

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

# Sponsor

SEPTEMBER 21, 1964      PRICE 40c

NEWSPAPER • NEWSPAPER • NEWSPAPER

Reaching the affluent market via television . . . . . 31  
 Advertising: it is viewed in various ways . . . . . 41



## COUNT ON US!

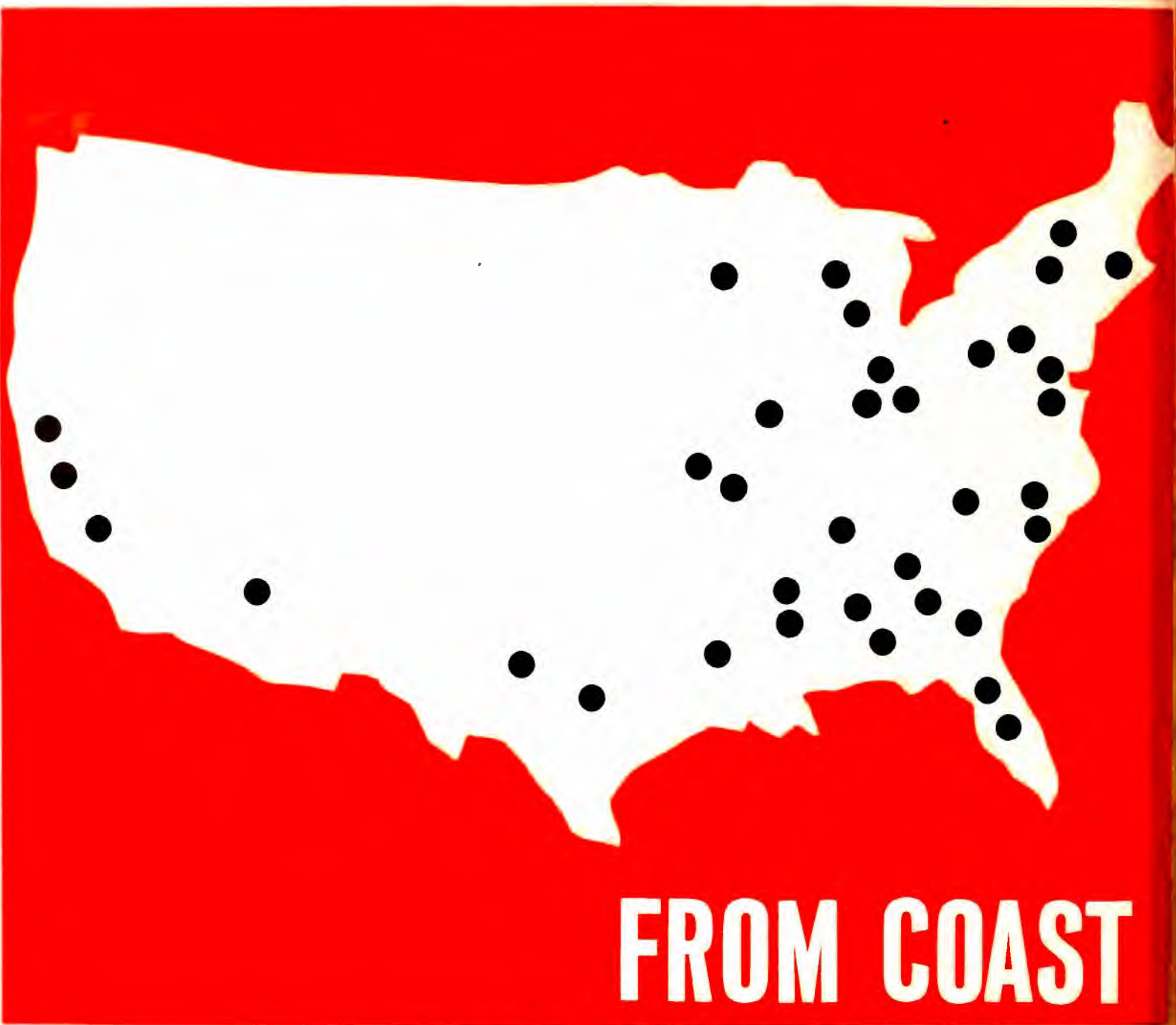
FOR GUARANTEED RATE PROTECTION       FOR COMMUNITY RESPONSIBILITY       
 FOR FIXED POSITION SPOTS     TO DELIVER THE LARGEST AUDIENCES     FOR CIRCULATION  
  FOR MARKET INFORMATION     FOR RELIABLE MERCHANDISING SUPPORT        
 IT BE THE DIFFERENCE BETWEEN GOOD AND GREAT IN TWIN CITY TELEVISION!

# WCCO

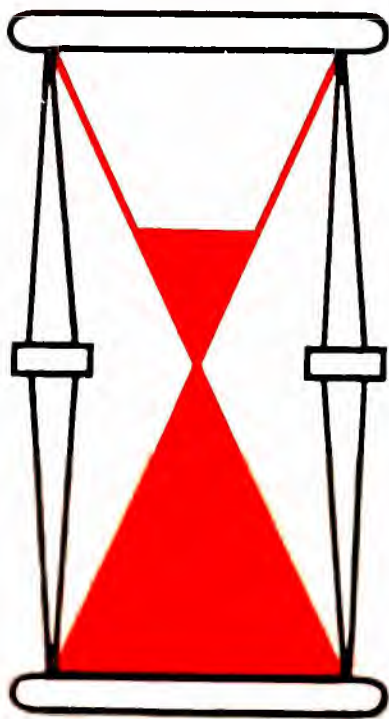
Minneapolis—St Paul



*contact your nearest  
 Peters, Griffin, Woodward, Inc.  
 "Colonel" for the complete story*



# FROM COAST TO COAST...



We offer *quality Negro radio* with greater coverage of major Negro markets than any other representative in the country. Bernard Howard & Company is identified with the top Negro programmed radio stations across the nation.

## **BERNARD HOWARD & CO., INC.**

*radio and television station representatives*

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NEW YORK • CHICAGO • ATLANTA • LOS ANGELES • SAN FRANCISCO

## NAB Answers Dirksen Protest On Democrats' Television Spots

Washington — The NAB has given a rather noncommittal answer to Sen. Everett Dirksen's letter protesting that the little girl-mushroom cloud tv commercial put on by the Democrats "in bad taste, unfit for children," and violates the NAB code.

NAB vice president Vincent T. Wasilewski wrote the senator that the matter has been passed on to the TV Code Authority. Wasilewski pointed out that the association has never applied the code provisions on taste in advertising to political announcements because of their "unique character." Wasilewski also suggests that "any decision in a matter of this kind cannot be made at almost any time rather than in the present, when we are in the middle of an intense emotion-filled political campaign." No doubt the intense, emotion-filled Sen. Dirksen would disagree 100 percent and insist that the time for action is now. A second tv spot in Democratic campaign for Johnson has drawn fire from Sen. Thurston B. Morton (R-Ore.). Morton says it may be even worse than the first horrendous spot that showed a little girl counting daisies, then disappearing into an atomic mushroom cloud after an ominous countdown — while a voice warned that only votes for Johnson would prevent such a disaster. Morton said mothers had to "comfort their children in hysteria" over the spot. The spot two implies that a little girl nibbling vitamins in her ice cream will be swallowing radioactive poisons instead, if people elect "A man named Goldwater" who opposed

test ban treaties and "wanted to go on exploding atom bombs." Sen. Morton described this one to fellow senators and said President Johnson was permitting, "in stony silence," the showing of "gruesome, panic-inspiring falsehoods," while refusing to debate the issues squarely on tv.

Meanwhile, the Democratic National Committee has inspected a five-minute Goldwater commercial shown on CBS-TV, and was "appalled" by the deceitful implications that a Johnson administration would mean military emasculation for the United States and would equate Neville Chamberlain and the Munich appeasers. Democratic chairman Bailey suggests that the commercial be prefaced by a statement that it is "science fiction."

## FDA To Wait and See on Sweeteners

Washington — FDA is playing it very close to the vest in the battle between a group of medicos and the diet drink industries over synthetic sweeteners in low-calorie soft drinks. FDA has put out no official statement on the recent disagreement between doctors responsible for the critical item on saccharin and cyclamate in the Medical Letter, and the infuriated response by Abbott Laboratories. Abbott produces much of the sweetener synthetics for the 5 billion bottles of low-calorie drinks predictably to be consumed by the end of 1964.

FDA, on reply to direct query, will

## AFL Games on NBC-TV One-Third Sold Out

New York — In a remarkable selling feat, NBC-TV has managed to sign two sponsors, Firestone and Institute of Life Insurance, for American Football League telecasts and signing was completed a full year ahead of time.

Each company has purchased a one-sixth sponsorship at a little less than \$1.8 million for 18 regular season games.

Also, reports in the trade are that the network will probably have the games completely sold out within the next week or 10 days.

Currently on ABC-TV, NBC acquired the rights to AFL football in December for a sum of \$36 million.

Telecasts begin in September 1965.

## ABC Radio Announces Rate Increases

New York—Citing improved facilities, increased clearances and larger audiences, ABC Radio has announced an increase in rates for *Breakfast Club* and all 30-second participations effective Jan. 1, 1965.

Robert R. Pauley, president of the network, said the 9 percent rate increase will bring the charge for 30-second participations up to a more realistic level. Rates for

*Breakfast Club*, in which there are no 30-second participations, will be hiked 13 percent.

It was pointed out that there will be a six-month protection period for existing clients.

The network last raised its rates 8 to 35 percent in January, 1963. Since then, ABC has added a number of important markets, improved other outlets and increased average clearances by 5 percent.

only say they are studying a collection of pharmaceutical data on the sweeteners, and when scientific findings are ready — FDA will report, but not before.

No target date has been set, but there is reason to believe the findings will be reported in far less than the customary span, running into years on some FDA research projects.

The Medical Letter, a non-profit, cooperative newsletter to help doctors evaluate various drugs, has claimed (on the basis of opinions of some 25 reputable doctors) insufficient safety research on the sweeteners.

Abbott Laboratories, one of the principal producers of the sweeteners, said it had researched safety of cyclamate for 20 years, and no ill effects had shown up. The Medical Letter deprecated the type of animal research used in the pregnancy aspects of the Abbott tests and said there was no carry-over to prove safety for pregnant humans and their offspring.

Sales of low-calorie diet drinks — and their tv advertising — have ballooned in the last few years. Commerce Department estimates the dietary drinks to account for between 5 and 10 percent of all soft drinks sold — about 1.78 billion cases in 1963, with a sales tag of \$2.15 billion.

CONTINUED ON NEXT PAGE

## Retail Sales Reported Up in Detroit Despite City's Newspaper Strike

New York — There may be a newspaper strike in Detroit, but it doesn't seem to have affected retail sales.

According to a TvB analysis of Federal Reserve Board figures, retailers have been reporting continuing weekly sales gains (from 7 percent to a high of 25 percent) over the corresponding weeks a year ago.

Comparing data for Detroit with other cities in the same Federal Reserve Board district, TvB says Detroit's percentage increases for July 18 through Sept. 2 have been consistently higher than Chicago, Indianapolis, Grand Rapids and Milwaukee.

The data prompted Howard Abrahams, TvB vice president for local

sales, to ask: "Which city has the newspaper strike?"

TvB also suggests that many Detroit retailers must wonder if they have been allocating too much of their advertising dollars to newspapers.

### FC&B Proposes Stock Split, Dividend Increase

Chicago — A five-for-four stock split has been proposed by the board of directors of Foote, Cone & Belding, Inc. Also the directors voted a boost in the dividend rate at a Chicago meeting.

Shareholders will vote on the stock split at a special meeting Oct. 15.

The increased dividend is at the rate of 14 cents quarterly on each split share, or the equivalent of 17½ cents on each share now outstanding, representing an increase from 60 cents to 70 cents per share annually. The increase takes effect with the Dec. 16 dividend.

### RAB Market Committee Aimed at Radio Users

Tarrytown, N. Y. — Radio Advertising Bureau is shifting its sights — from non-users of the medium to current advertisers.

In a talk before station executives at RAB's 1964 management conference, Edmund C. Bunker, president, unveiled the new RAB radio marketing committee which, he said, will utilize "the sales power of the station reps to determine whether current radio advertisers are (1) sold on radio and right for expansion, (2) satisfied or (3) in need of intensive follow-up by RAB's national sales effort."

"Up to now," Bunker explained, "it has always been RAB's mission to concentrate on non-radio users. While we have called on advertisers already in the medium, advertisers outside radio have been our main targets."

Bunker added that all 18 of the leading station rep firms which support RAB are now members of the new marketing committee, and agreed unanimously to the plan which will "greatly strengthen radio's selling effort in the area where it has often been stretched thin—among radio's present customers."

Under the new plan, station reps are assigned a number of radio accounts and are expected to report to RAB the status of these advertisers.

### Agency Fee Revenues Increase by Half

Chicago — Advertising agency come from fees, as opposed to commissions, has jumped nearly 50 percent in the past five years. Also reflected in the survey prepared by Rubel Rich & Humphrey, Inc., management consultants, was the tendency that the larger the agency, the smaller the mark-up.

In the preparation of radio and commercials, the report shows that 60 percent of agencies billing from \$1 million to \$20 million charge a mark-up of 17.65 percent. Seventy percent of agencies in the \$20 to \$40 million class, on the other hand, report a 17.65 percent hike for commercials.

Magic number in the preparation of print advertising, according to the survey, is also 17.65 percent.

In the area of profits, the survey showed that earning percentages for the large agencies are substantially higher than those of the small ones. For example, agencies with billings over \$40 million reported average profits before taxes of 11.6 percent while agencies billing under \$1 million earned only 6.6 percent.

### FCC Worries about Investment Group Holdings

Washington — The FCC is going into rulemaking on the matter of mutual fund and investment groups holding more than 1 percent interest in more than the allowable number of commercial tv and radio stations.

Rulemaking will be preceded by inquiry. FCC wants suggestions, by Nov. 23, as to best method of keeping track of such holdings. It wants to know how many licensees are corporations with widely traded stock; how many stations do these licensees control; what degree of cross-ownership is involved; what other interests have some ownership connection with such licensees; to whom stock ownership should be attributed for purposes of multiple rules application, and should the FCC adopt rules enabling it to proceed directly against stockholders in violation, through cease and desist proceedings.

It's a large order, and the FCC may issue rulemaking proposals or just go ahead and adopt rules. In the interim, if there is any indication that multiple ownership rules may be violated in new applications or transfers, grants

will be made on condition that stockholder in violation agree to vote the stock or try to influence company policies pending FCC final decisions.

### Key Role for Cronkite

New York — Walter Cronkite will be very much a part of CBS News' election night picture. Bumped as anchor-man after the GOP convention in the network's bid for higher ratings (which failed to materialize), the veteran newsman will function as national editor on Nov. 3.

The announcement was made by Fred W. Friendly, president of CBS News, in connection with the complete revamping of the network's election night procedure. Dubbed a "horizontal" editorial structure, there will be five key desks: national, presidential, congressional, gubernatorial and national analysis.



# a statement of **WWLP & WKEF**

SPRINGFIELD, MASS.

DAYTON, OHIO

by William L. Putnam

Times have changed but some things are the same. As one of the fortunate survivors of the many lean years in UHF broadcasting, to us has fallen what little glory may ever be gleaned from this band of UnHappy Frequencies.

Now that we are bringing life back to Channel 22 in Dayton, Ohio, we would like also to bring back to your attention for their share of recognition, the effort put into developing our television system by so many who have gone before. Our station, WKEF, now on the air in Dayton, occupies a frequency, and even in part the actual facilities so painfully abandoned ten years ago by Ronald Woodyard. He fought the good fight, but times were not with him. Nor was the industry with Phil Merryman, who struggled so hard on Channel 43 in Bridgeport. Nor were times with Alfred Beck who lost out with Channel 25, in Tulsa, and the Hoy family whose demise oc-

curred on Channel 53 in Portland, Maine and Frank Lyman on Channel 56 in Cambridge, Massachusetts.

They and many others made real efforts and yet their misfortunes paved the way for such success as we have achieved in the years that followed. Their names will not be noted in the annals of broadcasting for they did not make the grade. But their labors eased the path for those who followed, and we are proud to note our debt.

**WKEF is Nationally represented by Vic Piano**

Regionally represented by  
Ohio Station Representatives

Bob Tiedje at WKEF Phone 513-263-2662

TWX 513-944-0058

## 31 Television: reaching the affluent market

*Studies compiled by SPONSOR show heavier-than-supposed viewing in upper-income homes. Advertisers reaching this group with tv include: Xerox, Hertz, AT&T, Liberty Mutual, DuPont*

## 36 From one to wonderful

*One Proctor-Silex steam iron commercial for tv evoked such active identification and response that it became basis for an entire ad campaign*

## 39 Back-to-school snubs air media

*Broadcasters are losing out to other media as ever-growing "return to class" ad dollars bypass radio and tv; what can the industry do to remedy the situation?*

## 41 Sindlinger reports: how people see advertising

*White- and blue-collar people are exposed to media differently, but few restrict themselves to only one medium*

## 43 Music: critic's biased blues?

*From one of the nation's most dynamic markets, a seller briefly explores one program ingredient that sandwiches the commercial*

## 44 Hatching hatchery sales

*Minneapolis radio station recalls its first order received through an advertising agency*

## 46 GE's Animagic animal act

*General Electric juices up holiday promotion plans with Fantasy Hour program that puts Rudolph the Red Nosed Reindeer on NBC-TV in color and with Santa's elves pitching appliances*

### DEPARTMENTS

Calendar	61	Publisher's Report	7
Changing Scene	50	Sponsor Scope	25
Friday at Five	3	Sponsor Spotlight	58
Inside Sponsor	8	Sponsor Week	16
Letters	8	Week in Washington	13

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# Publisher's Report



## Months of the minutes

Only a few years ago SPONSOR found it necessary to write a series of articles expressing the values of spot tv minutes.

Nobody, it seemed, wanted them. Demand was for 10s and 20s.

How styles have changed! As we move into the fall months national advertisers want tv minutes. It's the 10s and 20s that are still generally available.

This fall there are two big reasons why minutes are in high favor. One reason is strictly political; the other is strictly commercial.

In both instances broadcasters contend that minutes are being over-used, that lesser or greater segments of time might do the job better.

In the political instance, linked to the thousands of local, state and national contests being fought for the next six weeks, minutes are being used to advance a candidacy in about the same way that a product is advertised.

Some station executives tell me that they frown on excessive campaigns of this kind over their facilities for the following reasons:

They fear the impact of the saturation spot campaign in electing the candidate with the most money.

A minute commercial hardly allows the television audience to take the full measure of the candidate. While there is a place for the minute or 30-second spot in the campaign, the public is served best when a broader exposure to the man in action is available. Some say that a skillfully contrived minute can make even a bad candidate look and sound good.

One public-minded operator in the Midwest wrote to me about his problem last week. In part, the letter read:

"Our stations have not supported the airing of spots for candidates and issues since 1956 because in one minute's time there is not an adequate amount of opportunity to describe the candidate and that for which he stands or to address one's self adequately to issues at hand.

"There is no spokesman, however eloquent or succinct a speaker, who can properly promote his candidacy in less than a five-minute period. We set aside particular time periods each week for 'political pound-ups' and candidates can purchase five-minute segments. These periods are developed into attractive program formats to assure speakers an audience without disrupting the general circulation flow of the stations."

In the commercial instance, broadcasters point out that client research indicates that a well-produced 30 has up to 70 to 80 percent the efficiency of a minute. This bit of information, when coupled with the fact that one minute of time is generally priced considerably under two separate 30s, has given rise to the piggyback.

In this instance, station men make these suggestions to the advertiser and agency. Work harder on your 20s and 30s. You've proven that for dollars invested they often do a better job than minutes. Take advantage of the NAB Tv Code provision concerning "integrated commercials" within your minute if you have two products that fit the requirements.

My advice to advertisers: look for ways other than the piggyback to get the most out of your spot tv appropriation. You may gain temporarily with the piggyback but it's not worth it.

*Yoram Glenn*



RINGMASTER ARCH YANCEY  
IN THE  
BIG TOP RADIO CENTER RING  
Noon - 3:00 p.m.



**K·NUZ**  
HOUSTON'S 24-HOUR MUSIC AND NEWS  
National Reps.:  
**THE KATZ AGENCY, INC.**  
New York • Chicago  
• Detroit • Atlanta •  
• St. Louis • San Francisco  
• Los Angeles • Dallas  
In Houston: Call DAVE MORRIS — JA 3-2581



# LETTERS

## COMMUNICATIONS

Not long ago, one of the most creative actors I know asked me why a broadcast advertisement for bread, as an example, couldn't simply be a loaf held up on the tv tube having someone say: "This is good bread. Its brand name is such- and- such. It costs so much. We think you'll like it."

End of commercial.

Mark the fact that this man, for well over a quarter century, has been collecting stage, film and tv credits because of his own creative ability with the actor's craft to make an audience react precisely as the script demanded and to achieve a desired result. I have seen him test a gesture with a carefully controlled flourish, then overtax it with a sweep of arm, then diminish it to a flicker, all because he sought to insure that its precise function would be accomplished.

But he refused to comprehend the role of advertising as creative communication with consumers. He saw no parallel between his own regimentation of the scope of a gesture and the precision of elements in a tv commercial's sell. Yet he is a fine actor.

It has occurred to me, even more recently, that there are men and companies who are investing giant sums of money to reach, stir, activate the consumer—but who are as blind as this actor to the creative craft of the adman who has been assigned the chore of communicating with the consumer.

Perhaps "Reaching the Affluent Market" (p. 31) and "How People See Advertising" (p. 41) will help activate their perception.

*Sam Elber*

## Methodology Study

The "Sponsor Week" item, "Arms for Radio-Audience Measurement" (Aug. 24) was most interesting. Of course, as a member of the NAB we are involved in sponsorship of the RAB-NAB radio methodology study. While I cannot say this test of radio recognition is conclusive since (1) out-of-home listeners may differ and (2) I am not completely familiar with their selection of respondents, it seems to support the telephone method at least for validation of in-home listening.

This is most gratifying since this was the technique suggested for verification of our Detroit Multi-Media diary test in conjunction with ARB. The Advertising Research Foundation concurred on this method of verification, as you know. By the way, the full report running many hundreds of pages should be available within the next several weeks for distribution to interested parties. I thus far have over 300 specific agency requests for this report.

FRANK BOEHM

*Director of Research and Sales Planning  
RKO General Broadcasting—  
National Sales  
New York*

## Trade Impact

One of the trade journal's paramount purposes is the exposure of ideas to people in the trade. If there was ever a doubt in your mind that SPONSOR fulfills this function, let me assure you, you need have no fear.

The need for advertisers to consider radio on a financial par with other media has long concerned me. The reaction I received to the article on that subject, "Radio's Billion in '67 As A Seller Sees It," in the Aug. 24 issue of SPONSOR, in which I vented my concern, is ample proof of SPONSOR's impact on the trade.

I have had letters and phone calls from all over the United States and I think you will be interested to know that all of them indicated agreement and a desire to improve the situation.

Thank you for providing the space to air a serious industry problem.

PERRY S. SAMUELS

*Vice President  
WPTR Radio  
Albany, N.Y.*

## Tick for Tape

Many thanks for the excellent job on my video tape story ["Take Another 'Live' Look," Aug. 3]. I think your illustrations definitely heighten the readability of the text and make a strong point for the medium. I think it was a great idea of yours to include the list of stations, with tape playback facilities. I was personally pleased to see another story on tape in the same issue.

Congratulations on giving the face of SPONSOR an attractive uplift job. I hope to be talking to you again soon.

ROLLO W. HUNTER

*Vice President  
MacManus, John & Adams, Inc.  
New York*

## To Bee or Not To Bee

While we appreciate the fact that you are doing a great job in forming interested people of the effectiveness of Negro radio and Negro marketing in general, please bring us back to our market, Chicago, Ill., ("The Negro Consumer," Sept. 14).

HARRY WILBER

*General Manager  
WBEE  
Chicago*

ED NOTE: It's quite a trick to move a station from the Windy City to northern California, but SPONSOR did it, inadvertently, with the flick of a capital letter. Apologies to WBEE Chicago and to KBEI Modesto. Supermarket scene pictured in SPONSOR is a merchandising display of Chicago's WBEE. We hope manager Wilber and WBEE are none the worse for the quick trip to the West Coast, and hope also that both stations' look alike call letters bring them lots of spot revenue honey, in equal amounts.



**A  
FEAST  
FOR  
THE  
EYES!**

Television's finest season lights up...

# The great stars return...



Jackie Gleason, Lucille Ball, James Arness, Shirl Conway, Zina Bethune, Danny Kaye, Andy Griffith



Lassie, Allen Funt, Irene Ryan, John Daly, Walter Cronkite, Dick Van Dyke



Eric Fleming, Don Knotts, Alan Young, Mr. Ed, Ed Sullivan, Bud Collyer, Raymond Burr



E. G. Marshall, NFL Football, Red Skelton, Allen Ludden, Bea Benaderet, Clint Eastwood



Mary Tyler Moore, Ray Walston, Eric Sevareid, Frank Fontaine, Buddy Ebsen, Bill Bixby

And new pleasures begin...



Joey Bishop, Carol Burnett, Paul Ford



Big Steve, Jim Nabors, Bob Cummings, Julie Newmar



John McGiver, Fred Gwynne, Bob Newhart



Barry Merrill, Harry Guardino, Cara Williams, Barbra Streisand



Bob Denver, Steve Allen, Richard Crenna

Once again the nation's screens are aglow with the images of the CBS Television Network's new schedule—collectively the strongest program lineup ever presented at the opening of a new season.

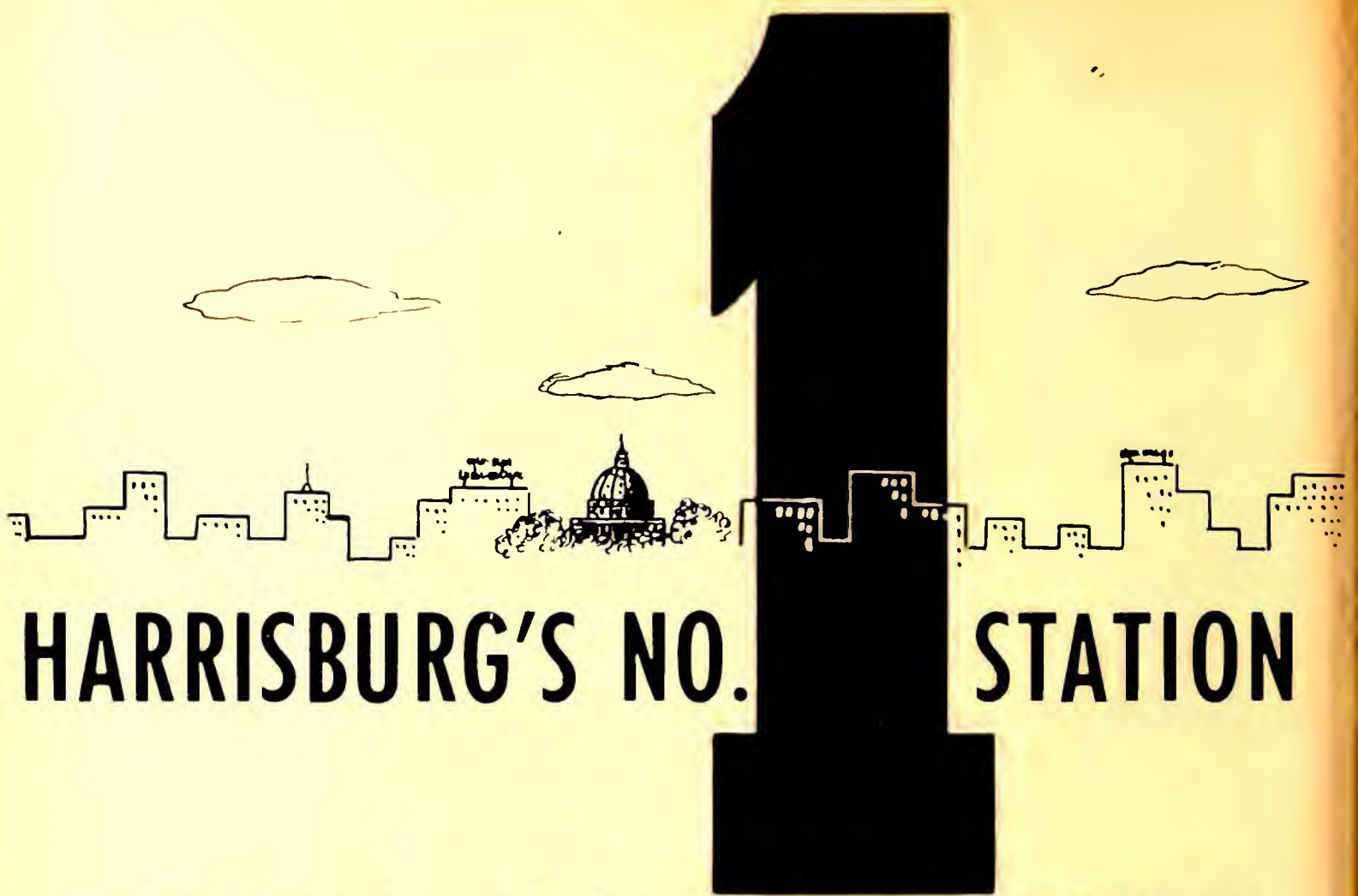
For the nation's viewers it offers an incomparable feast of entertainment and information. For the Network's advertisers it is a latch key into the homes of the nation's largest audiences.\* For the Network's affiliated television stations across the country it is the assurance of local audience and advertising loyalty in each of their respective communities.

The new schedule is an exciting spectrum of last season's most compelling entertainment enriched by new delights and adventures. It will present a refreshing group of new comedies—The Baileys of Balboa, The Cara Williams Show, Gilligan's Island, Gomer Pyle-USMC, The Joey Bishop Show, Many Happy Returns, The Munsters and My Living Doll. A new concept of variety programming—The Entertainers—will bring to the screen a permanent repertory company of top stars. Viewers will encounter unforgettable moments of suspense and emotion in a new trio of powerful dramas—Mr. Broadway, The Reporter and Slattery's People. The 94 NFL Professional Football games will again be seen exclusively on the CBS Television Network and CBS News through its regular daily broadcasts, documentaries and coverage of special events will continue to provide the most informed reports and assessment of world events available to the television audience.

All in all, the Network's new program schedule reaches out hour by hour and night by night to excite and gratify the varied tastes and interests of a diverse society.

\*Largest for nine straight years, based on the number of average audience in the prime time hours, 7:30-11:00 p.m. Qualifications are subject to change.





**HARRISBURG'S NO. 1 STATION**

**WTPA-TV LOCAL PROGRAMING DELIVERS  
173% MORE HOMES**

(MONDAY THRU SUNDAY, 5:00 P.M. TO 7:30 P.M.)

THAN THE OTHER HARRISBURG STATION\*

*represented by*

*HARRINGTON, RIGHTER & PARSONS*



**\* ARB MARCH 1964**

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

September 18, 1964

Last Friday was to have been roundup time for opinions on "What To Do About CATV," at the FCC--but broadcasters asked for, and were given, more time--to Oct. 19. The rapidly growing web of CATV cable looks like a barbed wire invasion of the old grazing grounds to a large segment of non-metropolitan broadcasters, tv accessory manufacturers and movie theater owners. But to a growing segment of broadcasters, it looks like a good investment.

National and local advertisers are keeping a wary eye on CATV spread. Broadcasters, advertisers, networks and pay tv'ers wonder if, when and how far CATV systems will go in originating programming and advertising of their own. NAB would rule this out of CATV operation altogether.

The most baffling aspect of CATV is that it has a good and a bad side. To the local broadcaster, CATV can snatch his viewers and kill local advertising revenue with its big city multi-network fare--even though it carries the local tv station to a wider periphery. To the members of the FCC, the CATV complex appears both good and bad for free broadcasting, good and bad for UHF development.

Everyone--including CATV owners themselves--agrees the service is here to stay and in need of some ground rules. As commissioner Frederick Ford has pointed out, CATV is part of today's and tomorrow's television picture. It is one factor in the growing diversification of wired services. It can't be dealt with by a piecemeal control of microwave relays that come under FCC rulings, but leave the all-wire CATV systems unsupervised.

Commissioner Kenneth Cox has pointed out that CATV is coming in from the far-flung mountain valleys--into fair-sized cities. More and more broadcasters are buying CATV systems inside and outside of their own stamping grounds. An alarmed FCC is worried over prospect of merged RKO-General with H&B CATV systems, involving H&B's 37 systems in 12 states and RKO's 27 systems in five states, plus its five tv stations.

The National Community Tv Association, Inc. (NCTA) says that for the past ten months, there has been one CATV permit or application born daily, in 345 communities in 40 states. Some 1300 CATV systems presently serve over three million viewers.

NCTA says the fast growth indicates "the swelling tide of the public's desire to select its tv viewing from a wide number of channels."

During last year's NAB convention, FCC chairman Henry said much the same thing--but in sober warning to free tv stations to offer more variety. He urged more program diversity to combat the deepening wire web of CATV and subscription tv. "You can't beat something with nothing," the chairman said.

CONTINUED ON NEXT PAGE

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

He promised that something would be done to halt any serious threat to local free tv with its locally-oriented public service. But he warned that wire and microwave transmission was getting "cheaper by the minute," and the "watch now, pay later" services were singing a potent siren song. He could have added a pay-as-you-watch service, demonstrated at the convention in a set-attached coin-box for CATV subscribers who prefer to pay a quarter for 18 hours' viewing rather than a flat monthly fee.

Commissioner Cox, like the FCC chairman, wants rules to protect local stations and their local programming services from the economic impact of CATV. He would put the burden of proof in economic injury cases on the wire service, to prevent starve-out of a station during a long evidentiary hearing.

Commissioner Ford wants some basic research into all wire tv services and their relationship to the free. He would set up a special office in the Broadcast Bureau and an industry group representing all aspects, free and pay tv, NAB, the networks, to study integration of free and wired services and propose rules in the public interest.

Major problems for the FCC at this point are: how much does CATV endanger survival of local stations via competition with wired-in national net programming and national advertising from metropolitan stations? And what monopoly dangers are involved in mutual ownership of tv stations and CATV systems, local or absentee type?

Best argument for CATV growth in the FCC, aside from service to areas unreached by regular tv, is possible benefit to UHF. Both commissioners Ford and Lee see promise in CATV ownership of UHF stations, under FCC regulation. CATV people say they would be the ideal UHF owners because CATV owner already has a leg up on the financial requirements in application--and they can boost UHF with extra cabled-in programming. Commissioner Ford wonders if it might not be a good idea to loosen multiple ownership rules to let CATV's own more than seven UHF stations.

NAB would lay down some firm rules against CATV origination of programs or advertising, and would safeguard local stations against duplication on all-wire CATV as well as microwave-relayed. FCC's present interim rules restrict duplication by microwave-link systems to 15 days before and 15 days after local showing, but the commission has no say over all-wire CATV.

In line with some of its CATV-owning membership, RKO-General, Cox, Storer, et al, the NAB would permit dual ownership in the same or different communities, without regard to multiple ownership rules. NAB's legalist Douglas Anello thinks CATV ownership should be regarded in the same way FCC views newspaper ownership by broadcasters--on a case by case basis, if a particular situation warrants it. This is assuming research does not find CATV harmful to free tv, and with ban on anything more than rebroadcast of station programming by CATV.

Toughest proposals to curb community antennas come from TAME, the association of tv accessory manufacturers. They want CATV's licensed for five-year terms by the FCC and subject to most of the rules and penalties applicable to broadcasters, including Sec. 315 and the Fairness Doctrine.



# TV Film Projector

A deluxe model  
with every feature  
your program people  
could ask for

This new equipment does what you would expect from the world's most advanced television film projector. It has deluxe features, like instant start, reversible operation and automatic cue. These assure the finest quality and versatility for color as well as black and white. Completely transistorized and automated, the TP-66 is specially designed for TV film programming's faster pace.

**INSTANTANEOUS START**—Start and show buttons can be pushed at the same time, since projector sound is stabilized within 0.3 second. A pre-roll period, prior to switching projector "on air," is not necessary. Start is instantaneous, allowing preview of upcoming film when desired.

**STILL-FRAME PROJECTION**—Single frames can be shown at full light level for extended periods, permitting preview of first frame at start, or for special effects. Film is always completely protected by a filter that automatically moves into light path during still-frame use.

**FILM REVERSING**—Film motion can be reversed—a time-saving feature when rehearsing live or tape shows with film inserts . . . or as an imaginative production device.

**AUTOMATIC CUEING**—For full or partial automation, films can be stopped and cued up automatically. This eliminates the need for manually threading and cueing individual films, eliminating human error.

**AUTOMATIC LAMP CHANGE**—Both projection and exciter lamps are automatically switched in place, when burnout occurs. These time-saving features assure continuous operation and avoid costly delays.

**AUTOMATIC LOOP RESTORER**—Unique fail-proof feature eliminates need for human intervention, makes unattended operation practical.

**TRANSISTORIZED SOUND**—The TP-66 can be equipped for both magnetic and optical sound systems. Fully transistorized for finest quality and reliability.

## NOW BEING DELIVERED

For full particulars, write RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J. Or see your RCA Broadcast Representative.



The Most Trusted Name  
in Television

New 16mm Television Film Projector, Type TP-66

# Pepsi Outlay To Reach \$15 Million

Although spot outlays are difficult to estimate, total cost could mushroom as new promotion theme is uncapped

New York—Pepsi-Cola's recently-launched fall campaign, through BBDO, could mushroom into \$15 million tv promotion for its new "Come alive! You're in the Pepsi Generation!" theme.

Last year's more than \$10 million expenditure (\$7.8 million in spot, \$2.4 million in network, according to TvB), seems destined for a 50 percent increase that could even go higher, according to Philip B. Hinerfeld, Pepsi's advertising vice president. Hinerfeld, however, stresses the difficulty in estimating spot outlays because of the unpredictable element of co-op participation. But he does note that network

expenditures this year will reach \$3.6 to \$3.7 million, a rise of 50 percent from comparable 1963 figures.

In addition to its new theme, the Pepsi campaign also heralds the following changes or innovations for

## 'It Tickles Yore Innards'

New York — Mountain Dew, the latest addition to the Pepsi-Cola family, is apparently slated for national distribution following its impressive acceptance in the Southeast.

Recently acquired from the Tip Corp. of America, Dew is a sweet, syrupy soft drink that is not to be confused with the alcoholic home brew of the same generic name. A modest broadcast budget has been used to promote its folksy "it tickles your innards" theme. National advertising and distribution plans have yet to be announced.

In its short three-year history, the Marion, Va., based product has had a rapid rise. Estimated sales are now at an annual rate of 10 million cases, up 42 percent and countless "innards" from last year.

the nation's second largest soft-drink producer:

1. Pepsi-Cola bottlers, via co-op, will spend "their greatest amount ever in broadcast media—especially tv," according to Hinerfeld, who notes that 243 tv markets are involved. "Bottlers' reaction to our new commercials has been somewhat overwhelming," he adds.

2. Entry into the color tv commercials field. Although in the past, Pepsi has used black-and-white announcements on color shows, it now has produced two commercials in color. The firm has bought time on such color vehicles as ABC's *Johnny Quest* and NBC's *Andy Wil-*

*liams Show* and *Wednesday Night at the Movies*.

3. A "phasing out" of the Patio Diet name and its replacement with Diet Pepsi to capitalize on the fame of the corporate name. This represents a change in marketing philosophy for Pepsi, while its competition continues to use brand names that differ from their leading sellers. The diet drink field continues to show tremendous growth reflected by increasing competition.

As a complement to its new theme, Pepsi has produced a series of new "come alive" commercials. The two most striking ones feature a motorbike racing to a helicopter-borne Pepsi vending machine, and an Amphicar (half car, half boat) passing from highway into lake.

Thirty-five Pepsi dealers have bought Amphicars after viewing the commercial, according to Hinerfeld. As a result, he sees the vehicles playing a significant promotional role in the Pepsi campaign.

## Metromedia Ups Dividend

New York — Good news for Metromedia stockholders — in the form of a dividend boost. Board of directors of the company, which recently refinanced to the tune of \$55 million, has announced a quarterly dividend on a 15 cents per share basis. At the same time, the board voted a 10 cents per share dividend for the year 1964.

The new quarterly dividend represents a five cents per share increase over previous quarters, and total dividends, to be paid Nov. 2, 1964, to stockholders of record as of Oct. 16, will be 55 cents. This compares with 40 cents in previous totals.

Recently, Metromedia substantially reduced the amount of interest it was paying and increased its line of credit via a broad refinancing program. This reportedly put the company in an excellent position to acquire new properties (see SPONSOR, Aug. 24, p. 22).



Pepsi features action in its new commercials. Above spot shows a Pepsi vending machine being air-lifted to young couple who quench their thirst by the side of the dusty road.



# Sauter Coughs Up \$2 Million For Romilar National Tv Debut

Nutley, N. J. — An intensive \$2 million advertising campaign for two cough syrups—Romilar CF and Children's Romilar — will be aired this fall and winter on spot and network television.

The upcoming campaign will represent the national debut of Romilar CF and the introduction of a children's formula. Last year Romilar CF was promoted on spot tv in some 30 markets.

Romilar cough syrups are products of Sauter Laboratories, Inc., the proprietary affiliate of Hoffmann-LaRoche.

The promotion will break Oct. 11 and end in mid-March, covering the months when people are most likely to catch colds. The time purchases, made through McCann-Erickson, include seven prime-time NBC-TV programs, four daytime NBC-TV shows and spot concentration in major markets.

Gerald Hunt, vice president and general manager of Sauter, says: "Expansion of our television advertising during the past two cough-cold seasons has built Romilar CF into the number-two spot as a proprietary cough syrup (second to Vicks). This record was achieved even though we only advertised in a limited number of metropolitan markets. Now we are expanding our advertising to the national level and are prepared to match dollars with the leading brands." (National advertising was not attempted previously as Romilar had been a prescription item. Now it is sold over the counter—OTC.)

"To aid in the growth of our franchise in the cough market," Hunt says, "we are introducing Children's Romilar, a cough syrup especially designed for children 2 to 12. This product will be supported via 10-second 'hitch-hikers' on all our commercials."

There was no problem with piggyback regulations, explains Gib Dannehower, account supervisor on Romilar at McCann-Erickson. "The commercial has been cleared with NBC. The children's medicine is a cough syrup similar to the product

for adults, only specially formulated for children. It does not contain antihistamine."

Sauter will use the following NBC-TV network shows for the Romilar products: nighttime—*The Alfred Hitchcock Hour, That Was the Week That Was, The Virginian, Wednesday Night at the Movies, Daniel Boone, International Showtime, The Jack Paar Show*; daytime—*Concentration, Let's Make a Deal, Loretta Young Theatre, The Doctors*.



Hunt: "Romilar now number two"

## GOP Heavy on Air-Ground Radio Communication

Washington — With a keenly radio-conscious presidential candidate, the GOP will make heavier use of air-ground radio communication than has been done in previous campaigning. The GOP nominee and his vice president expect to spend many hours in the air, and have been given temporary authority by the FCC to use a number of radio frequencies in the Land Mobile Radio Service, to keep them in touch with home bases.

The FCC staff notes that a good deal of automobile-radio telephoning was done during the 1960 campaign by John Kennedy, but the FCC was not asked for permission to operate on extra air-ground frequencies.

FCC says use of most of the frequencies requested are open to

## Norelco To Use Tv

New York — Norelco will be spending \$3.5 million in its pre-Christmas advertising campaign — with nearly half of the budget earmarked for network and spot tv.

According to Richard O. Kress, director of advertising for North American Philips Co., the parent firm, the ad push — Norelco's biggest in recent years — will reach its peak in November and December and will promote the company's broadened line emphasizing its two newest products, the Speedshaver 30 and the Lady Norelco hair dryer.

Norelco's tv buys include all three networks. The spot line-up covers 70 major markets and will be concentrated in seven weekend campaigns.

A feature of the commercials will be testimonials from members of the Green Bay Packers football team, with appearances by Paul Hornung, Bart Starr and Jim Taylor.

Norelco's network participations include *NFL Football, The Jackie Gleason Show, The Defenders, The Nurses, Rawhide, Mr. Ed, CBS Reports, The Munsters, The Great War, The Lawmakers, The Reporter, Slattery's People, Mr. Broadway* and *Living Doll*.

Agency for Norelco is C. J. LaRoche & Co.

ordinary request, but the GOP has also asked temporary license to use two common carrier frequencies to mobile units. This type of request would not usually be granted, but FCC is allowing the temporary use to Nov. 3 "in view of the substantial public interest considerations." The commission will watch for any undue interference with other licensed users on the common carrier frequencies.

FCC spokesmen say the democratic candidates are entitled to ask for similar accommodation. The President's plane is already equipped for air-ground radio telephone operation, but if vice presidential candidate Hubert Humphrey plans to be aloft many hours at a stretch, he can also ask for use of radio frequencies in his plane.

## Ted Bates & Co. Signs Merger With Belgium's Sixth Agency

New York — The Yankee ad invasion of Europe continues in high gear. Latest move is Ted Bates Co. into Belgium.

Already represented on four continents, Bates has signed a merger agreement with Belgium's sixth-ranked agency, Advertising International of Brussels.

In making the announcement, Rosser Reeves, chairman of the board, Ted Bates, New York, said the agency is also investigating opportunities in Spain, Japan, Mexico City, Norway, Denmark, Holland and Sweden. "When completed, this will create a strong network of world-wide agencies, all putting into practice the same advertising philosophies that have guided us here in New York."

The new Belgian company, boasting 44 accounts and a strong background in package goods, will be shown as Advertising International — Bates & Co., S.A.



Reeves: "strong network of agencies"

Commenting on the acquisition, Reeves noted that this marks the third time this year that Bates has expanded abroad. "We opened an office in Italy last February," he said, "and in March we merged with the number-one agency in Australia with offices in Sydney,

## Cinema Ads Still Big Force in European Countries

Chicago — Advertisers (like nature) apparently abhor a vacuum, judging by remarks by Carl Johnson, Jr., new executive vice president for the Midwest region of McCann-Erickson, Inc. Where there is no commercial tv, they're finding a substitute in cinema advertising.

In a talk before the Women's Advertising Club of Chicago, Johnson pointed out that "cinema advertising in Europe enjoys great popularity — to the extent that in several countries there is actually a waiting list of advertisers who want to present their message to theater audiences." But, he added, the greater the development of commercial tv, the less the use of or dependence on cinema advertising.

Just returned from a three-year stint in Japan as president of McCann-Erickson-Hakuhodo, Inc.,

Johnson pointed out that "as much as 14 percent of an advertiser's total budget in France (where there is non-commercial tv) is for cinema advertising." In Japan, where there are currently about 18 million tv homes, the percentage is much lower and theater advertising "tends to be more and more devoted either to advertising something of a very local nature or something very expensive in terms of unit costs."

In discussing the general conditions surrounding the use of cinema ads, Johnson said: "They are usually presented in advance of the feature film, at a time when the audience is seated and the lights are either out or dimmed. They are also presented during the intermission periods, but in either event it might be said that the audience tends to be a captive one."

Melbourne, Adelaide and Brisbane, and affiliate agencies in Hong Kong, Singapore, Bangkok and Kuala Lumpur (Malaysia). This now gives us the largest coordinated advertising network in the Far East."

Tracing the international growth of the 24-year-old agency, Reeves said that "in slightly more than five years we have dynamic, successful operations in Great Britain, France, West Germany, Italy, Canada as well as the Australian-Far Eastern business."

## Liquor Advertiser Sells Itself, Not Public Services

New York — Without fanfare, a new series of liquor commercials are now being aired on WQXR New York — and this time, the client is advertising the delights of the product rather than public service announcements.

Sponsor is Carillon Importers Ltd., and the product is Antiquary scotch. The company is sponsoring five late-night (10:30) programs.

When queried about the thinking behind the buy, a spokesman for Saul Krieg Associates, agency for Antiquary, told SPONSOR that the client felt it "was about time the industry stopped their antiquated ideas about liquor advertising."

The agency spokesman also pointed out that WQXR audience is largely composed of sophisticated adults and that the announcement will be aired at a time when children are not likely to be listening.

Copy approach is that Antiquary is a difficult scotch to find, even in liquor stores, but once the customer has tasted it, he'll go to the trouble of locating a source.

Currently, the only other liquor company advertising on WQXR is Schenley which limits its announcements to identification only and concentrates on public interest spots on what's going on in New York.

McKesson & Robbins, Inc., has a similar arrangement with the station but has since discontinued its sponsorship.

In early summer, Schwerin Research Corp. issued a report which showed that about two-thirds of New Yorkers favored liquor commercials on radio (see SPONSOR June 29, p. 20).



He led a dog's life



until Spot TV changed the picture

Up to 1959, only 10 markets had heard of Alpo Dog Food. When Alpo turned to Spot TV. Today, sales have increased 100% and Alpo is a giant in 30 markets, moving—for example—from 11th to 4th place in Boston... from 11th to 1st place in Baltimore... from 12th to 3rd place in Pittsburgh. 85% of their advertising dollars were concentrated in Spot TV.

Spot TV can change the picture for you. Want to move up in your markets? Want to expand your coverage? Take tip from Alpo. Put the emphasis where you need it when you need it. With Spot TV. Through TvAR—Television Advertising Representatives.

TvAR can show you how to use Spot best in the eight major markets where its stations are located. TvAR offers you additional services like "Brand Comparisons," an up-to-date study on the ranking of 500 leading brands in TvAR's markets.

You get more out of your advertising dollars when you spot your markets with Spot TV. Alpo learned that buying television by the market put a lot more bite into their bark. Call TvAR and you can too.



TELEVISION  
ADVERTISING  
REPRESENTATIVES  
INCORPORATED

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

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

## Ayer Analyst Stresses Need for Viewer Data

Hollywood, Calif. — "Tv buyers have been unduly influenced in their tv buying by data emphasized by the tv sellers," James H. Cornell, television program analyst for N. W. Ayer & Son, New York, told members of the Hollywood Advertising Club last week.

"Some of you are in the business of creating, producing, scheduling and selling tv programs," Cornell pointed out. "And others of you are in the business of buying tv time and programs in order to advertise and sell consumer products or services."

These are distinctly different businesses, the tv analyst said. "But program audience data is used as a yardstick in both of these businesses. This poses a problem in discussing audience estimates, because different kinds of audience data should be used for programing appraisals than for advertising exposure appraisals."

Cornell continued: "Data on total viewer exposure to a tv program is of secondary or even meaningless value to most advertisers. And set-tuning, which is the standard home rating index provided by the rating services, is of no value at all to an advertiser because tv sets don't buy products or services. It's *people* who do the buying, and their exposure to advertising becomes the real focus of the advertiser's attention. And it is specific kinds of people on whom almost all advertisers should narrow their focus."

Cornell pointed out that the first yardstick available to subscribers to rating services after a broadcast is a set-tuning rating. This satisfies the program seller, he said, but is not the best yardstick for the advertiser, who should be examining his program's exposure in terms of the viewers who are the likeliest potential buyers of his product.

Later, when viewer data becomes available, Cornell added, it seldom is studied adequately because it is not reported by the ratings services in clear-cut terms of millions of viewers in specific age and sex categories.



Cornell: "creating, selling are different"

Citing a case-in-point for selective tv buying, the program analyst said that most advertisers of consumer products and services have considerably greater sales potentials

in the larger size families—the family of younger adults.

"Yet, the indisputable fact is that younger adults watch much less television, day or night, than do older adults, so for tv advertisers who should aim most heavily at a younger adult ad exposure, the problem is difficult."

Cornell suggested that the "networks' biggest problem may lie in attempting to develop programing of stronger interest to younger adults, primarily younger women who are the heaviest purchasers of many products for the home."

Cornell emphasized that he was not disparaging tv, but he added that the tv buyer "must do a lot of careful homework before he buys or else he may wind up with relatively few potential product buyers getting his sales message."

## Metromedia Names Divisional Presidents

New York—Metromedia has two new divisional presidents. H. D. (Bud) Neuwirth has been named president of Metro Broadcast Radio Sales and John B. Sias as president of Metro Broadcast Television Sales. Previously, each had been a vice president and director.

In announcing the appointments, John W. Kluge, Metromedia board chairman, said: "This is Metromedia's recognition of its representative firms' superior sales per-

formance. They have become integral forces and major entities in the station representation field."

Neuwirth was formerly director of sales for WIP Philadelphia and an account executive with John Clair & Co., the Katz Agency and H-R Representatives.

Sias was formerly vice president for tv of Peters, Griffin and Woodward and later national sales manager of the Westinghouse Broadcasting Co.



H. D. Neuwirth



John B. Sias

# Crash Program Brings in 45 New Radio Code Subscribers in Georgia

Washington, D. C. — The National Assn. of Broadcasters went after Radio Code subscribers with a vengeance last week in Georgia and almost doubled their number. Working with the code-conscious Georgia Assn. of Broadcasters, NAB staged a one-week crash program that netted 45 new subscribers.

Aim of Jack Williams, GAB executive secretary, and Charles M. Stone, NAB Radio Code manager, was to dispel misconceptions and misunderstandings of the code's function. Also, prior to the field trip, GAB waged an intensive campaign promoting the code which was credited with obtaining a number of tentative commitments before the strip started.

As a result of the program, Georgia now has a total of 85 radio stations subscribing to the code, or 48.3 percent of the total. As of Aug. 1, only 22.7 percent of the state's radio stations subscribed.

Also, the new figure moves Georgia from 48th to 19th in state rank among code subscribers.

"The success of this effort," declared Stone, "can be attributed to the importance of visiting a broadcaster in his own town and personally clarifying for him the provisions of the code that are most

pertinent to his operation. It also provides a chance to explain the operation and the cost of the code as these relate to his own operation."

Commenting on the crash program, NAB Code Authority director Howard H. Bell said "The new Georgia subscribers add importantly to our campaign to push total radio code subscription past the 50 percent mark. It now stands at 41.5 percent. We would welcome similar cooperative efforts as time permits from other state associations."



Williams (l) and Stone with Don McDougald (r), president of WWNS Statesboro, Ga.

## Consolidated Launches Record Television Drive

New York—In an effort "to sustain and increase the public interest in cigars," Consolidated Cigar Corp. has announced what it dubs the "largest television advertising campaign ever scheduled by a cigar manufacturer."

The campaign, which began last week, involves sponsorship of 10 major programs on the three networks. In a four-week period, it is estimated that the company's messages will have a reach and frequency of 41 million tv homes with six commercials delivered per home.

In commenting on the company's stepped-up tv activity this fall, Jack Mogulescu, Consolidated's vice president for marketing, said: "Cigars are bigger news this year than ever before and we intend to keep it that way."

It was pointed out that Consolidated is the world's largest manufacturer of cigars, boasting record sales of \$132 million last year and a 20 percent hike over 1963.

## Poll Shows Minnesotans Not Eager for Pay, Color Tv

Minneapolis—Minnesotans are less than enthusiastic over the prospect of pay television, nor are they falling over one another to purchase color tv—judging by a statewide survey by the *Minneapolis Tribune*.

When asked if they would like to subscribe to pay tv (after an explanation of how it worked in other parts of the country), only 18 percent of the sampling said that they would. Seventy-eight percent turned thumbs down on the idea.

On color tv, respondents were asked: "Do you think that color makes tv programs more interesting, or that it makes very little difference?" Only 28 percent thought color made for more interest, and 43 percent said it made little difference. The balance had no opinion.

As for purchasing color tv, the question was asked: "If you could get a new color television set for around \$400, do you think you would buy one in the next 12 months, or not?" Eighty-seven percent indicated they did not expect to buy a set. Eight percent said

they did expect to buy one, while three percent said they already owned color tv.

When the same question was asked in 1961, 91 percent of the sampling replied in the negative, 6 percent said they intended to buy a set, and 1 percent already owned a set.

In the 1964 survey, a few of the respondents did indicate that they planned to buy color tv when their black-and-white sets wore out.

On the subject of commercials, the *Minneapolis Tribune* asked: "Taking commercials as a whole, would you say that tv ads generally make your viewing more enjoyable or less enjoyable?" Sixty-one percent fell into the "less enjoyable" category, while 20 percent said that it made no difference, and 16 percent found that commercials added to their enjoyment of television.

According to the *Tribune*, interviewing in the survey was conducted in the homes of a balanced cross-section of Minnesotans, 21 and over, living in all parts of the state.

## MBS President Calls for All-Out Promotion of Radio Using Radio

**New York** — Radio has used radio to sell everything but radio itself, argues Robert F. Hurleigh, president of the Mutual Broadcasting System, and he suggests that every radio station allocate ten minutes a day to promote the medium.

Writing in the network newsletter, Hurleigh added that Mutual would be happy to write ten commercials boosting radio or sponsor a nationwide contest to find "perhaps even better commercials."

Referring to tv, Hurleigh pointed out that "radio at some times actually has more audience than its fatter brother. But, as a broadcast entity, it requires an even greater promotional effort . . . before it can get a better share of the budget."

Hurleigh said that the promotion effort "must be greater because many of the men involved in the industry itself are the very ones who do not care to see. And it's far tougher to convince a professional than the man in the street."

Taking stations to task, Hurleigh declared, "Individual station operators are so busy selling their own call-letters that they have overlooked the obvious truth that the



Hurleigh: "10 minutes by 4000 stations"

medium itself could help all. They allocate monies for everything except a plan to create a concept of the powerful, persuasive force the medium is and of the truly irreplaceable service it supplies."

Hurleigh concluded: "Think about it, gentlemen. Ten minutes multiplied by 4000 stations would give us 40,000 minutes a day to 'sell' radio as the truly vital force it is. With this type of saturation, advertisers would get the message."

### Meetings Unlikely Until New NAB Head Is Chosen

**New York** — Chances are that there will be no more closed-door meetings between the NAB, AAAA, ANA until the National Assn. of Broadcasters comes up with a new president — and speculation has it that it won't until after the November elections.

The three organizations, plus a blue-ribbon group of agency, client and broadcast leaders, have had three meetings.

Aim of the sessions, which have shunned any publicity, is a candid exchange of views on such mutual problems as "clutter,"

the NAB code and commercial clearances.

Each of the three organizations involved has hosted a meeting, and since it is NAB's turn next, it doesn't seem likely that the broadcaster group would want a session until its new top man has been named.

Although there has been no official comment, reasoning says that the special committee will not select a new president until after the elections because they don't want a man who might be persona non grata to the White House.

### NAB's Gitlitz Sees More Integrated Commercials

**Pittsburgh, Pa.**—More and more advertisers appear to be turning to integrated commercials as opposed to piggybacks, according to Jonah Gitlitz, assistant to the NAB's Code Authority director.

In a luncheon talk before the Pittsburgh Radio and Television Club, Gitlitz revealed that the number of multiple product announcements reviewed by the code offices is running "two to one in favor of integrated over piggybacks." He also noted that "no advertiser is proceeding unconsciously as to whether he will integrate or use piggybacks."

Gitlitz said that since mid-August, the code offices have reviewed 44 multiple product commercials. Twenty-nine were integrated and 15 were piggyback.

Gitlitz explained that the two-to-one ratio has evolved since the code's multiple-product provisions were reviewed and tightened last spring.

At that time, Gitlitz said, it appeared that the ratio would be 50-50, but this evaluation included many combination announcements that were made before the new standards were adopted and understood.

He also said that the number of storyboards the code offices have been asked to review are following the same trend. Of 77 storyboards received, 53 were rated as integrated and 24 piggyback.

"Advertisers are making their decisions knowing full well the choices," Gitlitz told the broadcasters.

"We have been encouraged by the number of advertisers and agencies that have been using code facilities to help them evaluate their combination commercials," he added.

Gitlitz also noted that some advertisers who have quarreled with the code on the subject of piggybacks are now attempting to meet the integration standards, adding that those advertisers who prefer piggybacks are staying with them "and that's their choice." In such cases, he said, code stations must be concerned only with the placement of the commercial.

# No matter how you figure it:



**With your heart . . .** Consider that the objective of your United Fund or Community Chest is not just to raise money—but also to raise human hopes. That the objective is not simply to get a red line to the top of a cardboard thermometer, but to get people back on their feet. That the objective is really not to meet quotas, but to meet your responsibilities as a member of the community. It's this simple—the children you give health and hope to today could be the ones who will give vitality to your town and your firm—tomorrow.

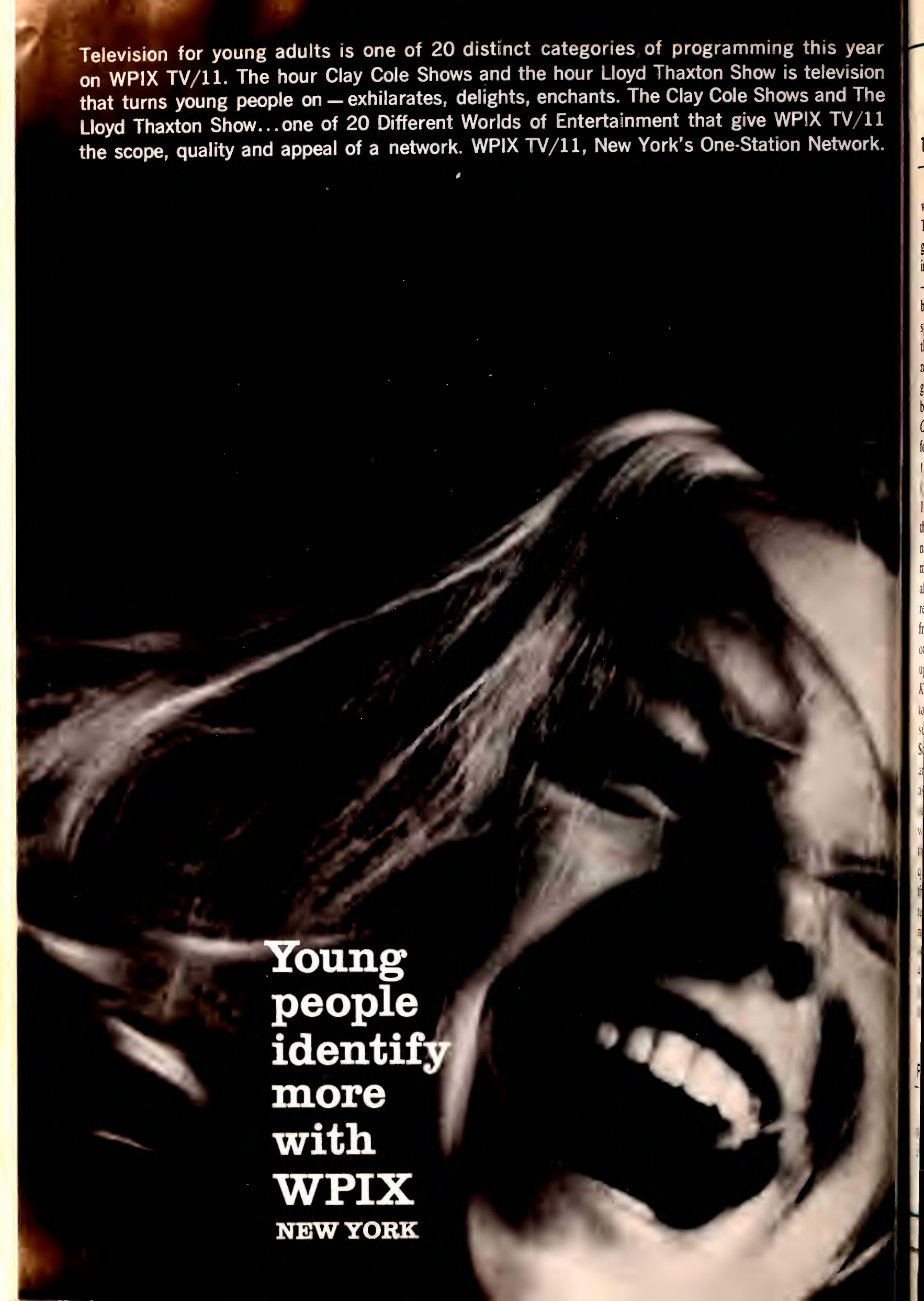
PHOTO BY P. H. HALL



**With your head . . .** The United Way's once-a-year appeal supports the health, welfare and recreation services that make your community a better place to live, work and raise a family. It operates on business principles. Through regular audits of budgets and services by local citizens, current community needs are fulfilled through planning. Future needs are programmed. Help your company's standing in the community by your own leadership—a generous corporate gift and an employees' payroll payment plan.

## Your company should give full support to this year's United Way Campaign!

Television for young adults is one of 20 distinct categories of programming this year on WPIX TV/11. The hour Clay Cole Shows and the hour Lloyd Thaxton Show is television that turns young people on — exhilarates, delights, enchants. The Clay Cole Shows and The Lloyd Thaxton Show...one of 20 Different Worlds of Entertainment that give WPIX TV/11 the scope, quality and appeal of a network. WPIX TV/11, New York's One-Station Network.



**Young  
people  
identify  
more  
with  
WPIX  
NEW YORK**



## Tv sports: pricing self out of market?

The tv networks perhaps better take stock of where they're heading economically in sports. The predicted record season for sports sales — generally figured at over \$80 million — isn't turning out quite that way. Two of the football series — the NCAA and NFL — have done quite well, but there's ample evidence of a soft market in tv sports, particularly in the anthology types and the extended golf contests. ABC-TV has sold only nine of its 18 commercial positions on the AFL games and CBS-TV is taking longer disposing of both the *Sports Spectacular* series and the *CBS Golf Classic*. To date *Spectacular* has sold but four out of the 10 available commercial minutes (\$20,000 per minute), while the *Golf Classic* (priced at \$15,000 per minute) has five of its 12 commercial positions unsold. CBS-TV admits that the golf series is faced with a sticky problem, namely that of clearance. The series had been moved from a Sunday afternoon to a Saturday afternoon and affiliated stations are loath to surrender the more attractive revenue obtainable from their Saturday afternoon movies. Still another CBS-TV disappointment: network wound up selling only a third of its *NFL: Countdown to Kickoff* series. The balance was made available to affiliates for local sponsorship on a co-op basis, subject to the usual recapture privilege. "Sponsor Scope" commentary on the situation: advertisers and agencies, it is apparent, are as enthusiastic as ever about the value of tv sports as an article of sales effectiveness, especially for products whose consumers are predominantly men, but there have been murmurs from advertiser-agency quarters that the sky-rocketing bidding among the networks for rights to sports events might tend to price many a tv sports user out of the market. In football the hikes from one year to the other per commercial minutes have ranged from 45 percent to 80 percent. To some admen it looks like the old cliché about killing the goose that laid the golden football, golf ball or what you will.

## P.S. to nets' sports sales position

The networks have a theory that as leisure time grows the country's interest in sports will climb proportionately. They've been backing up

this theory by increasing the numbers of hours of sports programming from season to season. As commitments now stand for the 1964-65 cycle, ABC-TV will have a record total of 210 hours, CBS-TV, 289 hours and NBC-TV, 298 hours. The grand total — 797 hours — represents a 40 percent increase over the grand total that prevailed five years ago.

## Bonus spots sought by Campbell soup

Believe or not but Campbell Soup, which has over 80% of the canned soup market, is rattling the tip cup for bonus radio spots. The bid for freebies has been injected via BBDO, into Campbell Soup's fall-winter campaign. The plan, basically, calls for six radio spots Monday through Friday, over 26 weeks, with two or three stations to be used in each of the 50 or so markets. The gambit that's come as a surprise to time sellers: the suggestion that Campbell would welcome their throwing in some Saturday spots gratis, since the paid-for schedule ends of a Friday. Campbell Soup in the past has made it a policy of declining any sort of station merchandising. Incidentally, timetable for the spots is from 10:45 a.m. to 12:15 p.m., with each day's segments consisting of two 30s and four 10s. The copy objective: a quick reminder to have soup and a sandwich for lunch.

## Pre-cash customer Gulton barter spot

The merchants of time barter must have slipped a cog. One of their boasts is that they never try to sell an advertiser who has spent cash for time in spot tv or spot radio. But that assurance, obviously, doesn't apply to Gulton Industries. Each pre-Christmas and spring for the past five years Gulton, which makes, among other things, pocket radios and flashlights, has bought tv schedules in nine to 12 markets. This pre-Christmas the account will depend for its spot spearhead on a huge chunk of barter time. Gulton, however, won't depend entirely on what the barter deal provides in actual reach. It's bought eight commercial minutes in three ABC-TV nighttime programs for about \$200,000, to be spread at the rate of two a week between the middle of

CONTINUED ON NEXT PAGE

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

November and the middle of December. Back to the subject of barter: agencies don't like it because it puts them in an embarrassing position. Other clients hear about the agency placing media on a merchandise barter arrangement and want to know why they can't work it the same way. What such clients don't understand is that the barter deal is instigated directly by the barter merchant with the client, and that the agency is the innocent party to the whole system.

## How R.T. French enlists Jifoam

In this era of diversification you never know what company will be behind the advertising of a product that's suddenly come into air media from left field. Current case in point is Jifoam, an oven cleaner (see SPONSOR, May 4). The product is manufactured by a relatively small firm called Sheleo. The R. T. French Co., big in instant potatoes and condiments, has bought some stock in Sheleo. It happens that Sheleo has no distributing organization in the Southeast, Southwest or on the West Coast. But French does, and it also has in Kenyon & Eckhardt a national advertising agency. That's how K&E came to do the buying for Jifoam on a national scale in both radio and tv. The campaign starts Sept. 28 for the West Coast and Oct. 12 elsewhere. It's good for a minimum of 10 weeks. The list covers 31 tv markets and 19 radio markets. Buying will be by rating points. In media combination (radio and tv) markets the requirement will be from 145 points per week and in radio markets, solely, 50 points per week.

## GM piggyback irks some stations

Tv broadcasters have become extra-sensitive to multi-product commercials in the spot area as a result of the piggyback controversy. Hence some of them were nettled last week by General Mills' latest piggyback, split between Wondra Flour and Brownie Mix. Source of disturbance: the mix ringing in a recommendation of Hershey — which, incidentally, doesn't spend a dollar on the media — as the chocolate to use. The tie-in of Hershey does not constitute a violation of the NAB code since it's not a separate commercial,

but the critical sellers did think General Mills could have been more judicious about its timing. Another point raised: the inclusion of super-cargo Hershey could preclude the scheduling of a competitive sweet within the time margin required for product protection.

## Summer viewing biggest in 3 years

Reruns or no reruns, they spent more time at their tv sets this summer than any year at least back to 1962. The observation is based on a sample of reports "Sponsor Scope" obtained from Nielsen as to the average hours of usage per U. S. tv home per day. Following is a three year comparison on that score:

NSI REPORT	1964	1963	1962
June 1	4.70 hrs.	4.43 hrs.	4.54 hrs.
July 11	4.40 hrs.	4.19 hrs.	4.25 hrs.
August 1	4.64 hrs.	4.28 hrs.	4.19 hrs.

## Does GF presage tv policy change?

General Foods buy of daytime on NBC-TV (see Sept. 14, "Sponsor Scope") might be taken as a political straw in the wind. The daytime transaction was made directly by divisions of the company and outside the corporate umbrella, which ad chief Ed Ebel has so ably controlled for many years. Ebel is up for retirement and the circumstance of the daytime buy at NBC-TV may be a tipoff of what could be expected to happen to the tight reins that Ebel maintained on General Foods tv after he is out of the way. The expectation: the five divisions would arrogate to themselves much greater tv autonomy than prevailed during the Ebel regime and make their own choices of network program strategy. A corollary to the prediction: in two or three years General Foods will have abandoned its empire of wholly-controlled and cluster-scheduled nighttime shows and scatter its largess among many shows, a la Procter & Gamble. It would, however, retain someone with relatively important authority as a catalyst for policy and corporate bookkeeping, as to discounts, etc. Looked at from a legalistic point of view, this turnabout might in the long run have an advantage for General Foods. In recent FTC proceedings on

mergers much has been said about the huge competitive edge held by package-goods giants by virtue of superior advertising weight deriving from tv franchises.

## Network public service hours dip

Public service programming on the tv networks has this season undergone quite a drop in terms of total hours as compared to the three previous seasons. The difference amounts to 22 percent. Could be that the decline reflects a let-up of pressure from Washington. A continuing trend, however, is the breakaway of public service programming from the Sunday matinee "ghetto." During the 1963-64 season 53 percent of that category of programming, which of course includes news, was slotted in prime time. Following is a four-season tally of public service involvement as culled from Nielsen studies:

SEASON	NO. SHOWS	TOTAL HOURS	SPONSORED HOURS
1960-61	68	271	110
1961-62	78	269	143
1962-63	71	270	145
1963-64	58	210	138

## Norelco vs. Remington: Christmas tv

It appears that Norelco (LaRoche) is outspending competitor Remington shaver (Y&R) by \$800,000 on tv network in connection with the pre-Christmas push. Norelco has 47 commercial minutes scattered over CBS-TV's nighttime entertainment schedule and some NFL participations, the batch costing around \$2.2 million. Remington shaver has placed about \$1.4 million with ABC-TV for 40 nighttime commercial minutes on a scatter plan basis, plus seven minutes in the evening news.

## Profit squeeze bothers agencies

The prime problem bedeviling ad agencies is the profit squeeze. Talk to some Madison Avenue sages about the problem and they'll tell you top management has an appreciable money-saver at hand but lacks the temerity to use it. The economizing source these sages have reference

to is the "alternative" system, which has actually become a tradition. Under this system, the client gets an alternative of everything. For every campaign plan there's one or more alternatives. For every copy plan there's one or more alternatives. For every media plan there's one or more alternatives. And so it goes. The system is time and cost consuming. True; the ad manager feels that the agency has been working long and diligently when the contactman comes loaded-down with alternate plans. But the whole thing can be a trap and a delusion. Were the agency's talents concentrated on a single plan for recommendation the payoff for the client would be more meaningful, effective and profitable. And, for the agency, staff time and efforts could then be dispersed into other projects and thereby effect a substantial economy. After all, 75 percent of an agency's expense goes into people.

## Cochran: big stride in popularity

ABC-TV has singled out the NFL August 1 report to do some tub-thumping about the progress in audience quotient by its newscaster, Ron Cochran. According to this particular report, Cochran not only pumped his average audience over the year before by 68 percent, but was the only one of the three tv network evening news programs to show any advance on the viewing front. Following are the comparative figures that substantiate that claim:

NEWSCASTER	AUG 1, 1964	AUG 1, 1963	% MARGIN
Cochran	2,720,000	1,620,000	+ 68
Cronkite	4,670,000	5,190,000	- 10
Huntley-Brinkley	5,320,000	5,340,000	0
TOTAL	12,710,000	12,150,000	5

## No Piggyback conversion for Ajax

Colgate denied a report that it was converting all its Ajax line commercials to piggybacks. In respect to money-saving this would make quite a cutback for the company. Up to now all members of the Ajax line have used the 60-second strip of commercial exclusively. Also as of now 30 percent of Colgate's \$30 million spot tv investment is designated for piggyback-type advertising. Meantime Colgate keeps cancelling out one

CONTINUED ON NEXT PAGE

station after another because of premium rate policy on piggybacks. Hit hardest have been the station groups. Most of these are convinced that Colgate has embarked on a strategy—eliminating a raft of valuable spot franchises—that can eventually only hurt the client's competitive position.

## Colgate casts out 'Stump the Stars'

It hasn't been a happy month for Colgate's tv involvement so far. In addition to its piggyback problems Colgate has had an untoward experience with a spot carrier of its own, *Stump the Stars*, which it had placed on a number of stations. Colgate became discouraged by the program's ratings and cancelled it. The stations airing the shows were asked to scatter the four one-minute commercials used in *Stump the Stars* to other spots in their schedules. Speaking of schedules, Colgate has an experiment going on spot weight emphasis that should make interesting analysis. Due to end Sept. 28 is a Colgate departure in spot scheduling arrangement which was set for four weeks. Instead of having its spot package strung out across the week's spectrum, Colgate telescoped them into Thursday and Friday. It is assumed the objective was to find out whether this timing would mean more in Colgate brand sales during these two top shopping days of the week.

## CBS-TV's daytime changes: problem

P&G's soap operas, *Guiding Light* and *Search for Tomorrow*, on CBS-TV 12 noon to 12:30 p.m., are due to be expanded into half-hour installments from their present 15-minute segments. This would mean that the network would have to take over a half-hour of affiliate time (12:30 to 1). Not much opposition to this is anticipated from affiliates. Where, however, CBS-TV is encountering scheduling difficulties from affiliates is in the proposed spotting of *Jack Benny* reruns 4:30 to 5 p.m. weekdays. That also is station time. So far the network hasn't been able to clear 50 per cent of U.S. homes for the Benny strip. The affiliates would rather retain the period for their own spot carriers. Colgate had indicated an interest in picking up a portion of the strip,

but that was before it heard of the clearance problem.

## Call for prime 20s close to whisper

The push for prime 20s hasn't materialized at anywhere close to the volume key reps had anticipated prior to Labor Day. Where the demand has been heaviest for September-October has been in the area of minutes. The 60-second buyers include Silver Dust, Jell-O pudding and pie-filling, General Food's Wake, National Biscuit's Teen Flakes, Maxwell House regular coffee, Code 10 (in sports), Spry, R. T. French's gravy mix. The sprinkling of national 20-second order placers include Colgate and Peter Paul.

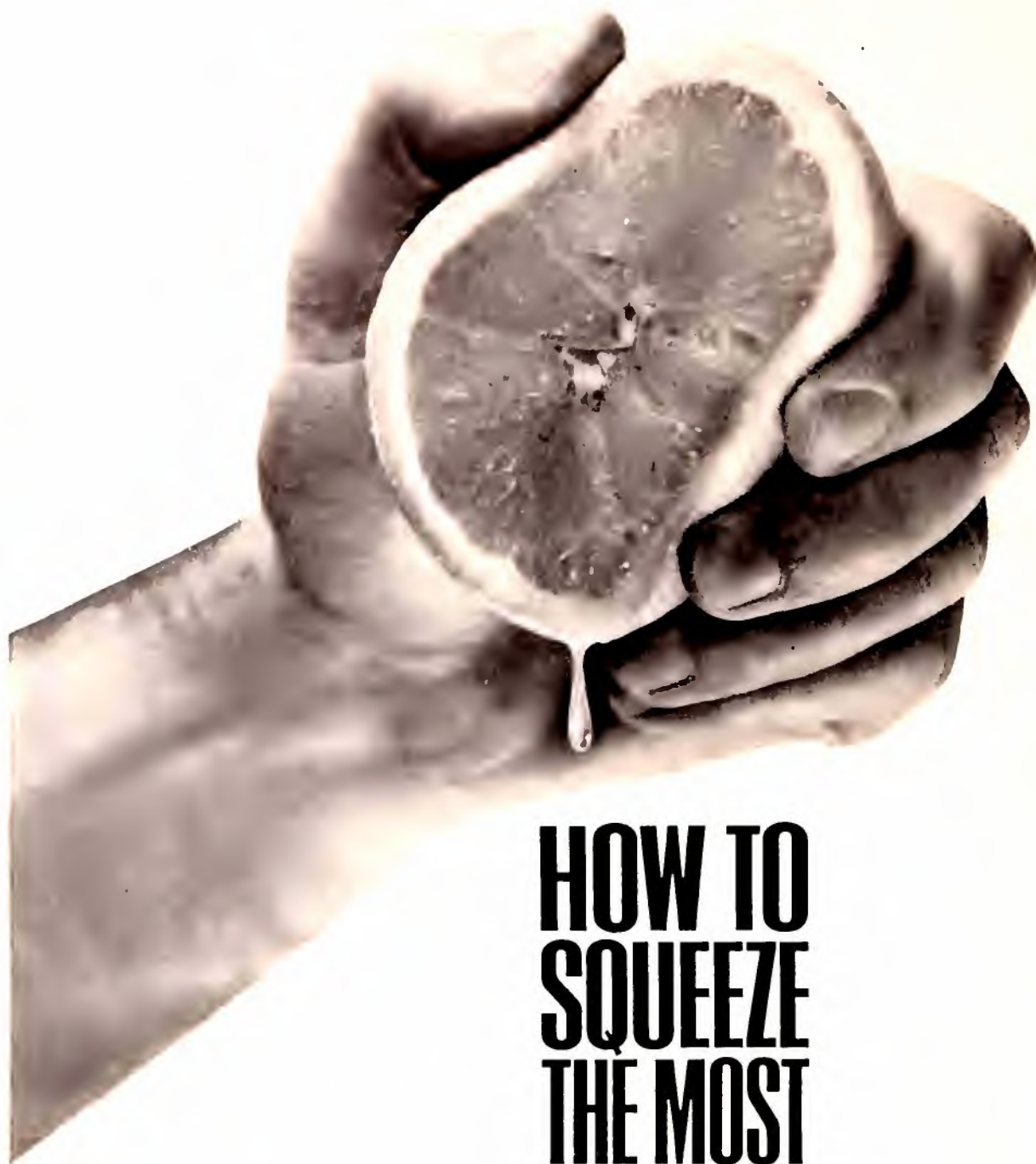
## Airlines not hep to vacation trade?

The so-called R&R stations may have a valid case in their often voiced protests against the tendency of airlines to fly over them when placing radio schedules—especially advertising relating to vacation travel. The argument advanced by these stations: (1) much of the travel copy stresses installment payment, (2) the R&R audience ranges up into the late 30s age bracket, (3) the people in this bracket represent heavy installment buyers in clothing, home furnishings, cars, etc., (4) airline vacation advertising has tended to direct itself more and more to the young people, (5) hence it would be logical to ask, "Why ignore the station with a program policy aimed at the very prospects at whom vacation air travel advertising aims its copy?"

## Lestoil buys frozen for 1964

C. J. LaRoche agency won't become involved in the buying of air media for the Lestoil and Bon Ami lines until after New Year's. Both product groups, part of Standard International, became LaRoche wards Sept. 1, but all media commitments will remain as is through the last quarter. In 1963 Lestoil spent about a million in spot tv and around \$700,000 for network tv. Bon Ami put \$300,000 in spot tv. LaRoche cites over-all Lestoil and Bon Ami billings at \$4.5 million.

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# HOW TO SQUEEZE THE MOST OUT OF A DETROIT MINUTE

In Detroit, the WWJ Stations enjoy an acknowledged **acceptance**. For many reasons: Special emphasis on local affairs and news. A knowledgeable approach to total programming. A sincere devotion to community service. An affiliation with NBC dating back 38 years. And home ownership by The Detroit News.

Because of this **acceptance**, the WWJ Stations provide advertisers with a more receptive atmosphere for their sales messages. Consistent results through the years have proved that the way to squeeze the most out of a Detroit minute is to spend it on the WWJ Stations. Whether you sell oranges or oil.

**WWJ** and **WWJ-TV**

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives Peters, Griffin, Woodward, Inc. **THE NEWS STATIONS**

## Tv: reaching the affluent market

Studies compiled by SPONSOR show heavier-than-supposed viewing in upper-income homes. Advertisers reaching this group with tv include Xerox, Hertz, AT&T, DuPont

■ Equating upper-income earning families' tv viewing with the viewing done by families with higher education levels may be responsible for the myth circulating among consumers — as well as some advertisers — that lower and middle income households view more often than the affluent.

While they may be drinking martinis instead of beer, high income executives are — according to a number of studies gathered by

SPONSOR — viewing television in numbers that make them targets for special interest advertisers.

If status attitudes and prestige alignments have been inhibiting many top ranking executives from admitting that they watch and enjoy the broad spectrum of television fare over the highly selective, culture-oriented show, their wives also seem readily willing to support them.

A Fuller & Smith & Ross study

### Rich man, poor man...

While one man's poverty may be another's standard for high income, accepted ranges used by researchers do not vary too much.

Nielsen has the following breakdown: upper income, \$8000 and over; middle income, \$5000 to \$7999; low income, under \$5000.

TvQ considers upper income to begin at \$10,000.

But inside the television in-

dustry, some take these figures to be quite arbitrary. Said one network research department spokesman: "It's extremely difficult to break down the audience of a program by income of the viewers because most surveys use the Nielsen-styled \$8000 as the dividing line from upper income. But in this day and age, that's very close to the earnings for the middle income group."

of top level business officials, including men who are presidents or board chairmen of such companies as U.S. Steel, Jones & Laughlin and U.S. Borax, was conducted through interviews with their wives and revealed that men in these categories particularly like — and regularly view — programs classified as: sports, news, general drama and information shows, in the order listed.

Among 4.1 million management and professional men, according to a *Time* magazine study of media coverage, television is watched by

68 percent in an average day, 72 percent on Saturday and 80 percent on Sunday.

Among the advertisers who have realized — and acted upon the fact — that tv is a good buy to reach such affluent leaders, are: Hertz, AT&T, DuPont, U.S. Steel, American Airlines, Santa Fe, Xerox and Liberty Mutual.

Success stories on tv's ability to reach the high income segment of society are abundant. AT&T, for example, recently found that sales of color telephones and the number of long distance calls were both

three times greater among the viewers of the company's tv commercials.

Chrysler Newport sales rose 42 percent while industry averages were down 12 percent in the spring of 1961. This was after a campaign of spot tv announcements on only two successive weekends. Chrysler repeated the campaign in the fall of 1961 and again in the spring of 1962. The result was that Chrysler kept sales strong while most other middle-priced car sales sagged.

Santa Fe reports instances where tv commercials have brought an in

## What programs reach upper-income viewers

Shows like "Hallmark Hall of Fame," "TW3" and "CBS Reports" may reach the highest percentage of high-income families. However, a large number of highly-educated, lower-income television viewers also watch.



"Patty Duke" and "The Fugitive" are considered top programs on ABC-TV for reaching the greatest number of upper-income viewers. "Beverly Hillbillies" probably reaches the largest number of executives on CBS, researchers say. People with high incomes often enjoy entertainment programs rather than informational programs.





crease in freight business. The company also had inquiries from manufacturers about plant sites available along its right-of-way.

In a more recent example Ford Mustang reported an immediate response to its simultaneous three-network tv introduction this past spring.

Reaching the upper-income audience seems to be accomplished in two principal ways by advertisers using tv: by the numbers and by percentages.

"An advertiser," says a network spokesman, "generally thinks that

## viewers?



### Hours Spent Viewing

Tv viewing is greater among upper income than among lower income families\*

Average hours tv usage per day for all days of the week

Lower income (under \$5000) 5 hours, 30 minutes	Upper income \$8000 and over 5 hours, 47 minutes
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Average hours tv usage per day for Monday through Friday inclusive

Lower income 5 hours, 34 minutes	Upper income 6 hours, 38 minutes
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Average hours tv usage for Saturday

Lower income 5 hours, 38 minutes	Upper income 6 hours, 38 minutes
-------------------------------------	-------------------------------------

Average hours tv usage for Sunday

Lower income 5 hours, 4 minutes	Upper income 5 hours, 49 minutes
------------------------------------	-------------------------------------

\*Source: A. C. Nielsen Co

### Appeal of Sports

Percentage distribution of sports program audiences by income classifications\*

	Lower-income (37 percent)	Middle-income (39 percent)	Upper-income (24 percent)
All TV Homes			
NFL Football	19	46	35
NFL Kickoff	19	49	32
NFL Runner-up Bowl	19	43	38
CBS Golf Classic	25	42	33
Masters Golf	28	38	34
PGA Golf (Sun)	24	36	40
Kentucky Derby	22	39	39

\*as defined by Nielsen

### Set Ownership

Executives bought tv sets for their homes faster than general public . . . and on trips they view tv in hotels and motels

Nine out of ten *Fortune* magazine subscribers had bought home tv sets by 1956 five years before tv set penetration reached 90 percent in all American homes. Three years later, national surveys among executives showed more than 95 percent had tv in their homes.

	Executive home tv set penetration
Advertest Survey in Detroit, Los Angeles, Atlanta	96%
Chicago Sales Marketing Executives Club members	98%

An NBC survey among executives returning from business trips showed 65% had tv sets in their rooms on this trip 90% have had tv in their rooms on previous trips

## TvQ Survey

### TvQ Survey (June, July, 1964)

	Network	TV-Q Survey
Making of a President	ABC	56
Huntley-Brinkley	NBC	51
Esso's "The River Nile"	NBC	47
Saturday Night Movie	NBC	45
CBS Reports	CBS	43
CBS News-Cronkite	CBS	42
D-Day Plus 20 Years	CBS	42
Thunderbird Golf Tournament	NBC	40
Shadow over White House	ABC	40
Dick Van Dyke	CBS	39
The Fugitive	ABC	39

Included in the study were adults 18 years of age and over who have incomes of \$10,000 or more per year. Scores represent the percent of people who consider a program "one of their favorites" among those who have viewed that program.

## Income Group

### Television penetration reaches highest levels among upper income families

#### Tv penetration by income groups\*

Family income	total homes	tv homes	percentage of tv penetration
Lower (under \$5000)	21,160	17,540	83
Middle (\$5-7999)	20,500	19,260	94
Upper (\$8000 and over)	12,590	12,200	97
Total	54,250	49,000	

\*Source, A. C. Nielsen Co.

a cultural or news program would be as good a bet as any for reaching the money market. But he would be only half right if it turns out that *Beverly Hillbillies* reaches a great many more upper-income viewers. Views on this subject are mixed. While some buy what they *think* they should buy and others what they *ought* to buy, the two don't always coincide."

DuPont could be considered representative of the buyers in the numbers school of thinking. "From studies made over a long period of time, we feel we would get larger numbers of executives viewing a modern western or *Beverly Hillbillies* even though a higher percentage watch *Meet the Press*," says DuPont's assistant director of advertising, Edward Pechin.

"On *Show of the Week* we have corporate advertising and product advertising," he adds. "We reach a good-sized high-income group and other income groups at the same time."

Xerox, on the other hand, seems interested solely — as evidenced by the buys it has made since breaking

into the use of tv — in documentaries, almost always one-hour specials that reach a large percentage of upper-income viewers (*Our Man in Washington*, *At War in Korea*, *Crisis*, *The Making of the President*, *Cuba*, *Big Brother Is Listening*.)

"Really, the shows speak for themselves," comments Xerox ad manager Tom Saffen. "It doesn't take a helluva lot of research to show that the people we want to reach watch these programs. We want to sponsor shows that get people thinking, make them scratch their heads. These are the upper-income people."

Marvin Sloves, account executive on Xerox at Papert, Koenig & Lois, feels that Xerox must consider its image as well. "It just wouldn't fit for Xerox to buy into a western, even if it did reach more executives. Such a program can't relate to sales. It's a matter of the way you think of yourself. The fame of Xerox as a corporation — the fact that it has attracted so much national attention — can be greatly attributed to our use of tv and the kind of programs we buy."

Saffen expresses great satisfaction with the tv efforts by Xerox to date — efforts that absorb about 60 percent of the company's ad budget. "We know from various measurements that we're reaching the kind of audience we want and we're getting a good response. We receive all kinds of letters from viewers complimenting us on our shows. We also get letters from our field supervisors."

Bell & Howell, which advertised on tv for approximately six years with sponsorship of programs like *CBS Reports* and *Close-Up* because there was a somewhat greater skew of viewers with higher incomes to these shows, has only just stopped, according to director of advertising Robert Lipson, purely because "it's time for a change."

One advertiser skeptical of tv's ability to reach the upper-income group is Alcoa Aluminum — despite its participation sponsorship of *Huntley-Brinkley*, a program popular among adults with incomes of \$10,000 or more (see TvQ study on this page).

"We feel you get a good percentage of all echelons in these new programs," says B. B. Randolph, manager of radio and television for Alcoa. "Research doesn't give us any evidence that they reach higher income groups. Tv is a good medium for us primarily because it reaches a higher age group. For reaching higher income groups some business magazines might be better."

"In a sense," one network executive comments, "no advertiser interested *only* in upper-income viewers should buy tv programs. But the advertiser whose interest is *primarily* in an upper-income audience would benefit most from those programs most favored by the high income and better educated audience."

"The quickest way to reach the greatest number of upper-income families," he suggests, "would probably be to use a show like *Patt Duke* (given the highest Nielsen rating among upper-income families viewing ABC-TV) but it may not be the most efficient way."

Cadillac is a good example of product for which GM wants to reach only high-income families. Although some local dealers use tv on a very selective basis, the

# Income characteristics of homes reduced by program type

Mon.-Fri. Daytime

Four weeks ending Apr. 5, 1964

## Income characteristics of homes reduced by program type

	Adv. Aud. %	Total U. S.	Household Income		
			Lower	Middle	Upper
Serials (8)*		10.3	12.8	11.3	6.6
General Drama (2)		4.8	4.2	5.9	3.9
Situation Comedy (5)		7.4	5.4	9.6	6.2
Quiz & Aud. Part (19)		6.9	7.7	7.2	5.9
( )* programs per week					
General (33)*		16.6	15.0	17.2	17.2
Suspense-Mystery (17)		16.3	13.9	17.1	17.1
Western (16)		20.9	21.9	21.3	19.6
Adventure (6)		14.8	13.9	16.7	13.1
Situation Comedy (20)		24.6	21.6	26.2	24.9
Variety (32)		17.5	17.4	17.8	17.1
Quiz & Aud. Part (10)		16.9	20.1	15.8	15.8
Informational (13)		9.9	10.7	10.2	8.8
( )* 1/2 hours per week					

Cadillac Div. of the company feels that tv would give them too much mass while the bulls-eye in their target is the high-income consumer.

"The size of our ad budget," explains Wendell Moore, account executive for Cadillac in the Detroit office of MacManus, John & Adams, "is based solely on the number of cars produced. Not being a mass produced car, the Cadillac budget is modest. Tv reaches great numbers of people but not enough potential Cadillac buyers for our budget. Probably the buyer of a Cadillac is more easily defined than the buyer of any other car."

According to a number of these spokesmen, studies of what the higher-income families watch can be confusing. Nielsen gives half-

hour situation comedies, variety shows and suspense-mysteries the highest rating among upper-income families, considerably higher than informational programs. In spite of this, when men in this group are asked what they consider a favorite program (see TvO study), and their wives are — separately — asked what their husbands watch (F&S&R study), the high ranking programs are sports, news and drama.

Even more surprising, a series of two-hour interviews with 705 "leaders" in 15 cities — commissioned by *The Atlantic Monthly* and *Harpers* — revealed that ostensibly the most popular program types for the group were entertainment and variety, western and adventure, drama and plays, news and commentators,

mystery and old movies, in that order. The study did not include sports because it was likely that the rating among men would naturally be high.

While the conclusions to be drawn from the available information make some things clear — that there is sizeable upper-income viewing; that there are successes for tv's reach to upper-income viewers with special business groups as well as mass appeal programs — there is some conflict on the methodology and technique employed by various admen with their eyes on the collective purse of the upper income consumer. Perhaps the chart material in this story will give each of the decision makers who buy time more ammunition for the battle. ♦



## From one to wonderful

One Proctor-Silex steam iron commercial for tv evoked such active identification and response that it became basis for an entire ad campaign

■ What started last fall as a bright, single commercial idea for Proctor-Silex steam irons has developed into an all-out, all-product, 10-week tv campaign this fall.

And to put it over, Proctor-Silex will be spending \$500,000 in tv time alone. The promotion began Sept. 21 and lasts through mid-November in 50 of the nation's leading markets.

What was the spark that ignited such an advertising explosion?

It was the "built-in maid" commercial first aired to show off the inside of the Proctor-Silex steam iron. Instead of flatly listing the complex technical advantages of the product, tv gave a good close-up of the iron. And standing inside was a live, pin-neat, obviously efficient housemaid.

"She represents all the quality features that make housework faster, easier and more pleasant," explains Max Tendrich, executive vice president of Weiss & Gellen, the advertising agency that thought up the idea in the first place.

Before long, customers were

swarming into stores and asking for "the iron with the 'built-in maid,'" Tendrich says. That immediately told the agency that viewers were readily recalling the character. And in some ways it seemed they preferred to refer to her, rather than cite the technical advantages of the



Tendrich: Tell the 'inside' story.

product, which they accepted even if they weren't always able to specify them. Research studies bore this out.

Consumer response was so immediate and so emphatic that the one commercial led to the use of the "built-in maid" for all P-S products. Thus, when a commercial for the brand new Mary Proctor four-slice toaster was produced earlier this year, the maid became an integral part of it.

This fall, it'll be Proctor-Silex and the maid for an entire promotion — tv, newspapers, in-store displays plus a contest. About 75 percent of the budget will be allocated for tv with most of the remainder for newspapers.

Proctor-Silex has learned how to get the most for its tv money.

For example, dealers are provided with a check-list of tv station merchandising, tellingly entitled "I You Don't Ask, You Don't Get" (see chart). This check-list includes 16 promotion ideas that dealers are encouraged to request from stations.

The proposal for live, on-the-air

## Proctor-Silex check-list for tv station merchandising

- 1 JUMBO POSTCARD. Mailing original printed in 2 colors to distributors, dealers and buyers in the tv coverage area
- 2 LETTER MAILING On tv station letterhead to same list
- 3 BROCHURES Directed to key accounts. Contains the tv schedule, coverage map, pictures of station personalities
- 4 ON-THE-AIR INTERVIEWS: Stations with personality shows often interview Proctor-Silex men and display our products for as much as 15 minutes at a time. Photographs can be taken and used for key account mailing
- 5 TV STATION MANAGER MEETS THE DISTRIBUTORS At your important meetings he will help sell your program. Many stations will allow you to use their facilities for meeting. Your distributor salesman can meet the television personalities and see the inside workings of a tv station
- 6 TELEGRAMS WHEN SCHEDULE STARTS: Many of our stations send wires to selected accounts announcing the start of our campaign.
- 7 DISPLAY WINDOW: In the station's lobby or a window display in a high-traffic area.
8. OUTDOOR SIGN: Stations employing outdoor signs or posters devote a portion of the sign to Proctor-Silex
- 9 HELP ON PROBLEM ACCOUNTS Often the station manager can write, call or meet with an account that may be troublesome to you
- 10 DEALER TIE-INS The station will prepare the slides for dealer tags
- 11 NOTIFICATION OF DEALERS The station should help you notify the dealer when his store will be on tv, courtesy of Proctor-Silex
- 12 LOCAL GIVE-AWAYS The station may need some products for a contest of their own. They may buy them from you or give you a good mention on their other programs
- 13 REPRINTS OF TELEVISION SCHEDULE These can be run off in quantity by the station for your use
- 14 PUBLICITY. Many stations have news letters which are mailed to the trade. You supply the photos and spec sheets.
15. "AS ADVERTISED" CARDS: Station can supply a quantity of cards for you to place next to Proctor-Silex displays in key outlets
16. PRIZES FOR DISTRIBUTOR SALESMEN: Distributor Contest? Station may supply important prize

interviews is particularly significant, Proctor-Silex prefers to buy time on live shows whenever possible. Stations with personality shows often interview Proctor-Silex men and display our products for as much as 15 minutes at a time," the brochure reads. "Photographs can be taken and used for key account mailing."

As part of the traffic procedure, Proctor-Silex is also arranging for stations to work out a local dealer tag for each commercial and to inform each dealer of the exact time that his store will be mentioned on the air. Personnel of many participating stations will also help supply merchandising material and participate in sales meetings.

Dealers are also urged to institute special promotions on their own. One, originated by a local station and already under way, is to dress dolls as maids and send them to key buyers for local stores.

For the upcoming 10-week campaign, Proctor-Silex will air 96 commercials in each of 50 markets — markets that represent about 80

percent of the national small-appliance volume. Timebuying is based in part on aggregate rating points: the company is taking 100 rating points a week in daytime and late-evening tv on one station in every market. For daytime, the agency is



A frame from the original commercial that sparked this fall's all-out advertising theme.

selecting live women's shows emceed by strong personalities whenever possible, or soap operas. Late-evening buys (11:15 p.m.) favor movies.

The half-million dollar tv cam-

paign is designed to keep Proctor-Silex toasters and irons in the front of customer minds as Christmas approaches. Two 60-second filmed commercials — one featuring irons, the other toasters — will be aired alternately. And each spot will close, as previously noted, with copy that gives the name and address of the local P-S dealer.

Both television and newspaper advertising will also promote a "built-in maid" contest, to be judged by the Reuben H. Donnelly Co.

Devised to correlate commercials with p.o.p. merchandising, the contest will have an appropriate pay-off — maid service for six months arranged through Manpower, Inc. And that prize will be given 50 times, once in each of the 50 tv markets. Point-of-purchase tie-in: Entrants will be able to "cast" their entry blanks only at special ballot boxes located in Proctor-Silex retail outlets. Nearby, the products will be demonstrated by store employees wearing maids' uniforms and badges that read, "Ask me



Contest ballot box, to be located in stores, is a direct reflection of the picture and slogan that are being advertised on spot television.

about the appliance with the 'built-in maid'."

Such helpful store cooperation is won, Tendrich explains, not only because retailers are given on-air mention but also because customers have to visit the store in order to enter the contest. "And it's television's job to bring the customers in," he adds, noting that "most dealers are convinced that tv is the most traffic-impelling medium in advertising."

Although the Mary Proctor steam irons may be similar to competing products in outward appearance, adman Tendrich continues, it contains spectacular features like a stand-up thermostat and wider water channels, plus its long-established ability to operate with tap instead of distilled water.

Such selling points, he explains,

add up to an "inside story" that's quite at odds with the "glamor emphasis" most small appliances now receive in their advertising, which usually tells about big-name designers, colored plastic casings and the like. Above all, appliances should be bought for good and lasting service, he contends.

"As a result," Tendrich continues, "we devised the idea of the 'built-in maid' to depict this 'inside story.' The average viewer can more readily understand the 'maid' than the stand-up thermostat and wider water channels," he says.

Dealers have already begun to sign up for promotional material in anticipation of the ad campaign. And, Tendrich predicts, the "Win a Maid" contest may end up in some 10,000 retail outlets. "It's constantly growing."

The whole promotion concept of a "built-in-maid" was tested this spring in Grand Rapids by Adam Hepp, advertising manager of Proctor-Silex. From the start, it elicited a "lot of great comments," he reports. Later, the idea was taken to key distributors and buyers who also gave "favorable response."

In a memo to salesmen in mid-August, Hepp made these comments about the promotion's success:

"Response to the 'Win a Maid' promotion has been exceptionally good. One measuring stick is the rate at which promotional materials have been ordered and of late this has been quite brisk. As a matter of fact, we have had to reorder everything (ballot boxes, entry blanks, streamers, etc.). In the interest of trying to fill at least a part of each store's order, we have arbitrarily had to cut down the amount

of material delivered in a number of instances . . ."

In fact, Hepp recently revealed, the "built-in maid" promotion has sparked the greatest sales distribution in company history.

Expanding the maid concept into a total campaign and creating new commercials was not without problems, however. Proctor-Silex of course wanted to continue featuring the same tv actress who'd so successfully filled the role in the original commercial.

She was willing — but had cut her hair.

Tendrich and Lawrence Wisser, creative director at Weiss & Geller, came up with the obvious solution — a long-haired wig.

A hurdle in terms of the contest was the danger of possible — and serious — legal problems. To remove absolutely any element of "consideration" (which, when combined with lucky drawings, becomes an illegal lottery), a few slight changes in procedure were necessary, Tendrich remarks. "In some states, just requiring a visit to a dealer — even without any obligation to buy — is adjudged a 'consideration' or form of 'payment,'" he explains. In other states (such as Illinois, Wisconsin, New Jersey and Florida), some show of skill such as completing a sentence in 25 words, was required.

Terms of the contest were submitted to federal postal authorities to clear its use of the mails. In addition, all tv copy was submitted to the commercial-acceptance department of a major tv network (even though spot, not network television is the advertising medium), just to be doubly certain of its legal acceptability.

The contest and campaign replace last year's promotion theme which was based on "quality."

At the suggestion of Dr. Max A. Geller, board chairman of the agency, television has been a major part of every Proctor-Silex campaign since the company first entered the medium in 1954.

"We are more than ever convinced of the power of spot tv — especially daytime," says executive vice president Tendrich. "And we find that by sometimes using a contest in combination with it we are able to refresh our use of the medium." ♦



At Proctor-Silex's recent national sales meeting, ad manager Hepp explains promotion details.



Broadcasters are losing out to other media as ever-growing "return to class" ad dollars bypass radio and television; what can the industry do to remedy the situation?

## Back-to-school snubs air media

■ One of the year's major advertising campaigns, now in full swing as school doors open to admit nearly 53 million students to the nation's educational facilities, unfortunately has too little significance to broadcast media.

Although many millions are being spent to reach this back-to-school market, only a trickle of ad dollars each year seeps down to radio and television.

Despite students' and/or their parents' outlay of an estimated \$1.46 billion on an array of products ranging from clothing through stationery supplies, advertisers pay little attention to reaching these consumers via the sales impact of radio-tv.

This fall's school enrollment, 2.5 percent higher than 1963's, marks the 20th consecutive year in which a record has been set, according to the U.S. Office of Education. The largest percentage increase, 6.7 percent, is in college enrollments. And thanks to the World War II baby boom, this year's crop of college freshmen will top 1963's figure by an impressive 32 percent.

Why, then, so little advertiser interest in reaching this lucrative market through broadcast media?

According to Melvin Helitzer, president of Helitzer, Waring & Wayne, advertising specialists in the youth market, the bulk of back-to-school promotion "concerns soft goods (such as wearing apparel) and therefore involves print media rather than broadcast."

As a result of this sponsor attitude, radio and tv are missing out

on the back-to-school sell, described by Helitzer as second only to Christmas as the largest advertising-to-children period. "It may soon become even more important than Christmas to merchandisers of children's products," he adds.

Although broadcast has made slight inroads in recent years, fashion and apparel advertisers continue to use print for the lion's share of their campaign. But radio and television can play a much larger role, as those sponsors who do use radio and tv for their back-to-school promotions have found.

In order to capture more ad dollars, the broadcast industry will have to launch an education campaign aimed at the various segments of the fashion industry. Perhaps a broadcast retailing school—designed to teach the apparel and retail industries how they can effectively utilize the advantages of radio-tv—should be established.

Additionally, as Helitzer points out: "Combined promotions on a local level could be most effective. Local radio stations could tie-in with department stores and specialty shops getting co-op advertis-



Campaign strategy is discussed by (l-r) Melvin Helitzer, HW&W president, and Andre Baruch. Specialists in the youth market, HW&W is using radio in Norfolk as a test for LeRoi Hosiery

ing dollars from a wide range of manufacturers."

There is no reason why the success stories of local retailers, who have built reputations via radio or tv, cannot be repeated on a national scale.

Aware of the potential involved, Radio Advertising Bureau recently prepared a presentation to encourage use of the medium by back-to-school advertisers.

The presentation notes that the back-to-school promotion breaks in August and continues through September, the period when "radio is at the peak of its strength."

"High school and college students are big, avid radio listeners," states the report. "Example: 96.3 percent of teenage girls have their own personal radio set. Most have favorite radio personalities whose endorsements they trust.

"Back-to-school selling can be highly profitable. But you should support it with steady, hard-hitting advertising. Radio is so economical you can cover your market at the lowest cost of any major advertising medium," concludes the presentation.

Rep firms also can help. For example, a Pctry "school folder" lists the opening and closing dates for schools in 43 leading markets.

Says Martin L. Nierman, executive vice president of Pctry: "Every advertiser who sells products keyed to a juvenile market is vitally interested in reaching that market with his message during weeks when he can obtain maximum availability and interest."

Although various sponsors — such as food manufacturers and toy producers — have heavy spot broadcast campaigns, only a handful



Waterman-Bic's back-to-school regional campaign on ABC-TV features commercials on the "Trailmaster," and "American Bandstand" shows. Promotion is supported by a heavy spot tv schedule in major markets.

specifically use back-to-school themes during the August-September period.

For example, the networks report that only two advertisers, Waterman-Bic pens (ABC) and Crayola crayons (CBS) have specific promotions keyed to the return to classes.

Waterman, through Ted Bates, is in the midst of a 13-week ABC-TV and major market spot tv campaign involving over \$500,000 in expenditures. The first six weeks of the promotion have a back-to-school ring, and the network 60-second filmed messages are currently on the *Trailmaster* and Dick Clark's *American Bandstand* programs.

ABC, as in past seasons, has tailored a regional campaign that matches W-B's distribution pattern (station affiliates in the far west do not carry the commercials), which will be national in 1965. Waterman-Bic claims that it is the nation's largest producer of pens (by unit sales) by virtue of its position as a leader in the lower-priced pen field.

Aiming at the kindergarten through fourth grade group, Crayola crayons, through Chirurg & Cairns, is utilizing the popular *Captain Kangaroo* show for its late-August to mid-September sell on CBS-TV. The 60-second commercials are delivered by the Captain himself. After the back-to-school period ends, the campaign will continue with another theme through November.

Other school-oriented advertisers using tv spots are Paper-Mate pens via Footc, Cone & Belding, Chicago, and Nifty Binder, via Cunningham & Walsh.

Radio also has several back-to-school sponsors benefiting from the impact of broadcast media. Shoe manufacturer Kinney (Sawdon agency) is using radio in 90 markets, while Robert Hall clothing stores, through Arkwright, is in over 100 radio markets. Both firms are also utilizing some tv, as is Thom McAn shoes via Doyle Dane Bernbach.

However, only one national apparel manufacturer, Henry I. Siegel, for its h.i.s. line of men's sportswear, uses radio, according to Radio Advertising Bureau. Now in 63 markets, out of Leber Katz Paccione agency, live commercials for h.i.s. products are aired on disk jockey programs, with the messages delivered by the stations' record spinners. Aimed at high school students, the announcements begin with a 10-second introduction jingle, and after the "sell" describing the products, conclude with all-important dealer tags.

"We know that the commercials do the job, because the dealers tell us that the kids mention the disk jockeys," says a spokesman for the agency.

Helitzer, Waring & Wayne reports that it is using radio advertising as a test in Norfolk for LeRoi Hosiery. "This is the first attempt on our part to use radio for hosiery, and we are hoping that the campaign will grow both in Norfolk and throughout the country," Helitzer states.

However, these sponsors are the exceptions, rather than the rule. Broadcast continues to be largely neglected as a back-to-school vehicle. Industry efforts to capture more of the advertising expenditure for this market are long overdue. ♦

### Consumer Expenditures for Six Key Back-to-School Merchandise Lines

Type of Merchandise	Estimated August-September Consumer Expenditures*
Boys' Wear	\$412,000,000
Girls' Wear	653,000,000
Children's Shoes	145,000,000
Luggage	29,000,000
Portable Typewriters	16,000,000
Stationery & Writing Supplies	205,000,000
Total	\$1,460,000,000

\*Bureau of Advertising estimates based on expenditures for all age categories, and 55 million U.S. families



# How people see advertising

■ Different kinds of people are exposed to media differently.

- White collar adults read more newspapers, magazines, direct mail — in fact, more of most ad media — than their blue-collar associates.

- About the same number from both groups, however — roughly seven out of ten people — watch tv.

- Even so, not as many see tv as they do a daily newspaper or a Sunday paper. Indeed, tv comes in third on this list of media exposure.

- That measure is apparently borne out by a comparison of media-exposure among men and women.

- But the important thing to remember, media-wise, is *combinations*. Few people restrict their interest to only one medium, whether newspapers, television, radio or what have you.

- In fact, most adults — about 20 percent of them — give their attention to a combination of three media: radio, newspapers and television.

- The three most frequently reported media mixes all include television. Two of them include radio as well, indicating a strong reliance on broadcast media

Such, in general, is a boil-down of media use as recently reported by Sindlinger & Co., Inc., market analysts whose headquarters are in Norwood, Pa.

The reports, which covered four interviewing periods during January, coincided with Sindlinger's making such data on IBM cards available on a weekly basis to clients who have their own computers. Since the first of the year, some 10,000 IBM cards a week have been sent to such clients as Campbell-Ewald and J. Walter Thompson in Detroit.

Sample size on media exposure was about 1800 for the blue-white collar study and over 2700 for the male-female data.

The Sindlinger firm reveals other media facts that, once thought about, seem to make good sense:

Men, for instance, report seeing billboards more than women do. The ladies, in fact, in their self-reported depiction of what they'd noticed "yesterday," put outdoor advertising at the bottom of their list. Yet, it makes sense in light of man's being away from home all day and, usually, more likely to be driving.

On the other hand, more women than men appear

TABLE I — WHITE- AND BLUE-COLLAR EXPOSURE TO MEDIA\*

Media	White Collar	Blue Collar	All
Read newspaper yesterday	89.5%	78.8%	83.4%
Read Sunday newspaper past week	86.5	76.3	79.9
Viewed tv yesterday	72.1	73.2	72.6
Sunday supplement past week	68.6	56.1	60.8
Listened to radio yesterday	62.1	53.7	57.1
Read magazine yesterday	41.1	29.3	34.9
Saw outdoor advertising yesterday	30.5	25.9	25.5
Received direct mail yesterday	25.2	19.8	22.3
Read direct mail yesterday	20.9	16.3	18.2

\*Base: male and female household heads

TABLE II — MEDIA TOTAL

	Men	Women	Total
Papers	85.0%	81.9%	83.4%
Sun. paper	80.8	79.1	79.9
Tv	69.3	75.4	72.6
Radio	59.4	57.1	57.1
Sun. spmt.	57.4	63.8	60.8
Magazine	34.1	35.6	34.9
Outdoor	31.9	25.5	25.5
Rec'd D.M.	21.4	23.1	22.3
(Read D.M.)	16.0	20.2	18.2
Outdaar	19.7	18.2	18.2

**TABLE III — FOUR MEDIA COMBINATIONS**

<b>MEN</b>	
Mix	Percent
Tv, radio, papers	19.7%
Tv, papers	17.2
Tv, radio, mags, papers	16.8
Radio, papers	9.1
Papers only	7.4
Tv, mags, papers	6.5
Radio, papers, mags	5.5
Tv, radio	3.9
Tv only	3.1
None of the four	2.8
Papers, mags	2.7
Radio only	2.6
Tv, radio, mags	1.2
Radios, mags	.5
Tv, mags	.8
Mags only	.1

<b>WOMEN</b>	
Mix	Percent
Tv, radio, papers	18.9%
Tv, papers	18.9
Tv, radio, mags, papers	16.9
Tv, mags, papers	8.9
Papers only	6.0
Radio, papers	5.9
Tv, radio	4.8
Tv only	4.3
Radio, papers, mags	4.2
None of the four	2.9
Radio only	2.7
Papers, mags	2.2
Tv, mags	1.4
Tv, radio, mags	1.2
Mags only	.4
Radio, mags	.3

<b>TOTAL</b>	
Mix	Percent
Tv, radio, papers	19.3%
Tv, papers	18.1
Tv, radio, mags, papers	16.9
Tv, mags, papers	7.8
Radio, papers	7.4
Papers only	6.7
Radio, papers, mags	4.8
Tv, radio	4.4
Tv only	3.7
None of four	2.8
Radio only	2.6
Papers, mags	2.4
Tv, radio, mags	1.2
Tv, mags	1.1
Radio, mags	.4
Mags only	.3

to read daily papers, Sunday editions and Sunday supplements. This, too, may reflect a self-evident fact: Woman, as the shopper for her family, is more likely to seek out retail store advertising which, of course, traditionally appears in newsprint.

When it comes to broadcast media, there are further reported differences between the staff and dis-staff. More women than men say they see television. The percentage difference is small — 75.4 percent vs. 69.3 percent — but significant to advertisers. The woman, typically at home all day, can watch daytime tv, an ad medium not usually available to men at their businesses.

Conversely, men lead women when it comes to radio listening. In these surveys, 59.4 percent of the men reported having listened “yesterday,” whereas only 55 percent of the women said they had. Does this reflect car radios and driving time?

And a singular note in media totals (see Table II) was that so many of those who received direct mail — men or women — say they read it!

The media figures, in combination, indicate that it's not unduly difficult to obtain *access* to the consumer; apparently people are always alert to the possibility of a bargain. What may well prove to be the difficulty (and a survey on this would be provocative) is *convincing* the consumer and persuading him to act.

It should be noted that this media study constitutes but one of many, both by Sindlinger and by other market analysts.

And, as the Norwood, Pa., firm would undoubtedly point out, the reports are intended as quantitative, not qualitative, evaluations of media exposure. For example, they do not undertake to test memory retention of what was seen, read or heard. Nor were people asked if their media selection was keyed to information gathering, entertainment, companionship, wool gathering or outright dawdling. Nor did these studies attempt to measure the amount of time spent with each medium.

Of major significance, however, is one fact that emerges from the over-all information: The people who said they'd seen “none” of the dominant media were decidedly in the minority — just 2.8 percent of those polled.

These Sindlinger reports resolve themselves into three basic areas:

1. Exposure to eight national media, according to white and blue collar groups (Table I). The media, in order of popularity, are daily papers, Sunday papers, tv, Sunday supplements, radio, magazines, billboards and direct mail. Note that the sample is based on heads of households, both male and female.

2. Exposure to the same eight media, according to men and women (see Table II). Although the first three, most-observed media groups are the same for both sexes, after that variations set in that help more closely to define male and female markets.

3. Exposure to different combinations of four primary media, according to men's, women's and total replies (see Table III). The four media are tv, radio, newspapers and magazines. Reported combinations result in 16 different categories. ♦



Music lover Johnson

## Music: critic's biased blues?

From one of the nation's most dynamic markets, a seller explores a program ingredient that sandwiches commercial

By Bruce Johnson  
Manager Metro Radio Sales  
Los Angeles Office

■ In the past ten years, we in the broadcast/advertising business have fallen into a habit of categorizing radio stations with a label: i.e. "top 40," "middle-of-the-road," "good music," "network," etc. I submit that this system has some serious shortcomings.

It is easy to see how the method has evolved. Agencies buying 50 to 100 markets, with anywhere from 5 to 15 stations in each market, have been forced to maintain some criteria for format selection. In the process, however, the majority of calibrations on our program judgment sliderule have been erased through constant usage. Just as there is a difference between good Scotch whiskey and bad Scotch whiskey, there are great differences in modern radio operations.

Please don't construe what follows to be a statement that "modern music" radio stations alone can reach and sell today's mass market. There are many fine radio stations throughout the country which do an extremely effective job of reaching large audiences without playing what we have come to call "rock and roll." What I'm saying

is: many "rock and roll" stations can and do reach and sell an exceptionally large and affluent audience for advertisers of a wide diversity of products.

The major criticism of "modern" radio stations is the music. Some of us as buyers and sellers of time don't like the sound: therefore we assume that no one else likes it either. Or, better yet, that those who like this music have no money, little education, and are one step removed from Neanderthal man. If we are of this breed, we are wrong!

When we began to investigate the musical trends in America today, we came upon some startling statistics. *By 1975 nearly 50 percent of the total population in the United States will be under 25 years of age.*\*\*

Translated, this means that in the 15 years between 1960 and 1975, *the population 24 years and under will have increased by 31 million* whereas the total population 25 and over will have increased by only 18 million.

\*\*U.S. Census IP25 #279  
Feb. 4, 1964

Teenagers who were "rocking 'round the clock" with Bill Haley in the early 1950s are the 25 to 30-year olds of today. The first screaming fans of Elvis Presley in 1955 are now housewives with two or three children.

In early 1960, the cry was heard "rock and roll is dying" and some have been trying to kill it ever since. It will not lie down and die. It is, in fact, getting bigger. Here's why: Using 1955 as a reference point for the beginning of rock and roll, we find that by 1965, 46.6 percent of the total U.S. population will have grown up with rock and roll. By 1975, 62.1 percent of the population will have been weaned on the stuff.

Now you say that a teenager's musical taste will change as he gets older. If this is true, why do "modern" radio station audiences keep growing in the adult category, and why is it that the teens of the '30s are still listening to Goodman and Miller?

As we stated earlier, the most frequent criticism of modern popular music is "I just can't stand the sound of it." The history of modern

popular music has always been followed with criticism — violent criticism. In the early 1900s, it was syncopation and ragtime. Prior to that, it was folk music, the public taste having been greatly influenced by foreign groups that pioneered in America.

Along came ragtime, and what did the critics say? Leading newspapers and periodicals carried stories calling it “jungle music” and “immoral.” It was predicted that this music would break down the morals of the young. Sound familiar?

Next came the Paul Whitemans and George Gershwins who added strings to syncopation. Did the critics like it? No . . . but the people did. To enjoy this music when it first came out was tantamount to puffing on an opium-filled pipe in a darkened room. If you think musical tastes change and people forget the music they grew up on, just ask Mom and Dad to remember the music they liked best and still want to hear today. They will probably say: “Why don’t they write music like that anymore?” Time has a way of lending respectability to things of the past.

Now if you think the criticism of ragtime and syncopation was strong, think what must have happened when Benny Goodman introduced a new form of “jungle music” and “immoral cacophony” called “swing.” The foundations of public taste and conscience were shaken. And when Goodman took his group into Carnegie Hall for the famous 1934 jazz concert, almost all the critics had their bags packed in anticipation of the collapse of American morals and culture.

As an illustration of how things change, a local Los Angeles radio station that has a reputation for its program conservatism now has a show called “The Swinging Years.” In 1934, that radio station would not have been caught dead with one of those records in its library. Did American culture survive the assault? I believe it did. I wonder if someday that local station will have a show called “The Rockin’ Years.”

Another paradox . . . the same people who today “can’t stand that awful rock and roll music” will dance to it all night long in the plush hotels and nighteries around the country. The criticism of the twist

is largely an echo of the things said about the Charleston.

Those who say that the lyrics of today’s songs have little meaning perhaps don’t recall “Barney Google with the Goo, Goo, Googly Eyes” and “Yes, We Have No Bananas.”

Those who say that the music of today is suggestive, I suppose would now call “Love For Sale” a social commentary and that “All of You” was a fight song sung before anatomy lectures. How about this one: “Her beauty was sold for an old man’s gold. She’s only a bird in a gilded cage.”

Every form of music contains a degree of silly, meaningless, or suggestive lyrics. It’s no different today than it was 20 years ago.

After swing came a potpourri of musical forms. Progressive Jazz came and went (it was so far out they are still looking for it). Radio stations went back to playing the older music because, as someone said at the time, “no one is writing anything new.” They were right. After swing, there was no new popular music form that appealed to mass public taste until the 1950s and rock and roll.

Rock and roll was not new to some, however. In the late 1920s, Negroes were playing what was then called sepia music. It started to grow in popularity and was soon known as “race music.” It was fashionable to motor across town to Harlem and listen to it in dimly lit cafes, much in the same way as people enjoyed dixieland in New Orleans.

When radio stations first played it, it was called “rhythm and blues.” Subsequently it took on the name of “rock and roll.” The dominant music of our day is, whether you and I like it or not, that stuff called rock and roll.

The rock and roll spectrum is quite large. It cuts across the page from Negro rhythm and blues to music with a beat backed up by violins.

Remembering that 46 percent of the total U.S. population today has grown up with this music, and that in 1975, the figure will be 62 percent, you must consider it to be a tremendously important factor from the standpoint of the radio station operator in determining what kind of music he is going to play in the years to come. ♦



Taylor: try radio

■ “I don’t know how many pioneer radio stations can recall the very first order they ever received through an advertising agency,” says Clayton Kaufman, director of sales promotion and research WCCO Minneapolis. “But while doing research for our forthcoming 40th anniversary (Oct. 2), we found the answer for this station.”

The client, Maple Dale Hatchery of Austin, Minn., had a young and thriving business, plus fine results with direct mail. Pamphlets and brochures sent out to nearby rural communities resulted in many orders for new-hatched chicks. And delivering them alive and chirping to trunkline railroad depots (where the precious living cargos were sometimes picked up from the 1:20 a.m. train) was a specialty of Maple Dale’s.

Wrote one pleased woman: “I received your chicks and they sure was a lively bunch and are laying fine now. Everybody that sees them now say they look so good, so I’m ordering for two more parties besides myself this year. . . .”

Yet, businesses, like chicks should grow.

Maple Dale Hatchery got its touch with Phillips Taylor for advertising advice. Taylor, a 1921 graduate of Iowa’s Grinnell College, had been with Weston-Barnett, a Waterloo, Iowa, agency for a year or so. His father, D. L. Taylor, was a principal in Taylor Critchfield of Chicago and New York, which had been in advertising since the days when agencies sold publication space. (Phil’s brother, Winfield Taylor, subsequently served many years with J. Walter Thompson.)

# Hatching hatchery sales

Taylor told the hatchery to try radio, and they agreed to. So he wrote up a commercial or two and sent them, along with his order for airtime, to WCCO Minneapolis.

Henry Bellows, then manager of the station, huddled over the matter with Earl Gammons, who was later to become manager. They lined up a crackerjack program that, they hoped, might appeal to country audiences — country music played by two banjoists who obligingly called themselves the "Maple Dale Chicks."

The program was arranged for a wash-day time slot — 1 to 1:15 p.m. Mondays, live, on WCCO. And the first broadcast occurred in mid-winter, a dandy time for sell-

ing live baby chicks — New Year's Day, 1928. Total weekly cost: \$15 for time; \$10 for talent.

WCCO had been on the air for six years and, of course, had been carrying commercials. But all time had been sold directly to clients. Earl Gammons (as he was later to admit to adman Taylor) had never received an order from an agency. And he wasn't exactly sure how to handle it. He finally agreed to give agency a 15 percent discount, and 2 percent off for cash.

Clarence Thompson, vice president today of Colle & McVoy Advertising, Minneapolis (with which Weston-Barnett has since become incorporated to form Colle-McVoy-Weston-Barnett, Inc., of Waterloo,

Iowa), reports that the banjo players really struck up a sales tune. "The results were astounding . . . and a little shocking."

Mail orders for the Maple Dale chicks began to pour in. The hatchery had so many requests for catalogs that they had to put page forms back on the presses and run off fresh batches. They got so much mail that the Austin, Minn., post office feared it would be inundated. To avoid that, the postmaster ordered that all mail be sorted in railroad mail cars, then delivered to the post office — or the hatchery — wherever it belonged.

And sales kept close pace with the flood of mail. They were, in a word, "fantastic."

Needless to say, Maple Dale stayed on radio. And with their succeeding venture — 25 free chicks to the first four listeners to identify the banjo players' selections correctly — they became a pioneer in what was later to become a broadcast staple, the give-away show.

*Phil Taylor, who wrote and placed the first commercials for Maple Dale, has specialized in agricultural accounts ever since. He's still with the same agency and today serves as its president.*

*Earl Gammons has long since left WCCO to become a well known industry figure in Washington, D.C., where he serves as a broadcasting consultant on federal affairs.*

*WCCO, preparing for its 40th anniversary, now operates a tv as well as radio station. Its "crowning achievement" occurred in July 1962 when it successfully originated the Black Hills portion of the first live telecast to Europe via Telstar I. ♦*





Rudolph and film character player "Hermey" during a sequence of the Fantasy Hour program due to be broadcast on NBC-TV on Dec. 6.



Two of the elfin characters who will Animagically move through the sales pitches in the integrated General Electric commercials.

## GE's Animagic animal act

General Electric juices up holiday promotion plans with Fantasy Hour program that puts Rudolph the Red Nosed Reindeer on NBC-TV in color and with Santa's elves pitching electrical appliances

■ General Electric, with a nice glow in lamp division profits stimulated by some bright advertising power turned on by bulb-nosed Quincey Magoo, is bringing another mythical character's loveableness to tv.

The main objective, of course, is to keep bells on cash registers ringing as gaily for the company's small appliances as they do around the Christmas-time arrival of Rudolph the Red Nosed Reindeer.

Rudolph is scheduled to arrive in living color on the *General Electric Fantasy Hour* on NBC-TV, Sunday afternoon, Dec. 6, as youthful-looking as Orphan Annie though not quite as old. Rudolph is only almost 30.

The latest chapter of the nose-glowing life story of the holiday-time reindeer is being produced by Videocraft International, Ltd., which breathed life into "The New Adventures of Pinocchio," "Tales of the Wizard of Oz," "Return to

Oz" and "Willy McBean & His Flying Machine."

The first chapter began in the copy department of a Chicago mail order company almost three decades ago. It was then that Bob May, a copywriter in the retail advertising department of Montgomery Ward, created Rudolph one Christmas, utilizing poetry to describe the red-nosed reindeer for use in a national promotion.

Willard H. Sahloff, then a Ward's merchandising executive, inspired May to continue telling of the exploits of Rudolph. May obtained the Ward copyright ownership and at Sahloff's urging developed the little deer into a full-blown promotional character. Later, May told his brother-in-law, Johnny Marks, a well known song-writer, about Rudolph and the suggestion by Sahloff that the animal could be merchandised. Marks, too, caught the enthusiasm and became the musical parent of the deer by writing the

words and music to "Rudolph the Red Nosed Reindeer."

Shortly thereafter, Gene Autry recorded the song that has become a national classic. The heart warming story of Rudolph has been recorded by every type of singer and fills the air from late November until January.

There's a tag to the story.

Bill Sahloff, now a vice president of General Electric, a major client of national television, has been authorizing sponsorship of the award winning intercollegiate information game, *General Electric College Bowl*. Two years ago, when considering a special program for an annual Christmas season activity on the new *General Electric Fantasy Hour*, Sahloff recalled Rudolph, the little red nosed reindeer he had watched, and at least partly inspired, on its climb to fame many years ago in Chicago.

Sahloff then discussed a programing plan with his ad manager, M. M.

## The "Animagic" Technique

"Animagic," Videocraft's name for its method of producing dimensional stop-motion photography, i.e., three-dimensional objects and puppets which move on the screen without strings or hands, is turned out by Japan's famous Dentsu Co. Actually, Videocraft hates to use the word "puppet" in the description of the technique. The characters are designed much as they would be for "flat" or linear "cel" animation and the designs are then translated into hand-carved figures. The sets are treated in much the same way as sets for a regular motion picture. They are, of course, scaled down in proportion to the puppet figures.

Most puppets are about eight to ten inches tall. In the case of Rudolph the red nosed reindeer, it was necessary to construct one of the models, the monster snowman, almost three feet high to provide the proper contrast with the other figures (see photo).

The average animated cartoon is drawn on transparent celluloid sheets known in the trade as "cels." These cels are then photographed individually to produce finished "moving" picture.

The "Animagic" technique differs from the cel technique in that there are no drawings whatsoever, nor are there any cels. Intricate wooden dolls are made of each character. To animate or

move the carved wooden head it is sometimes necessary to produce as many as two dozen models for each action sequence. The bodies are made adjustable by ball-joint construction for the joints and limbs. The positions of the figures are changed fractionally for each picture or frame of photography. A specially calibrated single-frame 35 mm camera handles the photography.

The "Animagic" world is a solid one, with characters that move in space. The script is rehearsed on the stages just as in live drama, with a specific technician responsible for the acting and movement of his puppet. Therefore there may be as many as a dozen technicians standing in the wings, waiting for their cues to "act" their puppets according to the director's instructions.

Mistakes in photography are very hard to notice during the shooting day. It is only when the "dailies" are screened that one notices a slipping arm or a droopy mouth . . . and it's back and start all over again.

To date Videocraft International has produced — in the "Animagic" technique — 130 five-minute films of "The New Adventures of Pinocchio," "Rudolph the Red Nosed Reindeer" and a feature film, "Willy McBean and His Magic Machine."

American folk-balladeer Burl Ives will give warm voice to Sam, the Snowman character in the GE holiday show.



# Videocraft International, Ltd.

Videocraft International was formed in 1955 by its current principals Arthur Rankin, Jules Bass and Larry Roemer. Rankin was formerly art director for the ABC-TV Network; Bass was tv production director for Gardner Advertising, New York, and Roemer a director at WNBC-TV. Initial efforts, in addition to the production of commercial and industrial films, included the series "Tales of the Wizard of Oz" and "The New Adventures of Pinocchio." Two hundred and sixty five-minute films were produced in all. They are currently playing in approximately 70 markets in the United States and abroad. Distribution is handled by Storer Programs, Inc.

In addition to "Return of Oz" and Rudolph "Specials" for the General Electric Company,

Videocraft has just completed a feature length film, "Willy McBean and His Magic Machine." Videocraft's second feature, "The Enchanted World of Hans Christian Andersen," is now in production.

Videocraft's branch offices in Tokyo, Canada and England bring its operating staff over the hundred mark.

The company's commercial division produces for most of the agencies in town. They were "Clio" winners at the recent 1964 American Tv Commercials Festival for the best in home appliances.

Future plans for the company include live-feature production and more "special" productions in both animation and "Animagic."

Masterpool and the Maxon advertising agency executives in New York. Dorothy Adams, account supervisor, and W. W. Lewis, television production supervisor, both Maxon vice presidents, began the chore of bringing Rudolph to the tv screen via the *Fantasy Hour*.

Lewis called in Arthur Rankin and Jules Bass of Videocraft whose work on the first *General Electric Fantasy Hour* program, "Return to Oz," had excited the agency and later the audiences that saw the production.

Rankin, Bass and Lewis collectively blueprinted the hour-long musical story of Rudolph to be produced with Videocraft's "Animagic" technique and secured television and motion picture rights. Johnny Marks was engaged to write seven additional songs for the feature program (one of these, "A Holly, Jolly Christmas," has already been recorded by Decca for release this Christmas). Romeo Muller was assigned the screen play, and the search for a storyteller to narrate the tale — in the role of Sam, the Snowman — ended with the choice of one of the balladeers of American folk music, Burl Ives.

As the hour-long feature began to take shape, the creative group

at Maxon felt that greater impact could be achieved if the commercials were integrated into the program by using some of the show's animated characters to deliver the product message. Santa's elves drew the assignment and will sing the praises of the sponsor's products. The feature film's Animagic techniques are to be used in presenting the characters delivering the commercials on sets similar to those in the feature.

With the total job assigned to them by Maxon, Videocraft joins the rather exclusive ranks of companies assigned the chore of both feature and commercials.

In order to preserve the fullest possible program continuity, General Electric, through its advertising manager, M. M. Masterpool, agreed to limit its commercials to three major messages of two minutes duration, each scored with special music and lyrics extolling the virtues of four General Electric appliances.

These commercials will also be shown on the *General Electric College Bowl* on NBC-TV during the Christmas selling season, which will introduce Rudolph's elves to television a few weeks before the second *Fantasy Hour*.

The three commercials will be for: (A) — hair dryer, portable vacuum cleaner, Toast-r-oven, deluxe can opener; (B) — cordless electric knife, electric blanket, automatic toothbrush, coffee maker (C) — mixer, kitchen clock, skillet and spray, steam and dry iron.

GE and Maxon put strong promotions behind the original *Fantasy Hour*, — "Return to Oz," — a fantasy program based on L. Frank Baum's famous Oz book and produced by Videocraft — including extensive advertising in Sunday newspapers on the show date as well as in *Tv Guide* and other publications. A swell of on-air promotion in the *College Bowl* program, leading up to the show date, likely aided the Nielsen credit of a 23.5 rating with an almost 42 percent share of the viewing audience.

Similar promotion for the early December showing of Rudolph is planned with the campaign slated to start in early fall. *College Bowl*, which resumes on NBC-TV Sept. 20, will be preempted for the first thirty minutes of the hour-long program on Dec. 6.

It's been a long climb to stardom for the once casual creator of a Chicago copywriter, and a high point in a fabulous career. ♦





tense moment for Rudolph in the hairy grasp of the Abominable Snowman, who looks like he would like to be friendly with the star.



Sam, the Snowman, who narrates the fantasy, is shown conversing with an off-duty Santa Claus and the star of the show — the little reindeer with the nose that glows.



Blueprinting the Rudolph project for General Electric (l-to-r): William "Red" Lewis, Maxon, Inc.; Arthur Rankin and Jules Bass, Videocraft

## Coca Heads Ceiling Watch Commercials

Armstrong Cork's \$7 million buy on the *Danny Kaye Show* this season will feature comedienne Imogene Coca in a new series of "ceiling watching" commercials. Program—and commercials—will commence this Wednesday.

Miss Coca will take over as president of the Ceiling Watchers' Society, a mythical organization created by Armstrong and its agency BBDO to make home-owners more ceiling conscious. The society, formerly headed by Fred Gwynne, served as the basis for a series of humorous commercials last season, which "were amongst the most successful in Armstrong's history as a television advertiser."

Following its introduction on the *Kaye Show* last year, the "ceiling watching" campaign was expanded via sales brochures, point-of-purchase displays and other media. A

humorous pamphlet, "The Official Ceiling Watcher's Manual" was offered to viewers. More than 22,000 people requested copies.

In addition to her role as a commercial spokesman for Armstrong, Miss Coca will appear as an entertainer on five of the *Danny Kaye* programs.

Craig Moodie, director of advertising for Armstrong, explained that the company had taken an off-beat approach to its commercials because "ceilings, unlike package goods, are bought infrequently and have a low priority in the mind of the consumer."

Craig stated that Fred Gwynne, because of his popularity and extreme height, was a perfect choice to initiate the campaign. Now, however, the sales pattern of the industry has changed. Previously ceilings were remodeling materials of strong

## VIGOROUS BUYING



Timebuyers report improved physical fitness after using a sales promotion device from Metro Tv Sales. Here, the KMBC-TV "orb" is demonstrated, which is designed to "strengthen your wrists and give big reach in Kansas City." Other exercises adventurous timebuyers can try include the KOVR (Sacramento) "waste reducer" and the WTVY (Peoria) "bucking bronco."

## ORIENTAL FOODS TAKE ALL-AMERICAN SLANT



As wholesome as apple pie, Nancy Lee, a young Los Angeles homemaker, is the saleswoman for the new spot television campaign of the Chun King Corp., Duluth, Minn. which stresses the all-American nature of Oriental foods. An intensive newspaper-tv campaign blends humor and selling copy carrying the theme that Chun King foods are in tune with today's living habits.

appeal to the do-it-yourself home mechanic. Now design has become important, and ceilings are looked upon more as interior decorating materials. It seemed logical, therefore, to put the presidency of the Ceiling Watcher's Society in feminine hands.

## Darling Sponsors Radio-Tv Football

The L. B. Darling Co., Worcester, Mass., manufacturers of Darling's Beefburgers and Beefsteaks will sponsor major football contests on New England radio and tv.

The company will have one-quarter sponsorship of Holy Cross football on WTAG Worcester, Mass. one-quarter sponsorship of the University of Massachusetts on WMA Springfield, Mass., and spots preceding the Brown University game on WJAR Providence, R.I. The will run 20-second tv spots in the third quarter of National Football League double-header games on WHDH-TV Boston, Mass.

## Houston Agency Plans Personnel Expansion

Fred Nahas, president of Nahas Blumberg Corp., has announced that the Houston-based advertising

public relations firm has made one of the biggest personnel expansion moves in its 18-year history.

Val Jean McCoy, Houston public relations executive and civic leader, has joined Nahas-Blumberg as director of public relations.

Bill Robins, formerly a *Houston Press* staff writer, has been appointed director of publicity, and two new account executives, Tom McArdle and Eric Smith, have joined the N-B team.

### Drew New Beech-Nut Subsidiary President

Wallace T. Drew has been elected president and chief executive officer of Lander Co., new cosmetics and toiletries subsidiary of Beech-Nut Life Savers, Inc.



Wallace Drew

Drew is also a vice president of Beech-Nut, and is a former vice president - marketing and a director of Coty, Inc.

Lander Co. evolved as a result of a merger with Carlova, Inc., which was acquired for an undisclosed sum by Beech-Nut.

### BIG MAN OF MORRELL



owering 7-foot, 3-inch "Big Frank" provides fall promotion for Morrell Meats in southern California. He is actually Bill Engesser, former USC basketball player, who has appeared on commercial tv spots via KCOP, HJ-TV and KTLA Los Angeles. He's shown making an appearance with — and looking down on — Lloyd Thaxton on latter's KCOP teenage show. Anderson-McConnell, Los Angeles, is the advertising agency.

# Take a Closer Look . . .

## At FLINT-SAGINAW-BAY CITY

### THE NATION'S 46TH MARKET.



WNEM TV-5 Land—

FLINT-SAGINAW-BAY CITY IS...

- 40th in Retail Sales
- 32nd in Automotive Sales
- 32nd in Furniture and Household Appliances
- 38th in Food Sales

WNEM TV-5 has been serving Flint-Saginaw-Bay City and all of Eastern Michigan for over 10 years with the top programming in the market.



# WNEM TV

**Beacon Series To Feature Boston Patriots Football**

The Beacon Sports Network, entering its second fall season, kicks off its schedule with a 20-week series, Boston Patriots Football.

Shown over a seven-station New England network, the hour-long video tape presentation will feature highlights of action from the previous weeks Patriots' game.

Dom Valentino does the play-by-play action and Fred Cusick hosts the studio presentation of the program which will be shown on Saturday noon over WNAC-TV Boston, WTEV-TV New Bedford-Providence, WCSH-TV Portland and WLBZ-TV Bangor. The program is scheduled for 5:30 p.m. viewing on WWLP-TV Springfield, WRLP-TV Greenfield and WHCT-TV Hartford.

The show's magazine format will include "inside" football commentary, film previews, the play-by-play action, interviews and other color features.

Producer of the Patriots series is Neal P. Cortell.

Sponsors include Blackstone cigars, through Chiraugh, Cairns, Inc., Boston, New York; Piels Beer, through Papers, Koenig, Lois, Inc., New York; Dodge Boys, through BBDO, Boston; and Chevron gasoline, through BBDO, New York; and Goodyear Tire and Rubber Co., through Bruce Wert Advertising, Akron, Ohio.

**Presidential Selection Statement Presented**

Willard E. Schroeder, WOOD-AM-FM-TV Grand Rapids, Mich., chairman of the board of directors of the National Assn. of Broadcasters and of the NAB's executive committee, has issued the following statement following a meeting of the selection committee which has been given the assignment of finding a new NAB president to succeed LeRoy Collins who resigned:

"The committee today reviewed specifications and profiles which will possible candidates. The committee employed in the consideration of tee believes such a person should possess a basic belief that commercial broadcasting as a superior form of communication exerts as a potent, constructive force in America

**BIG FILM DEAL OK'D**



E. Jonny Graff, vice president for Embassy Pictures Television, and Tom Miller, WBKB Chicago vice president and general manager, shake hands on a near-\$1,000,000 deal — one of the biggest for the station and for the independent distributor. Graff was program director and film buyer at the station in 1948 and programed its first features.

today and that the position, accordingly, deserves the highest human talents and capabilities."

A second meeting of the committee will be scheduled for the near future at which time a further examination of the problem and possible candidates will be considered."

The selection committee met at the O'Hare Inn, Chicago.

**EQUAL TIME ON A TRANSIT LINE**



Transit advertising in San Francisco would seem to be borrowing a page from the broadcaster's equal time credo. This streetcar on Market Street recently carried the competing news signs of CBS-owned KCBS Radio and ABC-owned KGO-TV. The KCBS ad reads: "The News Always Hits in the Same Place First, KCBS Radio 74," while the Channel 7 ad claims, "The News More People Quote! Roger Grimsby/Ron Cochran, 7 p.m., #7."

**Sales of Radio and Tv Sets Show July Increase**

Distributor sales and production of monochrome television and radio receivers took a substantial jump in July over the previous year. According to the Electronic Industries Assn., sales of monochrome tv sets increased from 448,441 in July of 1963 to 557,183 in July of this year. This brings the total for the first seven months of 1964 to 4,000,256 as compared with 3,405,249 for the same period last year.

Radio set sales also jumped — from 698,043 in July of 1963 to 794,326 this July. The seven month total showed a slight increase.

Total tv production for July was 517,417 units and the total for the first seven months of the year was 5,010,218. The latter figure included 689,531 color tv sets.

Production of all-channel tv sets for July totaled 420,743 units as compared with only 75,589 for the previous year.

## Broadcasting Firms Plan Name Change

Dr. David D. Palmer, president of Central Broadcasting Co. and Tri-City Broadcasting Co., has announced a change in corporate names to Palmer Broadcasting Co. and WOC Broadcasting Co.

Along with these changes Dr. Palmer announced a realignment of the operations of the four divisions of Palmer Broadcasting Co. with the Davenport office maintaining executive control. Paul Loyet, a Des Moines vice president, will devote his full time to the engineering and technical affairs of the company's present developments and the expanded operations of the various divisions of Palmer Broadcasting Co. William D. Wagner as vice president and secretary, will retain his present executive duties.

In this de-centralization the Davenport operation of stations WOC and WOC-TV will be known as WOC Broadcasting Co. with Raymond E. Guth as general manager. At Des Moines the operation of WHO and WHO-TV will be known as WHO Broadcasting Co. to be headed by Robert H. Harter, elevated from his present position as sales manager to the post of general manager.



## PETER POTAMUS TIME



This personable-appearing chap is Peter Potamus, star of the "Peter Potamus Show," sponsored by Ideal Toy Corp., through Grey Advertising, debuting this week on 151 tv stations. Weekly half-hour cartoon series is the second show wholly owned by the toy firm. Its "Magilla Gorilla Show," launched in January, continues this season.

## COME FOR THE WEEKEND

Good hosts supply pleasant company, ample refreshment, convivial conversation, valuable information, and a broad range of entertainments for weekend guests. KCBS Radio is a great host. It attracts responsiveness like this for advertisers: 1380 requests for tickets to a stage production after just two weekends of announcements. Fifty-two weekends a year, KCBS keeps Northern Californians informed and entertained. At home or on the move, all weekend, every weekend, they stay with KCBS *Weekend 74*... it's portable and productive!

## STAY FOR THE NIGHT

Starting at 11:30 p.m. for six nights a week, *Music 'til Dawn* has been soothing the night people in the Bay Area for 11 years now with music to stay awake by (the popular classical kind), with Ken Ackerman. For one week, he offered complimentary tickets to a KCBS-sponsored youth symphony concert. Any response? More than 3000 listeners packed San Francisco's Masonic Auditorium for the concert. KCBS delivers the same kind of quality response to advertisers—at low nighttime rates. Nighttime is a bright time to sell.

Foreground programming molds opinions, delivers news; response in San Francisco, the talk of the town is the buy of the town.

**KCBS RADIO**

A CBS Owned Station represented by CBS P... S... 1

### Radio Pioneer Dies From Heart Attack

Walter C. Bridges, a pioneer in the radio broadcasting industry in Duluth, Minn.-Superior, Wis. and in upper midwestern Minnesota, died Sept. 14 after suffering an apparent heart attack.

Mr. Bridges was a founder of radio station WEBC in 1924, the

first commercial radio station at the Head of the Lakes and one of the first stations in the Upper Midwest. He was an originator of the Arrowhead Radio Network, one of the early regional radio networks. The network was comprised of radio stations in Duluth, Hibbing and Virginia, Minn. and Rice Lake, and Eau Claire, Wis.

Mr. Bridges was one of the owners of radio stations WJMC Rice Lake and WHSM in Spooner and Hayward, Wis.

### 'Theatre Five' Receives Additional Subscribers

Three more affiliated stations have ordered ABC Radio's "Theatre Five" and will kick off the dramatic series in their respective markets next week.

The three stations, bringing to 61 the total number of ABC Radio affiliates who have been contracted for the series in its first month of production are WFAA Dallas, WISN Milwaukee and KBNB St. Thomas, Virgin Islands. WFAA began offering "Theatre Five" to its listeners Sept. 8, and the other affiliates launched the series on Labor Day.

ABC Radio president Robert R. Pauley said he was satisfied with the initial response by the network's affiliates and indicated he expected another 50 stations to contract for "Theatre Five" before Oct. 30.

A five-day-a-week series, "Theatre Five" features all new dramatic programs. The series is produced by Edward A. Byron and directed by Ted Bell and Warren Somerville.

### Cadillac Enters Net FM Via Market 'Montage'

Cadillac will sponsor a weekly one-hour program as its initial entry into network FM radio, James Sondheim, president of the Market I Network, has announced.

John Daly, moderator of the tv program *What's My Line* and for two years, emcee of the *Bell Telephone Hour*, will host the one hour Cadillac network program.

*Montage* an "exploration of the living arts" will cover all facets of—theatre, symphony, ballet, pictorial art, musical comedy, opera and motion picture, with internationally famous personalities participating as guests on these programs. The show will be heard on the network stations in major markets from coast-to-coast.

### Tv Rate Increases

The following stations have announced rates changes effective March 1, 1965:

KXII Ardmore, Okla., from \$150 to \$175; KVAL-TV Eugene, Ore. from \$300 to \$350; KNDO-TV Yakima, Wash., from \$425 to \$500

## BIGGER'N YOU THINK!

You think Detroit people are car-happy? You think you'd have greater service-station sales in Detroit than in our Upstate Michigan?

Well, there are more cars per household in the 39 counties that make up WWTV WWUP-TV's viewing area than in Detroit and Wayne County (1.86 vs. 1.31)! And more service-station sales, too! (Source: SRDS, July, 1964)

Nearly a MILLION people - - nearly a BILLION dollars in annual retail sales — make this a powerful market whatever your product or service.

To find out more about the BIG Upstate Michigan market, and how WWTV WWUP-TV is triggering BIG buying action, ask Avery-Knodel.

**The Felzer Nations**

**RADIO**  
 WJMC KALAMAZOO-BATTLE CREEK  
 WJEP GRAND RAPIDS  
 WJPM GRAND RAPIDS-KALAMAZOO  
 WWTV-FM CADILLAC

**TELEVISION**  
 WWTV GRAND RAPIDS-KALAMAZOO  
 WWTV CADILLAC-TRAVERSE CITY  
 WWUP-TV SAULT STE. MARIE  
 KQIA-TV LINCOLN, NEBRASKA  
 WFIN-TV GRAND ISLAND, NEB.

# WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 9 / ANTEENNA 1640' A.A.T. / CBS • ABC

CHANNEL 10 / ANTEENNA 1214' A.A.T. / CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives



Who reads specialized business publications?

Customers.

Whose?

Yours.





Call them purchasing agents, call them marketing directors, call them v.p.'s, call them superintendents, managers, estimators, specifiers, buyers, consultants, designers, contractors, chemists, physicists, engineers or any other title known to salesmen. Whatever the label, you can be sure that your customers read the business press.

You can be sure because no one holding a responsible position will hold it long without reading publications appropriate to his work. That's not the secret of responsibility—but it's a clue.


Advertisements in the business press—trade, industrial and professional publications—attract customers while they're exercising their responsibility to keep informed. The climate's right. The price is right.

Budget as you behave.\* There are no dollars in advertising budgets more efficient than those invested in the business press.



1913 Lye Street, N.W., Washington, D.C. 20006. Representing the 244 member publications of National Business Publications Inc. whose membership qualifications are verifiable independent audits by the Audit Bureau of Circulations, the Business Publications Audit of Circulations, Inc. or the Canadian Circulations Audit Board, Inc.

\*The fact that you can be reached has just been demonstrated.

A large, dense collage of black and white images related to business and industry. The collage includes various charts, graphs, photographs of people in professional settings, and documents. Some text is visible within the collage, such as 'BIMBA CLUB' and 'THE COUNTRY'. The overall composition is busy and represents a wide range of business activities.

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

# WTRF-TV STORY BOARD

**7**  
Spots?\*

**WANTED:** Youth to learn advertising in an old established agency. Good opportunity for son of national advertiser.

**wtrf-tv Wheeling STATUS FACTION!** By the time a man gets to greener pastures, he can't climb the fence.

**Wheeling wtrf-tv TRUCK DRIVER:** "We are now passing the largest brewery in the United States." **NEW HELPER:** "Why?"

**wtrf-tv Wheeling FOR THE GALS!** Early to rise and early to bed, makes a gal healthy but socially dead!

**Wheeling wtrf-tv FOR THE GUYS!** Show me a man whose feet are firmly planted in solid ground and I'll show you a man about to try a difficult putt.

**wtrf-tv Wheeling TEMPER** is a funny thing; it spoils children, ruins men and strengthens steel.

**Wheeling wtrf-tv MOTHER OF TEN** sighed and said, "It would be nice if you would play around with other women once in a while, like other men do."

**wtrf-tv Wheeling FLYING HIGH!** The little old lady checked in at the airlines counter to confirm her cross-country flight and inquired: "How long a hangover will I have in Kansas City?"

**Wheeling wtrf-tv \*INFLUENCE?** Selling the Wheeling-Steubenville TV Market is the influence we offer. Want WTRF-TV's 'home delivery' count around our big audience programs? Merchandising aids for your spot schedules? Your PETRY man has all the answers!

CHANNEL SEVEN  WHEELING, WEST VIRGINIA

**ONE GIFT WORKS MANY WONDERS**



**WRCB-TV**  
CHATTANOOGA  
dominant in the dynamo of dixie  
**A Rust Craft Station**

# SPONSOR SPOTLIGHT

## ADVERTISERS

**Charles W. Bohmer, Jr.**, named manager of Humble Oil & Refining Co.'s public relations department. Bohmer has been on a special assignment in Humble's marketing department for the last year. Before that, he was in New Orleans as general manager of the company's 10-state southeast Esso region.

**Jack S. Morgan** appointed assistant marketing director, a newly created position at Bristol-Myers Products Div.

**M. C. Tobias** promoted to the newly-created post of general advertising manager — markets, for Reynolds Metals Co.

**E. James Tippett** and **Robert C. Tapola** named advertising manager and sales promotion manager for Libbey Products, Owens-Ill.

**David M. Clinger** named regional public relations manager for Reynolds Metals Co., Chicago. Clinger has served as public relations director for the Richmond, Va., division.

**Walter McCurdy** appointed assistant director of sales, Bristol-Myers Products Div. He was formerly assistant vice president and sales promotion manager.

**Dale O. Lansing** appointed manager of audio-visual sales in Bell & Howell Photo Sales Co.'s newly created territory which embraces six states and D. C.



Charles Bohmer, Jr.



Jack Morgan

## AGENCIES

**Dorothy Shahinian**, **Donald Leonard** and **Stan Burger** advanced to vice president and media director, associate media director and media group supervisor, respectively, at Kudner Agency, Inc.

**Charles E. Brown** elected to vice president of MacManus, John & Adams, Inc. **William P. Johnston** joined the firm as a copy group supervisor.

**Bradley R. Pohlig** joined the Rumrill Co.'s media department as a media buyer in the Rochester, N. Y., offices.

**Robert A. Elwell, Jr.**, joined the creative department of Gardner Advertising Co., assigned to the New York office.

**Donald S. Lewis** joins Foote, Cone & Belding, Inc., New York, Oct. 15 as vice president for finance.

**Richard B. Hughes** appointed to the creative staff of Henderson Advertising Agency, Inc., Greenville, S. C., and Charlotte, N. C.



Walter McCurdy



Dale Lansing



Donald Lewis



Richard Hughes



Louis Bennit



Eugene Kummel



Norman Ross



Rannie Neville

Louis H. Bennit, associate media director at J. Walter Thompson, appointed media director of MacManus, John & Adams, Chicago.

William D. Straub, William G. A. Middleton, Richard M. Posan and Martin Earl Nusskern added to D'Arcy Advertising Co., South Bend, Ind., as account executive for General Tire and Rubber Co., audio-video producer, art director and copywriter.

Rocco Dellarso joined Ketchum, MacLeod & Grove, Inc. as production supervisor, television and radio creative department at Pittsburgh headquarters.

Ralph Esposito, Paul La Stayo and Derrick Van Nimwegen elected vice presidents of Sullivan, Stauffer, Colwell & Bayles, Inc.

Keith M. Andrews joined Walker Agency, Davenport, Iowa, to become director of broadcasting activities.

Harold I. Temkin appointed account supervisor on the H. W. Gossard Co. account for Edward H. Weiss and Co., Chicago.

Crawford W. Hawkins, Jr., joined Foote, Cone & Belding, Chicago, as commercial production supervisor.

Val Brown and Albert Bonny were added to the art department of Sander Rodkin Advertising, Chicago.

Judy Larrison appointed creative supervisor in the research department of Earle Ludgin & Company, Chicago.

John P. Hoffman joined the Paul Mitchell Advertising Agency as executive art director.

Lucian Chimene joined Geyer, Morey, Ballard, Inc. as director of media analysis. Chuck G. Forosian, Norman E. Ross and Rannie W. Neville appointed senior art director and account executives, respectively, at the CMB division in Chicago.

Alan Peckolick joined Warren, Muller, Dolobowsky, Inc. as tv print art director. Peckolick was formerly with Kenyon & Eckhardt.

Eugene H. Kummel appointed a vice president and general corporate executive of The Interpublic Group of Companies, Inc. He joins the corporate headquarters office on Jan. 1, 1965.

**Q:** What broadcast trade publication led its field in all large-scale surveys of agency and advertiser readership during 1963?

**A: SPONSOR!**

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Write SPONSOR,  
555 Fifth Avenue  
New York 10017*

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



*selling by helping people buy*

## SPONSOR SPOTLIGHT

**David Deutsch** appointed executive art director. McCann-Erickson, Inc., New York.

**Garth E. Kauffman** named an account supervisor at Young & Rubicam. He was formerly associated with the William Esty Co. and J. Walter Thompson.

**Lawrence M. Burnett** joined McCann-Marschalk Co., Inc. as vice president and manager of the Miami office. He was formerly merchandising manager of *Life*.

**Norman C. Sabee** moved to New York as senior account executive on Frigidaire for Dancer-Fitzgerald-Sample, Inc.

### TIME/Buying and Selling

**Norbert J. Kocab** appointed northern regional manager of Ohio Station Representatives, Inc., serving company clients in Ohio, Michigan and Indiana.



Norbert Kocab



Richard Smith



**Howard Wheeler** appointed manager of the Los Angeles Office of the Meeker Co. He was previously advertising manager for Douglas Aircraft and gained broadcasting experience as general sales manager of KHJ-TV Los Angeles and manager of KGB Radio San Diego. Wheeler replaces Donald Palmer who resigned to enter another field.

**James R. Boswell** joined the Dallas Radio sales staff of the Katz Agency, Inc., station representatives. He had been with WFAA Dallas.

**Stephen A. Raffel** joined Harrington, Richter & Parsons, Inc. as research director. He was formerly associated with Norman, Craig & Kummel, Inc.

**Bill Lillios** joined the promotion and research department of advertising Time Sales, Inc., New York. He was formerly an account representative in the ABC-TV network station clearance department.

### TV MEDIA

**Al Gillen** appointed executive vice president, general manager and member of the Board of Directors of WJRT, Inc., Flint, Mich.

**Glenn Rinker** and **Dick Smith** named news editor and merchandising manager of WNBF-AM-FM-TV Binghamton, N. Y.

**Don MacDonald**, **Robert H. Buchanan** and **John Lant** appointed CBS-TV news director, assistant to the chief news editor and manager of CBLT-Toronto — all with the Canadian Broadcasting Corp., Toronto.

**Robert Roy Yost** appointed an assistant director for WTOP-TV Philadelphia, Pa.

**Fred H. Komma** and **Ted Westcott** appointed producer-directors of KTVI-TV St. Louis.

### RADIO MEDIA

**Bill Josey** named local sales representative for KTBC-AM-FM Austin, Tex.



Kennard Lawrence



Selvin Donnenson

**Kennard Lawrence** appointed to the news announcing staff at KSTP Minneapolis-St. Paul, Minn. He had worked for WWJ Detroit; WNEM-TV Saginaw, Mich. and WRSV Chicago.

**Selvin Donnenson** resigned as sales manager of WWRL New York after holding the position for 17 years. Donnenson was a pioneer in Negro radio.

**Henry C. Goldman** named sales manager of WVPO-AM-FM Stroudsburg, Pa.

**Paul R. Mangus** retired as transmitter engineer for WSBT-AM-FM-TV South Bend, Ind. He has been with the station for over 40 years, starting in 1924.

### SYNDICATION & SERVICES

**Richard E. Fischer** appointed manager of UPI Audio, the voice news service of UPI.

**Edward (Ted) L. Boyle** appointed an administrative assistant in charge of Associated Press promotion.

**Robert Wolcott** became sole owner of The Animators, Pittsburgh's only motion picture animation production company.

**Joseph B. Wills** joined Theatre Network Television, Inc. as director of sales. He will be in charge of the creative selling of TNT closed-circuit television communications for business, industry and government.

**Dr. Alexander P. Runciman** appointed director of Developmental Research of Audience Studies, Inc., New York.

# CALENDAR

## SEPTEMBER

Hollywood Ad Club luncheon, Universal City Studios, Hollywood, Calif. (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).

Broadcast Advertising Club of Chicago meeting, Sheraton-Chicago Hotel, Chicago, Ill. (22).

League of Advertising Agencies open dinner meeting, Delmonico Hotel, New York (22).

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).

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

Broadcast Symposium, Willard Hotel, Washington, D. C. (24-26).

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).

Illinois News Broadcasters Assn. in conjunction with Northwestern University Medill School of Journalism, Illinois Beach State Park Lodge, Zion, Ill. (26-27).

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).

*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-Tyck, 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).

# ENTERPRISE BROADCAST FEATURES

*A new, different, exclusive service for radio stations and advertisers*

Audience interests are diverse. Enterprise Broadcast Features aims directly at these many audience interests with timely, entertaining, informative features. We call this

## Target Programs

Our subjects are diverse. Different feature series topics include sports, fashion, diet, child care, gardening, family living, bridge, cooking, sewing, exercise, agriculture, children's stories. The potential is unprecedented!

Here's why Enterprise Broadcast Features draws on experience of the world's largest newspaper feature service. Newspaper Enterprise Association Working with this wealth of outstanding talent, veteran radio producers give radio stations a great range of stimulating, valuable daily features. Here's a sample:

"By-Line" brings into focus the people behind the news and events around the nation and the world.

"SportsScene" covers the nation with interviews and insights about top athletes and sports activities.

"This Is Living" provides news, tips and ideas on fashion, diet, sewing, cooking, family finance and homemaking.

"Let's Exercise" gives keeping fit hints and daily exercises for women, men, girls, boys.

"Gardener's Notebook" daily guides to better lawns, landscaping, flowers, vegetables and outdoor living.

"Jacoby On Bridge" brings the world's top Bridge authority to radio with advice and tips on better Bridge.

"Agribusiness" includes news, interviews, research developments, valuable information for farmers and rural audiences.

"Storytoon Express" is an exciting series of childhood's traditional stories dramatized with sounds and music.

These and other high interest feature series aim directly at primary areas of audience interest. They provide advertisers with ideal vehicles to target in on potential customers.

Merchandising ads and promotion services also are available with each series.

Call, write, wire today.

## ENTERPRISE BROADCAST FEATURES

7 East 43rd Street, New York 17, New York  
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# CALENDAR

*Continued from page 61*

**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).

**National Assn. of Broadcasters** radio code board meeting, Gramercy Inn, Washington, D.C. (26-27).

**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

**Educational Foundation of American Women in Radio and Television** one-day seminar, Top O' the World, Lake George, N.Y. (2).

**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).

**Mutual Advertising Agency Network** meeting, Charter House Hotel, Cambridge, Mass. (8-10).

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

**Advertising Federation of America** 7th annual convention, Columbus, Ga. (9-11).

**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** Time Buying & Selling Seminar, New York, Tuesday evenings (13- Dec. 8).

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

**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 (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, Pocono Manor, Pa. (6-8); eighth district convention, Park Manor Inn, Madison Wis. (20-21).



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is a  
brand-new ball game!"\**

# PAT FONTAINE

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returns to St. Louis...to be a bright new star on KTVI.

**THE  
EXCITING  
NEW**

**KTVI**  
*Channel* **2**

ST. LOUIS **abc** **HR**

Pat will be a hard-hitter  
for a powerful new KTVI  
team coming to bat in St. Louis.

The **STAR STATIONS**

Use Mike Pens

for Promotion...  
for Advertising...

Write your ticket  
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**PULSE**

IN ALL 3 MARKETS



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In constant demand — MIKE and TV pens  
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Your call letters are permanently mounted  
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Reciprocal Trade Considered. Get complete information about  
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