

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

# Sponsor

SEPTEMBER 8, 1964      PRICE 40c

NEWSPAPER • NEWSPAPER • NE

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## Nielsen Introduces New Research Methods

*Beginning in October, new techniques will stress lighter procedures, computerized sample selection*

New York — Emphasizing much lighter research and interview procedures, the A. C. Nielsen Co. is unveiling a "completely new" Nielsen Station Index with the October, 1964, report cycle.

In outlining details of the revamped service, George E. Blechta, vice president and manager of NSI, declared: "We've designed NSI to provide more sound information and maximum usefulness for each dollar our clients spend."

One of the features of the new NSI is computerized sample selection. Utilizing the O. E. McIntyre file of over 4 million telephone households, NSI sample size specifications for each market are fed into a computer which randomly selects households from the complete listings of phone homes in the area. The computer, for its part, produces an individual IBM card for each sample home which is used by experienced telephone operators who phone the household to obtain family information and enlist household cooperation in keeping an NSI diary.

Another feature is rigid interview controls. Telephone interviewing is monitored at random by Nielsen field supervisors (and can also be monitored by interested clients) to make certain that proper interview procedures are being followed.

Next step is the mailing of NSI viewing diaries to sample homes, plus a follow-up call to encourage cooperation in the filling-in and returning of diaries.

Nielsen points out that historically homes which cooperate in diary service are more active tv viewers than homes that refuse to cooperate. To solve this problem Nielsen will pre-survey sample homes before each survey period to classify them as either "heavy" (3-plus hours yesterday) or "light" (less than 3 hours yesterday) tv users.

Based on this, NSI will survey heavy and light users as separate groups and combine the data to insure that the proper proportion of each is represented in final audience estimates.

Final feature of the new NSI is the "measurement unit" concept which divides the country into 1100 geographical pieces for survey purposes. It is pointed out that the data from each of these geographical "bits" can be put together in any combination to form advertiser sales areas or to conform to special market definitions.

## TelePrompter Acquires More CATV Properties

New York — One of the largest group owners of community antenna system properties, TelePrompter Corp. continues to expand its holdings with announcement that it has made its second and third CATV acquisitions within the past 30 days, a system serving Tuscaloosa, Ala., and a franchise at Northport, Ala.

Like Horseheads, N.Y., system purchased last month, the new Tuscaloosa facility currently serves approximately 2000 subscribers. Irving B. Kahn, chairman and president of TelePrompter, says that service in the Tuscaloosa area can be extended to more than 10,000 homes within a short period of time.

TelePrompter Corp. now owns 16 CATV systems throughout the continental United States and in Hawaii. The new acquisition brings its total number of subscribers to more than 50,000 (or an estimated 180,000 viewers) and Kahn expects its present system to have more than 60,000 subscribers by the end of 1964.

TelePrompter's plans for Tuscaloosa call for addition of a 24-hour music and weather service and the re-wiring of the entire system so that eventually up to 12 different channels may be carried.

## That NBC-RKO General Swap—Again

Washington—NBC and Philco have joined RKO General in asking the FCC to call off its compulsory reverse of the old NBC-Westinghouse deal that gave the network its present Philadelphia properties nearly a decade ago. On July 30, the commission said it would renew NBC's Philadelphia channel 3 and other station licenses only if the network returned them to Westinghouse in exchange for the latter's Cleveland outlets, within 60 days.

NBC, the most heavily involved, presented the shortest plea—simply stating that its original deal with Westinghouse was approved by the FCC in 1955, and the public interest would now best be served by permitting the exchange of NBC's Philadelphia outlets for RKO General's Boston properties. NBC is under anti-trust order to divest itself of its Philadelphia stations.

Philco and RKO General claim that FCC's "or else" offer to renew NBC's

Philadelphia stations only if the network returns its "ill gotten gains" back to Westinghouse is illegal, unsound, unprecedented and procedurally unfair to all involved.

RKO General says the cancellation of its deal with NBC will cost over two million dollars, most of the damage stemming from loss of CBS affiliation for its Boston stations when contracts got under way with NBC.

Philco says if the FCC feels it is "unsound" to let NBC profit by its 1955 takeover of Westinghouse stations, it is just as unsound to renew its Philadelphia licenses at this time and permit a reswap for Cleveland outlets.

NBC says Philco should not be allowed anything in Philadelphia to swap with.

Implication is heavy in all three petitions that if FCC goes through with its July 30 decision, litigation will be, as Philco puts it, "protracted."

## New Radio Syndication Service Is Launched

New York—A major venture into radio syndication has been announced by Enterprise Broadcast Features. The new company, which will draw on the facilities of the long-established Newspaper Enterprise Assn., will offer a "wide variety" of radio features, ranging from one-minute to four and one-half minutes.

Richard Johnson, manager of NEA's special products division, explained, "We offer a complete service of radio features rather than just syndicating a still group of unrelated programs. Each program is designed to furnish stations and sponsors a direct appeal to a specific audience target."

Subject matter covers such areas as sports, fashion, child care, etc.

CONTINUED ON NEXT PAGE

## Broadcasters To Decide Equal Time Riddle about Public Appeal Message

Washington—It will be up to the individual broadcaster to decide whether an airing of the annual Community Chest-United Fund message by the President will involve them in Sec. 315 demands for equal time—even if the message is made part of a customarily exempt newscast. The FCC in effect passed the buck to the licensee last week when it answered the United Community Campaign plea for a ruling on whether the presidential incumbent-and-candidate Lyndon Johnson could present a non-political appeal to the public without incurring equal time demands.

The FCC said public service content of the message was not germane—the equal time law makes any broadcast “use” by a qualified candidate liable to Sec. 315 provisos. The commission spelled out the bona fide types of newscasts, news interviews and documentaries exempt from the equal time requirements, but refused to take the decisive hurdle and okay the procedure for the fund-raising message.

In a letter to Donald S. Frost, chair-

man of the Tv-Radio Committee of the United Community Campaigns of America, the agency gave its dubious advice in typical commission-ese: “The commission does not pass here upon the question of whether presentation of the special message in connection with a particular news-type program would meet the criteria for exemption specified in the above amendment, since that question is, of course, one initially for the exercise of the good faith judgment of the broadcast licensee.”

Broadcaster responsibility for such decisions has been in the “of course” category since the Senate leadership conked the exemption for presidential and vice-presidential appearances from equal-time requirements. In this instance, networks had shied away from risks of showing the five-minute appeal being delivered by the president. This reaction may be the only safe “exercise of good faith of the broadcast licensee” left to him in the current presidential race.

### CBS To Back Musical Of ‘Skin of Our Teeth’

New York—Variety would appear to be the spice of business at CBS. Earlier this summer, it was the purchase of the New York Yankees, and now the company has decided to take the Broadway plunge again by backing the musical version of Thornton Wilder’s “Skin of Our Teeth.”

Slated for production in September, 1964, CBS will be putting up \$400,000, in addition to a 20 percent overcall if more money is needed.

No stranger to musicals, CBS’ first effort was “My Fair Lady,” which proved a gold-mine to the company. This was followed by the less lucrative, but successful, “Camelot.” In both cases, sales of show albums by Columbia Records added immeasurably to the profits.

The score of “Skin of Our Teeth” is being written by Leonard Bernstein, with adaptation and lyrics by Adolph Green and Betty Comden.

## U.S. Film Distributors Find Rougher Going in Japan

New York — What had been a sellers market for U.S. tv distributors in Japan has become a buyers market, says Joseph M. Klein, president of NBC International, a division of NBC enterprises. Just returned from a trip to Nippon, the NBC executive points out that last year almost every American distributor was able to sell most, if not all, of his programs in Japan.

Klein added that heavy demand last year, coupled with easing of exchange controls, led to this year’s slower sales and prices that are below last year’s peaks.

Klein said that the principal reason for this is that some American suppliers started asking record high prices at the end of last year and the beginning of this year. Where the average price was approximately \$4000 per hour, he pointed out, some producers started asking \$6000 and \$8000.

Many Japanese stations, Klein continued, finding these prices beyond their economic capacity, were forced into varying degrees of production, since an hour can be locally produced

### Xerox’s UN Series To Go into Production

New York—With Xerox picking the \$4 million tab, the first of a series of six 90-minute tv specials about United Nations goes into production this week.

Headlining the first show, slated telecasting on ABC, will be such stars as Peter Sellers, Eva Marie Saint and Sterling Hayden. It was pointed out that if the stars were paid their customary fees, the series would be costliest ever produced for tv. Because the talent will receive only scale, entire budget for the six shows will be devoted to actual productions and network charges.

Premiere show, *A Carol for Another Christmas*, is tentatively scheduled Christmas week.

Xerox, which is confining its commercial involvement to a short institutional identification, has been unscathed recently from the John Birch Society for its participation (see SPONSOR Aug. 31, p. 20).

The programs are being produced by Telsun Foundation, Inc., a non-profit tax-free organization formed for that purpose.

in Japan for as little as \$2000 to \$4000. This coupled with the fact that the top 20 programs in Japan are locally produced makes the inducement for home production obvious.

Still another factor, according to the network in Japan overbought American programming and some of the programs are just now beginning to appear on the air.

Although the sales picture is somewhat discouraging, Klein is optimistic for the future, noting that “American programs always have been and will continue to be popular in Japan.” The principal factor to be kept in mind by American producers, he warns, is that prices must be kept in proper proportion with current economic conditions in Japan to insure a sustained sales level.

As for NBC International, Klein points out that Nippon Television (NTV) has just bought 48 hours of NBC news and public affairs programming. The package includes both instant news specials and planned documentaries.



*why  
buy*  
**WBAL**  
RADIO  BALTIMORE

REACHES A 5-STATE AREA  
MARYLAND'S ONLY 50,000 WATT STATION  
HIGH RATINGS—LOW COST PER THOUSAND  
QUALITY MUSIC STATION—FULL RANGE PROGRAMMING  
RADIO-HOME OF THE BALTIMORE ORIOLES, COLTS,  
CLIPPERS AND NAVY FOOTBALL  
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VOICE OF THE BALTIMORE SYMPHONY  
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WHITE HOUSE ACCREDITED NEWS DIRECTOR  
MARYLAND'S RADIO REPRESENTATIVE  
AT THE N.Y. WORLD'S FAIR  
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### 29 'It ain't art . . . but it works'

*Competitive thermometer goes up and up in heat of battle between oil and natural gas advertising in New England*

### 34 Domino: the patriotic sugar

*Domino, a division of American Sugar Co., uses election night tv to highlight "Heritage of America" campaign*

### 36 Tv buyer's new obstacle course

*New demographic pattern, audience fragmentation and the computer are only a start in the sweeping changes that will alter the function of the buyer of the '70s and '80s, says Geyer, Morey, Ballard's media chief*

### 39 Air flair, Oriental style

*Winners of the 1964 Dentsu advertising awards include the Sony Corp., which won the International Award.*

### 40 Tv sends Swank scent sales soaring

*Jade East, a new men's toiletry line, has met with a rousing, "almost instantaneous" consumer response via an Oriental-oriented video campaign*

### 44 Why not get technical?

*New York rep firm produces radio fact book on technical matters to help particularize station differences*

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SPONSOR is 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.





**THE MUSIC  
AND THE  
PLOT AND  
THE NEWS AND  
THE DIALOGUE  
AND THE  
PICTURES  
GO 'ROUND  
AND 'ROUND  
AND THEY  
COME OUT  
HERE.....**

**1549 FEET  
HIGH!**

This is a brave bird's eye view of the candelabra atop Houston's tallest tower, 1549 feet above the lush Gulf Coast area. It will send the KPRC-TV signal out over the nation's sixth largest city . . . and then some! It is the instrument that will entertain, inform and sell more than 2 million affluent Texans. We invite you to use it often!

**KPRC-TV**



**HOUSTON**

Edward Petry & Co.  
National Representatives

# Today's most exciting TV station







**1. Decision, The Couplets of Harry S. Truman** The 1951 broadcast of Truman's 1951 State of the Union address to Congress, which was the first time a President's address was broadcast live. It was a landmark event in the history of television news.

**2. Men In Crisis** A series of news reports that dealt with the crisis in the Korean Peninsula, the Chinese invasion of Tibet, and the crisis in the Middle East. It was a landmark event in the history of television news.

**3. Significant Documentary Specials** "Battle of Britain," "Japan: A New Dawn Over Asia," "The Truth About Cuba," "The Congo and the East," "Korea," "The Vietnam War"

**4. Last Side, West Side** A documentary film about the lives of the poor in New York City, the first time a documentary film was broadcast live on television. It was a landmark event in the history of television news.

**5. The Richard Boone Show** A television series starring Richard Boone, the first time a television series was broadcast live on television. It was a landmark event in the history of television news.

**6. 77 Sunset Strip** A television series set in the heart of Los Angeles, the first time a television series was broadcast live on television. It was a landmark event in the history of television news.

**7. The Robert Herridge Cycle** A television series about the life of a man, the first time a television series was broadcast live on television. It was a landmark event in the history of television news.

**8. Movie Greats** A series of movie clips, the first time a series of movie clips was broadcast live on television. It was a landmark event in the history of television news.

**9. Wonderama** A television series about the lives of children, the first time a television series was broadcast live on television. It was a landmark event in the history of television news.

**10. The Eleventh Hour** A television series about the lives of the poor, the first time a television series was broadcast live on television. It was a landmark event in the history of television news.

**11. Espionage** A television series about the lives of spies, the first time a television series was broadcast live on television. It was a landmark event in the history of television news.

**12. The Breaking Point** A television series about the lives of the poor, the first time a television series was broadcast live on television. It was a landmark event in the history of television news.



**WNEW-TV**  
 WE'VE GOT YOU COVERED AS THE ONLY TELEVISION STATION IN THE AREA.  
 A COMMITMENT TO EXCELLENCE.

# WWDC<sup>radio</sup> salutes Washington's finest



W. N. Sales is the man . . . and Coca-Cola is the product! Bill Sales went to work for the Washington Coca-Cola Bottling Co. in 1940 when the people of Washington consumed about 58 million bottles of Coke a year. Today Bill Sales is Vice-President of the James E. Crass Coca-Cola Bottling Plants, Inc., the company which owns and operates 17 plants in Ohio, Pennsylvania, Virginia and Maryland, including the 3 Coca-Cola bottling plants in Metropolitan Washington. Now it takes more than 214 million bottles of refreshing Coca-Cola to meet the demands of the residents, visitors and sightseers in our Nation's Capital every year. The Washington area bottlers of Coca-Cola and their advertising counselors, Wm. D. Murdock Advertising Agency, Inc., consider radio their most efficient selling force and WWDC is proud to carry a substantial spot schedule for Coke during 52 weeks of the year. People in Washington, as they do the world over, prefer Coca-Cola . . . and WWDC is "the station that keeps people in mind."

Represented nationally  
by John Blair & Company



WWDC RADIO WASHINGTON D. C.

## Publisher's Report



### The danger in the piggyback

Last week I spent a considerable amount of time trying to think out a positive solution to the growing piggyback problem.

Some leadership stations which refuse to carry piggybacks or put a big premium price on them are suffering the penalty of cancellations. Some leadership advertisers are convinced that the sole concern of these stations is the desire to improve their profit picture.

On both sides the atmosphere is charged with emotion. And the basic problem is almost forgotten in the tug of war that occupies the center of the stage.

Advertisers are groping for ways to extract the most value from television at lowest cost. They can hardly be blamed for this perennial quest. They're impressed with studies made by Gallup-Robinson and others that show a 30-second commercial performing at 70 to 80 percent of the efficiency of one minute. Thus the conclusion, if we can split our minute into a pair of 30 seconds we'll do 140 percent as well.

Stations are troubled, deeply troubled, about clutter. They applaud the Sept. 1 NAB Code limitation of three pairs of commercials (piggybacks) in a half-hour period with a total limitation of six commercial minutes. True, they don't want to lose revenue. But their main concern is the effect that expanding use of piggybacks will have on the viewer and on Washington.

Broadcasters are disturbed over the tendency by some agencies and their clients to decay credits, crawls, promos and clutter in general while contributing to it with their piggyback demands.

One group head who has taken a leading position in the fight put it to me this way: the ultimate question is whether the advertiser who is concerned with the future of the medium wants to see it loaded with multiple commercials to the point where the viewer screams for relief. What does he think will happen next?

Advertisers must remember that the air media, and especially television because of its prominence, are the most sensitive advertising vehicles in existence. They exist as a public franchise. They are in favor if the public favors them. They are fair game for political marksmen. They can be curbed or clipped or even completely eliminated from the advertising arena.

Broadcasters must remember that advertisers will everlastingly strain to hold down their advertising cost. The system of checks and balances works in business as in government. These are the realities.

I write this so that the advertiser and the broadcaster can understand the distresses that each faces, so that economics can be exercised in the use of tv advertising within the confines of the NAB Code, so that both work constantly to improve the efficiency of television while keeping the interests of the viewer always in the foreground.

*John Glenn*

*If you lived in San Francisco . . .*



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



## MOLD OR MOULD

An editor with an open ear is a lot like the second to someone who's being buffeted in the ring. Even if you know what he's doing wrong, you're pretty helpless unless he lasts long enough to get back to the corner at the end of the round. Then you tell him — and hope that he can hear you over the bells he has ringing in his head. By this time he may feel nothing but panic and some wonder about how long he can last.

Old fashioned initiative is taking a pasting in the advertising arena. I now hear more frequent requiem recitations for it than ever before, from both the buyers of time and the creative side of the business. Individual initiative, both sides say, is almost obsolete. Their pessimism, as far as I can tell, is rooted in management's eagerness for the kill without having the gladiator's instincts for it, plus management fear of the critics' fulminating over the style with which they draw blood.

Highest on the list of knockout punches feared are: (a) the computer, (b) the "do it safely" but be a champion gambit, (c) the bureaucratic mold of management that is reshaping at a snail's pace in the face of otherwise high-speed changes.

Not many of these dissenters are children who should be seen and not heard. There are a few. The rest are vital and meaningful workers at their crafts who are not snorting about revolt or even asking for a creative Bill of Rights.

They simply find it tragic that, in the economic-life-sustaining field of communications, there is little realization that they may be saying something that's worth hearing.

*Sam Elber*

# LETTERS

## Oops!

This is to acknowledge, with thanks, your story on Joe Levine's and Embassy Picture's \$20 million dollar television production splurge. [Friday at 5, Aug. 10].

For the record, however, I would like to report that Mr. Levine paid \$120,000 — not \$12,000 — as was erroneously reported in the story, for the American distribution right, some years ago, to *Hercules*. As you might imagine, \$12,000 would hardly be sufficient for food and lodging for several of the lions that appeared in the film.

Otherwise, your story was most comprehensive and appreciated.

HAROLD RAND

*Director of World Publicity  
Embassy Pictures Corp.  
New York*

## Happy Merchandising!

This is with regard to an article entitled "Housewife Attention to Tv Same Day or Night" which was run in the June 22 issue of SPONSOR. We found this information so interesting, we'd like to furnish it to our 30 merchandising managers in the field and interested folks here at the factory. May we have your permission to reprint, giving credit, of course, to SPONSOR.

R. M. BELL

*Manager, Advertising  
Frigidaire Div.  
General Motors Corp.  
Dayton, Ohio*

ED. NOTE: Permission granted.

## Keeps Tabs for TAB

We read with great interest the two stories in the July 27 issue regarding soft drinks, ["Tv: Pop Bottle Genie" and "Diet Drinks: Tv Fatteners"].

However, we wonder why, in the story on low-calorie drinks, TAB was not illustrated (though it was mentioned). TAB is now unquestionably second only to Diet-Rite in the low-calorie field sales and will quite likely achieve

first place in sales next year. Also TAB is the *third largest purchaser of tv time of all soft drinks.*

WILLIAM PRUETT

*Manager  
Public Relations Dept.  
The Coca-Cola Co.  
New York*

## KATZ'n Jammers

The quality of the editorial matter, photographs and advertisements in your Aug. 17 issue on the Negro market is decidedly above average.

May I make a slight statistical correction? The returns for KATZ St. Louis on the Ward Tip-Top Bread contest are shown as 75,000 wrappers. The figure at the conclusion of the contest was 117,000.

A partial count was apparently furnished you before the contest ended.

ARNOLD HARTLEY

*Executive Vice President  
Key Broadcast Management, Inc.  
New York*

In the interest of accuracy, I point out to you that the KATZ Ward Tip-Top Spiritual Sing-Off Contest was virtually just getting underway at the time I reported to you that we had received 75,000 wrappers. It is my understanding from Grey Advertising that yours was the last station to beg for this contest. Thus, the other figures you received were complete totals whereas ours was not. Our final roundup consisted of 99,350 acceptable wrappers. An additional 18,400 wrappers came in past the deadline and between 8000 and 10,000 arrived in a mutilated condition and were not counted toward the totals. All in all, we received an estimated 126,750 wrappers. Verification can be made through the Grey Advertising Agency in New York.

MARTIN O'R. BROWN

*Vice President and General  
Manager  
KATZ  
St. Louis*

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

September 4, 1964

If the Democratic toppers win in November, the FDA will have a strong champion in vice president Hubert Humphrey, whose spheres of special influence will include reports to the President on matters of health and welfare. In the past, Humphrey has frequently blamed the agency for what he considered lack of backbone in standing its ground against industry where ineffective or doubtful drugs were challenged.

Humphrey has praised the American drug industry for its predominantly safe practice--but the multiplicity of new drug claims and the "advertised fictions" claimed for some unworthy products have roused his wrath.

Humphrey has championed bills for stronger drug regulation, like the 1962 Kefauver-Harris Act, which requires labels to reveal effectiveness as well as safety. He has recently praised the FDA for its blanket ruling to bring all drugs, old and new, under new reporting and labeling requirements. Humphrey has said he hopes that when the effective October date rolls around the FDA will use its new authority at full throttle.

However, a November victory could make a big difference between the free-swinging senatorial crusader and a vice president. As vice president, Humphrey would be accountable to a president who is strong for industry self-regulation, and cautionary to agencies overzealous on regulation.

Humphrey might be nudged toward more patience and moderation, but he is not likely to budge from his belief that FDA must be maintained at efficient levels of funds and manpower to serve the public. It is just as likely that, as president, Johnson would agree on the budgetary basics.

As chairman of the Senate Subcommittee on Reorganization and a pharmacist in his own right, the Senate majority whip kept close watch on FDA's monitoring of food, drugs and cosmetics. Humphrey's particular targets in the drug field have been: (1) fake testing claims for new and sometimes harmful or ineffective products, (2) failure of drug and medical organizations to cooperate more closely with FDA, (3) over-consumption of tranquilizers and antibiotics and (4) phony news stories about "major breakthroughs and discoveries."

Humphrey has scolded the FDA for its failure to keep the public and the busy medical profession better informed of worldwide developments, of new or possibly harmful aspects in the floods of new products.

One of the big things going on now at the FDA--with Federal Trade Commission cooperating--is a de-glorifying attack on vitamin-mineral boosters. These have become dear to the hearts of nutrition-conscious Americans. FDA is going after product and label, FTC after advertising claims of the vitamin and mineral boosters, which stem from the outmoded but equally beloved "tonics" of the past.

CONTINUED ON NEXT PAGE

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

Both agencies are attacking not only claims made in label and advertising--but for what is left unsaid in the way of medical warning to consumers. FTC chairman Paul Rand Dixon is frankly out to get the preparations which claim to relieve that tired, run-down feeling. FTC believes results may be to mask indications of more dangerous illnesses, since comparatively few people have the iron deficiency anemia the medications claim to correct.

On tv, Geritol became the number one "tonic" type booster, while the "one-a-day" vitamins captured the back-to-school set and their parents. Geritol advertising has been under lengthy attack by the FTC--an initial decision recently went against Geritol--and is fighting back.

FDA is girding for war on massive-dose and multiple-vitamin products via some new stringent rules--but so far has not hit any concoction prominently advertised on tv. FDA has also stayed out of the Geritol case.

The latest joint action by the FTC and FDA was announced as a hit against a "multi-million dollar, nationwide business by six interlocking firms selling vitamins and other food supplements with false health claims." None of the items put out by the New Jersey combine of Vitasafe Corp. and International Oil and Metals Co. are tv or radio headliners. FTC has included the advertising agency, Maxwell Sackheim-Franklin Bruck of New York, in its complaint. FDA has not.

At FDA behest, a federal court has enjoined sales temporarily for alleged false labeling and promotional health claims for the "his" and "hers" preparations--some of which were seized last February. Various capsules attacked by FDA include such interestingly named items as Vitasafe Formula M (for men), Vitasafe Formula W (for women), Vitasafe Queen Formula with Royal Jelly Supplement, Vitasafe Multicaps, etc.

FDA goes down the list of claims for the products and finds all these are false: (1) claims that nutritional needs for men and women differ, (2) that only extra large amounts of common food could provide the nutrients and vitamins, (3) that the products are effective to relieve that tired feeling and (4) that every American teeters on the edge of vitamin deficiency. FDA attacks even listing of multiple ingredients as false because it implies benefit per se to the consumer. FTC attacks for much the same reasons, for "new medical discovery" claims, for failure to reveal uselessness of most of the ingredients and the rarity of "tired, run-down" cases actually due to nutrient lack.

FDA's assistant general counsel recently told the American Bar Assn. in New York that the agency expects fireworks on new proposed rules to end "minimum daily requirements" types of claims for multiple vitamin preparations. The rules would hold vitamin content to slightly over needed daily requirements--ending the "massive dose" preparations.

The FDA attorney, William Goodrich, said there will be a hearing on the rules. It could be one-sided. So far, proposed rules to revamp vitamin-mineral labeling has brought in over 54,000 comments--almost all opposed, he said. Opponents ask in effect: "Where's the harm?" Agencies retort: "Where's the good?" Courts will probably have to decide ultimately.





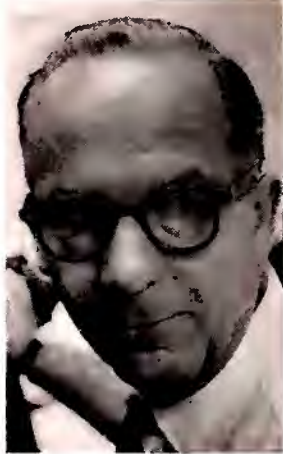
Robert McCormick



Peter Hackes



Morgan Beatty



Russ Ward



Nancy Dickerson



Chet Huntley and David Brinkley

**Thirteen of the reasons more people followed the Conventions on NBC than on the other Networks combined.**

It's been quite a summer. First, San Francisco. Then Atlantic City. In both cases, a clear-cut verdict by critics and viewers alike:

*NBC News continues its leadership in broadcast journalism. As the Chicago Daily News said, "NBC...operates with an assurance, sophistication and aggressiveness that marks any seasoned team accustomed to winning and determined to win again."* As the *New York Herald Tribune* re-

ported during the Democratic Convention, "NBC again displayed its... as a news organization."

Of course, the thirteen decisions in television and radio correspondence above are not the only reasons for NBC News' clear-cut superiority. Coverage of events as complete and wide-ranging as the Presidential Conventions required the coordinated efforts of more than 700 cameramen, technicians, producers,





Anchor



and Ray Scherer



Frank McGee



Sander Vanocur



Edwin Newman

...ors, editors and reporters.  
Between now and November 3rd  
...same television and radio team  
...bringing NBC audiences every  
...part of the political campaign story,  
...minating in the reporting of the  
...con returns.

For the coming weeks, their ac-  
...re, interesting and thorough cov-  
...ge will reach audiences through  
...c programs as "The Huntley-  
...rley Report," "Today," "Sun-

day," "Meet The Press," "The Cam-  
...paign and The Candidates" and four  
...daytime news reports on the NBC  
...Television Network; as well as news-  
...on-the-hour and "Monitor" on the  
...NBC Radio Network. In addition, up-  
...to-the-minute developments will be  
...covered as they occur by special pro-  
...grams and bulletins.

In a Presidential election year —  
...especially — the nation turns first to  
...NBC News and stays with it longest.



Look to NBC for the best combination of entertainment, news and sports.

# New CBS Show May Spell Preemption Upbeat

New York — A new concept in nighttime sponsor preemptions may evolve at CBS-TV during the 1965-66 season in the wake of plans for a new "flexible-length" filmed drama series which CBS has bought, sight unseen, from Paramount subsidiary, Plautus Productions.

The Plautus package, titled *The Quest*, is basically an hour-long, late-evening film series in the anthology category headlined by a name star in a continuing role. In order to woo top writers for the show, producer Herbert Brodtkin has been green-lighted by CBS to develop dramas for the series which may run anywhere from 90 minutes to four hours.

This is where the preemption question comes into the picture. During the announcement of the project at a news conference in New York last week, CBS-TV vice-president Michael H. Dann, the network's program chief, admitted that long-length dramas might be chopped up and televised in one-hour chunks — or, they might simply be aired in full length all at once by preempting adjacent sponsors on the same night.

Since CBS generally likes to schedule adult-appeal film dramas around 10 p.m., this could mean that all the shows and sponsors on a particular night from 8:30 p.m. could be asked to vacate their time periods for the evening (allowing, of course, for preempted sponsors to place regular commercials in the overflow segments of *The Quest*).

Preemptions, of course, are not unusual in nighttime tv. Sponsors signing for a season's run on CBS-TV are subject to two preemptions annually, with up to four in political years. However, the new series would represent an unusual situation in which a sponsor might find his show ousted several times in a single season.

Counter-balancing this situation, at the same time, is the fact that the summer rerun seasons have been getting longer steadily among filmed shows, with some even air-

ing 26 first runs and 26 repeats. The new preemption policy that's likely to be adopted by CBS-TV to accommodate *The Quest* would then have the effect of cutting down on the rerun period of adjacent shows, rather than cutting out episodes.

Meanwhile, on the production front, filming on the first episode of *The Quest* is slated for January. Principal base for production will also be scheduled for New York and London (two cities in which Brodtkin likes to work). Producer for the series will be Herbert Hirschman.



Brodtkin... likes London, New York

## NBBB Announces 28-Point Ad Code for Room Air Conditioners

New York — The National Better Business Bureau has come up with a 28-point ethical practice code setting standards for all forms of national and regional advertising and promotion of room air conditioners.

In announcing the voluntary code, Allan E. Bachman, NBBB executive vice president, declared that the record of the room air conditioner industry for accurate advertising has been very good in recent years. However, he added, a few practices, such as the disparagement of competition and unsubstantiated claims of superiority, have prompted complaints.

The code particularly underscored the submission of "competent proof of claims to the National Better Business Bureau, or to media, if the accuracy of claims is questioned."

The code also placed a ban on "bait" advertising and "health claims" unless substantiated by competent professional advice.

On disparagement, the code states that a "room air conditioner shall be advertised and sold on its merits; advertisers shall refrain from unfairly attacking or challeng-

ing competitors or reflecting unfairly upon their products, service or methods of doing business."

The use of superlatives also came in for attention: "Advertising shall avoid the use of superlative claims such as 'world's smallest unit,' or 'rated number one' unless based on fact and advertisers must be prepared to substantiate with facts their use in advertising."

Other areas touched on by the code include: a ban on packaging or advertising that might mislead purchasers into the belief that it is the well-known product of another company; a ban on quality designations which implies an industry established standard which does not exist; a ban on falsely claiming or implying governmental approval.

In announcing the code, Bachman noted that manufacturer producing over 92 percent of the room air conditioners sold in the country already take part in a room air conditioner certification program inaugurated in 1962 by the National Electrical Manufacturer Assn., in cooperation with the NBBB.

# American Safety Razor To Launch All-Out Network Tv Sales Drive

New York — American Safety Razor is going all-out on network tv this fall. In what was dubbed the "heaviest network television advertising in its history," the company, a division of Philip Morris Inc., will showcase its products over a wide variety of CBS news, entertainment and sports shows. Although no budget was released, ASR last year spent more than \$2 million on network tv.

In announcing the network buys, it was pointed out that ASR products will be supported by over 200 individual selling messages from September through December, with an over-all audience potential of more than 1,850,000,000 viewers. Declared Jay S. Salomon, vice president-marketing for ASR, "This type of exposure points up the advantages of ASR's affiliation with a major consumer-marketing corporation such as Philip Morris."

The Burma line, which includes shaving cream, deodorant and after shave lotion, will be seen on eight key CBS shows: *Slattery's People*, *Baileys of Balboa*, *Entertainers*,

*Gilligan's Island*, *Red Skelton*, *Jackie Gleason* and *CBS News*, plus NFL football. The first four shows are premiering this season.

It was also pointed out that the Burma line (the company recently dropped its time-honored highway jingle signs) is being marketed in what was labeled "a completely new and upgraded packaging motif, which includes new logotype, insignia and color treatment."

Personna razor blades will be supported on all scheduled shows in the most complete across-the-boards saturation for any ASR product. Next in line for heaviest ad treatment is a Personna-Burma shave combination offer which will be showcased on seven shows.

As a separate offering, Burma Shave will be supported on four shows.

## Double-Feature In San Diego

San Diego, Calif. — Whether it could be classified as a trick or a treat is open to question, but last night (Sept. 7) San Diego viewers were scheduled to see two feature films — simultaneously, "Marjorie Morningstar" and "The Long Gray Line," on KFMB-TV.

The screen was to be visually divided into four parts, with one movie appearing in the upper left portion of the screen and the second in the lower right.

Opposite each film was to be a space containing the film's title and the audio source.

The tv set itself would provide sound for one of the films, while viewers who preferred the other movie would have to tune KFMB Radio for the sound-track for that film.

Idea behind the stunt was to promote a time-change for one of the station's more prized news programs.

## Oldsmobile To Showcase Cars Via Closed Circuit

Detroit—Oldsmobile, which usually takes to the road for five to six weeks with its annual new car announcement show, has decided to do the job in an hour and 15 minutes this year via closed circuit tv. The show will originate in Detroit this afternoon (Sept. 8) and will be televised simultaneously to automobile dealers in 28 cities across the country.

Departing from its long established policy of presenting automobile-oriented shows revamped from Broadway successes, the company is presenting an original on-the-spot situation musical against the background of the New York World's Fair. Stars are Bill Hayes and Jeanpie Steel, with cameo guest appearances from Florence Henderson and Gretchen Wyler. Also, a singing and dancing company of 14 is featured.

# Network Television Spending Up 8 Percent in First Six Months

New York — Posting a first-half total of \$568,522,700 as opposed to \$526,311,300 the year previous, estimated net time and program billings on the major networks rose 8 percent during the first six months of 1964.

June billings showed a gain of 6.3 percent, from \$69,895,800 in 1963 to \$74,291,300 in 1964.

In reporting the figures, Television Bureau of Advertising noted that network billings for the month

of May, 1964, were delayed in their compilation and have just now been released. May net time and program billings totaled \$88,481,300 an increase of 3.8 percent.

While net time and program billings in the first half of 1964 were higher in all day parts than a year ago, the biggest dollar and percent change occurred in nighttime billings with a 9.5 percent jump over the six-month period of the previous year.

### NETWORK TELEVISION GROSS TIME BILLINGS BY NETWORK

MONTH-BY-MONTH, 1964

	ABC	CBS	NBC	TOTAL
JAN.	\$18,474.6	\$29,134.7	\$26,801.0	\$74,410.3
FEB.	18,330.4	27,716.2	25,822.4	71,869.0
MARCH	18,980.2	30,051.9	28,966.4	77,998.5
APRIL	18,161.1	28,852.3	27,467.4	74,480.8
MAY	17,859.4	30,189.9	27,290.4	75,339.7
JUNE	18,153.4	28,199.3	25,820.4	72,173.1

(Source: TVB/LNA-BAR)

# NAFBRAT Files Complaint over 'Ripper' Showing

Los Angeles — Is "Jack the Ripper" fit television fare? The National Assn. for Better Radio and Television (NAFBRAT) doesn't think so and has filed a complaint with Federal Communications Commission charging KHJ-TV, an RKO General outlet, with "reckless disregard for the welfare of its juvenile audiences" by televising the film eight times over a one-week period in July.

NAFBRAT's complaint also protested the showing of "Pretty Boy Floyd" on KHJ-TV at a later date, asking the FCC to consider these showings in light of the commission's obligation to ascertain that each station operates within the public interest.

"Both of these films are without redeeming elements," declared Clara S. Logan, NAFBRAT president, adding that they are not even fit for adult viewing.

When contacted by SPONSOR, Malcolm C. Klein, manager of the station, said it was the first he had heard of the complaint, indicating that it would be more constructive if NAFBRAT, or other organizations concerned, would come directly to the station with complaints. He said he was completely in favor of NAFBRAT's stated purpose. It was the means used to achieve it that bothered the station head.

While he declined to answer NAFBRAT directly, Klein pointed out that certain sequences in "Jack the Ripper" were actually edited out where it seemed to be violence for the sake of violence.

Of the many criticisms leveled at tv, said Klein, the most justified

is that the medium has "not provided enough programing material for the discriminating, selective and mature viewer."

Attacks like that of NAFBRAT, Klein indicated, prevent tv from doing this. "Television, in order to perform its most vital role in our society," he said, "cannot be at all times appealing to everyone."

Klein pointed out that KHJ-TV does present films in which the subject matter might be shocking, but the test is in the quality of treatment. "Jack the Ripper" was a good movie," he argued.

Ironically, KHJ-TV won NAFBRAT's award as the outstanding entertainment program last year for its presentation of a special Gershwin show.

# NBC Beefing Up 'Emphasis' With Roster of News Names

New York — NBC Radio is trotting out the network's big guns for its new, revamped *Emphasis* series. Beginning yesterday, top NBC personalities are being featured in regularly scheduled five-minute broadcasts on the Monday-through-Friday series.

The *Emphasis* roster includes Frank McGee, Chet Huntley, Arlene Francis, Nancy Dickerson, Howard Whitman, Frank Blair and Lindsey Nelson. The programs are scheduled on the half-hour, starting at 9:30 a.m. (NYT). According to William K. McDaniel, executive vice president in charge of NBC Radio, "each specializes in a specific area of interest, with comments on people, places and events."

Sales pitch for the new series stresses the promotability of the names involved, the fact that each personality is heard at the same time daily and that the broadcasts are fed on a clock-hour basis en-

abling the sponsor to advertise within the same local time period simultaneously in every time zone.

NBC has signed its first sponsor for the series, Accent. Also station acceptance is reported to be extremely high.

Basically, the new format follows the pattern of CBS Radio's successful *Dimension* series, which also features regularly scheduled five-minute broadcasts, showcasing top network names. With 63 segments aired a week, the network reports the series is "almost continually sold out."

As a special Labor Day week end feature, CBS devoted 27 editions of *Dimension* to the automobile and its place in the world. The special series covered the whole spectrum of the automobile in our society — its benefits, dangers and its impact on industry, labor and government. According to CBS, the special series sold out early last week.



Frank McGee



Chet Huntley



Arlene Francis



Howard Whitman



Nancy Dickerson



Lindsey Nelson



Frank Blair

# Campbell-Ewald Copywriters Are Meeting the Consumer--via Tape

**Detroit** — Acting on the premise that everybody, from the client to the mail-boy, has an opinion on a copywriter's work — except those at whom the prospective commercial or ad is aimed, the prospective buyer of the product, Campbell-Ewald Company, Detroit, is taping consumer reaction to the copywriter's efforts. The tapes are then sent to the writer so that he may hear the reaction to his ad.

The program, utilizing students of Northwood Institute, Midland, Mich., began earlier this year with print ads and was so successful that an experimental program is being initiated for Campbell-Ewald tv commercials.

To date, four commercials have been tested by the students who take a projector into the consumer's home, show the commercial, and ask questions about recall, what the person thinks the spot is trying to say to him, and whether or not he feels the product would benefit him.

Answers are taped and sent to, presumably, the waiting copywriter at Campbell-Ewald.

It was pointed out that both research programs are used primarily as creative tools rather than supplements to the agency's over-all research projects, since the sampling is too small to give a clear picture for research purposes.

## Johnson Named Tv Vice President For CCBC

**New York**—Major executive appointment is news at Capital Cities Broadcasting Corp. with the announcement that Kenneth M. Johnson has been named vice president in charge of television sales for the group.

A veteran in the broadcast industry, Johnson had previously been general sales manager of WKBW-TV, Capital Cities' Buffalo outlet. Prior to that, he had held management and sales posts with CBS-TV Spot Sales, McGavren-TV and NBC-TV Spot Sales.

The service is available to all Campbell-Ewald copywriters, "who use it to reinforce their judgment, to help them decide on points they may not be sure of, and to achieve the sort of objectivity that can only come from outside the agency and client organizations."

## Rollins Acquires Orkin Exterminating; Reports an All-Time High in Earnings

**Wilmington, Del.** — Rollins Broadcasting, Inc., already a diversified company, has added to its business enterprises with the \$62.4 million acquisition of Orkin Exterminating Co. Inc., the world's largest pest control company. At the same time, O. Wayne Rollins, president of the firm, announced that revenues, earnings and cash flow for Rollins' first quarter, ending July 31, 1964, were at all-time highs for any quarter in the history of the company.

In clinching the Orkin deal last week, Rollins acquires a company with about 800 offices in 29 states and the District of Columbia.

### Dept. of Oversight

**New York**—Radio Advertising Bureau reports that it inadvertently omitted Minnesota Mining and Manufacturing Co from its list of the top 50 network radio advertisers (see SPONSOR, Aug. 31, p. 19).

The company had a gross expenditure of \$128,000 in network radio during the first quarter of 1964, and should rank as 33rd in the top-50 listing.

In announcing quarterly revenue figures, Rollins pointed out that this marked the 11th consecutive quarter in which profits were higher than in the comparable period of the preceding year. Total revenues for the period were up 53 percent, from \$2,126,160 the previous year to \$3,260,542 in 1964. Net earnings increased 16 percent to \$297,497 or 31 cents a share compared with \$255,739 or 27 cents in 1963.

Rollins, which is listed on the American Stock Exchange, owns three tv stations, eight radio stations, an outdoor advertising company, Satin Soft cosmetics, plus real estate.

## AI-TV Sees Banner Year Ahead

**New York** — Announcing a stepped-up advertising and publicity campaign, Stanley E. Dudelson, vice president in charge of distribution for American International Television, declared that by the end of the firm's first fiscal year, April 30, 1965, AI-TV will have put into distribution 101 full-length features in color and black and white for the domestic market and 172 features for the international tv market.

Only five months old, the subsidiary of American International Pictures specializes in European productions of the "spear and sandal" variety, English dubbed-in.

Currently, AI-TV is offering three

packages featuring such titles as "Thor and the Amazon Women," "Journey to the 7th Planet" and "Slave Queen of Babylon." The first package, "epicolor '64," has been sold in 30 markets. "Amazing '65" has been sold in 20 markets as has "epicolor '65." A special holiday program, "Alakazam the Great" has been sold in 21 markets.

A fourth package is currently in the works. Also, Dudelson, enroute to Europe to study the foreign tv market, said that on his return he would announce AI-TV's "first wholly produced television series for international syndication by the company."

# Monday Night Baseball On the Auction Block

Deadline for bids on 26-week spectacular has been set for Sept. 15; no conflict with pay-tv is seen

**New York** — Although the sound of the auctioneer's hammer will probably be conspicuous by its absence, a call has been sounded for bids on a proposed major league tv series called *The Monday Night Baseball Spectacular*.

Dubbed "perhaps the most genuine united effort of the American and National leagues," the series, if it comes to fruition, would spotlight 26 weeks of major league baseball on Monday nights. Contrary to current practice in some regions, no area would be blacked-out. Proceeds would be divided equally among the 20 major league clubs regardless of how often their individual games are televised on the network.

Deadline for bids is Sept. 15 with invitations going to potential sponsors, broadcast networks and others who have shown interest in the project.

CBS, which already has its hands full of baseballs, will not be bidding "due to previous program commitments," but the network did enthusiastically endorse the project. The CBS purchase of the New York Yankees will be up for an American League airing on Sept. 9.

John E. Fetzer, owner and president of the Detroit Tigers and chairman of the major league's joint television committee, points out that "a tremendous amount of discussion and negotiation has been necessary to bring this proposal to the stage of asking for bids. The 20 clubs in the major leagues are in complete agreement on this plan. They had to overcome a great number of internal problems, especially scheduling, to reach this agreement and it might not be possible to ever again mobilize all of baseball so completely on any subject of this nature. Therefore, it is a case of mobility now or perhaps forfeit a grand opportunity."

Fetzer added that it is generally believed that the Monday night spectacular does not conflict with

the subscription tv program being introduced in California. "Many people, in and out of baseball," he said, "relate subscription tv to the economies of the choice of witnessing a game at the park or at home, whereas the Monday night spectacular is a gigantic public relations program in behalf of baseball."

Plan is to schedule two games in the East (one of a standby in case of bad weather) and one in the West. One of the eastern games

would be fed to a network in that section and to the Midwest at 7 p.m. CDT. The western game would be aired in the Pacific Coast and mountain states at 8 p.m. in both areas.

"There were suggestions that other nights of the week be used," Fetzer declared, "but the game of baseball is not that flexible and it is impossible to hedge-hop from night to night during the weekly eye."

Although reaction has been mixed at both NBC and ABC, Sports Network has shown an active interest.

## Cox Buys Pittsburgh Tv Outlet; Metromedia Sells Calif. Station

**New York** — Major action on the tv station buying and selling front last week: Cox Broadcasting Corporation negotiated the purchase of WIIC, Pittsburgh, while Metromedia consummated its FCC-approved sale of television station KOVR, Stockton-Sacramento, Calif.

The Cox deal was reported in excess of \$20 million and is subject to FCC approval. WIIC is currently owned by the P-G Publishing Co. which publishes the Post-Gazette and Sun-Telegraph in Pittsburgh. The station is an NBC affiliate and represents Cox's fifth VHF outlet.

Also last week, Cox, which went public earlier this year, announced a regular quarterly dividend of ten cents per share on common stock payable Oct. 15 to shareholders of record Sept. 22.

The Metromedia sale, aimed at affording the company "the opportunity to upgrade its broadcast facilities through the acquisition of another television station in a larger metropolitan market," was for \$8.4 million in cash. Metromedia acquired KOVR from the Gannett newspaper chain in 1960 for \$3.5 million.

Purchaser of the California outlet was the McClatchy newspapers.

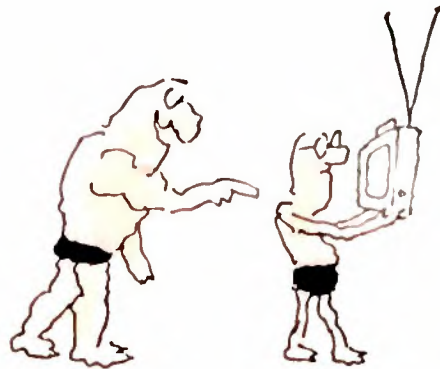
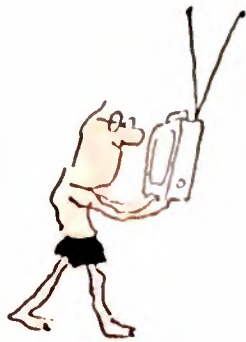
This leaves Metromedia with four VHF stations and two UHF operations. Legal limit under current FCC rules is five VHF and two UHF.

### From a Madison Ave. Lexicographer's Notes

**New York** — Whether they're running ideas up flag-poles or watching cookies crumble, Madison Avenue invariably has a word to cover any situation — and the language changes from time to time.

Piggyback, used to describe multiple product announcements and currently an advertising storm center, is no longer preferred by some practitioners. The new word making the rounds is "shared-commercial."

When an advertiser pulls his schedule from a station because of premium charges for shared-commercials, he places the onus on the station by saying he was "loeked-out."



*Blechner*

## Who gets a kick out of Karate?

Southern Californians do! When KNXT's popular Panorama Pacific decides to start the day with a lesson in Karate—a Japanese form of mayhem—thousands of viewers take a fighting stance in front of their television sets. It's that kind of program. And that kind of audience! During a typical week, host Red Rowe may feature an elephant race, or a display of antique airplanes. He may take viewers to Disneyland, or to the Hollywood Wax Museum. Or he may share an on-camera coffee break with one of your favorite Hollywood stars. (Red is also a most persuasive salesman... without using Karate.) In sum, Panorama Pacific is live, spontaneous and in step with Southern Californians' wide-ranging interests. Typical of the outstanding local programs to be found on all five CBS Owned television stations, where responsible programming produces responsive audiences. CBS TELEVISION STATIONS NATIONAL SALES REPRESENTING WCBS-TV NEW YORK, KNXT LOS ANGELES, WBBM-TV CHICAGO, WCAU-TV PHILADELPHIA AND KMON-TV ST. LOUIS

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

## AHP meets piggyback deadline

In the hurley-burley over piggybacks there is one distinguishing feature about American Home Products which will probably spend over \$16 million in tv this year: AHP is playing it very cool. When talk first started about stations charging a premium on piggybacks American Home calmly took the position that it would not pay. AHP shows no sign of even an iota of retreat. Unshaken by the "moment of truth" which dawned Sept. 1, American Home has provided its agencies with these clear instructions re piggybacks: (a) if one station wants more money for our "shared commercials," move them to another station in the market without a premium, (b) refrain from any other punitive action against the premium rate station (in other words, don't pull other AHP spots), (c) if the weight of our opposition is too great in a market, quietly drop out of that market completely. Colgate's reaction to the "moment of truth" has been of a somewhat different pattern. It's pursuing a policy of pulling all other Colgate business off any station insisting on premiums for Colgate piggybacks, and also dropping markets wherein all stations have rates or groundrules adverse to piggybacks. Colgate is disposed to refer to such as "locked out situations." The package goods giant last week issued instructions to its agencies to (1) determine how much money is involved in each abandoned spot tv market and (2) submit as quickly as possible recommendations for other media to which such money can be transferred. Implied in the instructions: give weighty consideration to spot radio. Affected by the initial sweep of the Colgate policy were stations located in Indianapolis, Milwaukee, Grand Rapids and Toledo, with the pullouts numbering five stations.

## GF embraces NBC-TV after separation

Strange things are happening with regard to the transfer of daytime network tv affections by giant advertisers. First Lever Bros. pulls the residue of its NBC-TV business to buttress its commitment with ABC-TV, and now General Foods is on the verge of returning to NBC-TV after an absence of many years. The flow from General Foods to NBC-TV has the earmarks of new budget money. Young & Rubicam is handling the

negotiations. P.S.: The new director of broadcast programming at General Foods (and the heir apparent to corporate ad chief Ed Ebel when he retires) is Charles A. Pratt. Before Pratt joined Alberto-Culver four years ago he was a sales executive with NBC-TV in Chicago.

## Colgate covets ABC-TV's 1-1:30 strip

ABC-TV daytime has before it the task of retrieving from affiliates the 1-1:30 p.m. week-day strip. Colgate would like the time for a soap opera of its own. Because the period is station time, Colgate appreciates ABC-TV's clearance problem and is willing to wait until April.

## Chevy six-minute sell in third go

The six-minute opening-of-the-season commercial has evidently become an annual thing with Chevrolet. There'll be a longie appended to *Bonanza* for the third consecutive year. The six-minute commercials, coming after 54 minutes of unbroken entertainment, brings together the stars of Chevrolet's various network programs for participation in the exposure of the company's new line of cars and trucks. The series, other than *Bonanza*, are *The Man from U.N.C.L.E.* and *Bewitched*. What has basically promoted repeat of the six-minute commercial for Campbell-Ewald has been the pleasing recall score registered among viewers.

## NBC-TV prefers quiz in daytime shift

Never let it be said that NBC-TV moves to the same rhythmic beat as ABC-TV, at least not in the trend of daytime programming. ABC-TV keeps adding to its inventory of soap operas, the latest being *The Young Marrieds* (3-3:30 p.m.). But NBC-TV remains loyal to the daytime quiz strip, comes the NBC-TV decision to banish *Words for Word* (10:30-11 a.m.). Rather than replace it with a soaper, the network selected another quizzer, the newcomer called *Bust This Song*. NBC-TV's first thought was to make the change at year's end, but with all advertisers in the period approving, *Bust This Song* debuts Oct. 26.



## ABC-TV: Trendex over Arbitron

Don't look for ABC-TV to go along with CBS-TV and NBC-TV in subscribing to the national Arbitron to get a quick line on how the new fall program schedules are faring. Instead of Arbitron ABC-TV will throw its overnight lot with Trendex, at least for the first two weeks of the season. Reason ABC-TV gives for passing up Arbitron: it doesn't include the delays. The same thing, however, applies to Trendex and the Nielsen multi-network area measurements, to which ABC-TV is also a subscriber. Hence the network won't have a comprehensive rating picture, including delays, of its new shows until the Nielsen national report becomes available. That's after an interval of two weeks following the area (30 markets) report. CBS-TV has indicated that the Arbitrons will be used strictly for management purposes. As far as NBC-TV is concerned, they're not expected to publicize Arbitron unless the ratings are favorable.

## ABC-TV profiles late night audience

ABC-TV has a special study coming out on the late nighttime audience as an intended perk of interest in the new Les Crane strip. The piece will develop the thesis that when this audience, which is not available at "normal" viewing hours, is added to an advertiser's daytime and prime night commitments the element of reach becomes complete. The proposed pitch recalls a profile on the late, late viewer that NBC-TV did some years ago. Joe Culligan, who then headed up the troop trying to sell *Tonight*, had photographers out taking picture of apartment houses in New York which had their lights going after the witching hour.

## Monday baseball an NBC-TV decision?

Looks like NBC-TV will have to be the last resort for the American and National baseball leagues' offer of a weekly night game during the 1965 season. CBS-TV finds the designated night of the week for the games, namely Monday, in conflict with a General Foods contract. ABC-TV's Tom Moore would prefer a Friday night schedule. The series would start April 15 and

run for 26 weeks. Bids for the rights must be submitted by September. A certified check for 2 percent of the offer is to accompany the bid. Figured cost-per-thousand for the package: \$10.90. Indications are that NBC-TV would have no easy time selling the program to affiliates. On the other hand, the interest among advertisers in sports keeps rising. In fact, when the Monday baseball plan was first announced, a considerable number of advertisers primarily interested in male audiences sought detailed information from the networks. The twin-league proposition could wind up on the Sports Network or some such "non-scheduled" setup.

## Pressure sparks fall spot tv sales

Some short, quick strokes on how the national spot tv outlook is shaping up for the fall, using the top 30 or more markets as a key: night minutes are going fast. Pace suggests a rather tight market by Sept. 15. Still in ample supply are nighttime 20s. Would have been a somewhat softer market if the cigaret people hadn't moved in early with substantial buying. Daytime minutes lagging a little behind nighttime minutes. The market for daytime 20s should perk up at about the same time buyers get around to putting the rush on nighttime 20s. General prospect as seen by bellwether reps and groups: September-October-November should run a minimum of 15 percent better than 1963.

## Timex tv budget upped 321 percent

An advertiser worthy of drum-beating by tv is the U.S. Time Corp (Timex). Within four seasons this account has run its tv budget from \$1.4 million up to \$4.5 million—a matter of 321 percent. U.S. Time Corp.'s commitment for the 1964 fourth quarter is \$2.3 million for network, and \$350,000 for spot. The 1965 spring campaign will entail another \$2.2 million. Network program lineup in the company's pre-Christmas push: alternate week of *Kentucky Jones*, half sponsorship of two Danny Thomas specials, a full hour NBC-TV preview special with Steve Lawrence and the Mr. Magoo Christmas show. They're all NBC-TV. For spot, on over 100 stations, is the documentary, *Race for Space* which

CONTINUED ON NEXT PAGE

U.S. Time owns. Marketing note: Timex will next year introduce a lady's electronic watch, if it can be brought down to the right size. The company put out a man's electronic watch last year.

## Why Paley cherishes those old mikes

You may have seen that newspaper photo of William S. Paley shaking hands with a couple Yankee officials to mark the culmination of the deal which turned into a dust storm of controversy. If you saw the photo (which was taken in Paley's office) you may have noticed a collection of ancient mikes, with such call letters as KMBC (Kansas City) and WNAC (Boston). Paley's older associates will tell you that the mike assembly reflects one of Paley's deeper streaks of unforgettable sentiment and appreciation. For it was the quality programming fed by Arthur Church's KMBC, John Shepard's WNAC, Don Lee's California stations and others that helped bulwark the CBS schedule. That was before the big raid of NBC's star roster, which brought Jack Benny, Edgar Bergen, Amos 'n Andy, et al, to CBS.

## Copywriters twitted re piggybacks

Sam Frey, Ogilvy, Benson & Mather's media chief, left himself open for some needling that his agency's tv copywriters might not relish. It seems Frey had written Don Kearney, the Corinthian group's sales director, saying he was examining the policy of Indianapolis stations on piggybacks in conjunction with the revised NAB code. Kearney, in his replying letter, first noted that WISH-TV, like all the other Corinthian stations, does not entertain the use of piggybacks, and then took occasion to press home a point that has often been a controversial one between media people and copywriters. Wrote Kearney: it seems ironical that the very same copywriters who for a long time have contended that they need a minute to tell a product's story have been revealed by the flap over piggybacks as quite capable of writing 30-second commercials. Kearney went on to say that it's time mediemen stopped letting themselves be "buffaloed" by the copy people and to press for the wider creation of commercials that could be fitted into chainbreaks.

## Cream of Wheat unlimbers for winter

Orders have started going out of Bates for Cream of Wheat's fall and winter spot radio campaign. The spots usually are placed between 6:30 and 8 a.m. and the rate is one a day Monday through Friday. Cream of Wheat, acquired by National Biscuit Co. the year before last, also runs a warm weather campaign of limited extent in spot radio. One thing radio stations in over 100 markets have known for a considerable number of years: when Cream of Wheat starts buying, winter can't be far behind.

## Modest stakes by oils in net tv

The giant petroleums, as a group, don't look like overwhelming spenders for network tv during the 1964-65 season. None is going in for extensive continuity in that medium. Spot tv seems to be the gainer from this relative paucity. Both Gulf and Shell are committing themselves for substantial announcement campaigns. The extent of each company's participation in network tv:

**Gulf:** NBC election coverage, major "instant news" specials and a year-end stanza called *Project '65*.

**Humble-Esso:** scattered minutes in ABC-TV and NBC-TV entertainment shows (about 12 altogether) and reruns of three actualities on NBC-TV.

**Mobil:** an alternate minute on ABC-TV's *Fugitive*.

**Shell:** 11 broadcasts of the *Wonderful World of Golf*.

**Sun:** scattered minutes (11) in ABC-TV entertainment programs, 36 minutes in the AFL games, a weekly minute in the CBS *Golf Classic*.

**Texaco:** a fourth each of NCAA football, the PGA tournament, the Senior Bowl and half of the Summer Olympics.

## Radio saga of Beech-Nut's Wally Drew

If you were a station or commercial manager some 25 years ago, you may remember Wally Drew, who's become president of Beech-Nut's newly created cosmetic and toiletries division. He was with Penn Tobacco at the time and his job was to visit stations all over the country, look

over the programing and make his pick on the spot. Drew reported to someone radio oldtimers will likely recall, namely Pat Flanagan. By a curious coincidence the word Beech-Nut should ring another memory bell in terms of company personalities. There was Ralph Foote, Beech-Nut ad manager, who each year traveled thousand of miles buying the coming season's spot schedules for the gum and coffee lines. Foote's credo in those pioneering days was that the station manager and the advertiser ought to know each other personally to get the maximum efficiency out of a campaign. The brightest glow in Foote's career with radio was his spot sponsorship of the famed *Chandu the Magician*, with its miniature magic elephant premium that drew hundreds of bags of mail from youngsters. Drew, incidentally, came from Lemmen & Newell, and before that had spent years with Coty. The nucleus of Beech-Nut's cosmetic-toiletries division: Landers Co., Carlova, Inc. and Landers Co., Ltd.

### **Hard season for station relations men**

If your organization buys nighttime programing on the tv networks and you're the sentimental type, you might at this point give a thought to the station relations boys. You might even consider them as the forgotten and unsung heroes of the networking business. Their main job in this era of the medium is to get clearances. It's been rougher than ever for them this season, particularly in the two-station markets. They've had to be on the defense from two directions: (1) a competitive network moving in fast and tying up a block of prime hours (as just happened to CBS' disfavor and NBC's advantage in Dayton), (2) affiliates preempting hunks of prime time for local film features so spot minute commercials can be accommodated. This battling to keep the affiliate in line or chip away time from a competitive network can in itself get quite rough at times. For the obvious reason: what's the good of loading up the schedule with costly programing and lots of advertising, if you can't deliver a profitable number of station clearance? As the pressure to deliver increases, the station relations clan takes to tightening up muscles. For example, hinting to an owner in two markets that if he wants to keep the affiliation in his prime market up North it

would be tactful for him to cut out preempting mid-evening time on his station in the South Or, suggesting to a multiple-affiliate group owner in a two-station market not to be overly generous with his time to a competitive network, if he wants to keep his present affiliation in a three-station market. It's a hard game, but then nobody uses brass knuckles or abusive language.

### **How to sell cars with free plugs**

If there are any sellers of spot radio who wonder why they're not getting more automotive business, they might find one reason by checking with the musical directors of their stations. What they'll learn is that in many cases the auto maker doesn't have to buy advertising; he can get it free by having rock 'n' roll writers incorporate the name of the model in the vocal number. Columbia, Mercury, Capital or any other will record it and the stations, in general, will plug it into a hit. That is, until somebody in the commercial department discovers what's going on and sets up a howl. Following are some examples of giveaway vehicle plugs openly exploited via record labels: Hey, Little Cobra (Ford), Mustang (Ford), Little Old Lady from Pasadena (Dodge), GTO (Pontiac), Honda (Jap motor scooter). "Sponsor Scope" quizzed the music director of one New York station on this station and got this retort: "If it's a hit, we play, and we don't care what it advertises." P.S.: WBBF Rochester, has just imposed a ban on numbers which contain free automotive advertising.

### **Agencies adore Sherlock Holmes type**

You know who's on the present top list of ad agency suppliers in the matter of services? Your guess is wrong if you think it's freelance artists, writers, research firms, etc. It's the management consultant, or even a CPA, who can see opportunities for streamlining the agency's overhead via consolidations and whatnot. The margin of profit has become so thin that many an agency is resorting to outsiders to poke around for potential savings in either mechanical or human facilities.



## how do you fit a moose into a mail box?

You can! . . . if you're willing to settle for the tip of the nose. Like ranking TV markets . . . you can take a small section of the market by using the metro approach . . . but if you want the whole moose you've got to rank by total market! **Fact!** More than 80% of the Charlotte WBTV Market is located outside the metro area. The Charlotte TV Market contains **550,000 TV homes . . . ranks 22nd in the nation . . . and 1st in the Southeast!**\* Sleet! Snow! Hail or rain! . . . WBTV steadfastly delivers you mating call to a vast coverage area that really counts!

\* 1964 Sales Management Survey of Television Markets

**WBTV**  
**CHARLOTTE**  
JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising  Representatives, Inc.

*Case history of a radio-tv counterattack*

## 'It ain't art... but it works'

*Competitive thermometer goes up and up in heat of battle  
between oil and natural gas advertising in New England*

OVER THE PAST 10 TO 15 YEARS producers of natural gas have extended their pipeline arteries further and further across the United States. One direct result: fierce competition among utility companies (electric, gas, oil) for consumers' heating dollars. Much of the battle is fought in advertising media, and three selling points — safety, economy and numbers — are the major weapons.

The objectives, the means, the results appear to be similar in all markets where natural gas has been made available. As an example, the Greater Boston area, where the three-way competition has these antagonists:

- The Boston Gas Co. and its allied utilities in many of Greater Boston's autonomous 78 cities and towns. They currently spend close to \$750,000 annually, echo the



Delighted with simulcasts of Boston Bruins and Celtics games is Better Home Heat Council's managing director, Robert Cullen (at left), shown with equally pleased William B. McGrath, executive vice president of WHDH-AM-TV Boston, station that originated coverage.

# In a heat about heat

■ Boston isn't the only place where the gas-oil dispute is raising clouds of advertising smoke. New York, too, has a problem.

Both opponents claim greater economy and more cleanliness for their respective products and say their claims are solidly based on facts. Each disputes the other's facts, however.

Fuel Facts, reportedly representing six fuel oil dealers, has steadily based its advertising campaigns on the idea that consumers switch from gas to oil heat. A late-May newspaper insert that attracted great attention claimed that a Staten Island public school switched to oil after five years with gas, at considerable savings.

The gas faction—including the Brooklyn Union Gas Co., Consolidated Edison and the Long Island Lighting Co.—said that the school had decided *not* to switch, that cost figures cited in the ad were “inflated.” For people who want to switch to gas, Brooklyn Union offers a money-back guarantee that payments for new equipment will be refunded and that old equipment will be replaced if, after a year, the customer wants to revert to oil.

The oil crowd says that doesn't matter because they're winning customers from gas.

Retorts the gas set, *they're* capturing 99 percent of new-home installations, which far more than offsets any “old” customers they may have lost.

It began to look as though a referee were needed—sufficient cue for the Better Business Bureau of Metropolitan New York to intervene “in the public interest.” The bureau argues—with earnestness and conviction—that exaggerated advertising claims undermine public confidence, not only in fuel advertisements, but in all advertising.

Hardly unfamiliar with the fracas, the Better Business Bureau pointed again to a set of advertising-selling standards it had drawn up back in 1961, in conjunction with utilities companies and the National Oil Fuel Institute. And if the gas

and oil heat companies can't comply voluntarily, BBB hopes that media, in the interest of protecting all advertising claims, will screen out unethical ads and refuse to accept them.

BBB standards cover the following:

**“Scare” or “fear” advertising.** Advertising designed to induce sales by instilling fear in the minds of prospective purchasers — whether by direct statement, illustration or implication — should not be used.

**Derogation of competitors.** Products or services should be offered on the basis of their own merits, not by disparaging those offered by competitors. Disparagement invites retaliation, with the ultimate effect of bringing the entire industry into question.

**Substantiation of claims.** The truthfulness and accuracy of advertised claims should be supported by facts which, upon demand, should be available to advertising media.

**Adequate disclosure.** Where guarantees, warranties or service policies are advertised, their complete terms, duration and basic limitations should be disclosed in the ads.

In an attempt to nail down questionable claims once and for all, the BBB protested that it, for one, “has received no evidence to substantiate claims that the use of oil heat causes soot or grime inside the house.”

The bureau also retained an impartial expert in applied thermodynamics. He reported there's “little chance” of having combustion gases inside a dwelling, that cleanliness of gas fuel “scarcely comes into the question” and that references to the likelihood of fire or explosion — from either gas or fuel oil — are “unwarranted.”

The only question that seemed to remain in this retaliatory “get-the-competition” advertising was: If either the gas or the oil interests should sanely cease and desist, would the other one count it his triumph—and bleat word of it to the public in still-screaming ad claims? ♦

claim of the American Gas Assn that “eight out of ten homes are switching to gas.” The agency is Boston's Harold Cabot & Co.

• The Better Home Heat Council, Inc., representing some 700 independent fuel oil dealers in eastern Massachusetts. It spends under \$500,000 to convince possible “switchables” that “New Englanders prefer oil heat nine to one.” Sifton Callaway & Hoffman, Inc., Boston, is the agency.

• The Boston Edison Co. and New England Electric System (covering the same area). With NEES' own Gas Division in the “enemy camp,” the electric utilities don't indulge in the numbers game. The advertising makes its pitch via a hand dousing a flame (see “Putting the Heat On,” page 32) leaves the viewer to decide if the flame is fed by oil or gas. The all tv schedule in Greater Boston is through Compton Advertising, New York. (Edison's agency of record is John C. Dowd, Boston.)

The Boston and the other local utility battles, of course, are microcosms of the one being waged nationally and regionally by distributors' associations. Nationally the lines are drawn by the American Gas Assn. (AGA) and the other two big lobbies—National Oil Fuel Institute (distinct from the American Petroleum Institute) and the Edison Electric Institute.

In New England, the New England Gas Assn. (NEGA) has been in the lobbying business since 1920. The efforts of the Better Home Heat Council (BHHC), however, date back only 10 years when it was organized as an emergency measure to counteract gas' advance north.

The ruggedly independent New England fuel dealers, finding no interest paid their coming plight by the American Petroleum Institute, decided to ignore Ben Franklin advice about hanging together. “The only way to stay alive,” one dealer recalls, “was to undercut your best friend's prices.” He at least, is still bitter over the lack of concern expressed by oil producers over gas inroads. “They were still too busy carrying on with the American motorist,” he adds.

What might happen in New England could be seen in Philadelphia which fell before the AGA as did Atlanta before Sherman: In 195

gas heat had only 10 percent of the market; today the ratio is not only reversed—it's just about non-existent.

But it wasn't until the gas pipelines stretched far into New York's Westchester and Connecticut's Fairfield counties that the New Englanders leaned on the panic button. Grudgingly, a handful of the fuel dealers floated an emergency fund of \$20,000, appointed James T. Chirurg Advertising (now Chirurg & Cairns, Inc.) to buy some newspaper ads.

The effort was futile. Not only did it have to contend with local gas people — at the time spending \$140,000 — it had to meet the job being done by the AGA on network tv, spot and national magazines. Very few people paid mind to the oil ads.

But as the panic increased, so did the contributions — by \$40,000. In 1957 the account went to Silton. Earle W. Hoffman, the agency's pipe-smoking president, recalls that "in evaluating our various copy appeals, we concluded that the only *provable* claim was that of economy.

But the tack had been tried before and people still switched to gas. It became imperative to find gas' Achilles heel."

The man who found it was the sage of Croton, Dr. Ernest Dichter. In probing the homeowner's psyche, Dichter's researchers naturally unearthed the not-too-subconscious fear of explosions and leaking gas fumes.

Yet, to a man, SC&H's account team was loath to exploit this fear, "one, out of plain ethics; two, out of fear of inviting public reprobation; three, lest NEGA — outspending us seven to one — should blast us off the air.

"We needed a diabolical pitch, yet one that would be above reproach." That's when the agency came up with the effective slogan, "You know they're safe . . . with oil heat."

In the mind of the copywriter, they were the defenseless little tykes left with the baby sitter while Mother and Dad went out. The art department's contribution was a drawing of a curly-headed tot asleep in the crib. "All we seemed

to miss," Hoffman says, "was Abe Lincoln's doctor's dog."

Not quite all Unhappily, the budget at the time could take only a 30-second radio spot campaign, costing \$40,000 and running for two 13-week flights. With renewals, the campaign ran intermittently for two years. A recall study conducted in 1959 produced the unhappy conclusion that, while they got the safety message, people still traded their oil burners in for gas.

The other side of the coin that year was that the oil companies finally decided to help their harried distributors by pooling their ample resources and establishing the National Oil Fuel Institute (NOFI). Its solution: to match, dollar for dollar, local advertising budgets.

"Overnight," Hoffman says, "we found ourselves with a \$400,000 account." Not only did NOFI's establishment aid BHHC's membership drive, but when the new budget (\$200,000) was doubled by NOFI, "we were at last able to go on tv."

Out of the art department's files came the sleeping baby to become

Not a wrestler on a mat, but agency president Earle W. Hoffman of Silton, Callaway & Hoffman, Boston, who, with camera crew on shooting platform, supervises filming of commercial for oil heat.



you know you save... you know they're safe... with



**OIL  
HEAT**



BETTER HOME HEAT COUNCIL, INC.

'Diabolical' print concept of sleeping child implies fire threat and noxious fumes that many associate with the sponsor's competition — natural gas. Piggy bank is a literal insert to tout oil's economy.

BHHC's official seal. What it lacked in creativeness, it more than made up in empathy. The agency sought audience, grabbed any prime time adjacency it could find, exploited to a fare-thee-well the cut-back in gas advertising following the demise in 1959 of *Playhouse 90*.

Having established its credentials, BHHC next went after the male viewer, who, after all, makes the buying decision on home heating. Siltan bought co-sponsorship of the Bruins and Celtics basketball and hockey games, still maintains it.

Not unexpectedly, it didn't take long for the gas people to see the balance shift. They came back on the air, first with a money-back offer to people who switched to gas. Later, this was changed to an unconditional guarantee to re-install a new oil heater for them if they were not "entirely satisfied" with gas.

With the cold season over, the gas pitch took its cue from both electricity's emphasis on modernity and oil's on frugality: "G — it's the greatest, G — it's the latest, Get more for your money with Gas."

Oil dealers meanwhile have amplified their "diabolical" theme by adding "you know you save" to "you know they're safe." For good measure, the unsung hero of the agency's art department threw a piggy bank into the crib at the commercial's end. "It ain't art," says Hoffman, "but it works."

Today BHHC's budget breaks down into 72 percent broadcast, 15 percent newspaper, eight percent outdoor, five percent trade and miscellaneous promotion. Television spot accounts for \$140,000; October through May radio sponsorship of the Bruins and Celtics, \$150,000; simulcasts of these sports events,

\$40,000; a 9- to 10-station radio spot campaign for \$60,000.

At this point, oil, gas and electricity utilities take some 60 tv commercials on the air each week, plus countless radio spots, representing an estimated yearly combined outlay in broadcast media of \$1.4 million in the Boston area. Should the National Fuel Policy Commission (U.S. Department of Interior) have its way and authorize pipelining of liquid coal sludge, the figure would most likely go higher.

Ordinarily, business being business, such a triple campaign would cheer admen. But as each day passes, the commercials try to outdo one another in claims and counterclaims. One utility spokesman recently confessed that "perhaps we're beginning to talk to each other instead of to the public we're trying to sell." Or *unsell*.

Professionals doubt the commercials' efficacy not because of their obvious lack of creativity — none appears to be after Art Directors Club gold medals — but the fact that they're now beginning to imitate one another's claims, leading to confusion over who does what and for whom. Example: for years, the oil commercials have stressed safety. Now gas commercials say "be sure and secure with gas heat," and electricity is touted as the "flameless" heat, safety implied.

What makes Boston's competition particularly noteworthy is that, as distribution goes, Greater Boston is still very much the Old Frontier. Above Boston, New Englanders still rely almost wholly on liquid petroleum gas and fuel oil. The natural gas pipelines have yet to be laid throughout the Northeast.

If individual gas utilities are disturbed by "diabolical" pitches, NEGA appears not to be. Its de-

bonair managing director, Carl Belden, takes the cool and unruffled position of a utility man who feels time is on his side.\* A few

\* *It may be.* The Vermont Public Service Board only recently chartered a new gas utility to link into the Trans-Canada Pipelines Ltd., while the state's Natural Gas & Resources Board has authorized another firm to explore for gas on 150,000 acres of Vermont land.

## Putting the

■ Since September, 1963, the million tv homes in Greater Boston have been exposed to a series of eight-second ID's showing a woman's hand, against a black background, smothering a flickering flame, while the announcer says "now there's a truly modern way to heat your home."

Belatedly recognizing an exploitable void created by the fierce commercial battle being waged by the fuel oil and natural gas interests, two Boston electric utilities decided to take a \$300,000 plunge into spot tv with a commercial approach that just about defied rebuttal.

Seizing on the "flameless" aspect of electric heat, Boston Edison Co. and New England Electric sought to increase kilowatt-hour sales by tying into the "Light Better Electrically" campaign placed through Compton Advertising for Edison Electric Institute.

"Our strategy," recalls Boston Edison executive vice president Thomas J. Galligan, Jr., "was to sell the high quality of electric



weeks ago, for example, the AGA released a survey in which it predicted a national gain of 3.5 million new customers by the end of 1966, with New England slated to account for 25 percent of the increase.

Interestingly, though, the Cabot agency won't delineate NEGA's advertising strategy or its results to date — other than to tell SPONSOR that BHHC's claims are "without merit." Says account supervisor Joe Wallace, "Our renewals should speak for themselves." They do and they don't.

Far less taciturn is Robert Cullen, managing director of BHHC, but perhaps with better reason. According to the Massachusetts Dept. of Public Utilities, there were 29,000 new gas installations in 1959. Last year, despite a surge in home building, gas installations had dropped to 9100. But AGA, basing its

forecasts on conversions rather than new installations, comes up with a six-state figure of 32,000 new gas customers for 1963, an estimated 39,000 for 1964-65.

The figures could be as meaningless as tv "ratio" claims, of course, since it is in *new* homes that electric heating scores its biggest advances. What makes them meaningful is that since 1959 — the year gas bypassed oil — Massachusetts home fuel oil consumption has risen by 200 million gallons. On a per-home average use of 1500 gallons, Cullen says, this indicates that "130,000 new oil installations must have come from somewhere. Our winters weren't *that* bitter . . ."

Again, figures are relative. What is impressive is that these figures *do* suggest that in Boston the gas interests *may* have suffered their first setback since the pipeline came north. "You might say that we've

held the line, and *them*," says Hoffman. And it might explain NEGA's disinterest to talk about results.

In all events, Hoffman and Cullen believe the figures indicate that their ad dollars are well spent. And the former isn't at all concerned over the future.

"Look," he says candidly, "there will always be a price differential between oil and gas. There's got to be, especially when the pipelines are finished. Someone will have to pick up the tariff, so there'll always be a market for oil. As far as electricity goes, it's tough and expensive to convert to.

"That nine to one ratio we use in our commercials refers to 1.3 million homes built over a period of years. By the time they've all switched to gas or electricity, the agency commission system will be extinct and so we won't be too concerned." ♦

## heat on -- with spot tv

that the other fuels could not match."

Using basic M.R. data, it was established by Compton that electricity's strength lay in those very areas where both gas and oil were weakest: clean versus dirty, modern versus old-fashioned, safe versus unsafe, odorless versus odorous, silent versus noisy.

Says James V. MacDonald, advertising superintendent for Boston Edison: "It appeared, therefore, that electricity had three strong advantages for a tv campaign. One was public awareness of electricity's modernity, another

was that the major appeals such as cleanliness could be dramatically conveyed on film. And the third was that the competition couldn't easily match our claims."

In a bit of one-upmanship, it was decided to use a New York film studio instead of farming the commercials out locally, as both the gas and oil people were doing, and to make 12 commercials in all—60s, 20s and eight-second spots—costing \$30,000, leaving \$270,000 for a year-round schedule in order to achieve continuity. The use of

electricity in heating and other appliances—cookers, water heaters and clothes dryers — was to be emphasized.

Peter S. Mansfield of New England Electric reports that the initial CPM came to \$1.54, but "the schedule has been improved several times so cost-per-thousand now has come down to \$1.50."

Has it worked for the electric people? An awareness test conducted last winter showed that 35 percent of the homes sampled could play back part of the copy platform, with a surprisingly high 71 percent emphasizing the "flameless" hand ploy.

"Television," Galligan asserts, "offers the opportunity to picture the action of people enjoying the quality of electric living — the clean, modern look of the home, the comfort of electric heating, the general good feeling of having a quality home. It is this atmosphere of quality that people want and respond to, and we believe television portrays it effectively." ♦



# Domino: the patriotic

■ Patriotic Americans will certainly be crowding around their tv sets on election night as television depicts our country's heritage. Joining in the chorus will be Domino Sugar commercials on the "Heritage of America."

The \$500,000 four-month promotion will start in September and be highlighted by prime 20- and 60-second spots on election night in 63 major markets.

The promotion supports America's renewed awareness of its early history by offering to consumers reproductions of four famous colonial documents: the Bill of Rights, the Declaration of Independence, Washington's Call to Arms and a page from Ben Franklin's "Poor Richard's Almanack."

Lawrence S. Raynor, advertising and promotion manager for Domino Sugar, describes the election night participation "as an appropriate time to call attention to the basic documents of American history that have made all election nights possible."

In addition to the election night concentration, the Domino advertising program will be supported by a heavy schedule of daytime spot tv. Also, four-color advertisements about the election night program are scheduled for the October issues of six consumer magazines.

The Domino Sugar advertising budget is about \$2 million, an industry source estimates. However, the size of the budget may be changed, an executive hints.

About half of Domino's budget has traditionally gone into daytime spot tv. Domino, a division of the American Sugar Co., has only bought nighttime in individual markets on isolated occasions. This spring Domino did use fringe nighttime spots, however, in a promotion tie-in with Macy's department store.



Domino's Raynor: Our largest tv campaign

Prime time spots were used in several markets to advertise the promotion prize: a \$10,000 charge account at Macy's.

Commercials for Domino usually feature the variety of sugars available: confectionery, cinnamon, instant super fine and light and dark brown.

The commercial planned for election night represents a radical departure from the variety-oriented series. Made in California, the tv spots open with the Yankee-Doodle Dandy theme accompanied by fife and drum. Later cannon sounds and flashing guns are brought in, along with a bell tolling and a light flash under the Liberty Bell. "The whole tone is one of patriotism," says account executive Peter Cluthe at Bates.

"Tv has been the backbone of our last several campaigns," according to Raynor, Domino's ad director. "For local advertising, especially, consider it most powerful. We reach more people more economically and efficiently than with any other medium."

Domino is distributed primarily in areas east of the Rocky Mountains. Therefore, most of the tv spots will be bought in that area. However, there is a possibility of a tie-in with Spreckles Sugar, also owned by the American Sugar Co., which is distributed on the West Coast. The two other American Sugar Co. lines—Franklin Sugar, distributed in Philadelphia, and Sunny Cane, distributed throughout Pennsylvania—will not be included in the campaign.

Raynor explains that Domino is going all out with the "Heritage of America" promotion as a result of Franklin Sugar's "extremely successful" experience with it in the Philadelphia and central Pennsylvania markets, which started late last year.

Shots from the California-produced Domino tv commercial.



# sugar

Domino, a division of American Sugar Co., uses election night tv to highlight "Heritage of America" campaign

The documents being offered in the campaign each measure 15 3/4 by 13 1/2 inches. All four have been treated with a special chemical so they look and feel like the authentic colonial parchments.

They will be given out for 50 cents, plus a coupon from any five- or ten-pound bag of Domino sugar.

In addition, the coupon on the Domino Sugar bags provides space for a 25-word-or-less statement for a "Trip to Washington" contest. The statement begins: "I want to see the originals of the Declaration of Independence and the Bill of Rights in Washington, D.C., because . . ."

Domino will provide all-expense paid trips for two people to the capital for the 100 statements considered best by an independent board of judges. The statements will be judged on originality, sincerity, human interest and aptness of thought. The visits to Washington will be for three days and two nights, and all Domino's guests are expected to complete their tours by September, 1965.

As a part of the contest, outlets mentioned by winners in the entry form will receive a \$100 savings pond from Domino Sugar.

Winners will see other sights in Washington in addition to the documents. Among them are the Smithsonian Institution and Mount Vernon.

"We consider this our largest tv-oriented campaign," says Raymond.



Parchment reproductions of the colonial documents offered to the promotion participants.



**Coming explosion of changes:**

## Tv buyer's



Del DePierro has been active in the agency media field for over 25 years. He originally was with GMB from 1948 to 1952, as vice president and media director. For the following seven years, he served as vice president, member of the plans board, and media director of Lennen & Newell. DePierro rejoined GMB in 1960 as a vice president, and was named to the media post in July of that year. In 1961, he was also named a director of the agency. Prior to 1948, for four years, he headed the media department at Buchanan & Co. Before that, he had been director of media and research with Paris & Peart. DePierro has served as president of several advertising organizations, including the Media Men's Assn. of New York.

■ Much attention has been devoted in the trade press to the simplification and speed that computers are bringing to media work and decision making. Perhaps more important than the computer "revolution," however, are developments that lie ahead in our population patterns, the new demographic alignment, as well as the changes that will take place in broadcast media. The effect of these changes will present new demands on the buyer's thinking and decision-making process.

A new and wider spectrum will open in the television medium to further tax the buyer's ingenuity.

Wider media opportunities and greater areas of judgment open to buyers will present a challenge of such proportions that we must anticipate them in current thinking and training.

**The Changing Population.** The 1960 census of population figure of 181 million will reach 211 million by 1970, and the Census Bureau forecasts 252 million by 1980. But this increase will not be spread evenly through all age groups. As the well known economist, Peter Drucker, commented, "Few people realize how young this country is about to become."

The biggest increase among the age groups will be in the 18 to 25 bracket. This young group will grow by about 81 percent, going from the 1960 total of 18.3 million to 27.2 million in 1970 — and 33.1 million in 1980.

The media buyer is well aware that the younger group is harder to reach with tv because of the group's

A new demographic pattern, audience fragmentation and the computer are only a start in the sweeping changes that will alter the function of the buyer of the '70s and '80s, says Geyer, Morey, Ballard's media chief

## new obstacle course

physical mobility, social activity and scholastic demands that will create a vast swell in enrollments during this decade.

**Higher Educational Pattern.** The increase in the numbers of college-trained men and women will be substantial. A 1960 enrollment of 3.6 million will swell to seven million by 1970, according to a Census forecast, and by 1980 will reach an estimated nine million. College degree holders will number 20.4 million by 1970 and 28.2 million by 1980, up from a college-educated population of 16.4 million in 1960. Rising educational standards will undoubtedly bring a just reward of higher income levels, and it seems reasonable to anticipate an increase in leisure time.

Chart I gives a clue as to what may lie ahead. While it is obvious that tv viewing by college-trained people is somewhat lower, higher-Q viewership is by no means nonexistent (even allowing for viewing hours contributed by children in these families). Tv viewing by the college-educated people is more selective. And, as the college educated group expands, this will mean greater fragmentation of the audience into groups that pick and choose more carefully than the less discriminating heavy viewers.

**Viewing Patterns and Increase in tv Stations.** While only 15 percent of the current 583 commercial tv stations on the air are UHF, it appears that this situation is at a turning point. New tv stations are predominantly UHF. Of the 96 tv channels currently being applied for, 69 are UHF.

Production of UHF sets, which reached its low point in 1961, increased sharply through 1963 (see Chart II).

True, a big share of the 1963 increase reflects our government's decree requiring all tv sets in interstate commerce (as of April 1964) to be equipped to receive UHF. Such stimulus will hasten the entry of additional UHF stations, and help bring about a wider spectrum of program selection to the tv audience. Each new station presents a wider choice for the tv buyer and will require broader knowledge from this already overtaxed mortal.

Additional UHF stations, supported by sufficient UHF-equipped receivers, could also open up a new era for program syndication. For example, some of the network programs that have good rating histories, but that are not quite enough to withstand the grueling pace required for network survival, could find themselves in prime time via UHF exposure.

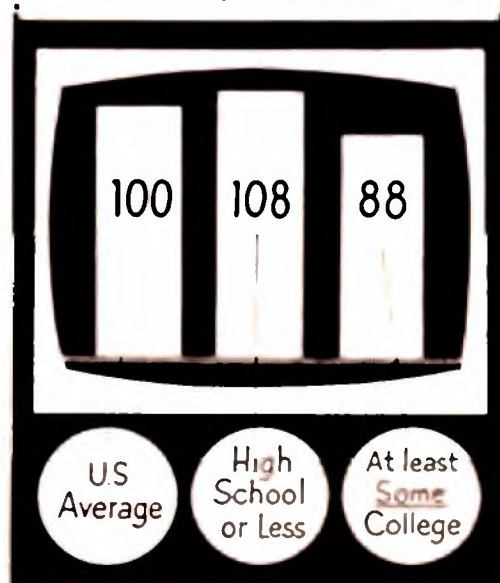
The Grindl program could be a case in point. This program enjoyed a 32.3 average share with an average rating of 19.4 throughout the season. And let's not overlook the fact that this soon-to-be dropped program was positioned opposite the well-entrenched Ed Sullivan program.

The syndication of a program such as this, with exposure possibilities on UHF stations, would be a form of audience fragmentation that would result in a wider program choice in markets presently served by only one, two or three network affiliated stations.

There is considerable evidence that hours of television viewing increase with station availability (see Chart III).

Such a change, with its aspects of audience dispersion, will require added knowledge by the buyer for the new buying opportunities.

Family Viewing by Education of Household Head

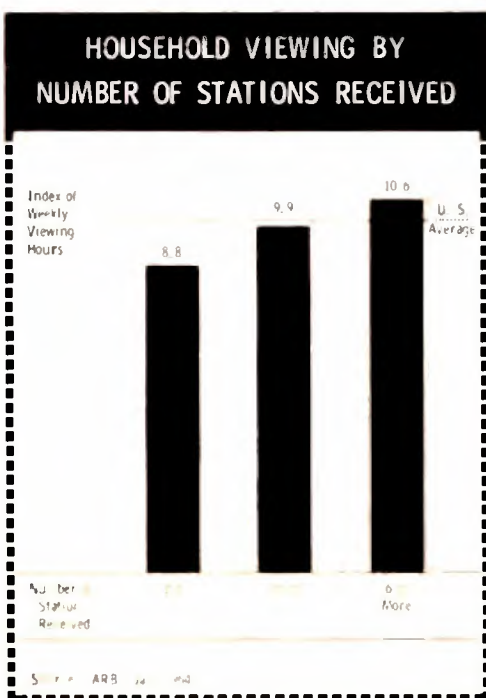


Television as a more personal medium. The television medium is also developing many of the aspects of a personal medium. The one-time living room console is being replaced by one or more portable sets, and in the offing is a more individualized viewing pattern.

Currently, 15 percent of households possess two or more sets. Dual tv households increased 78 percent in the past five years.

## ... obstacle course

	UHF Set Production	Percent of Total
1960	428,500	7.5
1961	370,977	5.5
1962	598,446	9.3
1963	1,076,284	15.1



**THE TREND TO SMALLER TV SETS**

Year	Ratio Table & Portables To Consoles	Set Production (000)	
		Table & Portable	Console
1960	1.5 : 1	3,274	2,211
1961	1.8 : 1	3,812	2,135
1962	2.3 : 1	4,330	1,844
1963 (1st 9 mos.)	2.6 : 1	3,601	1,376

In addition to multiple set ownership, television is becoming a more mobile medium as the result of the large number of portable sets sold.

Dual set ownership and away-from-home viewing, as a result of a greater number of stations available, could tend to fragment the audience in a fashion somewhat similar to the present day radio pattern. The possibility of catering to select audience groups could, under these circumstances, become more important to tv. Here again, this represents another form of fragmentation.

The growth possibilities of multiple tv households and out-of-home viewing could some day encourage audience measurement of these segments. We can also expect that improved audience measurement techniques will provide the broadcast buyer with data that is far more complete and faster than anything considered possible today.

**Color tv.** The increase in color sets, although still low, has shown signs of strong vitality recently, and will become an even more important media buying consideration in the future.

New set manufacturers are entering the business. The advent of Japanese manufactured products — with the inevitability of lower retail price — could be a strong growth incentive to this facet of broadcasting, and it could pose another decision area for the buyer.

Recent estimates of United States color tv sets are 2,163,000 sets as of January, 1964. Contrast this with the approximately one million sets reported in January, 1963, and the inroads of color television become even more apparent. It is estimated that about 40 percent of color sets are concentrated in the 15 percent of the families with incomes of \$10,000 and over.

**Pay-tv.** There is too much effort and financial involvement in this medium to continue to take it lightly. One has only to review the theater tv receipts from championship sporting events to recognize the potential:

**Gross Box Office Receipts — Closed Circuit Fight Telecasts**

Patterson-Johannesson	±2	\$2,251,000
Patterson-Johannesson	±3	2,400,000
Clay-Liston		2,375,000

While closed-circuit is a limited outlet form of pay-tv, it is a "kissin' cousin." That United Artists will make films available to pay-tv nine months after their first run appearance is significant. Subscription tv is showing recent motion picture features such as "Irma La Douce," "The Great Escape," "Lillies of the Field," "Dr. No," "Toys in the Attic" and "Two for the Seesaw."

The International Telemeter Corp., a subsidiary of Paramount Pictures, which is planning pay-tv in Miami, Atlanta, Houston and Dallas, cannot be ignored. International Telemeter envisions 75,000 pay-tv homes in each franchise locality with a target date of September, 1965.

This form of broadcast, experimentally conducted in Hartford for two years and now getting a toe-hold in California via pay-telecast rights to Los Angeles Dodger and San Francisco Giant games, could be a shadow of things to come. It is not inconceivable that the \$28 million paid for two years of broadcast rights to NCAA football (and NFL championship games at \$120,000 per minute to the advertiser) could be the end of the commercial tv line for free video events of this type. If so, the next affordable broadcast step is pay-tv.

The rumored move of the Milwaukee Braves to Atlanta could get pay-tv — and fit conveniently into the new pay-tv pattern there.

The buyer's responsibility now, and in the future, revolves around his knowledge of trends in stations, markets and audience groups. His ability to keep abreast of all changing patterns will be vital and rewarding in his capacity to invest funds more efficiently.

The buyer's future is not going to be all peaches and cream as the result of the computer. This sophisticated equipment will be of significant assistance, for it will enable the buyer to consider variables with greater facility — but it will not end his problem.

The broadcast buyer of the future will face conditions that will place added demands on his knowledge and experience. In this evolution, the buyer will improve his importance to and stature in his agency and our profession, and make an even greater contribution in the exciting broadcast period ahead. ♦



Grand prize in television was awarded the popular "Seven Grandchildren" program, a combination of "One Man's Family" and "Father Knows Best." Program is sponsored by Matsushita Electric.



Japanese version of "Bride and Groom," called "Here Is Happiness," won the tv educational and informational program award. Newly-weds receive gifts, including products of sponsor, Kao Soap.



Flower chocolate ("Choco") made by Morinaga Confectionery Co. won both radio spot and tv award with singing commercial: "Chocolate wrapped in the dress of a flower, with the aroma of milk."



Whit Hobbs, Benton & Bowles, presenting Dentsu International Award at Tokyo's Imperial Hotel. Sony Corp. was the winner.

## Air flair, Oriental style

■ Japan's Dentsu Advertising Awards were established 17 years ago by the Dentsu Advertising Agency, Tokyo, "to encourage the development of the country's expressive techniques" in advertising. Since then, the awards have achieved great stature—comparable, some say, to Hollywood's Academy Awards—and, although the Dentsu name has been retained, winners are now determined by an independent Awards Council.

Some of the radio and tv winners for 1964 are shown on this page.

An International Award, given for the best print advertising of Japanese products throughout the United States and Canada, is determined by an International Selection Committee, headed this year by Whitman Hobbs, senior vice president of Benton & Bowles. He was assisted by Charles Brower, chairman, BBDO; Charles Feldman, senior vice president, Young & Rubicam; John Crichton, president, AAAA, and Alfred Seaman, president, SSCB. They granted award to the Sony Corp. ♦



Radio's grand prize went to dramatized story of Kenichi Horie and his sailboat, "The Mermaid," sponsored by Mermaid cloth. In 1963, Horie, then 17, sailed without legal permission from Tokyo to San Francisco, alone. He ended up a hero, but found himself in legal hot water.



Swank's president, Marshall Tulin: Jade East sales are years ahead of projected plans.



R. David Nathan, Shaller-Rubin vice president: Campaign involves 40 top tv markets.

## Tv sends Swank

■ Uncover a need for a man's cologne and an after shave lotion that have a spicy, pungent fragrance with "tremendous staying power." Add a jade color and build an Oriental theme around them. Launch the products via television commercials.

Result: booming sales for Jade East, Swank's less-than-a-year-old entry into the fast-growing men's toiletry field. Consumer acceptance has been so favorable that sales are "running years ahead of our original sales plan," according to Swank president Marshall Tulin.

Through Shaller-Rubin, a pre-Christmas push that is now being planned will involve "at least the 40 top tv markets," says R. David Nathan, vice president of the agency. A minimum of 750 to 1000 tv spots will be aired, he believes.

These campaign plans are a giant stride forward from the modest seven-market promotion for Jade East during this past June, prior to Father's Day.

That promotion had followed the initial, highly successful three-market tv tests conducted in conjunction with the 1963 Christmas season.

"We expect Jade East sales for 1964 to reach \$3 million," says Larry Rosenberg, Swank advertising and sales promotion director.

"And we anticipate that our spot

tv budget will be close to \$250,000 for this period," he adds.

The Orient-oriented Jade East line represents several innovations for both sponsor Swank and the men's toiletries industry:

1. It is the first use of video by the 75-year-old manufacturer of

men's jewelry, and represents Swank's initial "consumed" product.

2. Swank has found that Jade East's fragrance is more important than its container. Industry opinion had held the opposite to be true.

3. According to ad director Rosenberg, the Shaller-Rubin one-min-



Ad director Larry Rosenberg Jade East spot is "telecast" by the new Mark IV.



Jade East, a new men's toiletry line, has met with a rousing, "almost instantaneous" consumer response via an Oriental-oriented video campaign

## fragrance sales soaring

ute spot tv commercial represents a departure for the industry: neither the cologne nor the after shave lotion is shown being applied.

4. Swank was surprised to find that the more expensive Jade East cologne is outselling its after shave counterpart by a two-to-one mar-

gin. The company attributes this to the stronger fragrance of the cologne, which ordinarily trails after shave by a ten-to-one sales margin throughout the industry.

The original impetus for Jade East's creation was provided by Swank's salesmen and customers.

Rosenberg points out. "Our salesmen reported that there was a ready market for a strong-scented men's cologne and after shave lotion."

Swank's marketing team then came up with the pungent products following several months of research and experimentation, after it was

## Selling the sell

■ A projector that resembles a tv set is now the center of attraction in Swank's display-conscious reception room.

The projector, which has an 8 1/2- by 11-inch screen, is the Mark IV recently produced by the Fairchild Camera & Instrument Corp. Swank's Larry Rosenberg notes that it "is creating a considerable amount of interest among the people we are interested in reaching—the salesmen and distributors who come to our offices."

With the flip of a switch, these individuals are able to see the commercial "sell" that's backing up the Jade East products.

Rosenberg discloses that Swank is considering buying a projector for each district sales office and envisions salesmen taking them around to key accounts.

"Then, we may place them on top of counters in key stores as attention-getting devices," he adds.

The Mark IV retails at \$589 and is meeting

with wide acceptance among business firms, military establishments and educational organizations, according to Allen Armour, executive vice president of Cline-Magnetics, which sells or rents and services the machine and also makes the 8 mm color or black and white film reproduction that the Mark IV projects.

The projector is a refinement of the AV 400 model, a smaller unit with a \$479 list price.

Armour notes that the AV 400 is being used by such major firms as Revlon, Ford, IBM, Johnson & Johnson and Bristol-Myers. Most of these companies use it in connection with counter displays and show commercials and special film.

Also, several large ad agencies such as Young & Rubicam, Ogilvy, Benson & Mather and Lennen & Newell have found the projector an important aid to market research. They are reportedly using the AV 400 to pre-test tv commercials in consumer's homes.

learned that the most desired fragrance was one that had a spice base with "tremendous staying power." Client-agency meetings produced the Oriental theme, as created by Don Berard of Shaller-Rubin.

Berard drew on Swank's knowledge of the men's market. The firm knew that jade was a popular item with strong appeal to men as well as women, who buy 80 percent of the men's jewelry items.

A check of the entire field showed an absence of any Oriental theme. Result: the cologne and lotion were colored jade, and the products were christened Jade East. "We even considered adding jade chips to the contents of each bottle, but gave up the idea," Rosenberg muses.

Capitalizing on the highly promotable Oriental theme, Shaller-Rubin filmed a one-minute tv spot that opens with a jungle setting. Until the "sell" starts, many viewers are not aware that they are watching a commercial. Utilizing Oriental models, the spot maintains a mood of the exotic blended with an air of relaxed elegance as a setting for display of the products.

The commercial specifically avoids demonstrating the products through application. This is a departure from the usual industry approach, Rosenberg claims.

The message's appeal is aimed at young executives, college and high school students. They constitute a largely untapped consumer group for the toiletries field.

Recalling how tv was chosen as the prime advertising vehicle, Rosenberg notes that various marketing plans had been considered and ads were then placed in a number of leading national magazines.

"It was at this point," Rosenberg continues, "that Milt Shaller (president of Shaller-Rubin) offered the opinion that print media alone was not enough to realize the full impact of Jade East's potential. His suggestion for getting the products off to a fast start: 'Try television.'"

And try it they did.

Atlanta, Los Angeles and Detroit were chosen for three-week spot tv campaigns in the fall of 1963. Results were eye-opening:

In Atlanta, Jade East sales skyrocketed by 50 percent.

Los Angeles showed a 35 percent sales rise, while the increase in Detroit was a solid 25 percent.



The one-minute Oriental-theme film spot for Jade East represents a departure for the industry, according to Swank. No application of the product is shown.



Looking at the Atlanta figures, Rosenberg emphasizes the importance of the southeastern part of the United States. He notes that the area is increasingly becoming a pacesetter for new trends. A substantial portion of Jade East sales are now in this region.

The next tv step was a second three-week spot campaign, this time

in seven markets prior to last Father's Day. In addition to Atlanta and Detroit, the Washington, San Francisco, Dallas, Chicago and New York markets were added to the schedule.

Results, on a market-by-market basis, showed sales increases that ranged from 15 up to 30 percent. And most important, in these

markets sales have continued at a brisk pace.

"Jade East is no longer a seasonal, gift-giving item," states Rosenberg, "for we are now selling as a year-round product."

Happily noting these results, he praises tv's ability to draw an "almost instantaneous consumer response, as opposed to the relatively slower sales pace normally resulting from print media."

As a consequence, Swank has signed for additional tv exposure via participating sponsorship of this fall's New York Giants' professional football games. The football coverage will supplement the pre-Christmas tv promotion in the 40 top markets.

Thanks to video, the Jade items, according to Swank's adman, now "rank third in the country within our price line," behind English Leather and Canoe. (Both competitors use broadcast media to a limited extent, but expenditure figures are not available. English Leather does some co-op advertising in both media, while a number of Canoe's franchise operators use radio spots.)

With increasing acceptance, the Jade East line has now grown to include soaps, deodorants, talcum and gift packages of cologne and after shave lotion. Additionally, the 6-ounce cologne (retailing at \$4.50) and the like-sized after shave lotion (\$3.50) have been joined by 4-ounce versions for \$3 and \$2.50, respectively. Also available is a 12-ounce Buddha-encased cologne gift package for \$8.50.

These products are tailor-made to fit into the merchandising pattern set for Swank's line of jewelry, wallets, watches, belts and other gift items. Retailing is through men's outlets in department stores, specialty and gift shops.

As a newcomer to tv, Swank has been so impressed by the medium's sales ability that video will now play a significant role in the firm's future ad campaigns. Currently in the development stage is a tv test for a line of Swank watches.

"Our business growth pattern depends on promotional expenditures," Rosenberg concludes, "and we will use tv for our other products."

In the meantime, thanks to its ability to capitalize on new trends, Swank has the happy task of counting its dollars and scents. ♦

## Roaring Creativity

Smite paste cleaner commercial called for a tiger and a lamb walking with a housewife. Animal trainers said it couldn't be done. BBDO stuck with the idea; finally did it

■ The high sophistication of tv audiences today presents a problem to agency men looking for something new and attention-getting. But even a sophisticated viewer couldn't overlook a tiger and a lamb walking down the street with a suburban housewife.

Such were the feelings of executives on Smite, a product of Armstrong Cork, and its agency BBDO. Object of using such an unlikely trio: to indicate the power and gentleness of Armstrong's Smite, a paste cleaner.

When the agency approached animal trainers with the storyboard, they flatly stated that the commercial couldn't be done. How could you get a restless 400-pound Bengal tiger to walk calmly down the street with a woman and a very small lamb?

After three refusals, the agency found a trainer to take on the project. The commercial was accomplished, as planned, without trick photography or opticals, at Columbia Pictures' back lot in Hollywood.

The area where the tiger and the lamb worked was surrounded by a fence twelve feet high.

Finding the right gal to play the housewife was no problem, as the animal trainer that finally agreed to prepare the animals was a woman. She decided to play the housewife herself.

Four other trainers worked just outside the camera's field of view, pistols on their belts. The female trainer was able to get the animals to cooperate, however. It was another story with the still cameraman covering the filming. Patty, the tiger, took a dislike to him. She stood there and snarled as long as he was in sight.

The production staff was happy they didn't have to shoot a second day — and probably the animals were too.

The commercial is now being test-marketed in three cities: Peoria, Albany, and Rock Island-Moline-Davenport. The program began last spring and will continue indefinitely. ♦



New York rep firm produces radio fact book on technical matters to help particularize station differences

## Why not get to

■ Whereas advertisers and agencies know their Ps and Qs on radio ratings, cost-per-thousand and the like, not enough of them really understand radio's *technical* aspects and how they can affect its usefulness.

At least that's an often-heard remark along New York's advertising alleys.

Sometimes it's a "cover-up" comment, intended to disguise the real reason that a sale didn't go through. Sometimes—especially in those agencies with a big turnover among timebuyers—it comes near the truth.

For anyone who might happen to have a question or two about the technical aspects of radio, however, AM Radio Sales, the New York rep firm with offices at 666 Fifth Ave., is producing a radio fact book. Soon to be released, the booklet is intended to provide buyers with still more information that will help evaluate a station and its potential advertising service. This accedes to the current radio pattern of decisive radio selling—to provide all facts and data that anyone may need to understand the medium totally.

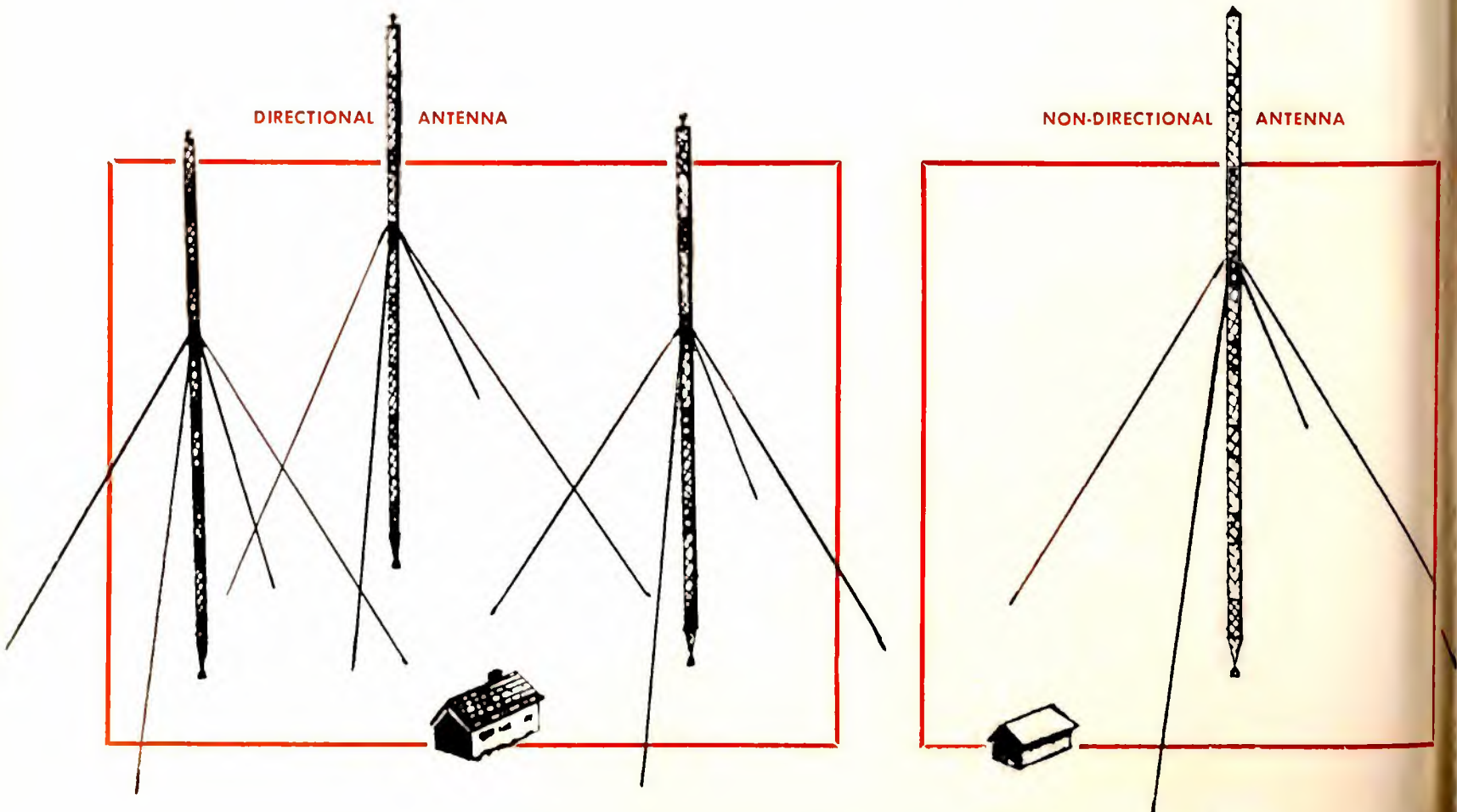
The paper-bound text points out, for example, that a station with great power doesn't necessarily have greater coverage than one with less power. It also explains the difference between AM and FM, sky waves and ground waves, clear channel and regional and local stations—to cite just a few of its topics.

"Many of us are often scared off by technical terms and explanations," says an AM Radio Sales spokesman. "Too many also take these terms at face value and assume they mean the same thing to everybody." Thus, the firm also is trying to simplify the difficulty and to help clear up semantic differences.

### From Microphone to Set

To begin with, the fact book explains how sound leaves the broadcasting studio, finally to arrive at the home receiver.

The electricity comes from the same source as that for home lamps—the local power company. The power



# technical?

goes into a transmitter that converts it into radio frequency energy. That energy, in turn, is modulated or varied according to the sound of the program being transmitted. Such modulated radio-frequency energy is then radiated by the station's antenna.

Radio stations send out radio waves in all directions and at all angles, even straight up. The direction, pattern or action of the radio waves can be controlled to a large extent, however, by the design of the antenna.

A station having a directional pattern will have two or more towers as part of its antenna system.

A station fortunate enough to be allowed a non-directional pattern will have a single tower — tall enough to cause most of the energy to be radiated at low angles, thereby increasing the strength of waves that follow the earth's surface.

Picked up by an aerial and thus delivered into the radio set, the signal is then changed into alternating electric current. This current goes into the speaker and comes out as sound waves.



AM RADIO WAVES



FM RADIO WAVES

## AM and FM

All broadcast radio stations, the fact book continues, are either AM or FM.

AM is, of course, the usual method of broadcasting. It stands for "amplitude modulation" — or transmitting a wave pattern where the height (amplitude) increases or decreases (modulates) with the sound

Wilmot H. Losee, president of AM Radio Sales Company (left) and Claude Barrere, executive director of International Radio & Television Society, discuss the radio fact book published by the radio representative firm. AM Radio Sales has made a supply available for use in the annual IRTS timebuyer seminar.



The standard AM band is 10,000 cycles (or vibrations) wide.

FM radio transmits waves whose height remains constant, but the difference between the waves (frequency) changes (modulates). Thus, FM stands for "frequency modulation." FM broadcasting operates on a band 200,000 cycles wide.

### Assigned Channels

The FCC has set aside channels or frequencies for each broadcast medium.

For AM broadcasters, there are 107 individual channels available. These range from 540 to 1600 kilocycles, with 10 kilocycles between each channel.

For FM, there are 100 channels. These range from 88.1 megacycles to 107.9 megacycles. Each channel is 0.2 megacycles apart from its neighbor.

(Eighty-two channels are also reserved for television. The first 12 — channels 2 through 13 — are VHF or "very high frequency." The remaining 70 channels — 14 through 83 — are higher up the broadcast band and thus called UHF or "ultra high frequency." Each tv channel is 6 megacycles wide and accommodates both an AM video signal and an FM audio signal.)

### Classes of Radio Stations

It is also the FCC that assigns radio signals, thus avoiding bedlam.

As part of its Congress-assigned role of licensing all broadcasting facilities, the FCC assigns stations their class (clear channel, regional or local), their frequency (the wave length or number of kilocycles they will operate on), their power (the number of watts they'll be permitted to use, both in terms of daytime and nighttime) and the length of their broadcast day — i.e., whether they'll be a full- (24-hour daily) or part-time (sun-up to sun-down) outlet.

A clear channel, class A station is described as "a dominant station designed to render interference-free primary and secondary service over an extended area at relatively long distances." The maximum power allowed is 50,000 watts — usually enough for reaching several states at night. A clear channel station often has exclusive rights to its frequency. In other instances, it at least is permitted to operate interference-free, while other stations assigned the same frequency operate either at reduced power or with directional antennas, both of which protect the dominant station.

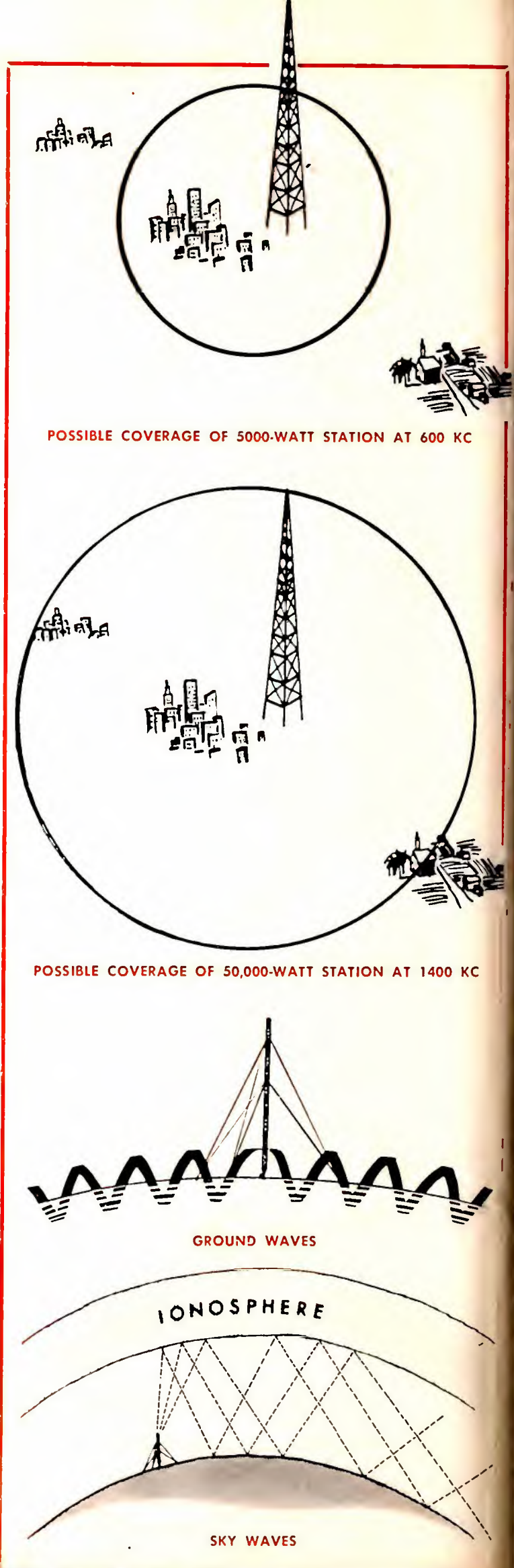
In contrast, a regional station is intended to serve a specific region only. Several stations may operate on the same regional band with power up to 5000 watts.

A local station is only intended to serve its own local community and operates with power not in excess of 1,000 watts during the day and 250 watts at night.

Daytime stations are usually assigned local channels. They operate with low power between local sunrise and local sunset.

### A Matter of Coverage

The term "coverage" pertains, of course, to the



area where a station's signal can be heard. It is, in brief, the station's audience potential — the total number of listeners (or families) available to a station inside a standard signal-strength area.

(That signal-strength, according to FCC standards, must be a half-millivolt per meter, or better, inside the primary coverage area; between one-tenth and one-half millivolt within the secondary coverage area.)

The factors that influence coverage include power, frequency, antenna system, time of day, local conditions — even climate and soil conductivity.

Usually, the greater the power, the greater the coverage. But stations at lower frequencies often get greater coverage than those with the same power at higher frequencies. For example, a 5000-watt station at 600 kilocycles may cover a wider radius than a 50,000-watt station at 1400 kilocycles.

The height of the transmitting tower is also important. Generally speaking, the higher the tower, the greater the coverage. Extra height also tends to increase the strength of radio waves that travel parallel to the earth's surface — the important ones in terms of day-time signal strength.

Such purely local conditions as mountain obstacles, city noises and other interferences — even a signal that overlaps that of another station — also tend to affect coverage. In fact, such conditions are capable of creating a dead spot inside a station's primary signal contour.

Climate also determines coverage. In the South, for example, more powerful signals are generally required than in comparable locations in the North — in order to overcome the heavy static prevalent in much of the region. Such static is especially noticeable, it seems, during summer months.

### Ground Waves and Sky Waves

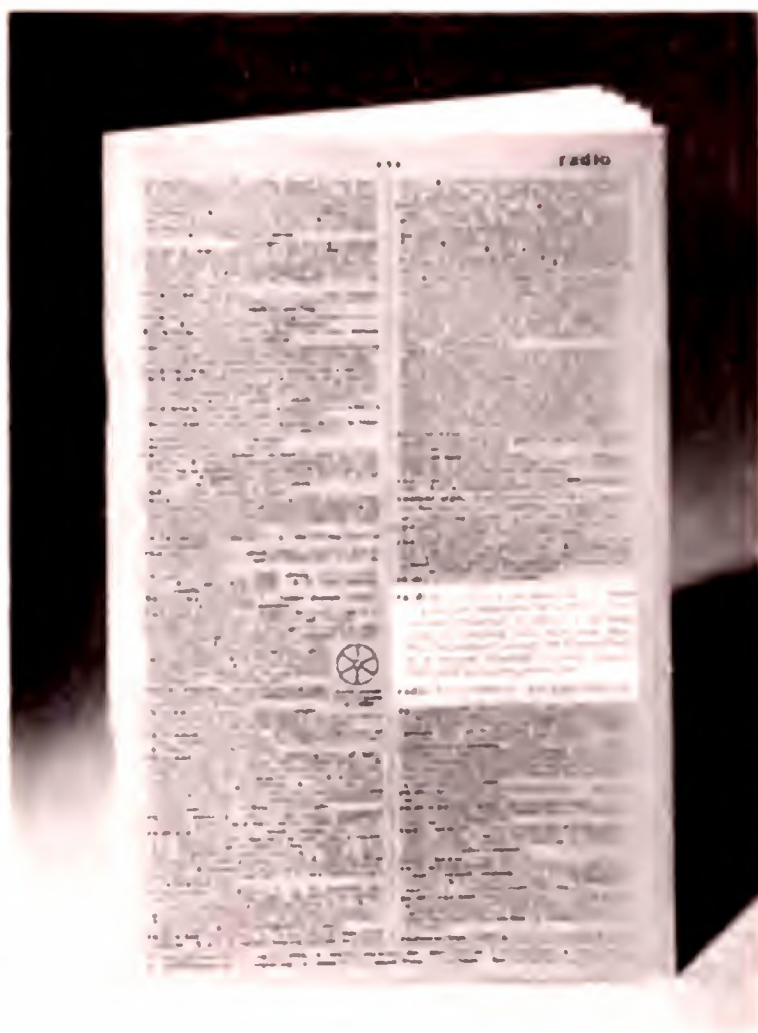
Two kinds of radio waves — ground waves and sky waves — also influence a station's coverage. (And, as previously noted, the higher the transmitting tower, the stronger the ground waves.)

Ground waves are radio waves that tend to travel along the earth's surface. While the earth acts as a conductor of ground waves, it also absorbs much of their energy. In essence, however, the strength of the ground wave determines the primary service area of a station. As a result, it's interesting to note that the ground wave of even the best 50 kw. clear channel station loses most of its zip after traveling about 100 miles.

Sky waves are those that shoot upwards toward the sky. Because they tend to keep going into outer space during the day, they are important to broadcasters at night only.

Then, a curious phenomenon occurs. After the sun sets, a layer of ionized particles collects at a height of about 68 miles above the earth's surface. This layer is known as the "ionosphere." When radio sky waves strike the ionosphere, they are reflected — much as a large mirror would reflect light — sometimes over impressive distances.

After being reflected back to earth, sky waves may be reflected back up again. In such an event, the ionosphere will reflect the waves back to earth a second



AM Radio Sales fact book

time. It is in this manner that transmissions occasionally carry hundreds or thousands of miles.

Sky waves only increase the coverage of clear-channel stations. Because such stations operate on frequencies set aside for their dominant use, they're virtually interference-free day and — importantly — night. Note, however, that service by sky waves beyond the primary ground-wave area is considered "secondary service."

In the case of regional and local stations, sky waves of stations on the same frequency may blanket the same areas, which results in mixed signals and reduced coverage.

In an effort to control and eliminate such confusion, the FCC requires the following events at sundown, when the ionosphere begins to collect:

1. Some stations must go off the air to protect others broadcasting on the same frequency.

2. Some stations, which use non-directional antennas during the day, must go directional to avoid overlapping signals.

3. Some stations must reduce their power at night, again to prevent signal interference.

As a result of these events, some stations have radically different coverage patterns after sunset, as compared to their coverage patterns during the day.

The booklet, which will shortly be available from AM Radio Sales Co. upon request, bears an introductory note from Wilmot H. Losee, president of the firm. He urges people to be familiar with such technical topics the next time they talk — or buy — radio and hopes that the booklet will provide "a better and broader understanding of radio broadcasting." ♦

## Editing gets the creative nod

By Beatrice N. Conetta  
Film editor,  
Rose-Magwood Productions

■ Many of today's most lauded tv commercials are the product of impromptu editing. The Jamaica Tourist Board "waterfall" commercial is a good example. In this commercial, interesting yet unrelated quick-cuts of people, places and things were synchronized to the entrancing beat of a tom-tom, interrupted only by a short waterfall sound effect and three short words—"I love Jamaica." Such a commercial is a challenge to any editor.

Ten or 15 years ago the editor was given little opportunity to exercise creative ingenuity. But today he is given leeway.

With heavier shooting schedules, pre-production meetings, planning and shooting, directors find little time for post-production work. Thus, more and more interpretation is being left to the editors. Producers want more than continuity cutting. They want dynamic editing. Commercial film editing has come of age—and with it, bold new demands on the editor.

Today it is not unusual to find

Jamaica Tourist Board "waterfall" commercial contained 36 scenes, required much editing.



editors at pre-production meetings and on sound stages. Now editors are often consulted before a take is slated.

An editor may suggest how to shoot a scene for smooth integration with existing footage; he may suggest camera angles to produce certain desired effects; he may edit the background music and sound effects to help create a mood and punctuate action; he may collaborate with artists who are preparing an animation sequence. In close association with the ad agency team, the editor will labor over a single idea which affects the meaning and impact of the message. This could mean the difference between a good commercial and a great one.

The editor must have his finger on every aspect of the commercial. On the Jamaica commercial the art director and I (as editor) worked harmoniously exploring angles, movement, lighting and tempo.

Let's look back for a moment at the function of the film editor in the "early days" of television commercial production. The film editor for tv was not creative . . . not because he lacked talent, but because it was not his function to make creative contributions.

The editor was given scripts and storyboards to peruse along with several thousand feet of film. After discarding the unusable takes, the next step was to cut for continuity (match the film with the storyboard in proper sequence).

From the time the editor received the dailies to the screening of the final print he would trim his 35 mm film from several thousand feet to 90 feet of smooth-running footage—a one-minute tv spot. Culling 90 feet from several thousand is a task that requires imaginative skill. The word "creative" had not been applied to the editor's skill.

The credit for a successful com-



Beatrice N. Conetta,

a film editor at Rose-Magwood Productions, has been editing films for the past 15 years. Prior to her work with R-M she was a film librarian with NBC. She has also worked on the "March of Time" as a film-researcher and documentary editor. At one time she served as music editor at U. S. Army Photographic Pictorial Center by special appointment. She has edited tv commercials and industrial films for Audio Productions, Mel Gold Productions, Robert Lawrence Productions, Sam Orleans Productions, On Film, Elliot, Unger and Elliot, and Filmex. Her award-winning commercials include Jamaica and Van Heusen. Miss Conetta was the recipient of an editorial citation for the Jamaica "waterfall" commercial. For this year's American Tv Commercials' Festival she edited "Hootenanny, commercial style-or-That was the week that was."

mercial was usually shared on the ad agency side by the writer, art director and producer; on the production side by the producer and cameraman. The editor was rarely mentioned as a prime contributor to the aesthetics of the film. The post-production teamwork consisted of the editor carrying out the director's efforts.

Yesterday, no one looked to the cutting room for ideas. The editor's role was simply to assemble a tv commercial according to the production plan. Today, with a good editor's spark of genius, one scene can say an "extra thousand" words.

I am not implying that an editor is now a one-man production wonder. A commercial cannot be great unless the pre-production and production elements contain the sparks of greatness. It takes a unique team of skilled and talented professionals to get these elements to the point where an editor can work on them. If the editor, too, is talented and a true professional, perhaps a powerful commercial will be created. ♦





**YOU MAY NEVER ROPE A CALF IN 10 SECONDS\*—**

WKZO's primary service area covers virtually three times as many Ford, Chevrolet, and Plymouth dealers as the next largest station.



**BUT... WKZO Radio Lassos More Auto Buyers and Dealers in Greater Western Michigan!**

In Greater Western Michigan, WKZO Radio's primary service area loops around 156 Ford, Chevrolet, and Plymouth dealers. That's 102 more than the hog-tied next-biggest station has within its primary coverage area.

The map at left shows who's tall in the saddle in the radio rodeo in Greater Western Michigan. As you can see, our corral is bigger by far.

Let your good guy at Avery-Knodel help you make your brand the most famous on the whole Greater Western Michigan spread!

*\*Marlin Stephenson, Mobridge, S. D., did it in 1955.*



*The Feltzer Stations*  
**RADIO**  
 WKZO KALAMAZOO-BATTLE CREEK  
 WJEF GRAND RAPIDS  
 WJFM GRAND RAPIDS-KALAMAZOO  
 WWTY-FM CADILLAC  
**TELEVISION**  
 WKZO-TV GRAND RAPIDS-KALAMAZOO  
 WWTY CADILLAC-TRAVERSE CITY  
 WWUP-TV SAULT STE MARIE  
 KOLN-TV/LINCOLN, NEBRASKA  
 KGIR-TV GRAND ISLAND, NEB.

**WKZO**

CBS RADIO FOR KALAMAZOO  
 AND GREATER WESTERN MICHIGAN

*Avery-Knodel, Inc., Exclusive National Representatives*

# THE CHANGING SCENE

## New Network, Affiliation, Net-Tv Sales Reported

A seven-station lineup will carry nine Navy football games this fall, exclusive of the Army-Navy game, which will be aired through Mutual. Eddie Einhorn, president and general manager of Tv Sports, Inc., will handle the network operation. Stations carrying the broadcasts are WBAL Baltimore, WRC Washington, WHN New York, WRCV Philadelphia, WAVY Norfolk, WDEL - FM Wilmington and WSUB Groton, Conn.

WWOL-AM-FM Buffalo, N. Y., has affiliated with the Mutual Broadcasting System. WWOL operates on 1120 kilocycles with 1000 watts days, while WWOL-FM is fulltime on 104.1 megacycles with 13 kilowatts.

On the network Tv front, Lehn and Fink Products will be a regular sponsor of *Shindig*, teenage musical variety program on ABC-TV, to advertise its anti-acne product, Stri-Dcx. Show premieres Sept. 16, and will occupy the 8:30-9 p.m. slot Wednesdays.

The Democratic and Republican political parties have placed "ex-

tensive orders" on NBC-TV, the network reported. Democrats, through Doyle Dane Bernbach, bought participations in six night programs starting Sept. 7, and also purchased the full 10-11 p.m. hour Nov. 2, the eve of election day. Republicans, through EWR&R, purchased sponsorship of 16 five-minute daytime segments beginning Sept. 24.

NBC-TV also reports that Carnation Co., through EWR&R, purchased sponsorship in five prime-time programs for 1964-65. Programs are *90 Bristol Court*, *Mr. Novak*, *The Man from U.N.C.L.E.*, *Wednesday Night at the Movies* and *Kentucky Jones*.

## Charlotte To Have UHF Tv, PGW Representatives

With the purchase of channel 36 Charlotte, N. C. from Century Advertising Co. to Cy N. Bahakel Broadcasting Stations approved by the FCC, operations should resume with 60 to 90 days, Cy N. Bahakel, president, announced.

Station had operated as WUTV until last year and is awaiting re-assignment of call letters. With the addition of the Charlotte station, Bahakel now operates three UHF stations, including WABG-TV Greenwood, Miss. and WKAB-TV Montgomery, Ala. Bahakel firm also owns AM-FM stations KXEL Waterloo, Iowa, WWOD Lynchburg, Va., WDOD Chattanooga, WLBK Bowling Green, Ky., as well as WABG Greenwood and WKIN Kingsport, Tenn. on AM.

Peters, Griffin, Woodward has opened an office in Charlotte, becoming what the company believes to be the nation's only major independent radio-tv representative to have a Charlotte office. In charge of the new facility — PGW's eleventh office — is E. Nathan (Nat) Hale Jr. A University of North Carolina graduate who worked at WSJS-TV Winston Salem, Hale moves to Charlotte from PGW's Atlanta office.

PGW's Charlotte office, at 1420 East Seventh Street, will serve advertisers and agencies in Virginia the Carolinas and Knoxville, Tenn.

## Two Agencies To Move To New, Larger Quarters

J. M. Korn & Son, Philadelphia and Bofinger-Kaplan Advertising Glenside, Pa., have each moved to larger quarters. Korn firm, which doubled its staff since 1959, will move into the newly-completed Penn Center.

Bofinger-Kaplan has moved to 1601 Church Rd., Glenside, adjacent to the Beaver College campus. Founded four years ago by Charles Bofinger, the agency had occupied space in the Wyncote House complex in Wyncote, Pa.

## Television Heralds New General Mills Products

General Mills will use television in introducing its Wondra Self-Rising flour and Cranberry and Honey bran muffin mixes beginning in October. Introductory advertising for the flour product will include 30 second tv commercials on daytime NBC and CBS news show and on the *Patty Duke Show* through Dancer, Fitzgerald, Sample.

## GOLF MEDIUM BRINGS MEDIA TOGETHERNESS



Merritt Owens Advertising Agency recently hosted Kansas City area media representatives at a golf tournament. From left, Fritz Lisec, Joe Bauers, low gross and tournament champion, "Clancy" Sewell, low net champion, and Merritt Owens are shown after awards presentation by Owens and Lisec, agency principals.

*Dr. Max, Staff Pediatrician,  
and Rapt Friends*

Every station has a kids personality—  
it's almost an FCC regulation.  
But our Dr. Max is different.  
He isn't a cowboy.  
Or a sailor.  
Or a spaceman.  
Or a clown.  
Or an uncle.  
Or a gramps.

He isn't even a lovable old codger.  
(He's lovable, but he doesn't  
work at it.) He isn't fey.  
Or precious.  
Or whimsical.  
Or coy.  
Or full of the hearty bombast  
that makes a youngster quiver  
with distaste.

Well, what is he?  
Himself: Doctor Max.  
He inspires what you see pictured.

Our last book was an ARB for  
March, 1964. The good doctor (of-  
fice hours 4 to 5 P.M. daily) was tops  
all week long — a high of 25, and no  
rating lower than 20.

(For appointments, check with our  
national representatives, The Katz  
Agency.)



**WMT-TV**

*CBS Television for Eastern Iowa  
Cedar Rapids—Waterloo*

Affiliated with WMT; WMT-FM,  
K-WMT, Fort Dodge; WEBC, Duluth

**Colorado, Louisiana Stations Are Sold**

KDBC Mansfield, La., a day-timer, has been sold for \$50,000 by the DeSoto Broadcasting Corp. to Leon Buck, Williamsburg, Ky. Blackburn and Co. was the broker.

KCOL Fort Collins, Colo., sold by Mr. and Mrs. Ellis Atteberry to Bcef Empire Broadcasting Co., Norfolk, Neb. E. F. Husc, Jr., president of Bcef Empire, also owns radio stations WJAG Norfolk, KVSH Valentine and KCFR Chadron, all in Nebraska. He is also president and publisher of the *Norfolk Daily News*. The sale of the fulltimer for \$200,000 was negotiated by Hamilton-Landis & Assoc. Both sales await FCC approval.

**Southeastern Conference Basketball Tv Series Set**

The Southeastern Conference has announced a 10-game basketball series during the coming season for television. The Saturday afternoon games of all eleven member schools will appear in this series, the first "package" tv program for the SEC.

Eddie Einhorn, managing director of TV Sports, Inc., who will personally produce the telecasts, said the series will begin with the LSU-Georgia game in Baton Rouge Jan. 2 and will feature one game per week, closing with the Vanderbilt-Tulane game March 6 in Nashville. A network of more than 20 stations will carry the telecasts into eight states.

**WRDW-TV**  
AUGUSTA  
where the action is!  
A **R**UST CRAFT STATION

CHURCHILL BOOK



Beneath a portrait of Sir Winston Churchill in the library of Churchill's country home at Chartwell, Kent, Joyce C. Hall (left), president of Hallmark Cards, signs an agreement with Jack Le Vien, Le Vien Films Ltd., and (rear) Duane Bogie, vice president, Foote, Cone & Belding, agency for Hallmark. Le Vien will produce a film based on Churchill's book "Painting as a Pastime," which will premiere Nov. 30 (Churchill's 90th birthday) on the Hallmark Hall of Fame over NBC-TV. Title of the show will be "The Other World of Winston Churchill."

**New Products Rely on Tv For Introduction Impact**

An extensive line of gifts for men will receive strong advertising support on Gillette Safety Razor Co.-sponsored tv shows, *Wednesday Night at the Movies* and *NCAA Football*, both over NBC. New products in the line include Sun Up cologne and Sun Up talc.

The Cambell Soup Co., in introducing three new Swanson Tv Brand frozen dinners and a new display for its Red Kettle noodle soup mix, will rely to a large extent on the *Lassie* and *Donna Reed* shows on nighttime as well as daytime ABC, CBS and NBC television programs and spot to tell the advertising story to the eating public. Same media will be used in an October "fall value sale" promotion for six Franco-American products. The promotion will feature store display materials and a consumer premium offer of a blanket. Consumers will be offered a Faribo stadium blanket in return for \$3.25 and two different labels from any of the six products.

Blazon, Inc., Akron, Ohio, manufacturer of play equipment, starts a large scale tv campaign in seven key markets this fall. Markets are Boston, Cleveland, Hartford, New Haven, New York City, Philadelphia, Pittsburgh, Rochester and Springfield, Mass. The tv advertising is a result of a test market program conducted last year in Springfield. In charge of tv for Blazon is Tracy, Kent & Co., New York.

A closed circuit tv show in color served to introduce Fuller Paints' new line to dealers at private showings recently in NBC-TV studios in six cities. Tint medium was reportedly successful in demonstrating the line's 1080 colors to the dealers. Production was by the Wyman Co., with Fuller Advertising the agency.

**Coca-Cola Caps Carry Photos of Footballers**

Coca-Cola bottlers and pro football have teamed up to release bottlecaps containing photos of local professional football team members. Trading activity that will likely ensue is cited as a beneficial way of promoting football and, not incidentally, the sale of the bottled beverage. To put further interest into the contest, the company is offering prizes for varying numbers of complete sets of the caps.

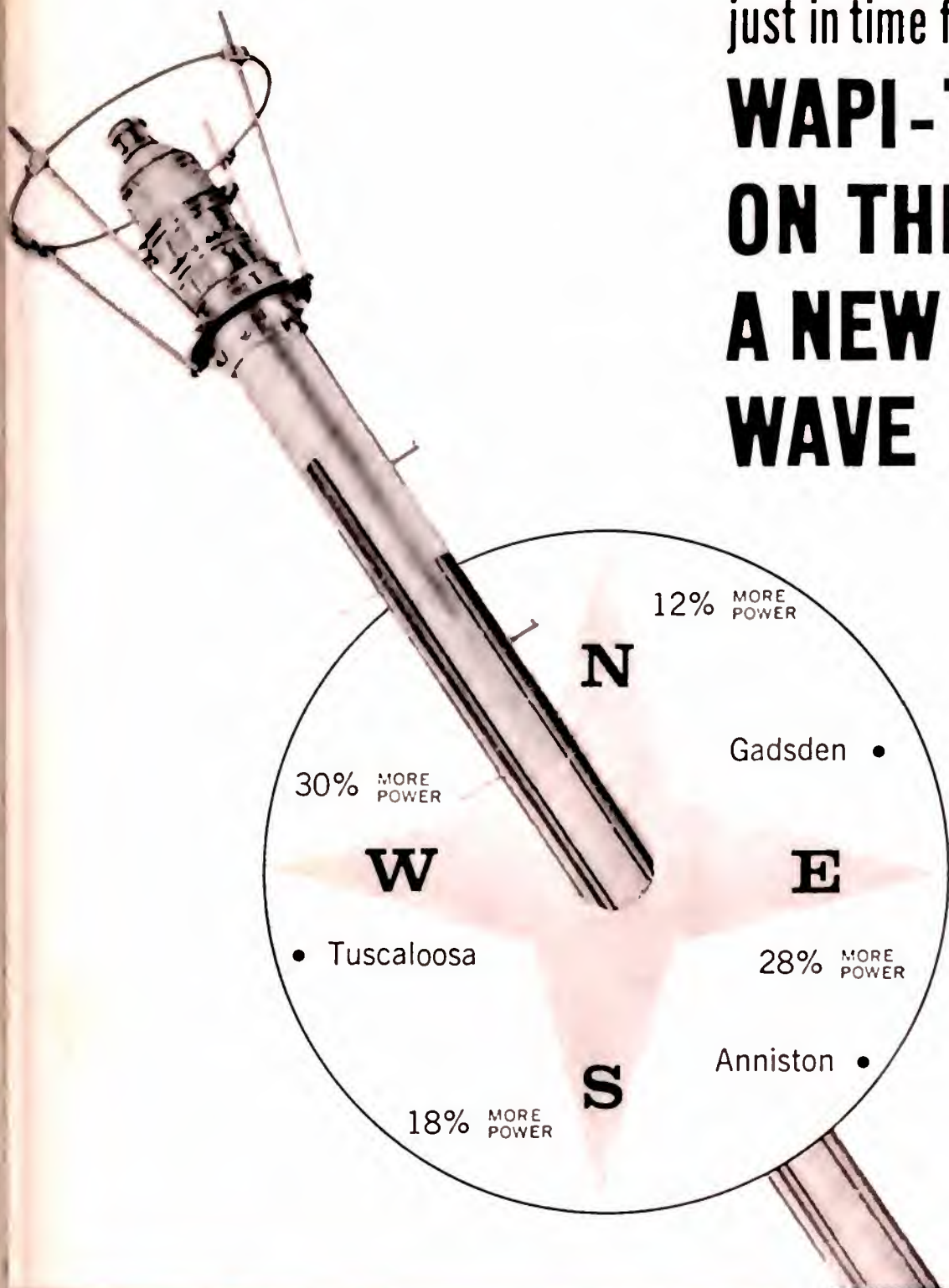
Local advertising, including radio and television, is planned for each team area.

TRADE ADS' RESPONSE



KRON-TV's current trade campaign in SPONSOR and other publications, which features unusual photographic views of San Francisco, has elicited requests for reprints of the pictures. Because of the unsolicited response, KRON-TV has prepared a special folder which includes 12 suitable-for-framing pictures selected from these ads, and is available upon request.

just in time for the new Fall Season  
**WAPI-TV IS NOW  
 ON THE AIR WITH  
 A NEW TRAVELING  
 WAVE ANTENNA!!**



**INCREASING PICTURE POWER IN EVERY DIRECTION**

Especially designed WAPI-TV's new Traveling Wave Antenna assures excellent circularity of signal pattern increasing picture power in every direction. This means much *greater signal strength* in the major metro areas of Anniston, Gadsden, and Tuscaloosa with a total of 71,800 TV homes.

**SUPERIOR METRO COVERAGE**

A special feature of the Traveling Wave Antenna is null free vertical radiation patterns for *superior close-in reception*.

**WAPI-TV**  
**13**  
**BIRMINGHAM**



**WAPI-TV BIRMINGHAM**

Represented nationally by Harrington, Righter, and Parsons, Inc.



MEMPHIS BUYERS PONDER FALL TV

**Commercial Outlets Aid Duluth-Superior ETV**

Commercial broadcasters have played a significant role in helping establish WDSE-TV Duluth-Superior, an educational tv station which begins operations Sept. 13. The channel 8 station's antenna utilizes the 805-foot WDSM-TV tower, with microwave receiving equipment installed on a separate 500 foot tower donated by WDSM. KDAL-TV has also donated equipment and engineering assistance to the station.

WDSE-TV, the third VHF station in the area, will have access to the Superior, Wis., studio of WDSM-TV. The bulk of programming initially will emanate from KTCA-TV Minneapolis-St. Paul, an ETV station, by microwave relay.

George A. Beek is president of the ETV corporation and Donald C. Miller is WDSE-TV program director.



Receiving a liberal education in fall tv programming from Alex Bonner, (second from left), sales manager of WHBQ-TV Memphis, are Compton buyers Mike Kammerrer, Irene Bourgoiun and Gordon Grieves.

**Norman Rockwell To Sell Skippy Peanut Butter**

An unusual twist in peanut butter merchandising takes place when Best Foods Div., Corn Products Co., conducts the Norman Rockwell Family Portrait Sweepstakes on behalf of Skippy. Winner, selected at random from entries, will receive a family portrait painted by artist Norman Rockwell. The contest is slated for tv advertising on *The Flintstones* (April 30, May 7 and May 21) and *CBS News with Walter Cronkite*, April 29, April 30, May 13 and May 14.

**Texas, New Mexico AM Stations Sold**

Hamilton-Landis & Associates announces two broadcast sales. KOBE Las Cruces, N.M., was sold by Mesilla Valley Broadcasting to Las Cruces Broadcasting for \$215,000. Walter Rubens, former owner of KJET Beaumont, Tex., is the principal owner in the purchasing company.

KRIG Odessa, Tex., was purchased by a group headed by Joe Garrison, owner of KVWC Vernon, Tex., for \$150,000. Seller, Bayard C. Auchincloss, who retains ownership of KWCO Chickasha, Okla., is a Republican candidate for Con-

gress from Oklahoma. Both sales are presumably pending FCC approval.

**Survey Shows Preference For National Brands**


A survey of Jacksonville, Fla., homemakers' attitudes toward national and store brands of grocery products has been conducted by WJXT-TV. Results indicate that the national brands are favored over local brands and that homemakers will buy the national label even when a difference in price exists.

According to the results, 51 percent of Jacksonville home-makers interviewed felt that store labels were generally not as good as national brands, while only nine percent favored the store brands. Forty percent judged both to be about the same.

Homemakers' reasons for favoring the national brands appear to be derived in part from the heavy advertising support given those products; those preferring store brands were primarily motivated by price.

The survey was conducted for WJXT by Metro-Market Surveys, Princeton, N. J. It consisted of 469 personal interviews in tv households during April and May, 1964, and was the second in a series of grocery research studies by WJXT.

RESULTS ON



**TIGER RADIO**  
ARE  
**GR-R-R-REAT**

SELL CENTRAL FLORIDA'S  
100,000 NEGROES  
WITH  
**WOKB**

1011 S. DIVISION ST.  
ORLANDO FLORIDA

**Central  
Florida's  
ONLY**

**NEGRO-PROGRAMMED**  
Station

Owned and Operated by:  
JACK EVERBACH  
Represented by  
GILL-PERNA      DORA-CLAYTON

# Hawaii



**ROYAL HAWAIIAN / PRINCESS KAIULANI / MOANA / SURFRIDER**

**SHERATON  
HOTELS**

*in the heart  
of Waikiki*

**COME WATCH THE WORLD'S GREATEST WATER SHOW.** Sheraton's 4 hotels at Waikiki Beach look out on the world's most famous surfing reef. You can get into the act yourself (with catamarans, outriggers and surfboards). What's more, when you stay at one Sheraton, you can play at all four. You get everything from hula lessons to lavish, moonlit luaus. For Insured Reservations, just call your favorite Travel Agent or any Sheraton Hotel. **Also visit the Sheraton-Maui, dazzling new island resort on Kaanapali Beach, Maui, Hawaii.**

Sheraton shares are listed on the New York Stock Exchange

Use our Club card tonight for better service!

**Network Sponsors Sign**

Encyclopaedia Britannica has renewed its sponsorship in NBC-TV's *Exploring* series for children starting Oct. 17. Britannica made its entrance into network tv last season when it bought into the series through McCann-Erickson.

Network also announces that Procter & Gamble has bought sponsorship in 11 NBC-TV prime-time

programs for 1964-65 through Benton & Bowles.

When the *Donna Reed Show* opens its seventh season Sept. 17 on ABC-TV, sponsors will be the Campbell Soup Co. through BBDO and the Singer Co. through J. Walter Thompson.

**Syndies Keep Selling**

With the recent sale of David L. Wolper's *The Making of the President-1960* to Italy and Switzerland, this tv program is now

set in 11 countries, with negotiations going on in eight more.

Seven Arts Tv Sales reports that, with the "comeback" of musicals, 10 percent or 53 of the firm's "Films of the 50's" fall in that category. Share of audience ratings reportedly rose to as high as 51 percent during such programming in Chicago when *Calamity Jane* was telecast on WBKB.

*The Ed Sullivan Show* will be broadcast overseas for the first time in its 17-year history, CBS Films International Sales reports. Sales of 35 programs from the 1963-64 television season have been made in Australia, the Philippines and Argentina. Ed Sullivan plans to visit Melbourne in March to produce a program there for live broadcast and for later use in the United States. The live broadcast will inaugurate regular presentation of the series in Australia.

Delta Films International, San Juan, P. R., reports an increase of almost 100 percent in commercial production for the first six months of 1964, compared with like period in 1963. Increase is said to be due to the growing markets in the Caribbean and increase in production stemming from the Puerto Rico offices of New York agencies.

NBC International has been busy in bi-lingual activities, with some 26 series dubbed into Spanish, Portuguese and French for sale of films to Latin America, Spain, Brazil and other markets.

Trans-Lux Corp. declared a quarterly dividend of 15 cents per share on common stock, payable Sept. 25.

*The Mighty Hercules*, action cartoon series syndicated by Trans-Lux, has been sold to United Telecasters, Sydney, Australia, on a five-year contract. Canadian buyers of the series are CFCN-TV Calgary, CJOH-TV Ottawa and CKCO-TV Kitchener. In the United States, the series was bought by WSOC-TV Charlotte and WJZ-TV Baltimore. Other sales include *Zoo-rama* to WVUE New Orleans and *Top Draw* and *Award Four* film packages to WXYZ-TV Detroit.

American International Television's *epiColor '64* package sold to WTTG Washington, WFLA-TV Tampa, WJXT Jacksonville, WIC Pittsburgh, KATV Little Rock and

**GET YOUR PITTSBURGHERS HERE!**

Mattel Toys does. They buy WIIC exclusively in the big Pittsburgh market. There's no better spot TV buy around. Check the figures (especially cost-per-thousand) on some great availabilities with General Sales Manager Roger Rice or your Blair-TV man.

CHANNEL 11 **WIIC** NBC IN PITTSBURGH





UJEO Fresno. All-TV's 40 picture spectaculars are all in color.

Seven Arts announces *A Christmas Carol*, starring Alastair Sims as Scrooge, was sold to WNEP-TV Scranton, Pa., and KXLY-TV Spokane. Volume 9, a total of 215 Universal/Seven Arts' post-50's, was sold to WNEM-TV Bay City. Station previously acquired previous eight volumes, making a total of 300 "Films of the 50's." Volumes 4 and 5 were bought by KATV Little Rock and KCEN-TV Temple, Texas. Special Features were sold to VPIX New York and KFDM-TV Beaumont, Tex.

Independent Television Corp. reports sales of nine half-hour series features to twelve stations. *Sir Francis Drake* was bought in three markets and *Cannonball* and *Susie* in two each.

The British Broadcasting Corp. has purchased from CBS Films *Clatter's People*, new hour-long dramatic series starring Richard Brennan, and *The Great Adventure*, 30-minute dramas drawn from incidents in American history. BBC will also telecast *The Nurses*, *Perry Mason* and the cartoon series *Deputy Dawg*.

Screen Entertainment Corp. has made a large group sale of films to Crosley stations WLWT Cincinnati, WLWC Columbus and WLWD Dayton.

Five 20th Century-Fox tv series and two one-hour specials have been sold in the Philippines to Republic Broadcasting System, Manila, including *Peyton Place* and *Voyage to the Bottom of the Sea*.

Robert B. Morin, vice president of Allied Artists Television Corp., announces that "62 deals were made this summer as of Aug. 21." Forty features comprising *Cavalcade of the 50s Group I* were sold in five markets; Group II (32 features) went to six stations; *Billy Budd* package, Group III, sold to three. Other sales include the seven *Bob Hope* features (7 stations), *Bowery Boys* (7), *Science Fiction* (5), *Exploitable* (3), *Bomba, the Jungle Boy* (seven sales, making for a total of more than 100 stations, including 6 of the top 40 markets), three new *Exploitable* features (7), and the *Dial AA for Action* features (32 features bought by WDSU-TV New Orleans and WTPA Harrisburg, Pa.).

# Lunch 'n Fun..



... First In Audience

... Tops In Sales

Live and Lively. That's the WDEF-TV studios at Broadcast Center, Chattanooga, at 1:00 p.m. weekdays when Tom Willette and Betty "B" hit the air with Lunch 'n Fun. It's a key live WDEF production that for 6 years has been built to the No. 1 audience attraction\* —and delighted the women's clubs which participate. Sampling product, of course, is part and parcel of the easy convivial carryings-on of veteran showman and interviewer Willette.

Mail? Sure enough. Whether its an inquiry about how a participant made corn-cob jelly, or getting in the last word on a high styling discussion, Lunch n' Fun stimulates, provokes, entertains—and best of all —sells merchandise.

It's an honest-to-goodness, live-at-the-moment local program such as other Park Broadcasting stations feature—like *Carolina Today* at WNCT-TV, Greenville, N.C. weekdays 6:30-8:30 a.m. or *Mama From Illa* at WJHL-TV, Johnson City weekdays 1:00-1:30 p.m.). Local shows like these, combined with hard-hitting local news, make Park Broadcasting stations leaders like the CBS network with which they are all affiliated.

Park Broadcasting is as new as its day-to-day showmanship, but its stations each have better than 10 years of proved leadership

**Park**

**BROADCASTING, INC.**

Administrative Offices, 428 E. State St., Chicago, N.Y.



CHATTANOOGA, TENN. | WDEF-TV CHANNEL 12 CBS  
WDEF AM 5,000 WATTS NBC  
WDEF FM 92.3 MC NBC

JOHNSON CITY, TENN. | WJHL-TV CHANNEL 11 GREENVILLE, N.C. | CBS-ABC

WNCT-TV CHANNEL 9 CBS  
WGT AM 5,000 WATTS CBS  
WNCT FM 107.7 MC CBS

Represented nationally by *George P. Hollingsworth Co.*

\* Ratings source: March 1964 ARB

# SPONSOR SPOTLIGHT

## ADVERTISERS

**James C. Gielow** joined Stow & Davis Furniture Co., Grand Rapids, as director of advertising and sales promotion. He was with Aves Advertising, Grand Rapids, for eight years.

**Frank J. Blanchard** named field sales manager, Zenith Hearing Aid Sales Corp. He was formerly regional sales manager.

**Robert L. Schaus** and **Stanley G. Davies** named executive director and director of operations, Quality Bakers of America Cooperative.

**Robert J. Wallace** and **Walter B. Roberts, Jr.**, promoted to vice presidencies at Miles Laboratories, Elkhart, Ind. Wallace moves from product planning to growth and development, while Roberts' vice presidency is in advertising and sales.



Robert J. Wallace



Walter B. Roberts

**WSTV-TV**  
WHEELING-STEUBENVILLE  
The Dominant One in the  
Ohio Valley Market  
A **Rust Craft**  
STATION

**Arthur I. Caplin** appointed president and chief executive of Helene Curtis International. He had been director of marketing of the company's beauty salon division.

**Charles G. Cooper** named director of marketing of the beauty salon division, Helene Curtis Industries.

## AGENCIES

**Lawrence G. Corey** promoted from creative research supervisor to director of new product research at Needham, Louis and Brorby, Chicago.

**Harold D. Wakefield** joined the New York office of McCann-Erickson as a vice president. He was director of product management for S. C. Johnson Co. 11 years.

**William Duryea** appointed executive producer of the television commercial department at FC&B.

**Jack D. Bozarth** joined Ted Bates as an account executive, moving from similar post at Young & Rubicam.

**John F. Henry** and **Robert B. Conroy**, vice presidents at Geyer, Morey, Ballard, relocated. Henry moves from Detroit to New York, continuing to supervise the American Motors account. Conroy, manager of the Chicago office, transfers to Detroit, where he will be account executive on the Rambler account and co-manager of the office.



John F. Henry



Robert B. Conroy



Arthur I. Caplin



Charles Cooper

**Nadeen Peterson** appointed creative supervisor at Tatham-Laird, New York, moving from similar post at West, Weir and Bartel.

**Lawrence Eisenberg** named vice president in charge of Eastern operations for Jim Mahoney & Associates. He joined the organization after three years with McFadden, Strauss, Eddy, Irwin & Goodman.

**Richard D. Falcon** named creative supervisor on drug product accounts at West, Weir & Bartel. He was creative director of the Ralph Allum Co., Chicago, and copy supervisor with Moore International, New York.

**Jack L. Matthews** named vice president and account supervisor at John W. Shaw Advertising. He will head up the account group for Shaw's new Quality Chekd Dairy Products Assn. account.

**William F. Siegel** named account supervisor on the Lanvin-Charles of the Ritz account at Foote, Cone & Belding, New York. He had been head of advertising at Charles Pfizer & Co. and at Revlon.

**Robert H. Carruthers, Jr.**, named account executive at Henderson Advertising, Greenville and Charlotte. He was director of advertising and public relations for American Furniture Co., Martinsville, Va.



William F. Siegel



Robert Carruthers



TV MEDIA

**Gerald F. Whaley** named director of public affairs of Wometco Enterprises, whose operations include tv, radio and bottling interests. Whaley formerly was manager of information services for National Automatic Merchandising Association, Chicago.

**Ralph Falert** and **John Chambers** named national sales service representative and salesman, respectively, at WIIC Pittsburgh.

**Dave Shocklee**, for the past two years a member of the sales staff at KWK radio St. Louis, joined KSD-TV St. Louis as account executive.

**Howard Stalnaker** elected vice president of Meredith WOW, Inc. He will continue as general manager of WOW-AM-FM-TV Omaha. Up to a year ago, he had been station manager of Meredith KPHO-TV Phoenix.

**Bob Nordmeyer** and **John Caho** appointed account executives for KGUN-TV Tucson. Nordmeyer has been with station three years. Caho had been in radio sales at WYNR Chicago and KHOS Tucson.

**W. Edmund (Ned) Cramer**, **Gideon Chagy** and **Michael Keating** named program director, director of public affairs and director of editorials, respectively, at WCBS-TV New York. Cramer, formerly director of public affairs, succeeds Dan Gallagher, resigned. For the past two years Chagy has assisted the general manager in preparation of editorials. Keating is a former *New York Herald Tribune* correspondent.



Harry Francis



Gene Cless



Joseph Stamler



George Diefenderfer

**Harry Francis** and **Gene Cless** named program director and production director of KCMO-TV Kansas City. Cless, for three years a staff director, assumes Francis' former position.

**George J. Callos** and **Joseph Stamler** named vice presidents of The Polaris Corp. Callos will head the division containing Klau-Van-Pietersom-Dunlap advertising agency. He continues as president of KVPD. Stamler, a former general manager of WABC-TV New York, will be in charge of the six-station Polaris broadcast division.

**George W. Diefenderfer, Jr.**, joined the WLWD Dayton sales staff. He had been general manager of KFNH Shenandoah, Iowa.

RADIO MEDIA

**Robert D. Chase**, an 11-year veteran of WOWO Fort Wayne, will head the station's promotion department. He will continue as sports director.

**Jerry Jacob** appointed manager of WAMM Flint, Mich. He has been a salesman with the station since 1962.

**F. William Erb** named program director of WLW Cincinnati. He has been an executive for WLW and WLWT for a total of five years.

SYNDICATION & SERVICES

**Larry G. Spangler** joined the sales staff of WBC Program Sales, Inc., moving from Independent Television Corp. From 1960 to 1962, he was midwest sales manager for SPONSOR.

**Milton R. Shefter** named manager of advertising and sales promotion for WBC Productions. He has been assistant advertising and sales promotion manager at KYW-TV Cleveland.

**Frank H. Arlinghaus**, 62, president of Modern Talking Picture Service, Inc., New York, died following a heart attack.

**Roy C. Baker** joined Russell Marketing Research as senior project director. He is a former assistant instructor in psychology at the University of Pennsylvania.

**Leon Britton** appointed Far East supervisor and Japan representative for Seven Arts Productions International, Tokyo. He was for 20 years Far East supervisor for RKO and later served with Associated Artists Productions and United Artists Television.

**Joe Munisteri** named sales manager in the broadcast sales division of TelePro Industries. He had been service manager of the division.



Edmund Cramer



Gideon Chagy



Michael Keating



F. William Erb



Leon Britton



Joe Munisteri

## SEPTEMBER

Institute of Electrical Communication Engineers of Japan international conference on microwaves, Fujinicho, Miyoda-ku, Tokyo, Japan (to 11).

Michigan Assn. of Broadcasters annual fall meeting, Hidden Valley, Baylord, Mich. (10-11).

Mid-Atlantic and West Virginia ATV Assns. meeting, Greenbrier hotel, W. Va. (11-12).

Utah-Idaho Associated Press Broadcasters members workshop, Salt Lake City, Utah (11-12).

Atlantic Assn. of Broadcasters annual sales and engineering meeting, W. Va. (13-15).

Louisiana Assn. of Broadcasters, Capitol House, Baton Rouge, La. (13-15).

Rollins Broadcasting Inc. annual shareholders' meeting, Bank of Delaware Building, Wilmington, Del. (15).

Communications Satellite Corp. first annual stockholders meeting, Meriton Park Hotel, Washington, D.C. (17).

National Assn. of Broadcasters' program study committee, radio programming clinic, Rickey's Hyatt House, Palo Alto, Calif. (18).

Maine Assn. of Broadcasters meeting, Poland Spring, Me. (18-19).

National Academy of Television Arts and Sciences board of trustees meeting, Beverly Hills, Calif. (18-20).

American Women in Radio & Television southwest area conference, Americana Hotel, San Antonio, Tex. (18-20).

National Assn. of Broadcasters' program study committee, Chisca Plaza motor hotel, Memphis, Tenn. (21).

Associated Press Radio-Television Assn. board of directors' meeting, AP Building, Rockefeller Pl., New York, N.Y. (21).

National Assn. of Broadcasters' program study committee, radio programming clinic, Chicago Plaza Motor Hotel, Memphis, Tenn. (21).

Nebraska Broadcasters Assn. meeting, Holiday Inn, Grand Island, Neb. (20-22).

Nevada Broadcasters Assn. meeting, Lake Tahoe, Nev. (21-22)

Pacific Northwest CATV Assn. meeting, Doric Hotel, Portland, Oreg. (21-22).

Bernard Howard & Co., radio & tv representatives, second annual Negro radio station seminar, Americana Hotel, New York (22-23).

Assn. of Maximum Service Telecasters fall engineering conference, Willard Hotel, Washington, D.C. (23).

National Assn. of Broadcasters' program study committee, radio programming clinic, Palm Town House Motor Inn, Omaha, Neb. (23).

CBS Radio Affiliates Assn. convention, New York Hilton Hotel, New York, N. Y. (23-24).

*Continued on page 62*

### NAB CONFERENCE SCHEDULE

National Assn. of Broadcasters fall regional conferences:

- Hotel Utah, Salt Lake City (Oct. 12-13).
- Statler-Hilton Hotel, Los Angeles (Oct. 15-16).
- Hotel Skirvin, Oklahoma City (Oct. 19-20).
- Fort Des Moines Hotel, Des Moines, Iowa (Oct. 22-23).
- Jung Hotel, New Orleans (Oct. 26-27).
- Statler Hotel, Detroit (Nov. 9-10).
- Hotel Ten-Eyck, Albany, N.Y. (Nov. 12-13).
- John Marshall Hotel, Richmond, Va. (Nov. 16-17).

### RAB CONFERENCE SCHEDULE

Radio Advertising Bureau's fall management conferences:

- Tarrytown House, Tarrytown, N.Y. (Sept. 17-18).
- Homestead, Hot Springs, Va. (Sept. 21-22).
- Far Horizons, Sarasota, Fla. (Sept. 28-29).
- Hyatt House, San Francisco (Oct. 1-2).
- Western Hills Lodge, Wagoner, Okla. (Oct. 8-9).
- Hotel Moraine, Chicago (Oct. 12-13).
- Northland Inn, Detroit (Oct. 15-16).

## WTRF-TV STORY BOARD

**7**  
FREE\*

FA E VALUE: "I'm having a wonderful time at your party. Charlie, you don't believe I just took a fly to a face."

wtrf-tv Wheeling  
NOW HEAR THIS: "If you don't stop running that loud lawn mower, I'll yell the neighbor I'm going crazy. It's too late, I shouted the neighbor. "I stopped an hour ago."

Wheeling wtrf-tv  
SHOE BUSINESS: With so many eaters and loafers getting a footing, no wonder the world is half shod!

wtrf-tv Wheeling  
ONE LINERS! He was so timid he would not bend an IBM card!  
Too many dumb blondes are actually brilliant brunettes!  
She is so neat, she spreads newspaper under the cuckoo clock!  
He's so insignificant, his yawn isn't even catching!

Wheeling wtrf-tv  
VASTELAND ROTTERDAM: Requests for sets of WTRF effigies continue to pour in from all over the world. Hans Gout of Vasteland, Rotterdam says his set will stimulate the whole Dutch advertising community. Strangely, a mention of a vast wasteland some years back did the same thing to the USA adworld.

wtrf-tv Wheeling  
\*FREE and yours for the asking! Write WTRF-TV or ask your Petry man for your set of WTRF effigies, our series of Ad World close-ups starring the cogs and wheels of our industry. Yes, and they're frameable.

Wheeling wtrf-tv  
COMMERCIAL SPEAKING: We've got a lot to sell the 529,300 TV homes in this rich and busy Wheeling/Steubenville Industrial Ohio Valley. Rep Petry will give you all the details and schedule your next campaign on WTRF-TV.

CHANNEL SEVEN **NB** WHEELING, WEST VIRGINIA

The combination that really pulls

# MAINE with LOBSTERADIO

HOME OFFICE: LOBSTERADIO, 175 Warren Ave., Portland, Maine

REP: National, Same Day, N.Y., Boston, 5-Week Associates

# CALENDAR

*Continued from page 61*

**Electronic Industries Assn.** fall meeting, Statler-Hilton Hotel, Boston, Mass. (23-25).

**Minnesota Broadcasters Assn.**, fall meeting, Sheraton-Ritz Hotel, Minneapolis, Minn. (24-26).

**Advertising Federation of America**, fifth district convention, Commodore Perry Hotel, Toledo, Ohio (17-18); sixth district convention, Indiana University, Bloomington, Ind. (24-26); tenth district convention, Robert Driscoll Hotel, Corpus Christi, Tex. (24-26).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Hilton Inn, Tarrytown, N.Y. (25).

**North Central CATV Assn.** meeting, Holiday Inn, Rochester, Minn. (25).

**Utah Broadcasters Assn.**, convention, Royal Inn, Provo, Utah (25-26).

**American Women in Radio & Television** southern area conference, Outrigger Hotel, St. Petersburg, Fla.; west central area conference, Muehlebach Hotel, Kansas City, Mo.; New England Chapter conference, Woodstock, Vt. (25-27).

**Society of Motion Picture & Television Engineers**, 96th annual technical conference, Commodore Hotel, New York, N.Y. (27-Oct. 2).

**National Assn. of Broadcasters** radio code board meeting, Gramercy Inn, Washington, D. C. (29-30).

**National Assn. of Educational Broadcasters** third annual music personnel conference, University of Minnesota, Minneapolis, Minn. (30-Oct. 1).

## OCTOBER

**International Radio & Television Society** luncheon, Waldorf Astoria, Ballroom, New York, N.Y. (2).

**Florida Assn. of Broadcasters** fall conference and board meeting, Grand Bahama Hotel & Club, West End, Grand Bahama Island (3).

**American Women in Radio and Television**, New York State Conference, Top O' The World, Lake George, N. Y. (3-4).

**Missouri Associated Press Radio-Television Assn.** meeting, Arrowhead Lodge, Lake Ozark, Mo. (3-4).

**Texas Assn. of Broadcasters** fall meeting, Hotel Texas, Fort Worth, Tex. (4-5).

**North Carolina Assn. of Broadcasters** meeting, Grove Park Inn, Asheville, N. C. (4-6).

**New Jersey Broadcasters Assn.** fall convention, Nassau Inn, Princeton, N. J. (5-6).

**Advertising Research Foundation**, annual conference, Commodore Hotel, New York (6).

**Wisconsin FM Station Clinic**, Center Building, University of Wisconsin, Madison (6).

**International Radio & Television Society** luncheon, Waldorf Astoria, Ballroom, New York, N.Y. (7).

**Tennessee Assn. of Broadcasters** meeting, Mountain View Hotel, Gatlinburg, Tenn. (8-9).

**Alabama Broadcasters Assn.** meeting, Tuscaloosa, Ala. (8-10).

**New York State Associated Press Broadcasters Assn.** meeting, Rochester, N.Y. (10).

**American Women in Radio & Television** mideastern conference, Marriott Motor Hotel, Philadelphia, Pa. (9-11).

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

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

**Indiana Broadcasters Assn.** meeting, Marriott Hotel, Indianapolis, Ind. (15-16).

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

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

**Kentucky Broadcasters Assn.** fall meeting, Jennie Wiley State Park, near Prestonburg, Ky. (19-21).

**National Electronics Conference** twentieth annual meeting, McCormick Place, Chicago, Ill. (19-21).

**Institute of Broadcasting Financial Management**, annual meeting, Sheraton-Cadillac Hotel, Detroit, Mich. (21-23).

**Missouri Broadcasters Assn.** meeting, Ramada Inn, Jefferson City, Mo. (22-23).

**Fourth International Film & TV Festival of New York**, held in conjunction with the annual Industrial Film and Audio-Visual Exhibition, New York Hilton Hotel, New York (21-23).

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

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

**American Assn. of Advertising Agencies**, Central Region meeting Hotel Continental, Chicago (21-22) western meeting, Beverly Hilton Hotel Beverly Hills (27-30).

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

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

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

## NOVEMBER

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

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

**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).

**Television Bureau of Advertising** annual meeting, New York Hilton New York, N.Y. (17-19).

**Ohio Assn. of Broadcasters** fall convention, Christopher Inn, Columbus Ohio (19-20).

**Advertising Federation of America** second district convention, Pocom Manor, Pa. (6-8); eighth district convention, Park Manor Inn, Madison Wis. (20-21).

# Have a Ball,



Lucille, on your new CBS Radio Network show every weekday. Your countless fans will. Your celebrity guests will. And so will all your CBS Radio colleagues as they welcome you and a surprising new side of your delightful personality.

Welcome from one redhead to another—Arthur Godfrey by name. And from Art Linkletter, Phil Rizzuto, "Dear Abby" van Buren, Edith Head, Mary Fickett, Chris Schenkel, Jack Drees.

Welcome from CBS News; from Robert Trout, Lowell Thomas, Walter Cronkite, Charles Collingwood, Allan Jackson, Alexander Kendrick, Dallas Townsend, Mike Wallace, Ned Calmer, Richard C. Hottelet, Douglas Edwards, Prescott Robinson.

In short, welcome to the most exciting array of programs, personalities and ideas in all radio.

Top stars like Lucille Ball are sold on CBS Radio. She can mean new sales for you.

Give us a ring for all the details. You'll be interested in what you hear.



**The CBS  
Radio  
Network**



**TAIWAN?**

**TAKE A SECOND LOOK**

It's Chun-King! The Chun-King Corporation in Duluth, world's largest producer of American-oriental foods. Take a second look at the Duluth-Superior-PLUS market—it's bigger than you think! Bigger because KDAL-TV now delivers Duluth-Superior-plus coverage in three states and Canada—through 25 licensed translator stations!

It all adds up to a quarter of a million TV homes in the Duluth-Superior-PLUS area—second largest market in both Minnesota and Wisconsin—and only KDAL delivers it all!



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