

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

APRIL 27, 1964 PRICE 40c

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MAXIMUM RESPONSE
 —that's advertising efficiency.



WBAL-TV ^{NB} BALTIMORE

"MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION"

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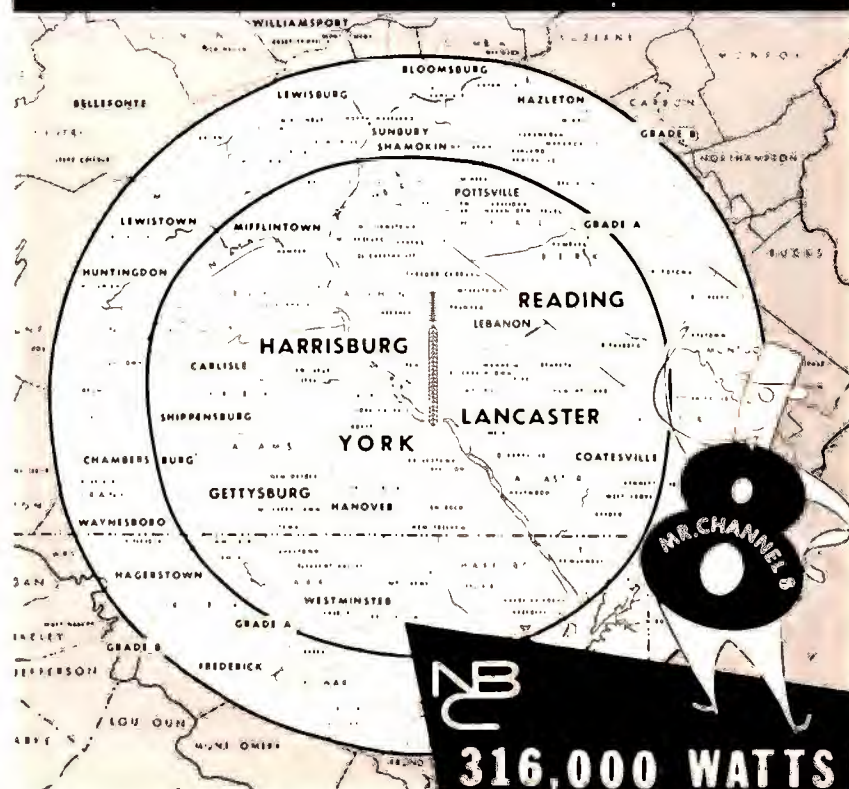
moisturizer • viscous • powder

EMOLLIENT • LANOLIN • JASMINE

lotion • fragrance • solubilizer

PENETRANT • EMULSIFIER • CREAM

MULTI-CITY TV MARKET



Whatever your business language,
WGAL-TV translates it into sales

Channel 8 speaks the language of the people
in its widespread multi-city market. Viewers
listen, understand, and respond. To prove
it, Channel 8 telecasts sales messages
for practically any product you can name.

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Channel 8
Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

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New York / Chicago / Los Angeles / San Francisco

Study Spears Myth of Consumer Revolt

Radio and television advertising wins past plate as "central or important issue" in the day-to-day life of American consumers

White Sulphur Springs, W. Va.— Fifty-five percent of American consumers find no need for immediate attention to, and change of, advertising, and this includes radio and television.

The first analytical phase of the new AAAA study on consumer judgment of advertising is likely the most significant information to come out of the 46th annual meeting of the association.

The broadcast advertising industry will have more of what it has known confirmed by this study than what it fears that is new, but that confirmation will be valuable since it, for the first time, punctures a vacuum which has preserved the myth that the consumer is ready to revolt advertising, radio and television in particular.

The study reveals, for instance, that each of a list of ten subjects described a part of American life, including everything from Federal government

and bringing up children to religion) advertising is simply not a central or important issue in the conversations of the consumer. It finishes dead last.

It also finishes last as something the consumer has strongest opinions about. "But it jumps closer to the top of the list of things in life we enjoy complaining about but we may not really be too serious about in our complaints." It follows the Federal government, and is tied for second with clothing and fashions.

A small minority in this study — 15 percent—believes changes should be made in advertising.

Eight out of ten agree at least partially that advertising is essential as an economic force. Almost half of these consumers believe that advertising does help "raise our standard of living without qualification;" three-quarters believe that it partially helps, and only seven percent flatly disagree.

Over half of the consumers just flatly agree that advertising results in better products for the public but are equally divided in whole or partial agreement that, in general, advertising results in lower prices.

How does the consumer react to specific, individual advertisements? In the measurements limited to advertising appearing in newspapers, magazines, television and radio:

Advertisements were categorized by 37 percent, as "offensive." The majority thought them to be either enjoyable or informative, one out of four is thought to be annoying, and one out of twenty is singled out as offensive.

In the whole question of overcommercialization, the role of clutter was disclosed to:

Have 30 percent of the people lump advertising and clutter together. Two-thirds of the people believe that clutter takes up five or more minutes of the average tv hour.

Half of them think advertising takes up ten minutes or more. For one-third of them, clutter has a mixed or unfavorable effect on their attitudes toward televiewing.

The study, however, will continue to yield a greater amount of information in the future. The raw material will keep the computers rolling for a long time to come with facts additional to these and others which have not been covered here.

Donald L. Kanter of Tatham-Laird Inc., Chicago, and chairman of the AAAA Committee on Research, told

the convention: "We have tried to represent, reliably, consumer reaction to advertising in general and advertisements in particular. We have given the consumer his day in court and we have tried to reflect his views as precisely and fully as we know how to do so."

William M. Weilbacher, of C. J. Laroche and Co., Inc., New York, and vice chairman of the AAAA Committee on Research, presented the initial report on consumer reaction to advertising and concluded by saying: "If our industry has not committed all of the sins that it is being accused of, we still cannot overlook the fact that our industry has presented to the public at least a little advertising which is offensive, and some advertising which is annoying. We cannot in addition overlook the fact that very many ads which do not offend or annoy, do not inform or entertain, either.

"As we, as an industry, talk about ways and means of increasing the productivity of our advertising, it seems to me that these data speak for themselves. There is an opportunity to reach into people's minds and inform them. This study says that we still have a long way to go. Our problems as an industry are less concerned with what we have done than what we have left to do."

Lee scolds Commission's Barry-Enright am revoke

Washington—FCC commr. Robert E. Lee is unhappy with majority decision to take WGMA away from former tv quiz programmers Jack Barry and Daniel Enright because of flaws in character. Lee believes the two have been punished enough for the 1959 rigged-quiz-show scandal. He agrees with FCC hearing examiner's preference to let bygones be bygones, since operation of the Hollywood, Fla., station has been satisfactory, and was not involved with the quiz programs.

Lee points out glaring inconsistencies in Commission's revoke policy. It recently denied license renewal to WWIZ, Lorain, O., because of "irresponsible behavior" by owner Sanford Schatitz—but granted the same licensee a renewal of WRAF, Farrell, Pa. Lee also sides with WGMA argument that Westinghouse was not penalized for "serious misconduct." FCC holds that misconduct was in a non-broadcasting field. Lee comments on the inference "that if misconduct takes place in a non-broadcast field, the blood is not so corrupted that a person's qualifications to engage in broadcasting are really impaired."

AAA Elects Strouse
 White Sulphur Springs, W. Va.— Norman H. Strouse, president and chief executive officer of J. Walter Thompson Co., New York, has been elected chairman of the board of the American Assn. of Advertising Agencies.
 Election of new officers and directors during the AAAA's 1964 annual meeting held at the Greenbrier at week's end, also named William E. Steers, president of Clifford, Steers & Shenfield, Inc., New York, the vice chairman.
 Robert E. Daiger, president of Ansant, Dugdale Co., Inc., Baltimore, was elected secretary-treasurer.
 Also elected were three directors at large, three directors representing the Eastern region, one representing the East Central region, two representing the Central region, and one representing the Western region.
 John Chrichton continues in office as president and director.
 Along with Strouse, Steers, Daiger and Chrichton, David C. Stewart, president of Kenyon & Eckhardt, Inc., Chicago, was elected by the new board to the Cerations Committee which is to meet monthly when the board is in session.

Magnuson, hearing FCC budget request, reveals worries of pay-tv, liquor ads, commercial policy

Washington — Senate Commerce Committee chairman Warren Magnuson is worried about growth of pay-tv, about liquor advertising, and is also keeping an eye on FCC's broadcast commercials policy. During a bland appropriations hearing on FCC's hoped-for 16.6-million budget for fiscal 1965, Magnuson, as chairman of Appropriations Subcommittee, asked FCC chmn. E. William Henry what the commission plans to do about pay-tv.

Henry said a moment of decision will come when expected request for regular operation is made by Hartford pay-tv experiment authorized by commission. We will have to decide whether to approve it on a regular basis.

The worried Magnuson said: "But what if Hartford wants to extend services to further areas? This is a very serious question." Henry said he was very much aware of it, and so was FCC's special pay-tv committee, composed of Cmnr. Lee, Cox, and Loevinger. Henry said he was also

Westclox gears campaign to daylight time switch

New York—Westclox Div. of General Time Corp. has geared big ad push to coincide with the change from standard to daylight saving time. The web buys of 19 minutes are estimated to reach over 23 million viewers.

On radio, Westclox commercials will be aired via 191 NBC stations Apr. 24, 25, and 26, in *Monitor*, *Emphasis*, and *News of the World*, for an estimated 195 listener impressions.

Television spendings for the drive are over \$200,000 gross, according to a spokesman. During the spring campaign, tv represents about 25 percent of the ad budget, it was revealed.

Reason for the heavy buying is to introduce new line Big Ben, Baby Ben, and Ben Electric clocks. Westclox is marking the first major design and feature changes in Ben alarms in seven years. Theme of entire year's promotion is "Golden Year of the Bens."

Refined features of the Bens will be highlighted: new oval face, adjustable loud-soft alarm, quieter tick, inaudible wind, louder alarm, and longer alarm. The clocks will sell for \$7.98 and \$8.98.

Advertising will appear in magazines in May and June, 10 weeks in newspapers, and April and May in the trade press, in addition to radio and tv efforts.

worried about CATV aspects, with possibility of wired tv service shooting great distances, and without need for FCC authorization unless microwave links are used.

Henry said FCC will have another large moment of decision when the California subscription tv operation applies for microwave facilities to expand and interconnect its Los Angeles and San Francisco programing. Magnuson bluntly asked Henry if FCC "has or wants jurisdiction over all-wire subscription services" if they begin to span the country large-scale. Henry said they'd be thinking about it. He remarked in passing that so far, the Hartford experiment programed largely for "mass appeal" with movies, sports, and a few local events.

About commercials, Magnuson apologized: "This is an awful question to ask you fellows—but what is the status of your study of commercials?" The FCC chairman said that although proposed rulemaking had been "unanimously" terminated, the FCC was handling commercialization on a case-by-case basis. Further, he interprets Rogers Bill not as bar to considering commercials policy, but as "mandate" to keep handling matter case-by-case.

On liquor advertising, Magnuson warned that he expects FCC to work with Congress to keep liquor ads off air. "There is a serious threat of a breakthrough," he said, and NAB code could not handle it. Magnuson noted with some pride that it was his idea to get broadcasters to agree never to show actual drinking of beer on air.

CUT THE CUSSIN' SAYS CBS' DANN

New York—Producers of shows seen on CBS-TV can still produce "realistic and meaningful drama," but they've got to ease up on the use of expletives like "hell" and "damn." So ordered program v.p. Michael Dann last week in a memo to tv producers, program department personnel, and program practices staffers. According to Dann, "a significant number of viewers" frown on such expressions, and while the network had no wish "to restrict creative effort" or to "emasculate or bowdlerize our programs," writers and producers would have to make "some additional effort" from now on to reduce the amount of salty language which finds its way into tv dialogue.

UHF problems loom as deadline nears

New York — Sponsors looking forward to UHF as growing advertising medium may have several years' wait, as April 30 deadline nears for conversion to a channel receiver production.

At present, only 20 percent of tv set sale-areas have UHF outlets; therefore consumers in some 80 percent of present set sale-areas will pay some \$30 extra for a channel receiver with no UHF stations in broadcast area. Government, however, hopes new bill will foster growth of UHF video.

Anticipating problems in selling sets with UHF tuners, tv dealers have apparently built up substantial quantities of VHF-only receivers more than two million, to be sold after April 30, thereby circumventing spirit of new law.

Consolidated Cigar earnings up 92 percent in first quarter

New York — Cigarettes-to-cigar switching in wake of Surgeon General's report has boomed sales. Consolidated Cigar Corp., Chairman Samuel J. Silberman reports. Net earnings for first quarter of 1964, in fact, are up 92 percent from corresponding period last year, with sales volume nearly 19 percent and with overtime production schedules unable to keep up with demand. First-quarter sales over \$35 million.

Hottest trend in cigar field, as expected, is in "small cigar" category. Demand for firm's Muriel Air-Ti Silberman told annual shareholders meeting last week, has been "so rocketing." Although Silberman's report did not discuss advertising, Consolidated Cigar spending—particularly in tv—will boom at rates commensurate with expanded sales (see SPONSOR Scope).

Filmways in black '64 period

New York — Filmways, Inc., leading producer of tv commercials and programs, is now grossing about \$14 million annually, and expects show net of about \$300,000 in 1964 fiscal period. Of the gross, some two-thirds comes from tv production activity, reports Filmways president I. Moselle, with the majority of remainder coming from feature movie production. Filmways emerged from the spring program sales season in strong position: *Beverly Hillsbillies*, *Petticoat Junction* and *Mr. Ed*, which are produced or co-produced by Filmways have all been renewed for fall season.

*The Sound of
Radio in Business
Establishments
In
NEW YORK*



50,000 WATTS

*... leader in reaching
the people who buy
and sell your products!*

WHN is proud that it is first in the 1964 Hooper Business Establishment Survey (Feb.-64) in New York . . . further proof that its "Sound of Beautiful Music" programming has become a dominant force in the nation's #1 market.

For detailed information call your KATZ or WHN representative.

All figures are estimates and subject to change.



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WIEG

CLEVELAND
WJH

MIAMI
WWSB

TOLEDO
WSPD

DETROIT
WJER

NEW YORK
WHN

MILWAUKEE
WITI-TV

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WJH-TV

ATLANTA
WAGA-TV

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WSPD-TV

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Sponsor

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Anheuser-Busch's ad budget allots two-thirds of its strength to radio/TV to assure Bud's sales leadership

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Alberto-Culver adds radio to TV push to boost sales of Command, the man's hairdressing

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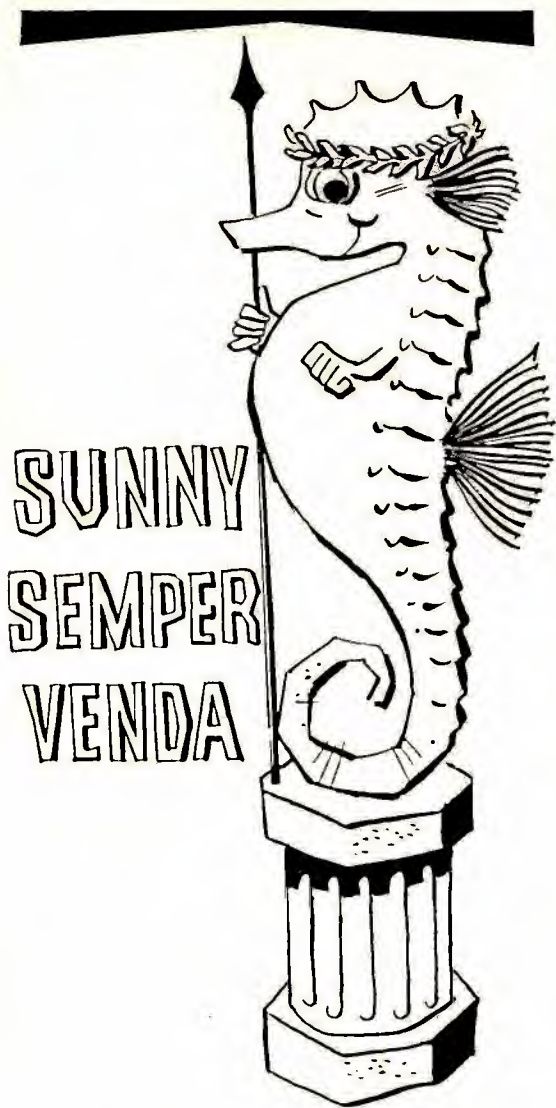


SPONSOR® Combined with TV, U.S. Radio, U.S. FM® is published weekly by Moore Publishing Company, a subsidiary of Ojibway Press, Inc. **PUBLISHING, EDITORIAL AND ADVERTISING HEADQUARTERS:** 555 Fifth Avenue, New York, N. Y. 10017. Area Code 212 MUrray Hill 7-8080. **CIRCULATION, ACCOUNTING AND DATA PROCESSING HEADQUARTERS:** Ojibway Building Duluth, Minn. 55802. Area Code 218 727-8511. **CHICAGO OFFICE:** 221 North La Salle St. Chicago, Ill. 60601. Area Code 312 CE 6-1600. **CLEVELAND OFFICE:** 6207 Norman Lane Cleveland, Ohio, 44124. Area Code 216 YE 2-6666. **LOS ANGELES OFFICE:** 1145 W. Sixth St., Los Angeles, Calif. 90017. Area Code 213 HU 2-2838. **SAN FRANCISCO OFFICE:** 601 California St., San Francisco, Calif., 94108. Area Code 415 YU 1-8913. **SUBSCRIPTIONS:** U.S., its possessions and Canada \$5 a year; \$8 for two years. All other countries, \$11 per year. For subscription information write **SPONSOR**, Subscription Service Department, Ojibway Building, Duluth, Minnesota, 55802. Application to mail at the second class rate pending at Duluth, Minnesota. Copyright 1964 by Moore Publishing Co., Inc.



M

for MURDER..



The Latins named him:

*Hippocampus
Hudsonicus
Lophobranchii
Syngathidae*

... the ancient Romans were long winded ... we call our seahorse "SUNNY."

He's the symbol of *Quality Broadcasting* in Tampa-St. Petersburg.

Ex *SUNNY* venarus SALES

WSUN

TELEVISION  RADIO
TAMPA - ST. PETERSBURG

Don't trip on your toga, call:

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PUBLISHER'S REPORT

THE CASE FOR A FEDERATED NAB

I 'VE BEEN TALKING *FEDERATED NAB* FOR TEN YEARS.

So naturally I'm more than interested to note the current wave of interest in the subject.

Our "Blueprint for a Federated NAB" was first published in *SPONSOR*, complete with diagram showing suggested line of command and components of a proposed federation, way back when.

What baffles me is why so logical and necessary a step is allowed to stay in limbo. If past experience is an example, the present groundswell will be briefly amplified and then take a backseat to the next crisis.

Why do I think that a *federated NAB* is so essential? Here are a handful of top reasons:

1. The commercial broadcasting industry is a real giant. It's also complex. But its complexities fit snugly into several separate setups under one tent. The NAB is concerned with matters common to the whole industry. It is concerned with separate television matters. It is concerned with separate radio matters. Our proposal, made ten years ago and repeated today, suggests separate radio and television associations with managing directors for each operating autonomously, but on common matters working with the president and combined boards.

2. The biggest task facing the NAB president under the existing setup is to advance and protect the concept of a free enterprise commercial broadcasting system with minimal governmental regulation. The more attention that he can give to this all-important assignment the more valuable his contribution should be. A *federated NAB* will permit him to concentrate on this objective with fewer distractions.

3. There is talk of a separate radio association completely removed from the NAB. Such a proposal is being voiced in trade publications and newsletters right now. I strongly doubt that this will do the job. The common causes which both tv and radio elements must uphold would be handled by two separate associations which obviously would muddy the waters and often do more harm than good.

4. Besides the vital task of enhancing the industry's image with the government, the president is involved in other common industry activities such as labor relations, legal matters, coordination with other industry efforts, and public relations. A *federated NAB* provides an ideal tent for covering common-purpose chores rather than asking various organizations to handle them piecemeal.

5. A *federated NAB* with separate budgets and strong areas of responsibility and autonomy for each of its three setups is more economical than splinter organizations. The numerous splinter groups of our industry add up to tremendous cost. Thought must be given to consolidation. The *federated NAB* provides the proper location for most of these splinter setups under their respective areas of interest.

6. Radio has often complained that it doesn't get "a break" under tv domination of the NAB. A *federated NAB* would automatically mean that the radio president would pursue his goals with intensity and purpose.

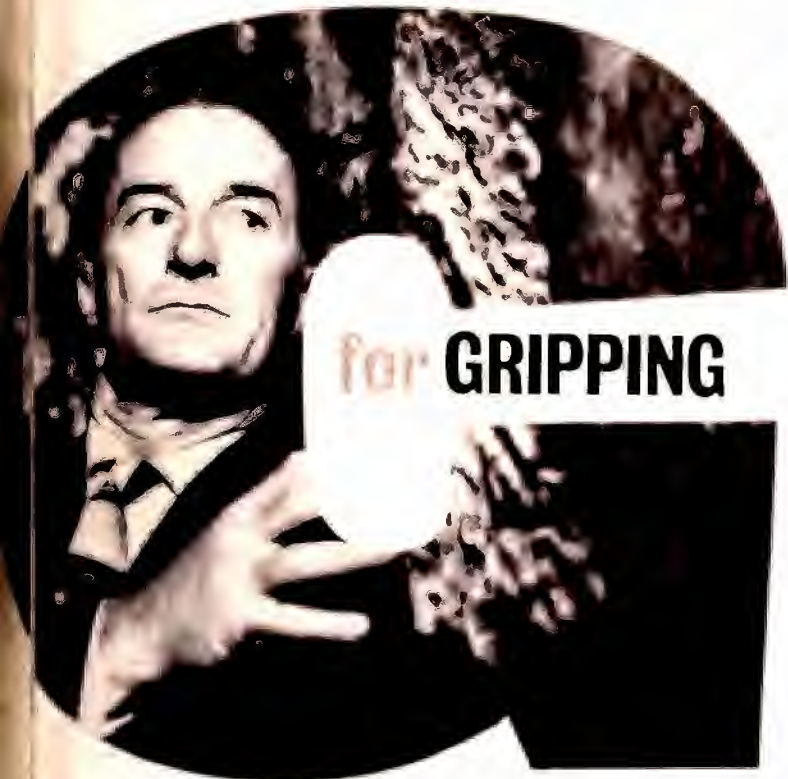
Yoram Glenn



for **ACTION**



for **IMPACT**



for **GRIPPING**



for **REALISM**



for **EXCITEMENT**



for **TENSION**

MURDER... ACTION... IMPACT... GRIPPING



Meet Europe's favorite sleuth—Chief Inspector Jules Maigret of the Paris Surete. Maigret, bulky, human, unorthodox—brilliant creation of novelist Georges Simenon, who has produced more than 400 books to become one of the world's wealthiest writers of crime fiction.

Inevitably, someone had to make a Maigret television series. Top production companies competed for the rights. Simenon unhesitatingly chose BBC TV for its unrivalled facilities, its quarter-century of know-how.

With a dynamic team of leading writers, directors, designers and technicians, BBC TV set about adapting 52 of the Maigret novels to television plays. An equally brilliant team of actors was cast to fill the 1,000-odd speaking parts, and a 3½ year production program got under way—with extensive filming in France to ensure authentic background.

The result? Unprecedented success. Whenever the Maigret series has been screened it has won top audience ratings, top awards. In Canada, where it is currently shown under Alcan sponsorship, Maigret has even challenged ice-hockey for top ratings, with Nielsen giving the long-established sports program a bare two points lead.

REALISM... EXCITEMENT... TENSION...



In Australia, where *Maigret* premiered last fall, it immediately soared into the top ratings in ABC's city network—as the Aussie leading weekly said “it has won just about every award a TV series can”.

In Britain, the *Maigret* series established a record by carrying off 5 top TV awards and reached a peak of 17 million viewers.

Now *Maigret* has come to the States. More details of this internationally top-rated series will automatically be mailed to all television stations within the next few days. Should you require additional information, please contact Peter Green at—BBC TV ENTERPRISES

B B C **tv** **enterprises**

630 Fifth Avenue, New York 20, N.Y. Phone: LT. 1-7100

Inside SPONSOR



A World's Fair is a very, very large ad. It's an ad on America, and her friends, but mostly America, and it's expensive.

It's made up of a lot of smaller but sizable ads in glass, steel, plastic, concrete, aluminum and more.

And inside of these are products packaged as ads, which is what the Fair is all about.

To the great public, it's the big show of almost a lifetime. To a smaller public — responsible for creating it — it's also the big show of almost a lifetime, on one of the biggest and most expensive "location sets" in the history of entertainment and communications.

The men behind the packages want to make their pitches foolproof. They want the ads that house the packages to be a success with the great public. Collectively, they want all of the bigger ads to make the Fair a boxoffice smash.

But they can't be certain.

They pay their money but they can't be certain. They get the feeling of being back in the local retail ranks and at the mercy of the weather, a rail strike, or some other act of providence.

To persuade the public, they lean heavily on broadcast advertising — without which the whole thing could never have gotten so big in the first place. (Could a print society have alone produced anything as huge?)

They take the Fair — the big ad and the littler ads — into the marketplace of America and the world, and they do it with radio and tv at a speed never before possible.

Broadcast advertising has gone to the Fair, and SPONSOR'S Charles Sinclair has captured the whole tense, unique tussle in broad but penetrating strokes in our lead story starting on page 21. It's a side of the Fair admen will remember.

Sam Elber

More buyer guidelines

The appearance recently of an article in SPONSOR (Apr. 13, 1964) prompts this writer to add a postscript or two to Carl Schuele's "Guide to Becoming a First-Rate Time Buyer . . . As a Rep Sees It."

We are in agreement, generally, with Mr. Schuele's suggestions, but we note that most of his 20 or so guide-posts are applicable to any job in any business.

Taking pride in one's appearance is important, but it is not a rule peculiar to timebuying and will hardly account for any meteoric rise to the top. The same is true for his advice about being alert, learning your product, being prompt, keeping an open mind, etc., etc.

Further, while much was said about what a buyer should *do*, little or nothing was devoted to what a buyer should *know*. We think of the immeasurable value there is in acquiring a working knowledge of media research, or at least broadcast research, so that judgment to purchase is not reduced to a more mathematical comparison between a rating of 20 versus a rating of 18.

What about reach and frequency? A 200 rating point schedule comprised of ten spots, each with an average rating of 20, will come one way. The same 200 rating points made up of 40 five-rated spots will perform quite differently. Cost per thousand? Cost per thousand and what? Is there really justification for turning thumbs down on a buy just because it has a CPM *something* which is 5 cents higher than a schedule on another station? There are other considerations.

A good buyer—I mean a *good* buyer—should be completely conversant with the various rating services, their advantages, their disadvantages, their limitations. We could give a lengthy discourse about the differences between cov-

erage versus effective coverage, or about a rotating schedule versus a fixed schedule. And how about the value of a spot which appears imbedded within a program as opposed to a program adjacency.

All of the above, and much much more, are instrumental in developing a first-rate buyer.

Building a successful career in this industry does depend on hard work but all the hard work in the world is meaningless and wasteful unless it is predicated on sound experience, efficiency and an insatiable curiosity to learn, learn, learn.

Herbert A. Stor
Media Supervisor
Reach, McClinton & Co.
New York, N.Y.

Praise for trade press

On behalf of the Executive Committee of TFE '64, I want to tell you how much we all appreciate the splendid coverage SPONSOR gave to our group during the NAB convention (Apr. 13, p. 27).

There is no doubt that a great deal of the success achieved by the TFE is due to the excellent support of our trade press.

Richard Carlton
Vice President
Trans-Lux Television Co.
New York, N.Y.
(Co-chairman, Executive Committee
TFE '64)

Alert to pay-tv 'dangers'

You did a great job on the address by Herb Jacobs, president of Tv Stations, Inc. ("The Pay-TV Controversy," SPONSOR, Apr. 13, p. 28).

A million thanks from the bottom of my heart and from every broadcaster in the business who's got enough sense to realize how very dangerous this matter is.

Charles H. Crutchfield
President
Jefferson Standard Broadcasting Co.
Charlotte, N.C.

CALENDAR

APRIL

Affiliated Advertising Agencies Network, annual meeting, Andrew Johnson Hotel, Knoxville, Tenn. (to May 2).

Wometco Enterprises, annual stockholders' meeting, Forest Hills Theatre, Forest Hills, N. Y. and at World's Fair (27).

Assn. of Canadian Advertisers, annual conference, Royal York Hotel, Toronto (27-29).

Mutual Affiliates Advisory Committee, executive committee meeting at Las Vegas (27-28), followed by regular session (29-30).

Society of Photographic Scientists & Engineers, 1964 international conference, Hotel Americana, N.Y. (27-May 1).

Screen Actors Guild, membership meeting, ballroom, Park Sheraton Hotel, New York (28).

Dallas/Southwest Industrial Trade Fair, State Fair Park, Dallas (28-1).

Station Representatives Assn., 1964 Silver Nail-Gold Key Awards, Waldorf-Astoria, N. Y. (28).

American Film Festival, sixth annual by Educational Film Library Assn., 16mm competition, Hotel Biltmore, N. Y. (20-May 2).

American Women in Radio & Television, 13th annual convention, Mayo Hotel, Tulsa (30-May 3).

American Marketing Assn., New York Chapter's second annual new products conference, Hotel Delmonico, N.Y. (30).

MAY

Southern California Broadcasters Assn.—University of Southern California's joint third annual Radio Seminar, USC campus (1).

Kansas Assn. of Radio Broadcasters, annual convention, Lassen Hotel, Wichita (1-2).

Kentucky Broadcasters Assn., spring convention, Louisville Sheraton Hotel (4-6).

Missouri Broadcasters Assn., annual meeting, Columbia (5-6).

CBS-TV, annual conference of network and affiliate executives, New York Hilton (5-6).

Electronic Industries Assn., workshop on maintainability of electronic

equipment, Sheraton-Jefferson Hotel, St. Louis (5-7).

Greater Augusta Advertising Club, annual election meeting, Downtowner Motel, (7).

Montana AP Broadcasters Assn., session at Lewiston (7).

California AP Radio-TV Assn., annual convention, San Jose (8-10).

California AP Radio-TV Assn., session at the Hyatt House, San Jose (9).

Indiana AP Radio-TV Assn., session at Indianapolis (9).

Adex '64, Intl. Adv. Exhibit, (Advertising Exhibition Promotions Old Bailey, London), at Grand Hall, Olympia, England (9-10).

Pennsylvania Assn. of Broadcasters, annual meeting, The Inn, Buck Hill Falls (10-12).

National Retail Merchants Assn., sales promotion division convention, at the Hotel Americana, N. Y. (10-13).

Direct Mail Advertising Assn., direct mail institute, University of Connecticut, Storrs, Conn. (10-15). Mail order seminar, Statler Hotel, Boston (12).

Assn. of National Advertisers, session at Waldorf-Astoria, N. Y. (11-12).

Sales Promotion Executives Assn., seventh annual conference, Astor Hotel, N. Y. (11-13).

National Academy of Recording Arts & Sciences, dinners for Grammy Award winners, simultaneously held by its chapters in New York, Los Angeles, and Chicago (12).

Chicago Federated Advertising Club, 22nd annual advertising awards presentation and dinner, Palmer House (13).

American TV Commercials Festival, fifth annual awards luncheon, Waldorf-Astoria (15).

Sales & Marketing Executives-Intl., convention, Palmer House, Chicago (17-20).

Ohio Assn. of Broadcasters, spring convention, Commodore Perry Hotel, Toledo (21-22).

Alabama Broadcasters Assn., spring convention, Broadwater Beach Hotel, Biloxi, Miss. (21-23).

Association of Broadcasting Executives of Texas, annual awards banquet, Dallas (22).

Louisiana-Mississippi AP Broadcasters Assn., annual convention, Jackson, Miss. (22-24).

Emmy Awards 16th annual telecast, Music Hall, Texas Pavilion, New York World's Fair, and the Palladium, Hollywood (25).

Catholic Press Assn., convention, Penn-Sheraton, Pittsburgh (25-29).

Art Directors Club of N.Y., awards luncheon, Americana Hotel (26).

Visual Communications Conference (Art Directors Club of N. Y.), New York Hilton (27-28).

American Research Merchandising Institute, Del Coronado, San Diego (31-June 6).

JUNE

Technical Assn. of the Graphic Arts, convention, Webster Hall, Pittsburgh (1-3).

Intl. Radio & TV Society, first Legion of Honor presentation dinner, at Waldorf-Astoria, N.Y. (3).

National Visual Presentation Assn., "Day of Visuals," Commodore New York (4-6).

Marketing Executives Club of New York, convention, Radio City (4-7).

Advertising Federation of America, 60th annual convention, Chase Park Plaza Hotel, St. Louis (7-10).

International Advertising Assn., 16th annual world congress, Waldorf-Astoria, N. Y. (7-10).

American Academy of Advertising, annual convention, Chase-Park Hotel, St. Louis (7-10).

Special Libraries Assn., 55th convention of advertising and publishing divisions, Sheraton-Jefferson Hotel, St. Louis (7-11).

Non-Sectarian National Bible Communications Congress, Sheraton Park Hotel, Washington, D. C. (10-13).

Mutual Advertising Agency Network, national business meeting, Bismarck Hotel, Chicago (11-13).

Georgia Assn. of Broadcasters, 29th annual summer convention, Callaway Gardens, Ga. (13-16).

National Assn. of Display Industries, Trade Show Bldg. & New Yorker (13-18).

American Marketing Assn., 47th national conference, Sheraton Hotel, Dallas (15-19).

International Advertising Film Festival, Venice, Italy (15-20).

Federation of Canadian Advertising & Sales Clubs, 17th annual conference, Nova Scotian Hotel, Halifax, N.S. (18-21).

Assn. of Independent Metropolitan Stations, annual meeting, Montreal Canada (18-21).

Radio-Television News Directors Association, national spring meeting, Cherry Hill, N. J. (21).

National Advertising Agency Network, 1964 management conference, Far Horizons Hotel, Sarasota, Fla. (21-25).

Transamerica Advertising Agency Network, annual meeting, N. Y. (23-27).

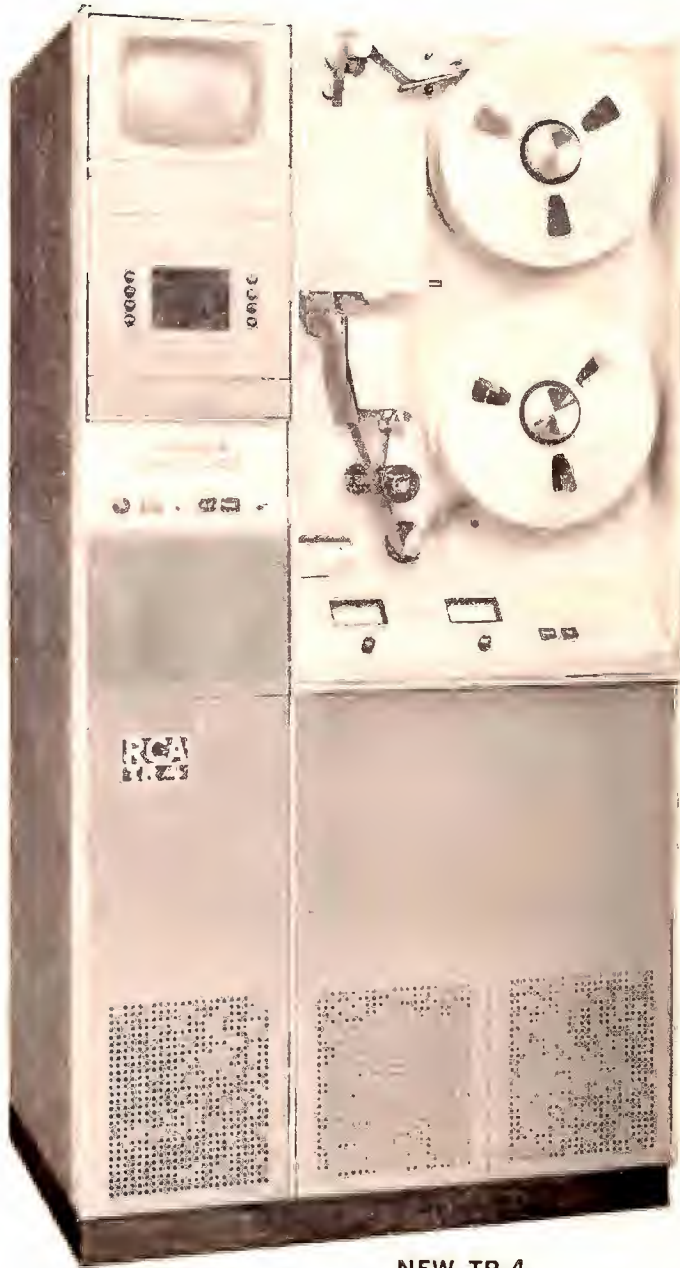
National Editorial Assn., annual convention, Hotel Commodore, N. Y. (24-27).

Assn. of Industrial Advertisers, 42nd annual conference, Sheraton Hotel, Philadelphia (28-July 1).

Advertising Federation of America, sixth annual seminar in marketing, management and advertising, Harvard Business School, Boston (28-July 10).

Now there are four quadruplex

All completely transistorized...with interchangeable



NEW TR-4



NEW TR-3

Want total performance in a compact?

This new fully transistorized TR-4 does just about everything the deluxe model does. And it's compatible with all quadruplex recorders. Makes professional quality tapes. Uses standard modules like RCA's deluxe TR-22 Recorder. Has space for color modules. Completely contained in one 33" x 22" x 66" unit.

Want playback only?

Here's the TR-3 tape player, a simple low-cost, high quality machine for playback of all standard tapes. Use it for "screening" commercials and programs or for putting them on air. Completely compatible with all standard quadruplex recorders. Fully transistorized for compactness and dependability. Standardized and modularized. Space for color modules.

See the entire RCA line before you buy any TV Tape Recorder

RCA Broadcast and Television Equipment
Building 15-5, Camden, New Jersey

RCA TV tape recorders!

modules, including color, ATC, editing!



NEW TR-5



DELUXE TR-22

Want mobility? Compact (only 28" x 22" x 32" on wheels) and transportable, this high quality quadruplex recorder is ideal for making commercials on location. Although especially designed for recording purposes, the TR-5 includes limited playback for checking. Fully transistorized and modularized it produces tapes that can be played back on all standard quadruplex recorders. Records in color and in black-and-white.

Want the very finest? It's not exaggeration to say the incomparable TR-22 is the most desirable of all TV Tape recorders. Its striking functional design is backed up by operating features that make quality tapes a sure certainty. Any studio can benefit from the versatility of the finest in compatible quadruplex TV Tape Recorders.



The Most Trusted Name in Television

SPONSOR-SCOPE

WHAT THE NEWS MEANS, ITS IMPACT ON BROADCAST ADVERTISING

Agencies looking to ease commercial bill payment plan

Ad agencies are facing up to mounting problem for tv commercial production houses. Namely — delinquent payment of bills for services. Meeting reported set up for May 8 by several top agency producers to dig around for easement situation. Custom of the trade: the production houses receive 50% on signing of contract, with balance on delivery of answer print. Payment of bills receivable in many cases have been running behind as much as 90 days. Obvious result — producers have gotten into habit of turning to banks and factors for short operating cash.

Other webs eyeing ABC Sun. a.m. sale for business boost

Other networks may follow ABC's announced plan to sell commercial time on Sunday morning tv (SPONSOR, *Friday at 5*, Apr. 6), if move is successful in luring major advertisers from Sunday print supplements. The supplements are having a top year, and a check of media execs indicates that much of their prosperity comes from advertisers who might normally be in network tv Sunday morning. Advertiser thinking in this area is that if he can't catch families via their tv screens on Sunday mornings, the next spectacular medium he can find for that period is four color Sunday supplements, with such a splurge providing him with image and prestige he aspired to in network tv.

Cigar firms unwrap bigger ad campaigns to win cig smokers

Cigar companies continue to take advantage of cigarette scare, snaring away smokers who have eased up their "habit" in the wake of the surgeon general report. Move in this area entails greater advertising expenditure on part of cigar makers, as indicated by disclosure of Consolidated Cigar chairman Samuel Silberman that his firm has earmarked \$10 million in this area, and most of it slated for tv. This is sharp increase from last year's Consolidated ad budget, but Silberman points out firm's net earnings for first quarter are up 92% over same '63 period, and sales volume is up 18.7%. He adds: "Prospects for cigar industry are good. In fact, they've never been better."

Voters to decide on pay tv in Calif.; STV to start anyway

Appears California voters will have option to cast ballot during Nov. 3 election on whether pay tv system can operate in state, as result of petition successfully circulated by two groups. They are California Crusade for Free Tv, a group of motion picture theatre owners, and Citizens Committee for Free Tv, made up mostly of clubwomen but bolstered by some labor and local government support. Petition calls for repeal of legislation passed last year paving way for pay tv. If majority votes for repeal, the legislative permission to operate a cable-transmitted tv business in state would be withdrawn on ground that charging for tv viewed at home is "contrary to public policy." Meantime, Sylvester L. (Pat) Weaver, president of Subscription Television, Inc., the company involved, says STV will open on west coast July 1 as planned.

Screen Gems seen readying drama push for 'easier' sell

Look for Screen Gems to start pushing strongly into drama programming. Columbia's tv arm has number of comedies on air, but no dramatic shows, which it sees as major area being looked at by advertisers for future buying. Move in this direction is hinted at in executive changes being made by Screen Gems, topped by naming of Jackie Cooper as its top aide on west coast, in place of departed William Dozier. Other new execs include John Cassavetes as producer-director and creator, plus number of former Four Star helmsmen, such as Hy Averback, Richard Alan Simmons, and Bob Claver.

COMMERCIAL CRITIQUE

Life in the commercial factory

by Bob Levenson

vice president and copy supervisor
Doyle Dane Bernbach

THINK I'VE UNCOVERED A PLOT:
There is one outfit that does
practically every commercial we
see on television.

They must be making a fortune,
because almost everyone uses them.

I began to suspect the whole
thing when I judged several hun-
dred tv commercials during the
1964 American Tv Commercials
Festival.

I couldn't find any other way to
explain the fact that so many de-
odorant commercials use girls in
towels, fresh out of their showers.
Or that almost every ground
coffee commercial has a close-up
shot of a scoop in a coffee can,
with magnified sound.

Or that so many instant coffee
commercials demand that you make
the stuff by the pot instead of by
the cup.

Or that every mentholated cigar-
ette commercial has practically the
same cool music running underneath

After a hundred or so commer-
cials went by, I began to muse
about what life in the commercial
factory must be like.

Act I

Risk Naught, agency presi-
dent, calls one Stockton Shott.
Shott receives the call in his
office.

SHOTT: Yes, this is Stock
Shott. You bet, R. N., I'll be
right over.

Act II

We are in Risk Naught's of-
fice, at his advertising agency.
Shott is being shown in.



Bob Levenson is a vice president
and copy supervisor at Doyle
Dane Bernbach. The accounts he
works on include Volkswagen, El
Al (Israel) Airlines, the Israel
Government Tourist Office and the
Sony Corporation.

NAUGHT: (excitedly) This is
the biggest thing that's ever hit
us, Stock. I hope you people
will be able to handle it.

SHOTT: Don't worry, baby. Re-
member our motto: the past is
yet to come.

NAUGHT: I know that. But
this one's a little different. There's
never been a product like this
before.

SHOTT: Come, come, R. N.,
you're taking this pretty serious-
ly, aren't you? You're begin-
ning to sound like a commercial
yourself.

NAUGHT: How can I get
through to you? Our client, Red,
White & Blue, Inc., has an In-
ter-Office Memo Reprocessing
Department. And they've come
up with a by-product that does
anything!

SHOTT: (opening one eye)
Anything?

NAUGHT: That's right, sonny.

It replaces everything. You can
bake it, broil it, fry it.

SHOTT: I've got just the shot.
There's this happy family in their
Cape Cod dinnette, see?

NAUGHT: Not good, Stock.
This stuff is different. It's good
for headaches, too.

SHOTT: I've got just the shot.
There's this pendulum that
swings back and forth, see?

NAUGHT: You're not with me,
sweetie. You can make a car
out of it. Or brush your teeth
with it.

SHOTT: I've got just the shot.
This little kid brushes his teeth
and his pants fall down, see?

NAUGHT: I think I'm losing
you. You can wash clothes in
it . . .

SHOTT: I've got just the shot.
There's this lady folding her
wash and smelling her work,
see?

NAUGHT: Look, friend, I'm in
trouble and you're making jokes.
This stuff replaces everything.
Everything. And it never gets
used up. Do you understand?

SHOTT: (opening his other
eye) I am not making jokes.
I've been in this business a long
time. I have 11 basic situations
down pat. And I have 11,000
variations of them. My grand-
children will still be making com-
mercials with my material. And
with any luck, they'll never have
to expose another foot of film.

NAUGHT: That's very nice for
your grandchildren, but what do
we do today?

SHOTT: Well, R. N., if things
get too tough, we can string all
11,000 items together and do
the quick-cut commercial to end
all quick-cut commercials. That
way, we touch every base and
nobody can tell what's going on.

NAUGHT: That's it! That's it!
Stock Shott, you've done it again.
The End

I snapped out of my reverie just
in time to catch the 200th com-
mercial that was being shown that
day.

The fascinating thing about this
whole tale is that when I woke up,
I found that I really hadn't been
dreaming. ■

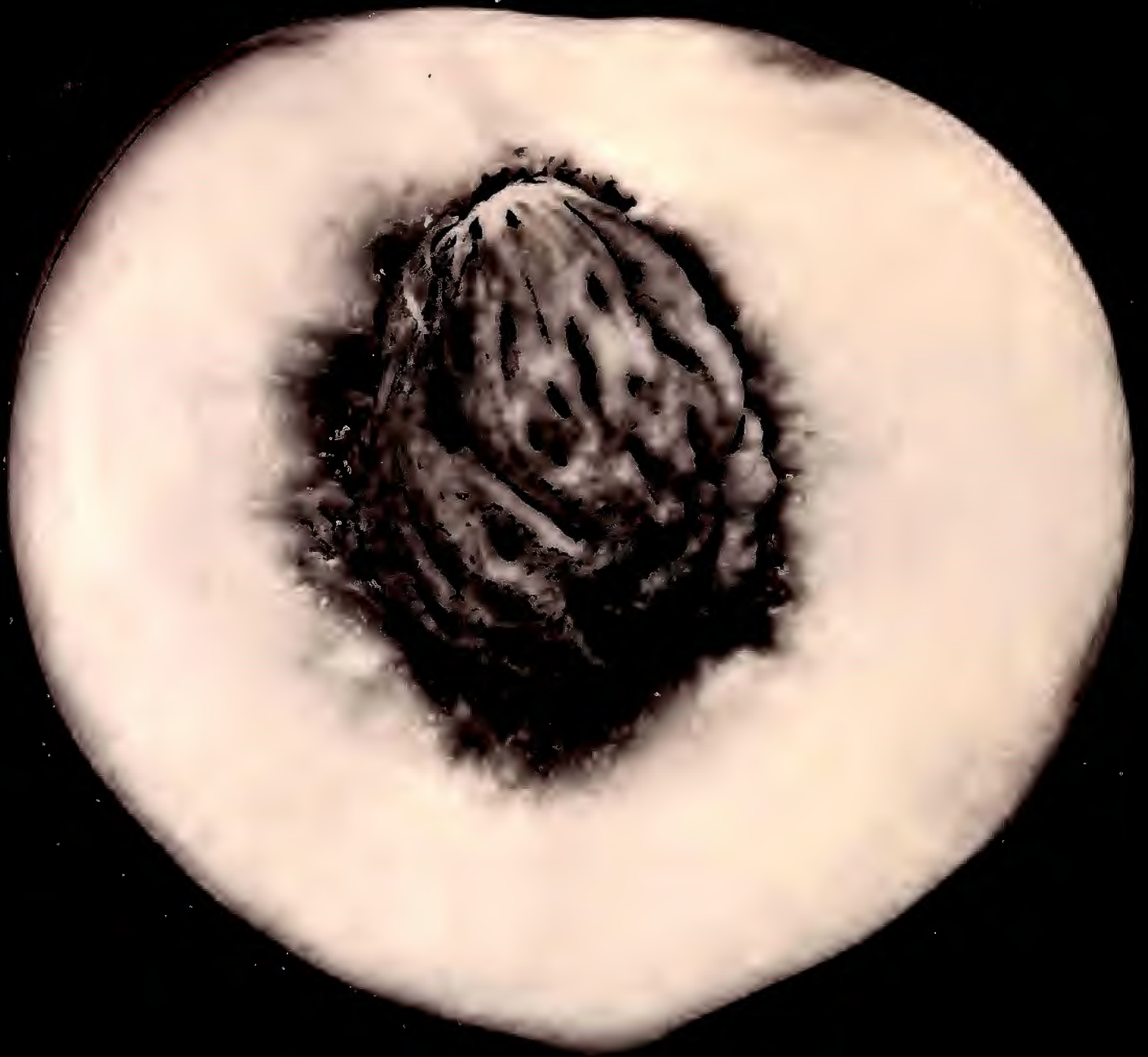
The highest rating ever for a feature film on New York television! (In fact, among all programs this year, network or local, only the Beatles and Academy Awards scored higher.) Undeniably, movies on Channel 2 are bigger than ever. Channel 2's April 11 showing of From Here to Eternity on Schaefer Award Theatre (11:20 pm to 1:30 am) scored a record-shattering 45.6 average rating, with an 85% share of audience. In other words, long after usual prime-time viewing hours, more than 4 million New York television viewers kept their eyes on Channel 2 to watch this Columbia blockbuster from Screen Gems. Where do we go from here? Young Philadelphians, Man in the Gray Flannel Suit, Auntie Mame, Pajama Game are just a few coming attractions which guarantee that audiences throughout the New York area will continue to be where they have always been, tuned to CBS Owned **WCBS-TV**

From Here to Four Million New Yorkers



Based on NSI television estimates, subject qualification is h W B T. [redacted]

CHARLOTTE IS A PEACH



Metro Charlotte is just the hard core of a market 75 miles in diameter that is succulent selling what you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, 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 peach!

WBT RADIO
CHARLOTTE



Jefferson Standard Broadcasting Company

Broadcast Advertising at the Fair

The billion dollar World's Fair opened last week in New York . . . is a giant tv stage, with commercials, programs and a location site for radio

AS THE NEW YORK WORLD'S FAIR opened its gates last week, and the first throngs swarmed over its 46 acres, the billion-dollar showcase was also proving itself to be one of the hottest launching pads for radio programs and commercials to be found anywhere, and the busiest location site since westerns were shot in Griffith Park.

Nobody was particularly surprised.

As a news event, it was one of the year's biggest. Network and local news shows, newsreels and other information services covered the opening — for which publicity had been building for more than a year — and NBC-TV turned its color cameras on the 90-minute *Opening Night At The World's Fair* sponsored by U.S. Steel.

Robert Moses, 74-year-old president of the Fair Corporation, was also being featured as the subject of more than one huddle of Madison Avenue executives. The tart-tongued Moses — a man who gets a lot done by telling people they have to do it *his* way, or forget — was well on his way to becoming the "Commercial Czar" of the World's Fair.

Again, nobody was particularly surprised.

As any adman who has followed the Fair's progress is well aware, the list of industrial exhibitors reads like a portion of the "Top 100" list of broadcast ad-



U.S. Steel signed Carol Channing as one of stars in opening-night NBC-TV color special. Below, a contrast in tv sets: FA's TRK 12 (1939) and 1964 color unit.

Top: duPont pavilion stresses research. Center: Viewers will see huge Ford center. Bottom: Westinghouse "Time Capsule" is repeat of '39 success, is due in spots.



General Foods Corp. pres. C. W. Cook (l) and chmn. Charles G. Mortimer inspect models of firm's news-bulletin arches. GF has filmed spots at Fair

vertisers. Industrial giants like RCA, duPont, GE, Scott Paper, S. C. Johnson, Ford, General Motors, Chrysler, Westinghouse, U.S. Steel and Eastman Kodak; food-and-beverage leaders like General Foods, Pepsi-Cola and Coca-Cola; transportation blue chips such as Greyhound, Avis, Eastern Air Lines, Socony Mobil and Sinclair Oil have built pavilions or displays whose budgets often dwarf those of show-business blockbusters like "Cleopatra." It's only natural that the use of such multi-million dollar product showcases as a site for commercials, or as a visual theme, would occur.

Producers in the New York area told SPONSOR of such World's Fair location projects as these:

- General Foods, whose Maxwell House Coffee has been named the "official" coffee of the World's Fair, has shot film commercials showing Maxwell House being served in various locations.

- Ford Motor Company has filmed a series of commercials showing new-model Fords — particularly the peppy new Mustang — being driven at the Fair. (The Ford Pavilion, not surprisingly, is seen in the backgrounds.)

- Schaefer Brewing, an old hand at Fair-type displays (there is a reproduction of the original brewery at New York's Freedomland) hired Videotape Productions of

New York to shoot, at the Schaefer exhibit, a set of location commercials on tape with Win Elliot.

- Chrysler's Plymouth Division and Socony Mobil teamed up to shoot the finish of the Mobil Economy Run at the Fair for a tv commercial series.

- U.S. Steel, sponsor of the opening-night special on NBC-TV shot commercials at the Fair featuring the Unisphere, the Fair's giant symbol donated by USS. Similarly, duPont and The Bell System, both major exhibitors, have used their Fair locations as commercial shooting sites.

The list of such projects was growing rapidly last week. A radio-tv contact in the Communications and Public Relations Division of the Fair — an offshoot which acts as a combination of clearing house and censorship bureau regarding radio-tv commercials, print ads and other Fair tie-ins — told SPONSOR:

"The World's Fair welcomes tie-in ads, but the schedule's getting pretty crowded. Requests for cooperation are running at the rate of about 100 a day for all types of activity. Radio and tv commercials now amount to a couple of dozen each week, although this will usually include several commercials for any one advertiser."

There's no *carte blanche* at the Fair for broadcast advertising. Since it's a seller's market on

Schaefer goes tape at the Fair

As finishing touches were being given to the World's Fair, F.&M. Schaefer commercial series was being location-taped at brew firm's long-length bar by Videotape Productions' mobile unit and tv crew.

BBDO's Al Normandi, sporting cap, kept watchful eye on job.

Right: Outdoor bar was basic locale.

Below, left: Production exec John Lowrey (l) ponders a tricky tv scene between takes. In order to make bar look "populated" Schaefer hired 25 AFTRA extras, discovered that crowd was quickly drawn from nearby exhibitors on warm spring day by sight of cold beer.



Camera technique, using trucking shot, was similar to that employed in motion pictures.

Below is what viewers in Schaefer marketing area will see on tv screens in new commercials. Host for tape spots is Win Elliott.



shooting permits, Fair officials are being choosy. Advertisers who decide that the Fair would be a dandy location site will find some basic hurdles. A few:

1. Companies which have major pavilions — many of which soared far above their original cost estimates, creating a climate in which exhibitors are anxious to justify the expenses to stockholders and to themselves — have an unofficial first crack at the Fair as a commercial location. If American Motors wanted to shoot a Rambler commercial at the Fair, or if Standard Brands wanted to tie in with the Fair for a Chase & Sanborn Coffee spot series, they would find the securing of necessary permissions difficult, to put it mildly. Similar obstacles would not exist for Ford, Chrysler or General Motors, or for General Foods' Maxwell House.

2. Liquor is strictly *verboden* as an advertising tie-in with the Fair where it concerns things like brand labels, although alcoholic beverages can make "generic" print tie-ins.

3. Advertisers (or agencies, or producers) must secure written permission from Fair authorities covering any shooting within the grounds. To get such a green light, details must be furnished to the Fair concerning union clearances, insurance coverage, whether or not the filming or taping will interfere with normal Fair operations, whether an endorsement by the Fair will be implied, etc., etc.

For those who *do* make the grade, the Fair is currently providing some well-planned assistance, as well as some un-planned problems.

On the positive side, a Tv-Radio Industry Committee, set up many months ago to work as an advisory board on broadcast news coverage, program originations and commercial shooting, headed by NBC's George Hienemann, has done much to make life easier for producers and admen at the Fair.

There are at least 26 basic origination points within the Fair for radio and tv, covering choice views of the industrial, international, religious and state exhibitions. At these points, there is provision for large-scale electrical supply and co-



RADIO'S EARLY START BROUGHT ADMEN

Sizable coverage is being given to New York World's Fair by radio stations and networks, and Flushing Meadows has become a major origination point. Jack Sterling, morning man on WCEB New York, offered free tickets to Fair-originated show prior to opening to fill restaurant seating 250, quickly pulled over 10,000 requests for first week alone. Station decided to move show to Fair and to invite select group of admen and clients to hydrofoil junkies to site.

Right: Being whisked to World's Fair are such admen as Richards Hair Spray Jerry Ralston (1), Gardner agency's Rosemary Vitanza (dark glasses) and group from K & E, including Ed Finlay and Jim Alexander.

Far right: With MGM-owned "Bounty" in background, junketeers bravely jump ashore to meet waiting bus to "Top of the Fair" and Sterling show.

axial cable feeding to central points (where recording can be done on tape or where a telecast can be fed to networks).

On the negative side, network and commercial producer sources told SPONSOR that the Fair was "a maze of red tape," a "nightmare of union jurisdictions" and that it was "playing favorites" (an obvious reference to the aforementioned fact that major exhibitors have an edge on promotional tie-ins). This, too, is not unexpected. The Fair has mushroomed into a commercial entity in a comparatively short period of time, and many of its functions have not finished the "shakedown" period required to become smoothly operational.

Focus of much of the radio-tv activity at the World's Fair is RCA which is at the same time a producer of consumer electronics and a major factor in broadcasting and engineering development.

RCA, celebrated a silver anniversary for regular tv service this year and has the largest communication center at the 1964-65 World's Fair and on the same grounds where RCA staged its pioneering tv introduction. At the RCA pavilion is a complete operating color tv studio linked to what RCA describes as "the world's largest closed-circuit color tv network."

The studio will also serve as a staging area for specials and news casts, and for morning telecasts o



Far left: Internal Security in shirtsleeves, greeted visitors in suits who represented such agencies as William E. Felt and such clients as Encyclopedia Americana Grolier, Inc. and others.

At left: Stealing, more formal in jacket, points out attractions of Fair to Swede Nelson, center, pres. of Michigan Water Institute for Greater New York area and Culligan's p. and sales director Joe Dodson. Admen on joyed trip, were radio-impressed.

PUBLIC TO THE FAIR



RCA-TV's *Today* show during the fair. (Rival CBS has no tie-in provision, but is feeding the *Jack Kerling Show* daily to radio listeners from a run-of-the-Fair location at the "Top of the Fair" restaurant; see above).
 The closed-circuit color tv system will be viewed by most of the estimated 75 million visitors to the fair from more than 300 locations. Lost children will be color-televized as a public service, but there's a good deal more going on in the way of low-pressure commercial activity. For one thing, RCA Victor will have periodic tv closed-circuit commercials of a subtle nature during regular time breaks piped on to the system. For another, Jim Toney,

director of the RCA World's Fair Exhibit, has long let it be known that RCA "will also accept from other exhibitors short segments that are institutional in nature, Fair-oriented and non-commercial." At latest count, some 75 exhibitors have furnished descriptive "shorts" to RCA.
 Samples: U.S. Steel has furnished a color film on how the Unisphere was designed and built. Pepsi-Cola is providing a Walt Disney-produced film. Sinclair Oil's contribution will be a film on its attention-getting dinosaur exhibit. And other films are being provided by such companies — most of them major tv advertisers with a canny eye for the values of mass tv exposure — as

Eastman Kodak, General Cigar, Ford Motor, Schaefer Beer, American Express, Bell System, General Motors and Chrysler.
 Furthermore, in a gesture not unlike that of commercial broadcasters, the RCA closed-circuit system has accepted short films from various public service organizations and government agencies for screening.
 Example: a U. S. Army-produced *Big Picture* episode, in color, which deals with the history and development of the American flag. There is also a tie-up with the Advertising Council, whereby the color tv facilities will be used, without charge, for producing color video tape announcements for the Red Cross, the

Peace Corps, the U. S. Forest Service, the National Safety Council and other groups.

There is, in fact, a curious and striking parallel between the activity of the networks at the Fair and their general attitudes toward color network telecasting. NBC-TV has more Fair-originated telecasts in the works than the other two networks combined. CBS-TV has the least, and is taking a very conservative view of the razzle-dazzle at the Fair (as one CBS executive put it to SPONSOR: "We've looked at the Fair, and decided it would be difficult to produce tv shows out there without giving free plugs to RCA or to advertisers on other networks). ABC-TV is fence-straddling, planning mostly a few daytime originations like *Queen For A Day*.

Network entertainment-program chauvinism (if thus it is) does not extend, however, to the activities of independent producers, stations and other facilities at the Fair.

Here are some current examples: Sterling Movies U. S. A., Inc., which distributes public service films to tv stations, has launched a series which is being done with the aid of RCA's color tv facilities and mobile unit. Titled *FYI at the Fair*, the package will consist of 13 half-hour "interviews with leaders in the arts and sciences, business and industry, education and the many service phases of modern living." Host for the program will be Bob Considine, aided by tv personality Fran Allison.

On the radio side, Richard H. Ullman Associates, sales arm of program-aid-producing Morton J. Wagner Companies, has launched a series of programs, being produced by Radio New York Worldwide. These range from one-minute featurettes up to quarter-hour shows, and, according to the Ullman organization, have brought responses from "more than 350 of the nation's broadcasters."

Independent program producer who largely call their own program shots are planning episodes or specials right and left. Lucille Ball, head of Desilu, has been talking Fair officials about an on-location special. SPONSOR learned, as has Ed Sullivan and Lawrence Welk, a long list of local radio-tv program producers and disk jockeys have been working with the Fair on "beeper" phone interviews, often linked to "home state" pavilions and visiting officials.

One example: Early in the Fair planning stages, Storer-owned WHN New York requested permission for a full-time direct "hot line" between the station and the Fair's radio-tv communication center. The line was installed prior to opening day, and WHN promptly started carrying bulletins concerning traffic on the Fair approaches, brief interviews with celebrities and dignitaries, and last-minute news about special attractions at the Fair's pavilion. Other New York radio outlets from WNEW to city-owned WJYC, also showered listeners with news items, bulletins and information about the Fair.

Foreign broadcasters are very much in the act. With over 70 countries represented with large and small exhibits, and with a bumper crop of celebrities and facilities on hand, representatives of overseas broadcasters have been busily taping and filming documentaries, special programs and news coverage for their folks back home. These include Britain's BBC-TV, two West German networks, Italy's RAI, Mexico's Telesistema, a Japanese network, plus newsreel representatives from other European and Latin American countries.

"A few months ago, there was just me to handle the radio-tv program and commercial requests, and I had no great trouble doing it," said John O'Keefe, ex-WNBC-TV press agent who is now on the communications and p.r. staff of the Fair. "Now, we have a whole staff to handle the queries and problems and we're swamped. The interest in the Fair is fantastic. I can't imagine what it's going to be like during the 1965 season."

One thing is certain. By all indications, it will be busy.



1939: Then-RCA pres. David Sarnoff made tv history at first Fair in N.Y.

1964: With tv a reality, chmn. Sarnoff dedicates RCA color center on air.



Bud's 1964 Ad Budget

TV and radio get two-thirds of the \$15-million total!



Anatomy of a \$15,000,000 beer campaign

Anheuser-Busch's ad budget allots a cool two-thirds of its strength to radio and tv to assure Budweiser's sales leadership

Second of two parts

PLANTS FROM MANY DIRECTIONS, but mostly St. Louis, Chicago and New York, dropped out of the skies to settle down at Miami's airport on Wednesday, March 11. From there, it was a quick run to the Americana Hotel at Miami Beach. There wasn't much time for relaxation, however. Early the next morning, some 100 media men were up and walking around the pool, squinting at the morning light. It seemed early for breakfast in America's vacation mecca, but it was 8 a.m. and business beckoned. What business? The Anheuser-Busch seventh annual *Pick a Pair* promotion convention, at which the brewer's \$15 million, 1964 advertising budget was being sliced, bread and served up on buttered toast. And an important serving was, too, for it described a two-

month (May 1 to July 4) sales-advertising-merchandising effort that, if successful, would account for a gigantic 22 percent — repeat, 22 percent — of the No. 1 brewer's annual sales, a mighty figure in light of their nearly \$500 million volume last year.

By 9:15 a.m. sharp, the 100 traveling media men had gathered for a morning of briefings by 25 officials of the advertiser and its agency, St. Louis' D'Arcy Advertising Co., in the hotel's Floridian Room. The large low-ceilinged area was decked out to depict the beer campaign's election theme — "Vote for Bud . . . Twice" — with red, white and blue banners, streamers, convention toppers and, ultimately, a brass band as loud as a calliope.

Perhaps most important to the media men, chiefly from radio and tv, was confirmation of their roles in the proposed campaign. Bud-

weiser spokesmen soon put them at ease with the facts:

Two-thirds of the \$15 million total would be spent on broadcasting media.

Spot radio gets the most impressive portion — \$4,800,000 for the year. In fact, spot radio's ability to rack up beer sales is strongly underscored by the fact that it gets only two percent less than the total for spot and network tv together.

The nearly \$5 million spot radio outlay delivers 77,917 commercials with an estimated listener-exposure of more than 2.1 billion. Although it's difficult to come up with averages (since schedules vary in intensity from market to market, some running as long as 52 weeks, a few as briefly as 13), the huge radio buy averages something like 21 spots a week in a total of 471 markets. Actually, the campaign col-

THEY BRIEFED MEDIA GUESTS AT MIAMI

Anheuser-Busch

August A. Busch III
vice pres., mktg. ops.

George W. Couch, Jr.
nat'l brands sls. mgr.

Raymond E. Krings
nat'l brands adv. mgr.

Warren D. Gibson
nat'l brands asst. adv. mgr.

William G. Porter
special rep.

Robert Stockhausen
div. mgr.

Robert M. Martin
distr. mgr.

Jerry Blank
state beverages (wholesaler)

Orion P. Burkhardt
nat'l brands sls. prom. mgr.

D'Arcy Advertising

Harry W. Chesley, Jr.
pres. & acct. superv.

John C. Macheca
v.p. & acct. exec.

H. Robert Thies
acct. coordinator

Joseph T. Donovan
v.p. mgr. outdoor

William R. Holmes
v.p. mgr. print media

Harry K. Renfro
v.p. mgr. radio-tv

J. Dolan Walsh
asst. mgr. radio-tv

Anthony J. Amendola
mgr. reg'l. acct. sv.

James G. Mayfield
acct. sv. Region I

Ralph L. Countryman
acct. sv. Region II

Clyde Sussex
acct. sv. Region II

William F. Rosenthal
acct. sv. Region III

Merritt Willey
acct. sv. Region IV

Phil Hewitt
acct. sv. Region V

Norman G. Engelbrecht
acct. sv. Region V

J. Donald Ratchford
prom. & publicity dir.

concentrates on approximately 100 markets.

Spot and network tv together get 34 percent — or \$5,100,000 — of the total Anheuser-Busch \$15 million budget.

This large third-of-the-melon buys a total of 3,143 spot tv announcements, worth an estimated 565 million consumer impressions. Although the tv spot campaign for Bud again focuses more heavily on some markets than on others, the buy averages out to about three announcements a week in 163 markets. SPONSOR estimates that \$3,650,000 is being spent on spot tv.

In addition, Bud will also average three segments a week of the *Johnny Carson Show* over 182 NBC-TV stations. This network coverage costs the brewery \$1,450,000. Since the *Tonight* show purportedly reaches 98 percent of tv homes, it delivers another six million viewers.

Of the total budget, magazines and newspapers are slated for another 20 percent—or \$3 million. Print expenditures will be divided among *Ebony*, *Life*, *Look*, *Newsweek*, *Saturday Evening Post*, *Sports Illustrated* and *Time*, for some 173 million reader impressions. A total of 69 newspapers will deliver another 50 million readers.

The remaining 14 percent — or \$2.1 million — will go to outdoor. This figure is somewhat under the amount spent on billboards in 1963.

As soon as the media indoctrination in Florida was underway, became apparent that spokesmen were sequenced to provide a well-organized progression of information that added up to a complete picture. Here's how it unfolded:

AUGUST A. BUSCH, III, vice president in charge of marketing operations: The 28-year-old son of the Anheuser-Busch president opened the two-day session with a brief history of *Pick a Pair*, a promotion that's now in its seventh year. He took the initiative in identifying it as "the greatest sales promotion in America."

Discussing the packaging explosion in the beer industry with a variety of containers (from 6 to 32 ounces), he also laid out the emphasis upon Budweiser's tab-top can: "A twist of the wrist and the top is off."

But, he warned, the ultimate winner of the race for beer sales will not win on packaging ingenuity but because of superior product quality. "And we know how to brew beer," he explained. "We've been doing it for 112 years."

GEORGE W. COUCH, JR., sales manager of national brands: Sales for the first year-long *Pick a Pair* campaign (1958) totalled 11 million packs, a figure that tripled to 33 million last year. And, he added, the annual nine-week concentrate campaign has given stimulus to



Storck vice president Lionel Baxter (l), D'Arcy president Harry Chesley, Jr.



After general session, each rep outlined proposed merchandising support for 1964 "Pick-a-Pair" promotion

the whole product line all year around.

"Our number one problem now," Couch explained, "is to sell the consumer not only the package but also its contents."

JERRY BLANK, Miami wholesaler: A Budweiser, Michelob and Busch Bavarian distributor for 30 years, Blank was representative of the brewer's 900 wholesalers throughout the nation. The *Pick a Pair* concept, he revealed, originated with a regional sales manager's suggestion to promote the sale of two six-packs since everyone else was pushing the single packages.

Still more was added to the al-

ready plus idea when retailers readily agreed to apply the two-instead-of-one concept to other items, too.

Budweiser prepared store-wide promotions to boost any other products retailers might want to sell by two's. Shelf talkers, price cards, over-wire banners, window streamers and pole displays were all made available with plenty of blank space so dealers could write in the product they wanted to feature. In summary, wholesaler Blank identified *Pick a Pair* "magic ingredient" as the advertiser's "unselfishness in helping the retailer."

RAY E. KRINGS, advertising manager for national brands: He un-

folded the hard facts of the 1964 campaign, earlier revealed for the first time at a recent meeting in Tampa of 900 Budweiser wholesalers. (It was, incidentally, the first national convention of Budweiser wholesalers, who in previous years had discussed the over-all advertising effort in separate regional meetings.)

As part of this year's emphasis upon product superiority, broadcast commercials in particular will urge customers to pour their Bud right down the center of the glass, reversing the side-of-the-glass method espoused on many tv commercials. "Don't keep down the head," Budweiser will advise. "We spend

PICK A PAIR PLANNING CALENDAR

June-July	Promotion dates for 1963 <i>Pick a Pair</i> campaign	January	Presentation of 1964 plans to annual Anheuser-Busch sales convention
August	Evaluate results via reaction of Anheuser-Busch field personnel and retailer acceptance		Advance bulletins to selected field personnel
September	Evaluate sales results	February	Announcement of media merchandising participation
October	Recommendations submitted for 1964 promotion	March	Sales promotion tools sent to field personnel and wholesalers
November	Final approval for theme, copy and art	April	Advance announcement of 1964 promotion in trade press
December	Finished artwork submitted		Media merchandising meetings
	Advance planning for media participation		Point-of-sale and other promotional materials for retailers shipped
	All ideas submitted for legal approval	May-July	Follow up with local media for merchandising support
			Promotion dates for 1964 campaign

more dollars on just the bubbles than any other brewer in America.”

All this and more was revealed in a rousing 20-minute color film which was staged with an election-year motif. The film, which has already been shown extensively as part of the *Pick a Pair* promotion, introduces the key 1964 slogan — “That Bud . . . that’s beer.”

Ray Krings didn’t spell it out, but it was apparent that billboards, an important participant in *Pick a Pair* programs since their inception, are being de-emphasized this year for an important advertising reason: longer copy is required to sell the factual approach of product-superiority, this year’s theme. An especially large delegation of billboard men were present to help establish their continuing interest, despite the 1964 set-back.

JOHN C. MACHECA, D’Arcy vice president and Budweiser account executive: The nine-week *Pick a Pair* campaign is designed to capitalize on shopping patterns. Advertising will be heaviest at the start,

with highlights at Memorial Day and the Fourth of July. For example, “store-spangled specials” in 69 newspapers will advertise not only Bud but also other special items which are featured in buy-a-pair promotions.

Hard-working, tall and affable, Macheca heads a large Budweiser account group, including nine regional account executives. They were all on hand, as were eight others of D’Arcy’s top personnel (see box on page 28).

ORION P. BURKHART, sales promotion manager of national brands: In this vital post for only three months, Burkhardt is a long-time executive of the brewery and knows wholesalers and the field intimately. He contributed these facts:

As a result of *Pick a Pair*, Budweiser expects to realize 22 percent of its 1964 sales during May and June.

As a basic technique, each regional sales manager concentrates on two key markets in his area during the campaign, is thus able

to assist directly in those sectors that account for 70 percent of a sales.

Good total teamwork is achieved by giving special incentives to drivers and other wholesaler employees during the campaign.

Well planned as it is, such a comprehensive campaign isn’t without regional problems. For instance, Budweiser can’t distribute its “I like Bud” campaign buttons in Oklahoma because a current candidate there for the U.S. Senate is called “Bud” — Bud Wilkinson.

HARRY K. RENFRO, D’Arcy vice president and manager of radio and tv: In a 25-minute slide-film presentation, Renfro showed examples of merchandising support by stations. This prologued 26 individual meetings with station reps from 9 a.m. to 4 p.m. the second day of the session. (Magazine and outdoor reps had a series of nine similar meetings the previous afternoon.)

Budweiser makes no secret of the fact that merchandising support is

Edmund Bunker, RAB president (center), awarded D’Arcy radio manager Harry Renfro (l) and Anheuser-Busch ad manager R. E. Krings at 1963 session for outstanding radio commercial series.





D'Arcy's John Macheca

a highly sought commodity. As the impressive briefings by client and agency unfolded and as representative after representative outlined what cooperative tie-ins were planned, it was evident that the common denominator was merchandising.

But how do the advertiser and its agency actually obtain it?

One method is through careful advance planning. The hot-weather *Pick a Pair* thrust doesn't stop July 4 by any means at all. Managing it has become a year-round cycle at both brewery and agency headquarters. As one campaign ends, another begins (see calendar on page 29).

Another great help is the thoroughness of the two-day briefing sessions. As account supervisor Macheca puts it: "We consider media people as partners. By candidly taking them into our plans in advance, we win their confidence — and support." Hardly a moment is left vacant at these annual sales meetings.

Another big boost comes from this smart advertiser's media selection. Budweiser has long been aware of the sales plus that occurs from buying specialized stations, for example. This year, it is placing spots on 36 stations (primarily radio) with predominantly Negro audiences, in markets ranging from KOVY Little Rock to KGFJ Los

BUDWEISER'S NEGRO STATION BUYS

MKT.-STA.	SCHEDULE
Atlanta, WAOK	Budweiser Bu
Atlanta, WTRD	Preston Mobley Spots
Augusta, WTHB	Bud Show, Spots
Baltimore, WIRB	Eddie Morrison
Baltimore, WSID	Billy Fox
Buffalo, WUTO	Spots
Charleston, WPAI	Spots
Chattanooga, WNOO	Spots
Chicago, WAAF	Daddy O-Daylie
Chicago, WMAQ	Daddy O-Daylie, Spots
Cincinnati, WCIN	Spots
Cleveland, WADQ	Ed Wright
Columbia, WOIC	Spots
Florence, S.C., WYNN	Spots
Fl. Worth, KNOK	Spots
Houston, KCOH	Daddy Deep Throat
Houston, KYOK	DJ Show
Indianapolis, WGFI	Sid Woods
Kansas City, KPRS	DJ Show, spots
Little Rock, KOVY	Spots
Los Angeles, KGFJ	Spots
Macon, WIBB	Spots
Miami, WMUM	Spots
Milwaukee, WAWA	Good Time Express
New York, WLIB	Mercer Ellington
New York, WWRI	Hal Jackson
Ocala, WKOS	Goin' Home Show with Cosmo
Philadelphia, WDAS	Kae Williams
Philadelphia, WHAT	Lloyd Fat Man
Pittsburgh, WAMO-FM	Sir Walter Raleigh
Richmond, WANI	Spots
St. Louis, KXIW	Louis Thimes
Tampa, WTMP	Spots
Tampa, WYOU	Spots
Washington, WOOK	Cliff Holland
Washington, WOOK-TV	Spots
	* Disc Jockey



WHL Radio's John Box

Angeles to WAWA Milwaukee, heir of its arch-rival, Schlitz (see listing). It also buys Polish news broadcasts on WCTU-TV Chicago, plus news and spots on Spanish-language KCOR San Antonio, WMHF Miami and WLIB New York.

Cannily promotion-minded, August Busch bought the St. Louis Cardinals for his company in 1953, largely because he feels "Baseball has always been good for beer." The brewery showed yeasty testiness — typical, perhaps, of its over-all ad thinking — by making its \$5 million "investment" in St. Louis' Civic Center redevelopment contingent on the Cardinals' getting a satisfactory lease for the center's new stadium.

At its start, the *Pick a Pair* campaign helped Budweiser move ahead, fast and impressively. But recently the gap has closed somewhat, showing that the score will tighten. It's doing so now. For, while Budweiser has been hard at work, so has the competition — sometimes in other areas, like packaging. This year, Budweiser is looking to do its best on two fronts — *Pick a Pair's* marketing concept plus product superiority. In the meantime, like the winner that it is, its eyes are alert, future looking and searching out the formulas that are new.

Advertising, research costs hurt Noxzema '63 net income

A decrease in net income for Noxzema Co. in 1963 has been attributed to increased expenditures in advertising, along with research and new products, stockholders were told at the company's annual meeting.

Sales of the Noxzema Chemical Co. rose five percent over 1962 to a record high of \$28,518,574, but net income declined to \$1,429,803 from \$1,983,374 in 1962.

"Management's planned policy for increased expenditures during 1963 was dedicated to sound constructive growth for the company, the benefits of which will be reflected in future sales and earnings," said Norbert A. Witt, president of the company.

Advertising is becoming one of the largest individual costs of do-

ing business, the annual report indicated.

The periodic increases in advertising costs must be taken into account first, the report said. Noxzema must pay more for advertising every year to reach the same numbers of people. Perpetually higher costs prompt Noxzema constantly to look for ways to increase efficiency. During 1963 the company used new techniques and judgment founded on research to compensate for increased costs.

The second and less obvious answer as to how much to spend for advertising must consider how individual products are budgeted, and what effect a product's budget may have on company growth and future earnings, the report noted. One answer is that individual product spending philosophy often relates to the life cycle of a product.

Long-established products such as Noxzema Skin Cream, generally require lower advertising ratio to sales expenditures because of the consumer awareness and good will that have developed over the years. Experience with Skin Cream is nearly universal; yet the need to protect against competitive inroads and seek new users is always constant.

A growing product, in a sense, can measure its own future. Noxzema Instant Shave is a prime example of a product trending upward, constantly alert to new marketing opportunities. In 1963 a test program was initiated in specific sales areas to evolve a marketing strategy for accelerated growth.

Advertising has to overcome consumer lack of information and awareness of a new product, the company told stockholders. There is an "ignorance distance" which must be bridged between new product and consumer. The greater the distance, the larger the expenditure necessary to close the gap of understanding.

During the past year, as a means of making each television dollar

work harder, Noxzema began using split-minute commercials. This device combines two Noxzema brands with the same 60-second commercial. While this practice has been the subject of some debate within the tv industry, Noxzema feels that its split-minute commercials are executed in good taste and combine the brands which could logically be associated with each other — a policy which networks favor, they say. The effect of these split-minutes is to permit broader exposure for each of the participating brands than would be available if each were to use full-minute commercials.

The largest part of Noxzema advertising investments are made in broadcast media.

Consumer research has shown that metropolitan areas account for a disproportionately high percentage of total national volume. Investments in spot tv announcements in large metropolitan markets will supplement network efforts.

A new advertising manager in 1963, to assist the vice president, was the first addition to a department the company expects will grow to include people able to "supervise activities in research, media and other phases of advertising."

Network tv programs the company uses include *Mr. Novac*, *Jack Paar*, *Ben Casey*, *The Virginian*, *Hootenany*, *Jimmy Dean*. Spot tv is also used, especially for Skin Lotion and Instant Shave.

Agencies for Noxzema are Dancer-Fitzgerald-Sample and Sullivan Stauffer, Colwell & Bayles.

Purex picks up ABC-TV Dinah Shore seven pack

Purex, via Foote, Cone & Belding, made one of its big investments for the upcoming season, signing for seven hour-long ABC-TV specials with Dinah Shore. Four nighttime shows will star Miss Shore in a variety entertainment format; three daytime programs will see her hosting either dramatic or documentary specials of special interest to women, a proven plus format for Purex.

Henry Jaffe will produce all seven shows. The specials will be co-sponsored by Seawance Productions and Winchester Productions.

**"Here
comes
the
caravan..."**

And to see—in "living color" — what that means for our advertisers, turn to

page 37

of this issue of SPONSOR.

WDSU-TV
CHANNEL 6 • NBC
NEW ORLEANS

AFA questions FTC cigarette ad proposals

Power of the Federal Trade Commission to impose arbitrary controls for advertising or labeling of cigarettes or any other product has been questioned by the Advertising Federation of America. Not only does the AFA question that FTC regulatory rights, as authorized by Congress, extend that far, but it also feels such a practice would establish a dangerous precedent for similar rule-making against any and all industry," according to the organization's monthly report.

Dominion offers dealer tie-in with tv

Dominion Electric Corp. has announced a spring promotion in support of the company's network tv advertising during the Mother's Day-June bride selling season.

Appearing on the *Today* and *Tonight* shows (NBC) for the fourth consecutive year, Dominion appliances will be advertised nationally from April 27 through June 9. As a tie-in deal for this period, the company will offer its dealers a free Hamilton-Cosco bookcase-desk unit with every purchase of an assortment of 12 Dominion appliances. The appliances will be equipped with a special header featuring the company's tv advertising.

New Kodak ad director

Waldo B. Potter, Eastman Kodak vice president and director of advertising, has announced his plans to retire May 1, after more than 40 years with the company. He will be succeeded as director of advertising by A. Dexter Johnson.

Joining Kodak in 1921, Potter started out as a market analyst, became director of advertising operations in 1943 and director of advertising in 1953.

Johnson, who will assume his new duties as director of advertising next month, is an assistant vice president of Eastman Kodak and has served the company as advertising manager since 1957. He came to the company in 1934 to take charge of general window dis-



Johnson



Potter

play advertising. In 1945 he organized and became first supervisor of Kodak's regional display departments and assumed responsibility for the advertising department's merchandising operations. Under his direction, the company opened its exhibit center and Kodak Coloramas in New York's Grand Central Station.

Beech-Nut spotlights baby premium on TV

A new baby food premium from Beech-Nut Life Savers is being promoted in 64 markets with a heavy 60-second video spot drive through Benton & Bowles.

Promotion continues through National Baby Week, Apr. 25-May 2, for the plastic toy milk bottle premium containing spools and clothespins. Commercials are being supported by a direct mail campaign to grocers.

Benton & Bowles states that this is one of few times that a heavy spot tv schedule has been used in a baby food premium campaign.

American, U.S. Tobacco report earnings healthy

Despite conclusions made some time ago in England and the U.S. that cigarettes are harmful, buying, selling, and advertising for at least two giant tobacco firms are going at a healthy pace.

Net income figures on American Tobacco Company for the first quarter will not be available until later this month, according to president Robert B. Walker. "The trend of our business is such, however, that I do not expect these figures to be far below last year's for the same period," he added. "Even though our advertising expenditures for the first quarter of '64 are higher than for any other quarter in the company's history."

The company reports that Pall Mall continues to be placed by independent analysts as the largest selling cigarette in the country. Lucky Strike accounts for a third of all regular-sized cigarettes in the country. American's dominance is in the non-filter field, but filter business continues to grow, according to a company spokesman, now represents 16% of sales compared to 11% a year ago.

In filter brands, Carlton, introduced last January, "is enjoying such widespread demand that advertising expenditures for it have been less than anticipated." Montclair, which achieved national distribution last year, has sales "in excess of expectations for a new brand." Dual Filter Tareyton continues to show greater percentage increases than filter cigarettes as a group, the company reported.

Recently, American Tobacco entered the little cigar market with Roi-Tan Filter Tip Little Cigars. While American is best known for its cigarettes, it has a cigar sales volume in excess of \$50 million a year, it is reported.

Business is also going well for U.S. Tobacco, the company announced at a recent stockholders meeting.

Accomplishments of the company during 1963, including increased earnings, continued pre-eminence in the snuff field and more complete integration of acquisitions were noted by Louis A. Bantle, president.

Bantle said these factors, combined with successful introduction of new tobacco, specialty foods and writing instruments products gave factual support to his belief that the "year ahead should be one of increased revenue and progress."

The report pointed out that earnings increased 20 cents per common share in 1963, with consolidated net earnings totaling \$3,853,096, or \$2.05 per share, in comparison to \$3,508,275, or \$1.85 per share, in 1962. Sales were off fractionally during 1963, totaling \$45,692,931, in comparison to \$45,862,959 the previous year.

Advertising agencies for American Tobacco, SSC&B, Gardner, and BBDO Agencies for U.S. Tobacco; West, Weir & Bartel, DCS&S.

Agencies choose tv for intro of new wrinkle-smoothers

Helene Curtis and Coty are now out with lotions; Revlon, Hazel Bishop, Max Factor to appear soon. Hazel Bishop exec says market could hit \$100 million

MAJOR CAMPAIGN for new Line Away, Coty's entry into a potentially hot market in women's cosmetics, was launched this month by West, Weir & Bartel. Tv is in for 75 percent of the approximate \$1 million annual budget on the product designed to relieve the age-old and old-age problem of wrinkles.

Tv might well turn out to be the battleground. Not only is Coty using tv, but so is Helene Curtis, the only other company with a wrinkle lotion actually selling in the market. Helene Curtis introduced its product in February, says sales are very, very good. Coty opened national sales the first of this month, tv advertising two weeks ago.

Hazel Bishop, Revlon and Max Factor have also made plans to enter the field and might very well use tv. There have been rumors about still others.

If only 5 percent of the women in the U.S. over 30 use the product, wrinkle-covering lotions could grow into a \$100 million market, according to an executive at Hazel Bishop.

Expenditures for Helene Curtis out of E. H. Weiss, Chicago, have been estimated at \$3.8 to \$5 million. "We don't really know ourselves. It depends upon acceptance of the product, plans of our competition and several other factors," says William McCartney, product manager, during the introduction of Helene Curtis' Magic Secret. The company has already spent over a

million dollars in advertising the product, however, he indicated.

Magic Secret is being introduced on both network tv and print, with more than half of the budget in tv. All the networks are being used. About twelve to fourteen programs are on the list, including *Monday Night at the Movies*, *Saturday Night at the Movies*, *Ben Casey*, and *Espionage*.

In contrast, Coty is using spot tv in something near 50 markets, about one-third daytime and two-thirds nighttime. The exact markets were not disclosed, but they do cover about 66 percent of all unduplicated tv homes, it was said. About two to five stations are being used in a market, seven to ten commercials a week on each.

Helen Curtis began test-marketing its product in February in four cities, including St. Louis and Minneapolis. Coty, which joined forces with the pharmaceutical firm of Charles Pfizer & Co., its parent organization, since the beginning of the year, tested only in the laboratories.

Revlon's wrinkle-smoothing product being introduced through Grey, is slated for introduction in May, as is Max Factor's product. Its entry will be welcomed, at least by Helene Curtis. McCartney feels Revlon would give the product a lot of advertising and help expand the market as a whole. Being a new product, there is a great deal of explaining to do.

Revlon says it will not go all out



Coty tv commercials and three-minute demonstration shown in the window of Fifth Avenue offices attract groups of viewers.

advertising the product, however. In 1961 Revlon bought Eterna 27 which it claims will help six out of ten women get rid of wrinkles in 40 days.

It was pointed out that some women have reservations about the product because it is new and a bit mysterious. Coty makes sure that their advertising is reassuring. Product is made of natural materials and contains no hormones or drugs, the company says.

Time magazine points out that over the years wrinkle preparations have been concocted from wax, incense, ale, bread, synthetic oils, turtle oils and placenta extracts, but the latest lotions are made from the proteins in cows' blood.

As the lotions evaporate on the skin they leave a film which fills in wrinkles and tightens the skin around them, making the wrinkles seem to disappear. The protein used in the lotions was reportedly de



Agency and production personnel ready the model for shooting. Lighting is very important, as the difference in the wrinkles and soothing of wrinkles must show up clearly on tv screen.

Commercials were made at Videotape center, feature demonstration of how the product takes effect. See pictures at the right.



Model gets ready to put on drops of Coty's Line Away formula, with clock on the screen at 0:00. Camera is on the face the entire three minutes necessary for change to take place.

developed during World War II as a possible emergency substitute for human blood. This idea has been discarded, but the protein is now used to dilute human blood when determining its type.

Isolating the protein from the cows' blood is said to be a painstaking and costly process. The lotion made thereof must be bottled under extremely sterile conditions.

Wilson & Co. supplies Hazel Bishop with the cows' blood; Arthur & Co. supplies Helene Curtis. Wilson says it takes 1,000 head of cattle to provide enough raw material for 500,000 one-fifth ounce bottles of Sudden Change (name of Coty's product).

Coty describes its Line Away, typical of all the similar products coming out, as a clear protein lotion that goes on in seconds, needs only two or three minutes to take effect, and lasts up to five hours or more. The wearer needs only dab

When time is up, a one-minute commercial is made from three minutes of tape by condensing the effects through animation. Here, clock registers 3:00. Lotion was applied to left eye only.



on a few drops of the product. After a period of time the effect can be renewed by using a little water. The clear, colorless liquid is applied to skin that has been freshly and thoroughly cleansed.

During the few minutes the product needs to take effect, the face should be in complete repose, for the lotion must be allowed to form a smooth unbroken new surface over the wrinkles to make them disappear. This new surface, Coty claims, has a beneficial effect of its own, for in addition to smoothing away lines, it forms a protective barrier that helps to retain the skin's natural moisture.

Those who wrinkle their eyes or make lively use of their facial muscles in animated conversation, may become aware of a little flaking as the hours go by. If this occurs, a drop of water renews the holding action. A new application of the lotion applied two or three times a day maintains the "wrinkle-free illusion."

Prices of the products entering the competition vary somewhat. Coty's Line Away, Helene Curtis' Magic Secret and Max Factor's product will sell for \$5. Max Factor has an introductory offer of \$3.95, however. Revlon's product will cost \$4.50. Hazel Bishop has the economy entry, to sell for \$2.95.

It has been published that the product costs peanuts to produce, and therefore is slated for extremely high prices on the market. Product managers interviewed by SPONSOR refute this idea. McCartney, speaking for Helene Curtis, says it is one of the highest costing products to produce, and the margin of profit is below average for cosmetic products.

The importance of everyone having a good product is stressed by McCartney. If a woman tries and it doesn't work, she may not try others and throw out the whole idea of wrinkle-smoothing lotions. McCartney says he has sampled batches of competitors' lotions and they do not all work. "It is possible that they rushed the product during its production at times," he says. "If that happens the lotion is just not effective. It can't be rushed."

Market for the product is women

between the ages of 35 and 60, or about 44 percent of all the women in the United States. The potential number of female buyers would be near 42 million. This generally follows the population line, according to Bob Decker, associate media director at WW&B, handling buys for the Coty product.

Decker felt that tv was a must for introducing the product. It not only is exciting but reaches the women quickly and efficiently. Programs could be selected that reach primarily women in the desired age group. He also mentioned demonstration. The Line Away commercials are 100 percent demonstration.

Produced at the Vidcotape Center in New York, they cover the three-minute period from application to the time the effects begin to show. The actual commercial is only one-minute, but animation was used to speed-up the change.

For Helene Curtis, the process took about nine minutes in front of the cameras. Then one-minute was extracted. The whole nine minutes were kept on file, however.

The success of the wrinkle preparations will depend on their reception these first few months. Unfortunately, if April showers bring May flowers, they also wash away the wrinkle lotions. ■

Bozell & Jacobs opens Phoenix office

Bozelle & Jacobs Advertising Agency has announced the opening of an office in Phoenix. Headquarters in Omaha,



Morrow

B&J now has 14 offices across the country, including New York, Chicago, Los Angeles, and Washington, D.C.

A member of the 4A's, the agency offers marketing, creative, research, media, merchandising, and public relations counsel to national, regional, and local accounts.

Manager of the Phoenix office is E. Thomas Morrow. Morrow brings to Phoenix 10 years of

experience in agency management, account service, and creative work on such accounts as Northern Natural Gas Co., United Gas Co., Mutual of Omaha, United Omaha, Fairmont Foods Co., Storz Brewing Co., Northwestern Bell Telephone Co. and various financial advertisers.

Henry C. Richter is creative director and account executive. Richter has most recently operated his own agency in Phoenix serving a number of local accounts.

Wolf named senior v.p. by Lennen & Newell



Wolf

George Wolf has been named a senior vice president of Lennen & Newell.

A vice president and director of commercial production at the agency since 1962,

Wolf first joined the agency in 1960 as a tv program supervisor.

Prior to that he had been vice president for radio/tv at Ruthrauff and Ryan, and had held executive positions at Geyer Advertising and Foote, Cone & Belding.

McCann selects Lorne as European manager

Peter Lorne, currently managing director of McCann-Erickson Advertising, Ltd., London, has been selected as regional executive for McCann-Erickson offices throughout Europe.

Lorne has also been appointed chairman of the board of the London company. His place as managing director is being taken by Frank Brickman, previously assistant managing director. Lorne joined McCann-Erickson in 1954 as director of marketing after 17 years with Alfred Bird & Son Limited, the British Division of General Foods Corp., where he was general sales manager and executive member of the General Foods marketing committee. He was appointed director of the London agency in 1955, assistant managing director in 1957, managing director in 1960.

“Here comes the Caravan!”



And then...

during a week-long salute to their community on WDSU-TV, the townspeople see themselves as the tapes are played back.

They see the interview with their mayor.

Civic leaders tell their plans.

Their women leaders chat with WDSU personalities...

The kids see themselves.

This builds station loyalty you cannot measure. Because with television—it's not only far you go—but how close you are to your People.

WDSU-TV Channel 6

NBC in New Orleans

Represented by



Kenyon & Eckhardt, CPV make international agreement

Kenyon & Eckhardt and Colman Prentis & Varley, a large international agency headquartered in London, have made a joint agreement to acquire minority holdings in each other's agency and work together in 25 combination offices around the world.

K&E, now billing about \$95 million, has offices in 10 foreign countries; CPV, billing about \$51 million, has offices in 17 countries. Two of the offices which overlap will either be combined or work separately. Details have not been worked out.

Reportedly, the "minority interest" means about 20 to 30 percent acquisition, K&E holding a larger interest in CPV than CPV holds in K&E. The agreement, not actually considered a merger, is perhaps the first time two agencies have agreed to work together on a world-wide basis. It has often been done in single markets.

Effective immediately, the agreement means that some agency per-

sonnel from K&E will be going to London, but otherwise personnel in the different agencies will remain the same, perhaps meaning only the addition of a few new people hired at the local level. Many of the agency names will be changed to reflect the financial ties, a spokesman for the two firms said.

Considering the combined billings of the two agencies, the operation is the third largest overseas advertising complex.

Dr. D. E. Stewart, K&E president, and A.N.C. Varley, CPV board chairman, made the following joint announcement:

"We have been concerned with rightfully positioning our agencies among the world leaders of international advertising and also with injecting into our overseas operations the best of two worlds—American-British expertise combined with the knowledge of the specific requirements of local markets.

"This task has been accomplished

by financial arrangements whereby K&E is acquiring a minority holding in CPV and its overseas subsidiaries, and CPV will have a corresponding interest in K&E. While overseas officials will operate separately where appropriate, or jointly where advisable, K&E U.S.A. and CPV-U.K. will continue as independently managed companies," the announcement said.

The joint offices include the following countries: Belgium, France, Germany, Italy, Spain, Switzerland, U.K., Iran, Columbia, Chile, Venezuela, Mexico, Guatemala, Panama, Nicaragua, Jamaica and Trinidad. Other European countries, plus Australia and Japan, are among the next targets.

Statistics on Negroes available to agency men

The United States Department of Commerce has issued a "Subject Guide to 1960 Census Data for the Negro population."

The guide brings into one place information on Negro population, the geographic areas for which they are presented, and the name of the specific report in which they have been printed.

Information on the Negro population is available in varying detail for the U.S., states, cities, counties, and standard metropolitan statistical areas. Topics covered include total population counts, age, state of birth, number of years of school completed, information on families, employment, occupations, and income. The report is available through the Bureau of Census.

Marplan, SCI, Infoplan consolidate in Chicago

Marplan, SCI and Infoplan will consolidate their Chicago operations in a combined headquarters.

"The move will enable the three companies to offer complete communications services in market research, sales promotion, and public relations to midwest clients from one centralized location," according to J. Frank Gilday, president of the parent organization, Communications Affiliates.

Managers of the three organizations are James J. Brennan, Marplan, Jerry Adler, SCI and Andrew F. Rhoads, Infoplan.



Representatives of Kenyon & Eckhardt and Colman Prentis & Varley at a meeting in New York this month. L-r (seated) A.N.C. Varley, board chairman and managing director, CPV; David C. Stewart, K&E president; (standing) D. J. Maples, director, CPV; Leslie B. Cort, joint managing director, CPV; Giancarlo Rossini, K&E U.P. international.

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

Gardner holds art exhibit



Robert Neunreiter, media estimator at Gardner Advertising, shows William Spencer, executive vice president, the photograph he entered in the agency's first annual art exhibit. Art directors, other staff members and their families exhibited 108 paintings, photographs and sculpture. Neunreiter's color photograph of a speeding car won a special merit award from the judge, Fred Conway, artist and instructor.

College seniors visit advertisers, agencies

Last week 110 college seniors from all over the United States took a behind-the-scenes visit to major advertisers, agencies and media.

As part of the 14th annual Inside Advertising/Marketing Week, the program is designed to create an accurate picture of advertising and marketing as it is today, and to correct some of the distortions the industry has suffered on the college campus, according to R. Steele Sherratt, chairman of the event.

The program is sponsored by the Advertising Club of New York and the Advertising Women of New York Foundation.

The program includes presentations by Benton & Bowles, McCann-Erickson, Univac division of Sperry Rand, McGraw-Hill, United Airlines and Colgate-Palmolive, among others.

Coleman-Parr creates executive plans board

Coleman-Parr, Inc., a western advertising agency billing in excess of \$6 million, has created an executive plans board to direct agency policy.

Chief task of the new board will be to coordinate over-all agency

activities and direct all sales planning on a national basis, according to Charles H. Parr, Sr., president.

“My commitment to clients across the nation have required my absence from the agency frequently,” says Parr. “Formation of this planning board will enable the group to direct policy and make major decisions on a continuing basis,” he says.

Hoyt uses Fair stamps for promotion idea

Letters in specially designed envelopes commemorating the opening of the World's Fair were sent to prospective clients last week by Charles W. Hoyt Co. The envelopes bearing the new stamp, were canceled on the first day of issue and mailed from the model post office at the Fair.

Inside was a message telling how the Hoyt agency put “planned advertising to work” for one of the Fair's exhibitors, Burnham & Morrill, makers of B&M Brick Oven Bake Beans and other products.

The agency supervised the design and construction of a walk-in bean pot exhibit. The bean pot incorporates the spirit of the New England flavored radio campaign prepared by Hoyt.

Job switching--media's worsening malady

Lack of full knowledge about future opportunities fuels "needless shifts" from one agency to another. Get the facts before moving, advises K&E mediaman

by Lawrence C. Claypool
Media Director,
Kenyon & Eckhardt, Chicago

EVERY WEEK a number of young people come to me looking for careers in advertising. Yet their understanding of the business runs the gamut from the Hucksterish page of the '30s and '40s to the



Lawrence C. Claypool joined Kenyon & Eckhardt, Chicago, as media director in 1963. He came to the agency from J. Walter Thompson, where, since 1960, he had been broadcast supervisor on the Kraft Foods, Oscar Mayer and Helene Curtis accounts, among others. He first entered advertising via Tatham-Laird's print production department, and later was in charge of all the agency's account service duties for Procter & Gamble products. Subsequently, he became media manager for a variety of accounts, including Parker Pen, General Mills, Ovaltine and Libby. Claypool was graduated from the University of Illinois, where he majored in journalism.

more realistic Madison Avenue U.S.A.

Perhaps the fiction-written past and present has attracted them. Maybe it's the cocktail conversation at various gatherings, or perhaps it's the college courses. Whatever it is, our image is far-reaching.

But the honest facts escape them. They seem not to know that the life-blood of advertising is pumped through the sales chart of our clients — that ours is a business of buying and selling — dependent solely on the jingle of the cash register or the scratching of the purchasing agent's pen. It's not fun and games. But they learn fast.

However, from the diversity of opinions on advertising comes one of the basic attractions: the business is composed of many personality extremes, each being attracted for different reasons, each contributing his or her traits and views.

The days of the stereotype are gone. We now have doctors, lawyers and Indian chiefs. We have the wild individualist and the facts-first and theory-last analyst. Their goals are not the same.

Once they are attracted to advertising and roost there, a two-part problem develops, getting them to stay in the business, and then, specifically, to stay with your company.

Media seems to be an area of great turnover. Trainees at agency A become estimators at B, then scurry to C as assistant buyers, on to D as fullfledged ones, then defect to E as supervisors (complete with all the confidential information files of client X dating from the Great Wall of China to 1984).

Like salmon and their cycle, the battle upstream is almost or is complete, depending on the individual's goal.

And, like the salmon, many do not make it. Not that most could not, but for a variety of reasons they do not. For example:

1. The various media snatch prospects into sales.
2. They join the ranks of the young, eager account executives.
3. The glitter of advertising was fools' gold, so he or she again becomes a rich man, poor man, beggar man, thief. Not in advertising. Maybe not even in a related field.

These three, plus the job-skipping between agency media departments, make up an expensive

Some of the younger K&E (Chicago) media executives are: (l-r) M. O'Connor, J. Kopic, R. Laas, J. Foley, J. Blackman, B. Magnuson and T. Petersen



problem. Let's look at them more clearly.

In the case of the hopper, was it necessary? Usually not. But that person left for several reasons:

Money. Usually around \$2 to 3,000 more a year. But it's a two-way street. Management shouldn't be blackjacked into meeting the raise, or maybe not even a small portion. However, they should realize the investment they have, and it usually happens that to get a man of equal experience costs more than the present salary level of the deserter. The person leaving should realize that he, too, has an investment with the company — the time it takes to become known to his associates — to become a known quantity, which at times can be more important to his future than money.

Opportunity. The job switch may be purely a lateral move, and the responsibility with the new agency is the same as with the old. However, he feels the opportunity for advancement will occur more quickly than at his present agency. Ideally, the employee should consult management before leaving so that he can see what's in store. In many cases, opportunities at the present agency are greater than imagined.

Advancement. Here the move is not lateral but one peg up. And, as in the preceding paragraph, management should be consulted to see what is around the corner.

Challenge. Now the job hunter is shifting not necessarily for any of the above three reasons, but for a more difficult one for management to combat. Everything may be the same at the new firm, but the position is more challenging, requiring more responsibility and creativity. Or, this can be a tool of management — the employee may stay for the same reason. Perhaps a new job can be allotted which furthers the employee's experience or training while it helps the agency and client by improving the service.

The next three factors require different reasoning and persuasion. The shift to sales, account work, or moving out of the business entirely are obviously not in the same

GENE HOBICORN: specialized 'pitfalls'

"Specialization in buying is often limiting in that the timebuyer does not get enough all-media exposure. The specialist knows his markets and can quickly execute his buys, but often he may not know how this relates to the entire media picture," says Gene Hobicorn, all-media buyer on Ogilvy, Benson & Mather's General Foods (regular Maxwell House Coffee and other products) account.

"The buyer's abilities are limited because of his bias toward one medium," continues Gene, "leaving him a professional, but only within his specific area. To circumvent this, the buyer should strive for an all-media background through attending seminars, developing and maintaining contacts with others in the industry, reading trade books and any other avenues open to him to add to his media knowledge."

Gene joined OBM in August 1963, after a one-year stint as timebuyer at JWT on Liggett & Myers' L&M and Chesterfield cigarette accounts. He first entered advertising

vein as the preceding discussion. The end result, however, is worse. The person is lost not only to the agency, but to the media field or industry entirely.

In many cases the move is made without adequate knowledge. The sales or account end may sound more glamorous; thus an emotional, not rational, decision is made. And there are many pitfalls and pratfalls hidden beneath the underbrush. The young person cannot be expected to have insight into a situation that comes only with experience. Once all the facts are known, a choice can be made intelligently. And the facts should come not only from the prospective new employer but also from the present one.

It can't be emphasized enough that the employer-employee relationship should be on a personal basis. Never forget that this is a business of people, and the only products are ideas. Guiding, teach-



as a media analyst with BBDO in 1960, later becoming an assistant buyer for numerous accounts, including Schaefer Beer, N. Y. Telephone, du Pont and B. F. Goodrich.

Born in Brooklyn, where he lives with his wife and their 18-month old daughter, Gene graduated from CCNY in 1960 with a BBA degree in advertising. Among his hobbies he is an avid amateur photographer, and a sports enthusiast.

ing and encouraging bright young people to stay in advertising is paramount, and media come second.

And the only way this can be done is to communicate. Conversations between employer and employee have been known to solve any kind of problem and can encourage any amount of success.

After all the talking is done, sit down with a sheet of paper and make two columns: pros and cons. Weigh everything yourself and you may not find the grass is greener.

R. J. Reynolds buys heavy Spanish TV sked

Spanish language television on uhf both received a shot in the arm with R. J. Reynolds' purchase of 10 one-minute spots per week on KMEX-TV Los Angeles and KWEX-TV San Antonio. Rene Anselmo, executive v. p. of the Spanish International Network and New

ork representative of the outlets, confirmed the 52-week sale, considers it a major breakthrough for Spanish-language tv. Reynolds is the first tobacco company to enter the SIN client list.

Rep appointments

Avery-Knodel has been named national sales representative for KIXL, Dallas . . . WFYI, Garden City, N.Y., has designated Roger O'Connor its national representative . . . Grant Webb has been appointed by Laredo's KVOZ as exclusive national station representative . . . KEEL, Shreveport, has named H-R Representatives its exclusive national spot sales representative. John Blair is the outgoing representative for KEEL.

Ehlers Coffee spots brew in N. Y. market

The largest local spot radio campaign in the history of Albert Ehlers, Inc., has begun in the New York market for Ehlers Coffee, through Co-Ordinated Marketing Agency.

During the next 12 months, more than 2,400 spots, valued at over \$150,000, are scheduled on WNBC and WOR. The WNBC spots are primarily slated for news shows and will also include two commercials per day on the *Big Wilson Show*, *The Peter & Mary Show*, *John Gambling*, *Martha Deane* and *Arlene Francis* programs are among the WOR shows slated for the 77-year old coffee producer.

New cigarette lights up with tv spot debut

American Tobacco, through Sullivan, Stauffer, Colwell & Bayles, is using tv spots in Indianapolis and Buffalo as part of a promotion for firm's new Half and Half filter cigarette.

Tobacco is same Half and Half mixture as in the pipe tobacco blend of the same name, that accounts for an estimated 10 percent of national sales.

The 10 and 20-second spots are running in conjunction with a heavy print campaign. Additional markets may be added in the near future on a regional basis.

Color film highlights station promo



New York Hilton was the scene of WBAP-TV Ft. Worth-Dallas luncheon fete for 600 ad agency, network and other industry leaders. Highlight was a sound-on-film color presentation of the Texas station's market. Among those attending were (l-r) E. F. Stefenson, marketing vice president of Corn Products, Y&R's associate media director Thomas Lynch, Ray Jones, supervisor, spot coordination unit, and George C. Castleman, vice president for tv at Peters, Griffin, Woodward, station representatives, which co-hosted affair with National Sales Representatives.

Customized Musical Commercials
Radio and TV ID's
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STUDIO
QUALITY ON PURPOSE

HOW
CAN
YOU
SOUND

BIG
ON RADIO?

Get a great jingle, that's how. From Studio Ten Productions.

Studio Ten is new, and young, and vigorous. Studio Ten has an outstandingly creative talent-team. Studio Ten has really big facilities. Plus the best equipment in the business.

Studio Ten is already gaining an enviable reputation for reliability.

Tear out this page, send it to Studio Ten, and you'll get your very own jingleman by return mail. No obligation except to listen to him for five minutes.

We'd like your business. How about it?

STUDIO TEN PRODUCTIONS
SUITE 1329, EXCHANGE BANK BLDG DALLAS

Cookies go to Europe for live-on-tape sell

Stella D'Oro, first American company to explore use of on-location video tape in Europe, finds satisfaction with line standards and dollar results

THE ARTISTIC AND FINANCIAL benefits of filming abroad are an old story on Madison Avenue, which has often traveled to the Champs Elysees and Via Veneto to make commercials. But the Old World as an on-location site and technical source for video taped commercials is a brave new world for American admen.

One would expect the initial foray to be made by a Standard Oil or a P&G. In fact, it is Stella D'Oro, a small New York-based baker of "Continental" cookies with distribution in 35 markets, which, in looking for a fresh way to woo the American housewife, has become the first American company to explore the use of on-location production of European video tape commercials for stateside consumption.

"We were after commercials with mood, romance, charm, feeling," said Murray Firestone, president of Stella D'Oro's Philadelphia agency, Firestone - Rosen. "We wanted a documentary atmosphere of realism and believability." Since the 35 to 40 products in the Stella D'Oro line have an Italian "flavor," all the campaign's creative ingredients called for the life-like quality of tape and the atmosphere of on-location European production. So — Firestone created a series of six 60-second soft-sell, whimsical spots, lined up one of the veterans of the tape business, freelance producer Nat Eisenberg, and set out to get his commercials produced.

Although tape has been around for some seven years on this side of the Atlantic and is by now an

established institution with most national and regional advertisers, its use in Europe has been rather limited. Tight government regulations and the scarcity of commercial tv time have already spiraled commercial-production costs sky high, inhibiting any extensive experimentation with tape. And as far as the U.S. advertiser is concerned, there is the complication of differing line standards, the unpredictability of an on-location tape job 4,000 miles away from home. Firestone-Rosen — which used to be W. B. Doner — wasn't put off. It focused its transatlantic sites on the one non-government-controlled outfit on the Continent equipped to tape on-location com-



Lighting director Bill Knight makes pre-lighting adjustments for *Lady Stella Assortment* spot, while Eisenberg sneaks 20 winks from typical 12-hour taping day.

mercials to U.S. technical standards — InterTel.

InterTel, was formed in the Spring of 1961 with a backbone of Americans who had been abroad with Intercontinental Television, now-defunct group, which did, among other things, the *Ed Sullivan Show* in Moscow and *Dave Garroway* in Paris. Under the helm of president Erik Hazelhoff, InterTel has grown into a group of "interrelated" production companies in eight countries around the world. Film production is still the bread-and-butter part of its business, according to Hazelhoff, who figures that for every foot of tape, InterTel produces three feet of film. It has done a great deal of film work, both programs and commercials, for U.S. advertisers and networks. In the taped program are its well known for its work in France, Sweden, Denmark, Belgium, and Austria for NBC's *International Showtime*, ABC-TV *Wide World of Sports*, and, more recently, the *Winter Olympics* from Innsbruck. But the six Stella D'Oro spots, which were shot last December and hit U.S. tv screens March 30 in 12 major markets, represent InterTel's maiden venture in video taped commercials for U.S. airing (though it subsequently taped a few billboards for Schlitz, via Le Burnett, for use in its sponsorship of the *Olympics*).

"We're just getting into our stride with video tape commercials for U.S. advertisers," said Hazelhoff, predicting "a sizable break in the dam toward Europe for tape commercials" now that American admen have discovered that a reliable and technically skilled tape operation exists over there. If he's correct, InterTel will be right there ready to handle the overflow of business. As Hazelhoff sees it, his group has four distinct advantages for the U.S. adman in Europe that no other existent outfit has:

(1) As noted, it's the only private mobile video tape company in Europe whose equipment will work on any of the recognized line standards. A mere flick of a switch allows InterTel to tape to the U.S. technical requirement of 525 lines or the European requirement of 625 or the British (which will soon be

converted to conform with the rest of Europe) 405 lines.

(2) Its multi-lingual crew includes several Americans, all of whom have worked extensively in commercials and program production in this country and are familiar with U.S. commercials techniques. Equally important, there's no language problem in working with U.S. producers and agencies.

(3) It maintains offices in Amsterdam, Brussels, Buenos Aires, London, Madrid, Munich, Paris, and New York, offering unique international mobility.

(4) It boasts the "most complete and advanced four-camera two-ampex mobile unit on the Continent and another in Britain, built by Marconi to meet InterTel's requirement that it accommodate all equipment normally associated with an equivalent comprehensive studio.

How did this "first" for InterTel work out? Firestone and Eisenberg have nothing but praise for the cooperation and skill with which the InterTel crew handled the job, which had its quota of usual and some not-so-usual on-location tape production headaches. The mobility of the equipment allowed the Stella D'Oro people to tape five 30-second spots in Milan in four days and one spot in Munich in two days. (The mixing and editing were done later at Videotape Productions in New York.) And, added Firestone, "We would have had to spend much more money ever here to duplicate the same atmosphere we got abroad."

If there were some second thoughts and home-sick glances across the Atlantic, Eisenberg reminisced fondly, they'd have to be chalked up to acts-of-god and echoes of antiquity.

"I guess the first pang came on the first day out taping. It never snows in Milan — or so we thought. But that first day we might just as well have been in Alaska. Luckily, Murray Firestone is fast and flexible. He rewrote the opening ('Come to sunny Italy for a sit — oops, wrong time of year — but no matter when, you can stop at a famous cafe for some hot espresso and continental cookies.'). Making the best of some bad weather and adding a special touch of whimsy to this commercial."



"Snow blanketed the Piazza del Duomo the first day out shooting. Luckily Murray Firestone is fast and flexible, even 4,000 miles from Philadelphia. He rewrote the opening."



"We went to five Milan restaurants until we found Alfio's," notes Eisenberg. This shot is a classic illustration of why Stella D'Oro took its tape job to Europe. We could never achieve this same atmosphere and realism in a set-up studio shot."

Mobility of the InterTel operation made it possible to move the locale to a Milan restaurant for the final spot in the series, the commercial for Lee Kuchel.



"The restaurant we'd selected for the Broadstieks spot was built over a charming, mid-European canal which, we discovered at the latest possible minute, wouldn't support InterTel's multi-ton mobile trucks." Eisenberg continued. "We had to wait until all normal traffic was quiet, so we shot this one between midnight and 5 a.m. For the Customs scene in another spot, we finally found a uniformed airport official with a beautiful Italian face — great mustache — and spent an hour rehearsing him. In the three minutes it took me to get from the airport to the tape truck, the Customs boys yanked him (it turned out he was an Immigrations officer) and substituted one of their own in the 'interests of reality'."

But Italian temperament aside, Eisenberg — whose extensive tape background includes directing for CBS, NBC, and numerous agencies, management of Elliot, Unger & Elliot's tape division, and his own tape production house, General Television Network — believes with Firestone and Hazelhoff that the use of on-location tape in Europe is the hottest area of creative expansion now available to American admen. ■

Carino, 2 others get Storer v. p. stripes

Lawrence M. Carino, general manager of WJBK-TV Detroit, Harry A. Steensen, company treasurer, and Abiah Church, attorney and assistant secretary, were all elected vice presidents of Storer Broadcasting at April board meeting. A. W. Mueller, budget director, was named assistant treasurer.

Having joined Storer in '61 as general manager of the Detroit tv operation, Carino was previously general manager of WWL-TV New Orleans. He began his broadcasting career in 1944 as a page with ABC, was subsequently general manager for the KTNT stations in Tacoma.

Steensen, treasurer of Storer since 1954, joined the company in 1934 as comptroller. Church has been a member of the Storer organization since 1954 and assistant secretary since 1958. He joined Storer after more than four years as staff attorney for the NAB. Mueller joined Storer in 1961.

Pay-tv battle rages

Pay-tv—painted recently in Chicago as an ominous and imminent threat to free television—is fighting for its life on the west coast. Both pro and con camps are furiously marshalling forces. At the center of the controversy is veteran adman Pat Weaver's Subscription TeleVision which, if Weaver's plans proceed, will begin a three-channel closed-circuit home tv system in San Francisco and Los Angeles this summer.

Everyone is getting involved in the controversy, from local lawmakers, to labor unions, to the viewing and listening public. The big question right now, and to which there are two very divergent answers, is how do the people in California feel about subscription tv?

According to Weaver, a slight majority favor the move at the present time. This is based on the Mervin D. Field Poll, carried by 28 of the larger newspapers in the state, which indicated that 44 percent of those queried disapproved of the initiative amendment which would outlaw any but theater pay television in the state. Thirty-nine percent approved of the initiative, while two percent qualified their answers and 15 percent had none. The poll also indicated that there are more persons in favor of pay television in the southern half of the state than in the northern half.

Various labor groups connected with the entertainment industry in southern California have thrown their weight behind the Santa Monica-based Weaver enterprise, which may account for wider public acceptance in the Los Angeles area. Until very recently STV had no Northern California labor support. But just two weeks ago, the California Teamsters Legislative Council, representing 250,000 teamsters throughout the state, came out in favor of paid tv.

They passed a resolution supporting "the right of voluntary pay television to compete in the open market place with other segments of the

entertainment industry, without being strangled with artificial legislation before it gets a chance to prove its worth." General feeling at the Teamsters' convention was that paid tv would supplement, not supplant, commercial tv and could create thousands of new jobs.

More ammunition for the Weaver forces came when the Marin County Board of Supervisors withdrew its resolution against pay-tv and substituted a motion to take no stand at all on the issue.

But the bigger part of the battle still wages in the northern part of the state. Weaver's deputy in the area is Carlton Skinner, name manager of the new northern California offices at 30 Van Ness Avenue in San Francisco. A Bay City native, Skinner has a diplomat and political background which will serve him well in his new appointment. He was the first civilian governor of the territory of Guam, executive assistant to the president of the American President Lines, financial vice president of Fairbank Whitney Corp., and he is currently serving by appointment of the late President Kennedy as U.S. Commissioner, South Pacific Commission.

One of Skinner's first skirmishes was an on-air clash with one who promises to be a worthy opponent, Stephan Leonoudakis, Northern California chairman of the Citizen Committee for Free TV. The two met last week on a KCBS discussion show, *An Evening With A Douglas*.

Skinner's contention: "Denying citizen the right to establish a legitimate private business to serve the public is as immoral and unconstitutional as denying citizens the right to vote—and this is what the initiative to prohibit subscription television would accomplish."

Leonoudakis' stand: "Evidence of the great opposition to pay television is seen both in the wide diversity of groups opposed to it and in the more than million signatures already secured on the petition for

this important initiative. The proposed usurpation of traditionally free air lanes for television and radio must not take place."

GBC takes over Fla. outlets; Lebhar stays

Bertam Lebhar, Jr., former stockholder and executive vice president of WEAL-TV, Inc., has bought 49% of Gardens Broadcasting, new owner of the West Palm Beach tv station and its radio counterpart. He will continue, in addition to assuming the title of president of Gardens, as general manager of the two stations.

The other 51% of the Gardens Broadcasting stock is owned by Royal American Industries. John D. MacArthur, developer of the city of Palm Beach Gardens, is president of Royal American and chairman of Gardens.

Promotions in Dallas ownership hierarchy

James M. Moroney, Sr., who has been responsible for the operations of WFAA Radio and TV for many years, has been elected chairman of the board of the A. H. Belo Corp., parent company for the stations and the Dallas Morning News. He succeeds E. M. (Ted) Dealey, who continues as publisher.

Joseph M. Dealey was re-elected president and chief executive officer of the corporation. H. Ben Bechard, Jr., was promoted from vice president and secretary to chairman of the executive committee, a new post.

Other promotions and re-appointments: senior vice president Joseph A. Lubben named executive vice president; James M. Moroney, Sr., also active in the broadcast operation, re-elected vice president and treasurer of the corporation; William C. Smellage promoted from assistant secretary and controller to secretary and assistant treasurer; Aubrey G. Jenkins named controller of WFAA Radio and TV.

Chicago readies UHF

Now that the April 30 all-channel production deadline is upon us, it's interesting to note figures com-

plied by UHF station WCJU in Chicago, some 205,000 homes in the metropolitan area are now equipped for UHF, with the number increasing by thousands every week.

The data was gathered from a variety of sources, including sales reports from converter manufacturers and distributors which show more than 75,000 units sold in the Chicago market since Jan. 1. Tv set manufacturers and retailer reports indicate sales in excess of 50,000, and master antenna systems for high rise apartment buildings report 30,000 additional receivers now able to receive the upper channels.

Jones tapped for top spot by Texas execs

Bill Jones, advertising manager of Frito-Lay Co. of Dallas, was elected president of the Assn. of Broadcasting Executives of Texas, succeeding Dave Rutledge, manager of the Dallas office of the Katz Agency.

Other officers who will serve during the 1964-65 year are: Jim Ferrell, KTVT Dallas-Ft. Worth station manager, v.p.; George Watts, Republic National Bank v.p. and advertising director, treasurer; and Julie Lane, Norsworthy-Mercer media buyer, secretary.

Gerber makes first net nighttime buy

Gerber Products, placing its first network nighttime order, has purchased alternate half-hour sponsorship on NBC-TV's 90 *Bristol Court*. The program is a 90-minute comedy series to be telecast on Mondays, 7:30 to 9 p.m. this fall. Agency is D'Arcy.

Paley reports 20% profit rise for CBS

At annual CBS stockholders meeting in Chicago, chairman William Paley reported "substantially higher" first quarter sales and profits—up 10% and 20%, respectively, over 1963 figures. Net income of \$12 million being realized on \$156 million quarterly sales.

President Frant Stanton understated progress of seven CBS divisions as "each doing well." He cited tv network on its 10th anniversary

as "world's largest advertising medium" (which lead nearest nighttime competitor by average 19% he said), revealed that O&O tv stations had best year ever in 1963, reported Columbia Records Division continues to lead in industry. Outlook also bright for CBS International (equipment exports) CBS Labs (military reconnaissance systems, space microcircuitry) and CBS News (producer of 61% of CBS Radio's network schedule, 20% of CBS TV's).

Stanton characterized radio's growth as "much more significant than has been generally recognized." Although medium's post-1955 growth has been largely local, he feels CBS Radio "has an impressive story to tell." Network sales in 1963 were up 50% over 1962, and there are more sales commitments this quarter than in first two last year.

At corporation's second non-New York meeting (1962 stockholders met in Los Angeles), Stanton summarized that between 1949-63 CBS net sales have risen every year, increasing some 600%. Income has risen about 900%; net-per-share, 600%; net worth, 550%.



Big Householder

North Carolina's biggest market — North Carolina's Golden Triangle — tops in population, households, retail sales

NO. 1 MARKET IN THE NO. 12 STATE

WSJS

TELEVISION

WINSTON-SALEM GREENSBORO WYOMING

Represented by Peter ...

Radio basic in Alberto-Culver push for

Reversing long history of radio as the route to tv, Alberto-Culver makes it a two-way street—adds radio to picture medium push for men to 'take Command'

THE ACCUSATION that agencies always take the easy, big-dollar-earning road by pouring all of a client's budget into television has again blown a fuse.

One of the nation's top 10 agencies has not only overcome a big tv client's apprehension over putting a substantial push into radio—with tv-allocated dollars—but put its own field force to work to make it tick.

And, a 10 market test has grown into a 31 market, 52-week campaign on radio with neither ratings, unit price nor driving time slots as prime consideration for the buys.

Who had the alert idea of boosting Command, the man's hairdressing, with a good spring prescription of radio?

"The credit belongs to our agency, J. Walter Thompson of Chicago," says the sponsor's advertising director, Charles A. Pratt of the Alberto-Culver Co., Melrose Park, Ill.

Not that consumers weren't already taking Command, well presented for several years now on tv. Fact is, the hair-dressing-conditioner has what Pratt calls "a very healthy volume." New project is simply to break a plateau and start a new upward trend.

"I looked upon the agency's recommendation that we reduce tv somewhat and add radio, as replacing a man with a boy, even though the boy would work cheaper," the client spokesman recalls. "What changed my mind was the agency's creative approach."

Before looking at that approach, note that the "buy-radio" concept

is a startling change in heavy-spending Alberto-Culver's ad thinking. In its very brief nine-year life-span, A-C has already built its first-year volume of half a million dollars to a staggering \$80 million! And it openly gives much credit for that massive feat to television ("... we had tv going for us.")

Says amiable, talkative Leonard H. Lavin, Alberto-Culver president, "Television has given us access to the mass market . . . (it is) the passport into every living room in America." In an affectionate vein,

Its other assets, though, were a realistic sales approach. These were recently outlined in San Francisco by president Lavin about as follows:

(1) We introduce products we know the public will accept. (To be sensible and profitable, choose your items and markets on the basis of competition's past experience.

(2) We tell the consumer we have what he wants via the fastest advertising medium. ("The quicker a new product is accepted, the cheaper it is in the long run.")

The story in Alberto-Culver words:

"The credit belongs to our agency, J. Walter Thompson of Chicago . . . What changed our mind was the agency's creative approach . . . What testing does for us is to protect our investment . . . Our agency explored the audience characteristics of all media and they advised us that the best way to put more frequency against this high potential male group was a selective spot radio campaign . . . The men we were after are in fact a mobile, faddist group who like everything from Beatles to Beethoven . . . It didn't take long before we detected an effect . . . There are plenty of ways in which radio, if sold and produced creatively, can bring excellent results."

he's even hailed video as "the exciting, enthralling, compelling, one-eyed peddler."

Not that the radio buy means A-C or president Lavin are going back on their word. It's just that this advertising pace-setter—with its agency—has found still another new angle.

Part of the story lies in A-C's early growth. It started in 1955 by buying about 100 little-known products, just to get the one it wanted to build up—VO5 hairdressing for women.

Indeed, A-C fame is based on its speedy introductions, speedy customer acceptance.

(3) We investigate, we research—we take nothing for granted ("What testing does for us is to protect our investment.")

Significantly, A-C "plays" its advertising accounts. Adds president Lavin, "At any given moment, we can give you the precise advertising-to-sales ratio for any of our products. We can switch our investment on a product in a matter of an hour. If we want to build

male market

pressure behind a product, we can build it. If we want to relax pressure, a phone call to one of our agencies is what it takes. We play it like stockbrokers."

A-C's first success with VO5 was followed by 16 other products ranging from Derma Fresh hand lotion, through Subdue medicated shampoo, to New Dawn hair coloring. All these women's products look to tv like a parched actress sipping champagne.

The company has featured other products for men before, but its hard-hitting with Command now moves it emphatically into the mail-order business. And, from the spectator's stand, it looks as though these new conditions exist:

- Good-grooming aids, like roshane, attract chiefly younger males.
- These men, rather than their girlfriends or wives, usually make their own hair-preparation purchases.
- Such potential customers are not likely to be sitting targets. They're active and on the go. They're hard to reach statistically," says an agency spokesman.
- Once hit, like boxers they tend to be hit hard and often. They are not easily persuaded.
- In fact, it may require something emphatic to attract — and hold — their attention, for they tend to be changeable.

As is well known, Alberto-Culver believes in tailoring its advertising to suit the customer precisely, however.

"We try to pre-determine the effectiveness of our commercials," president Lavin says, adding that every on-air tv message represents 10 commercial ideas and several quality finished products.

With all his enthusiasm for tv advertising, however, Lavin has one reservation—and it's major: He considers it "indecently expensive."

"Researching our tv advertising

schedule for Command," A-C vice president and advertising director Pratt interjects, "we discovered that, while our reach remained fairly high, our frequency with these people was very, very low. . ."

"Our agency explored the audience characteristics of all media and then advised us that the best way to put more frequency against this high-potential male group was a selective spot radio campaign, using specific stations to match our defined market."

Thus, radio was proposed.

"The men we were after, aged 15 to 35," Pratt continues, "are in fact a mobile, faddist group which likes everything from Beatles to Beethoven." To reach them via home, car or portable radios, disc jockey shows and music programs seemed a natural.

J. Walter's timebuying department (which, in Chicago, reports to a broadcast group head rather than the media department), agreed to a trial run. They bought about 30 stations in the top ten hairdressing markets — Buffalo, Baltimore, Philadelphia and Washington in the east; Los Angeles, Portland, Sacramento, San Diego, San Francisco and Seattle in the west. Cost of the trial run ran close to a quarter of a million dollars.

"It didn't take long before we detected an effect," Pratt recalls. It came not so much from sales (which take longer to respond) as from "a gratifying, positive reaction among retailers and the wholesale trade."

Agency spokesmen also note that a "dramatically" helpful hand was offered via merchandising support from many radio stations which, like KHJ Los Angeles and KFRC San Francisco, arranged or induced many in-store counter promotions. WWDC Washington, D.C., even managed Command window displays.

A pleasing part of the assign-



First, I was a salesman, says Leonard H. Lavin, Alberto-Culver president. Next, however, came an advertising career and when working on the agency side of then-new Stopette, he placed its first tv spot (on a wrestling show), saw it through to What's My Line and "finalized" his own tv thinking: a tv toiletry outsells the non-tv. Lavin's next step was to form a sales company (first-year volume \$7 million) until he could find a small item with mass-market potential. In March 1955 he found VO5—plus 99 others—for a borrowed \$488,000. That was the start of Alberto-Culver, whose first-year gross was, ironically, about half a million. Today, with heavy broadcast help, it does \$80 million.



"Astute, tough and fair" describe Charles A. Pratt, director of advertising for Alberto-Culver from another Culver — the military academy — and World War II in the South Pacific. Pratt graduated from Amherst, then joined WAAF Chicago as a local time salesman in 1949. Two years later, he moved to WOR-TV New York, later returning to same firm's Chicago office. Then he was on Edward Petry's mid-west sales staff five years until, in 1957, he became an NBC-TV account executive. Three years after that, he joined Alberto-Culver, winning his vice presidency in June 1963.

First 10 market buys

Buffalo	Sacramento
Baltimore	San Diego
Los Angeles	San Francisco
Philadelphia	Seattle
Portland	Washington

21 added markets

Atlanta	Denver	Miami
Boston	Detroit	Milwaukee
Chicago	Grand Rapids	Minneapolis
Cincinnati	Hartford	New Orleans
Cleveland	Houston	New York
Columbus	Indianapolis	Pittsburgh
Dallas	Kansas City	St. Louis

ment, besides its "handsome budget," says timebuyer John Harper, was that the client set the stage for success. "They intended to make it work if it *could* work . . . they had a willingness to *try* to make it succeed."

Although J. Walter Thompson has had the account only since July, the sponsor also accepted as fact the agency's depth and breadth of experience in this type of radio: "It's the agency's brand."

After the green-light results of the first tentative trial, another buy was made. This time, 21 more markets were added for a total of 31 (see list). As few as two stations or as many as eight, but an average of three-per-market, were used. Total cost of both buys—about \$1 million—was a virtual steal from the tv budget.

Just as interesting, the "primary buying criterion" was neither ratings nor unit price. The agency sought strong radio personalities and the first question was, "Do they have audience rapport and original, creative sell?" To judge candidates, timebuyers relied heavily on station rep advice.

Preferred time slots have been afternoons, evenings and weekends. "Not necessarily driving time," says Harper. "It was more a matter of when younger men would be free—from classes or jobs—and ready to listen." (When statistics were lacking, buyers sometimes used beer-market data, projecting it downwards to younger age brackets.) Car audiences, although "impossible to measure," were, of course, counted on. "We felt they *had* to be there."

But it didn't end with careful buying. J. Walter Thompson followed through. Here's how:

Instead of supplying hard and

fast text, agency copywriters gave out fact sheets listing essential sales points. Sample: "When you apply Command, you are, for the most part, simply *replacing* the natural oils. . ."

Fact sheets gave far greater space and attention to generalized suggestions, however:

"We have some fairly strong feelings on the handling of romance. . . You don't use our product and then have girls besiege you. Our thought is more: A girl always looks twice at the man who takes Command. (Notice the verb 'takes.' We like it better than either 'uses' or 'wears'.)"

To make absolutely certain the D.J.'s understood, agency people made personal calls to *every* station on the list to meet and talk with the announcers in person. They explained the product care-

fully, encouraged the D.J.'s to use their own characteristic technique and gave them free samples so they'd know what they were talking about. To perform this task it took a dozen people a week traveling. Callers went out regionally from six different JWT offices as part of the "personal-sell team."

How has it all worked out?

Let the sponsor's advertising director give his own candid answer:

"Now, frankly, we did, and are still trying to, steal second base while keeping our foot on first. We have not given up our tv effort for this brand—nor do we intend to. Command is supported by an umbrella of network television over the entire U.S., while the radio campaign supplements the top 20 markets. We still believe in television as strongly as ever, but consider radio a *complement*, not substitute, to improve the image and sales.

"Whether radio people will admit it or not," Pratt continues, "the advertising medium today is television, but this does not mean that radio has died. . . There are plenty of ways in which radio, if sold and produced creatively, can bring excellent results.

"When sufficient time has elapsed for us to gauge actual sales results and if these results are favorable, I see no reason why we would not extend our use of radio to other products in our growing line," Pratt summarizes. "Let's keep our fingers crossed."

As this article was being written, the outlook was very bright indeed—and fingers were probably uncrossed. Alberto-Culver has just ordered another "go-to-broke" flight of radio, their third AM purchase for Command. All these contracts will cover a year.

Alberto-Culver pairs Command with Mustang

More than 80 radio spots a week in "all major markets" will help Alberto-Culver's Command hair-dressing boost its Sportscar Sweepstakes, a 10-week promotion beginning April 27 and giving away 70 new Ford Mustang convertibles.

Ad drive will also involve all Alberto-Culver's nighttime network tv shows on CBS, NBC, and ABC, plus "heavy spot tv schedules" in the same top markets, all placed via J. Walter Thompson, Chicago. Full color ads in six national magazines will also zero in on youthful (15- to 35-year-old), male, sex-and-success conscious target. Over-all promotion will get extra mileage from simultaneous new Mustang introduction by Ford dealers.

THE WEEK IN WASHINGTON

WASHINGTON BUREAU

Washington, D. C.

April 24, 1964

Unlike the Federal Trade Commission, the Food and Drug Administration will not jump into any rules for labeling cigarets until Congress specifically authorizes it.

Apparently the legal department serving HEW and FDA does not see eye to eye with the more eager crusaders in the department's Public Health Service.

The legal stance of FDA comes to light in a letter from Dale C. Miller, of HEW's Advisory Opinions Branch. The letter has found its way into the lengthy docket of comment on the FTC's proposed rules for cigaret labeling and advertising.

It states: "In our opinion, if regulation of cigarets is desired as a matter of public policy, it should be dealt with in legislation which will leave no doubt of its coverage and precisely what regulation is to be had..."

The letter was originally in answer to a complaint submitted to FDA by one Ralph W. Lawrence of New York City, who wanted the FDA to require hazard warnings under the Federal Hazardous Substances Labeling Act.

Lawrence was told that "cigarets are not within the scope" of the act, which Congress intended to cover household items that pose "accidental hazards," such as poisoning, explosion, et al.

Although the FTC jumped the gun by its own proposed rule making for hazard labels on cigarets, the stance taken by FDA's legal staff may make the commission a little more thoughtful about inevitable court challenges.

The only safe alternative would be a wait for hurried and miraculous passage of bills affirming the authority, to pass both houses in the near future. This is a prospect which even Sen. Maurine Neuberger has frequently and again recently acknowledged to be quite remote--in view of the economic interests involved.

FTC's Bureau of Economics has come up with a profile of cigaret advertising in relation to revenues of its Top Six producers, to national advertising costs, to cigaret consumption and consumer spending.

The hefty compilation will add another wad of statistics to FTC's growing interest in the relation of massive (especially tv) advertising to consumer interest and national economics, as shown in its P & G order.

FTC uses advertising costs for the Top Six (R. J. Reynolds, American, Lorillard, Brown & Williamson, Philip Morris and Liggett & Myers) in tv magazine and newspapers, based on trade sources for some of the data. It uses RS figures which include all varieties of cigaret advertising, including radio and outdoor, for comparisons when available.

In 1962 FTC finds the Top Six spent \$109.1 million on tv, \$2 million in magazines and \$17.7 million in newspapers. Add \$19 million in network radio, and total was \$174.9 million. This total is between 65% and 75% of their total advertising costs.

THE WEEK IN WASHINGTON

Tv advertising costs for the cigaret Top Six have progressed dramatically: \$25 million in 1952; \$40 million in 1954; \$66.8 million in 1956; \$78.5 million in 1957; \$88.5 million in 1958; \$96.4 million in 1959; \$104.3 million in 1961 to \$109 million in 1962.

Out of total national network and spot advertising in 1962, the Big Six cigaret advertising accounted for 7.2%. It was 10.3% of total network tv advertising sales, and 3.8% of spot tv.

Changes in media use: From 1952 to 1962, tv use jumped 335%, while magazines climbed 128.9% and newspapers rose only 50%. Tv advertising of cigarets in 1962 accounted for 71% of the total advertising by these three media, FTC's economists find.

Comparing cigaret consumption to advertising costs: Domestic smoking went from 360.2 billion cigarets in 1950 to 509 billion (Agriculture has estimated a figure nearer 524 billion) in 1963. Curve of cigaret advertising costs for tv, magazines and newspapers, went from \$49.1 million to \$153.8 million in the same period.

Putting it into percentages, in the 1952-1962 decade, total cigaret consumption increased 25.5%--while cigaret advertising costs increased a runaway 213.2%.

From IRS data, with its broader advertising base, 1960 cigaret advertising accounted for 4.5% of total costs of all manufacturer advertising--but cigarets accounted for only 1.2% of manufacturing assets and 1.2% of comparable sales.

In the 1950-1960 decade, cigaret manufacturers' total advertising costs went from \$85 million to \$236 million--a lift of 178%. But for all manufacture, advertising was up only 128%, from \$2.3 billion to \$5.2 billion.

FTC will have numbers in family budget approach: Total buying of cigarets was over \$6.8 billion in 1962. This was higher than billion dollar totals spent on drugs and sundries, \$4.2; doctors, \$5.3; autos, repair and service, \$5.3; tv, radio and musical instruments, \$4; magazines and newspapers, \$2.

Broadcasters and advertisers alike will be listening this week when a delegation of some 125 youngsters between the ages of 14 and 18 come to Washington to give their views on the smoking question.

A national Conference on Smoking and Youth is being held April 30 through May 2, chaperoned by the Children's Bureau of the Welfare Administration.

The young delegates--two from each state and one from each of the country's largest metropolitan centers--had a pre-conference nudge in a questionnaire about home-town smoking habits.

They were asked to check smoking habits in adults and among teen-agers, find out why youngsters smoke, and decide whether smoking is enough of a health problem to get special government attention. Undoubtedly the subject of tv commercials will come up big.

RADIO MEDIA

Taft starts executive shifts at new stations

First in an anticipated series of executive realignments has emerged the Taft Broadcasting echelon as result of the purchase of seven stations from Transcontinent Television Corp.

The Kansas City complex of stations, WDAF (AM-FM & TV), the weightiest piece of the purchase, got top attention.

William A. Bates, vice president and general manager of the WDAF



McKay

Remington

stations, assumes a general executive capacity for the Cincinnati-based broadcasting group; Robert Remington, formerly station manager, has been appointed general manager of the TV station. Nick Bolton, formerly general manager of WKRC, Taft flagship in Cincinnati, moves to Kansas City as general manager of WDAF Radio. Jay Harrington remains general sales manager of the radio operation.

Bolton will be replaced in Cincinnati by Jack Remington, currently program director of that station. WHDO job will be filled by WKRC chief announcer Ted McFly.

Cowles nets \$3.5 mil.

1963 earnings from operations of Cowles Magazines and Broadcasting, Inc., totaled \$3,484,611 or \$17 per share. Gross revenues totaled \$128,064,540, an all-time high, and an increase of \$9,554,811 over 1962.

However, the 1963 figures include revenue from companies acquired in the latter part of 1962 during 1963 and from the company's Puerto Rican newspaper operation, not previously consolidated and therefore not directly

comparable with those for the previous year.

The Cowles broadcasting properties are KRNE (AM & TV) Des Moines, and WRIC (AM & TV) Memphis.

Times, Polaris incomes up

Although WOXR New York is running into road blocks with its hard liquor advertising, annual report released last week by its parent company *The New York Times*, indicates station did quite all right in 1963.

Although no breakdown was available, some \$3.8 million (out of a total \$101.3 million operating revenue) came chiefly from the broadcast operation and the *Times'* news service, combined. (Latter is syndicated to some 110 papers.) Parent company cleared \$1,069,127 or \$6.96 per share, despite operating loss of \$527,084—result of New York newspaper strike.

Bullish report also sent out by

another corporation with broadcast interests, Milwaukee based Polaris Corp. With TV stations in Fargo, N.D., Evansville, Ind., and Pembina, N.D., the highly diversified company netted \$739,949, compared with \$666,990 the previous year. Polaris plans to de-emphasize real estate investments and concentrate on better money-making areas, particularly broadcasting advertising, data processing.

Expands FM schedule

WHA1 (FM) Grenfield, Mass., which had been simulcasting with its AM sister station until 7 p.m., increased separate programming to its full day, 6 a.m. to midnight. In May, 1948, ten years after Haigis Broadcasting put WHA1 (AM) on the air, the FM station was added. Both stations simulcast on a fulltime basis until January 1962, at which time it was decided to split at 7 p.m. for the purpose of programming separate good music on for five hours each evening.

Attention! All Agency and Media Time Buyers!

YOU ASKED FOR IT ... We've Got It!

THE COMPLETE **DATA** Inc.

IN DEPTH SURVEY FOR HOUSTON

YOU'VE NEVER HAD IT SO GOOD FOR MAKING YOUR HOUSTON RADIO DECISION NOW

K-NUZ  **SOLD IN COMBINATION WITH KAY-C. BEAUMONT**

THE KATZ AGENCY, INC. — NATIONAL REPRESENTATIVE IN HOUSTON CALL DAVE MORRIS • JACKSON 3-2581

RADIO MEDIA

All IRTS incumbents nominated for new term

The unprecedented nomination of all IRTS incumbent officers for re-election may herald a change in the association's by-laws after 25 years.

Not only is the rather radical move by the nominating committee a vote of confidence for president Sam Cook Digges and his slate of officers. It reflects the committee view that a two-year term of service would permit the president and his colleagues to carry out a program for the Society more effectively.

Officers nominated in addition to the CBS Films administrative v.p. are: first vice president Thomas J. McDermott (N. W. Ayer v.p.), vice presidents Richard P. Jones (JWT v.p. and dir. of media) and C. Wrede Petersmeyer (Coronathian president), secretary William N. Davidson (Advertising Time Sales v.p.) and treasurer Edward P. Shurick (H-R v.p.).



YOU SHOULD HEAR

Ed Lovelace of KOGT, Orange, Texas, says: "While we are a small market station, the help from your service has enabled us to get accounts that we never had before, and has given to the commercial content of our station a big market sound."

Hear "MONEY MAKER"
Call Dallas Collect 214 748-8004
COMMERCIAL RECORDING CORP.



Two stations affiliated with NBC Radio were awarded plaques at NAB in recognition of 25 years in the network. Presentation was by Tom Knode (center), station relations v. p. The stations, which joined NBC in March, 1939, are KROC Rochester and KYSM Mankato, Minn. Accepting the plaques were G. David Gentling, left, president, KROC, and Robert DeHaven, general manager, KYSM.

Nominated for the board of governors are: Julius Barnathan (ABC-TV v.p. and gen. mgr.) for a second term of two years, Sydney Eiges (NBC v.p. of public information), William B. Lodge (CBS-TV v.p., affiliate relations and engineering), Howard Meighan (Videotape Productions president), Thomas Murphy (Capital Cities exec. v.p.). Samuel Thurm (Lever Bros. advertising v.p.) has been named to fill out an unexpired term of one year.

Station presents new personnel and plans

Advertisers and agencies in New York were recently feted at a session to introduce the new management of Negro station WWRL, which was sold in January by Long Island Broadcasting Corp. for \$2.1 million.

On hand were Egmont Sonderling, president of the Los Angeles-based Sonderling group, which bought the station; Frank Ward, the new general manager; and Selwin Donneson, vice president of sales. Several of the station's air personalities were also there.

A 24-hour operation, WWRL stresses news of particular interest to the 1.6 million Negroes in the

New York area, as well as local, national, and international news with broadcasts five minutes every hour, one minute on the half-hour. It programs primarily music and special features, including *Advance* which is the biography of a prominent Negro. Editorials are presented four times daily.

Anaheim station sold

Radio Orange County, Inc., has sold KEZY Anaheim for \$950,000 to Harris Thomson, who also owns WLOF Orlando.

Principals of the selling organization are Cliff Gill, Sherrill Curwin, Dan Russel, and Ira Laufer.

KEZY is a fulltime facility operating at 1190 kc on 1 kw. It also has FM facilities at 95.9 mc operating in conjunction with A (ERP 670 watts).

On-scene news sponsor

McDonalds Systems, Inc., sponsoring *News Specials*, on-the-spot location reports by KDKA Pittsburgh newsman Mike Levine.

Approximately 130 broadcasts will be made during the drive-in restaurant chain's first 13-week cycle.

Film bartering still active

Head of barter firm admits stations seek syndicated programs and features by "trading out" unsold time for entertainment fare, defends practice against critics

OBTAINING SYNDICATED programming through "barter" arrangements—the swapping of unsold station time, usually in marginal periods, for merchandise or program material—is still a current practice in the tv industry. So stated Sidney Halpern, president of Promotional Services Inc., one of the leading firms in the barter field, to *SPONSOR* last week.

"Trading has been going on as long as this country has been in existence," said Halpern, who denied, however, that a barter firm's customary resale of the station time being "traded out" was injurious to established rate structures.

"Some of the newest feature packages are quite expensive," said Halpern. "Large stations in large markets can afford to buy them, but what about the small tv stations? Even with the price of features tailored to the size of the markets, it's still a major investment for stations. Furthermore, sales costs for a distributor may make his profits marginal, at best, in small tv markets. We think we have an answer in trading fresh features and programs for hard-to-sell station time."

Halpern points out that feature bartering goes back to the late 1950s, when Matthew (Matty) Cox was bartering the RKO backlog on behalf of International Lax. Program series bartering goes back to about the same point in time. Today's barter formula is similar, although more refined in its approaches.

"We were approached recently by a major distributor of post-'50

features and programs—I won't mention the name—who offered us the following deal," said Halpern. "He had found his sales costs too high in markets below the 'Top 75' rank, and wanted to know if we would be interested in making barter arrangements for his features in these smaller markets, where stations wanted his product. We may yet work out something."

Agency attitudes toward trading in bartered time have "softened,"

says Halpern, particularly among those "which are working in tv on a fee basis, and are not influenced by media commissions in tv." Reps, of course, dislike barter deals ("They're trying to blame all the evils of rate-cutting on bartering," says Halpern.)

"Besides," Halpern adds, "most time obtained in barter arrangements is pre-emptible by commercial orders, and is usually sold to small-budget tv advertisers who sometimes grow to become large, regular-schedule advertisers in the medium."

Although stations have traded blocks of unsold time for everything from mobile units to hotel suites for executives attending conventions, the most-sought-after items, according to Halpern, are still "programs and prizes." Together, they account for as much as 50% of the total items for which stations enter into barter arrangements.



Boyd Mullins of CBS Films' San Francisco office (center) receives a \$500 U.S. Savings Bond from the syndication firm's administrative s.p., Sam Cook Digges (left), while president Merle S. Jones beams approval. Mullins was cited for scoring "The Most Creative Sale of 1963" at CBS Films, and received his award during the firm's recent annual sales meeting. Mullins' award-winning sale: "America!" — new first-run CBS Films half-hour entry — to California Oil for 22 markets.

NATIONAL FILE

ADVERTISERS

James Barrett, former account executive for Allercst and Coldene, and **Alan Pesky** joined Papert, Koenig, Lois, New York. Pesky was an account executive for Breakstone Foods division of National Dairy Products Corp. and for Jack Frost and Quaker Sugars of National Sugar Refining Corp.

Arnold D. Burk named executive assistant to the president of United Artists Corp. For the past four years he was executive assistant to the vice president, Robert F. Blumofe, in charge of west coast operations. **Albert R. Glaubinger**, UA Philadelphia branch manager since 1958, named Central Division manager replacing D. J. Edele, who has joined Embassy Pictures.



YOU SHOULD HEAR

Robert L. Whitaker, Executive Vice President of WMIX, Mt. Vernon, Illinois, says: "We made two specific sales with the sponsor-product jingles, one to an area Ford Dealer who, by the way, was already a regular newscast sponsor on our station, but who uses the jingle for an additional spot schedule, and one to the First National Bank of Mt. Vernon."

Hear "MONEY MAKER"
Call Dallas Collect 214 748-8004
COMMERCIAL RECORDING CORP.



Ellis

William Ellis, Jr., appointed advertising manager of Sentry Insurance, Stevens Point, Wis. Since joining the firm in 1953 he served as advertising media manager and publications manager. He succeeds **H. E. Manske**, who was named director of corporate relations.

John S. Coerne promoted to advertising manager of Seaboard Finance Co., headquartered in Los Angeles. He joined the company in 1959 as merchandising manager.



Lueking

Richard W. Lueking appointed vice president in charge of advertising for Eastern Air Lines. Prior to this he served as manager of promotion development for Proctor & Gamble, Cincinnati.

Gabriel S. Carlin appointed vice president for marketing for Savin Business Machines Corp., New York. He was formerly general manager of Xerox Processing Laboratories and Xerox Reproduction Service Centers.

Norman M. Sperling appointed advertising and sales promotion manager of Mallory Radall Corp., Brooklyn. Previously, he was assistant advertising director of Swingline, Inc., Long Island City.

Wallace E. Williams named vice president for branch administration of United States Plywood Corp. He succeeds **J. D. Kayne**, who resigned to go into private business. **Harry Ryback** replaces Williams in his former capacity as manager of the company's northwestern division, San Francisco.

A. A. Gross and **Fred H. Loneman** appointed regional sales managers of the northwest region, headquartered in Minneapolis, and the midwest, headquartered in Chicago, for Durkee's Grocery Products Division. Gross served in the

same capacity in Chicago for the past four years. Previously **Loneman** was sales manager of Streator Read Sales Co., Streator, Ill.

Arnold Kiczales, advertising account manager of the Linde Division of Union Carbide Corp, elected president of the Association of Industrial Advertisers, New York chapter, for 1964-65 fiscal year. **Fred Heigl**, account executive with **G. M. Basford Co.**, **Robert Parkin** head of advertising and promotion of the Enjay Chemical Co., and **Fred Poppe**, president, Complan Inc., division of deGarmo, elected vice presidents of association. **Walter Preston**, account executive with **J. M. Mathes, Inc.**, elected treasurer. **John Bicking**, chemicals advertising manager of U. S. Chemicals Co., National Distillers and Chemicals Corp., elected secretary.

J. Edgar Bennett, **Manual Yellen**, and **Lewis Gruber** named executive vice president for operations, executive v.p. for sales and advertising, and honorary chairman, respectively, of **P. Lorillard Co.** Gruber was formerly chairman of the board from 1959 and prior to that the company's president. Since joining the company in 1933 Yellen served as vice president and a director. Bennett joined Lorillard in 1945.

Edward A. More, former director of advertising, now assistant to vice president - marketing, and



More



Williams

James R. Williams named general advertising manager for Formica as manager of promotional services since 1962.

Charles C. O'Brien named market development manager of radio products for Zenith Sales Corp. Since joining parent Zenith Radio Corp. in 1956 as a district sales representative, he has served as manager of marketing for hearing aids and director of development of hearing aid dealer sales programs

AGENCIES

Edwin F. Baker, a chartered accountant, appointed director of Grant Advertising Ltd., London.



Baker

An executive with Grant since 1953, he most recently handled special assignments outside the United Kingdom, and was responsible for setting up internal accounting procedures in the Grant offices of London, Bombay, Calcutta, Karachi, Hong Kong, Capetown, and Johannesburg.

Michael Danyla, Jr., and **William J. Orrok** joined Cabot & Co. Boston, as copywriters. During the past 15 years Danyla was a copywriter for newspaper, radio stations, commercial and industrial firms, and most recently for BBDO, Cleveland and Boston. For the past two years Orrok was a print and broadcast copywriter for BBDO, New York.

Otis L. Hubbard, Jr., rejoined Needham, Louis & Brorby as vice president in charge of development. He was originally with the agency from 1958-62, handling account and new business assignments. During the interim he was with McCann Erickson, Chicago, as senior vice president.

Donald H. Hockenstein named vice president of Earle Ludgin & Co., Chicago. He is director of radio tv production.

Andrew C. Isaacs named vice president and creative director of Ketchum, MacLeod & Grove, New York. Formerly he was with Kenyon & Eckhardt, where he supervised a copy group on the Ford corporate account, a number of McKesson & Robbins liquors and Nabisco dog foods.

Charles S. Grill, a former Admiral Corp. executive, appointed national advertising manager.

Irving Orenstein joined the copywriting staff of Philip Klein Advertising, Philadelphia. Prior to joining the agency he was mer-

chandising and promotion manager at Weightman, Inc.



Harris

Collingwood J. Harris elected vice president of Kudner Agency, New York. He joined Kudner a year ago, as account executive on the Sylvania Electric Products Lighting Division.

William J. Brewer elected vice president and named head of the radio tv department of Potts-Woodbury, Kansas City, Mo. Prior to joining the agency in 1949 as a radio and tv account director, he was associated with KVOA Tucson. **Bill Smith**, former broadcast media supervisor, named radio tv account director. **Jack Schroeder** promoted from assistant director of marketing research to broadcast media supervisor. He came to Potts-Woodbury three years ago from the Remington-Rand Corporation.



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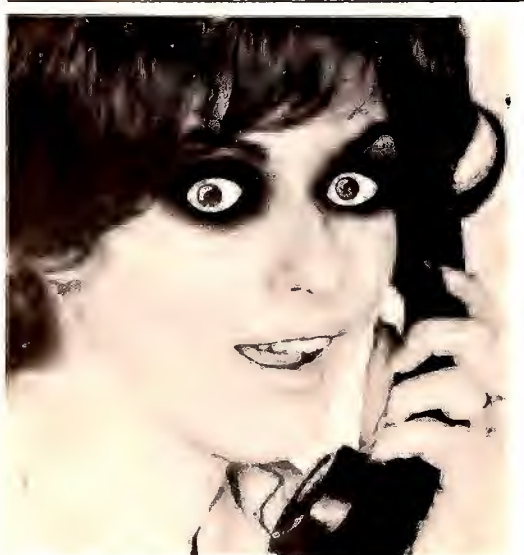
Harvey N. Volkmar joined Ted Bates & Co. as account supervisor on the Fleischmann Distilling Corp. He comes to Bates after five years with Compton Advertising. William E. Burkhart, Jr. continues as an account executive on Fleischmann.

George D. Lorey appointed vice president of Galvin-Lane-Farris-Sanford Advertising Agency. He was formerly vice president of Potts-Woodbury Advertising.

Mark Forbes joined Mogul Williams & Saylor as an account executive on the Econo-Car Auto Rental System account. Previously he was advertising director for Lane Bryant stores, advertising and sales promotion manager for John Irving Shoe Corp.

Anthony Widmann joined Doherty, Clifford, Steers & Shenfield, Inc., New York, as a vice president and account supervisor. He comes to the agency from MacManus, John & Adams.

Eugene S. Schuessler joined Robert A. Becker, Inc., as an account executive. He was formerly direc-



YOU SHOULD HEAR

Michael O. Lareau, Radio Station Manager of WOOD, Grand Rapids, Michigan, says: "I'm sure that you'll be pleased to hear that in the first month of our use of the CRC MoneyMaker Service, we have almost had enough sales to pay for the service . . . Keep the good materials coming."

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tor of product advertising for Ethicon, Inc.

Harold J. Salemsen joined Robert S. Taplinger Associates as an executive on the Better Living Center account at the World's Fair. He was formerly a publicity executive with Embassy Pictures Corp.

Peg Harris joined Redmond & Marcus as media director. Formerly, she was media director at Guild, Bascom & Bonfigli, San Francisco.

Gene Del Bianco joined Harold Cabot & Co., Boston, as an account executive. Formerly with several Boston and New York advertising agencies.



Johnston

or, respectively.

Bernard A. Sweet, formerly account executive and copy chief at George J. M. Riseman, Inc., Boston, joined Donald A. Hodes Advertising, Inc., Worcester, as an account executive.

David S. Garland appointed creative director of Reilly, Brown, Tapply & Carr, Inc., Boston. He previously served as creative art director of Harry M. Frost Co., Inc.

Gary L. Pudney joined Compton Advertising, New York, as executive producer in tv programming. He comes to the agency from Young & Rubicam where, for the past two and half years, he was account executive in radio/tv department.

Robert E. Griffin elected vice president of Harold Cabot & Co., Boston. He has been with the firm 14 years. His father, the late George R. Griffin, helped start the firm with its founder, Harold Cabot, Sr.

Richard J. Frank appointed account executive of Richard K. Manoff Inc., New York. Two of his accounts will include Whitehall Labs and Lehn & Fink Products Co. Prior to joining the agency he was product manager at the Block Drug Co. and handled such accounts as Nytol Sleeping Tablets, Pycopy Tooth Brushes and Tegrin Ointment.

Jim Johnston named creative supervisor at Tatham - Laird, Chicago. **Jerry Birn**, **Bob Bassindale**, **Bill Ewart** promoted to creative director, copy chief, and creative supervisor,

TIME/buying & selling

Gerald J. McGavick, Jr., appointed sales account executive for Metro TV Sales. He comes to Metro from Venard, Torbet & McConnell, where he served as tv account executive for three years.



McCarthy

Robert J. McCarthy appointed sales manager of AM Radio Sales Co., Chicago. Prior to joining the company in 1959 he was associated with tv sales for NBC.

Aubrey Holman and **Richard J. Waller** joined New York sales staff of TvAR. For the past three years, Holman served as assistant sales manager for KYW-TV Cleveland. Waller comes to TvAR after two years as an account executive with Metro Television Sales and Times Mirror Broadcasting.



Meterparel

Stephen C. Meterparel appointed New England manager for Eastman Co. He was formerly an account executive with WBZ Radio, Boston. He is a member of the Board of Directors of the Brookline Hospital Associates and the Standing Committee of the Boston Latin School.

Marty Brown, a member of the Adam Young New York tv sales staff, transferred to its Chicago office. Prior to joining Adam Young in 1963 he sold tv time with Roger O'Connor, New York.

Irwin W. Unger, named midwest vice president of Select Station Representatives, New York. He was previously manager of the midwest division.

Fred L. Nettore, general sales manager, ABC-TV Spot Sales, was elected a vice president, it was announced by James E. Conley, president, ABC Television Spot Sales, Inc.

TV MEDIA

Frold A. Lotridge named to the public affairs and news staff of STAR Television and Radio Norfolk as news editor. **Don Knox** also named as producer-director of the



Lotridge



Knox

Sorfolk station. Previously he worked as director at WGBH-TV Boston. Lotridge came from KHOU-TV Houston where he served as director of public affairs and service.

Jack W. Hneston joined the sales staff of WJIM-TV Lansing. He was formerly manager of the sales and marketing office of the Outdoor Advertising Association of Michigan.

Stanhope Gould named executive news producer of WBBM-TV Chicago. Prior to this he was supervising news and assignment editor. **Morton Edelstein** will succeed Gould as assistant assignment editor. He came to WBBM-TV from the Metropolitan Sanitary District, where he was public information officer. **Frank Daly** named sales research manager of the station. He formerly worked in market development for Lockheed Aircraft Corp.

Thomas Chisman, president and general manager of WVEC-TV Norfolk, elected chairman of the board of governors, ABC-TV Affiliates Association. Other officers elected were: **Herbert Cahan**, general manager, WJZ Baltimore, vice chairman; **Burt Ladow**, station manager, KTVK Phoenix, secretary; **Robert Wiegand**, general manager, WTVN-TV Columbus, treasurer.

Lee Harris named public affairs director of KBTB-TV Denver. Prior to joining the station one year ago he was with WHO Radio-TV Des Moines for nine years.

Thomas F. Murphy, formerly assistant to the business manager, promoted to business manager of FBG-AM-FM-TV Altoona, Pa.

He came to the station in 1959 from M & M Accounting Co., Altoona.

James C. Huff elected president of the Acadian Television Corp. He is president of All American Assurance Co. and All American Center of Lafayette.

Bob Oliver named operations and program manager at WTTI-TV Milwaukee. For the past three years he has been assistant program director at WJBK-TV Detroit. At WTTI-TV he succeeds **Dean McCarthy** who was appointed program director of WJBK-TV.

Conrad Kaminski, assistant promotion manager, named promotion manager at WTTI-TV Milwaukee.

Benjamin R. Okulski, sales service traffic manager for WABC-TV New York, appointed account executive of the tv sales department. Since joining the station in 1957 he has served as account executive in charge of the political unit and special projects and as national sales coordinator.

Donald M. Hess named assistant promotion director of WTOL-TV

Toledo. He was formerly assistant public relations director at the National Exchange Club, Toledo, and has recently been discharged from military service at Fort Lee, Va.

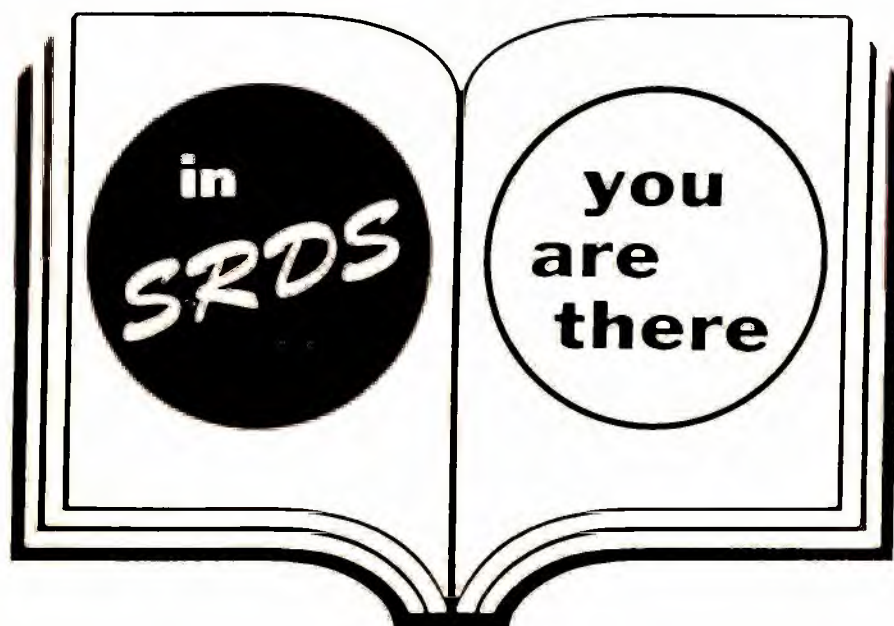
Joseph K. Mikita elected to the board of Group W (Westinghouse Broadcasting Co.) and promoted



Mikita

to vice president, finance and administration. He was formerly vice president, finance, for Group W, and his background includes such positions in broadcasting as comptroller and treasurer for Capital Cities Television Corp. **Herman W. Land** named to the newly created position of director of corporate projects for Group W. Since joining the company in 1961 he was responsible for the development of the company's theater-TV project. Prior to that he spent two and a half years as director of public relations and special projects for Corinthian Broadcasting Corp.

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RADIO MEDIA

Frank Tomlinson appointed news director of WJR Detroit. He has been a news editor on the station's staff since June 1959, and replaces George Kendall who recently resigned.

Christopher Glenn joined WNEW New York as a writer-reporter. He comes from WICC Bridgeport, Conn.

Erik Smith appointed to the promotion, publicity and research department of WJBK Detroit.

Jack Magan named account executive at WNEW New York. He came to the station after serving as an account executive at WINS, WNBC and Avery-Knodel, all New York.

Carl George, vice president and general manager of WGAR Cleveland, appointed to the executive committee representing radio stations affiliated with the NBC. He succeeds Thomas Barnes, executive vice president and general manager, WDAY Fargo.



YOU SHOULD HEAR

Robert W. Erickson, General Manager of KOKX Radio, Keokuk, Iowa, says, "The jingles cut for specific accounts, such as Goodyear, and the jingles for a particular product give the transcription package a note of utility that I am confident will pay off in increased sales."

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Goessl

C. L. Thomas resigned as general manager of KXOK St. Louis. In 1960 KXOK was sold to Storz Broadcasting Co. **Jack S. Sampson** takes over as vice president and general manager. He joined WHB Kansas City, in 1954 and has since served as general manager of KOMA Oklahoma City and later as vice president. **Bud W. Connell** named station operations manager. He served the station as program director since 1961.

George Goldman appointed manager of Peters, Griffin, Woodward's radio office, San Francisco. He came to the company from KEWB where, for four years, he was sales and promotion executive.



Moys

Jack Moys named vice president of KPOJ Portland, in charge of sales. He came to the station in 1946 as an announcer and has since served as production manager, program director, sales promotion manager, and general sales manager.

Judy Grove named KCBS San Francisco program publicity assistant. Working previously as a campus correspondent, she submitted a weekly column on social and academic activities on the Davis campus.



Small

Otto Goessl appointed local sales manager of WTIK New Orleans. Prior to joining the Louisiana station three years ago, he was with KELP Radio/TV El Paso as programming advertising manager.

David W. Small named general manager of KBGO Waco, Tex. Formerly he was with the sales department of KILT Houston.

Tom Evans named public service director of WCOP-AM-FM Boston. He has been with the stations the past eight years.

Paul Bragg, formerly at KUEN Wenatchee, Wash., joined KXRC Aberdeen, Wash., as assistant manager.

SYNDICATION & SERVICES



Vragel

Jerome D. Vragel appointed special assistant to the president of Neodata Services, Inc. New York which is a joint enterprise of Esquire, Inc., and A. C. Nielsen Co. Chicago with headquarters in Boulder, Colo. For the past four years he was publications specialist for RCA Service Co.

Eugene H. Yates appointed to director of research of the Point-of-Purchase Advertising Institute, New York. He comes to the institute from Bennett-Chaikin where he was general manager and research director.

William Hillpot joined Irving Feld, Ltd., New York, as national sales manager. Most recently active in the industrial film and television syndication field, he will direct and coordinate company's 36 1/2 hour radio dramas, now in U. S. syndication.

Peter Cary, western and southwestern sales manager of Desilu Sales, transferred to the Desilu Sales International Division. **Jerry Lee** and **Hurley Graffius** appointed western sales manager and southwestern sales manager, respectively. Lee was previously with MCA-TV for six years. During the past two years Graffius served as business affairs director with Desilu.

Daniel B. Schuffman, program manager of WBKB Chicago, appointed vice president in charge of the entertainment divisions of both H. M. H. Publishing Co., publishers of *Playboy* and *Playboy Clubs International*. He has previously been connected with the magazine as producer-director of "Playboy's Penthouse," nationally syndicated TV show.



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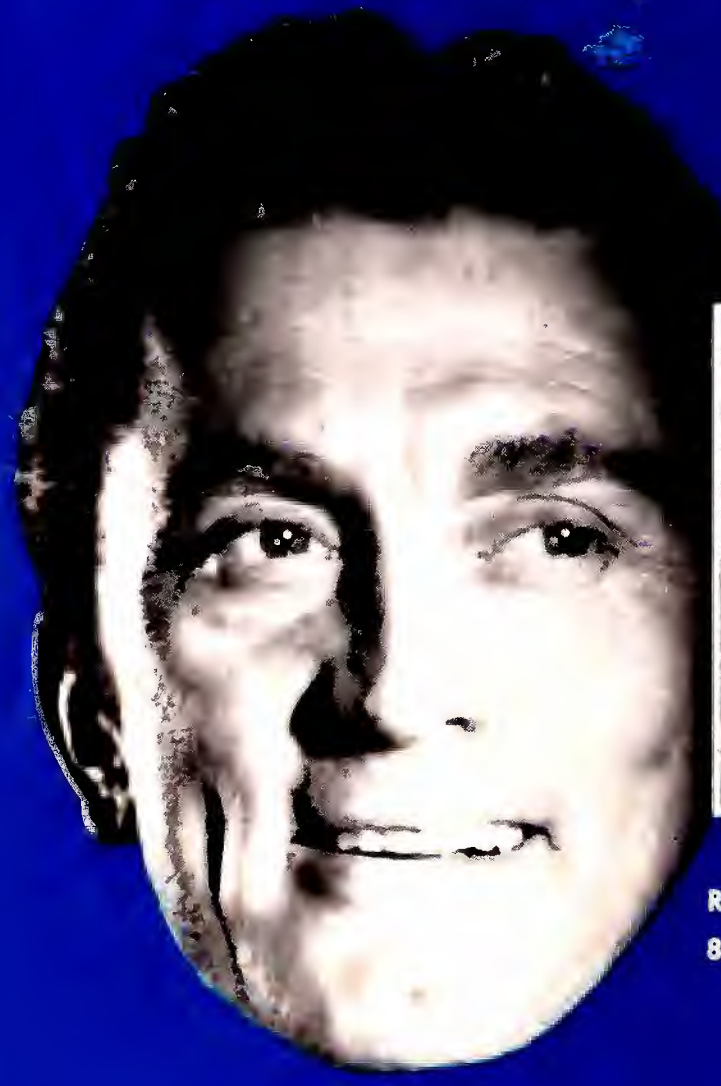
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