

# Sponsor

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

SEPTEMBER 28, 1964 PRICE 40¢

- Picturephone: new television trouble-shooter . . . . 31
- Hair tints look permanent on television . . . . . 40
- Creative switch: storyboards sire new products . . . . 44

*One of a series*

(Quite)

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*T*his year we used WBAL-TV exclusively...and certainly believe a substantial share of our healthy sales increase can be credited to this very effective advertising program.

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Vice President  
Suburban Club  
Carbonated Beverage Co., Inc.

Maximum Response—that's advertising efficiency.

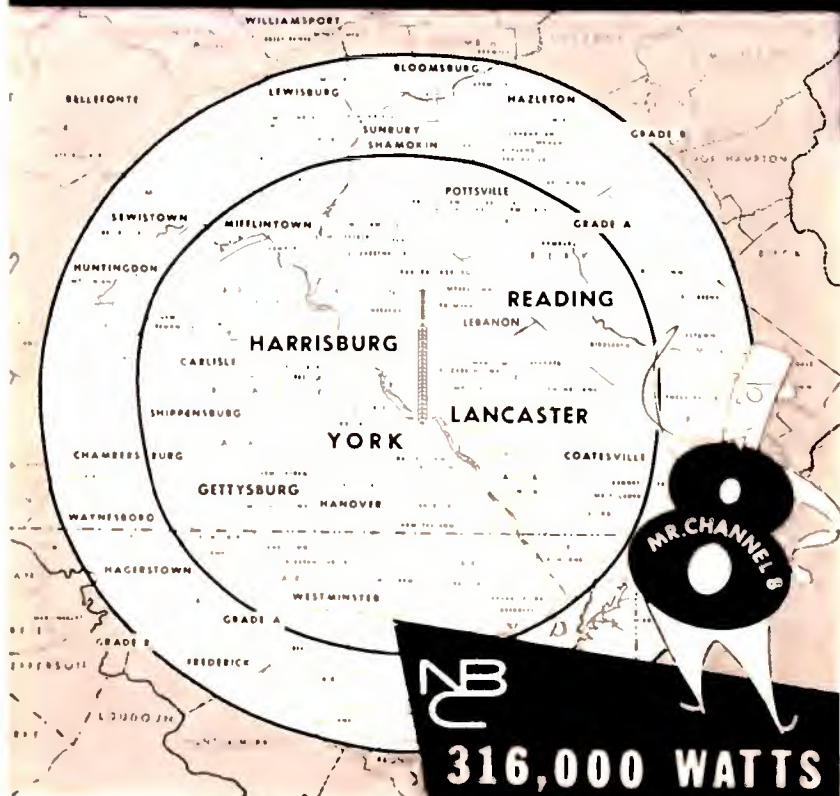
**WBAL-TV<sup>NB</sup> BALTIMORE**

"MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION"

hidden treasure is buried in the **WGAL-TV** market



**MULTI-CITY TV MARKET**



In the multi-city Channel 8 area—Lancaster, Harrisburg, York, and countless other communities—lies tremendous sales potential. Don't overlook it. Allocate sufficient funds to capture your full share. WGAL-TV is *the* medium that can do the selling job for you.

**WGAL-TV**  
**Channel 8**  
**Lancaster, Pa.**

STEINMAN STATION • Clair McCollough, Pres.

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New York • Chicago • Los Angeles • San Francisco

## January Network Report to House Raters Released; Says Samples Are Accurate

Washington—Network officials who met with the Harris Ratings Investigating Subcommittee behind closed doors last January were convinced of over-all accuracy of prime time program rating by Nielsen and ARB in national tv. Exhaustive and costly studies backed the findings, which concerned only national tv, and not local, radio ratings.

The just-released transcript of the meeting showed nets worried most about the one doubtful and untested factor in the sample base of both services: Are "cooperative" families furnishing the raw rating data truly representative of the whole population or omission of the many "non-cooperative" and presumably more selective families distorting the basic sample?

Rep. John Moss (D-Calif.), has been convinced all along that this is a serious flaw in the rating base, and may be what gives a *Beverly Hillsbillies* top rating, when Moss could never find a soul in his circle who would put anywhere but on the bottom.

### AP Research Program

New York—"Uninterrupted 52-week-per-year interviewing in the field" is the keystone of a new research program to be launched by the National Consumer/Audience Profile Service on Jan. 1, 1965.

In an announcement by Phillip W. Wenig, president of the SRDS Data Div. of Standard Rate & Data Service, Inc., it was explained that during the calendar year, 20,000 individuals residing in 10,000 households, coast-to-coast, will be personally checked for their media habits and product usage—both on an individual and household basis.

It was further stated that four national CAP reports will be issued in 1965, "permitting advertisers, agencies and media to detect changes in consumer behavior and become immediately aware of trends as they occur."

Wenig said the company would have liked to initiate the changes in fall, 1964, "but we know from experience that media audiences obtained during October-November will be badly distorted due to the presidential and state-wide elections."

Exhaustive and very costly research of prime time show ratings was presented in digest form to the subcommittee in January by Jay Eliasberg of CBS, Julius Barnathan of ABC and Hugh M. Beville of NBC. The studies proved that, strange as it seems to the uninitiated, a sample as small as 1000 homes can fairly represent national viewing. In fact, studies showed that a sample taken from across the width of the country would be no more accurate in rating audience viewing than one confined to a single market place.

Up to a point, the bigger the sample, the more accurate the rating. But beyond a certain number—2500 in the studies presented by the nets—the increase in cost did not justify the very small added degree of accuracy. In fact, added error could creep into over-extended sample.

Nationwide studies satisfied the networks that the procedure of ARB and Nielsen, even when some oddball field work was revealed (the tv viewing meter committee investigators found one that ran 24 hours, the apartment house manager's office that was a "sample home," etc.), did not flaw the final ratings. In any case, slipshod aspects would not be taken care of by office and field audit under the ratings council, they believe — together with rating firms' own recent self-improvements.

The studies also showed astonishingly close correlation between network prime time program ratings by Nielsen's meter system, and by ARB's diaries.

## GE Broadcasting Plans CATV for Albany Area

Schenectady, N. Y.—General Electric Broadcasting Co. is about to make its first foray into the community antenna tv field with announcement that it plans to apply for CATV franchises in several municipalities throughout the capital district (Albany-Schenectady-Troy areas).

J. Milton Lang, vice president and general manager of General Electric's WGY and WRGB, said he has notified officials in 14 villages, towns and cities, adding that "work has already commenced on the preparation of a formal presentation including a pro-

### Global Ad Network

Miami, Fla.—Three groups of ad agencies will merge Oct. 1 to form Advertising and Marketing International Network (AMIN), described as "the world's largest network of advertising agencies."

The three ad networks involved include: CAAN, the Continental Advertising Agency Network, which covers the United States, Canada and the Caribbean; GASI, Group Advertising Services International, with interests in Australia and Southeast Asia; OPE, the Organization de Vente et de Publicite Europeen, serving Europe.

CAAN is the oldest of the three, having been formed 32 years ago. GASI was founded in 1956 and OPE in 1958.

### Compton Advertising Sets Up Office in Rome

New York—For the second time in a week, Compton Advertising, Inc. has announced acquisition of a new overseas branch.

First, it was Paris with the formation of Contact-Compton (see story p. 15).

Several days later, the agency revealed that it had joined forces with Cueto Advertising, Rome, Italy.

The new agency, the ninth office in Compton's expanding international operations, will be called Compton-Cueto Advertising S.P.A. Clients include Schick Safety Razor Company, the Boeing Company, Winchester Arms and Schweppes.

posed ordinance and is expected to be completed shortly."

Local government permission is necessary in establishing the system since cables must be strung along city streets.

Current plans call for the feeding of programs from New York City's independent tv stations, including channel 13, the city's educational outlet. Also, there is a possibility that some Canadian stations may be used.

Estimates are that a CATV system in the capital district would make eight or more channels available.

CONTINUED ON NEXT PAGE

# Stewart: Ad Industry Faces Problems

**K&E's president cites costs, competition, declining ad effectiveness, ad bureaucracy and market changes**

New York — Rising media costs, an increase in ad competition, the declining effectiveness of advertising itself, the growth of an ad bureaucracy and revolutionary changes in the American market are "the red hot problems" facing American advertising, David C. Stewart, Kenyon & Eckhardt president and chief execu-

tive officer, told the Advertising Club of New York at its first "salute to the agencies" luncheon.

Pegging his talk on K&E's attention-getting fire engine red envelopes, Stewart declared: "We're convinced that to solve these problems, advertising must seek and find new types of vital information — that it must engage in entirely new kinds of red-blooded research — research which cuts deeper, and gets closer to the real heart of marketing problems, than in the drab and hazy past."

Problem one, Stewart said, is rising costs. "Any agency or advertiser who does not recognize this as a red hot problem with a big red 'warning' sign on it is just kidding himself."

Stewart asserted that everything — tv, magazines, newspapers, radio, outdoor — is up, sharply up and going up higher — as much as 80 percent by 1970. "To put it another way," he said, "in the next six years, advertising budgets will have to be raised 13 to 30 percent to deliver the same relative media weight against total households."

Problem two cited by Stewart is the boost in ad competition. The sheer volume of American advertising has jumped from \$7.75 billion in 1953 to \$13 billion in 1963, he pointed out, adding that estimates for 1973 put the figure at \$29 billion. "What this really means is millions and millions more messages, competing with your advertising for the public's attention."

Commenting on problem three, the declining effectiveness of advertising itself, Stewart said: "According to studies we've made at K & E, the average advertiser has to spend almost twice as much today to gain a single share point of his industry's total volume as he did only 10 years ago. In other words, he's budgeting larger sums for advertising which is actually working less efficiently."

Problem four is the "incredible" growth of advertising bureaucracy. "Recently we analyzed the progress of a media recommendation to an important national advertiser," Stewart said. "We found that it had to pass through 54 different hands."

Have you any idea how "complicated and wasteful all this red tape has become?" he asked.

Problem five, according to Stewart is the revolutionary changes in the American market "which have been and will be taking place for years to come."

What looks like a mass market a collection of many highly specialized, highly different smaller markets with varying tastes, interests, likes and dislikes, he declared. "If we advertising men are going to reach them successfully — we've got to know far more about them."

## CBS Official Hits Government Regulation

New York—Every broadcaster in the country must wage a battle to prevent further government regulation of the industry, Theodore Koop, Washington vice president for CBS, told CBS Radio Affiliates last week. Congress and the FCC, he said, "are maintaining without let-up a penetrating examination of virtually every phase of the broadcast business."

Koop added: "I would note particularly the commission's (FCC) excursions into the program decision-making process."

Government regulation of our industry will never cease, the CBS executive said. "We can always hope that it may diminish, but realistic appraisal makes that hope dubious. Our efforts then, must be concentrated on preventing further regulation."

## AMA On ABC-TV

Chicago — Following changes in the text of the spots, ABC-TV has agreed to air a series of one-minute announcements prepared by the American Medical Assn. in its concerted drive against Medicare.

According to AMA, the spots will be televised on about 150 ABC stations, plus 142 other local tv outlets in major markets.

CBS and NBC rejected the spots immediately, citing net rules on the length of controversial material. ABC left the door open, suggesting that the network might accept the commercials if certain revisions were made.

## Gulf Waives Ads In 'Warren Special'

New York — For the fourth time in 97 "instant special" sponsorships on NBC-TV, the Gulf Oil Co. has eschewed commercials. Picking up the tab for last night's (Sept. 27) hour-long NBC examination of the Warren Commission Report, the company limited itself to identification only.

The other three instances were specials on the Texas Tower disaster, the sinking of the submarine "Thresher" and the death of Dag Hammarskjold.

## Service Advertising Hits Peace-Time Record

New York—An estimated \$23 million in time and space was donated to major public service campaigns in the past year, according to the Advertising Council. Traceable ad support for the council's national campaign last year was pegged at \$187 million.

The council points out that the current figure, a peace-time record, does not include "the incalculable value of tens of thousands of man-hours contributed to 18 major campaigns by the volunteer advertising agencies which created them." The estimate also does not cover the value of public service advertising placed commercially by companies supporting various local and national causes not counted among the Advertising Council's own projects.

Council campaigns include traffic safety, U.S. Savings Bonds and forest fire prevention (Smokey Bear).



# a statement of **WWLP & WJZB**

SPRINGFIELD, MASS.

WORCESTER, MASS.

by William L. Putnam

Every so often somebody in UHF-TV gets a lucky break. We will grant they are pretty few but we would be less than honest if we didn't admit to an occasional bit of good fortune. The call letters of our original station WWLP were derived from my initials, which I think was a rather smart move on the part of my stockholders because then I couldn't help but give them everything I had and a little bit more besides.

The FCC has taken note of some more of our friends with the passage of time. Thus we take this means to announce that our good friend, John Zimmerman Buckley, President of the Parker Manufacturing Co. of Worcester Massachusetts and a long time director of this company now has a similar personal stake in the success of our WJZB, Channel 14 in Worcester.

His station will shortly operate with a new 25 kilowatt Townsend Associates amplifier, from the finest transmitter site in New England (but don't take my word for it, ask the Yankee network). His station provides the only Grade A signal in all of Worcester County. It also provides Holy Cross games (Irish time buyers please take note).

WJZB is a proud sister of station WWLP and WRLP, and our newest station WKEF. How WKEF got its name is next week's story.

**WJZB is Nationally represented by Vic Piano**

Regionally represented by Elmer Kettell

Frank Doherty at WJZB Phone 617-799-4800

# Sponsor

SEPTEMBER 28, 1964 • VOL. 18, NO. 39

## 31 Picturephone: tv trouble-shooter

*SPONSOR-promoted experiments with Bell's new Picturephone show promise of telescoping time and space in tv problem emergencies. Current service could help admen cut costs. Broadcast field's use should promote engineering of capabilities to meet advertising's needs*

## 40 Hair tints look permanent on tv

*Once accepted as product for actresses and damsels of "pliable virtue," hair coloring — promoted heavily via tv — is now a highly respectable \$150 million industry*

## 44 Creative switch: storyboards sire new products

*DCSS finds that an excellent way to conceive, mold and present new-product concepts for clients is through the use of tv storyboards*

## 46 Best-liked commercial rides a Gravy Train

*Gaines makes a gain to land in top spot in latest ARB poll of commercials most popular with viewers*

## 47 Oriental radio scores in Occidental Chicago

*A weekly show featuring classical Japanese music has registered a hit in the heart of the Midwest*

## 48 Lucky Calendar

*A Philadelphia radio station, feeling there's no time like this year for making next year's time sales, stirs up both advertisers and audience with a year-long contest based on Lucky Calendar numbers*

### DEPARTMENTS

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# SPORTS



**CLEVELAND**  
the "one-buy" market

# WJW-TV

**the one to buy!**

No fringe stations or nearby markets take a bite out of your buy when you buy Cleveland. In Cleveland, WJW-TV is SPORTS... Locally telecasting the high-rated Cleveland Browns football and Cleveland Indians baseball. Then, too, WJW-TV carries the great CBS Sports spectaculars. When you buy Cleveland... WJW-TV is the one to buy.

|                     |                      |                 |               |                |                  |                     |                 |                 |                   |                 |                |  |
|---------------------|----------------------|-----------------|---------------|----------------|------------------|---------------------|-----------------|-----------------|-------------------|-----------------|----------------|--|
| LOS ANGELES<br>KTLA | PHILADELPHIA<br>WTBS | DETROIT<br>WTTW | MIAMI<br>WTVT | TOLEDO<br>WTOG | CLEVELAND<br>WJW | CLEVELAND<br>WJW-TV | NEW YORK<br>WNY | DETROIT<br>WTTW | MILWAUKEE<br>WISN | ATLANTA<br>WATL | TOLEDO<br>WTOG | <i>STORER</i><br>STORER BROADCASTING COMPANY |
|---------------------|----------------------|-----------------|---------------|----------------|------------------|---------------------|-----------------|-----------------|-------------------|-----------------|----------------|--|



## COSTS

In Broadway's new musical, "Fiddler on the Roof," Zero Mostel—in a private conversation with the Lord—suggests, "Send us the cure, we got the sickness already." The universality of this plea in its applicability to all our spheres of endeavor, including the advertising business, must be particularly apparent to admen.

One ailment in the ad world, which many professionals warn may become a plague, is the fever-like rising cost of doing business and its resultant squeeze on profits. There is no panacea, nor do we expect to find one. But SPONSOR is constantly looking for those bits of information that contribute to the health and welfare of broadcast advertising. Limited as that may currently be, one new instrument promises some emergency relief to admen in the near future. It's Bell System's new Picturephone, and there are instances in which it can now cut costs and time from some nagging problems for admen in New York, Chicago and Washington.

SPONSOR's role in promoting the exploration of new creative uses for Picturephone begins on page 31. If admen, especially those in broadcast advertising, will press for additional capabilities in the new service to meet their special needs, the progress of the service and its contribution to advertising may be accelerated.

I learned from Harvey J. McMains, Bell's new services coordinator and a visionary who makes such progress possible, that turret lenses to increase the visual field of Picturephone have already been tried, that a gear shift can be included to change the scanning rate and increase definition, that even television could be fed into the system.

*Sam Elber*

## LETTERS

### Of Course:

Just a word of appreciation for the very fine job you did on putting "From Rags to Riches in 30 Years" (SPONSOR, Aug. 31) together.

EMIL MOGUL  
*Chairman of Board & Chief Executive Officer  
Mogul Williams & Saylor, Inc.  
New York*

I have one word for you — congratulations! That's right, congratulations from a non-objective reader of what struck me as a great — underscore great — piece of writing and editing.

ARTHUR W. PORETZ  
*Vice President  
Public Relations & Promotion  
Mogul Williams & Saylor, Inc.  
New York*

ED NOTE: Mr. Poretz' non-objective subject is the SPONSOR story (Aug. 31) on Barney's and his agency's chief, Emil Mogul.

### Praise, Indeed

We thought the article in the Aug. 3 issue of SPONSOR, "Take Another Live Look," was excellent, and we have said so to the author, Rollo Hunter, of MacManus, John and Adams.

We have a copy of the article. May we have your permission to reprint it for our video tape sales force?

KENNETH F. WATERMAN  
*Product Publicist  
Minnesota Mining and  
Manufacturing Co.  
St. Paul, Minn.*

ED NOTE: Permission granted.

### Spot Tv Guide

Your article, "Speeding Up Spot," (Aug. 24, SPONSOR) is an excellent review of the material in our Spot Television Planning Guide. We are extremely pleased by the reaction to the guide from advertisers and agencies, and are gratified by the requests for copies.

As your article points out, this booklet is for spot television planning and is not a substitute for the time-buying function. It is our hope

that the guide will save time and serve as a handy reference source for media planning in the future.

BRUCE R. BRYANT  
*Vice President and  
General Manager  
CBS-TV National Sales  
New York*

The Spot Planning Guide Story, "Speeding Up Spot," in your Aug. 24 issue is terrific. Please extend my thanks to Bill Ruehti, who proved himself to be a real pro in writing a difficult story.

HOWARD BERK  
*Director of Information Services  
CBS-TV  
New York*

### Hansord & Humphrey

The fine spread in SPONSOR, Aug. 31, on our Hansord Pontiac success story, "\$1 Gets Him \$150," and the Hubert Humphrey feature in the news section were both, we felt, given top-drawer treatment.

CLAYTON KAUFMAN  
*Director of Sales Promotion  
and Research  
WCCO Radio  
Minneapolis*

### Kudos and Correction

Your recent article in Sept. issue of SPONSOR, "The Negro Consumer," was very definitely highly regarded among our office staff as the helping hand for advertiser development of the Negro market, and I do thank you for such an article.

One of the stations pictured on page 36 is WBEE which is said to be located in Modesto, Calif. This is not true. It is located in Chicago.

DANIEL P. KENNEDY  
*Account Executive  
Continental Broadcasting Co.  
New York*

ED NOTE: SPONSOR is delighted that its recent articles on Negro air media are calling the attention of advertisers to this result-producing segment of U.S. advertising. We're also aware that WBEE is in Chicago, not Modesto (where KBEE operates), and officially returned a recent issue (see SPONSOR, Sept. the station to its rightful city in 21, p. 8).





## Are we passing you by?

Could be our video tape is. Unless you're taking advantage of its *live* look and production convenience for your tv commercials. And unless you're taking advantage of the complete, comprehensive 3M package of helpful brochures, manuals, other materials tv stations now offer.

Consider what you have to gain with video tape (SCOTCH® BRAND, of course). Incomparable "live" picture and sound quality, without danger of a live goof. Pushbutton-fast special effects, no lab processing. Immediate playback of what you've shot. Fact is, today there are very few commercials which can't be done *better* on tape than live or on film. And the best way to discover this is to call in your local tv station or tape studio for



costs and counsel on your next tv commercials.

Already over 200 tv stations have signed up for 3M's new assistance program. *These stations can show you an idea-starting tape demonstration reel, have available a variety of helpful printed materials that aid in creating and producing better commercials on tape.* Call your local stations for details. (If we haven't contacted them yet, write 3M Magnetic Products, Dept. MCK-94, St. Paul, Minn. 55119.)

Magnetic Products Division **3M** COMPANY

## Publisher's Report



### Let's control the political commercial

In my column last week I talked about political minutes.

"A minute commercial," I wrote, "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. A skillfully contrived minute can make even a bad candidate look good."

What I should have added is that a minute commercial that doesn't hit the mark can make a candidate look abysmally bad.

As I traveled from city to city last week on my personal barnstorming tour I ran across just such a commercial. It expounded on candidate Lyndon B. Johnson's views on the atomic bomb. A child eating an ice cream cone was shown in the background. The impact on the audience could hardly be unhappier. Apparently the commercial had good exposure, for at least five stations told me that their switchboards were clogged with complaints. One station reported over 200 phone calls. What didn't ring right was the technique of using a child to emphasize the horrors of atomic warfare.

This election, for the first time, I'm deeply concerned about the way that the air media, and especially television, are being employed in helping win elections.

My concern is partly a compliment to the air media. Their power to persuade and win the viewing and listening public is awesome.

It wasn't long ago that we were editorializing on the failure of candidates to give the air media proper recognition. Print media occupied the center of the stage.

Now the pendulum has swung full-turn. Undoubtedly the great television debates of 1960 had much to do with the turning. I'm concerned because the new order of things represents new responsibilities for the air media.

It's time for the industry to study and ponder and set forth guide rules for future electioneering via the air waves. For a starter, here are a handful of off-the-cuff suggestions:

1. Decide on tv and radio guide rules for candidates. Incorporate them into separate political divisions of the Tv Code and the Radio Code.

2. Require that the candidate's exposure on an individual station or network include a ratio of personal views and comments delivered by the candidate himself to information about him presented otherwise. For example, the Tv Code might specify that one minute of non-personal exposure be equaled by one minute of personal exposure.

3. Require that a ratio of one-minute to five-minute or longer commercials be established. For example, for every three one-minute or shorter commercials the candidate must be exposed in another commercial five minutes or longer.

Admittedly, my suggestions are loose and unstudied. The problem I pose is not. Now is not too soon for our industry to start on a penetrating study of how to serve the candidate and the public to fullest advantage.

*Worm Glenn*

FLORIDA'S **3**rd MARKET

is  
tuned in  
to

**WESH-TV**

FLORIDA'S  
CHANNEL **2**

REPRESENTED BY THE KATZ AGENCY, INC.

ORLANDO • DAYTONA • CAPE KENNEDY



# If it's in the public interest **MATTHEW WARREN** will make it interesting to the public

When something interesting happens in the Washington area—whether it's 50 feet or 50 miles from our center of operation—WMAL's Public Affairs Department will cover it.

As Director of Public Affairs programming, Matthew Warren keeps the Nation's capital informed through the provocative "Close-Up" series on WMAL-TV and "Perspective" on WMAL-Radio. A key member of our 25-man staff of news and public affairs specialists, Warren helps make WMAL-Radio and WMAL-TV the news authority in the Nation's capital.



News Authority in the Nation's Capital

 **wmal** radio and television 

McGavren-Guild Co. Inc.,

Harrington, Righter & Parsons, Inc.

Evening Star Broadcasting Company, Washington, D. C.

# Within 24 hours WAPI-TV's new antenna drew these comments from viewers and CATV.



**FLORENCE CATV (90 miles)**

"More signal strength. No Co-channeling now. By far the best picture you've ever had."

**HUNTSVILLE CATV (80 miles)**

"Real sharp. Used to fluctuate. Now steady as a rock. About 35% stronger."

**GADSDEN CATV (75 miles)**

"Very sharp rise. An improvement from 1800 mv to 2700 mv."

**ANNISTON CATV (60 miles)**

"Really cleared up. 100% better. You are now the strongest station on our 9-channel system. Many calls telling of improved service."

**TUSCALOOSA CATV (60 miles)**

"Considerably sharper . . . no ghosts."

**DEMOPOLIS CATV (75 miles)**

"Congratulations on a good job. We are receiving beautiful signal. Many thanks from 800 viewers on our line."

**TALLADEGA VIEWER (35 miles)**

"I could never receive you before and thought I was watching another station until your ID popped on the screen."

**Typical Metro Birmingham  
comments from viewer calls:**

- Altamont Road: "Picture much better."
- East Lake: "Picture very good."
- Homewood: "Reception is fine."
- Hoover: "Much better."
- Center Point: "Perfect, even with rabbit ears."
- Elyton: "Much better."
- Hueytown: "75% better picture."
- Cahaba Heights: "Always been fair, but now it's perfect."

WAPI-TV's switchboard and mail bag are indicative of the tremendous boost in power our new traveling wave antenna has provided. A 30% increase in power to the West. Some 28% boost in signal to the East and almost 20% north and south. Improved Metro coverage too.



**WAPI-TV BIRMINGHAM**

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

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

September 25, 1964

A very pleasant and mutually complimentary time was had by all during last week's report on broadcast rating reforms made by Donald H. McGannon, head of the Broadcast Ratings Council, to the Harris Subcommittee on Investigations.

Chairman Oren Harris found only one "fly in the ointment"--the A. C. Nielsen Co.'s spookiness about antitrust aspects. Nielsen has insisted on its own individual antitrust clearance from Justice Department and from the FTC, if it is to stay in the ranks of the audited. Representative Harris remarked rather grimly that Nielsen had been reluctant to join the co-operative industry reform project at the start.

"We are hopeful that there will be no holdout," he said of the big ratings firm. "They are major in this field, and neither industry nor the public interest can afford to have Nielsen not join the program." The continuing audit for the top four raters--Nielsen, ARB, Pulse and Hooper--would have begun Sept. 15 but for Nielsen antitrust jitters. (In commenting on the situation, Nielsen told SPONSOR that among the major raters, only Nielsen has signed a consent order with the FTC agreeing to avoid any action which could be construed as being in restraint of trade). Harris said he wants a report within a month on how things are going.

Group W president McGannon told the chairman Wednesday that he had just received letters from both Justice and FTC which indicated that the problem could be taken care of. The letters, written after some nudging by the Commerce Committee chairman, and some frantic conferences between government and industry counsels, do not give full clearance, but McGannon said he was sure things would be settled in a week to ten days. Justice has already cleared the Rating Council per se, and has promised no civil anti-trust action against any raters unless some anti-competitive evidence develops.

Under the optimism, there lurked in the hearing room a sense of uncertainty over possible further standoff between the obstinate Nielsen and the equally obstinate agencies.

A good deal of money has gone into establishing the accrediting system, with standards and criteria based on costly research, McGannon pointed out. Networks have shelled out nearly a quarter of a million in the national tv measuring aspects; NAB has committed itself to about the same amount; rating services have invested \$167,500,000 to pay for audits and research. Advertising has given some money and "unstinting amounts of their time" which is so precious in the pre-fall months. Continuing cost of the Ratings Council, research, office and field audits, will be high.

Chairman Harris asked about individual and one-shot raters operating at local level. McGannon said the Council has offered auditing to all comers.

CONTINUED ON NEXT PAGE

# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

In addition to the top four majors, applications are in from non-regulars Videodex, Trendex, SRDS Data, Inc., Survey & Marketing Services (TRACE) and Coincidental Audience Audit. Costs may be stiff for handling sporadic reports. McGannon admitted that a few maverick raters and broadcasters might try some hanky-panky at local levels.

Representative J. Arthur Younger (R-Calif.) wanted to know if the Ratings Council would make audits and reports available to the subcommittee, to the FCC and to the public, so all could know just how raters rate. McGannon almost visibly shuddered. He pointed out there was competition among rating services and any public airing of their vital statistics could kill their desire to cooperate.

As discreetly as possible, McGannon reminded representative Younger that the ratings reform had been put on a voluntary basis and that chairman Harris had wanted it on the industry level. "Leave us alone with it now," was the McGannon implication.

McGannon did promise the congressman that the public would be made more aware of improved ratings situation in general.

Representative Brotzman (R-Colo.) felt that the ANA should have come fully into the program and contributed in the manner of the AAAA. McGannon said the Council was happy to have ANA's cooperation and advice. He had to "respect" ANA insistence that there "could be" conflict of interest in national advertisers' representative sitting on the Council Board of Directors auditing national media rating services.

McGannon, with an honor guard of NAB, advertiser, research and legal talent of ratings workers behind him, rapidly reeled off 36 pages of progress in reform, and plans for future improvements in method of audience measurement. It seemed a long way from the days when the Harris subcommittee had first blasted the "ratings mess" in six sledgehammer weeks of hearings in the spring of 1963.

At that time, it will be remembered, Harris thundered warning of government takeover of audience measurement, to prevent biased and inadequate reports. Rating firms were blasted for poor sampling, slipshod diary techniques and bungled metering. Broadcasters were berated for bowing to "programming by the numbers," and for collaborating in misuse of rating reports. Radio was commiserated on the poor deal it was getting from ratings--and so was the public.

The then-president of NAB, LeRoy Collins, proceeded to have one of his famous heart-to-hearts with chairman Harris, and vowed fast reform. Also at that time, RAB's Edmund Bunker began his won't take no-for-an-answer drive to get NAB cooperation on a jointly financed new deal for radio measurement. The \$200,000 research is now under way by the All-Radio methodology study (ARMS). Ratings Council head McGannon gave a thorough report of its problems and its hopeful prospects to the subcommittee.

The McGannon report, like his previous progress reports to the subcommittee, showed the reform of the ratings "mess" has progressed at a fast clip.

# Milwaukee Ad Lab Sets Dec. 1 as Starting Date

Journal executive reports sufficient advertiser and agency support to launch \$1 million research project

**Milwaukee, Wis.**—With a budget estimated in excess of \$3 million, the Milwaukee Advertising Laboratory will go into full-scale action on Dec. 1.

In making the announcement, Robert K. Drew, vice president and business manager of The Journal, Co., indicated that sufficient support has been received from advertisers and ad agencies—as evidenced by signed contracts for product categories—to launch the proposed initial three-year program.

Fees for the service have been set at \$30,000 for agencies over the three-year period and \$35,000 for product category for advertisers.

“With eight full months of preliminary test procedures and reporting now behind us,” Drew declared, “we feel fully confident of the lab’s performance and more convinced than ever of the need for it within the advertising industry.”

Discussing the project, Drew said that accounts now signed feel that the lab is the most advanced advertising research facility to hit the field to date since it will provide a measure of product sales for households which have been exposed to advertising in different ways, according to tests desired by sponsors.

The Journal executive added: “It permits the cooperative development of a facility which offers marketing decision makers new insights into the actual effect of their advertising strategies, with the effect of other marketing variables held constant.”

It was pointed out that a special Advertising Research Foundation consulting committee, established to work solely with the Milwaukee ad lab, has received the complete technical manual spelling out how the project will be conducted and currently has it under study.

Key to the lab’s advertising control system is a television commercial “muter” that will be signalled by all four Milwaukee tv stations.

This will be combined with the *Milwaukee Journal’s* “matched markets” arrangement, which totals more than a quarter-million households, both linked to the most “highly controlled consumer purchase panel diary in the nation.”

Combined with *This Week* magazine, a full participant, and the *Journal’s* own Sunday supplements to provide a vehicle for magazine testing, the project will have almost completely controlled field conditions with a virtually unlimited number of print and broadcast media variations and combinations, according to G. Maxwell Ule, *Journal* research consultant.

Ule added that the lab’s sponsors are prepared to adapt its facilities further to include other magazine and radio media whenever technical arrangements make it possible.

Among the benefits to advertisers and agencies cited by proponents of the ad lab is the “opportunity to estimate the productivity of the media mix—television, newspapers, supplements and a form of magazine comparison.”

Still another benefit underscored is “the opportunity to estimate points of diminishing returns for creative strategies versus media strategies (i.e., length of time a campaign proves economically effective for a product versus length of time a media mix may prove economically effective).”

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## Compton Acquires Interest in Paris Ad Agency

**Paris, France**—American advertising agencies are becoming as familiar fixtures overseas as they are on Madison Avenue, and Compton Advertising, Inc., is the latest agency to expand its operation abroad with purchase of a substantial interest in a French agency.

The agency is Contact, founded in 1954. Paris-based, the new firm will be called Contact-Compton.

In signing the merger contract with Henri de Neuville, managing director of Contact, and Barton A. Cummings, chairman of the board of Compton, declared: “Recognizing expanding markets as the supremely important goal of all advertising, the joining of Contact-Compton provides a clear illustration of the fact that creative advertising now will benefit from this new fusing of effort by French and American partners.”

Cummings added that it was the realization that “marketing approaches must be geared to the particular conditions in different countries that prompted Compton to embrace the concept of international



de Neuville, Cummings . . . partners

partnerships with advertising agencies which would be both equipped to help Compton in its international aspirations and able simultaneously to benefit from Compton’s experience in many lands, and particularly from its conquest of major marketing challenges in the largest national market—the United States.”

Compton, which billed a new high of \$126 million last year, now has eight international operations with the acquisition of the Paris office, and Cummings indicated that other “important affiliations” would be announced soon.

# Agency Head Warns Media on Rate Increases

Ernest Jones says advertisers have about had it with rate hikes; sees boosts of up to 55 percent by 1970

New York — "All media should begin to seriously consider that the advertiser has about had it with rate increases," warned Ernest A. Jones, president of MacManus, John & Adams, Inc., in a talk before the Magazine Promotion Group. "Our estimate of advertising cost increases indicate that by 1970 it will take two dollars to duplicate the impact of a single dollar today—not, mind you, to increase impact, but simply to maintain it at present levels of effectiveness."

Although characterizing the results of his agency's advertising evaluation program as "extremely rough," Jones forecast the following

rate increases between now and 1970:

Television (network): 35-45 percent

Television (spot): 30-40 percent

Radio (network): 12-17 percent

Radio (spot): 18-23 percent

Magazines: 45-55 percent

Newspapers: 28-30 percent

Newspapers (supplements): 20-30 percent

Outdoor: 38-40 percent

Direct Mail (printing): 12-17 percent

Direct Mail (mailing, etc.): 25-35 percent

By 1970, Jones said, "advertisers may be in a distressed advertising area due to lack of funds to live in the manner to which they and media have become accustomed."

Jones added that all media should begin to consider that the advertiser may soon balance off "increased cost with decreased use, dollar for dollar."

In his words of advice to the magazine executives, the agency president cited television as a competitive factor which "will not only make writers and editors harder to obtain and also increase the drain on advertising dollars."

"Cracks in the color television price structure, more and better programs make it certain that the color

set is sure to be lower priced by 1970 which will be an important factor," Jones declared.

Jones also pointed out that by 1970 there is likely to be "another 1800 commercial channels with the granting of UHF licenses and the forced production of UHF-VHF receivers."

"What will these new channels—all of which must try to survive and thrive — do to advertising rates, advertising budgets, and most importantly, how much deeper will all this cut into audience leisure time?"

Jones also warned the magazine people to "keep an eye" on pay tv—"not as a competitor for advertising budgets, but as another drain on your editorial talents, and another nick at your audience's time and income."

## Abreast of the Times

New York — In a speech entitled "The Day They Turned the Money Off," Ernest A. Jones, president of MacManus, also demonstrated that he could turn a pithy phrase.

Discussing the growth of general magazines, Jones allowed that there probably wouldn't be many. "During the past few years," he said, "only Hugh Hefner has hit it big on the unique principle that with enough knockers you don't need boosters."

## WADC Radio, Akron, Sold For \$1.3 Million in Cash

Akron, Ohio—Long in the negotiation stages, radio station WADC has finally been sold by veteran broadcaster Allen Simmons, its founder and owner. Purchase price was \$1,350,000 in cash.

Taking over the station, which went on the air in 1925 and was one of CBS' original affiliates, will be Welcome Radio, Inc., a syndicate headed by Cleveland attorney Harrison Fuerst.

New general manager of WADC will be Sheldon Singer who will move to Akron from Colorado Springs, Colo., where he was manager of KVOR.

In commenting on the buy, Fuerst declared: "I have discussed the possible purchase of WADC with Mr. Simmons over a period of years. We feel that it provides a splendid opportunity for service to the Akron market and, indeed, a large additional area. We have always operated radio properties on the theory that they must be a part of, and provide leadership in, the communities they serve."

The WADC sale is subject to FCC approval.

## Banner Earnings for Screen Gems in Fiscal '64

New York—A new all-time high in earnings for the 12 months ended June 27, 1964, is reported by A. Schneider, president of Screen Gems, Inc. Net income after taxes totaled \$4.1 million, a seven percent jump over last year's \$3.8 million figure.

The earnings are equivalent to \$1.61 per share on the 2.5 million shares outstanding as of June. Last year the figure was \$1.50 per share. As adjusted for the recent five-for-

four stock split, common-share earnings for fiscal 1964 were \$1.29 as compared with \$1.20 the previous year.

Schneider said that earnings from operations other than film production and distribution were a factor in boosting profits. "We are gratified at the results for the year just ended, reflecting as they do management's earlier decision to diversify our operations and broaden our financial base."



If you want to  
reach the  
400,000 negroes  
in south florida  
and the  
caribbean

**Buy WAME**

**here's why:**

1. We have the most watts — 5,000 to be exact.
2. We have the only network negro station in the South.
3. We have the most negro listeners — consistently.
4. While other stations give second-hand coverage to important news, we are there live! Recently, we aired the following events: The Civil Rights signing by the President — live! Race issues in St. Augustine — live! Race news events in Philadelphia, Miss., Atlanta, Jacksonville, The World's Fair, Rochester — live!
5. Sports — yes. The Chicago All-Star game — live! The Liston-Clay fight — live!

**THE  
ONLY  
FULL TIME  
5,000 WATT  
NEGRO STATION  
IN FLORIDA**

**WAME**

**1260 ON YOUR DIAL**

*Miami, Florida*



REPRESENTED NATIONALLY BY BOB  
DORE ASSOCIATES, NEW YORK, N. Y.

# Weaver, Belding Clash on West Coast over Pay Tv

Subscription Television president and head of 'free television' group volley pay vs. commercial ball

Los Angeles—Verbal fireworks were the order of the day in a televised debate between Sylvester L. (Pat) Weaver, president of Subscription Television, Inc., and Don Belding, state chairman of the Citizens' Committee for Free Television.

"You have taken over the sports field already," Belding charged on KNBC's *Survey '64*. "In California, where the Dodgers and the Giants have been signed up by STV, we see only nine games a year free on free television. But in New York the viewers get 230 games a year—and Chicago gets 150."

Belding added: "We used to see the Lakers (basketball) games free—until they were signed by STV."

For his part, Weaver defended STV, arguing that free television had ruined the box-office for many major league baseball teams, and pointed out that nine such teams had moved to other cities in an effort to stay in business. "STV is simply an extension of the box-office," he said. "We will broadcast only those programs that are beyond the range of commercial television. We can be of service to the public and the teams."

Belding then predicted that STV

would soon be buying up the most television and charging admission

"We can co-exist with free television," Weaver countered. "We won't carry series, or serial type programs on STV. We'll broadcast only such programs that can't be shown by the networks such as first-run movies, operas and cultural and education shows."

"What's to keep you from signing up certain events and then sticking commercials into them the same way commercial television stations do?" demanded Belding. "There is no rule which says STV cannot have commercials, right?"

"Right," Weaver responded, "but I can promise you we will never have commercials on STV. We would be insane to put them on our programs."

Shifting to the November referendum in California on pay tv, Weaver predicted that even if Proposition 15 wins it will eventually be thrown out by the courts as unconstitutional. "You can't outlaw competition by ballot," he said. "Win or lose in November, we will some day bring STV to the people."

## Zenith Sponsorship of Tv Special On Nobel Prize Awards Announced

Chicago — For the first time, the Nobel Prize Awards will be reported in a special U.S. telecast,

and Zenith is picking up the tab as "part of a continuing endeavor to promote quality tv programming."

Still another "first" is that the Nobel Foundation has granted permission for cameras to record the behind-the-scenes deliberations of the judges in the conference room of the Royal Academy of Science in Stockholm.

The hour-long program will be aired in prime time over the full ABC network on Dec. 12, two days after the actual ceremonies. Host, narrator and writer for the Nobel Prize Awards program will be Alistair Cooke.

Commenting on the purchase, L. C. Truesdell, president of Zenith Sales Corp., declared: "A program that not only promotes better international understanding but also has exciting entertainment values, the 1964 Nobel Prize Awards documentary will undoubtedly represent the television medium at its best."

One sidelight: the actual presentation of the awards is so formal that even cameramen shooting the scene will be required to wear white tie and tails.

### Zenith Sales Record

Chicago — In what was described as a new all-time record for anyone in the industry, Zenith reports the production and sale of more than 1.25 million tv sets in less than nine months of 1964. This also represents the sixth straight year of million-plus tv set sales by Zenith.

Commenting on the sales figures, L. C. Truesdell declared that "this is the greatest television sales record in the history of our industry," adding that Zenith is aiming for a sales figure of 1.75 million sets in 1964.

Truesdell further stated that Zenith is also breaking all past records in hi-fi, stereo and table model phonographs and that radio set sales compare favorably with last year.

### Thomas In 35th Year; Both Sponsors Renew

New York — Veteran newscaster Lowell Thomas, one of radio's most durable properties, begins his 35th consecutive year on the CBS Radio Network tonight (Sept. 28). At the same time, it was announced that both of his sponsors have signed for another year.

The longest continuously sponsored program in the history of network radio, Thomas uttered his initial "so long until tomorrow" on Sept. 29, 1930.

Current sponsors are Oldsmobile Div. of General Motors and Fisher Body Div. of GM. Both have renewed their participation for another year. Oldsmobile has been on the show since 1959 and Fisher Body since 1963.

# Syndicated Ratings Services Studied By CBS Radio Spot Sales Stations

New York—A hard look at all the syndicated ratings services, plus the unveiling of a new proposed radio service by SRDS-Data, Inc., highlighted last week's annual clinic of radio stations represented by CBS Radio Spot Sales.

With an announced aim of providing an "effective and comprehensive program for measuring the quantitative levels of AM radio," the SRDS-Data program calls for a continuous research project. The results would be reported three times annually.

According to the SRDS-Data proposal, "reports will contain data on the level of radio listening in total and by stations for average quarter hours within defined time periods. Qualitative measurements

of the average daily audiences of each measurable station will also be available."

Collection of data would be via the in-home personal interview "utilizing aided recall extending over a maximum of the past twenty-four hours. The questioning itself will involve intensive probing, reconstructing each time period throughout the past 24 hours with emphasis on all radio listening which may have taken place."

In addition to SRDS-Data, plans of other services were studied by the station executives. Also, in opening the meetings, Maurie Webster, vice president and general manager of CBS Radio Spot Sales, announced that six of the 11 stations represented at the clinic had set new sales



Dorrel . . . "one or more methods"

records during the first seven months of 1964. One station broke a five-year record, another set a six-year record, and four others hit 10-year highs.

Guest luncheon speaker was W. Ward Dorrel, executive director of All-Radio Methodology Study (ARMS). (See story below.)

## ARMS' Aim To Measure Complete Radio Audience

New York—Explaining that with the influx of television, radio has undergone "a serious change in ability to be measured," W. Ward Dorrel, executive director of All-Radio Methodology Study, last week outlined the steps ARMS is taking to find solutions to the problem.

In a talk before the general managers of eleven stations represented by CBS Radio Spot Sales, Dorrel declared: "Our basic objective is to find one or more methods of accurately measuring the full and complete radio audience by times of day and stations—reported in terms of unduplicated coverage for both individual and cumulative periods; and we are also trying to obtain accurate demographic material about those audiences."

Dorrel added that ARMS is primarily seeking individuals and secondarily households. "But we will seek both the percentage and number of individuals by types reached and the percentage and number of households reached. Therefore, we will seek to measure all individuals in each household."

Dorrel pin-pointed ARMS' objectives as follows: (1) to set up a

method to measure *all* listening, (2) to cover individuals *and* households, (3) to secure cumulative data in as many combinations as possible with a minimum of one-week cumulative data and four weeks or more if it is feasible. The ideal objective is to measure each five-minute segment of listening—if this is possible.

Dorrel said that a study of the objectives "indicates clearly that for an ideal method, the diary (or some form of recall measurement) is the only non-electronic type of survey which could provide the one-week

*cumulative* measure of a radio schedule, or a radio station."

Continuing, Dorrel discussed the various tests and projects ARMS has been involved with in the past. These were reported in detail in SPONSOR, Aug. 24, p. 15.

The ARMS executive also said serious investigation has been undertaken to check the accuracy of reported automobile radio listening by diaries. "As we know, there is the huge other area of radio listening called 'out-of-home' of which the single largest component is listening in automobiles," he said

## ARB On Brink of Entering Radio Measurement Field

Beltville, Md. — American Research Bureau is about to join the radio-is-ripe-for-research swing with announcement of plans to enter the radio audience measurement field.

Hitting the inadequacies of current measurement methods, ARB proposes to study total radio listening in the top 20 markets, "plus five others in which radio stations have expressed interest."

According to Jim Rupp, ARB manager of market reports, audience data will be expressed in terms of "persons" — not "households" for both at-home and away-from-home listening. Reasoning behind this is that "radio listening has become highly decentralized and almost exclusively an individual activity."

The new survey will be conducted during January and February

# Anello: FCC Fairness Doctrine Would Discourage Free Expression

Lake Tahoe, Nev.—Continuing his crusade against the FCC's Fairness Doctrine (see SPONSOR, July 13, p. 15), Douglas A. Anello, general counsel for the National Assn. of Broadcasters, argued last week that a doctrine espoused and administered by the government leads inevitably to government control and dictation.

Speaking before the Nevada Broadcasters Assn., Anello said that true fairness in broadcasting can stem only from the "integrity and good judgment of the broadcaster."

Conceding the "well-meaning and high-minded principles" behind the doctrine, which is aimed at free expression of contrasting viewpoints on controversial issues, Anello said the mere existence of a "government espoused fairness doctrine" requires setting up some method to administer it. This requires in turn, he said, an examination of the substance of broadcasts, a determination of whether the broadcast material was inherently fair and, finally, an FCC ruling either "to tell the licen-

see he was right or to inform him of the error of his ways."

Anello cited another "basic fallacy" inherent in a government-administered policy—namely, the "harassment the doctrine engenders by groups of all views." He said that the knowledge that such a policy exists "makes every broadcaster fair game to demands by those who feel they can get broadcast time merely by requesting it."

## Canadian Television Boasts Record First-Half

Toronto — National advertisers invested record sums on Canadian television during the first half of 1964 with a jump of 19.7 percent over the previous year.

A report from the Television Bureau of Advertising of Canada shows that tv advertising expenditures (time costs only) climbed by \$6,258,214 to \$37,990,039 in the first six months of this year.

## Canadian Color Tv Hearings Postponed

Ottawa — The future of color tv in Canada will remain a question-mark for at least another six months.

A hearing scheduled by the Board of Broadcast Governors for Nov. 3 has been postponed. Reason for the postponement is that the Fowler Committee on Broadcasting is currently examining the subject of color and is expected to report his findings to the Secretary of State early in 1965.

The broadcast industry had been invited to make submissions at the hearing on color tv.

BBG will meet in the first week of November, but color will not be discussed.

## WROC Sale Suggested; \$7 Million Price Tag Set

Rochester, N.Y.—Setting a purchase price of \$7 million, the board of directors of Veterans Broadcasting Co., operators of WROC-TV-AM-FM, has recommended to its stockholders that they approve the sale of 100 percent of their stock to Rust Craft Broadcasting Co., New York.

In making the announcement to his staff of 90, Ervin F. Lyke, president and general manager, said that the terms of the sale mean no change in present management policies, operating practices and personnel.

Rust Craft Broadcasting, a subsidiary of Rust Craft Greeting Cards, currently operates three tv stations and three radio stations. A fourth UHF tv station is soon to go in the air in Jacksonville, Fla.

## CANADIAN TV ADVERTISING EXPENDITURES

|  | Jan.-June<br>1964   | Jan.-June<br>1963 | %<br>Change   |
|--|---------------------|-------------------|---------------|
| Apparel  | 594,720             | 347,988           | + 70.9        |
| Automotive   | 3,958,478           | 3,035,266         | + 30.4        |
| Brewers & distillers                                 | 1,603,857           | 1,087,027         | + 47.5        |
| Building materials, inside fittings, household fuels | 23,176              | 101,766           | - 77.2        |
| Confectionary, soft drinks, ice cream                | 2,057,126           | 1,755,804         | + 17.2        |
| Drugs & toilet goods                                 | 8,987,298           | 7,720,981         | + 16.4        |
| Financial & insurance                                | 597,855             | 492,047           | + 21.5        |
| Food & food products                                 | 9,881,234           | 7,246,397         | + 36.4        |
| Garden & pet supplies                                | 320,133             | 400,400           | - 20.0        |
| Home furnishings & entertainment equipment           | 116,313             | 152,886           | - 23.9        |
| Household appliances, electrical supplies            | 244,087             | 302,434           | - 19.3        |
| Industrial & commercial                              | 103,627             | 151,094           | - 31.4        |
| Jewelery, silverware, china                          | 168,555             | 85,682            | + 96.8        |
| Laundry soaps, detergents & household supplies       | 5,049,958           | 4,966,626         | + 1.7         |
| Machinery & farm equipment                           | 153,104             | 126,791           | + 20.8        |
| Poultry & livestock feeds & remedies                 | 33,269              | 11,385            | + 192.2       |
| Poultry & livestock                                  | 1,369               | 980               | + 39.7        |
| Office equipment & supplies                          | 117,550             | 164,456           | - 28.5        |
| Paints & hardware                                    | 718,981             | 483,879           | + 48.6        |
| Public utilities                                     | 557,455             | 493,897           | + 12.9        |
| Schools & correspondence courses                     | 26,383              | 7,706             | + 242.4       |
| Smoking supplies                                     | 1,531,902           | 1,286,896         | + 19.0        |
| Sporting goods, toys                                 | 280,161             | 329,970           | - 15.1        |
| Periodicals & publishers                             | 152,771             | 241,176           | - 36.7        |
| Travel & hotels                                      | 271,273             | 344,611           | - 21.3        |
| Government   | 228,874             | 187,232           | + 22.2        |
| Miscellaneous  | 210,430             | 206,448           | + 1.9         |
| <b>Total</b>   | <b>\$37,990,039</b> | <b>31,731,825</b> | <b>+ 19.7</b> |

Source: TvB of Canada/Elliott-Haynes Ltd.

# LET'S TALK MOVIES!

## LAST YEAR WTIC-TV TELECAST

- 180 FEATURE FILMS NEVER BEFORE SHOWN BY A CONNECTICUT TELEVISION STATION.
- 157 FEATURE FILMS NEVER BEFORE SHOWN BY A CONNECTICUT OR A WESTERN MASSACHUSETTS TELEVISION STATION.

## NOT ONLY NEW, BUT FINE MOVIES, SUCH AS —

*On The Waterfront . . . Sayonara . . . Man in the Gray Flannel Suit . . . Ruby Gentry . . . The Old Man and the Sea . . . The Bad Seed . . . Duel in the Sun . . . Battle Cry . . . The Spirit of St. Louis . . . No Time for Sergeants . . . Hercules . . . Atilla the Hun . . . The Pajama Game . . . A Face in the Crowd . . . Kiss Them for Me . . . Indiscreet . . . The Gift of Love . . . Man in a Cocked Hat . . . Home Before Dark . . . Top Secret Affair . . . Too Much, Too Soon . . . The Lady Killers . . . and more.*

## THIS YEAR, WTIC-TV HAS CONTINUED TO ENCHANT ITS AUDIENCE WITH —

*Auntie Mame . . . The Dark at the Top of the Stairs . . . The Nun's Story . . . Bachelor Party . . . Cash McCall . . . Ice Palace . . . Marjorie Morningstar . . . Tall Story . . . The Fugitive Kind . . . The Hanging Tree . . . Happy Anniversary . . . The Miracle . . . Hercules Unchained . . . The Night Holds Terror . . . Thief of Bagdad . . . Walk Into Hell . . . Wonders of Aladdin . . . Aphrodite with many, many more to come!*

*For television leadership in movies, look to*

# WTIC-TV 3

HARTFORD, CONNECTICUT

REPRESENTED BY HARRINGTON,  
RIGHTER & PARSONS, INC.



# Admen Urge Negro Market Survey Keyed by Products

Two admen from BBDO urge product-keyed survey, at least annually, over Negro-appeal radio seminar

**New York**—A major study of the U. S. Negro market, at least on an annual basis and with strong emphasis on actual Negro usage of products by basic categories, was urged by two BBDO admen at a seminar on Negro-appeal radio here last week.

The two admen, Wilber Dantzie, media supervisor on BBDO's Lever Brothers billings, and Michael J. Donovan, media department vice president, addressed a luncheon meeting at the second annual Negro radio marketing seminar staged by the Bernard Howard rep firm. Some 33 representatives of 24 Negro-appeal stations and groups attended.

Dantzie had no quarrel with the feeling, voiced to SPONSOR by Negro radio broadcasters, that agencies should recognize the "peculiar separateness" of the U.S. Negro market, and Negro media's ability to reach it. What he hoped to see, he said, was "marketing data which shows that Negro consumption of basic product categories is as important, or more important, than consumption in the general market."

Failure of Negro media, or of media in conjunction with agencies, to produce such information, he added, gave him as a media buyer "no reason to use Negro media such as radio." Gist of suggestion put forward by Messrs. Dantzie and Donovan: Negro-appeal radio stations should attempt, as an industry, to subsidize a sort of "hitchhike" study that is part of a national product checkup being made by a "recognized research firm." Furthermore, this should be supplemented with similar local research projects, possibly evolved with local colleges and universities."

It is, said Dantzie, "immaterial if Negroes have a \$20 billion income, unless I know they're going to spend a portion of this income for my product.

"If Negroes are a better-than-average consumption factor, then I

would recommend use of Negro media."

Negro spokeswoman Carol Taylor (see SPONSOR's report on the U.S. Negro market, Aug. 17, p. 24) addressed the seminar on its second, and closing, day. Miss Taylor, president of Negro Women on the March, Inc., repeated a charge she had made earlier that the cur-

rent trend toward "integrated" (in the racial sense) tv commercials was essentially a brand of tokenism by advertisers desiring to "pay homage to building pressures."

Negro radio, she admitted, has "earned its place because it has served, and served well," but she urged Negro-appeal broadcasters "to strike at the real heart of the Negro problem, and to exert real leadership instead of reflecting real or supposed popular opinion."

## Triangle Program Sales Showcases New Wares for Agency Timebuyers

**Philadelphia**—Nearly 200 agency timebuyers representing such blue-chip agencies as Young & Rubicam, N. W. Ayer, D-F-S, Esty, McCann-Erickson and Mogul, Williams & Saylor, were the sales target last week of Triangle Program Sales, syndication arm of Triangle Stations.

To acquaint agency buyers with the firm's new syndicated shows for both radio and tv—nearly 30 such shows have been launched by Triangle since last fall, about two-thirds for tv syndication—Triangle chartered a fleet of buses, and zipped New York buyers down the turnpikes for a quick tour of Philadel-

phia, the new Triangle broadcast plant (see SPONSOR, Aug. 31, p. 42), and a look at some of the new syndication packages.

Stong emphasis was placed in a welcoming speech by syndication general sales manager Clyde R. Spitzner on the fact that Triangle-produced segments had been seen in network spots coverage and were available "for regional deals." Although several Triangle shows are aimed at moppet viewers, the firm's newest plans are in the area of action sports, ranging from the Miami-to-Nassau open-water power boat races to far-out sports such as jai-alai games and medieval jousting.

## North American Van To Use Radio for 'Truth Program'

**Fort Wayne, Ind.** — Apparently stung by recent criticisms of moving practices, North American Van Lines will be spending \$1 million "to tell the public the truth about moving" during the company's 1965 campaign. Radio will be the exclusive national medium.

Campaign plans call for extensive "drive time" scheduling and include news personalities on ABC, CBS and NBC.

"I want the public to know the truth about moving estimates,

claims, delays — and what people can do about them," James E. Edgett, president of North American Van, declared. "There has been little definitive, helpful information disseminated to the moving public to date; it's high time someone in our industry did it."

The "truth program" will be bolstered by a promotion among traffic managers across the country.

In announcing the new campaign, Edgett also named E. H. Russell, McClosky & Co. as its agency.

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## Stanton: Stations Should Consider Endorsements

**New York** — Urging stations to take stands on national and international issues and "seriously consider, at this stage of our growth in broadcast editorials, the matter of endorsing political candidates," CBS president Frank Stanton emphasized the responsibility of local management in editorializing.

Pointing out that the network has occasionally editorialized, Stanton, in an address before CBS Radio affiliates meeting in New York, declared: "There is a purpose and point to CBS editorials, but they can never take the place of local management expressing its opinions in its own way."

Stanton continued: "If you do editorialize, let me urge you to go all out. I don't believe that we can stimulate an audience by being timid or tentative, or by soothing our listeners with platitudes."

There is a growing competition for audience these days, the CBS president added. "Newspapers, magazines, television, radio, records, films—all attempt to attract our

### Damn Yankee

**New York** — CBS president Frank Stanton, addressing the network radio affiliates, was greeted with a jocular back-of-the-hall cry of "Damn Yankee!"

Responding in kind, he said that two months ago he was in another hotel and would rather have "been here than there," referring to the ticklish negotiations for purchase of the New York Yankees.

attention, and the constant flow of sounds and words can have a descending effect on the senses. The editorial which has something important to say, and says it in a new and different way, will compel interest."

Although he said that the network expected to continue editorializing, Stanton indicated that the "question of network editorials is far less clear than is the question of editorializing by individual lic-

censees. There are unique problems involved in speaking for and clearing with the affiliates. There is the danger that CBS, by editorializing over the network, may assume a responsibility that fundamentally belongs to the stations."

### Demo Convention Seen In 42.5 Million Homes

**New York** — With President Johnson's address the leading single audience attraction, the total national audience for the four-day Democratic convention in Atlantic City was 42.5 million different homes.

According to figures released by the A. C. Nielsen Co., daily audiences ranged from a high of 33.7 million on Wednesday, Aug. 26, to 31.4 million on Monday and Tuesday.

The President's address to the delegates late Wednesday night proved to be the biggest box-office with 20.0 million homes.

The Republican convention drew a slightly larger total audience, but this is attributed to the fact that it ran 13 hours longer. Nielsen figures show that 43 million households were tuned for an average of eight hours and 22 minutes to the GOP convention, while the Democrats had 42.5 million tuned for an average of seven hours and 45 minutes.

It was also pointed out that individual major events of the Democratic convention outdrew similar events during the Republican.

## Arthur Hull Hayes Paints Rosy Picture Of Future for CBS Radio Network

**New York** — Citing an unbroken profit picture since the fall of 1962, Arthur Hull Hayes, president of CBS Radio, told the network's affiliates last week that CBS Radio made a 50 percent leap forward in sales in 1963 over the previous year.

"While 1964 is not finished," he added, "it looks again as though we will have an excellent year and station payments will be as high."

On payments to stations, Hayes noted that they had been on the upswing since they were resumed in 1962, pointing out that a year ago payments were twice the original estimate.

Hayes also told the affiliates that CBS has far more than a pro-

portionate share of total network billings according to current RAB network sales figures and that CBS Radio continues to improve its share of the market.

Also at the affiliates meeting, Hayes received a surprise award from Frank Stanton, CBS—a gold mike award in recognition of his 30 years of service. The mike, which normally goes to stations celebrating their 30th anniversaries, was inscribed "WAHH."

In making the presentation, Stanton quipped that he didn't know what the licensed power of WAHH was, but added that the CBS Radio president sometimes didn't even need a phone.

### Hanna Reelected Head Of CBS Radio Affiliates

**New York**—Michael R. Hanna, general manager, WHCU Ithaca, has been reelected chairman of the CBS Radio Affiliates Assn.

The association's board of directors also reelected Lee Fondren, manager of KLZ Denver, as vice chairman, and William H. Bell, WHEN Syracuse, was elected secretary-treasurer.



# AAAA's Crichton Links Computers With Need for Better Radio Research

**New York**—A strong call for improved radio audience research was voiced by John Crichton, president of the American Assn. of Advertising Agencies, at last week's meetings of CBS Radio Affiliates.

Citing similar cries for better information throughout the ad industry, Crichton said that behind much of this demand is the computer. "Two years ago they were essentially experimental," he explained. "Today more and more agency media decisions are buttressed by computer analysis."

Crichton warned that the demand will not diminish. "It will increase," he asserted, "because the need for better documentation and more sharply defined media targets is increasing."

Crichton continued: "I said two years ago that the arrival of the computer was possibly a hopeful sign for radio, that it might serve to restore some values which may have been depreciated in radio

during the last fifteen years."

Crichton added that he believes it is more true today. "In fact, in a check of AAAA agencies using their computers for media analysis, it is interesting to note that every one of them except one is now spending more money in radio than two years ago when I made the original forecast."

The evidence suggests, Crichton concluded, that "the computer is not an adversary for you, but an ally."

On the subject of ratings, Crichton said it is almost "ritual" to decry them. "But quite clearly ratings exist in our business because of their utility to seller and to buyer, and what most of us are eager to do is to move beyond the tyranny of rating points toward a more meaningful explanation of the difference between stations, to an understanding of the difference in station programming, to an understanding of the difference in station audiences, as well as their size."

## Ampex Entering Japanese Market

**Redwood City, Calif.** — With Japanese electronic products very much a part of the American scene, Ampex Corp. has decided to enter the Japanese market with announcement that the government of Japan approved formation of a joint venture company, Toameco (Toshiba-Ampex, K. K.).

"We anticipate substantial increases in Ampex sales to the growing Japanese market to result from formation of Toameco," B. A. Ole-rich, Ampex vice president-international operations, declared. "Toameco will manufacture Ampex videotape television records, computer tape transports and instrumentation recorders."

Ownership of the new company will be shared 51 percent by Toshiba, one of Japan's largest electrical and electronics companies, and 49 percent by Ampex.

## Curtain Coming Down Soon On 'Steve Allen' Show

**New York**—Steve Allen, a pioneer in late-night television, will no longer be seen on his five-nights-a-week show as of Oct. 23. A joint announcement by Allen and Donal H. McGannon, president of Group W (Westinghouse Broadcasting Co.) said that Allen has been released from the remainder of his contract commitment for the show.

Replacement for Allen on the five Group W tv stations and "most of the same cities" where the Allen show is syndicated will be West Coast personality Regis Philbrin who has been hosting a two-hour variety show in San Diego.

Official reason for the Allen departure was to give the performer a chance to concentrate on his *I've Got a Secret* program on CBS-TV. Other reports indicate that the syndicated show has been losing stations.

Allen said he had to revise his original intention to appear on both the 90-minute comedy series in Hollywood and on the weekly CBS program in New York because such a schedule imposed a heavy burden on him in that it required him to fly regularly to New York.

# Wometco Announces Record Sales, Earnings

**Miami, Fla.** — Wometco Enterprises, Inc., a highly diversified company whose holdings include radio and tv properties, reports record sales and earnings for both its fiscal third quarter and for the 36-week period ended Sept. 5, 1964.

Earnings after taxes for the first 36 weeks of 1964 jumped 36.5 percent (from \$1,514,068 to \$2,066,166) over the previous year. Earnings per share were \$1.16, up 33.3 percent over the same period in 1963.

Gross income over the same period was up 44 percent, from \$14,826,918 to \$21,348,430 marking the first time the company has passed the \$20 million point in a 36 week period.

In releasing the earnings figures, Wometco also announced that it had taken steps to expand its Florida motion picture operations, including the construction of three more theaters.

In addition to its theaters and tv properties, Wometco also owns bottling and vending companies and operates the Miami Seaquarium.

## Universal Pictures In Deal with STV

**Los Angeles**—Despite a curtailment of production and the firing of the bulk of its sales force, Subscription Television, Inc. continues to acquire top-flight movie properties.

Latest deal is with Universal Pictures Co. which will supply STV "upwards to 10" titles. The first film to be shown on Oct. 15 in Los Angeles will probably be "To Kill a Mockingbird." This will be followed by "The Ugly American" and "The Thrill of It All."

Subscription Television has made similar deals with other major film companies.

## Pfizer back in farm radio

Charles Pfizer & Co. has resumed farm radio after a year's absence. It's doing it rather gently, only six markets until January. After that, according to its agricultural division agency, Leo Burnett, Pfizer will go all out again with spot radio using a minimum of 40 stations. For years the drug-chemical-cosmetic giant spent well over \$200,000 on its farm radio activity. Its reason for pulling back may have had something to do with a reexamination of the marketing process of its rodenticide, TriBan. From reports, the product wasn't getting the shelf attention that had been expected. Also there was a question whether the right periods of the year were being selected for the rodenticide's buying appeal to farmers. In TriBan's behalf some network has also been bought, namely Don McNeill on ABC. To give you an idea of the breadth of Pfizer's growth and diversification, the company's last stockholders' report showed gross sales of \$460 million.

## St. George's Y&R exit stirs reps

The moving of Joe St. George out of Y&R's media department sparked a spate of inferences and interpretations in tv rep circles. The key to all the reactions: St. George's disassociation from the department's management could be the beginning of the end of dominance of the computer—over which St. George was the chief protagonist and administrator—in the agency's spot buying operations. The belief among key reps that the computer was the decision-maker in the selection of availabilities has been the source of considerable and continuing reermination. Rep salesmen claimed that the Y&R system had the effect of barring them from direct contact with buyers and reduced them to the role of errand boys delivering lists of availabilities. News of St. George's departure was seen by them as presaging a return to a traditional way of doing business with Y&R's timebuying department. Instead of merely serving as a channel to the machine, they would again be able to discuss the circumstances surrounding the availabilities with the agency's timebuyers. Warren Bahr, vice president in charge of Y&R's media department, is on vacation. St. George, whose new assignment is represented as a "move

to consolidate the efficiency and economy of computers," was available to Sponsor Scope. St. George said that things were attributed to the computer as a decision-maker. In other words, the computer really comes into decisive play after the initial buy is made, that is, as a tool for assessing the efficiency of the buy and suggesting changes to be made in the buy. P.S.: Ted Robinson, of the Y&R New York timebuying staff, has been delegated to help the San Francisco office make the latest spot tv campaign buys for Kaiser. Reps are wondering whether this project will entail the use of the Y&R computer in New York or whether selections will be left to Y&R buyers in S. F.

## Postscript to Y&R's computer status

The introduction of the computer to timebuying has had the effect of splitting reps into two camps. One camp has taken the position that the prudent thing to do is not fight it but join it. That is, by a rep installing his own computer which would process information to be fed into an agency's computer, or employing a staff of specialists conversant with computers. The other camp strongly opposes any form of catering to computer's use that weren't so. The agency's media buys were not determined by what came out of the computer. The machine was used only to "assess the value of the alternate possibilities" of a buy. It's a quick way to solve arithmetic problems and also is more of a decision-checker than the computer. Their main contention: the machine can only compare numbers; it can't measure the fine nuances that prevail in show business, which, in the case of air media, is programing. But what the opposition obviously realizes but doesn't publicly voice is that the computer deprives the rep of what he deems a vital requirement: that he control the distribution of his available spots. The machine culls out the best of the inventory and rejects the second best. As a direct communicant with the buyer, the rep can mix the relative qualities in the form of a package, and in that way he can more equitably distribute his stock as a whole. There perhaps, in a nutshell, is the key to his discontent with computer buying. His argument that the computer serves as just so much promotional gimmickry and another avenue to Parkinson's Law may be unconscious smokescreen.

## 'Equal time' means 'equally matched'

To the McClatchy stations "equal time" means equal in every respect. In every spot deal the group makes it reserves the right to take away from one political party some good spots it had already bought and give them to the other party. The basic aim, which is rather novel for the business, is to make sure that the batches of spots are as closely matched as possible. Incidentally, the National Democratic Committee has set Oct. 1 as the starting date for its spot radio spread, coming through Doyle Dane Bernbach.

## Duffy-Mott includes nighttime radio

The thing about Duffy-Mott's latest campaign out of SSC&B that makes it offbeat news is that it involves nighttime as well as daytime radio. The schedule takes off Oct. 5 and runs for six weeks. Duffy-Mott has become a pretty consistent user of spot radio, if only in flights, and it wouldn't be surprising if its radio expenditures this year equal, if not exceed, the spot tv outlay.

## Colgate 100 in four tv test markets

Colgate-Palmolive keeps attaching numbers to the names of its newer brands. Right on the heels of the hair dressing Code 10 comes a Colgate mouthwash being marketed as Colgate 100. The mouthwash is getting its marketing test in four tv-oriented markets. Colgate 100's chief competition at the moment: Micrin, Green Mint and the old-timers, Listerine and Lavoris. No particular significance in the selection of the "10" or "100". They are just catchy and easy to remember.

## B&B big breeder of buying talent

Ask a hep member of top agency management what, basically, can make one upper-rung agency stand out against another agency in the same class in the matter of manpower and he'll probably toss this phrase at you: the superiority of the personnel selection process. Translated to less erudite terms, it means a smart agency picks people with the inherent ability to move up to a

key vacancy when the agency loses the occupant of that spot. One agency that prides itself at being quite accomplished in that regard, particularly in its media department, is Benton & Bowles. There is good reason for this pride. The agency has a distinguished record as a training ground for media executives. Scan the following roster of Benton & Bowles media department alumni who hold key jobs in other shops and you'll find substance for the record.

| NAME              | LOCATION & TITLE  |
|-------------------|---|
| Hal Miller        | Grey, vice president-media director   |
| Herbert Maneloveg | BBDO, vice president-media director   |
| Mike Donovan      | BBDO, vice president-associate media director                                 |
| Don Harris        | Philip Morris, media program director   |
| Rudy Maffei       | Gardner, vice president-media director  |
| Bill Murphy       | Papert, Koenig, Los Angeles, vice president-director of media and programming |
| John Collins      | Papert, Koenig, Los Angeles, media director                                   |
| John Nuccio       | Fuller & Smith & Ross, vice president-media director                          |
| Justin Gerstoe    | Young & Rubicam, Los Angeles, media director                                  |
| Dick Trea         | Richard K. Manoff, director of broadcast planning                             |
| Sam Vitt          | Bates, vice president-executive director of media programming                 |
| Sam Tarricone     | DCSS, vice president-media director   |
| Paul Roth         | Kenyon & Eckhardt, communications group head                                  |

## WTOL-TV's innovation for piggybacks

WTOL-TV Toledo has adopted a posture for piggybacks that could set a pattern for the spot tv side of the industry. The basic premise: granting the national spot advertiser of "shared commercial" persuasion the same set of ground-rules that prevail for network and local advertisers. To put it more specifically, the national spot advertiser should not be expected to pay an extra tariff on piggybacks so long as a premium is not applied to the network's piggyback users and the station's local piggyback clients. WTOL-TV, however, has in a sense qualified this philosophy, and introduced a limitation on available segments for piggybacks, which suggests the possible pattern. The station, which is repped by H-R, has set aside certain periods of the day and night for piggyback commercials. These are: 12 noon to 12:30 p.m., 5:50 to 7 p.m., 7 to 7:30 p.m., 11 to 11:30 p.m., Monday through Friday, and 2:30 to 4:30 p.m. Saturday.

CONTINUED ON NEXT PAGE

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

## Crosley joins groups repping outside

The Crosley station group, which has always been its own national rep, appears to be setting up a subsidiary rep firm which will open its doors to outside radio and tv stations. It's been a pet idea of Pete Lasker, Crosley's national sales chief. The name of the new rep corporation will likely be Broadcast Communications Group, Inc. It would make the fourth station owned by a group selling stations besides its own. Basic philosophy of the move: to bring together a list of radio stations which have problems similar to WLW radio's and those whose coverage is mostly outside metro areas. With 10 to 15 stations in representation of this type the new setup would be able to subsidize research of an area nature and thereupon be in a position to sell the combination as a segment of radio homes throughout the United States.

## Sell radio via radio, SRA urges

Mutual's Robert Hurligh has apparently beaten the Station Representatives Assn. to the post with a message. The SRA message was to be completely in tune with the exhortation that's come from the MBS president: use the medium to sell the medium. But the SRA appeal will go a step further, when it's finally developed. It will recommend that radio stations do this selling to advertisers and their agencies in premium time, that is, the early part of the weekday morning and weekends.

## No ease for farm radio copywriters

The role of the agency copywriter on a farm radio account is about as hectic and complicated as the one Jackie Gleason portrays on his layer-cake assembly line. Much of the copy often has to be tailored to local changing conditions. It can be the weather—an early or late summer or winter. It can be the sudden onslaught of some insect or other pests. These and other vicissitudes require that he keep in frequent touch with radio stations on the client's list. That is, when he isn't out on the road visiting farmers, dairymen or county agents. On top of all this the copywriter

has to maintain a liaison with the client's traveling salesmen. From them he gets guidance not only on local conditions but the points to underscore in the directive to the station personality who delivers the commercial.

## ABC-TV superior sampling indicated

It would seem that ABC-TV performed a more effective sampling campaign for its nighttime premieres this season than it did last September. That is, if the number of shows that drew plus-50 shares serves as the comparative yardstick. During the network's curtain-raising week last year, four half-hour periods drew plus 50 shares. This time the ABC-TV half-hour plus-50 shares totaled 15. NBC-TV had three debut nights against ABC-TV's seven. On two of these nights (Wednesday and Saturday) NBC-TV scored two plus-50 shares. The foregoing is based on Trendex counts in 25-26 markets. P.S.: Pitted against the CBS-TV Monday night premieres (Sept. 21), ABC-TV came out with an average Trendex rating of 20.7, as against an average of 14.6 for CBS-TV. In the matter of average share of audience for the night it was ABC-TV, 41.3; CBS-TV, 29.1. Two things to bear in mind: (1) NBC-TV has yet to unveil its new Monday night inventory and (2) the proof of the pudding is still in the national ratings. P.S.: More disturbing news for CBS-TV Tuesday, which also was a premiere night for it, the network ended up with an average rating of 14.4 as against an average rating for ABC-TV of 21.3. On Wednesday night CBS fell back to third place. The composite Wednesday night averages stack up like this: NBC-TV with 15.3, ABC-TV with 14.9 and CBS-TV with 13.0.

## Loretta Young given sabbatical

The Loretta Young reruns are being put on the shelf—at least temporarily—to make room for the upcoming *Moment of Truth* strip (2-2:30 p.m.). That will leave network tv daytime for the first time in four or more years without a single anthology drama series spotlighting the same star. In fact, the soap opera has displaced the anthology type altogether. NBC-TV bought the

rerun rights to the Loretta Young shows for \$6 million, thus the network can reinstate them any time it wants to.

### Gillette, Chrysler could use rain

Gillette and Chrysler, World Series sponsors, have a difference of several million homes at stake in the event either the New York Yankees or the Baltimore Orioles take the American League pennant. Because of the short distance between either of these cities and Philadelphia, there won't be an off day for travel. Hence in case the series, which starts Wednesday, Oct. 7, winds up in four games, as happened the last time, there won't be a Sunday to deliver what has always been the biggest tv audience of the event. A postponement because of rain would, of course, assure a Sunday game under any circumstances. P.S.: The co-sponsors pay \$3.8 million only for the package whether four or seven games.

### Light strokes re tapes, piggybacks

Air media selling also has its ironic sidelights. Here are a couple that Sponsor Scope gleaned last week: (1) BBDO asked radio stations to submit a half-hour sample tape of their early traffic-time programing. Remarkd a Pennsylvania broadcaster: "The agency can't learn much from a half-hour sample. We're so loaded with commercials that it'll take at least an hour's tape to penetrate to our programing format." (2) NBC-TV daytime was pitching to an upper-rung advertiser heavily committed to CBS-TV. Said the client: "All our commercials are multi-product." Replied NBC-TV: "That's all right, we'll submit them to the Code Review office to determine whether they're integrated or piggyback." Spluttered the client: "What! Supposing they're all declared piggybacks and CBS is so informed. We'd be in a fine pickle scheduling-wise. Just forget you talked to us."

### What's happening to plot in tv?

Madison Avenue sages who view the passing tv network program scene with a touch of tongue

in cheek are voicing a bit of alarm over what they call the "happiness explosion" What they're referring to is the fact there are 37 situation comedies regularly scheduled and that, if you add the variety and audience participation and other type shows that play for laughs, you've got a grand total of 64 shows seeking to contribute weekly to the frivolity of the American tv audience. Where their alarm comes in is this: most of the situation comedies—at least the newcomers—appear to have bypassed the element of plot and depend on quick takes of the quixotic and other devices that the script writer was once inclined to label "story." Now, ask these sages, how are you going to get the viewer back into the habit of appreciating the "plot" or "story" of a program after he's been submerged in a welter of programing without either "plot" or "story"?

### Fourth group-owned rep firm opens

Look for a fourth station representation firm owned by a group to open its door to outside stations sometime this month. TVAR, AM Radio Sales and Storer Tv Sales are the group-owned reps already handling outside stations. The new spot sales set-up—covering both tv and radio—is among the oldest and longest in the field of group self-representation.

### Steel blades headed for price-cutting?

The next tactics you can expect in the mountingy bitter competition among the leading steel shaving blades: price-cutting, in an attempt to hold their shares of the market. About run its promotional gamut is the combination price for a package of blades and a can of shaving cream. Where the price-cutting will find its biggest arena are the supermarkets, which now account for the bulk of shaving cream and blade sales. An anticipated gambit: attaching a separately wrapped blade to the package and offering it as a premium, which, translated in merchandising terms, is six blades for the price of five. Meanwhile you can expect the leaders to step up their tv pressure instead of taking a breather. The brand blade business has always been a tricky one and is loaded with sharp edges for the neophyte.

# CHARLOTTE IS A HOT CHOCOLATE



Metro Charlotte is just the rich marshmallow floating on a market 75 miles in diameter when you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, only WBT's 50,000 watt signal delivers Charlotte PLUS — a market of more than TWO MILLION PEOPLE with \$2½ BILLION in buying power. Your BLAIR man has the WBT story. It's a hot one!

**WBT RADIO**  
**CHARLOTTE**



Jefferson Standard Broadcasting Company

## Picturephone: tv trouble-shooter

SPONSOR-promoted experiments with Bell's new Picturephone show promise of telescoping time and space in tv commercial emergencies. Current service could help admen cut costs. Broadcasting field's use should promote engineering of capabilities for special advertising needs



■ There's a dollar, time and ulcer sparing device for countering broadcast commercial advertising emergencies that crop up among clients, agencies and media separated by hundreds and even thousands of miles.

The device is called Picturephone. Its first broadcast advertising problem underwent a "Kitty Hawk" experiment early this month. The results—or solution to the posed problems—were exciting and promise to give advertising managements another turnbuckle with which to tighten the slack in both cost and efficiency—at least when certain emergencies arise.

The idea for this first creative broadcast involvement with the Bell System Picturephone was sparked for SPONSOR by the now-familiar magazine advertisement picturing a grandmotherly lady looking dotingly at her blond, finger-sucking granddaughter via Picturephone. Copy pointed out the availability of service "from family-type booths in attended centers" between New York (Grand Central Station), Chicago (Prudential Building) and Washington (National Geographic Society Building).

This was one of the first announcements that the service was available to the public since Picture-

'What do you mean, popsicles all over the cover?' That might well be the sort of question that an art director could answer in seconds with the display of art work in progress.

An example of the transmission and reception of graphical material used in the between-booths experiment at the Picturephone Center in Grand Central Station. (See right.)



phone was demonstrated on April 20 with a transeontinental call between Bell System exhibits at the New York World's Fair and California's Disneyland. The simultaneous telephone conversation-with-a-picture had at last arrived, even though many science fiction fans believed that it had been around since the concept was promoted in the Buck Rogers cartoon strip almost four decades ago—when, in fact, the very first public demon-

stration in this country of the transmission of television over telephone facilities was made at the Bell Telephone Laboratories in New York.

For SPONSOR, the question was: how could the new Picturephone best be used for the benefit of broadcast advertising? For, as Arthur D. Hall, head of the television engineering department, Bell Telephone Laboratories, said: "Before a complete system can be successfully designed and built there is

much more we need to know. (Even though without going beyond today's technology we know, today, how to provide such a service.) All the potential uses of the Picturephone service depend on which specific characteristics and capabilities are built into a system. Before we can determine these, we need to know what potential customers will need and want from such a system after the novelty has worn off."

A series of magazine and newspaper layouts, photographed as they were received on the Picturephone screen, illustrate the appearance of copy, photo and art elements. Few of them were smaller than 8 by 10 inches—in the original—and were reduced to smaller than screen size (4¾ by 5¾ inches) before being further reduced for these SPONSOR photos.





Using General Electric's automatic toothbrush package, advertising, display stand and product in a simulated pitch proved that all elements could be integrated well and that the sender's voice added personal sell.



Hence, SPONSOR's editor provoked the first experiment using the Picturephone as a television commercial tool for client, agency and media.

"Suppose," SPONSOR asked Bell (through its agency N. W. Ayer & Son, Inc.), "that an emergency change in a television spot had to be approved by a client in Chicago or Washington before it could be aired, but there was not enough time before air date to get the film

or tape to him—could it be played over the Picturephone between cities?"

Granting that there is no substitute for in-person, face-to-facing over advertising problems, SPONSOR asked: "What about all of the chronic emergencies that occur in connection with accepting or rejecting art elements, layouts, storyboards, package designs and the like? What can Picturephone do in the day-to-day competitive battle to

help client, agency and media hurdle the obstacles of too little time, too much distance and the need for instant visual communication coupled with verbal explanation? A missed tv spot is irretrievable. Are there circumstances in which Picturephone could save it?"

Arthur Hall—who is also one of the engineers that helped develop the visual phone system—says: "Customers' needs largely determine the fundamental technical and eco-

## From Broadway to the Windy City

Herman Shumlin, New York's noted Broadway producer-director, discusses his controversial play, "The Deputy," and new road show, "Dear Me the Sky Is Falling," with Chicago radio-tv personality Sid Sackowicz in a first-of-a-kind Picturephone interview. The conversation, originated by station WGN-AM-TV, was taped for broadcast over "Sig's Show."



Shumlin, Broadway producer-director



Sackowicz, Chicago radio-tv personality

Demonstrating the "gimmick" piece or point-of-purchase material was another of the potential uses depicted by the Picturephone advertising problems experiment. The results were excellent.



conomic requirements of any system . . . (and) . . . the customers' point of view is essential. What specific uses will a customer consider most important?" As a result, Bell personnel and Chris Whittle of their agency didn't take long to answer SPONSOR's question.

Within 48 hours some hundreds of pounds of gear and props were assembled at one of the Picturephone booths in New York's Grand Central Station. Included were some storyboard frames, an animated film, a one-minute commercial on film, a film projector and screen.

This first experiment was transmitted between two of the three booths at the New York location, and within minutes the novelty of seeing and being seen wore off and made way for the excitement of viewing storyboard frames, new product packages, brochures, art layouts, the animated color film and a one-minute commercial spot transmitted and received on the Picturephone screens.

There were some rough spots in

framing, some detail to be desired in the legibility of small type, but—over-all—the possibilities for Picturephone to jump the time and space gap in commercial broadcast advertising emergencies were dynamically apparent and electric in their effect on the group involved in the experiment.

But would comparable results be possible between two cities and over longer distances?

Within a very few days an opportunity to test the idea with practical application was created. N. W. Ayer had been alerted to look for an early opportunity for a between-cities experiment to be made available to SPONSOR in New York.

The opportunity came when the agency culled from its files the ideal materials that could give a broad latitude test to Picturephone in a broadcast advertising problem emergency. From its files, the agency gathered copy, props and commercial film that had been used on behalf of Sealtest. It was a package combination commercial—split live

and film. Assuming the likelihood that the integration of live copy, props and film—which a station might already have on hand—would require drastic revision of copy, sequence and treatment, the aid of Metromedia's Washington station was enlisted. WTTG-TV had a set of the materials on hand, having run the Sealtest spot during the campaign. With their agreement to participate in the experiment, the duplicate set of gear, props, film, copy was moved back into the booth at Grand Central Station by the personnel handling the experiment.

The results were little short of spectacular, for the chore was handled with improvised equipment. Improvised in the sense that none of it was designed for use with or as part of the system. The props were simply set up, a hand puppet's use demonstrated along with the timing and integration of the film portion of the commercial. The projection screen was set up along the plane of the maximum depth of focus for the Picturephone lense,

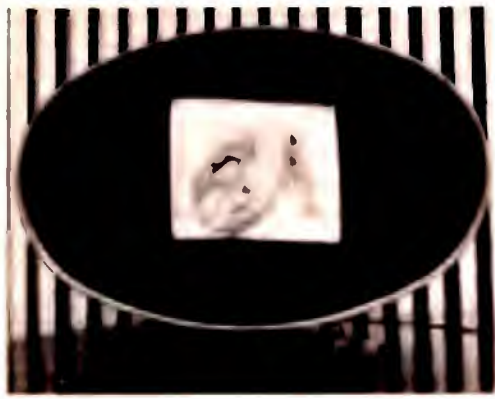


Lee Reynolds (l) and station manager Larry Fraiberg of WTTG-TV, during the experiment with Picturephone on behalf of broadcast advertising, at the Bell Telephone center, which is located in Washington, D.C.



Making the first call from Washington to New York, Mrs. Lyndon B. Johnson said, "When our daughter was in college last year, the great event of the week was to telephone her. And if we could have seen her, as well as talk to her, that would have been an added dividend."

Two frames from the animated film used in the experiment show the reduced images with remarkable clarity. An enlargement of one of the animated figures, shown here, lacks the brilliance the same image and background have when seen with the naked eye on Picturephone.



the projector placed where the throw of the image would just fill the Picturephone screen.

All elements in the experiment worked so well that WTTG-TV station manager Larry Fraiberg quipped: "They've got my order for one of these right now. Anybody who sees this operation just must *get the picture!*" (Actually, no one will hazard a guess on the time it will take before such equipment becomes economically available for business, but it is available and working now at manned centers.)

Time for the complete operation was approximately a quarter hour. The first three minutes would have cost \$16 according to standard rates. A 15-minute transmission via Picturephone to Washington, D.C., would cost \$76 for time and \$7.60 in federal tax for a total of \$83.60.

An in-person face-to-face explanation and demonstration, had it been necessary, would have entailed travel time to and from Washington along with the cost of travel, hotel, cabs, meals, etc., about as much in dollars, had there been no emergency. It's unlikely that anyone who has faced the frustration of such an emergency can't grasp the advantage Picturephone will offer in those cities where it is now in operation and others as they become available. And as service is extended, rates will undoubtedly be equated.

Certainly the possibilities for media people are obvious to WTTG's Larry Fraiberg, who said: "My first encounter with Picturephone was an exciting and memorable experience, much like my first contact with television, a medium with which it will inevitably be compared.

A series of off-the-screen frames shot during the running of a well-known Hills Bros. coffee commercial may give most admen a clearer idea of the fidelity with which the commercial was reproduced on the Picturephone set.



"These two media of communications—phonevision and television—seem to me not only to have sprung from a common parent but to have a common future. Together they can combine the elements of closed circuit television with those of a conference call; the drama of tv with the immediacy of the telephone."

Looking ahead, he says, "I envision the time when a program presentation to an agency can be made by Picturephone, when a commercial idea can be transmitted to a client or agency by this device, when tv stations can communicate with each other by Picturephone. All this could save precious time and a great deal of money."

WTTG's Lee Reynolds, who participated in the between-cities experiment at the Washington end, had an incisive observation to make about the role Picturephone could perform for creative staffs.

"I feel," said Reynolds, "that the Picturephone can be particularly beneficial to the performer. Generally, he has contact with the agency and client only through correspondence or commercial copy. The copy will tell him what to say



In the Picturephone Center in Grand Central Station the experiment gets under way with improvisations using available equipment. Projector is propped on attache case and phone books to throw image on screen placed where Picturephone can pick it up.

and how to demonstrate the product, but often the words on the cold printed page can be misleading and result in poor interpreta-

tion. With the Picturephone, the performer can be put in direct contact with the people who conceived the spot, and they can not only demonstrate how they want it done, but see that the performer is doing a satisfactory job with their product. I believe this will lead to greater confidence on the part of both client and performer, since they both will know that the spot is being done exactly as the agency wishes it to be done."

Jerry N. Jordan, vice president-special projects, N. W. Ayer & Son, Inc., says: "Picturephone is a dramatic advance in communications for which we, at Ayer, see many potential applications in the advertising agency business—to say nothing of service businesses of other types (look at its potential for retail stores in telephone shopping). It's the closest thing to direct on-the-spot contact yet developed. While nothing will ever replace personal contact, Picturephone will be an invaluable tool to use when direct face-to-face contact is not possible or necessary."

The equality of some of the images transmitted in the experiments was even better than television re-

**SPONSOR** Editor Sam Elber watches screen as Washington contact is made and Roger Harvey, N.W. Ayer commercial producer, demonstrates use of puppet in live portion of the commercial. How the shot was framed and its reception are shown in the following photo. In the final picture, the same puppet is seen.



Thomas Slater, sales manager for Benay-Albee Novelty Co. of New York, recently discovered that the Bell System's new Picturephone service can be an excellent aid to his novelty business. Wanting to unveil his new line of children's play hats, Slater originated a call via Picturephone service to Henry E. Mertins, executive toy buyer for S. S. Kresge Co., Chicago. The see-as-you-talk service enabled Slater to demonstrate his firm's Daniel Boone simulated racoonskin, Mickey Mouse, Walt Disney Mary Poppins, cowboy and other hats. "The hook-up was as effective as if I had made the presentation in person," says Slater. "I received an \$18,000 order for two lines." According to the Bell System, the call marks the first such usage in the retailing industry since Picturephone service was introduced between New York, Chicago and Washington.



ception, for the Picturephone automatically compensates for the changes of lighting in a room. Perhaps this was why, in the change of scenes in the commercials on film, black areas did not give the appearance—as they sometimes do

in home television reception—of sometimes being washed out. Contrast and brightness controls built into the Picturephone unit cause the black level in the picture always to appear black on the screen, no matter what is being transmitted

Technical information released by the Bell System on its Picturephone service explains: "The method of interlacing lines in the instrument differs from those employed in commercial television systems. Of the methods used by television, Pic-

## How Picturephone service operates

The three-city Picturephone network operates through a control center in New York City.

The control center, which is adjacent to the Picturephone center in New York's Grand Central Station, has a direct contact with AT&T's Long Lines Dept.'s television operating center in New York and the three Picturephone centers.

Network control schedules all Picturephone calls at 15-minute intervals. Each originating location contacts network control to determine if time is available and, after the originating location negotiates an acceptable time with both originating and terminating parties, confirms the time with network control operator.

The originating location normally confirms appointments within two hours.

Sufficient time is generally available between appointments to avoid terminating one call to permit a second call from being delayed. Under unusual circumstances, however, it may be necessary to terminate a call after a 30-second notification to maintain the day-long schedule.

When a customer arrives at the Picturephone Center, there is a brief instruction period during which the customer is told how to place or receive his call.

Placing a call is accomplished in three simple steps. The customer first presses an "on" button, then a "video" button and

finally dials a two-digit number for the city being called. New York numbers are 21 and 22, Chicago, 24; Washington, 23

To receive a call the customer presses the "on" button when the bell rings.

Calls are terminated by pressing the "off" button.

Customers can center themselves in the screen by pressing a "view self" button and adjusting their position accordingly. There are four positions for people wishing to use the Picturephone set and two or three chairs for those watching the call.

Facilities are provided for reaching the Picturephone attendant in the event that assistance is needed.

turephone utilizes the low cost of one with the high quality of another."

The Picturephone signal occupies a bandwidth of 500,000 cycles. From the New York operation, the signal leaves the Picturephone set in Grand Central and travels to a switching center at 32 Avenue of the Americas, where it is automatically routed by microwave to either Chicago or Washington.

Each set is connected to the switching center by three pairs of wires. One pair is for transmission and reception of the audio portion of the call, another pair for trans-

mission of the video signal and the third, for receiving the video signal.

Size of the picture on the dark glass, which is etched to eliminate reflection, is  $4\frac{3}{8}$  by  $5\frac{3}{4}$  inches. The F/1.9 lens delivers a field of view of 16 by 21 inches, at four feet, with a depth of field from 35 to 76 inches.

In these first experiments on behalf of broadcast advertising, type smaller than 36 point was somewhat diffused, but its position on the layout was clear and presented no difficulty since the copy was read aloud by the sender. Photostat enlargements could easily have

been made available if needed, and would have helped.

On the first try, cramped quarters didn't allow for optimum framing of the storyboards or film, but even such little experience served the senders well. By the second try the areas to be transmitted were almost fully framed, and vastly improved transmission resulted even though available working space was still limited and equipment improvised.

The black-and-white transmission of the animated color film was excellent with all the gray scale values far better defined than anticipated.



L. H. Meacham at his desk in Bell Telephone Laboratories, Holmdel, N.J., talks with and views A. D. Hall on the experimental Picturephone. Both engineers helped develop the visual telephone system. Meacham is using hands-free Speakerphone service, while Hall at Murray Hill laboratories uses the handset.



Herbert Hoover, then Secretary of Commerce, took part in the first public demonstration of inter-city television broadcasting in 1927. Mr. Hoover, speaking in Washington, was seen on the screens at Bell Telephone Laboratories in New York. Others are (from l) Gen. J. J. Carty, vice president, American Telephone and Telegraph Company; A. E. Berry, president, the Chesapeake and Potomac Telephone Companies, and Judge Stephen Davis, solicitor for Dept. of Commerce.

## Chronology of videotelephone research

**1927** — The first public demonstration in the United States of the transmission of television over telephone facilities took place at Bell Telephone Laboratories, New York, between Walter S. Gifford, president of American Telephone and Telegraph Co., and Herbert Hoover, then secretary of commerce, in Washington, D.C. At that time Gifford's remarks included the following: "The principles underlying television, which are related to the principles involved in electrical transmission of speech, have been known for a long time; but today we shall demonstrate its successful achievement. The elaborateness of the equipment required by

the very nature of the undertaking precludes any present possibility of television's being available in homes and offices generally. What its practical use may be I shall leave to your imagination. I am confident, however, that in many ways and in due time it will be found to add substantially to human comfort and happiness.

"It is our constant aim to furnish this country with the most complete telephone service possible. In connection with that aim, we endeavor to develop all forms of communication that might be supplemental to the telephone. With that in view, we shall continue our work on television, which although not

directly a part of telephone communication, is closely allied to it."

Later Gifford added: "As it is now, it is a giant mechanism that takes up nearly half a room . . . Of course, it will be a long time before the ordinary telephone will be provided with devices for television. A great deal of work must be done on them to make it practical to use them in our system. But we will some day—I have no doubt."

**1929-31** — A similar system, the first two-way television transmission, was set up and operated between the American Telephone and Telegraph Co. headquarters at 195

The one minute black-and-white film commercial received a transmission quality equal to if not better than that on the average home tv set.

All three-dimensional objects, such as the new packages shown in the experimental transmission—and in spite of the fact that they were not lighted as they would have been for television transmission—appeared to have the same dimensional qualities as those treated professionally for viewing on home tv receivers.

While a number of other business interests have used Picturephone be-

tween New York, Chicago and Washington, it is expected that advertising men will blaze some new trails in exploring its use now that they are aware of it. Some uses to which Picturephone has otherwise been put include interviewing job applicants and displaying items in merchandise lines.

The Bell Laboratories are eager to cooperate in the exploration of potential new uses for the instrument and system, and, as the advertising fraternity prompts experiments to meet specialized needs within their field, it is likely that Bell engineers will be encouraged

to find methods to build in advertising-required capabilities—and to do so at economic levels that will benefit the adman.

That Picturephone can already serve to overcome certain emergencies on behalf of commercial broadcast advertisers was proven in the SPONSOR-instigated experiments. That more sophisticated treatment and projection equipment can easily be made available is obvious. There seems to be only one problem that may face the young and single adman, as one wit put it: "It may louse up the love life of some of this nation's blind date brigade!" ♦



Walter Gifford, president of American Telephone and Telegraph, saw and spoke with Herbert Hoover during the first public demonstration of inter-city television 37 years ago. Mr. Gifford is shown as he sat in the Bell Telephone Laboratories auditorium in New York and viewed the image of the future President on a small television screen. At right is the late Dr. Herbert E. Ives. Others (also deceased) are: E. P. Clifford, H. D. Arnold, E. B. Craft, F. B. Jewett.

Broadway and Bell Telephone Laboratories at 463 West St., New York. This system was in operation for two years and included the transmission of outdoor scenes, color tv and motion picture films.

**1935-38** — A television-telephone service was operated by the German Post Office between videotelephone centers in four cities: Berlin, Leipzig, Nuremberg and Hamburg. To make a video call, the public made appointments in advance to be at the centers at pre-arranged times. Operators made the connections manually with plug-in jacks. The picture sets were large. Signals were transmitted over coaxial cables.

**1954-61** — Several research systems were built at Bell Laboratories, including both narrow band and high definition types. The latter was used between two Bell Lab locations in New Jersey.

**1955** — Kay Laboratories of San Diego, Calif., and Pacific Telephone and Telegraph Co. (Bell System) demonstrated a two-station videotelephone system over a distance of one mile.

**1956-64** — Studies and experiments at BTL were directed toward equipment suitable for widescale service. Before the end of last year an automatically switched experi-

mental system had been developed and tests were started in 1964 between two BTL locations 25 miles apart.

**1963** — Reports were received from Italy and Japan of slowscan videotelephone experiments. Russia reported a public videotelephone service using regular tv network facilities during non-broadcast hours.

**1963** — Pye Telecommunications, Ltd., exhibited a television telephone at the Business Efficiency Exhibition held in London. The set included a 19-inch screen, a loudspeaker and a miniature television camera. This was used with a desk unit incorporating a loudspeaking telephone. Up to 10 extensions could be used in the system.

**1964** — Picturephone service is demonstrated to the public at the New York World's Fair. The first transcontinental videotelephone call was made from the Fair to Disneyland in Anaheim, Calif., April 20.

**1964** — Mrs. Lyndon B. Johnson in Washington makes Picturephone call to Elizabeth A. Wood, Bell Laboratories scientist, in New York on June 24 during ceremonies introducing the current three-city service. The following day, the first commercial Picturephone service in the United States was begun between New York, Washington and Chicago.

Clairol is a run-away leader in number of tint products (27) and share-of-market (nearly 60 percent), and practically any other way you match the competition. The growth of the hair-coloring business and the growth of Clairol are largely one and the same.



## Hair tints look permanent

■ For the manufacturers of hair-coloring products the question "Does she or doesn't she" has been answered. There's no question now that a great many women *do*.

Manufacturers of all products catering to the female whim should be aware of how the hair-coloring industry made its market.

It's no mere accident that growth of the tint business has been impressive.

- Only a \$10 million industry in 1950, hair-coloring retail sales now exceed \$150 million.
- Whereas a decade ago many American women considered hair coloring something of a stigma, three or four out of ten today use some form of coloring product on a regular basis.

The future looks equally as impressive:

- The market could easily double in the next two or three years, according to John Burns, director of new products, Alberto-Culver.
- Hair coloring, the biggest thing to hit the cosmetics industry in a long time, will eventually be used as commonly as lipstick, according to Stephen Mayham, executive vice president, Toilet Goods Assn.



"We have won acceptance": Richard Gelb, president and former ad manager of Clairol.

Advertising dollars have skyrocketed along with sales. In 1962 total major media investments in the hair-coloring field amounted to \$14 million. Last year the figure rose to an estimated \$23.5 million, well over half of which went to tv.

Clairol, acknowledged to hold 50 to 60 percent of the market, has increased its ad budget four-fold since 1960 alone — from \$5 million to \$20 million. Like its parent company, Bristol-Myers, Clairol makes heavy use of tv. About \$10 million

of Clairol's ad money is channeled into nighttime network tv, with additional spendings in daytime network and spot tv.

The largest single-product competition comes from Alberto-Culver's New Dawn. After only eight months in national distribution, New Dawn boasts a 10 percent share-of-market. The product acceptance represents one of "Alberto-Culver's biggest success stories of recent times." The advertising formula: 100 percent tv advertising (not surprising for an A-C product).

Although the bulk of "tint" advertising dollars allocated to tv goes into network, hair-coloring manufacturers have not overlooked spot tv. The first half of this year spot tv revenue from hair coloring commercials amounted to \$2,814,900, more than doubling last year's figure for the same period of \$1,105,700. (Data abstracted from N.C. Rorabaugh first-half spot tv reports which group hair colorings, rinses and hair-spray products together.)

It is no accident that tv is capturing a good piece of the industry's advertising pie. An important new innovation in hair coloring products is ease-of-application — a s a l e s





## on tv

Once accepted as product for actresses and damsels of 'pliable virtue,' hair coloring — promoted heavily via tv — is now a highly respectable \$150 million industry

point that can be effectively demonstrated on tv. This consideration has secured many an advertising dollar for tv that formerly went to print.

The increased ease-of-application and the growing amounts of money spent in advertising and promotion are considered primary reasons for the upsurge in hair coloring sales. But perhaps the most important reason is a change in female thinking.

A new social climate has made long-frowned-upon tinted hair acceptable — even fashionable. In the early fifties there was very little hair coloring to speak of and very few spoke of it. "Hair coloring had about the same social status as cigarettes and lipstick before the First World War," says Shirley Polykoff, copy supervisor on Clairol at Foote, Cone & Belding. "The women who used hair coloring were actresses, members of cafe society, a few brave career girls and a select group generally known as fast women," Miss Polykoff points out.

Today, with hair coloring assuming more and more status as a "basic cosmetic," 1964 should lead to a new inventiveness in product de-



Shampoo? Guess again. This lady is actually coloring her hair. Shampoo hair-colorings are currently flooding the market. Helena Rubenstein claims its Tintillate was first tint shampoo.

velopment, says Richard L. Gelb, president of Clairol. "Acceptance," Gelb comments, "is the mother of innovation. And we have won the acceptance of a growing number of American women." (As of Jan. 1, 1965, Richard Gelb will assume the position of executive vice president, Bristol-Myers. His younger brother, Bruce Gelb, will become the new president of Clairol.)

Acceptance of hair coloring was

no doubt aided by heavy promotion in the fifties by Clairol, L'Inthair and Roux.

The stage was set for rapid expansion in 1950 when L'Inthair, then a newcomer in the field, introduced a line of products for home use stressing safety and simplicity. Some \$4 million was spent in television the first year. The campaign featured the famous line: "Nature isn't always right but L'Inthair is."

Clairol and Roux, already powers in beauty salons for many years, improved their products and began offering them for home use in 1951.

Dollars and products alone wouldn't have been enough to make the market, however. The advertising had to be carefully designed to change the image of hair coloring. "Our appeal had to be naturalness, surrounded by an aura of great respectability," says Miss Polykoff. "In addition we had to develop a retail market in drug stores and cosmetic counters without alienating the professional hairdresser."

Said one Clairol competitor: "Clairol's advertising strategy made hair coloring per se more palatable to women."

In 1955, when Foote, Cone &

Belding took over the Clairol account, a theme was developed that was reassuring and gentle in tone and promoted the total hair coloring industry (not offending the professional hairdresser): "Does she or doesn't she? Only her hairdresser knows for sure."

The "Does she" theme, originated by Miss Polykoff, is still the staple of much Clairol advertising, including one of the company's most recent commercials for Miss Clairol referred to as "baby talk beach." (It is interesting to note that when the "Does she" theme was submitted to *Life* magazine in 1955 with a 10-page color contract — then representing Clairol's total advertising budget — it was turned down for being suggestive.)

No longer considered suggestive — of anything but tinted hair — there is no doubt that the slogans for many of Clairol's tint products have been shrewdly designed to provoke feminine response. Besides the "Does she" theme (Miss Clairol), questions include "Is it true blondes have more fun?" (Lady Clairol), "Hate that gray? Wash it away" (Loving Care), and "If you want to, why not" (Miss Clairol copy for Negro market), most of which have been on television.

Most of Clairol's commercials feature the end-result of applying hair-coloring: competitors often show how easy it is to use.

Clairol first started using television in 1955 in limited markets, commencing with network television *I Love Lucy* in 1957. The company now utilizes daytime and nighttime network, as well as daytime and nighttime spot, according to Frank Mayers, management representative, FC&B.

Nighttime buys on network are made in one of two ways. Sometimes Clairol "buys-in" on Bristol-Myers corporate purchases (*Candid Camera*). The company also purchases time on its own, independent of Bristol-Myers sponsorship (*Perry Mason* and *Password*). Much of Bristol-Myer's corporate buys are on CBS. Clairol has also bought into ABC, however. Next year Clairol will be a major sponsor of *Peyton Place*, a twice a week "nighttime soaper," and a half-sponsor of *Farmer's Daughter* on ABC.

Clairol buys are made on the advice of — or with the consent of —

#### HAIR-COLORING EXPENDITURES IN SPOT TV FIRST HALF 1963 AND 1964

| Company and Product        | 1963 (1st half)    | 1964 (1st half)    |
|----------------------------|--------------------|--------------------|
| Alberto-Culver             |                    |                    |
| New Dawn                   | .....              | \$944,900          |
| Tresemme                   | \$142,800          | 25,900             |
| American Cyanamid          |                    |                    |
| Breck Stroke and Color     | 5,500              | .....              |
| Bristol-Myers              |                    |                    |
| Clairol Hair so New        | 51,100             | 85,700             |
| Sparkling Color            | 307,400            | 77,300             |
| Come Alive hair tint       | .....              | 25,200             |
| Lady Clairol               | 18,000             | 56,800             |
| Miss Clairol               | 157,400            | 341,800            |
| Silk & Silver              | .....              | 21,300             |
| Loving Care                | .....              | 16,900             |
| Helene Curtis              |                    |                    |
| Bright Idea                | 43,400             | 280,800            |
| Color Essence              | 15,800             | .....              |
| Gillette                   |                    |                    |
| Casual hair coloring       | 54,400             | 219,000            |
| Lehn & Fink                |                    |                    |
| Noreen hair-coloring rinse | 85,300             | 3,500              |
| Helena Rubenstein          |                    |                    |
| Hair Coloring              | 205,200            | 190,100            |
| Tintillate                 | .....              | 352,300            |
| Shulton Industries         |                    |                    |
| Technique Color Tone       | 15,700             | .....              |
| Warner-Lambert             |                    |                    |
| Color Foam                 | 3,700              | 48,400             |
| Hudnut Creme Rinse         | .....              | 12,600             |
| Light & Bright             | .....              | 14,600             |
| Polycolor                  | .....              | 114,700            |
| <b>Total</b>               | <b>\$1,105,700</b> | <b>\$2,831,800</b> |

Source: Abstractions from N. C. Rorabaugh Report for hair colorings, spray, rinse for first half 1963 and 1964.

its ad agencies, Foote, Cone & Belding and Doyle Dane Bernbach.

Unlike most other cosmetic companies, Clairol has had a strong and lasting relationship with its agencies. It has been with FC&B, the company's major agency, since 1955 and with DDB since 1960.

"It seems to me that companies that are constantly switching agencies are searching for some outside panacea and are refusing to try and solve their own problems," says Richard Gelb, who was Clairol's advertising manager before becoming president. "We don't believe in that sort of thing."

Clairol was started by Lawrence Gelb (father of Richard and Bruce Gelb) in 1931. A chemist, the senior Gelb observed that most hair dyes left the hair lifeless, so he introduced a French preparation that seemed to do a better job. The company's growth was so extensive that when it was sold to B-M, in 1959, it brought a price of \$22.5 million.

Now Clairol produces by far the largest number of tint products (27) and captures the largest share-of-

market. Product entries cover all areas: permanent tints, semi-permanent hair lotions, temporary rinses, hair lighteners, high-fashion blonde toners, colors to glorify gray hair.

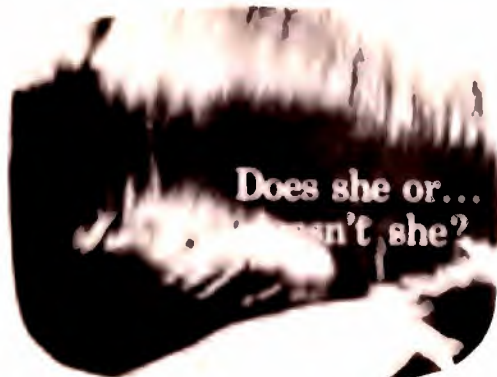
Such success has enabled Clairol to expand into other product areas: women's shaving cream, hair spray, shampoo and some further areas in the cosmetic field.

Competition in hair coloring comes from about 20 other companies. Roux, one of the early pioneers, has a number of tint products and should be listed as a strong contender along with Revlon, Helena Rubenstein and Shulton Industries. Lesser competition comes from Toni, Lanolin Plus, Warner-Lambert, Gillette and Lehn & Fink, among others.

Alberto-Culver, with two entries — New Dawn and Tresemme — is up and coming. Advertising for Tresemme, totally in tv, "has been considerably slackened because of the big tv push behind New Dawn," says a spokesman at Compton (Chicago), agency for New Dawn.

(Tinthair, mentioned earlier as

Even commercials made this year for Clairol highlight famous slogan "Does she or doesn't she?" in use for nearly a decade



one of the first to enter the hair-tint field, lost its hold on the market in the mid-fifties because of chemical trouble — professional hairdressers spread the base rumor that the product would turn hair green — and an FTC investigation into its advertising.)

The exact position of companies competing in the tint field is not only complicated by the question of whether you're talking products or sales, but by two different ways of measuring sales — beauty shop or retail — and three different ways to classify products — permanent, semi-permanent and temporary.

Once more, the hair-coloring industry is hot; new companies and new products are constantly moving in and out of the competition. New areas of expansion will provide further chaotic competition.

Hair-coloring shampoos are the latest innovation. Among the entries: Richard Hudnut Foam Sparkle and DuBarry Color Foam (Warner-Lambert), Tintillate (Helena Rubenstein), Wash'n Tint (Lanolin Plus) and New Dawn (Alberto-Culver).

Shampoos represent a new step in ease-of-application. Previous to the introduction of Miss Clairol's Color Bath in the early fifties, hair coloring was a two-step process — pre-lightening and then tinting. Now one can shampoo as well as tint hair in the same process. Bright Idea hair coloring (Helene Curtis) also doubles as a setting lotion.

Indicating even greater growth in the future, the tint manufacturers are seriously studying two new markets — the male market and the Negro market. Clairol has been researching both areas.

Contrary to some beauty products which have either reached or passed their sales peaks (home permanents, for example), hair coloring is considered an area offering exceptional expansion possibilities. Many say hair coloring represents the largest underdeveloped potential in the cosmetics industry today. If the industry continues to grow at its present astounding rate and over half the advertising monies continue to go to television, hair colorings will become a vital dollar force in tv. ♦

## Tint market facts and figures\*

- Of the estimated \$150 million total volume, beauty shop sales are placed at \$60 million; home application, \$92 million.
- 58 percent of the \$92 million spent on coloring agents was for tints and dyes, 36 percent for color rinses, 7 percent for color shampoos.
- Nearly four out of 10 women (38 percent) interviewed in 1963 Breck Survey reported using hair-coloring agents.
- The 35 to 54 age group forms the core of the coloring market—45 percent.
- Older women (55 and over) favor temporary coloring, while women under 55 use semi-permanent or permanent coloring. Bleach and lightener find their greatest appeal in the under-35 group.
- Income increases a woman's use of hair-coloring agents. Consumption rises steadily with income from 29 percent usage among the under-\$5000 group to 47 percent among the \$8000-and-over group.
- Beauty shop vs. home usage varies with a woman's employment status: 63 percent of full-time housewives apply coloring at home, compared to 49 percent of the full-time workers.
- Women who apply coloring at home are more brand-conscious than women who have coloring applied in a beauty shop.
- Younger women with higher incomes tend to spend more per color treatment. There is a wide variation in price per treatment, with beauty shop coloring costs averaging \$4.44, compared to \$1.76 per home application. Considerably more (\$5 and up) is spent by one out of five women.
- Of the \$23 million spent in advertising in major media in 1963, 50.3 percent was for permanent coloring, 39.7 semi-permanent, 10 percent temporary.

\*Data secured from 1963 Breck Survey

## Creative switch: storyboards sire new products

DCSS finds an excellent way to conceive, mold and present new-product concepts for clients is through the use of tv storyboards

■ What's the best way to introduce a new product to a client? "By using tv storyboards," says Howard S. Foley, vice president and copy director of Doherty, Clifford, Steers & Shenfield.

For several months now DCSS has been using tv storyboards, not only to create new commercials, but to present new product ideas. The approach was developed last spring when the creative department decided to name and display products-to-be, rather than just talk about them. In the ensuing months the idea has gradually become an unofficial agency policy.

"Two problems arise automatically with the bulk of new product concepts," Foley explains. "One is: how to evaluate the concepts before presentation to the client; the second: how to present these concepts. We think we have a good solution to both problems in the use of tv storyboards."

Foley gives several reasons.

At this stage of tv's development, the storyboard is probably a more commonly used and more easily understood form of communication between agency and client than even the conference report, he says.

The storybook also forces the creators to crystallize ideas more sharply than positioning boards and copy platforms do. "You're forced to do your homework," says the



"The storyboard forces you to give the product a name and a package," says Foley, vice president-copy director at Doherty, Clifford, Steers & Shenfield.



Working out storyboard for DCSS new-product presentation are (l-r) Jack Roche, vice president and copy supervisor, Jerry Jacobs, tv production head, Hal Gerhardt, executive tv art director, Howard Foley, copy head.

copy director. "You must find solutions if you use a storyboard. You can't just pose loose ideas and say you'll work them out later. Whereas a written description can be vague, there can be no such thing with a storyboard.

"The storyboard also forces you to give the product a name and a package. There is no better time to do this than when the selling strategy is being worked out," according to Foley. "Product names and packaging ideas that occur at this time almost inevitably help to dramatize the selling premise and move it along.

"By choosing the name, package and commercial idea at the same time, you don't lock yourself into a corner by choosing one that is not compatible with the other. For example, you might name a deodorant 'Silent Partner' and then decide on a campaign with spring flowers and fresh air. You might realize then that a name like 'Breath of Spring' would work better with the advertising idea."

Of additional benefit is the inclusion of the copywriters, the art director and the tv producer during the early stages of development, Foley points out. Usually just the account men and the copywriter would discuss the idea in the conception stages, he says. "The ideas of these others are vital. In new

product thinking, there is no such thing as bringing too many brains to bear."

Another benefit accrues from the possibility of "spin-offs," says Foley. "While you are working out one good concept, you often hit on another. Usually our copy groups work by exploring product categories. At times we have started out with three or four concepts in mind and wound up with twice that many storyboards. Many of the new concepts that developed were better than the originals. Suppose, for example, you were working on vitamin tonic ideas," he says. "You might start out with a form that could become a part of every meal so the user would take it regularly; then you might decide to add a non-caloric bulk producer to help the user control his weight."

Last and most important, DCSS has found that the use of tv storyboards to present new products has been a real service to clients. "The storyboards give the client a tangible feel for the proposed product and how it may be sold. Nothing else short of the actual product and the finished commercial could do the same. Clients look at a new product first, then a thought-out selling idea to go with it. Naturally they can reject either or both, but the two should be presented as a package."

Clients who have been exposed to the new method of product presentation — Bristol-Myers, Grove Laboratories and Quinton — seem happy with the idea, Foley says. "These clients have usually gotten a written outline and maybe a print ad and some copy. But since our agency does 75 percent of its billing in broadcast it seemed logical to show tv storyboards. Our clients understand them. We probably wouldn't use storyboards for clients who don't use tv unless we were recommending air media."

Since the first of the year DCSS has submitted to its clients more than 120 new product concepts, ranging from automobile models to laxatives. The ideas come from several times as many discarded ideas. "The product concepts we present are sound legally and medically, as well as potentially marketable," says Foley. "I never cease to be awed at what a variety of knowledge comes together in an advertising agency. One of our copy supervisors knows more about medical formulations than many doctors — and she's more practical. I'm sure it's the same with many agencies.

"It makes good sense to originate products in an ad agency, and we think it makes sense to work them out on tv storyboards at the very beginning. It helps take out the wrinkles," says Foley. ♦

Gaines makes a gain to land in top spot in latest ARB poll of commercials most popular with viewers

## Best-liked commercial rides

■ Commercials are literally going to the dogs, when it comes to their popularity with tv audiences.

So ARB analysts discovered when they completed their recent periodic analysis of the research firm's national tv diaries in which

about half of the families in the panel voted for their favorite tv commercials among those seen during the survey week.

Winner: Gaines commercials for Gravy Train, which moved upward from seventh-place spot in the pre-

vious ARB checkup (see SPONSOR May 4, p. 42). The voting didn't produce a Gaines landslide — the percentage that voted Gaines commercials, primarily those for Gravy Train, was 9 percent — but it was enough to land in top place.

### ARB's TOP 20 COMMERCIALS

| Rank | Product              | Voting % | Rank | Product                      | Voting % |
|------|----------------------|----------|------|------------------------------|----------|
| 1.   | Gaines               | 9.0      | 9.   | Chevrolet                    | 2.2      |
|      | Gravy Train (8.6)    |          | 10.  | Ivory Soap                   | 1.8      |
|      | Dog Faad (0.2)       |          |      | Snow Soap (1.0)              |          |
|      | Gainesburgers (0.2)  |          |      | Soap (0.8)                   |          |
| 2.   | Hamm's Beer          | 6.5      | 11.  | Schlitz Beer                 | 1.7      |
| 3.   | Kellogg's            | 4.8      | 12.  | Cracker Jack                 | 1.3      |
|      | Corn Flakes (2.0)    |          |      | Jell-O                       | 1.3      |
|      | Kellogg's (1.7)      |          |      | State Farm Insurance         | 1.3      |
|      | Rice Krispies (0.5)  |          | 15.  | Falstaff Beer                | 1.2      |
|      | Cereal (0.3)         |          |      | Mr. Clean                    | 1.2      |
|      | Fruited Flakes (0.3) |          |      | Past Cereals                 | 1.2      |
| 4.   | Ajax Cleanser        | 4.7      |      | Cereals (0.8)                |          |
| 5.   | Jax Beer             | 3.7      |      | Toasties (0.2)               |          |
| 6.   | Purina               | 3.2      |      | Crispy Critters (0.2)        |          |
|      | Dog Chow (2.5)       |          | 18.  | Ford                         | 1.0      |
|      | Cat Show (0.3)       |          |      | Ford (0.7)                   |          |
|      | Chow (0.2)           |          |      | Mustang (0.3)                |          |
|      | Purina (0.2)         |          |      | Caca-Cala                    | 1.0      |
| 7.   | General Mills        | 3.0      |      | Puralator Oil Filter         | 1.0      |
|      | Country              |          |      | Laura Scudder's Potato Chips | 1.0      |
|      | Corn Flakes (1.2)    |          |      | Weidemann's Beer             | 1.0      |
|      | Lucky Charms (1.0)   |          |      | Volkswagen                   | 1.0      |
|      | Cheerios (0.6)       |          |      | Salem                        | 1.0      |
|      | Trix (0.2)           |          |      | Jally Green Giant            | 1.0      |
| 8.   | Nabisco              | 2.5      |      |                              |          |
|      | Orea Caakies (1.5)   |          |      |                              |          |
|      | Fig Newtons (1.0)    |          |      |                              |          |



By Dr. John R. Thayer  
Assistant Manager of  
Market Reports, ARB

## a Gravy Train

In second and third positions, reversing their order from the previous list of winners, were Hamm's beer — a perennial favorite in the commercial popularity derby, with 6.5 percent of the response — and Kellogg's, with a third-ranking 4.8 percent.

Hot on the heels of Kellogg, however, was a relative newcomer to the commercial derby. With 4.7 percent of the diary-keepers giving a nod in its direction, Ajax cleanser narrowly missed tying for third place with Kellogg's.

A regionally sold beer, Jax, which is marketed in the South and Southwest primarily, featured strongly in the findings, capturing 3.7 percent of all the votes. This moved the beer brand's commercials upward from ninth to fifth place between the current ARB report (which measured the week of May 13-19) and the previous one. As against other products on the list with wider national distribution, the Jax score is significant, since only a portion of the diary-keepers have the opportunity to see the commercials and to pick them as a favorite.

In the accompanying breakdown, the same method is used in reporting the votes as appeared in the last analysis. Briefly, each product was credited as to the diary-keeper's response. No attempt was made to second-guess the respondent. Whenever it was necessary, a breakdown was made by product under each company's name. The sum of these breakdowns in each case equals the

voting percentage for that company which appears at the right.

A good example of this involves the company occupying sixth position in the study. A total of 3.2 percent of the respondents mentioned Purina products, 2.5 percent naming Purina dog chow, 0.3 percent naming Purina cat chow, 0.2 percent generalizing with Purina chow, and 0.2 percent saying only Purina.

Since eight different products tied for 18th place, it was necessary to extend the top-20 list to 25.

This was the way the breakdown looked in relation to product type:

| Product Classification | Number appearing in top 20 |
|------------------------|----------------------------|
| Beer                   | 5                          |
| Soaps and cleansers    | 3                          |
| Automobiles            | 3                          |
| Cereals                | 3                          |
| Dog food               | 2                          |
| Snacks                 | 2                          |
| Desserts               | 2                          |
| Insurance              | 1                          |
| Soft drinks            | 1                          |
| Automotive components  | 1                          |
| Cigaretts              | 1                          |
| Canned vegetables      | 1                          |

Again, it should be pointed out that the results shown here are in terms of respondents' likes only. It is not meant to imply that these commercials are doing a more effective selling job than other commercials not appearing on the list. However, such a periodic examination of the diaries does give the various advertising agencies handling these accounts a certain amount of satisfaction to know that their creativeness is "paying off" at least in the area of audience acceptance. ♦

## Oriental radio scores in Occidental Chicago

■ "Minasan kon-ban-wa" (Japanese for "Good evening, everyone") is an unlikely opening for a radio show in the overwhelmingly Occidental and staunchly Midwestern city of Chicago.

But each Sunday night, the exotic sounds of Japan are only a switch away via the *Sakura Hour* on the Windy City's WXRT-FM (formerly WSBC-FM).

The more than 15,000 Japanese-American population of Chicago may not be the huge numbers that whet the appetites of national sponsors, but the station reports that several West Coast firms—and even one company in Japan—have inquired about the possibility of advertising on the hour-long program.

Additionally, outside Chicago *Sakura Hour* has attracted attention in a five-state area, and many letters have been received from non-Japanese who are regular listeners.

The show features recorded classical Japanese music played on ancient, traditional instruments, and is hosted by Zaishin Mukushima. A native of Japan, Mukushima is an employee of the Revere-Wollensak Div. of Minnesota Mining & Manufacturing. During the show, he often uses his firm's I-1600 tape recorder for interviews and musical programming. The recorded music aired on the show is occasionally enriched with additional classical Japanese musical selections taped in advance and featuring visiting or Chicago-area artists using authentic Oriental instruments.

The station believes that it is the first radio facility east of the Mississippi to broadcast a Japanese-language program. Pointing to the popularity of the *Sakura Hour*, WXRT-FM's general manager, Louis B. Lee, states: "We feel this dignified and varied program fills a need in the community." ♦



# Lucky Calendar

A Philadelphia radio station, feeling there's no time like this year for making next year's time sales, stirs up both advertisers and audience with a year-long contest based on lucky calendar numbers

■ Contests can work wonders for a radio station.

A good case in point is the William Penn Broadcasting Co.'s WPEN Philadelphia, which "stumbled" onto a contest idea that turned out to be a major winner — not only for this station but potentially for others, too.

"Stumbled" isn't exactly the word, for the contest was carefully and thoughtfully developed over an eight-year period by Erwin Rosner, crackerjack general sales manager of WPEN.

His contest is simplicity itself. It revolves around a calendar — literally a calendar to hang on the wall — that is distributed to WPEN's audience. Each calendar is numbered and its owner registers the number with the station. Five winning numbers are drawn at random every day, and the numbers only (no names) are announced on the air. The winner collects his part of the \$100,000 in prizes given away throughout the year merely by telephoning the station. Easy as a breeze.

The complexity (and ingenuity)

of the idea occurs in the way that every aspect of the contest has been interlaced to get maximum advertising pull — and commercial meaning.

For example, winners have to hear their numbers announced and telephone within the half hour in order to collect — the element that makes WPEN listeners sharp-eared and the commercials highly productive.

The real meat, however, is attached to the contest's advertising structure. It has four major parts:

(1) Just 30 sponsors a year are permitted to participate, and they are required to participate all year long. Each is assigned a specific day each month as his special day. His corporate name is actually printed on the calendar for that date. And that date becomes a focal point for announcements about his firm.

Listeners are told, for example, that "today is so-and-so's day on the Lucky Calendar Sweepstakes. Stay tuned for our next winning number." Then, while the audience is at its responsive best, leaning for-

ward to learn the winner, the commercial is presented. It's obvious that such a commercial climate could hardly be improved upon.

(2) Moreover, five such commercials for the advertiser's special Calendar Day will, for the first time in 1965, be free. That gives participating advertisers a total of 60 costless spots throughout the year, each one set in a spectacular framework. (In previous years, each sponsor was required to buy five commercials on his special Calendar Day, but that didn't always jibe with his over-all marketing needs.)

(3) Each sponsor also gets a free ad in the calendar. It amounts to a 2½- by 4-inch display opposite, say, the month of September. (The page is shared by a couple of other such ads, plus station promotion.) Small as such ads may seem, the proof of this particular pudding is that most WPEN calendars are actually put to use, often near the radio as a key to daily drawings.

The ads also allow each sponsor to schedule his insert so that it coincides with a month that's especially favorable to his grosses. King





Gene Tanz (seated, right), president of Cox & Tanz, Philadelphia ad agency, signs first 1965 Lucky Calendar contract on behalf of Fireside Open Hearth Restaurant. Watching are WPEN station executives (from left): general sales manager Erwin Rosner (seated); William H. Sytk, president, William Penn Broadcasting, general manager Murray Arnold.



WPEN personality Larry Brown (left) and general manager Murray Arnold (at door) introduce the Trolli family to the \$10,000 prize home that they won through the station's Lucky Calendar contest.

Fluff fabric softener, for example, arranged theirs to accompany National Baby Month, while soft drink or ice cream manufacturers usually pair their ads with hot-weather months.

(4) There's still further advantage to sponsors, probably the greatest of them all — the opportunity of couponing Lucky Calendar families. Twenty-two of the 29 calendar participants this year latched onto this promotion device.

Each annual calendar contains four pages of coupons (six to a page) that typically offer 10 to 20 percent off the merchandise being promoted, whether house paint or children's shoes.

William H. Sytk, president of William Penn Broadcasting Co., reports: "A large, national, direct-mail organization estimates that it'd cost an advertiser a minimum of \$16,000 (exclusive of all printing and production costs) to join other advertisers in a cooperative coupon-mailing scheme that reached the same number of Philadelphia homes as the Lucky Calendar coupons reach."

And the coupons pull:

- More than 100 coupons were redeemed during a pre-Easter week to take advantage of a 10 percent discount offered by Shapiro's Shoes.

- Pagano's restaurant offered coupon chances on a free dinner for two (\$5 maximum), with drawings conducted weekly. A total of 16,246 calendar holders entered the 1963 drawings. A "far greater" response this year delivered as many entrants during the first six months alone.

- Fireside Open Hearth Restaurant, described as a "distant suburban restaurant," had such a response to its 20 percent-off coupons that early this year they reserved a spot in the 1965 calendar.

- The General Baking Co. offered a coupon worth five cents on the price of its cinnamon swirl coffee cakes, was still cashing them in three months later and sold some 15,464 coffee cakes as a direct result of the one promotion.

- The Ridgeway Store, discount retailers of women's clothing, realized an extra \$16,000 in business in their two slowest months (Janu-

ary and February) as the result of a \$5 coupon.

- Returns of King Fluff coupons increased every month, according to George Wallace, director of marketing for the Mangels, Herald Co. And during 1963-64, only 250,000 calendars were in circulation.

What does all this require of the Lucky Calendar sponsor? A firm commitment for \$15,000 in advertising on WPEN for the year. Regular rates apply (no premium), and schedules are placed according to the advertiser's "normal merchandising practices."

"We feel that WPEN is offering advertisers the opportunity to reach virtually every buying home in our market — and from several different directions — for one basic, low cost," says general manager Murray Arnold.

Of the 29 advertisers that participated in the original 1963 Lucky Calendar, 17 are repeaters in this year's promotion.

National advertisers that have participated include Canada Dry, Coca Cola, Kent and Newport cigarettes, King Fluff, St. Joseph's

inn. Signing for the first time this year were B. C. Remedy Co., Royal desserts, Nestles chocolate.

Local advertisers have included Acme markets (food chain), Adams Rug Cleaning, General Baking Co., Buten's Paints, C & C Ford dealers, Dr. Algase (a dentist), Dick Barone Chevrolet, Horn & Hardart (restaurants), Ridgeway Clothes and Shearer's Dairies.

For the station, the current Lucky Calendar has meant a pre-commitment (firmed during fall, 1963) of some \$350,000 for this year. And nine of the 29 advertisers have already spent more than the \$12,000 required of calendar participants.

For 1965, bonuses have been increased to those previously cited and rates have been increased to \$15,000. One Philadelphia agency, Cox and Tanz, which specializes in auto-dealer and restaurant accounts, purchased eight participations.

The station sales department, says its manager, Erwin Rosner (the calendar's inventor), "cannot be sure that these advertisers wouldn't spend the same amount on WPEN without the calendar." But by making their budget commitments in the fall of the preceding year, they are able to receive the added benefits the station offers — their names on 12 daily calendar dates, their calendar display ads, the couponing system, 60 free spots a year.

WPEN, which was recently selected in an Associated Press competition as providing Pennsylvania's best radio news operation, has found that its Lucky Calendar provides "an excellent opportunity" for making new presentations to advertisers and their agencies.

Its rep, AM Radio Sales Co., indicates through a spokesman that "the concept of the calendar — even though its basic ingredient is radio time sales — lies beyond the normal range of timebuying activity." Consequently, initial contacts have frequently been made at the account level, especially for the national advertisers that have participated.

When McCann-Erickson was first solicited for the Coca-Cola business, for example, AM Radio Sales first secured the approval of the account group. But before the final okay was given, WPEN also had to be evaluated by McCann media personnel.

One of the subtler aspects of the contest is that it snowballs, for it's promoted — both by sponsors and WPEN — every day of the year.

The station is becoming accustomed to letters that explain: "Frankly, I was not a steady listener to WPEN prior to the beginning of the Lucky Calendar Sweep-

#### Lucky Syndicators

Stations that bought the Lucky Calendar in syndication last year include WBAB Babylon, N.Y.; WKLZ Kalamazoo; WKRG Mobile; WMMI Columbus; WOMP Bellaire, Ohio, (and Wheeling, W. Va.), and WPBC Minneapolis.

stakes. But since it began and I sent in for my calendar, WPEN has been a way of life for me and my family." This letter writer missed winning a 19-inch tv set when his number was first drawn — instead of listening, he was watching the Phillies game on tv, he reported — but later won a Bolex movie camera, presumably after he'd given up tv in favor of radio.

Prizes offered run an impressive gamut and include many major items from major manufacturers, a source of extra promotion in itself. Lesser awards stick to practicalities — watches, electric fans, deep fryers, for example. The upper limits include the kinds of prizes that dazzle a housewife's eyes and delight her sense of possession — major kitchen appliances, mink stoles, a \$1300 home organ or a radio-tv-phonograph "entertainment center."

Every now and then a real nugget is dangled — and claimed at once: a jackpot combination made up of a number of prizes or a trip for two to London and Rome. Major give-away so far was a \$10,000 house in a New Jersey development. (The winners, who'd earlier bought a lot in the same subdivision as their first step towards someday moving there, were delighted.)

On a one-day special that offered \$95 in cash every 15 minutes, 22 winners were reached in just 66 phone attempts — an impressive one out of three! When a European

trip was offered, all four winners were obtained in fewer than 15 calls.

Generally, the station places five phone calls a day to potential winners. So far this year, such offers have generally yielded a winner a day. An exact count for six recent months: February, 30 winners; March, 29; April, 33; May, 26; June, 28; July, 24.

A random sample (based on 2500 pieces of mail) indicates that WPEN calendars are as widely used in the suburbs as in the city — and almost in proportion to the population. Listeners who sent in number registrations reported their residences as follows: Philadelphia proper, 47.7 percent; Pennsylvania suburbs, 38.7 percent; New Jersey suburbs, 14.2 percent.

And a significant measure of the contest's impact is the number of calendars in use. Originally, WPEN hoped to get about 250,000 into circulation but this year realized a total of more than 300,000.

And requests for them continue to come, averaging as many as 150 to 200 a week as late in the calendar year as August. For the 1965 promotion, WPEN is assuring advertisers of a cool million circulation — in short, a calendar in virtually every buying home in the market. (Printers are already amassing the 202 tons of paper stock that the order will require.)

The contest idea is copyrighted and went into syndication in 1963.

Sales manager Rosner, who started it all, looks forward to Jan. 1 when WPEN's Lucky Calendar Sweepstakes will begin its third year, its 732nd consecutive day. "At the start," Rosner says, "it didn't figure that we'd be going into a second — let alone a third — year. The fact that we have is a real testament to the power of radio and, we believe, to the loyalty of our audience."

And, experts suggest, the one-million response anticipated for 1965 may well prove to be the greatest contest participation in Philadelphia radio history. WPEN may even be justified — although the station certainly doesn't propose it — in multiplying the million participating listeners by a cool 365, for many of them will be playing the give-away game every day of the year. ♦

# THE CHANGING SCENE

## Imperial Sugar Promotion on Tv Is Sweet Success

Texas-based Imperial Sugar has something to whoop about. Based on the number of cookbooks mailed to teens who requested them, a recent one-third of the girls in Texas, Imperial tv promotional reached ages six to 12.

Television was the promotion vehicle. One-minute and 10-second tv spots were used on 35 television stations.

Some newspapers and promotion on the backs of sugar bags were also used.

Imperial is offering a new teenage cookbook, "Teens in the Kitchen," free upon request and proof-of-purchase.

Over the years the company has distributed millions of copies of more than 25 different cookbooks covering all ages and most all phases of cooking. One of the most successful was "My First Cookbook," which was concentrated in Texas

and fringe areas of four Southwestern states within Imperial's distribution area.

For the "teena" promotion, newspapers and announcements on the backs of sugar bags were used, along with tv.

According to the 1960 census there were 706,606 little girls ages six to 12 counted in Texas. Based on the number of cookbooks mailed to Texas households, Imperial reached over one-third of its potential market.

The company's first printing of 150,000 cookbooks was mailed out within the first four weeks of the promotion's start. And during a three-day period when the supply was exhausted, over 15,000 letters were stacked up before the second printing of 100,000 could be delivered.

The agency for Imperial is Tracy-Locke.

## ABC Appoints Two 'Daytime' Directors

The appointments of Peter Miner as director of daytime program development and Edwin T. Vane as director of daytime programs, East Coast for the ABC Television Network were announced by Edward Bleier, ABC vice president in Chicago of tv daytime programming and sales.

Vane, who joins ABC-TV in a new position, comes from NBC-TV



Edwin T. Vane



Peter Miner

where he has been manager of daytime programs since 1961. In Hollywood, Charles Barris is ABC-TV director of daytime programs, West Coast.

Miner leaves CBS where he has been associated with the daytime drama *The Guiding Light* as a director for the past two years. He replaces Richard Dunn who has joined Selmur Productions, the ABC production arm in Hollywood, as executive producer of the three ABC-TV daytime programs, *The Young Marrieds*, which premieres Oct. 6; *General Hospital* and *Day in Court*.

"The daytime television experience both of these men bring to ABC-TV, alone, makes them valuable additions to ABC daytime," Bleier said. "But they also bring a creative and working understanding of the full scope of television entertainment. This wealth of knowledge and ability will, we believe, provide a valuable contribution to the further development and growth of daytime television at ABC-TV."

## South Carolina Station Joins CBS Radio Web

WFIG Radio Sumter, S.C. will join the CBS Radio Network, effective with the opening of business Sunday, Oct. 25, 1964, it was announced by William A. Schudt, Jr., vice president, affiliate relations.

The station operates on a frequency of 1290 kc with a full time power of 1,000 watts.

## SOUTHERN HOSPITALITY — WITH STYLE



Thirty-four agency time-buyers were the recent guests of WITN-TV on a trip to Morhead City, Atlantic Beach and Washington, N. C. Activities included a trip on the briny deep and a tour of a tobacco refinery. Showing off their catch are (from left) front row: G. Earl Broome, WITN-TV; Guy B. Vaughn, Jr., of James S. Ayers Co., Inc. of Charlotte; Bill Edwards of Bennett Advertising, Inc. of High Point; Dan Ruffo of Venard, Torbet and McConnell, Inc. of Chicago; second row: T. H. Patterson, WITN-TV; Pete Petray of Tatham-Laird, Inc. of Chicago; Bob Kelley of Lennen and Newell, Inc. of New York; Marian Manzer of J. Walter Thompson Co. of Chicago; Jane Podester of Norman, Craig and Kummel, Inc. of New York; Kathryn Thulin of Foote, Cone and Belding, Inc., Chicago, third row: Bob Guthrie of Ted Bates and Co., New York; Mike Kammerer of Compton Advertising, Inc. of New York; Ted Reinhard of National Broadcasting Co. of New York; Ed Noyes of Gray Advertising, Inc. of New York.

## THE CHANGING SCENE

### International Latex Buys Prime Programs

International Latex Corp. has purchased sponsorship in nine NBC-TV prime-time programs for 1964-65. The announcement was made by Don Durgin, vice president, Television Network Sales, NBC.

The programs are *90 Bristol Court*, *The Andy Williams Show*, *The Jonathan Winters Show*, *That was the Week That Was*, *The Virginian*, *Wednesday Night at the Movies*, *The Jack Paar Program*, *Kentucky Jones* and *Saturday Night at the Movies*.

The order was placed through Ted Bates & Co., Inc.

### FM Permit Granted To Station WKJG

A permit to construct a new stereo FM station has been awarded to WKJG, Inc., it was announced by the Federal Communications Commission.

John F. Dille, Jr., president of WKJG, Inc., said that plans to

construct the new FM station—Fort Wayne's first stereo facility—will progress under the direction of Hilliard Gates, vice president and general manager of the WKJG stations.

Gates said that the station will operate on channel 247 on 97.3 megacycles, at maximum allowable power of 50 kilowatts from an antenna height of 500 feet above average terrain. The FM antenna, he said, will be mounted on the WKJG-TV tower. Studios will be constructed in the present WKJG building at 2633 West State Boulevard, he added.

### Gen. Mills Announces Quarterly Earnings

General Mills, Inc., in the first quarterly estimate of earnings ever issued by the company, today announced that net profits for the three months ended August 31, 1964, were approximately \$4,671,000, or 58 cents per share of common stock. This compares with \$4,013,000, or 49 cents a share, for the first quarter of last year. Sales totaled about \$134,488,000, an increase of \$5,720,000 over the same quarter a year ago.

## RADIO HONORS TV



William H. Sytk (l), president of William Penn Broadcasting Co., presents second annual commercial award to Robert Pryor, promotion director of WCAU-TV, CBS, Philadelphia. The award-winning commercial utilized the voice of Walter Cronkite to promote local news personalities. There were 12 awards presented by WPEN-AM-FM. The agency for WCAU-TV is W. S. Roberts, Inc.

### '65 Automobiles Make Commercial Debut

Record newspaper and magazine spreads and a 5½-minute television "blockbuster" commercial on two network shows are highlights of Chevrolet's advertising announcement program for the 1965 cars and trucks.

William R. Stacy, Chevrolet advertising manager, described the campaign as "the broadest scope new model kickoff in company history" which uses all major media in depth.

The 5½-minute blockbuster will be used on two Chevrolet television shows. One was on *Bonanza* Sept. 27 and the other on Chevrolet's new *Man from U.N.C.L.E.* show on Sept. 29, with the eight stars on Chevrolet's three network tv shows taking part. The "blockbuster" will follow the pattern of the idea introduced by Chevrolet two years ago and repeated last year in which commercial time allotment is saved for the end of the show.

Radio support again will feature a widespread spot announcement campaign during the period over more than 400 stations in addition to the company's regular *Weekend News* over CBS and the daily *News on the Hour* over NBC.

With Sunday supplements play-

## CROSLY BROADCASTING SPONSORS SEMINAR



The Crosley Broadcasting Corp. and its stations, WLW-TV-AM sponsored a political broadcasting seminar in Cincinnati at the Queen City Club Sept. 2 to advise political officials of Crosley's obligations and restrictions in the scheduling of political announcements and programs under Sec. 315 and the Fairness Doctrine. Pictured left to right are J. J. (Steve) Crane, vice president and general manager of WLW-AM, Edgar Holtz, Hogan & Hartson, Crosley's law representative in Washington, D. C.; Ambrose Lindhorst, Republican Hamilton County executive committee chairman; John T. Murphy, president of Crosley Broadcasting Corp.; Sidney Weil, Jr., Democratic Party representative, and Walter E. Bartlett, vice president in charge of television and general manager of WLW-TV.

ing a role, Oldsmobile's new-car announcement advertising campaign began Sept. 20 using all major broadcast and print media.

The division's full line of 1965 cars were shown to the public at Oldsmobile dealerships coast-to-coast Sept. 24.

In addition to the supplements, the announcement campaign involves the use of newspapers, magazines, radio, television, bus posters and outdoor messages.

The supplement announcement campaign was developed for Oldsmobile by its national advertising agency, D. P. Brother & Co., Detroit, New York and Los Angeles.

### Broadway Musical Stars With Supermarket Chain

2500 shoppers in National Tea, Chicago, supermarkets will win free pairs of tickets to "A Funny Thing Happened on the Way to The Forum" during its Chicago run.

As part of a large scale tie-in promotional effort by National, mailers will flood the Chicagoland area. Each week for 10 weeks, shoppers will have a chance to win pairs of tickets in each of National's stores. This phase of the promotion was arranged by Salesbag Promotions Inc., Ardsley, N. Y.

Leon Henry, Jr., who is responsible for the program, believes that this is the first time that a hit Broadway musical has received such extensive promotion. In addition to the mailings, "Forum" will be mentioned in the break color ads, and regular newspaper ads, window posters, radio and tv.

"Forum" is a road show presentation of Martin Tahse Enterprises, NYC. As part of the tie-in, mention will be made of the National drawing in the "Forum" publicity.

### Full Stock Ownership Acquired By Colodzin

Robert Colodzin announced that as of August 17, 1964 he had acquired full stock ownership and control of SIB Productions of New York from SIB Productions Inc. of California.

Colodzin stressed that SIB Productions of New York would continue to offer the same facilities and creative services as it has in the past.

# 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

### Bartell Named Director Of Humphrey Campaign

Gerald A. Bartell, chairman of the board of the Macfadden Bartell Corp. has been appointed director of Senator Hubert Humphrey's television and radio political campaign. He will travel with the Democratic vice-presidential candidate throughout the pre-election period and will maintain his office at the Democratic National Committee Headquarters in Washington, D.C.

Bartell, who currently directs a magazine and broadcasting communications company, is a past professor of radio and television education at the University of Wisconsin. He was a performer in radio and television dating back to 1938 and has produced and appeared in many television films.

In 1947, Bartell, in association with his brothers, founded Bartell Broadcasting, now a division of the Macfadden Bartell Corp. The company owns and operates radio stations in New York, Milwaukee and San Diego and two television stations in the Netherlands, Antilles.

### Freihofer Company Launches Campaign

The William Freihofer Baking Co. will launch an intensive tv spot and Sunday magazine campaign this fall for the introduction of the firm's first entry into the frozen baked goods field in its 88-year history.

The campaign, beginning Sept. 27, will feature frozen Italian and Vienna bread — the first frozen pre-ripened hearth baked breads on the market. They will be sold under the First Hour Fresh label of Freihofer's created frozen food division.

The products will be introduced first in grocery outlets in the tri-state Philadelphia market with a full page four-color rotogravure ad in the *Philadelphia Inquirer's* Sunday magazine Sept. 27, an ad and 10-cent off coupon in the Frozen Food Supplement of the Delaware Valley Frozen Food Association (to be delivered with the Sunday *Inquirer* Oct. 4) and a 10-week spot tv campaign on three Philadelphia stations.

The print ads will appear under the banner, "Suddenly, bread is exciting again!" The copy line resulted from extensive consumer market research which indicated that women had become bored with bread. The 10 and 20-second tv spots feature Ed Herlihy and carry the same "bread is exciting again" theme.

The advertising and an accompanying public relations program was planned by J. M. Korn & Son, Inc., Philadelphia.

### New Doll Campaign Set by Topper Toys

Topper Toys, division of De Luxe Reading Corp., has begun a \$400,000 advertising campaign on their new fall doll, "Baby Britc." "Baby Britc" will be seen on local spot television in 64 markets and on these network programs in 250 markets: *Alvin, Tennessee, Tuxedo, Mighty Mouse, Jetsons, My Friend Flicka, Annie Oakley, Casper, Bugs Bunny, Hoppity Hooper, Magic Land of Allakazam, Porky Pig, Bullwinkle* and the CBS Thanksgiving Day parade.

"Baby Britc," a doll which moves her arms, turns her head and closes her eyes, comes complete with crib, tender and bathinette.

### Borden Schedules Cheese Campaign

Borden's annual cheese promotion, launched this month during the "back to school" period, will also tie in with the National October Cheese Festival and extend through the traditional home entertaining and party seasons of November and December.

Timed to coincide with the heaviest cheese consumption period of the year, the drive is supported by national magazine and television advertising. Full-color ads, promoting various Borden cheese items, will appear in *Life, Good Housekeeping, Better Homes & Gardens, Time* and *Reader's Digest*. In addition, Borden cheese will be featured in two one-minute commercials on *The Baileys of Balboa*, a new CBS-TV show, as well as daytime shows on the NBC and ABC television networks. Young & Rubicam, Inc., prepared the ad campaign.

### GILMORE BROADCASTING ADDS TWO STATIONS



Acquisition of KGUN-TV, Tucson, Ariz., and WEHT-TV, Evansville, Ind., by Gilmore Broadcasting Corp., Kalamazoo, Mich., was finalized on August 31. Seated—Henry S. Hilberg, chairman of WEHT, Inc. Standing, left to right, D. T. Knight, vice-president, general manager (Joplin stations) and operations manager of Gilmore Broadcasting; James S. Gilmore, Jr., president of Gilmore Broadcasting Corp.; Edwin G. Richter, Jr., president of WEHT, Inc.; and N. Baird McLain, executive vice-president of Gilmore Broadcasting.

AGENCY APPOINTMENT



KOL Radio Seattle has appointed Guild, Bascom & Bonfigli, Inc. to guide its advertising. The appointment was announced by Bob Forward, vice president of Seattle Broadcasting Co. and broadcast consultant for the Goodson-Todman organization. Forward stated the appointment becomes effective immediately, with H. L. "Lefty" Stern supervising the account for GB&B Seattle office, working with Herch Cary, general manager and Dave Smith, promotion director, respectively, for KOL.

**Kleenex Features New 'Pick-a-Pet' Dispensers**

Kimberly-Clark Corp. is offering Kleenex tissues users the chance to "Pick-a-Pet" in a special-value premium promotion featuring three plush animal dispensers—Plush Puppy, Lucky Lion and Peppy Poodle, mail ordered for a premium seal and \$2.25, \$2.75 and \$3.00.

Advertising support for the Pick-a-Pet promotion includes 50 percent of the Kleenex tissues commercials on NBC daytime television for four weeks beginning Sept. 14 and 50 percent of the Kleenex commercials on network spot television in evening time for two weeks starting Sept. 28. The promotion also will be featured in a black and white, half page ad in the Sept. 25 issue of *Life* magazine.

Collateral support of the promotion includes "take one" pads in store locations, ad reprints and a bounce-back offer for a Plus Bunny dispenser to fit Kleenex tissue juniors.

The cuddly dispensers also are being featured on the bottoms of all Kleenex boxes and on pull-out sheets inserted in the boxes.

**YEAR AFTER YEAR**



**A LEADER**

Hit Central New York's rich 24 counties with commercials delivered by WSYR-TV—the leader in the market year after year. It's important to use the leading station in a market that has:

- Population of 2,508,700
- Buying Power—\$5,434,133,000
- Total Homes—740,870
- TV Homes—689,800
- Retail Sales—\$3,273,465,000
- Food Sales—\$789,846,000
- Drug Sales—\$94,327,000

*(Market Data Source: SRDS, Jan 64)*

**WSYR-TV DOMINATES**

... because of SEVEN YEARS of UNBROKEN LEADERSHIP in the market. in ARB REPORTS NUMBER ONE in HOMES DELIVERED ... \*20 PER CENT over Station No. 2 \*65 PER CENT over Station No. 3.

*\*ARB for March, 1964. Sign-on to Sign-off, Monday thru Sunday*



**WSYR • TV**

NBC Affiliate



Channel 3 • SYRACUSE, N. Y. • 100 KW

Plus WSYE-TV channel 16 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

**General Mills Tests 'Wheat Stax' Cereal**

General Mills' newest cereal, "Wheat Stax," is now being test marketed in the Cleveland-Youngstown area.

A disc-shaped toasted whole wheat cereal that looks like small fat honeycombs, Stax are "flat to stack better, flat to toast better, flat to taste better," said Roger S. Carlson, Big G cereals marketing manager.

Television and print advertising support will soon follow the introduction. The package front shows the product in a bowl with milk, and a small pile of Stax stacked like poker chips on the left of the package.

The advertising agency is Dancer, Fitzgerald, Sample.

**Chunky Candy Buys Eight ABC-TV Shows**

Chunky Candy Corp. has doubled its television budget and bought participations on eight ABC-TV shows, Jeff Jaffe, president announced. The shows are *Trailmaster*, *Missing Links*, *Discovery*, *Allakazam*, *Buffalo Bill, Jr.*, *Annie Oakley*, *Casper* and *Beanie & Cicil*. Chunky has been a sponsor of *Discovery* since its inception.

A new series of filmed commercials has been prepared through Chunky's advertising agency, J. Walter Thompson, Inc. for such products as Bit-O-Peanut Butter, Bit-O-Honey, Old Nick, Kit Kat,



**PRODUCER-DIRECTOR TEAM ATTEND PREMIER**



A switch on tv sponsor selling took place at the New York premiere of Joseph E. Levine's "A House Is Not A Home" at the Rivoli Theatre. Its producer-director team, Russell Rouse and Clarence Greene, who will also produce Embassy Pictures' tv series "Steptoe and Son," sold their first tv series, "Tightrope," two seasons ago to Edward Kletter (left, with Mrs. Kletter, president of Parkson Advertising Agency). E. Jonny Graff, Embassy's tv vice-president (with Mrs. Graff), says the premiere was strictly social, but executives from NBC, which ordered the "Steptoe and Son" pilot, also attended.

Chocolate Sponge as well as Chunky Chocolate Bars. The campaign will run from October 4 through the month of March, 1965.

**Bulova's Fair Show On Closed-Circuit**

The Bulova Watch Co., Inc. has been sponsoring the only television show to be broadcast regularly from the New York World's Fair. The show, called the *Bulova Fair-Go-Round*, was broadcast live from the RCA Pavillion over Teleguide's channel six, the world's largest closed-circuit tv network that serves nearly 50,000 hotel and motel rooms in New York.

The show, originally broadcast for 15 minutes on Sundays, Tuesdays and Thursdays has now become a thrice-daily five-minute news program over channel six.

**Agency Appointments**

McCann-Erickson, Inc. appointed agency for Golan Import Co., Beverly Hills, Calif. Plans are being formulated for an advertising campaign for Lang's eight-year-old blended Scotch whiskey.

Bo Bernstein & Co., Providence advertising and public relations

agency, selected to prepare the consumer advertising for syrup products of The Eclipse Food Products Corp. of Warwick, R.I. A television campaign is being planned for the Greater Providence area, which includes Fall River and New Bedford, Mass.

Van Brunt & Co., Advertising-Marketing, Inc. appointed the advertising and promotion agency for the Straus Broadcasting Group and its keystone station, WMCA, New York. Edwin Van Brunt, executive vice president of the agency will serve as the account supervisor for the firm.

M. J. Beckman Associates has been named agency for the Lee Hotel Chain and Progressive Savings & Loan. Lee Hotels, formerly handled by the Gibbons Agency, will utilize radio, television, newspapers, magazines and billboards to promote their eight locations.

Reiter-Ross, Inc., New York, has been named to handle all advertising for the Dinkler Hotel Corp. of Atlanta, Ga., a subsidiary of Transcontinental Investing Corp. of New York. The Dinkler chain consists of over forty hotels, motels and motor lodges across the country and in Hawaii, Puerto Rico and the Grand Bahamas.



## ABC Head Urges Creative Selling

Harold L. Neal, Jr., president of ABC Owned Radio Stations told the Michigan Assn. of Broadcasters meeting at Gaylord, Mich., that radio has to break out of its traditional selling patterns if it is to increase its commercial growth rate.

"As radio broadcasters, we have to look to new vistas in selling the merits of our medium. Radio selling today needs more creative effort and ingenuity than just telling the potential advertisers the facts about our stations," Neal said.

Neal noted that within the ABC owned station group (WABC New York, KOV Pittsburgh, WXYZ Detroit, WLS Chicago, KABC Los Angeles, KGO San Francisco) three different steps have been made to take radio's story to a wider audience:

1) The ABC stations' film project, *Saga in Sound*, which tells the story of radio in terms of its historical growth as well as its unique evolution into the personal medium it is today, has been designed to relate radio's story not to those people in the advertising market place but to the community at large.

2) The ABC radio stations group advertising campaign seeks to "stir a greater awareness" of radio's vitality and importance among advertisers and marketing people.

3) Sales presentation efforts concentrated on target accounts that are not currently using radio are being undertaken by several staff members.

Neal hoped that other radio broadcasters would also actively engage themselves in such projects since "only by breaking out of our present selling patterns with creative and informative sales approaches will be able to effectively tell radio's story."

## Syndication Sales Climb

Worner Productions set a new sales record by racking up 16 new markets in eight days for their Christmas program and five markets for their Independence day special. The large volume of station sales is forcing an expansion of facilities at their headquarters at 9901 S. W. 139 St., Miami, Fla. Station

sales reported are *The First Christmas* to 16 stations in Ohio, Georgia and New Jersey and *July 4, 1776* to WHK Cleveland, Ohio, WAKR Akron, Ohio, WKBN Youngstown, Ohio, WGGG Gainesville, Ga. and WQXI Atlanta, Ga.

Seven Arts Corp. reports that to date 82 CBS affiliates have acquired one or more of Seven Arts' Volumes of *Films of the 50's*. Stations acquiring portions of the series include WCBS-TV New York, WBBM-TV Chicago, KMOX-TV St. Louis and WCAU-TV Philadelphia. Three sales of Seven Arts' 100 5-minute *Ota Of The Inkwell* cartoons were also concluded. Stations which bought the new cartoon series include Meredith Broadcasting's KPHO-TV Phoenix, Ariz., WKTV Utica, N. Y. and WSYR-TV Syracuse, N. Y., owned by Newhouse Broadcasting Corp. Other stations previously signed for the *Ota Of The Inkwell* cartoons include: WPIX New York, WBTV Charlotte, N. C. WJAC-TV Johnstown, Pa. WTAE Pittsburgh, Pa. and WNEM-TV Saginaw-Bay City-Flint, Mich.

Various programs were racked up during the past two weeks by Wolper Television Sales, Inc. Newest purchasers of *Superman* include WSIX-TV Nashville, Tenn., KFDX-TV Wichita Falls, Tex., KGLO-TV Mason City, Ia., KOAM-TV Pittsburgh, Kan. and WSFA-TV Montgomery, Ala. *Olympiad 1964* was sold to three stations.

## Rep Appointments

Mort Bassett & Co., Inc. named exclusive national representative for Radio stations WALK Patchogue, Long Island and WRIV Riverhead, Long Island.

McGravren-Guild Radio Representative Company named representative of KINZ Amarillo, Texas, KELI Tulsa, Okla. and KTRN Wichita Falls, Texas.

Harold H. Segal & Co. appointed representative for WINF Hartford, Conn. . . Mid-West Time Sales, Kansas City and St. Louis appointed regional sales representative for WMBH Joplin, Mo. . . Radio Sales Bureau, Toronto, Ont., named representative for CFJC Kamloops, B. C., CKCO Quesnel, B. C. and CJCH Halifax, Nova Scotia.

# LADIES' MAN



"Sunny" the seahorse comes from the Syngathidae family on the Hippocampus side.

The male of the specie devotes his life to making things happier for the Mama Hippocampus. He's the producer in his family.

Frankly, our "Sunny" goes all out to please the ladies. He brightens their days and nights.

That's why the ladies of Tampa-St. Petersburg go for him.

We'll let him produce for you, too!

# WSUN

TELEVISION  RADIO  
TAMPA - ST. PETERSBURG

*If you feel we've been chewing too much kelp, ask:*

Nat Rep Venard Torbet & McConne  
SE Rep Bamar Lowrance & Associates

# SPONSOR SPOTLIGHT

## ADVERTISERS

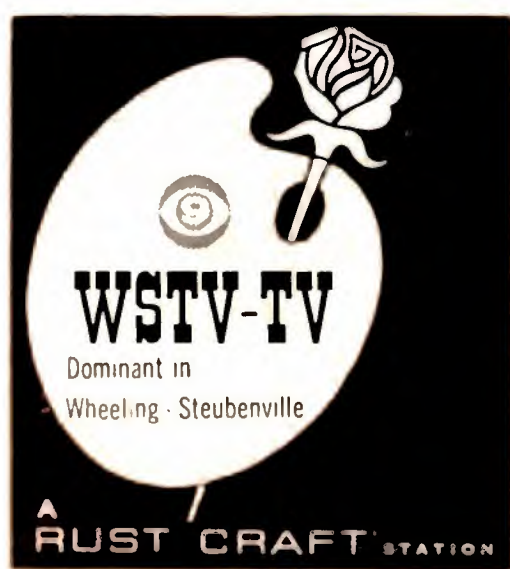
**Roy St. Jean** named director of sales for Wolverine Shoe & Tanning Corp., Rockford, Mich. manufacturer of Hush Puppies brushed pigskin casual shoes.

**Frank Gregor** named director of advertising for the business equipment group of Bell & Howell Co. He will retain his responsibilities as advertising chief of Ditto, Inc.

**Norbert A. Hackett** named market development analyst in the market development section of The Dow Chemical Co. Consumer Products Dept.

**Arthur J. Cross** and **Albert L. Patterson** named planning and product development manager and manager of the Lake City, Pa. plant of Libbey Products, Owens-Illinois, respectively. Cross moves to Libbey's Toledo, Ohio headquarter where his new duties will encompass Libbey Products' inventory control, include long range planning and new product development.

**John deCoux** promoted to assistant sales manager of Iron City Brewery, Pittsburgh, Pa. In his new position, deCoux will assume additional sales responsibilities but also will retain supervision of the brewery's advertising and sales promotion programs.



**Edgar W. Nelson** named vice president Boyle-Midway division of American Home Products Corp. Gould, president, is directing Boyle-Midway marketing activities.

**Lou Kashins** appointed advertising manager of Helbros Watches, New York.

**Melvin Brandeis** promoted to sales manager of the Parts and Accessories division of Zenith Sales Corp.

**Charles R. Kelley** appointed advertising manager for Interstate Bakeries Corp. He will maintain his office at the company's headquarters in Kansas City, Mo.

**Charles F. Jones** elected president of Humble Oil & Refining Co. Jones, a director and executive vice president of the company, succeeds J. K. Jamieson, who has resigned to accept election as an executive vice president and director of Standard Oil Co. (New Jersey), Humble's parent company.

## AGENCIES

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

**Henry J. Taggart** joined the Corporate and Industrial Div. of West, Weir & Bartel, Inc. He will function as an account executive on the Columbian Carbon account.



Lewis Haber



Cleo Hovel

**Lewis I. Haber** joined the media dept. of C. J. LaRoche & Co. as media supervisor. He had been formerly associated with Lennen & Newell, Inc. in a similar capacity since 1962.

**Cleo W. Hovel**, a vice president and creative director of Leo Burnett Co., Inc., has been named to the new post of executive creative director. He has also been elected a member of the executive committee.

**Ramon Bimonte**, **John Doern** and **Peter Rowland** named copy group heads for Compton Advertising, Inc., New York.

**Marvin B. Kunze** named vice president and an associate creative director of Young & Rubicam. He joined Young & Rubicam in 1953 as an assistant art director in the radio-television commercial department coming from Benton & Bowles. In 1955 he was made an art director, three years later an art supervisor and in 1960 he was appointed an executive television art supervisor.

**Charles B. Shank** became director of creative services of MacManus, John & Adams, Inc., Chicago office. He will also be a member of M J & A Chicago Operations Committee and Review Board.



Charles Kelley



Charles Jones



Marvin Kunze



Charles Shank



Larry Katz



Bob Doyer



G. D. Johnston



Jay Haller

Larry Katz joined the creative division of McCann-Erickson as an executive producer. He was previously tv commercial group head at Ted Bates & Co.

Bob Doyer appointed managing director of the J. Walter Thompson, N. Y. Netherlands.

George D. Johnston, Jr. appointed manager of J. Walter Thompson Co., Japan. He will assume his new duties in October.

Robert W. Castle named to the executive committee of Ted Bates & Co., Inc. T. Howard Black Jr. and David C. Loomis elected directors of the Agency.

Jerry R. Germaine appointed account executive at Powell, Schoenbrod and Hall Advertising.

Acy R. Lehman appointed creative supervisor for the Records division at West, Weir & Bartel, Inc. For the past five years he has been art director of the MGM, Verve and Deutsche Grammophon record accounts.

Gabriel Yanez appointed media director of Robert Otto-Intam, Inc., New York.

Marie Bozza appointed to the account service group of Smith Greenland.

Gerald Sherwin joined Warren, Muller, Dologowsky, Inc., as account executive. Sherwin was previously with Wins and Grey Advertising.

Alexey Brodovitch will join Young & Rubicam as a consultant. He is internationally known as an art director, photographer and teacher.

### TIME/Buying and Selling

Jay Haller joined the Chicago office of Harrington, Richter & Parsons, Inc. He comes to HRP from Campbell-Mithun, where he had been media supervisor.

Albert Mestre, an international media buyer at Young & Rubicam, named program chairman of the International Media Buyers Assn. (IMBA). He was formerly associated with McCann Erickson as an international media buyer.

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

H. D. (Bud) Neuirth and John B. Sias named to the posts of president, Metro Broadcast Radio Sales and president, Metro Broadcast Television Sales, respectively.

J. Robert Dwyer joined the tv sales department of Advertising Time Sales' Chicago Office.

### TV MEDIA

Blake Lewis returned to the sales staff of Roy H Park Broadcasting, Inc. Lewis was sales manager for The Blue Magic Co. of Lima, Ohio, prior to his new association with Park Broadcasting.

Jack Gnuels joined the staff of WBRC-TV Birmingham, Ala. as an account executive.

William A. Sawyers, Ray Grant and Lynn F. Olsen appointed assistant general manager, station manager and local sales manager and operations manager, respective-

ly of station KJEO-TV Fresno Calif

Dan Bellus and Bob Richards named local sales and promotion manager and assistant local sales manager of KIMB-TV San Diego, Calif

Christopher Duffy appointed advertising and promotion director of WCPO-TV-AM-FM Cincinnati, Ohio.

Glenn Marshall, Jr., president of WJXI-TV, elected chairman of the Florida Educational Television Commission. John Dunham, WJXI account executive, elected to the board of directors of the Downtown Council of the Jacksonville Area Chamber of Commerce.

William Courtenay III named director of Farm Sales for Triangle Stations. In his new corporate assignment, Courtenay also assumes Farm Sales responsibilities for KFRF Fresno, Calif and WNBC Binghamton, N. Y.

## women-drivers



love

# WGY

810 KC  
50 KW

and so do housewives, doctors, students, executives, farmers, and secretaries in the 25 counties surrounding Albany, Schenectady, and Troy Ask Henry I. Christa

**A GENERAL ELECTRIC STATION**

RADIO MEDIA

**Red Rado** joined the staff of WCBM Baltimore, Md. as weekend personality and production specialist. His duties include producing commercial and promotional announcements as well as special effects.

**John H. Poole** and **Kevin B. Sweeney** assumed new positions as KGIM and KBIG Hollywood, Calif. **Alan Fischler** named general manager of both properties in the new organizational setup.

**Cal Milner** joined station KGFJ, Hollywood, Calif. and named to the newly-created post of director of merchandising.

**George Gregg** named sales manager at KOEO Albuquerque, N. M.

**Martin Giaimo** named general sales manager WHFB-AM-FM Benton Harbor, Mich. Previously Giaimo was general sales manager of WILX-TV Jackson, Mich. and manager of WJEF Grand Rapids, Mich. He is past president of Michigan Assn. of Broadcasters.

**William K. Salomone** promoted to account executive for WMAL Radio Washington, D. C.

**Harold Appleby**, **Marshall Harris** and **Ted Work** appointed to book-keeping comptroller, sales representative and news director of WQMR-WGAY-FM Washington, D. C.

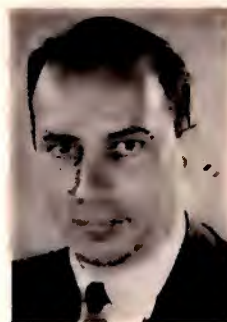
**William S. Sanders** appointed program director, WPTR Albany, N. Y. He joins the station from a similar capacity at WNOX Knoxville, Tenn.



Malcom Morehouse



Arthur Harrison



J. H. Sitrick



Gerald Pickman

**Malcom G. Morehouse** and **Albert H. Meyer** appointed manager and sales manager of station KTMS Santa, Barbara, Calif.

**J. Herman Sitrick** appointed assistant to the president of Basic Communications, Inc. and general manager of WYDE Birmingham, Ala.

**Arthur Harrison** named sales manager of station WWRL, the Sponderling Stations' outlet in New York.

**Timothy F. Moore** appointed a sales department executive for station KEX Portland, Ore.

**Marvin Picard** appointed general sales manager for WATV Radio Birmingham, Ala.

**Larry Buskett** appointed to the post of general sales manager of KFRC and KFRC-FM San Francisco.

SYNDICATION & SERVICES

**Renee Valente** appointed coordinator of International Production for Screen Gems and will serve as assistant to Lloyd Burns, vice president in charge of International Operations.

**Richard B. Pell** appointed manager of the Special Products division of MGM Telestudios. He will be in charge of worldwide sales and distribution of MGM's newly-developed Gemini equipment. His division also will handle other new television equipment, developed at the MGM video tape subsidiary.

**Gerald N. Pickman** joined The Simulmatics Corp. as senior vice

president in charge of its new division of marketing and industrial services.

**Frank Fitzgerald** joins American Corp. as a vice president.

**Anne M. Spagnolo** appointed executive assistant to Richard G. Yates, president of Richard G. Yates Film Sales Inc.

**Irving Handelsman** joined Weston Merchandising Corp. as director of sales. He was formerly an account executive and sales promotion manager of the Character Merchandising Div. of Walt Disney Productions.

**Andy Faller** promoted to account executive for National Sales and Service. His responsibilities include Nielsen Television Index account work with agencies, media and several national advertisers.

**Robert P. Chenault** joined VPI of California as producer. He was formerly vice president and general manager for Don Feddersen Commercial Productions.

**Ray M. Berland**, senior associate of the marketing research firm of McDonald, Weller and Klein, Inc. assumed office as president of the New York Chapter of the American Marketing Assn. for 1964-65.



Robert Chenault



Ray Berland

**THE SHADOW**  
Radio Mystery Series  
**IS BACK ON THE AIR!**

Now available for local purchase  
**CHARLES MICHELSON, INC.**  
45 West 45th St., New York 36 • Plaza 7-0695

## Do men who live in the ocean buy shirts?

By Norris Konheim  
Vice President - Copy Group Supervisor  
Grey Advertising, Inc.

■ A Van Heusen man comes out of the sea. He checks his watch like the most casual commuter. Strides along with his attache case. No big deal. He's just on his way to work. Ho hum. Another day.

Another Van Heusen man on his way to work walks through a car wash for the perfectly obvious purpose of washing his wash and wear shirt. Doesn't everyone?

And then there's morning in the life of another Van Heusen man. He gets dressed before an admiring female whose final comment is: "Know what I think . . . I think you ought to play hookey today." Chances are, he's the Van Heusen man who doesn't get to work.

What's happened? What's behind this iconoclastic new image of the Van Heusen man?

Is he a fantasy man?

Yes, to a certain extent. But he's more than that. He's the product of a careful and calculated study of what was needed in the men's wear field.

For some time we'd been doing a lot of soul searching with our long time and valued client, Van Heusen. The corporate structure of Van Heusen is strung together with live wire. They're rule breakers. Innovative. Competitive. Young thinking. And, among us, we felt that the big challenge was to develop a swinging new market image for Van Heusen. Young. Free wheeling. Contemporary.

The item-sell has its place — a most important one — but first let's establish an idea, an attitude, a feeling about Van Huesen itself.

A lot of notions about fashion advertising had to be changed to do this. Traditionally, men's wear ads had a stiff stilted, patent leather look about them. Every hair in place, every garment wrinkle free, every crease so perfect it might be painted on. We wanted to break out of this stifling mould and convey through the commercials the *feeling* a man has when he's wearing a Van Heusen shirt. It's a special kind of feeling. It's free, it's easy, it's swinging.

In fact, in a burst of honesty we scrapped the old concept of "fashion advertising." After all, what's really so "fashion" about a button down oxford? Or a tidy daeron and cotton blend? Or even Van Heusen's famous tapered fit? It looks great. It's flattering. It's news. But, is it "fashion"?

"Let's sell an image," we said. Let's exploit honest to goodness product differences. Like a shirt with *permanent* wash and wear because it uses an exclusive new finish developed by Van Heusen.

And off the drawing boards and out of the typewriters came the protean Van Heusen man — commuting out of the ocean, catching the car wash before he catches the bus. The Van Heusen man who's all man.

Out came a batch of dandy commercials.

Image all over the place.

But some good solid selling, too.

Take that guy in the car wash, for instance. Sure, it's fun. Sure, you watch. Sure, you remember Van Heusen. But you remember wash and wear, too, don't you? Indelibly.

And that's the plot that gets us to the happy ending.

Everybody on the block has a wash and wear line. Brand X. Brand



NORRIS KONHEIM

is a vice president and copy group supervisor at Grey Advertising, Inc. He first joined Grey in 1947 and left in 1951 to go to work at Kenyon & Eckhardt as an associate copy supervisor. He rejoined Grey in 1955. Konheim has also worked as an exploitation and publicity expert for Warner Bros. and 20th Century-Fox and as the advertising manager for Warner Bros. Music Co. His hobbies include civic work in the Woodmere, N. Y., community where he lives with his wife and two children.

A. Brand B. Brand VH. But nowadays when the contemporary man thinks wash and wear, he starts to chuckle remembering that guy in the car wash. Van Heusen. That's wash and wear that's different. It's permanent.

And that's the kind of effectiveness that made the car wash commercial earn first prize in its category at the American Television Commercial Festival. Runner up: the Van Huesen man getting dressed. And the Van Heusen man commuting out of the ocean won the Silver Key Award of the Advertising Writers Assn. of New York.

We're proud of kudos like these. They're hard to win. And the competition is loaded with very exciting advertising.

Best of all is the Van Heusen profit statement.

Like everyone connected with the marketing, selling and advertising of the Van Heusen line, we're awfully happy when we take a look at it.

It's a beautiful sight. ♦

# CALENDAR

## SEPTEMBER

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. (23 - Oct. 1).

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).

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### NAB CONFERENCE SCHEDULE

National Assn. of Broadcasters fall regional conferences:

Statler Hotel, Detroit (Nov. 9-10).

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

John Marshall Hotel, Richmond, Va. (Nov. 16-17).

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).

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### RAB CONFERENCE SCHEDULE

Radio Advertising Bureau's fall management conferences:

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).



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OF VALUE TO BOSTON  
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**MORE Radio & Television Stores . . . MORE Building Supply Stores . . .**  
**MORE Restaurants . . .**

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