, even though it, too, was originally conceived as a men's product.

With an expanding product line and close association with Personna—also operating under the American Safety Razor division of Philip Morris—Burma-Vita has been promoting some "gift sets" or combination packages. Paired items include Personna blades and Burma-Shave, Personna blades and Burma Bey, as well as Burma-Shave and Burma Bey. In the future, Blockade may

also be packaged with other products.

Jay Salamon, vice president and director of marketing for the American Safety Razor Co., states that the two-in-one packaging and advertising concept was not in any way conceived to get around the piggyback problem, even though all ASR advertising is on television.

"People who use one item use the other," says Salamon. "It is customary in the razor-and-blade business to combine products to make strong high-value consumer offers." All ASR multi-product commercials are integrated, he contends, whereas ASR-Philip Morris cigaret combined commercials are not.

To create an image for the expanding line of Burma-Vita products, the company has decided to introduce a Burma Girl into its commercials. Nobu McCarthy, who is really a Japanese woman, has been chosen for the part. (The name McCarthy was acquired through marriage to a West Coast advertising executive.) Commercials featuring Mrs. McCarthy broke in September and will be used throughout the 1964-65 season.

Because of rapid product expansion, Burma-Vita has introduced a Burma Girl into its commercials in order to give the line an image. The Burma Girl, Nobu McCarthy, is shown here preparing for Burma Blockade and Burma Bey commercials which debuted last month on CBS' NFL Football.



"We wanted a pretty girl who was a good saleslady as well," says Jablons. The decision to use a woman in the commercials was made for three basic reasons:

1) Demonstration by a male doesn't mean that much in toiletries. Sex-appeal is more important.

2) Women often purchase men's toiletries for their husbands.

3) One of the Burma products—the deodorant—will be promoted as a family item.

The fact that commercials for Burma-Vita products, as well as those for the American Safety Razor division, are on CBS network programs, is not surprising. All the Philip Morris network tv buys are on CBS. Burma-Vita has a scattered schedule throughout the Philip Morris line-up, which includes *Slatery's People*, *The Red Skelton Show*, *Jackie Gleason*, *CBS News* and *NFL Football* on which Burma-Vita commercials are concentrated.

No doubt some of the great expectations for Burma-Vita products are hinged on participation in NFL football telecasts. The series successfully launched stainless steel

blades for Personna, Burma's companion product. Introduced during NFL Football coverage last year, Personna blades came from nowhere to capture a 30 percent share-of-market.

With the entrance of Burma-Shave (and new related products) into the tv arena this year, a traditional and well-known form of advertising was scrapped—the Burma Shave road signs. Burma-Vita announced that the signs will be taken down "because superhighways carry motorists too fast over hill and dale to read the jingles."

Burma-Shave signs have been on U.S. roadsides for almost four decades. It was Allan Odell, son of the founder of Burma-Vita, who thought of the idea.

"I asked my dad for \$200 to give it a try and he said we were going busted anyway, I might as well finish the job," Allan recalls.

But the signs worked; they attracted attention—and sales. Signs were soon erected throughout Wisconsin, Minnesota and Iowa. By the end of the year sales went from just about zero to \$68,000. From then on signs appeared all over the

country, increasing sales "by the mile."

The clever Burma-Shave "serials" are familiar to all who ride the highways. Among them

I Proposed

To Ida

Ida Refused

Ida Won My Ida

If Ida Used

Burma-Shave

and,

Broken Romance

Stated Fully

She Went Wild

When He

Went Woolly

Burma-Shave

But progress demands that tradition and amusement give way to efficiency and sales power. Thus, it was inevitable that the advertising of Burma-Vita — the last of the four independent shaving cream companies to sell out to a big corporation—would change. There are many Americans who have cars, but there are a great many more who have tv sets. Once more, roads are no longer for browsing, they are for getting places — perhaps even home to watch television. ♦



■The see-sawing of radio's business rise, fall and rise over more than a decade and a half in the United

RADIO'S rising tide

Attention to sound medium promises new high mark in analysis of 16-year Nielsen records. Total home-hours of radio use is now vying with pre-tv levels, says CBS Radio

States, has brought forth calamity-howlers and pic-in-the-skyers in the full measure appropriate to the status of the industry at a given moment.

When business ebbed, the lamentations were loudest. When the tide turned, the custodians of faith in amplitude modulation chorused, "I told you so"—but with a kind of reluctant joy for fear that the tide would again recede at any moment.

And there were—and are—those who work at their craft with the confident knowledge that evaluation is history's business and that where the tide ebbs and flows there is a litter of skeletons of those who were impatient with either.

With the termination of the Nielsen Radio Index Report (NRI), radio had available a mass of statistics covering the see-saw years; the beginning and end of one measure of its history.

Arthur Hull Hayes, president, figure (see chart on page 46). sults of a CBS Radio Network analysis of the A. C. Nielsen Co.



Arthur Hull Hayes, president, CBS Radio, standing, and Harper Carraine, director of research, check research material that contributed to CBS Radio's comparison between 1948 and 1963.

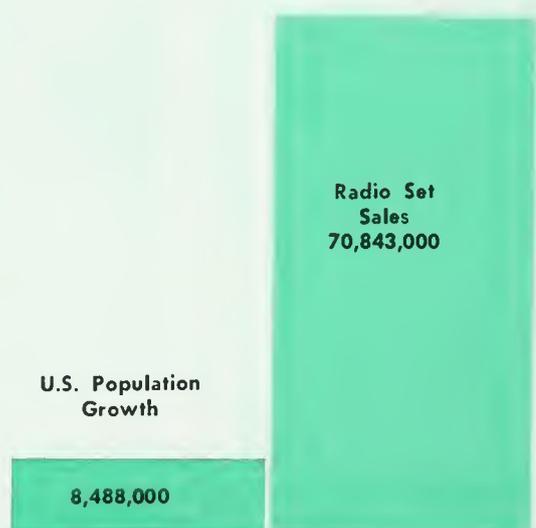
TOTAL RADIO SET COUNT EXCEEDS U.S. POPULATION

JAN 1964



RADIO SET SALES FAR EXCEED POPULATION GROWTH

1961-1963



Source: Population—U.S. Bureau of the Census; Radio—Radio Advertising Bureau, Inc. estimates.

data going back to the pre-television year, 1948.

Commenting on the study, Hayes points out that Nielsen has provided the radio industry with the longest continuing audience-measurement records.

"Nielsen reports," he says, "give us the largest single accumulation of information about national radio audiences before and after television became a major medium. Now the books seem to be closed on this service, we felt that we—and the industry—would find it most interesting and valuable to review the data."

Hayes reported CBS Radio Research findings in four main areas. Three are dealt with here. The fourth, CBS' findings on how it—as related to the other networks—fared in this analysis, is in a sidebar accompanying this story.

First: the combination of an increase in radio homes, plus the renewal of audience attention to radio, has resulted in total home-hours of radio use for the winter of 1963-64 virtually equalling January, 1948, a pre-tv high point.

Second: not only total home-hours but *average* hours spent with radio per home per week show a striking turnabout in the years following the first effects of television. In January, 1948, the average home

spent 35 hours a week with radio. This figure declined 50 percent—to just over 17 hours a week—by July, 1956. But now it is back up to almost 25 hours a week, or well over three hours per home per day.

Third: listening to network-affiliated stations represents a larger share of audience in proportion to unaffiliated stations than is assumed by some advertisers and agencies. The network stations comprise about 32 percent of all U.S. AM stations, yet these stations now account for 46.4 percent of the listening. It's also worth noting that the network stations' share of audience has been on the increase in recent years; in 1960, for example, these stations accounted for 42.9 percent of the listening.

From the CBS Radio Network's analysis on these points, summary figures disclose that the growth in radio households, coupled with renewed national audience interest, has resulted in a total-home-hours figure for 1963-64 almost exactly equal to this dimension of radio usage in 1948. The network's research estimates that there were 1,320,000,000 home hours of radio use per week in January, 1948. In the winter of 1963-64, there were an estimated 1,299,000,000 home-hours of radio use per week, or 98 percent of the earlier, pre-television figure (see chart on page 46).

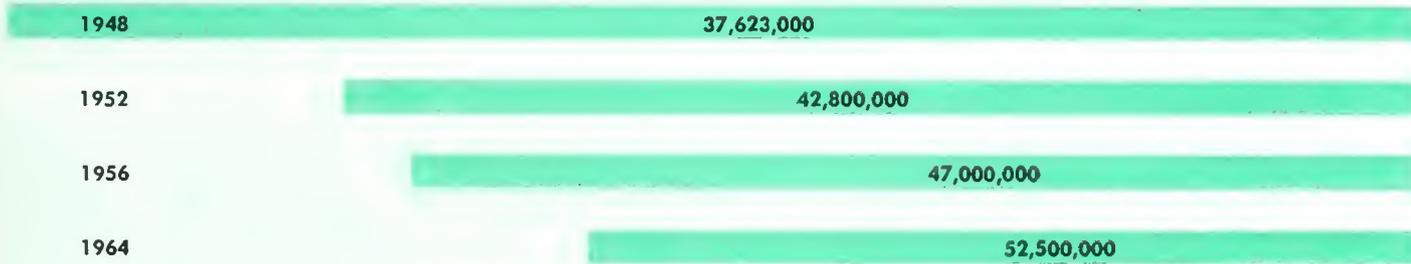
In this connection, the radio industry's general health has been reflected all along in the growth of radio homes and the increasing number of radio sets being purchased by the listening public. Radio homes have increased by 40 percent since 1948, going from 37,623,000 to 52,500,000 in 1964. The national set count has almost tripled during the past 16 years. In January, 1964, the U.S. set count exceeded the total U.S. population by 24,000,000. There were 190,809,000 people in the United States and 214,353,000 radio sets. Moreover, radio set ownership in recent years has been growing faster than the population—by an eight to one ratio. The nation's population increased by 8.4 million in the three-year period, 1961-63. In the same period, radio set sales totaled an estimated 70.8 million (see charts on page 44).

In January, 1948, average radio listening was reported at slightly over 35 hours per home during a typical week. (It should be noted that NRI studies in 1948 measured in-home, plug-in set listening only.)

Four years later, by April, 1952, national weekly radio listening had declined to 26 hours a week. At that time, only 12 percent of the total listening occurred on automobile and portable radio sets.

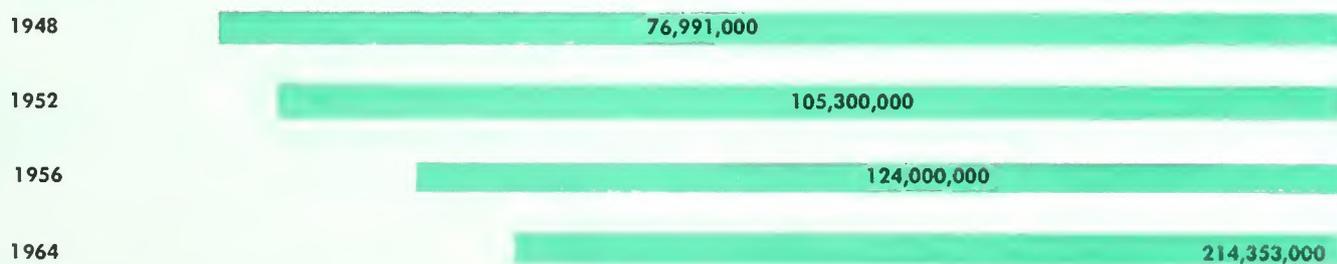
By July, 1956, national radio usage had dropped to 17 hours, 18 minutes weekly. But the decline

Total U.S. Radio Homes



Source: U.S. Radio Homes, A. C. Nielsen Co., estimates as of January 1 of each year.

Total U.S. Radio Receivers



Source: U.S. Radio Receivers, Radio Advertising Bureau estimates as of Jan. 1 each year (sets in homes, autos, public places).

"bottomed out," and by the winter of 1962-63, listening had returned to over 20 hours a week.

Then came this past winter, when average listening per radio home climbed to almost 25 hours per week . . . within an hour of the spring, 1952, level. Perhaps significant is the fact that the sharpest rise in radio listening has occurred most recently: winter 1963-64 was up 22.6 percent over the comparable 1962-63 period. (See chart below.)

TOTAL U.S. HOME HOURS OF RADIO USAGE PER AVERAGE WEEK (MILLIONS)

January 1948	1,319.8
April 1952	1,160.6
July 1956	812.9
January 1964	1,299.4

Note: January 1948 data based on plug-in radio set usage only

Source: Nielsen Radio Index, based on average hours usage per week per radio home applied to total U.S. radio homes count.

Historically it appears that network-affiliated radio stations attracted substantially more than their proportionate share of audience. Back in 1949, when less than two-thirds of U.S. AM stations were network affiliated, these stations attracted better than three-quarters of the audience. Sixteen years later, although the number of network affiliates has increased somewhat, there has been a much greater increase in the number of unaffiliated

stations. Yet the most recent (January-April, 1964) Nielsen reports show that network-affiliated stations are still attracting a disproportionately high audience share. The network affiliates, comprising less than one third of all U.S. AM stations, nevertheless attract almost one half of the audience.

Also examined was the relationship between number of network affiliates. As of Jan. 1, 1964, the four networks had the following

AVERAGE HOURS OF RADIO SET USAGE PER HOME PER WEEK

(Seven Days, 6:00 a.m. - 12:00 Mid.)

	PLUG-IN	AUTO	BATTERY-PORTABLE	TOTAL
January 1948	35:05 (100%)		Not Measured	35:05 (100%)
April 1952	22:52 (88%)	1:48 (7%)	1:20* (5%)	26:00 (100%)
July 1956	12:25 (72%)	3:54 (22%)	0:59* (6%)	17:18 (100%)
Dec-Jan 1962-63	10:17 (51%)	3:31 (17%)	6:23 (32%)	20:11 (100%)
Dec-Jan 1963-64	10:46 (43%)	4:25 (18%)	9:34 (39%)	24:45 (100%)

* includes listening in public places.

Source: Nielsen Radio Index. 1952 & 1956 - "Special Report on Radio Today," A. C. Nielsen Co., 1963 (1952 - Plug-In, NRI, April, 1952; Auto & Portable data from special personal interview survey. 1956 - Plug-In, NRI, July, 1956; Auto, NRI, July, 1956; Portable, special diary survey); 1948, 1962-63 and 1963-64 based on Nielsen Radio Index data for the stated report periods.

. . . and CBS rode the crest

CBS Radio's analytical look at "the largest single accumulation of information about national radio audiences before and after television became a major medium" also, of course, had its non-altruistic side. Whether the industry picture was a by-product of the CBS research into its own history, or vice-versa, the Hayes-led network must express some glee over the statistics it uncovered on its own ranking and performance.

CBS Radio president Arthur Hull Hayes says, "We are gratified by the evidence of radio's new wave of growth following the impact of television, and by the consistency of leadership achieved by CBS Radio Network stations over the 16-year period."

What Hayes reports finding in the network data going back to

1949 (the earliest year when Nielsen estimates were based on a nationwide sample) is: stations affiliated with the CBS Radio Network consistently attracted the greatest share of the four-network audience. A comparison was made of the same four-month period (January through April) for 16 years, 1949 through 1964. In all but two of those years, CBS Radio stations were in first place.

Examining the audience shared by the networks only (excluding listening to unaffiliated stations and treating the four-network listening as 100 percent), Mr. Hayes reports that from 1949 through 1964, stations affiliated with CBS led in share of audience for 14 out of the 16 years.

In the following table, the re-

spective percentages of stations and share of audience for the four networks (NRI, January-April 1964; in-home, plug-in sets only) as found in the CBS analysis of the figures are shown:

Network	Percentage of Network Stations	Share of Net-Station Audience
NBC Radio	15.4%	27.1%
CBS Radio	18.1	31.9
ABC Radio	27.9	23.1
MBS Radio	38.6	17.9
	100.0	100.0

Obviously, in light of what the over-all analysis of the 16-year period of radio's history shows for the industry as a whole, the CBS radio chieftain must also feel that all "augurs well" for his own team, too. ♦

number of U.S. affiliates: NBC Radio Network, 193; CBS Radio Network, 227; ABC Radio Network, 350; and Mutual Radio Network, 484. Total network affiliated stations: 1254 out of 3937. (It should be remembered that some stations have dual affiliations.)

In summing up the findings, CBS Radio President Arthur Hull Hayes found solid ground for optimism about radio's future.

"This sixteen-year period," he

said, "divides up into *two* periods. From 1948 to 1956, radio was declining in popularity. And from '56 to the present, radio popularity has been on a steady upswing. We must attribute a substantial part of this dramatic comeback, of course, to the huge popularity of transistor sets. But I believe that the critical factor has been radio's ability to adjust its programming philosophy to the advent of television, and to seek out new ways of serving the public.

All the transistor sets in the world would not have helped, could not have caused a listening figure like the present one of *over three hours per home per day*, unless people wanted what we have offered.

"Finally," he concluded, "a word about trends. The bulk of radio's post-television growth has taken place in the sixties, and has accelerated in pace in the most recent years. This, in our opinion, augurs very well indeed for the future." ♦

Radio as the constant companion of the listener is everywhere; kitchen, bedroom, car or corridor and street — for the housewife, child, family and student. It's a kind of pick-a-card-any-card situation — just name any person or place, and he or it is within reach of radio and its message.





Tv credits for AmExCo's

■ This isn't a success story — yet. Meanwhile, it does tell why an important advertiser who's had long, valuable success with other media is now undertaking its first tv campaign — and that on one station only.

The sponsor: American Express. The station: KNXT Los Angeles.

And in marketing terms, the combination adds up to good sales sense.

American Express Co. (Am-ExCo) had been using a media mix

of direct mail, magazines and mostly radio ("good-music" programming in 25 markets, including Los Angeles) to promote its Credit Card Division. Looking for an additional medium, their interest was automatically drawn to those offered by Los Angeles — and for several very good reasons:

"We're constantly growing," says Kenneth O'Brien, advertising manager of the division, "and Los Angeles is one of the most important markets we have."

The city is, indeed, important to this company which specializes in travel-related products and services. For one thing, Los Angeles is the western terminus of the great trans-continental "Travel Triangle" and, as such, is the hub of enormous transportation activity.

"We feel there's a great deal of untapped business there," O'Brien explains. "It's the market with the greatest potential — and in the most concentrated area."

Its name notwithstanding, the City of the Angels has another current importance: It's the arena of some pretty devilish credit-card competition just now. Carte Blanche, the Hilton Corp.'s credit card, generally ranked third in the field, was started in California and naturally still enjoys great strength and prestige there. And Diner's Club, which vies with the American Express card for first place nationally, traditionally concentrating its selling efforts on both coasts, east and west, thus realizes a good brisk business in Los Angeles.

"On a nation-wide basis," O'Brien says, "We're a bit ahead of the Diner's Club, both in numbers and in charge-volume." He admits, however, that in Los An-

KNXT director Brad Aaronson discusses the angle of an American Express commercial shot with producer Bert Leonard, copywriter Roy McKechnie, of Ogilvy, Benson & Mather.





KNXT's Condon discusses credit card during the nightly 11 p.m. news show, part of package targeted at young executives on their way up. World map in background is soft-key suggestion of American Express' global services.

credit cards

As part of its advertising 'case history' in the making, travel company gives 'whys' behind its first tv campaign

geles "we're probably a little bit behind, but we're growing."

The company's use of advertising is helping turn the trick.

One problem in selecting media was finding the right vehicle for telling the AmExCo credit card story. The company felt it had too much to say to limit itself to the short emphatic statements that prove most effective on billboards, for example.

"What we offer," the friendly and articulate advertising manager continues, "is a service. There's no tangible product — apart from the celluloid card, itself — and so we need to be able to tell our whole story."

It's a commercial story well worth telling. "First," Ad Manager O'Brien says, "we wanted to feature the usage you can get from our credit cards in the California area." This suggested 60-second tv demonstrations of credit services in restaurants, hotels, shops. (Note, in actual fact, 15 commercials were scheduled to be made by KNXT, three for rotation on a daily 11 p.m. news report and three each for four special half-hour shows.)

"Second," the client executive continues, "we've just made a great

breakthrough in airlines service and there's another whole story in that."

The company's "Sign-and-Fly" plan offers extended payments of three, six or nine months to air travelers. American Express has just contracted for such credit service with American, Pan Am and Eastern airlines, has also signed with Delta and Braniff and, earlier, with Continental and Western. Key to the plan is that the traveler has no credit forms to fill out, in keeping with the well-known American Express motto, "Unquestioned Credit."

"And," O'Brien adds, "it incorporates the lowest interest rates ever offered in the travel market."

Since the "Sign-and-Fly" plan is being sold to vacationers as well as business travelers, tv again seemed a good medium for zeroing in on the dual-target.

Thus, the tv audience and its demographic composition became another critical factor in the Los Angeles buy. The sponsor feels its real business potential lies among youthful executives who earn \$9000 a year or more, who are usually college alumni and young-marrieds with growing children, home-owners who're likely to travel, etc. —

the typical but elusive Mr. Up-and-Coming.

Since Los Angeles is the second largest U.S. market, very likely the fastest-growing one and a strong corporative magnet for young, new businesses, O'Brien's earlier words echo with meaning: "It's the market with our greatest potential — and in the most concentrated area."

Important to note, however, is another fact: The Credit Card Division is a newcomer to television. As O'Brien explains, the Travelers Checks Division had bought some spot a few years ago, and the overall corporation had been in on one-shot coverage of the Master's Golf Tourney (in which credit cards were mentioned). "But," he clarifies, "this is our first tv campaign."

Invited by AmExCo's agency, Ogilvy, Benson & Mather, to state its case for an L.A. buy, CBS Television Stations mustered Ray Beindorf, KNXT general sales manager, on the West Coast and Bob Cole, national sales account executive, on the East. Their job, of course, was to establish the importance of tv in Los Angeles in general and, specifically, of the CBS-owned KNXT.

Their presentation, keyed to American Express needs for a mass

medium with a selective audience, combed subjects like these:

(1) Why the most effective medium for reach in Los Angeles is television.

(2) A station-by-station coverage study of Los Angeles tv.

(3) The "three-market" aspect of reaching Santa Barbara, San Bernardino-Riverside, as well as Los Angeles.

(4) Los Angeles' 12 AM, 17 FM radio stations.

(5) Metropolitan newspapers vs. the many suburban dailies and how they tend to disperse reader impressions.

(6) A quintile study of market penetration — i.e., how best to reach the better-educated, higher-income audience.

(7) An audience study showing how a station, like a newspaper, has a specific image.

(8) KNXT public affairs programming.

(9) KNXT special events programming.

(10) Video tapes of specific tv programs.

What the presentation tried to do, in brief, was shoot down opposition, then establish KNXT claims to precedence. Since AmExCo has had extensive newspaper exposure and since its agency specifically requested "coverage facts" about Los Angeles newspapers, that print medium was, of course, a major target. In opposition, KNXT's proposal was a prestige package based on public affairs programming.

Says Beindorf, as the station's general sales manager, "We came up with a package that was designed to fill a special need for a special kind of advertiser. And we proposed delivery of a specialized kind of audience. Fewer but more appropriate people could be reached on the news-oriented package we offered."

"The purpose of the package is two-fold," Bob Cole, account executive, national sales, CBS Television Stations Div., said at the time of the

sale: "First, as an aid to greater acceptance by commercial establishments of the card" and, second, to increase the number of AmExCo card-users.

The client's advertising manager affirms his statement that the primary goal is to increase card sales, then to increase card usage.

The client, through its agency, gave the go-ahead and signed for six months (26 weeks) starting June 15. The prestige package includes a nightly 11 p.m. news program with locally produced commercials delivered by KNXT's John Condon as AmExCo's spokesman. Plans called for utilizing the same musical logo that has been adding impact to AmExCo's radio commercials in 25 markets.

In addition, the package includes four half-hour "specials," also produced by KNXT. Two have already been given, another is scheduled for November and one for December — a profile of either George Murphy or Pierre Salinger, whichever wins the hotly disputed California senatorial race.

This is a good example of the special interest kind of program that is designed to attract the tv attention of the potential AmExCo credit-card user — i.e., the young executive on his way up who may spend as little as one hour a week watching tv. Subject matter of the other three specials: a musical salute to composer Rudolph Friml, and two variety shows with new musical talent from the West Coast.

Cautious about citing the exact cost of the prestige package (which is likely in the \$60,000-70,000 category), ad manager O'Brien will say only that both radio and tv expenditures for the Credit Card Div. total "several hundred thousand dollars a year — mostly for radio."

With correct reserve, he says it's still too early to evaluate the success of his division's first venture into television. From the responses of member establishments, however, "we know it's being well received."

Even if the formal summing up won't occur until the 26-week stand has been completed in January, O'Brien adds a further clue to the probable outcome by noting that so far "television has worked out beautifully" and that "we're very happy with our card sales out there." ♦



Since target audience, essentially the man in the gray flannel suit, may spend only limited time with tv, package includes four specials like this variety show featuring good talent.



Director Aaronson works out restaurant credit demonstration with "waiter." Watching (from left) are Bob Cole, CBS account executive, Ray Beindorf and John Condon of KNXT.

Tv Widens Base for Consumer Finance

TvB's third major speaking engagement this month on the television activity of the nation's financial fraternity was fulfilled by Norman E. Cash, TvB president in an address before the annual convention of the National Consumer Finance Assn. at the Fontainebleu Hotel in Miami Beach.

Cash said that consumer finance companies and the airlines industry have a similar problem: both must broaden their customer base. He said "airlines found that most of their travelers were upper income businessmen, and they realize that they must reach and sell more middle income families on the values of air travel. They are doing this now by stepping up their television advertising. The problem for consumer finance companies," he said, "is that they get the majority of their

customers from lower income groups, and they, too, must broaden their customer base by appealing to the same middle income families."

Tv 'Whimsies' Produced By Philip Morris Inc.

The only humorous tv commercials in the tobacco industry currently are being shown by Philip Morris Inc.

A series of four films which Philip Morris calls "whimsies," are being used to promote Philip Morris Multifilter cigarettes on the CBS-TV network.

Two of the films were produced by Audio Productions and two were made by Wylde Studios. Leo Burnett Co., advertising agency for Philip Morris Multifilter, created the series.

TV CAMPAIGN SLATED



This scene from a television commercial produced for American Character, Inc., New York toy and doll manufacturer, by Helitzer, Waring produced for American Character, Inc., New York, shows a young model playing in-the-round with a new Tressy accessory, a beauty salon which is assembled by the youngster. It includes such features as hair dryers for Tressy, the only doll in the world with hair that "grows," manicure tables and washing sinks.

STEREO, TWO-SCREEN, COLOR PRESENTATION



Some 200 clients and agency people saw a new, stereo-sound, two-screen, color presentation by WBBM Chicago, introduced recently during five-day screenings in New York and also scheduled for Philadelphia, Detroit, Los Angeles, San Francisco, Minneapolis and, of course, Chicago. Shown at the New York debut are (from l): Hal Fredericks, WBBM national sales manager; Jack Bivans, sales manager; Maurie Webster, vice president-general manager, CBS radio spot sales; Frank Marshall, associate media supervisor at William Esty and George Kluhsmeier, media supervisor of the same agency.

Humble Oil's Tiger To Enter Election Campaign

Humble Oil & Refining Co.'s tiger has left his tank to enter this year's presidential campaign.

The friendly beast, hero of Humble's current "Put a Tiger in Your Tank" advertising campaign, appears as the principal figure in a series of public affairs posters for use on employee bulletin boards in company offices throughout the country.

Humble's campaign tiger expresses no political preference. He merely urges company employees to exercise their political rights.

Williams Named WABC Radio Sales Manager

Walter A. Schwartz, vice president and general manager of WABC Radio, has announced the appointment of George H. Williams to the position of WABC general sales manager.

Williams comes to WABC from KDKA Pittsburgh where he has been sales manager.

Merchandising Director Announces Resignation

Elliott Goldwag, director of merchandising and new product development of Helene Curtis Industries, has announced his resignation for personal reasons.

Film Production Company Establishes New Offices

Formation of Channel Film Production, Inc., has been announced by Henry G. Plitt, president of the new production organization. Plitt also heads ABC Films, Inc., partners in the new venture with Hal Seeger, head of Hal Seeger Productions of New York.

Channel Film is located at 48 West 48th St., New York and offers a full range of creative and production facilities. Officers of the new company are Plitt, president; Harold J. Klein and Raymond C. Fox as vice-presidents; Beverly Seeger, secretary and Hal Seeger, treasurer. Both Klein and Fox are vice-presidents of ABC Films, which is headquartered at 1501 Broadway.

Sara Lee Distributes New Product Line

The kitchens of Sara Lee announces the national distribution of a completely new line of products: all butter dinner rolls, fully baked and frozen fresh from the oven.

Five varieties of rolls are offered,

combining favorites of Europe and America.

Advertising support for the roll introduction will begin Nov. 16. Sara Lee plans to concentrate on national television, women's magazines and local newspaper and radio advertising.

Network evening shows on television include: *The Man from U. N. C. L. E.*, *Wednesday Night at the Movies*, *The Virginian*, *Jack Paar*, *Andy Williams*, and *That Was The Week That Was*. The daytime network television shows include: *Father Knows Best*, *Tennessee Ernie Ford*, *Trail Master*, *Queen for a Day*, *General Hospital* and others.

Holiday Ad Program Set By Shaeffer Pen

The W. A. Sheaffer Pen Co. of Fort Madison, Ia. launches its most comprehensive fall and holiday season advertising program.

From now through mid-December, full-page insertions will appear on an average of two a week in seven leading national magazines. The print campaign will be augmented in December by a three-week spot television schedule in 38 major markets.

The spot tv campaign will concentrate on Sheaffer's popular price

SCOOTER COMEBACK



The scene above is from the filming of new Burry Biscuit "Scooter Pie" commercial set for high-frequency spot airing over Eastern channels during September, later on the West Coast. Film was originated by Burry's advertising agency, Weightman, Inc., of Philadelphia and produced under the direction of Harold Lipman, Audio Productions, Inc., New York.

writing instruments. This merchandise will also be featured in pre-holiday advertising in selected youth publications.

Gardner Advertising is the pen firm's agency.

Station Sales

Radio station KGBC Galveston, Texas has been sold by the Galveston Broadcasting Co. The buyers are Harbor Broadcasting Co. whose officers are: E. B. Taylor, president; Senator A. R. Schwartz, vice-president; Edward J. Walsh, Jr., secretary and Pete S. Miller, treasurer. The sale was transacted by Hamilton-Landis & Associates, Inc., nationwide media brokers.

KBUZ Phoenix, Arizona is now owned by Retherford Broadcasting Co. The station is now wholly Phoenix owned and operated and will continue with the same fine music format.

KGEE Bakersfield, Calif. has purchased KQXR, the first FM station in Bakersfield. The call letters are now KGEE-FM.

Radio station KDON Salinas-Monterey, Calif. has sold to Sheldon Sackett who presently owns station KOOS Coos Bay, Ore. and the *Coos Bay World* newspaper.

RADIO STATION MARKS ANNIVERSARY



WCCO Radio general manager Larry Haeg blows out the candle on the birthday cake at the Ad Club-Rotary luncheon on the station's 40th anniversary. Looking on are, left, Ad Club president Tom Kilbride, who is executive vice president of Knox Reeves, Inc., and James Seward, executive vice president of the CBS Radio Network.

More Syndication Sales

Wolper Television Sales, Inc. has added six more stations to its sales list for *A Thousand Days,—a Tribute to John F. Kennedy*. New station purchasers are WNEW-TV New York City, KTTV Los Angeles; WTTG Washington, D.C. WHDH-TV Atlanta, Ga. and KSHO-TV Las Vegas, Nev.

Portugal has become the 28th country outside the United States to purchase broadcasts from the *CBS Reports* series. Radiotelevisao Portuguesa, Lisbon, ordered five programs from the award-winning documentary series: *Beyond the Wall*, *Showdown in the Congo*, *Sabotage in South Africa* and *The Harlem Temper*.

Sales of Seven Art's *Films of the 50's* and other products continued at a strong sales pace during the past week. Volume 9 (215 Universal post-'50 features) was sold to three more stations, WSAU-TV Wausau, Wis. acquired volumes 4, 5, 7, 8 and 9. WOW-TV Omaha, Neb. signed for volumes 7, 8 and 9. Sales were also reported for volumes 2, 7, special features, *A Christmas Carol*, *Boston Symphony* and *En France*.

Pro Football Special, United Artists Television's new first-run television series starring Allie Sherman, head coach of the New York Giants, and the popular tv personality, Bill Cullen as host, plus a panel of National Football League greats, first announced for syndication this past summer, has compiled sales in 50 markets with its initial September release date, reports UA-TV's M. J. (Bud) Rifkin, executive vice president, sales.

Robert Laphorne, managing director of Fremantle International (Australia) Pty, Ltd. has sold six series to the New Zealand Broadcasting Service. The series, totalling 353 episodes are *Big Moment In Sport*, *This Funny World*, *Training You to Train Your Dog*, *Small Films*, *Let's Sing Out* and *Stamps with a Story*. In addition, the NZBS has purchased the *Davis Cup Matches*, *World Series of Golf* and *Southern 500 — 1962 & 1963*.

NBC Films reports record sales for 1964 with over 11,000 hours already sold. Sales in the third quarter alone exceeded 3,500 hours, and include the sale of 18 programs to 64 stations.

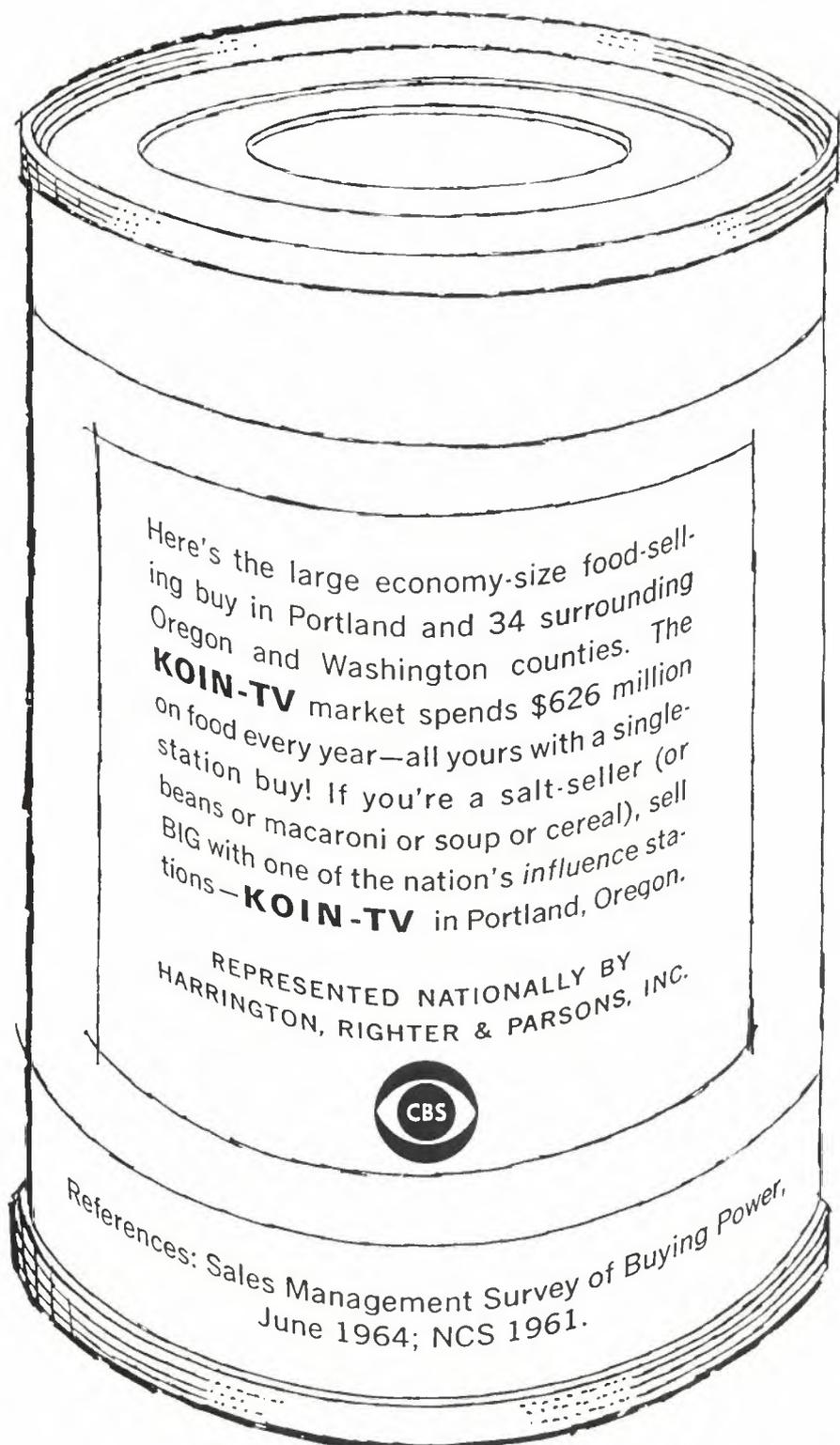
Four Star distribution continued its record breaking sales pace for the year by reporting a total of 34 sales during the normally slow month of September. The September sales included 19 in off-network shows, nine sales of the *Spectacular Showcase* feature film package and six sales of the firm's two documentary shows.

With eleven licensing agreements signed within the past three weeks, sales have continued at a rapid pace for Screen Gem's *Decision: The Conflicts of Harry S. Truman*. This brings the total number of markets

which have purchased the series to 51.

Sales continue at a record breaking pace for Woroner Productions of Miami Florida. Sixteen stations have purchased *The First Christmas* and two, *July 4, 1776*.

Stanley Dudelson, American International Television's vice president in charge of distribution, announced that since the company's formation, five months ago, 80 features, comprising three different packages, *epiColor '64*, *Amazing '65* and *epiColor '65* have been sold to over 70 markets nationwide.



And Now A Word From Our Sponsor

When a sponsor waxes poetic about one of his properties, it would appear to be akin to man-bites-dog in the broadcast business. Lawrence Welk received just an on-air tribute from his sponsor, the J. B. Williams Company, Inc., on the 10th anniversary of his ABC-TV show.

The tribute took the form of a scroll signed by Matthew B. Rosenhous, president of the company, and other top executives. It was read on the show by Aladdin, a Welk regular. The message read: "To Lawrence Welk on his tenth anniversary on television: Suddenly the air was filled with music touched with the joy of living — ringing with the sound of happiness — Bubbling with the joy of giving Gladness to all who listened, And heard, and smiled And found new pleasure in the sound —

And in the grace of a man's gentle Smiling face. Champagne music to dance and dream, Brought to so many on this magic screen. When did it start? How long ago? It seems just yesterday — but no — Nine years have passed, and that is why We celebrate that day gone by. In joy and friendship deeply felt, We toast our music maker — Lawrence Welk."

Muhlheim Brewing Co. Launches Fall Campaign

Muhlheim Brewing Co., Reading, Pa., is launching a fall advertising and promotion campaign for Muhlheim Draft Beer in bottles aimed at educating beer drinkers about new brewing methods.

A series of 1000-line newspaper ads and 243 one-minute radio spots per week on four stations are scheduled in an introductory program through the end of the year in the brewer's home territory of Berks County, Pa. Copy attempts to as-

TESTS WIN PLAUDITS



Andrew V. Christian, vice president and director of Warwick & Legler's radio-television department (right), accepts from Norman E. Cash, president, Television Bureau of Advertising, an award for "one of the ten world's best television broadcast advertisements." The award was made to the famous Timex watch "torture tests" featuring strenuous demonstrations of watch accuracy and durability.

suage the doubts of beer drinkers that bottled beer can taste like beer drawn from a tap.

The research and advertising plans were prepared for the brewery by J. M. Korn & Son, Philadelphia, advertising and public relations agency.

BUYERS GO NIGHT-CLUBBING AT NOON



Radio station WNEW New York decided that its three-and-a-half-year-old series of periodic live/tape "Music Spectaculars" would draw top interest for the station from top timebuyers — if they could see one in action. To sell its image as a top-flight music-and-news station, WNEW elected to stage one of its "Music Spectaculars" for an invited group of some 75 timebuyers and key broadcast admen at Basin Street East. Star of the show: Connie Francis, MGM Records artist. Pictured are J. Walter Thompson's Ron Grathwohl (l) and Gerry Golden (r), part of the group hosted by station's John V. B. Sullivan, vice president and general manager.

Field Communications Plans UHF-TV Operation

Field Communications Corp. announced plans to go on the air with an ultra high frequency television station in Chicago with a million watts of power in 1965.

This information was revealed by Marshall Field, president of Field Communications Corp., when an application for a revision in the construction permit for ultra high frequency television station 32 was filed with the Federal Communications Commission.

Five other companies represented in the joint venture for channel 32 are: H & E Television Inc., (Harry and Elmer Balaban), Irwill Inc., Schefco Inc., Willand Corp. and Froelich and Friedland Inc.

Schrafft Corp. Markets New Peanut Butter Cup

A new ten cent Goldie Peanut Butter Cup is available from Schrafft's in an elegantly foil-wrapped twin pack.

The wrapper also details the

REGIS PHILBIN TALKS WITH STATION REPS



Regis Philbin (left), star of the new Group W syndication series, "That Regis Philbin Show," talks with two station representatives following a presentation lunch for time buyers and station representatives at Basin Street East. At center is Ollie Blackwell, director of audience development, and right is Dan Katz, assistant director of audience development, both of the Katz Agency. Philbin will begin his nightly 90-min. series Monday, Oct. 26 on 19 stations across the country.

Goldie Rush Sweepstakes in which 1001 prizes will be awarded free each month for an entire year.

Goldie advertising stressing the newness of the product, as well as the Sweepstakes, commences this month on NBC Television Network. The filmed commercial which features a Dixieland jingle will also be used in spot television throughout New England, New York, Pennsylvania, Maryland and the District of Columbia.

Sports Programs, Inc. Buys Five Auto Races

Triangle Stations has sold 1965 auto racing specials to Sports Programs, Inc., an ABC subsidiary, for telecast on the ABC Network series *Wide World of Sports*.

Triangle has radio and television rights to eight of the world's top racing events, and is currently releasing for syndication a series of color film specials on the 1964 running of these sports classics. They include Nassau, Sebring, Bridgehampton, Darlington, Watkins Glen, Langhorne and Riverside.

At the same time, Clyde Spitzner, general sales manager for the station group, has confirmed the purchase of eight 1964 auto races by WABC-TV in New York. That contract also includes two other Triangle specials, *The New Hope Auto Show*, and *Podrecca Piccoli Theatre*, a holiday marionette performance.

Sponsorship Purchased In Network Programs

Purchase of sponsorship by the Andrew Jergens Co. in four prime-time NBC-TV programs was announced. The programs are *Mr. Novak*, *90 Bristol Court*, *The Jack Paar Program* and *Saturday Night at the Movies*. The order was placed through Cunningham & Walsh Inc.

The Sherwin-Williams Co. has purchased sponsorship in *The Jack Paar Program*, *That Was the Week That Was*, *Saturday Night at the Movies* and *Wednesday Night at the Movies*. The agency for the Sherwin-Williams Co. is the Griswold-Eshleman Co. of Cleveland.

The Citizens for Goldwater-Miller Committee has purchased a total of 40 participations in *Monitor* on the NBC Radio Network. The Citizens for Goldwater-Miller Commit-

tee sponsorship was purchased for Oct. 10-11, 17-18, 24-25 and Oct. 31-Nov. 1. The order was placed through The Don Kemper Co. Inc.

Public Relations Firm Formed in Chicago

Formation of W/K/E Public Relations International was announced today. The new corporation will have its headquarters office at 520 N. Michigan Ave., Chicago, Ill.

Principals of the new public relations firm include: John J. Wolf, L. Martin Krautter, Alvin Eicoff, James J. McGinn and Dorothy McGuinn.

Rep Appointments

Mid-West Time Sales appointed regional sales representative for KBON Omaha, Neb.

Good Music Broadcasters, Inc. appointed national representative for WBBW-FM Youngstown, Ohio.

Blair Radio and Blair Television named exclusive national sales representatives for KSD Radio and KSD-TV, the Pulitzer Publishing Co. stations in St. Louis, Mo.

Metro Radio Sales will represent WWTC, formerly WTCN Minneapolis-St. Paul . . . **Herbert E. Groskin & Co.** appointed New York representatives of KRFM Phoenix, Ariz. . . **Robert E. Eastman & Co., Inc.** appointed national representative for WTMA Charleston, S.C.

Paul H. Raymer Co. appointed national sales representative for KLIV San Jose, Calif., WBIE Atlanta, Ga. and WWGM Nashville, Tenn. . . **Gill-Perna, Inc.** appointed national representatives for WACF Springfield-Chicopee, Mass. and WAFS Amsterdam, N.Y.

Vic Piano Associates, Inc. appointed national representative for WQIK Jacksonville, Fla., the New England Sports Network, Meridian Media, Inc., WBIC Bayshore, L.I. and Empire Tv Sports Network.

The Katz Agency, Inc. appointed national advertising representative for WMEX Boston, Mass.

Venard, Torbet & McConnell, Inc. named representative for KGBS, the Storer station in Los Angeles, Calif.

Robert E. Eastman & Co. appointed national representative for KBTR Denver, Colo.

**Aunt Jane's Renews
'Arthur Godfrey Time'**

Aunt Jane's Foods, Inc., Dearborn, Mich., a division of the Borden Co., has renewed advertisements of its pickles on *Arthur Godfrey Time* on the CBS Radio network for 26 weeks beginning Oct. 6.

The company has been a strong regional advertiser for many years. Network radio became a major factor in a stepped-up national advertising program Jan. 7, 1964, when Aunt Jane's began its participation in the Godfrey show.

The agency for Aunt Jane's Foods is Zimmer, Keller & Calvert, Inc., Detroit.

**Harshe-Rotman & Druck
Acquires Barnet and Reef**

The national public relations firm of Harshe-Rotman & Druck, Inc. has announced the acquisition of Barnet and Reef Associates, Inc., world-wide marketing and public relations organization.

Sylvan M. Barnet Jr., president and Arthur Reef, executive vice

president, will become senior executives of Harshe-Rotman & Druck, directing its newly established Barnet and Reef International Div.

With the acquisition of Barnet and Reef, Harshe-Rotman & Druck includes the capabilities of 300 people in 39 affiliated firms in as many foreign countries through PR International, a network represented by Barnet and Reef in the United States.

**Bankers Life Renews
'Paul Harvey News'**

Bankers Life and Casualty Co. has renewed its sponsorship of ABC Radio's *Paul Harvey News* program for the 11th consecutive year.

Bankers, represented by Marshall John & Associates, is fully sponsoring Paul Harvey's Monday-Wednesday-Friday 8:55 a.m. (EDT) newscasts as well as participations in his Monday through Saturday noon 15-minute commentary.

**View-Master Books
Television Campaign**

Sawyer's, Inc., Portland, Ore., manufacturer of View-Master stereo picture products, has embarked on a 14-week television campaign, using

all three major networks, plus full-page and half-page four-color ads in nationally circulated consumer magazines.

Seventeen network programs are slated to carry View-Master spots, including *Mayor of the Town*, *Hector Heathcote*, *Ruff 'n Ready*, *Fury*, *Dennis the Menace* and *Captain Kangaroo*. Spots on the latter show will be live, narrated by the popular Mr. Greenjeans.

Other programs carrying spots are *Discovery*, *Alvin, Jetsons*, *I Love Lucy*, *Andy Griffith*, *Real McCoys*, *Morning News*, *Trailmaster*, *Lassie*, *World War I* and *Rawhide*.

The campaign was created and coordinated by Sawyer's Portland advertising agency, Cole & Weber, Inc.

**Chrysler Corp. Sponsors
NCAA Football Telecasts**

The Chrysler Corp. is sponsoring on NBC-TV the broadcast of a weekly NCCA (National Collegiate Athletic Assn.) football game between top college teams in the country. In addition, Chrysler is also sponsoring regional clashes between other NCAA elevens.

In order to make information on these games easily available to sports fans, Chrysler Corp. has compiled a Football Almanac that may be picked up at Chrysler-Plymouth and Dodge dealers. It contains the line-ups with identifying numbers and vital playing data concerning each NCAA participating team.

**Miller Brewing Promotion
Captures Festive Spirit**

A sparkling new promotion designed to capture the festive spirit of the holiday season has been launched by the Miller Brewing Co.

Sixty-second Miller High Life commercials will be seen on ABC-TV's *Jimmy Dean Show*, *12 O'Clock High* and the *Bob Young News* program. Color spots will be placed on NBC-TV's *Andy Williams/Johnathan Winters Specials* and also *Wednesday Night at the Movies*. The network radio effort consists of sixty-second commercials on NBC's *Monitor*, sponsorship of several Mutual newscasts and participation in ABC's *Alex Dreier News* program.

CHERRY KIJAFI EXPANDS TV SCHEDULE



Cherry Kijafa, the imported Danish cherry wine, has had such success with its television advertising that it is now expanding its schedule with up to 26 spots per week in New York, Chicago, Los Angeles, Boston and Philadelphia. The new schedule, which began Oct. 19, beams the Cherry Kijafa message to over 10 million homes. The tv program was launched by a new 60-second spot with versatile actor Ken Harvey playing three of the five roles, including that of an aging grandmother.

WPTR SPONSORS NFL



Perry S. Samuels, vice president and general manager of WPTR Radio Albany/Schenectady/Troy, New York, has signed a contract to co-sponsor the National Football League telecasts on WTEN-TV. This marks the first time that a Capital district non-television affiliated radio station has purchased television time. WPTR will be co-sponsoring 15 NFL regular games and three pre-season games.

Schmidt Brewing Buys Lena Horne Special

Independent Television Corp. has made its first sale on its *Lena Horne* one-hour musical special it has just made available for regional sponsorship.

The buyer is C. Schmidt Brewing Co. through its agency, Ted Bates & Co. for 15 markets: Philadelphia, Baltimore, Washington, D.C., Pittsburgh, Cleveland, Buffalo, Hartford, New Haven, Scranton, Lancaster, Johnstown, Altoona, Clarksburg, Bangor and Portland, Me.

Special guest star is James Mason making his tv debut as a singer. Jack Parnell's orchestra will provide the musical background.

Geyer Morey Ballard Opens New Office

Geyer, Morey, Ballard, Inc. plans to open a fully-staffed San Francisco office, according to announcement made by Richard J. Farricker, president.

The New York headquartered advertising agency already has offices in Los Angeles and Portland and major divisions centered in Chicago, Dayton, Detroit, Racine and Omaha.

Among principal accounts to be serviced immediately from the San Francisco operation will be Distmark, whose Slip-o-way, a non-stick coating for pots, pans and other kitchen utensils, has been a recent sales phenomenon in the California area. Also to be serviced by the new

office is a burgeoning chain of restaurants, Sharky's, Inc.

Another major account to be serviced completely from San Francisco will be Heggblade-Margulcas, Inc., an important produce concern.

Betty Crocker Adds New Dessert Mix

Betty Crocker's newest addition to the dessert mix market is Chocolate Parfait Angel Food and Chocolate Parfait Fluffy Frosting Mix—introduced nationally this month.

Advertising for the two new mixes will include four-color ads in the late November issues of "This Week" and "Parade" and in local Sunday supplements. Television advertising includes a heavy daytime network schedule on NBC and CBS news programs. Additional day and night spot advertising will be run in concentrated areas.

The advertising agency is Needham, Louis & Brorby. The angel food and frosting mix packages were designed by Lippincott & Margulies, Inc.

Crush To Introduce European Lemon Drink

Crush International, Inc., Evanston, Ill., will introduce Gini of Europe, an established European bitter-lemon drink, to American bottlers at the American Bottlers of Carbonated Beverages (ABCB) Convention in Chicago, Nov. 9-12.

Spot television and radio, newspaper and outdoor advertising, plus point-of purchase visual selling aids are being prepared for the market-by-market consumer introduction. The advertising theme will be "Gini of Europe—The Wild Bitter-Lemon Drink with the Darc-Devil Taste."

Redmond & Marcus, Inc. Changes Company Name

Redmond & Marcus, Inc., New York advertising agency, has changed the company name to Redmond, Marcus & Shure, Inc.

Don Shure, who joined the agency as a principal last month, assumes the title of vice president and associate creative director. He was formerly vice president and executive art director of McCann-Erickson, Inc.

Agency Appointments

Seeman Brothers, Inc., has consolidated its advertising accounts with a new agency, **Doherty, Clifford, Steers & Shenfield, Inc.** The billings, estimated at \$1 million annually, will include all of the brand names of the company and its subsidiaries, Seabrook Farms Co. and Francis H. Leggett & Co. The company's two previous agencies were Al Paul Lefton Co., Inc. and Kastor Hilton Chesley Clifford & Atherton.

Weinberg Advertising Co., Los Angeles, named agency for Beneficial Standard Life Insurance Co. of Los Angeles. . . **Bofinger-Kaplin Advertising Inc.**, Glenside, Pa., appointed to handle advertising for S. Lundy's Sons, Philadelphia. The agency has also been named to handle advertising for Reading Aviation Service, Reading, Pa.

Knox Reeves Advertising appointed by International Minerals and Chemical Corp., Skokie, Ill. as agency for its corporate advertising program.

McCann-Erickson (Canada) Ltd. assigned six products of Nabisco Foods Div. of Nabisco Ltd. of Toronto, Canada, effective Dec. 1.

S. E. Zubrow Co., Philadelphia, Pa. appointed advertising agency and marketing counsel for Golden-Dipt-Meletio Corp.

Ridgway Advertising Agency, St. Louis, named to handle advertising for Keystone Laboratories' Bleach & Glow cream, effective Jan. 1, 1965.

J. Walter Thompson Co. appointed advertising agency for the Burry Biscuit Div. of The Quaker Oats Co., Elizabeth, N. J.

Dawson, Turner & Jenkins, Inc., Portland, Ore. named U. S. advertising and publicity agency for Garuda Indonesian Airways.

Gordon & Weiss, Inc. appointed advertising agency for Elizabeth Arden Sales Corp.'s "Arden For Men" preparations.

Ted Barkus Co. of Philadelphia has been appointed advertising agency for the Bulova Jewelers of New York and Northern New Jersey.

Intergard, the international division of **Gardner Advertising Co.**, appointed to handle international advertising for Brown-Forman Distillers Corp.'s Old Forester straight Kentucky Bourbon.

SPONSOR SPOTLIGHT

ADVERTISERS

Edward F. Rohlin, Francis L. Smawley, Earle C. Albright, James McCowan, John Sopsick, Edwin C. Snyder, Jerome H. Boknevitc and Robert Teese named planning manager, advertising and merchandising manager, national advertising manager, regional advertising manager, central area advertising manager, sales promotion manager, eastern area advertising manager and western area advertising manager, respectively, for the Jos. Schlitz Brewing Co.

Donald W. Coffman appointed sales representative of Tire Yarn Sales, American Viscose Div., FMC Corp. He will work out of the Akron, Ohio sales office, and will concentrate on the industrial and mechanical rubber goods fields under the direction of Chester R. Dood, assistant manager.

James F. Scanlon appointed product manager of the Glenbrook Laboratories Div., Sterling Drug Inc.

J. Robert McMenamin appointed director of advertising for United States Rubber Co.

William Suitt appointed vice president and assistant to the president of the Gumbinner-North Co., Inc., New York.

Carl L. Bixby, Jr., joined Raytheon Co. as marketing manager for the firm's Radarange operation. He will be responsible for all facets of marketing the company's electronic ovens.

Paul E. Thomas appointed manager of "Teflon" finishes sales in the company's industrial finishes section of E. I. du Pont de Nemours & Co.

Frank E. Fulton appointed sales manager for Southern Packing Co. He was formerly with the Crosse and Blackwell Co. and Cantrell and Cochran.

John B. Metzinger, J. A. Carolia and Gene T. Osborn named plant manager at the Oakland, Calif. battery plant, plant manager at the Vincennes, Ind., battery plant and plant manager at the Reading, Pa., battery plant of The Prestolite Co.

Dan T. Buist becomes general manager of Purex's International Group effective Dec. 1, 1964.

Robert A. Eisentrout appointed director of advertising for the B. F. Goodrich Co., Akron, Ohio.

James A. Roberts named superintendent of the fabricating division of the Fibers Technical Dept., American Viscose Div., FMC Corp.

Gilbert Vilarreal appointed zone manager in the southwestern division of Dr. Pepper Co., Dallas, Texas.

John W. Grant promoted to marketing manager for the Institutional Food Service Div. of General Foods Corp.

Marvin Joyner and Charles Conturba named general manager and sales manager, Chicago office, respectively for the Whirlpool Corp., Benton Harbor, Mich.



Jack Pentz



Eugene Sullivan

Jack B. Pentz and Eugene J. Sullivan appointed president of Borden's Milk & Ice Cream Co. and the Borden Chemical Co., respectively.

Al Katz named group vice president in charge of marketing for Maradel Products, Inc.

John T. Macken appointed manager of special products and dealer training for Zenith Hearing Aid Sales Corp.

Walter R. Olmstead named president of the Borden Foods Co., a division of the Borden Co.

AGENCIES

Roger A. Bachman joins Dawson, Turner & Jenkins Advertising Portland, Ore. He will be involved in both account service and creative activities.

Richard Gilmartin and William E. Hooper joined the staff of the Washington area office of Palmer, Willson & Worden, Inc. as account group supervisors.

Hans L. (Lefty) Stern appointed manager of the Seattle office of Guild Bascom & Bonfigli, Inc., Advertising.

Sharon Kaye Shuttty joined D. P. Brother & Co., Detroit, Mich. as a radio and television writer.



Carl Bixby, Jr.



William Suitt



Marvin Joyner



Charles Conturba



Hans Stern



Sharon Shuttty



Martin Rifkin



Paul Lenett



James Everhart



Michael Faherty



James Burgess



Cy Smith

Martin C. Rifkin joined Helitzer, Waring & Wayne, Inc. advertising agency as vice president in charge of operations.

Paul Lenett joined Doherty, Clifford, Steers & Shenfield as account supervisor.

James B. Winston, Jr. promoted to account executive at Needham, Louis and Brorby, Inc., Chicago while **Jack Harris** joined the agency as copywriter.

Paul Kirshon named manager of the sales promotion department for the New York office of Ketchum, MacLeod & Grove, Inc.

TIME/Buying and Selling

Richard O'Donnell joins the New York office of Blair Television.

Thomas R. Nunan, Thomas M. Comerford and **Sam B. Schneider** appointed vice president, group marketing; vice president tv sales, Eastern Div. and vice president radio sales, Eastern Div. for Broadcast Communications Group, Inc.

Leonard Feldman joined Peters, Griffin, Woodward, Inc.

Graham Spencer appointed to the New York radio sales staff of H-R Representatives, Inc., national spot sales organization.



Leonard Feldman



Graham Spencer



George Cahan



Fran Harris

TV MEDIA

James W. Everhart, Jr. has been appointed director of advertising and promotion for the Corinthian Station KHOU-TV Houston, Tex.

Michael Faherty joined the sales team of Robert E. Eastman & Co., Inc.

George C. Carpenter, III named sales manager of WHO-TV Des Moines, Ia.

Samuel M. Sharkey, Jr. has been appointed corporate director of news for KIRO-AM-TV in Seattle, Wash.

Michael Lee Lutton appointed to the promotion department of WJW-TV Cleveland, Ohio.

John J. McCrory joined WPRO-TV Providence, R. I. as general manager.

Philip Mayer named director of program services for ABC owned television stations.

Fran Harris appointed special features coordinator of the WWJ stations, Detroit, Mich.

George M. Cahan appointed director of programs, studio center, Hollywood, for the CBS Television Network.

James H. Burgess appointed to the post of managing director for KFRE-AM-FM-TV Fresno, Calif.

Cy Smith appointed station manager of KTVR now under construction in La Grande, Ore.

Robert L. Greenstein appointed national sales manager at WAIH-TV Atlanta, Ga.

Charles Mitts named promotion director of KCOP-TV Los Angeles, Calif.

Gene Mitchell promoted to director of sales at WNAC-TV Boston, Mass. He will coordinate national and local sales.

William Vito (Bill) Genova named assistant radio/television promotion manager of CKLW Windsor, Ont.

Paul Litt appointed television sales executive in the Chicago office of RKO general broadcasting-national sales.

Wally Graham now with ABC Press Information as publicity representative for *The Les Crane Show* which premieres Nov. 9.

WSTV-TV
Dominant in
Wheeling - Steubenville
A RUST CRAFT STATION

SPONSOR SPOTLIGHT

Michael G. Silver joined CBS television network press information.

Robert McDaniel appointed merchandising manager for KTTV Los Angeles, Calif.

Evelyn Humphreys appointed executive story editor, CBS Television Network program department. New York.

Beau Rogers named national sales representative for WCAU-TV Philadelphia, Pa.

Henry Hirsch appointed station director of promotion and public relations of WGR-TV Buffalo, N. Y.

RADIO MEDIA

Ray Van Steen named public affairs director for WLS Chicago, Ill.

Oliver Hayden added to the staff of KFRC San Francisco as account executive.

Chuck Owen promoted to assistant manager of KSON San Diego.

Dwight L. Case named vice president and general manager of KLYD Bakersfield, Calif.

Willifred A. Schaefer appointed sales promotion manager of WCBS Radio.


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



William Blood



Daniel Burke

William Blood joined Park Broadcasting, Inc., Ithaca, N. Y. as director of market research.

Daniel B. Burke named general manager of WJR-AM-FM Detroit, Mich.

Richard T. Lund appointed local sales manager of WWTC, formerly WTCN Minneapolis. **Robert V. Whitney** appointed general manager.

Jim Thompson and **Dick Gary** added to the sales staff of WPIX-FM New York.

Arthur L. Grunewald has been named manager of WSON-AM-FM. He will assume his duties as of Nov. 1.

Richard Brader appointed station manager of KOOL, effective Oct. 19, 1964.

David W. Balnaves appointed to the sales staff of WWJ Detroit, Mich.

Abe Barron, **Robert H. Harter** and **Robert W. Gifford** appointed sales manager, general manager and program director of WHO Des Moines, Ia.

Arnold Schorr elected vice president of Tracy Broadcasting Co., the parent company of KGFJ Hollywood, Calif.



Abe Barron



Robert Gifford

Bruce Miller has been named director of production of WXYZ Detroit, Mich.

Richard Harvey appointed assistant station manager of WHA Philadelphia, Pa.

Dennis Gresham appointed to the sales staff of KGFJ Hollywood Calif.

Gene D'Accardo, **Fred Green** and **Mike Schwartz** appointed station manager, program director and sales manager of KFIV Modesto Calif.

SYNDICATION & SERVICES

Mel Isaacson appointed creative director of Magna Marketing Services, Inc.

George T. Shupert resigned as of Oct. 16, 1964 as vice president in charge of sales for Twentieth Century-Fox Television, Inc.

Frank Noetting established Frank Noetting Associates, a management consultant firm in New York.

Verne S. Mattison appointed sales representative for broadcast and closed circuit tv equipment by the Broadcast and Communications Products Div. Radio Corp. of America.

C. A. (Ace) Kellner appointed assistant station sales manager for the American Research Bureau.

Jerry Iddiard has resigned as Embassy Pictures' West Coast television sales manager.

Peter M. Affe appointed general manager of TAC (Television Affiliates Corp.).



Arnold Schorr



Peter Affe

Adgirl caught in commercial grip

By Bea Adams

Tv creative director
Gardner Advertising Agency

■ That first day of autumn has come and gone and something disturbing has happened to me. 'Tis my custom to read during most of the tv shows and look up when the commercials come on. But the networks panted about their premieres so persistently, I caught myself watching programs and, in some cases, missing the commercials.

Though not an official program critic, I venture a few comments. Mildly amused by Crosby show, didn't stay with it, missed commercials. Got worked into a frenzy watching *The Man from U.N.C.L.E.*; impossible to leave during commercials because they maintained the same high pitch. In excitement and sheer drama, the Chevrolet commercials matched the tense mood of the show. Quite a feat.

First commercial, delivered incisively and urgently, used such adjectives as "spectacular" and "spicy," such promises as "more international flair than anything near its price" and the cars shown didn't argue with the copy. Second commercial equally spectacular and spicy. Each new Chevy model came zooming out from under a gigantic waterfall. Car after car gleamed by to be introduced and shake my faith in the two-year-old darling in my garage. Program and commercial mood was the matchingest job I've seen in many a season.

Again straying from my appointed task, a comment on Chevy radio spots. Built on the pattern of recordings that greet the ear when you call for an airline or train reservation, the spots began with a feminine voice saying: "This is a recording. The time is Sept. 24 to see the new Chevrolets . . ." and went on from there to extol the virtues of cars to be unveiled the following day. Same commercial, complete with the

"ping," repeated thrice within about 15 minutes. Seemingly, Campbell-Ewald reasons that a relentless barrage just prior to the debut of '65 models pays off. Bet it does, too. At any rate, the Chevy (maybe because of concentration) hit me harder than the Roaring '65 Plymouths commercialized with the *Bob Hope Comedy Special*. Could be, program out-distanced commercials.

Not so with the premiere of *Shindig*. Commercial on Tiger Paw Tires by U.S. Royal gripped me like they grip the road. Might not have been the premiere of this commercial but those big tiger paws have visual impact not quickly forgotten. They stayed with me despite the swift pacing, the freshness of direction and production, the surprises dropped in now and again and the non-verbal intros that made the first *Shindig* fascinating to watch.

The CBS special, *Lincoln Center Day*, so intrigued me that I must have read during the commercials. That has to stop. I've got to get back to my habit of reading during the shows and looking up during the commercials.

Right here in St. Louis, there's some bank advertising that does a nice job of getting away from the stodgy. Not easy to do but it's being done by a couple of cartoon characters—Nibbledebuck, a sneak who nibbles away at your money; Fritter Critter, typical of the procrastinator who hangs onto checks instead of depositing them promptly so the money could work for him. Advertiser: First National Bank in St. Louis. Agency: Gardner.

Now back to a commercial heard some time ago. Might have had its final run by now but I feel compelled to report on it. My eyes are devouring a book, I'm half listening to tv when a man on that Thing announces he hates lumps in cream of mushroom soup. Because he sounds like someone's husband instead of an "announcer," I look up. He says a special kind of cornstarch

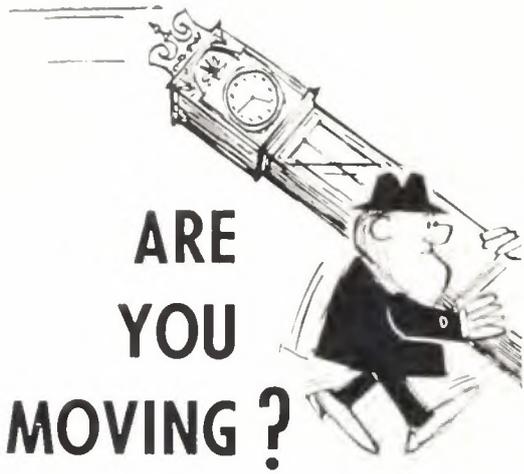


Fritter Critter



Nibbledebuck

makes one cream of mushroom soup smooth as — well, maybe, a mushroom. And he says, in a voice I've got to believe, that he plans to keep that one cream of mushroom soup just that way. Who he? Then he tells me. His granddaddy's name, he says, was H. J. Heinz and that's his name, too. A disarming and believable kind of commercial used infrequently and effectively in tv's early days but now all but forgotten in the maze of new equipment, new production techniques, new everything except an avalanche of new commercial ideas. Ideas that can combine excitement and believability. Ideas that will keep you fastened in your seat during the commercial and let you wander, if you must, during the show.



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CALENDAR

OCTOBER

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

Massachusetts Broadcasters Assn. meeting, Hotel Somersct, Boston, Mass. (25-26).

National Assn. of Educational Broadcasters national convention, Austin, Tex. (25-28).

ABC Radio regional affiliates meeting, New Orleans, La. (27).

Premium Advertising Assn. of America, premium ad conference, New York Coliseum, New York, N.Y. (27).

Future of Tv in America Committee of National Assn. of Broadcasters meeting on CATV, Jung Hotel, New Orleans, La. (27-28).

Television Program Development Group seminar in programing, WGN Mid-America Broadcast Center, Chicago, Ill. (27-28).

American Assn. of Advertising Agencies, western meeting, Beverly Hilton Hotel, Beverly Hills (27-30).

American Assn. of Advertising Agencies, western meeting, Ambassador Hotel, Los Angeles (27-30).

American Marketing Assn. New York Chapter International Discussion Group (1964-65) season, Park Lane Hotel, New York (28).

Official Films Inc. annual stockholders meeting, Delmonico's Hotel, New York (28).

International Radio & Television Society luncheon, Waldorf Astoria, Empire Room, New York, N.Y. (28).

NAB CONFERENCE SCHEDULE

National Assn. of Broadcasters fall regional conferences:

Jung Hotel, New Orleans (Oct. 26-27).

Statler Hotel, Detroit (Nov 9-10).

Hotel Ten-Eyck, Albany, N.Y. (Nov. 12-13).

National Industrial Conference Board Inc. twelfth annual marketing conference, Waldorf Astoria Hotel, New York (28-30).

Forum of Broadcast Controls, sponsored by Indiana University, University Campus, Bloomington, Ind. (29).

NOVEMBER

Second Canadian Radio Commercials Festival, Park Plaza Hotel, Toronto, Canada (5).

Maryland - D.C. - Delaware Broadcasters Assn. fall meeting, Washingtonian Motel, Rockville, Md. (6-7).

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

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

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

Assn. of National Advertisers fall meeting, The Homestead, Hot Springs, Va., (9-11).

ABC Radio regional affiliates meeting, Detroit, Mich. (10).

American Assn. of Advertising Agencies eastern annual conference, Hotel Plaza, New York, N.Y. (10-11).

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

ABC Radio regional affiliates meetings, Albany, N.Y. (13).

American Women in Radio & Television board of trustees meeting of the educational foundation, Washington, D.C. (13-14).

Edward Petry & Co. annual promotion seminar at Pick-Congress Hotel, Chicago, Ill. (16).

Oregon Assn. of Broadcasters fall meeting and biennial reception for state legislators, Marion Motor Hotel, Salem, Ore. (16-17).

Broadcasters' Promotion Assn. annual convention, Pick-Congress Hotel, Chicago (16-18).

●● Psst.

What's bright and breezy? Free and easy?
A new kind of late evening television show?
It's direct from Hollywood.
It's loaded Entertainment-wise with
big name talent, guest star of the week,
and fresh new discoveries.
It's premiering October 26th! ””

“IT'S REGIS”

THAT REGIS PHILBIN SHOW



Attention Mr. Astute and Wise Television Buyer:

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**WBNX PROGRAMMING CREATES AUDIENCE AND SELLS
THE LARGEST SPANISH COMMUNITY IN THE UNITED
STATES — AND SEVENTH LARGEST IN THE WORLD**

**MIAMI'S
ONLY
FULL TIME
SPANISH
STATION**

WFAB

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**FIRST IN THE
SPANISH PULSE SURVEY
MORNING, NOON AND NIGHT**

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WFAN - FM
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WINX - AM
Rockville, Md.
WSID - AM & FM
Baltimore, Md.

WJMO - AM
WCUY - FM
Cleveland, Ohio
WANI - AM
Richmond, Va
WMUR - TV
Manchester, N.H.

CALL OR WRITE:

NEW YORK Bob Wittig, UBC Sales Inc., 7 East 43rd St., (212) 682-1100
Carroll Larkin, Gen. Mgr., WBNX, 200 E. 100th Avenue, (212) 311-1111
MIAMI Art Gordon, Gen. Mgr., WFAB, 1044 Biscayne Blvd., (305) 371-1111
CHICAGO Warren Daniels, UBC Sales Inc., 10-110 W. Michigan Ave.
WASH. D.C. Shorham Hotel, Suite 001A, (202) 771-3020