

Tv commercial bidding: views of top admen, producers p. 51

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

CONTENTS—see p. 6

SP52 0926 03R 1C-10
 MILDRED L JOY
 NYC - RM 274
 20 ROCKEFELLER PLAZA
 NEW YORK 20 N Y

...close to your customers
 with Spot Radio

...g cake mix? Talk to her with Radio in the kit-
 ...e—while she's thinking about dessert. She can
 ...s d on your brand if your message reaches her
 ...ts time, and in this place. Spot Radio will make
 ...ake sales rise on these outstanding stations.



Albuquerque	WTAR	Norfolk-Newport News
Atlanta	KFAB	Omaha
Buffalo	KPOJ	Portland
Chicago	WRNL	Richmond
Cincinnati	WROC	Rochester
Cleveland	KCRA	Sacramento
Dallas-Ft. Worth	KALL	Salt Lake City
Denver	WOAI	San Antonio
Duluth-Superior	KFMB	San Diego
Houston	KYA	San Francisco
Kansas City	KMA	Shenandoah
Little Rock	KREM	Spokane
Miami	WGTO	Tampa-Lakeland-Orlando
Minneapolis-St. Paul	KVOO	Tulsa
Mountain Network		Radio New York Worldwide

RADIO DIVISION

EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

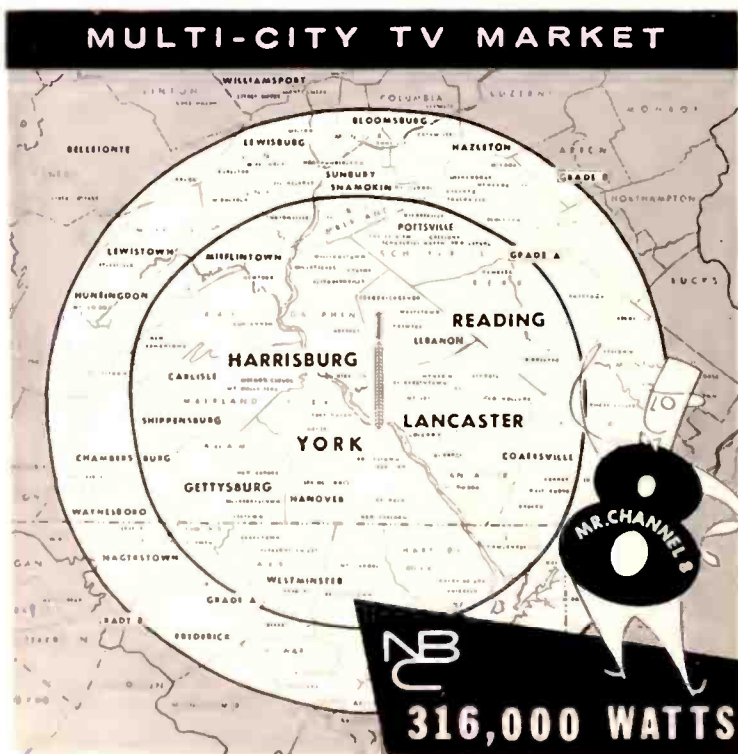
NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS
 LOS ANGELES • SAN FRANCISCO • ST LOUIS



**GREATER
CAPACITY
TO RENDER SERVICE**



WGAL-TV does the *BIG*-selling job



This **CHANNEL 8** station is more powerful than any other station in its market, has more viewers in its area than all other stations combined. Hundreds of advertisers rely on its alert ability to create business. So can you. Buy the big-selling medium. Advertise on WGAL-TV

WGAL-TV
Channel 8
Lancaster, Pa

STEINMAN STATION • Clair McCollough, Pre

SPONSOR-WEEK

Late news
in tv/radio advertising
16 SEPTEMBER 1963

Elgin terminates: Elgin National Watch and McCann-Marschalk will end relationship at year's end. New marketing management people at Elgin should have opportunity to work with agency of own choice, Sidney M. Phillips, head of watch division said. New advertising-promotion department is headed by Norman Gladney, assistant to board chairman, who joined Elgin several months ago. Elgin has added to watch line recently. It acquired Helbros last month, now has clocks, Lady Elgin Diamond Rings, transistor portable radios. Elgin reports it is looking for new agency. Exception to termination is February tv special, to be handled by McCann-Marschalk.

New brands A and B: Brown & Williamson is using tv in market tests for two new filters that could mean new national business from company responsible for early-day filtration and menthol (Viceroy and Kools). New Avalon, reviving successful B&W name of thirties for different cigarette, offers triple filter and is on try-out run in San Francisco and Chicago. Breeze, with light menthol filter and touch of clove, is test marketing in Southwest. Company, currently investing 80% of its all-brand budget in tv, says it's too early to tell market future of Avalon and Breeze. Ted Bates is agency.

BF award to KDKA: Radio station KDKA, Pittsburgh is recipient of the 4th annual Golden Mike Award of the Broadcasters' Foundation, for being "one of the America's distinguished pioneer stations, dedicated to adherence to quality, integrity and responsibility in programing and management." KDKA, which began broadcasting in 1920, is the fourth station to receive the award. Past winners are WSB, Atlanta, WGN, Chicago and WLW, Cincinnati. Formal presentation is slated for 10 February at the Broadcasters' Foundation banquet in New York.

Rohner upped at CBS: Formerly director of business affairs for CBS TV in Hollywood, Franklin Rohner has been named vice president for business affairs there. Rohner joined the network in 1958 as a member of the law department and since then has been assistant to the director of business affairs, program associate, and manager of the program department, all Hollywood assignments. Appointment is effective immediately.



ROHNER

New rate card: Wometco Enterprises put a new rate card into effect yesterday for WLOS-TV, Asheville. Titled the Selective Control Rate Card, it prices separately each spot announcement and participating position on the entire program schedule. It also indicates the planability and unit value for each spot and participation program. If the rate card provides expected solutions to buyer-seller inefficiencies, Wometco will expand its philosophy to its other stations.

One to watch: Runaway success of new one-calorie Diet-Rite Cola is pushing Royal Crown Cola spot tv up in hurry. Six-month expenditures for old R.C. brand and Diet-Rite already exceed last year's entire tv budget for three brands, including comparatively small account for Nehi. Diet-Rite has been stepping up introductory tv in Atlantic States and pattern is being repeated in some 360 markets around country. Bottlers spent \$1.6 million on tv first half of year (\$729,700 for Diet-Rite, \$897,600 for Royal Crown). Side effect of Diet-Rite debut has been expansion of bigger soft drink franchisers into this segment of market. Royal Crown is D'Arcy Advertising account, with business placed by local bottlers.

New buy for Timex: Long known as a prime sponsor of tv spectaculars, Timex will supplement its video schedule for 1963-1964 by co-sponsoring a series program *Hollywood and the Stars* via NBC TV. Continuing to use specials, Timex also purchased *The Best on Record* (24 November) and *Mr. Magoo's Christmas Carol* (13 December), both on NBC. The watch firm reports a 14% increase in its overall advertising budget, with almost all additional funds to be spent on tv sponsorship.

Fernandel for White Owl: French comedian Fernandel has filmed a series of commercials for General Cigar via Young & Rubicam, advancing the trend toward "big name" entertainers in commercials. Maxwell House made news recently by hiring Joan Crawford, Barbara Stanwyck and Edward G. Robinson for sponsored messages. The Fernandel spots, produced by MPO Videotronics, will be aired on *NCAA Football Game of the Week*, over CBS TV.

Singer to JWT: Singer consumer advertising switches to J. Walter Thompson January from Young & Rubicam. The sewing machine account bills close to \$5 million, largely to tv. In 1962, network gross time billings (TvB) were \$2,154,000, spot tv some \$58,000. 1962 magazine measured billings (LNA-BAR) were \$540,750, newspapers (Bureau of Advertising) \$722,450. Switch is designed to provide new approach to marketing strategy. Y & R had account since 1937.

Revised home count: A. C. Nielsen has issued revised figures for its national tv home base. Total homes, effective 1 September (to be used for 1963-64 season) are 55,590,000, tv homes 51.2 million, radio homes 52.4 million. The new figures are slightly different than those reported earlier (see SPONSOR, 9 September, p. 26).

Portable tape recorders: Storer Programs, subsidiary of Storer Broadcasting, has two portable tv tape recorders which meet FCC specifications. Units (MVR-11 and MVR-15) may be used on air, Storer's Terry H. Lee reports. Tapes made on machines are completely interchangeable, Lee said. Storer has tested 11 unit on its stations and is completely satisfied it meets air standards. The 15 unit will be available in quantity in November. MVR-11 weighs 68 pounds, is designed for news and special events, and sells for \$13,850. MVR-15, weighs 78 pounds, has additional features, and sells for \$15,750. Units are made by Machtronics of Mountain View, California.

New Sindlinger service: Market-by-market media mix reports, to cover 67 major markets, how this weekend with study for Detroit. More to follow about every two weeks for Los Angeles, Chicago, New York, and Philadelphia, in that order. Other 62 to be scheduled via client interest. Pres. Albert E. Sindlinger said over 300,000 interviews from 187 sample markets are available to compile data on local radio listening by stations, by 15-minute time periods, by sex of listener, by where listened to, and, in addition, carry media-mix info for specific newspapers, magazines, and nighttime tv programs. Contained are complete demographic data on characteristics of local audiences within each media. Sindlinger stresses that no individual market reports will be issued with sample size of less than 2,000 interviews.

\$200,000 for cable tv, am outlet: Ely Cable Television System and WELY, both of Ely, Minn., have been sold for over \$200,000 to a new company, North Central Video, of Rochester, Minn., headed by Joseph Poire. The cable system serves more than 100,300 subscribers and carries signals from Duluth tv stations KDAL and WDSM, and will add a Duluth etv channel this fall.



DON'T **MISS** **MICHIGAN**

...where Carol Jean Valin spliced the beauty-vote to become Miss Michigan '62. Clip your test-set to ARB and Nielson and the tone you hear will prove that you will miss Michigan without WJIM-TV...for over 12 years the best connection in that rich industrial outstate area made up of LANSING - FLINT - JACKSON and 20 populous cities...3,000,000 potential customers...748,700 homes (ARB March '63)...served exclusively by the WJIM-TV pole.

Phone your Blair installer for spurs and that will get your sales up.



WJIM-TV

Strategically located to exclusively serve LANSING FLINT JACKSON
Covering the nation's 37th market. Represented by Blair TV WJIM Radio by MASLA

!mira!

1. Los Angeles metropolitan area Spanish-speaking population: **900,000 plus**

2. Average yearly income: **\$800,000,000**

3. For automotive products: **\$72,540,000 annually**

4. For food products: **\$434,700,000 annually**

YOU CAN HAVE YOUR SHARE!

72 National Advertisers on Spanish-language KWKW reach approximately 277,880 Latin-American homes per week at a CPM of \$0.72. KWKW's 5000 watts speak the language convincingly to a loyal audience. KWKW has 20 years' proof waiting for you!

KWKW 5000 WATTS

Representatives:
N.Y.—National Time Sales
S.F.—Theo. B. Hall
Chicago—National Time Sales
Los Angeles—HO 5-6171



SPONSOR

16 SEPTEMBER 1963

VOL. 17 No. 37

IN THIS ISSUE:

35 Spot tv soars to new high for first half of 1963
TBA report reveals total billings of \$442.9 million for period national and regional in second quarter rose 18.5% over '62

38 Wards makes it easy to buy hometown television
Idea of video "mat service" similar to plan offered by newspapers facilitate purchase of broadcast time by local merchants

ADVERTISERS

42 Mobil measures its gasoline to the last dollar
Socony has been quietly gauging worth of its web and spot tv and has come up with a plan to pre-test all company copy

AGENCIES

51 Bidding: how the ad agencies and producers view it
Some executives consider it a boon, others condemn it as a bane, but most ad shops go along with system as protective device

TV MEDIA

58 "Slice of Life" ads called "tired" radio carryover
Paul Gumbinner, on WINS as guest columnist for Joseph Kaseloff, voices his droll opinions on prospects for the new tv season

RADIO MEDIA

63 Renaissance of a 20-year-old sales idea
National Shoes, after studying results of its "ring the bell" jingle, have decided to retain it, in an up-dated version

STATION REPRESENTATIVES

74 Eastman beats the drums for the entire radio medium
Rep-field luminary, in an address before the AWRT in Houston, praises the RAB, and the value of the "Blair Group Plan"

TV SYNDICATION

75 Anthologies, westerns top 1964 synd picture
Four Star's Len Firestone sees these categories as best bets for next season, but still may be guided by "first ratings"

DEPARTMENTS

Calendar	20	Sponsor-Scope
Commercial Critique	22	Sponsor-Week
555 Fifth	18	Timebuyer's Corner
Publisher's Report	8	Washington Week



SPONSOR, Combined with TV, U.S. Radio, U.S. FM. ©1963 SPONSOR Publications
EXECUTIVE, EDITORIAL, CIRCULATION, ADVERTISING OFFICES: 555 Fifth Ave., New York 10017, 212 Murray Hill 7-8080.
MIDWEST OFFICE: 612 N. Michigan Ave., Chicago 60611, MO 4-1166.
SOUTHERN OFFICE: Box 3042, Birmingham, Ala. 35212, 205-FA 2-6528.
WESTERN OFFICE: 601 California Street, San Francisco 94108, YU 1-8913.
PRINTING OFFICE: 229 West 28th St., New York 10001, N. Y.
SUBSCRIPTIONS: U.S. \$8 a year, Canada \$9 a year, Other countries \$11 a year. Single copies 40¢. Printed in U.S.A. Published weekly. Second class postage paid at N.Y.C.



These food and related advertisers have discovered the moving power of WSPD-Radio.

WSPD-RADIO, TOLEDO MOVES THE GROCERIES / off the shelves

... and into the households of Northwestern Ohio and Southeastern Michigan. 275,600 households with over \$298,000,000 in food sales are in the prime circulation area of WSPD-Radio—First in this bustling marketplace by every audience measurement.

WSPD-Radio's morning audience is greater than the other Toledo stations combined. In the afternoon, WSPD-Radio's audience share is almost 76% greater than the second place station. (Jan.-Feb., 1963, Hooper) — WSPD-Radio, 7:00 A.M. to Noon, 17.1% share; Noon to 6:00 P.M., 30% share.

This audience domination throughout the day is achieved by adult programming built with integrity, imagination and insight—an audience domination which gives you an effective and established selling media for your goods—an audience domination which reaches the adult consumer who buys the goods and pays the bills.

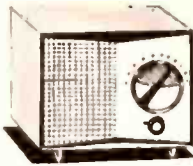
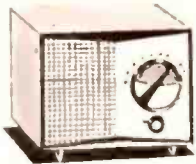
And—WSPD's merchandising program adds extra sales wallop for food and drug advertisers.

K THE KATZ AGENCY, INC.
National Representatives

LOS ANGELES KGBS	PHILADELPHIA W'EBG	CLEVELAND W'JH'	MIAMI W'GBS	TOLEDO W'SPD	DETROIT W'JRK	STORER BROADCASTING COMPANY
NEW YORK W'HN	MILWAUKEE W'ITI-TI'	CLEVELAND W'JH'.TV'	ATLANTA W'AGA-TV'	TOLEDO W'SPD-TV'	DETROIT W'JRK-TV'	

WPTR
ALBANY-TROY
SCHENECTADY
N. Y.

WOR
NEW YORK
N. Y.



DIFFERENT?

MERCHANDISING

— If our colleagues at WOR plan and effect total merchandising packages flexible enough to accommodate large and small advertisers alike, then there is little difference. Both stations are providing clients with the greatest possible assurance of sales success. Spot announcements on top rated, big coverage WPTR combined with guaranteed accessibility of your product to the consumer, make us your best media value in the Northeast.

QUOTE — From a 4A agency media supervisor: "... in addition to the very fine advertising on your station ... the continued stress on good merchandising assistance is a very large added plus ... (advertiser) has informed us that they have enjoyed a very good sales year."

RATINGS — No rating service documents merchandising but WPTR's 50,000 watt coverage area includes more super-markets. Result: WPTR advertisers receive, for example, 30 per cent more A & P stores than delivered by other stations.

Because WPTR's 50,000 watt coverage demands it.

Your East/man can explain why WPTR is Radio you can buy with confidence.

Call him.

YES: WPTR

Albany-Troy-Schenectady

VP & GEN MGR: Perry S. Samuels



robert e. eastman & co., inc.
representing major radio stations

PUBLISHER'S REPORT

One man's view of significant happenings in broadcast advertising

Are web radio rates too high?

"CAN HE REALLY be talking about network radio?" asked a station representative after reading Edward Ball's letter to SPONSOR on page 37 of the 2 September issue.

Ed Ball is director of advertising at Miller Brewing. His letter complains, in allegorical fashion, of increasing network radio rates—an estimated 12% in 1964.

What baffles national representatives, and others, is the oddity of referring to network radio rates as too high. A good segment of the industry has been protesting for some time that they're too low.

Whether media rates are too high or too low is a moot question. I, Ed Ball says they're too high he's the best judge of that. He knows what he's trying to accomplish with advertising on behalf of Miller High Life and he undoubtedly has a line on what network radio is doing for him in relation to the money spent.

But since he's raised the point I'd like to add my nickel's worth.

I wonder whether Ed knew, when he first ventured onto the ABC Radio Network in 1961, that he was buying a medium at tommy prices?

Did he know, when he renewed in 1962 and expanded to three networks in 1963, that rates were still being maintained at bargain basement levels?

Does he really expect that the rates of a medium that isn't even paying its way will continue unchanged as demand for it grows?

Network radio is grateful to you, Ed. Your sponsorship has given it a big lift.

But you can't defy the laws of nature.

And it's just as natural for network prices to rise as it is for advertisers to provide the checks and balances that help prevent such rise from getting out of line.

Actually, it's good for net radio prices to start climbing. It helps all national radio.

National spot, which in many ways is an exceptionally capable and effective advertising medium, has found its growth stunted by the low level of network radio pricing.

We've all learned that subnormal rates do not add attractiveness to a medium.

The demand for national radio will improve substantially in 1964 if I read the signs right. This goes both for spot and network.

And logical pricing will do much to convince advertisers that radio has moved out of the bargain basement and respects its own status.

Worm Glenn

Flowers by Wire

CLASS OF SERVICE

This is a fast message unless the deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

1201 (1-1-63)

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

JOHN CORPORON, NEWS DIRECTOR
WDSU RADIO
520 ROYAL STREET
NEW ORLEANS, LOUISIANA

CONGRATULATIONS. RADIO STATION WDSU HAS WON THE 1963 RADIO TELEVISION NEWS DIRECTORS ASSOCIATION AWARD IN THE "REPORTING COMMUNITY PROBLEMS" CATEGORY. JUDGES NAMED YOUR ENTRY FIRST IN THE LARGEST AND MOST COMPETITIVE CONTEST IN THE HISTORY OF RTNDA. PLEASE BE SURE YOU OR YOUR REPRESENTATIVE IS PRESENT TO RECEIVE THE AWARD THURSDAY, SEPTEMBER 12 AT MINNEAPOLIS.

RICHARD D. YOAKAM AWARD CO CHAIRMAN

We thank the Radio Television News Directors Association for this recognition of our never-ending effort to keep our fellow citizens alert and informed—for the good of our city, state and nation.

Represented by John Blair & Co

WDSU-RADIO NEW ORLEANS (ELDER BROTHER OF WDSU-TV) **NBC**

(—with thanks to Western Union for the advertisement format)

GLOBE-TROTTER

One picture is worth 10,000 miles.

We believe. That's why our news directors from Grand Rapids and San Diego flew to Baghdad for the first film report out of Iraq on how communism was handed one of its rare defeats. Their handiwork is called MISCHIEF IN THE LAND. It will be shown on all five Time-Life Broadcast stations. So will another exclusive: the fast-moving COMMON MARKET OF SPEED, produced by our man from Indianapolis, where they know something about auto racing. It stars Jimmy Clark as he wins two Grand Prix races in Europe and very nearly upsets the "500." Our audiences get this unique mix of far horizons and local impact because we planned it that way, and because we're lucky enough to have expert guidance from the Time-Life News service around the world. We may rack up many tens of thousands of miles for that picture.

PULSE-TAKER

Mrs. McGrath wants a program about parakeets.

She may not get it, but at least we know about Mrs. McGrath. She was one of many thousands who submitted to lengthy interviews by sleuths from the Magid Company. The Magid surveys are marked TOP SECRET-FOR MANAGEMENT USE ONLY, and guide our managers in assessing the community's needs and desires in television and radio service. Who knows—there might be a good show in parakeets.

WASHINGTON

If you can't join 'em, beat 'em.

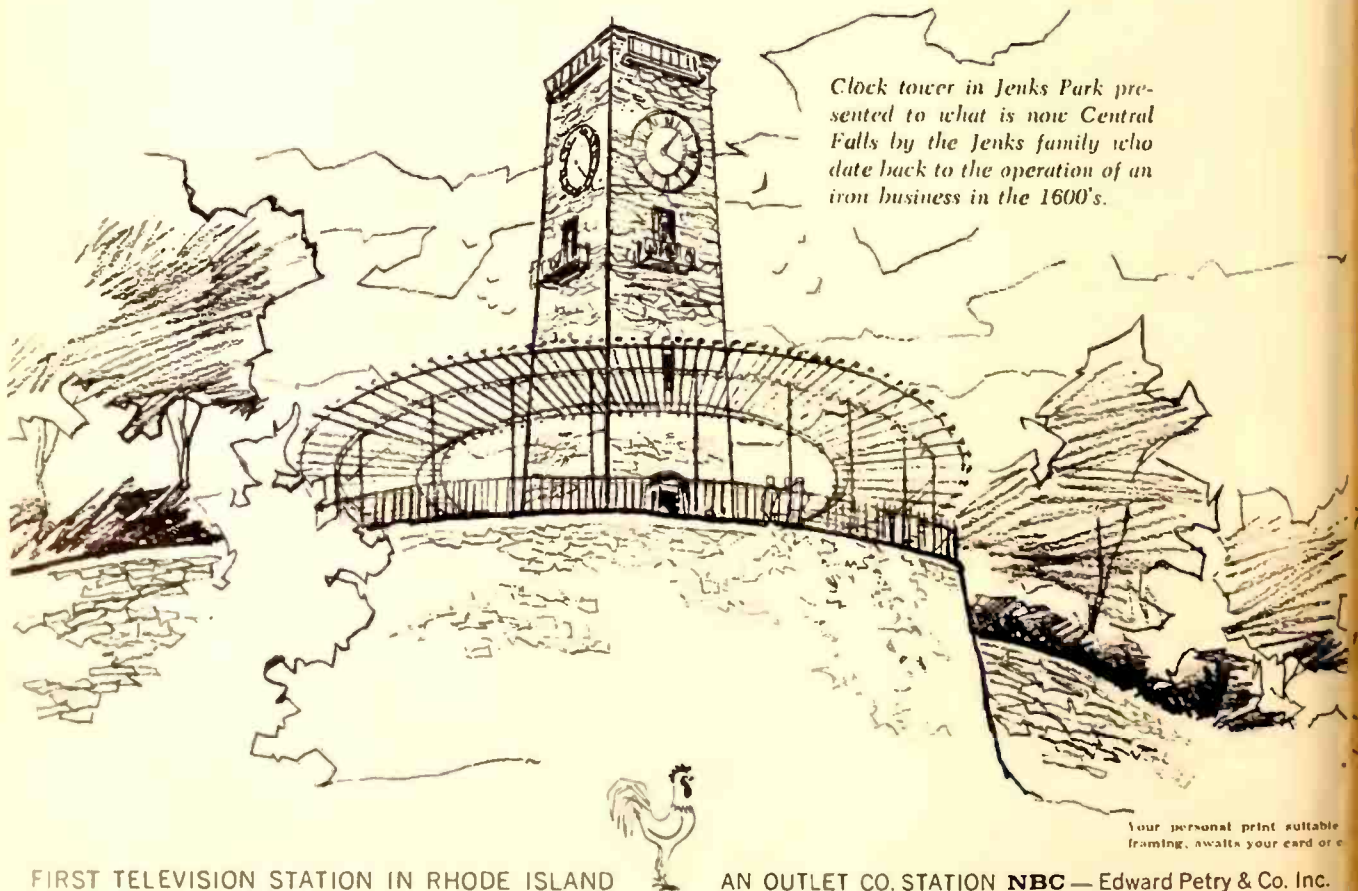
Network news programs from Washington, fine as they are, can't cover all the stories that affect particular states. Our Washington Bureau can. Bill Roberts, Cal Coleman, Norris Brock file radio and TV reports daily to our states on matters of area importance. They're backed by more than 20 of Washington's top specialized reporters, the bureau men of TIME, LIFE and FORTUNE. Thus we join the world's most important city to our audiences. Or to put it another way, Washington becomes our local beat.

Most Populous Square Mile In America?

"Funny how some people would say real quick . . . New York, maybe a few blocks of Chicago, Detroit or even L. A. .

Too bad . . . it's really so easy. All folks around here do is look up at the TV aerials. Stands to reason the most populous square mile is in the most densely populated state. That's us . . . Rhode Island. The square mile? Central Falls . . . just north of Providence."

But then, the Providence market is many things. Providence is chemicals, textiles, machine tools and test marketing; one million people — one billion consumer dollars. Providence is Hyannisport, Plymouth, Fall River, Worcester and New Bedford — all in Massachusetts. Providence is Groton, Willimantic, Putnam and Norwich — all in Connecticut. People even say Providence is Rhode Island. People in television say **Providence is WJAR-TV.**



Clock tower in Jenks Park presented to what is now Central Falls by the Jenks family who date back to the operation of an iron business in the 1600's.

Your personal print suitable framing awaits your card or e

FIRST TELEVISION STATION IN RHODE ISLAND

AN OUTLET CO. STATION **NBC** — Edward Petry & Co. Inc.

NAB Rating Council report won't be revolutionary, but it will provide guidelines.

Rating Council met last week (see Washington Week), working toward final draft. Among problems still perplexing members are reservations and qualifications about suggested audit procedures. Nine major services have agreed to principle of accreditation by council, but are yet to agree on procedures. Nielsen, for one, believes audit doesn't totally correspond to "realities" of sampling.

Meantime, council is hung with selecting independent body to act as auditor of services. NAB lawyers are still hard at work on another phase: legal incorporation of council, under NAB, and paralleling Code Authority.

If incorporated, council, and, by extension, all NAB members, become legally responsible for accuracy of audited reports. This would be unique industrial situation: among those keeping watchful eye on the legal moves is anti-trust section of Justice Department.

Network public service activity began to level off last season.

Sponsored hours, total hours, and number of shows showed little change in October-April season, according to A. C. Nielsen compilation.

Season	No. Shows	Total Hours	Sponsored Hours
1959-60	39	189	90
1960-61	68	271	110
1961-62	78	269	143
1962-63	71	270	145

There was also a programing shift in public affairs network shows.

While hours remained about the same, more of it moved to Sunday afternoon, Nielsen also notes.

Season	Total Hours of Public Affairs	% Aired Sunday Afternoon	% Aired Evenings
1959-60	189	75	25
1960-61	271	49	51
1961-62	269	49	51
1962-63	270	53	47

Those stainless steel razor blades may yet help electric shaver business.

Far from crimping the style of electric shavers, the long-life (up to 20 shaves) blades could shape up as "biggest boost in 10 years" for the electric-shaver industry. So says Shick Inc. president Robert F. Draper, who points a finger at "Gillette's massive promotion of its new stainless steel blades."

Draper's reasoning: "If people are influenced by longevity of product and economy of shaving, then the ultimate step is the electric shaver."

Shick currently expects to sell "about 7,000,000" shaver units this year, for a dollar volume of some \$120 million. Firm is a major broadcast user.

Rising media costs have hit advertisers from all directions, not just broadcast.

New analysis of 38 leading magazines from Magazine Advertising Bureau shows one-page color ad, average cost per thousand, at \$6.21 in 1962 vs. \$6.11 a year ago. Black and white page average is \$4.48 in 1962 vs. \$4.38 in 1961.

While combined circulation of the 38 magazines went from 90.3 million to 94.2 million in 1962, combined page costs for four color ads went from \$552,100 in 1961 to \$585,300 in 1962.

Department stores in the future may follow a trend to "shop" merchandising.

A recent survey of U.S. department stores by the National Retail Merchants Assn. revealed the following:

▶ Five out of six large department stores today have at least one "shop" or boutique, with the emphasis on assembling apparel and accessories which customers would otherwise have to purchase in several departments.

▶ One out of five (21%) of store heads who took part in the survey predicted that the "departmental" system in stores will eventually give way to a complete "shop" system.

One-stop shop trends put added emphasis on radio-tv pre-selling.

Negro performers are making more strides in broadcast media programing.

On the heels of recent pressure by CORE and NAACP (See SPONSOR, 9 Sept.), programers are beginning to design more shows using, and appealing to, Negroes.

Example: WPIX, New York, which is launching *Showtime At The Apollo* on 21 September in a late-night Saturday slot. Independent station hails it as "New York's first all-Negro television variety program." Sponsor is Posner's Distributing Corp., on behalf of its beauty aids.

Two hottest fads in college-age market are getting lots of merchandising push.

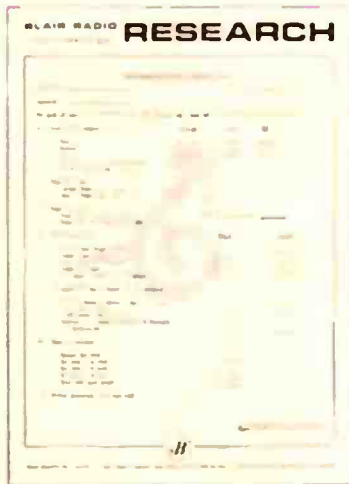
Hollywood's Clayton Organization has been named "exclusive production and merchandising representative" by the U.S. Surfing Assn., and plans are in the works for a special tv "surfing spectacular."

With MGM launching a musical feature, "Hootenanny Hoot," in saturation bookings, and with ABC TV's *Hootenanny* series gaining rating momentum, there's a real upswing of interest in merchandising gimmicks involving folk music. One such will be a bi-monthly magazine aimed at this market.

That new agency specializing in kiddie market has a big tv project in the works.

Helitzer, Waring & Wayne recently commissioned a tv production of "The Cowboy & The Tiger," an off-Broadway show staged by Sonny Fox, whose *Wonderama* on WNEW-TV is a strong New York moppet tv draw.

Of the 10 commercial minutes in the show, seven are now sold (Nestle, Irwin Corp., Transogram). The hour-long musical special will be produced in New York, televised on a spot basis in 25 major markets on 28 November, Thanksgiving Day.



**Tell us who
you want to sell...**

and our Bull's Eye Marketing Service will dig into
National Survey #1 and find them for you. Large
families, big spenders, college grads... it doesn't
matter. America's most influential group of radio

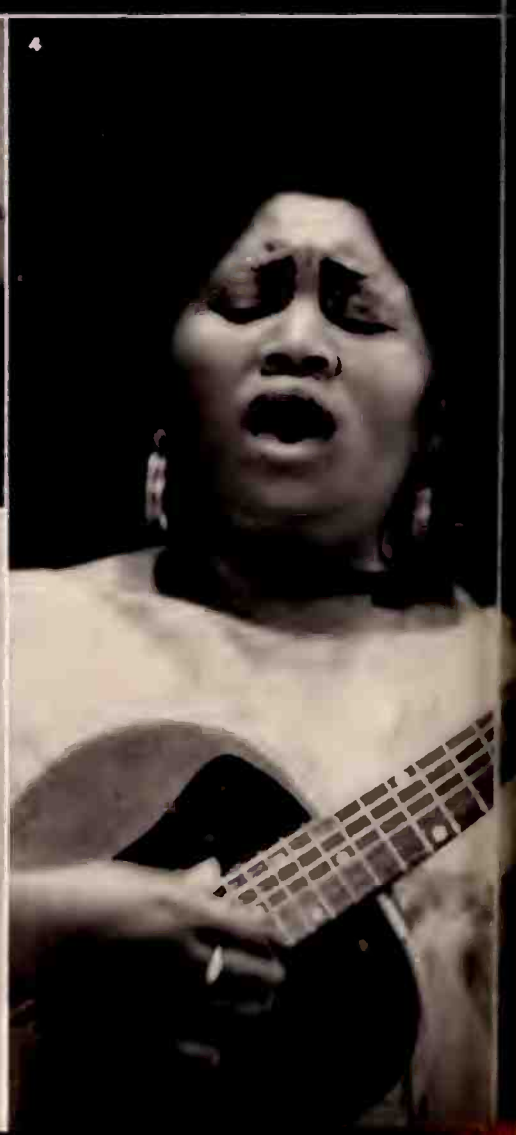
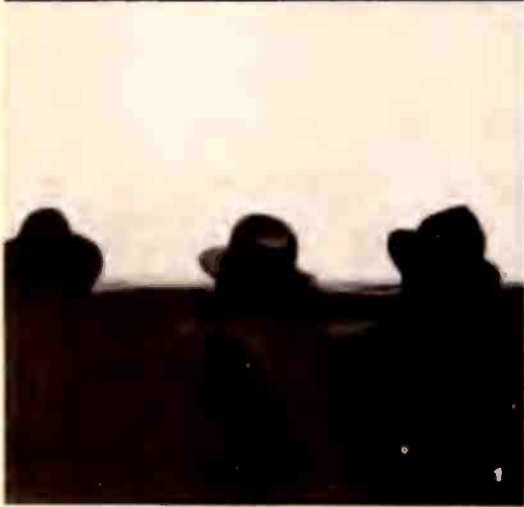
stations, the Blair Group Plan, will come up with
an audience tailor-made to your needs.

P.S. If you don't write this small, drop us a line and
we'll send you the big daddy.

Contact the nearest office: **New York**—717 Fifth Avenue, New York 22, New York. **Chicago**—645 North Michigan Avenue, Chicago 11, Illinois. **Atlanta**—1375 Peachtree St., N.E., Atlanta 9, Georgia. **Boston**—118 Newbury Street, Boston 18, Massachusetts. **Dallas**—3028 Southland Center, Dallas 1, Texas. **Detroit**—Eaton Boulevard W Building, 2990 West Grand Boulevard, Detroit 2, Michigan. **Los Angeles**—3460 Wilshire Blvd., Los Angeles, California. **Philadelphia**—1917 Pennsylvania Blvd., Philadelphia 3, Pennsylvania. **St. Louis**—630 Paul Brown Bldg., St. Louis 1, Missouri. **San Francisco**—156 Sansome St., San Francisco 4, California.



REALIZATION



3 & PROMISE

1962-1963 television
 channel 5 added new
 and insight into the
 city with such
 programs as "In This
 Town," "What's
 New?" "The Rebirth
 of NR," "The True
 Story of Skinner" and
 "Freedom." We
 present a variety of
 such programs as
 "Soviet Power,"
 "The Incident," "China and
 the Boston Symphony
 Orchestra," "Second
 Step: Rise of Labor" and
 "Washington: Report
 on the 1960s." To provoke
 and broaden tastes we
 present series as "Under
 the Columbia Seminars,"
 "Performing Arts"
 and "Community Dialogues."
 Programming
 projected for this
 series will be
 15-minute programs
 for television
 presented by Robert
 Kennedy for early
 cable hour by
 and expressing the
 art of song,
 outstanding
 dance favorites
 for the first time on
 "The Untouchables,"
 "St. George and
 the Dragon,"
 "St. George
 and the Sun,"
 "Continuing
 in children's
 "The Mickey
 Mouse Club,"
 "Sandy's Hour,"
 "The Wizard of
 Oz," "Just for
 Kids" - we are
 "The Boy" and "Top Cat."
 on WNEW-TV
 I surprise you
 with other specials that
 we developed.

W, New York
 BROADCASTING TELEVISION
 COMPANY, INC.

...er, Joe Louis
 ...ue Stern
 ...er
 ...e Johnny
 ...d
 ...ou Here?
 and
 ...
 ...Sandy's Hour
 ...age



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Customers won't buy contempt

I have just read your "Secret Ingredient of Failure" in the 2 September issue of SPONSOR, and shout "bravo"—particularly for nailing one large factor down: contempt for people.

He who aims for the lowest common denominator will get their attention, briefly, until the next commercial comes along. But get the attention of the intelligent buyer, sell him on your product with facts and rationality (not, of course, discounting fun), and you have a customer.

Could you tell me which commercials are Mr. Muller's? I'd like to watch for them.

Jacqueline Keiper
Edward Gottlieb & Assoc.
New York

What's that, Warren?

Inasmuch as your book normally stays in our local sales department, I have just now read your delightful and hilarious article of 29 July 1963 entitled "Try Green Split Poo Seep."

In all immodesty, I hereby submit the following blunder which was heard in February, 1962, by the audience of KPHO-TV, Phoenix when I was employed there as a staff announcer.

A syndicated film program was on the air, and I was in the announce booth taping the following day's audio portion. The film airing at the time broke. The director asked me to request our audience to "please stand by one moment." I complied. A minute or so passed and the film was still being spliced so I opened my mike switch and emitted the following: "Please stand by, our technical difficulties will resume in a moment."

P.S. I did not leave KPHO-TV until a year and a half later.

Warren W. Cereghino
announcer-director
KQVR, Sacramento

Comments on the new Format

Your new SPONSOR format is simply ingenious! With such departmentalization, the book is not only

more time-saving, but a great deal more exciting.

One amazing thing about SPONSOR is that despite your continuing success you are constantly restless to improve your product.

Best wishes for continued progress!

Jacob A. Evans
Vice president, central division
Television Bureau of Advertising
New York

Your new format is excellent. Please have your circulation department issue me a subscription and send it to my home.

Best wishes.

Joseph P. Dougherty
vice president
WPRO-TV, Providence

Just a couple of issues back most complimentary story appeared in SPONSOR about TvAR's San Francisco seminar.

In this note I'd like to be equal complimentary to you and your staff for SPONSOR's new look. I think the format is an excellent one, one that certainly should add to SPONSOR's productivity for advertisers.

Robert McGred
Executive vice president
Television Advertising Re
New York

As a subscriber for many years Time Magazine, as well as U. News and World Report, my reaction is favorable to your repackaging project. Of course, the other two news magazines are handled similarly to what you have proposed in your Publisher's Report, September.

I would also like to take this opportunity to thank you and your staff for a very fine article on the WJW-TV personality Ghoulard appearing in your 2 September issue. We are all grateful to SPONSOR Magazine.

Robert S. Buchanan
general manager
WJW-TV, Cleveland

.. Unquestionably the funniest, zaniest, most hilarious TV program series ever produced for children—and it's all brand new!"

DICK CARLTON, Vice-President & General Sales Manager, Trans Lux TV

JOEY FAYE MICKEY DEEMS

MACK & MYER

FOR HIRE

MCLXIII
Trans-Lux
Television
Corporation

A Sandy Howard Production



Separate programs! 11½ minutes each! Screen it now! Audition prints available immediately.
TRANS-LUX TELEVISION CORPORATION NEW YORK • CHICAGO • HOLLYWOOD • MIAMI BEACH

STILL THE MOST IMPORTANT COMPUTER IN THE BUSINESS



This compact data processing system is located in the back of the buyer's mind. It prevents buying disasters, encourages buying triumphs. Output: Cheering go-aheads, damping danger signals, memorable advertisements, noteworthy call-letters, unusual techniques, good ideas. Input: SPONSOR, notably—all broadcast, all buying. SPONSOR programs the necessary news; thoughtfully probes for meaning; perceptively reports trends, up, down, on, off. And the more important non-human computers become—the more our human friends will be relying on SPONSOR, the broadcast idea weekly that brings to the moment of decision many messages (including station advertising). 555 Fifth Avenue, New York 17. Telephone: 212 MUrrayhill 7-8080.

CALENDAR

The when and where
of coming events

SEPTEMBER

ABC Radio, regional affiliates meeting, St. Regis Hotel, New York (17)

Radio Advertising Bureau, management conferences. The Holiday Inn - Central, Dallas (16-17); Cideon-Putnam, Saratoga Springs, N. Y. (23-24); O'Hare Inn, airport, Chicago (30-1 October); Rickey's Hyatt House Hotel, Palo Alto, Calif. (3-4); Town House Motor Hotel, Omaha (7-8); The Executive Inn, Detroit (14-15)

New York State AP Broadcasters Assn., banquet and business sessions, Gran-View Motel, Ogdensburg (15-16)

Louisiana Assn. of Broadcasters, convention, Sheraton Charles Hotel, New Orleans (15-17)

Kollins Broadcasting Co., stockholders meeting, Bank of Delaware Building, Wilmington, Delaware (17)

American Assn. of Advertising Agencies, Western region convention, Mark Hopkins Hotel, San Francisco (17-19)

Advertising Federation of America, 10th district convention, Commodore Perry Hotel, Austin, Texas (19-21)

American Women in Radio and Television, southern area conference, Columbus, Ga. (20-22)

Florida Assn. of Broadcasters, fall conference and board meeting, Grand Bahama Island (21)

Nevada Broadcasters Assn., 1st annual convention, Hotel Sahara, Las Vegas (23-25)

Assn. of National Advertisers, workshop, Nassau Inn, Princeton (26-27)

New Jersey Broadcasters Assn., 17th annual convention, Colony Motel, Atlantic City, N. J. (30-1 October)

Georgia Assn. of Broadcasters, regional meetings, Athens, Rome, Thomaston, Albany, Statesboro (30-4 October)

OCTOBER

Advertising Research Foundation, 9th annual conference, Hotel Commodore, New York (1)

CBS Radio Affiliates Assn., 10th annual convention, New York Hilton Hotel, New York (1-2)

Direct Mail Advertising Assn., 46th annual convention, Pittsburgh Hilton, Pittsburgh (1-4)

Missouri Broadcasters Assn., annual convention, Missouri Hotel, St. Louis

Sales Promotion Executives Assn., 2nd annual Southwest Sales Promotion Workshop, Statler-Hilton Hotel, Dallas (4)

Advertising Federation of America, district convention, Memphis (5-6)

Nebraska Broadcasters Assn., annual convention, Scottsbluff (6-8)

Kentucky Broadcasters Assn., fall meeting, Downtown Motel, Owensboro (7-9)

New York University's Division of General Education, editorial layout workshop, New York (7-9)

International Film Festival of New York, Barbizon-Plaza Hotel, New York (8-10)

Advertising Federation of America, district convention, Norfolk (10-12)

American Women in Radio and Television, west central area conference, Holiday Inn South, Des Moines, Iowa (13-14)

Society of Motion Picture and Television Engineers, 94th semi-annual technical conference, Hotel Somersct, Boston (13-18)

Assn. of National Advertisers advanced advertising management course, 1st Moraine-on-the-Lake, Highland Park, Illinois (13-18)

National Assn. of Broadcasters, fall conference, Statler-Hilton, Hartford (14-17)

Leamington Hotel, Minneapolis (17-18)

Pittsburgh-Hilton, Pittsburgh (21-22)

Americana, Miami Beach (24-25)

Indiana Broadcasters' Assn., 15th anniversary convention, French Lick Sheraton Hotel, French Lick, Indiana (16-18)

Texas Assn. of Broadcasters, fall convention, Cabana Hotel, Dallas (20-21)

Mutual Advertising Agency Network meeting, Palmer House, Chicago (24-25)

American Women in Radio and Television, board of directors meeting, Statler-Hilton, Tulsa (25-27)

Institute of Broadcasting Financial Management, 3rd annual general meeting, New York Hilton, New York (28-30)

National Retail Merchants Assn., seminar, Commodore Hotel, New York (31-1 November)

Next week in Sponsor

More than meets the eye

Secret of reaping maximum sales benefits from tv's abstract stimulus and capitalizing upon the parallel experience principle lies not only in presenting a multiplicity of varied commercial scenes, but in depicting scenes which encourage the viewer to create his own parallel experience.



PILLARS OF THE COMMUNITY:

mother—(whose arms is she in tonight?)

Isn't that Mrs. Rod Browning, who has a six-year-old son, Mitchell, and is a member of the Edger Allan Poe PTA in Houston?


And that cad with the artful eyes—isn't he Bert Magruder, vestryman, husband of charming Pats, father of three, and salesman about-Houston?

She is, indeed. And so, indeed, is he.

And the two of them, on KHOU TV, are playing the leads in "The Importance of Being Earnest" with

such flair that Hollywood might be persuaded for fear that there never was a better production of Oscar's play in London or New York.

Gifted amateur theater groups have always been a popular part of community life. But by putting them on the air in prime time, CORINTHIAN stations bring them to the whole community. In doing so, they build a warm, valuable rapport between station and community.



- ▶ KHOU-TV
- ▶ KOTV
- ▶ KATV
- ▶ WANE-TV
- ▶ WISH-TV
- ▶ WANE-AM

THE CORINTHIAN STATIONS
MEMBERS OF THE BROADCASTING BOARD OF CHURCHES AND CHRISTIAN MINISTERS

COMMERCIAL CRITIQUE

Trends, techniques new styles in radio/television commercials are evaluated by industry leaders

MUSIC TO SELL BY

ALAN SCOTT & KEITH TEXTOR (*Scott-Textor Productions*)

EARNING a living in the field of music is a problem many college graduates will face this fall. Job opportunities, even among professional musicians who have established careers, are at a premium.

Where can graduates turn to get a foothold on a career in music, and at the same time earn a decent salary? The answer to that question, to

used original music. Today, almost all do. Moreover, there has been a 500% increase in the use of music in sponsor messages. In fact, the approximate sum that advertisers spend yearly on musical jingles is close to \$19 million and that figure is growing.

Writing commercial music these days requires a staff made up of

music, sense of timing which is so important, and creativity to build the emotional image in the mind of the public.

As far as financial compensation here's an approximate comparison scale which, we feel, speaks for itself:

▶ Symphonic instrumentalists may earn from \$90 to \$350 a week but seasons and bookings are erratic.

▶ Teaching in public schools varies from a start of about \$4,000 building to perhaps \$8,000 over a span of years.

▶ An associate professor at a college might earn as high as \$12,000.

▶ If, after years of study, a concert career is the goal, the cost of one or more recitals can run from \$200 to \$2,000 each, depending upon locale and sponsorship.

▶ Incomes in dance bands vary widely. Salaries can be as little as \$60 a week or as much as \$300, depending upon the reputation of the band and available dates.

This approximate scale points out the "hit-and-miss" financial schedule in most musical fields.

On the other hand, our field offers a security and an established salary which the graduate would find elsewhere. The field is wide open for the kids coming out of college—they just haven't been made aware of the opportunities awaiting them.



TODAY, almost all commercials "use" music. Moreover, there has been a 500% increase in the use of music for sponsor messages, creating a large and lucrative field

the average music major, seems as hard to find as the lost chord but actually it's simple.

There are tremendous opportunities for graduates in creating original music for radio and television. It's strange, but it seems that this outlet for musical talent is virtually unknown at the college level.

Our business has expanded rapidly in the past five years, mainly because advertisers have become more competitive in getting the public's attention, and, as a result, commercials and jingles are more ambitious, more imaginative, and therefore, need more talent to produce them.

Music-to-sell-by in radio and television has expanded to such a degree that many firms are looking toward the graduate for help. Five years ago, only about 5% of all commercials

varied talent: lyricists, composers, arrangers, copyists, technicians, sound-men, vocalists. All have to have a thorough musical background.

If a novice starts as a copyist, he can work up to an arranger, composer, lyricist, or into production if he prefers. It's not a one-way street. In fact, it's a chance for advancement in a field that's expanding in all directions.

For example, we've been doing complete scores for public service films, educational films and extra help is needed on such large projects. So many corporations frequently assign you to do the scoring for an educational film which might run an hour or two. A musician who is fresh out of college has the attributes and talents to bring to this field: the knowledge of mu-

SCOTT & TEXTOR



Jingle kings Alan Scott (left) and Keith Textor of Scott-Textor Productions, have created more than 400 musical commercials for radio and television. Among these are spots for General Mills, Irish International Airlines, Ford, Buick, Liggett & Myers, Falstaff Beer, Glette, American Telephone and Telegraph, Frigidaire, and RC Victor. Scott, the lyricist, began writing during his spare time in the school. Composer-arranger Textor began by forming a vocal group after the close of World War I.

THIS FALL THE STARS' ADDRESS IS CBS

The most dazzling cluster of stars ever to form a single galaxy of entertainment will soon light up the channels of the CBS Television Network. But however many pages this display requires and however deft Al Hirschfeld's sketches may be, they can barely scratch the surface of the imposing spectacle the network will bring to the screen in the weeks and months ahead. Since it is both accountable and responsive to the diverse character and tastes of 185 million people, the new season's schedule will contain things of interest and enjoyment for all, if not for everybody at the same time. The single constant has been to make each thing the best of its kind...

SUNDAY



Thus this coming season the network will make significant additions to its unprecedented array of stars. It will bring to television for the first time on a weekly basis such superb artists as Danny Kaye and Judy Garland. It also breaks new ground with two powerful dramatic series

MONDAY



unique action program springing from our national history entitled THE GREAT ADVENTURE and a drama of contemporary life in a crowded metropolis, EAST SIDE/WEST SIDE, starring George C. Scott. Then, too, the network will return Phil Silvers to his accustomed place beside

1 Evening News with Walter Cronkite 2 To Tell the Truth 3 I've Got a Secret 4 The Lucy Show 5 The Danny Thomas Show 6 The Andy Griffith Show 7 East Side/West Side

TUESDAY



Lucille Ball, Jack Benny, Dick Van Dyke, Jackie Gleason, Andy Griffith, Red Skelton, Dan
Thomas, and the Beverly Hillbillies—companions who have amply proved that no form of te-
levision entertainment is a surer avenue to great audiences than top-flight comedy. To add to

WEDNESDAY



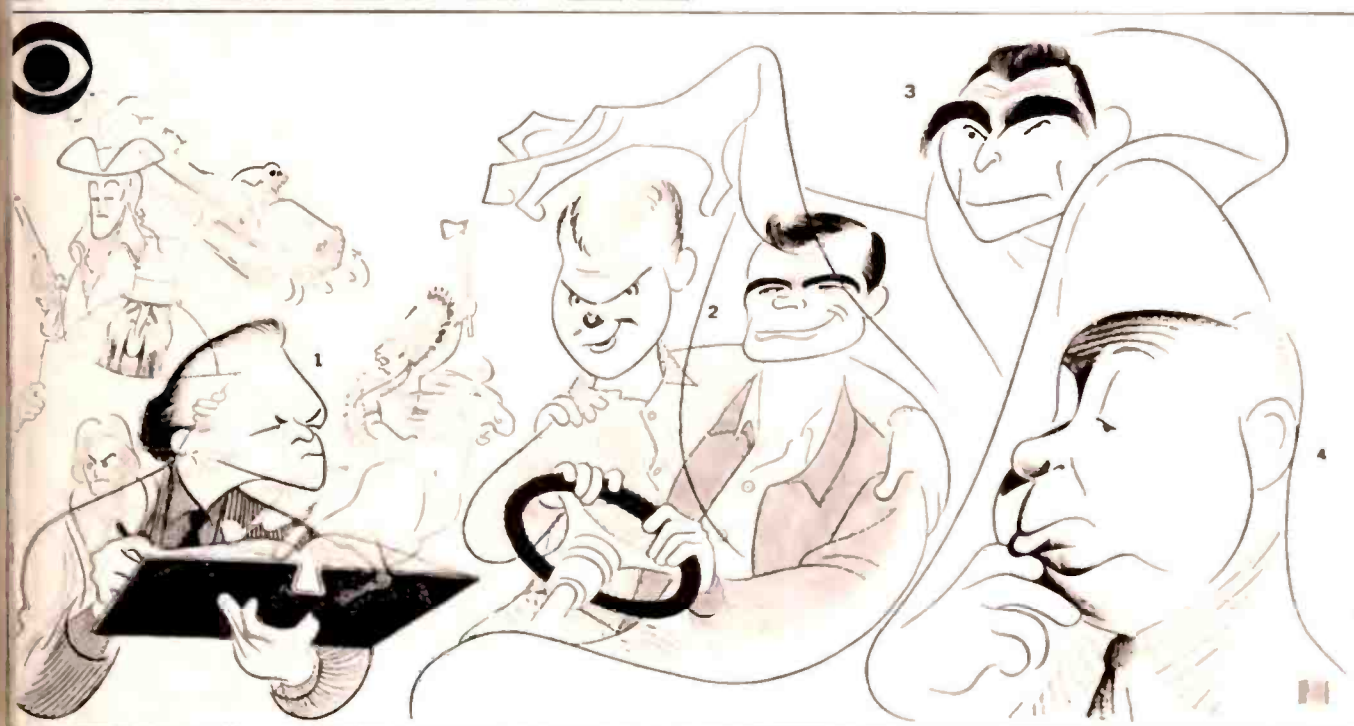
essential ingredient of *variety* the CBS Television Network will again present those ever-ventive impresarios Ed Sullivan and Garry Moore. And the network, itself an impresario, will enliven the season and enlarge the medium's following with a diverse and distinguished

THURSDAY



schedule of special programs, among them: "Elizabeth Taylor in London," with script by S. Perelman; the American television premiere of England's Royal Ballet with Dame Margot Fonteyn; an exciting musical hour with Robert Goulet and Carol Lawrence; a 90-minute mus

FRIDAY



...el starring Carol Burnett as "Calamity Jane." Equally "special" for the nation's sports fans is the network's spectacular panorama of sports, beginning for the second successive season with exclusive coverage of NFL professional and NCAA college football. In the area of information

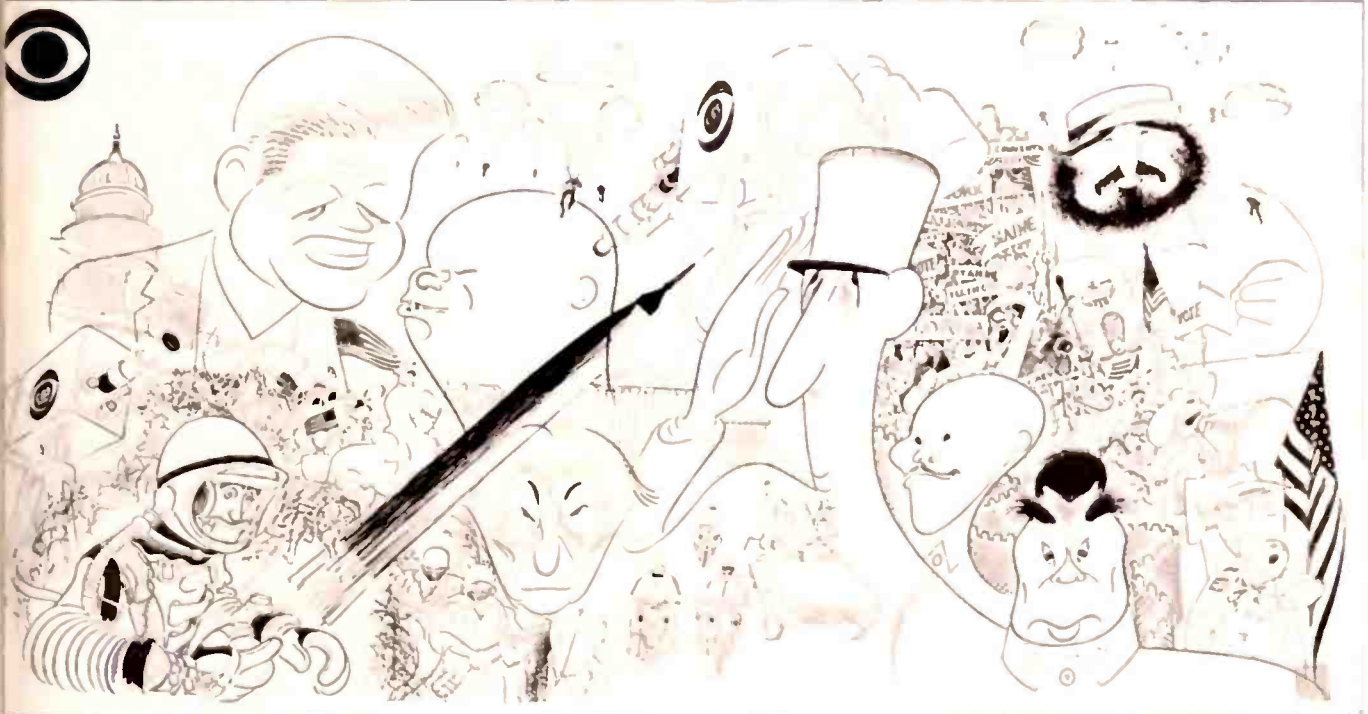
1 - Great Adventure 2 Route 66 3 Twilight Zone 4 The Alfred Hitchcock Hour

SATURDAY



CBS News will greatly strengthen its coverage of the day's news. Twice each day *half-hour* news broadcasts with Walter Cronkite and Mike Wallace will present the reports of CBS News major domestic and foreign correspondents on the latest events breaking in their respective

CBS NEWS



ectors. In longer perspective, a new series entitled **ROOTS OF FREEDOM** will dramatize the concepts of liberty, democracy, law and ethics throughout the world, traveling to such historic centers of inspiration as Athens, Rome, and the Holy Land. Once again, as in past seasons, the


SPORTS




chances are that the American people will find their greatest rewards and satisfactions in the program schedule of the CBS Television Network. For its programs have been compounded into a mixture of matchless entertainment and penetrating insights into the events of our time

SPECIALS



Above all, the new schedule reflects the network's response to the expanding tastes, sophistication and awareness of the nation's viewers, who more and more are demanding no less than the best in what they see on the air. Thus it is no accident that **THE STARS' ADDRESS IS CBS** 

1. Opening Night 2. Elizabeth Taylor in *London* 3. Bing Crosby 4. Calamity Jane 5. Hedda Galar 6. Rya Barot 7. The Remondis 8. *How to Succeed in Business Without Really Trying* 9. *The Velvet Touch* 10. *The Velvet Touch* (with *Miss Teenage America*) / *London Center City* / *The Man Who Sings* / *Parade*



PITTSBURGH?

TAKE A SECOND LOOK

It's U.S. Steel, in Duluth. Take a second look at the Duluth-Superior-PLUS market—it's bigger than you think! Bigger because KDAL-TV now delivers Duluth-Superior-plus coverage in three states and Canada—through 18 licensed translator stations!

So Duluth-Superior-plus is now bigger—a quarter of a million TV homes, the second largest market in both Minnesota and Wisconsin. And who delivers it all? Only KDAL!



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

Spot tv soars to new high

Time billings hit \$442.9 million in first half of 1963 with increased spending in most classifications

Spot tv advertising pushed forward to record heights in the first half of 1963. Television Bureau of Advertising reports gross time billings for the medium in the period were \$442.9 million, a sharp increase from last year's \$371.5 million.

In the second quarter alone, national and regional spot tv advertising expenditures rose 18.5%, based on an analysis of 330 stations reporting to N. C. Rorabaugh both this year and last. Gross time billings for the 1963 second quarter were \$223.1 million, compared with \$199.4 million in the like quarter year ago.

Contributing greatly to the 1963 first half surge were such advertisers as: Procter & Gamble with January-June billings of \$34.4 million, against nearly \$32 million in the 1962 first half; Colgate-Palmolive, \$14.8 million this year vs. \$10.8 million a year ago; Bristol-Myers, \$12.1 million vs. \$6.3 million; Alberto-Culver, \$7.6 million against \$4.5 million; General Mills, \$7.1 million vs. \$4.3 million, and International Text, \$4.7 million vs. \$1.7 million.

Among the 31 product classifications, only six showed declines in the first half, none of which were major. Dental products, which soared a year ago on the strength of heavy fluoride promotion, showed billings of \$5.6 million in 1963's first half, compared with \$10.2 million in the six months a year ago. Sporting goods and toys, ending a long upward swing, fell to \$2.5 million, against \$3.2 million in 1962's first half. Notions, pet products, tv and radio sets and the miscellaneous racket were the others.

But showing strong upward movement were many product classes. The major one, food and grocery products, hit \$114.3 million in the first half of 1963, against \$100.4 million a year ago. Cosmetics and toi-

letries advertising had 1963 billings of \$44.6 million vs. \$35.9 million in 1962. Ale, beer and wine category was \$35.6 million, against \$25.7 mil-

lion last year; automotive was \$16.6 million, compared with \$11.5 million last year; confections and soft drinks total was \$35 million com-

SOURCE: TVB RORABAUGH

SPOT TV PRODUCT CLASSIFICATIONS

	Jan.-June 1963	Jan.-June 1962
Agriculture	\$ 689,000	\$ 487,000
Ale, Beer & Wine	35,626,000	28,673,000
Amusements, Entertainment	1,430,000	998,000
Automotive	16,584,000	11,467,000
Building Material, Equipment, Fixtures, Paints	2,262,000	1,455,000
Clothing, Furnishings, Accessories	8,502,000	4,407,000
Confections & Soft Drinks	35,054,000	26,796,000
Consumer Services	13,235,000	12,152,000
Cosmetics & Toiletries	44,565,000	35,861,000
Dental Products	8,618,000	10,195,000
Drug Products	34,505,000	25,454,000
Food & Grocery Products	114,262,000	100,448,000
Garden Supplies & Equipment	1,747,000	867,000
Gasoline & Lubricants	15,643,000	15,610,000
Hotels, Resorts, Restaurants	495,000	337,000
Household Cleaners, Cleansers, Polishes, Waxes	16,126,000	14,745,000
Household Equipment—Appliances	3,677,000	2,460,000
Household Furnishings	1,229,000	1,104,000
Household Laundry Products	32,857,000	30,310,000
Household Paper Products	9,110,000	5,979,000
Household General	3,784,000	3,556,000
Notions	101,000	121,000
Pet Products	5,680,000	5,899,000
Publications	1,299,000	1,139,000
Sporting Goods, Bicycles, Toys	2,455,000	3,221,000
Stationery, Office Equipment	228,000	17,000
Television, Radio, Phonograph, Musical Instruments	184,000	233,000
Tobacco Products & Supplies	20,053,000	17,393,000
Transportation & Travel	6,721,000	3,248,000
Watches, Jewelry, Cameras	1,516,000	1,144,000
Miscellaneous	4,640,000	5,750,000
TOTAL	\$442,877,000	\$371,531,000

SOURCE: TvB/RORABAUGH gross time billings

TOP 50 SPOT TV ADVERTISERS

	Jan.-June 1963	Jan.-June 1962
1. Procter & Gamble	\$ 34,411,500	\$ 31,973,300
2. Colgate Palmolive	14,765,800	10,790,800
3. General Foods	12,687,400	11,529,500
4. Bristol-Myers	12,051,400	6,289,100
5. Lever Bros.	11,599,700	10,947,600
6. William Wrigley, Jr.	8,962,000	7,171,000
7. Alberto-Culver	7,611,600	4,795,300
8. American Home Products	7,210,000	5,126,600
9. General Mills	7,060,300	4,316,700
10. Coca-Cola & Bottlers	6,896,500	6,640,500
11. Warner-Lambert*	6,417,500	4,514,300
12. P. Lorillard	6,044,600	6,836,100
13. International Latex	4,686,500	1,745,000
14. Kellogg	4,676,000	3,497,900
15. Miles Laboratories	4,606,000	3,676,400
16. Standard Brands	4,491,500	5,117,200
17. Continental Baking	4,475,700	3,368,800
18. Campbell Soup	4,187,100	3,232,300
19. Anheuser-Busch	3,965,200	2,596,400
20. Jos. Schlitz	3,913,500	2,933,800
21. Ford Dealers	3,626,800	2,495,300
22. Corn Products	3,549,200	4,068,500
23. General Motors Dealers	3,315,100	2,462,100
24. Menley & James	3,285,500	1,025,700
25. Food Manufacturers	3,199,200	2,740,900
26. R. J. Reynolds	3,188,900	1,374,700
27. Pepsi-Cola & Bottlers	3,160,700	2,935,900
28. Avon Products	3,156,600	2,745,900
29. Philip Morris	3,110,100	3,776,300
30. Gillette	3,072,400	3,347,700
31. Simoniz	2,969,700	2,418,000
32. J. A. Folger	2,670,600	2,449,300
33. Pabst Brewing	2,459,600	2,046,900
34. Carter Products	2,355,600	2,235,000
35. Shell Oil	2,339,200	2,668,900
36. Chrysler Dealers	2,314,400	1,721,000
37. American Tobacco	2,291,700	880,400
38. Canadian Breweries	2,240,100	1,894,100
39. Liggett & Myers	2,207,900	3,259,300
40. National Biscuit	2,201,900	795,700
41. Ralston-Purina	2,190,900	1,858,400
42. Beech-Nut Life Savers	2,162,500	1,229,100
43. Chesebrough-Pond's	2,023,400	1,444,300
44. Sears Roebuck	1,940,700	1,382,200
45. Helene Curtis	1,863,300	2,092,300
46. United Vintners	1,753,800	1,320,300
47. Socony Mobil Oil	1,669,300	702,100
48. Royal Crown Cola & Bottlers	1,638,000	691,800
49. Brown & Williamson	1,562,900	242,100
50. U. S. Borax	1,554,400	1,497,400

* 1962 figures include American Chicle

pared with \$26.8 million in January-June 1962.

Looking at the 1963 second quarter alone, announcements accounted for \$185.4 million, ID's \$18.1 million, and programs \$19.6 million, for the total \$223.1 million. Announcements were the big gainers, the second quarter total for last year having been \$153.8 million. In the period last year, ID's were \$15.8 million, programs, \$19.9 million.

By time-of-day in the 1963 second quarter, total billings were divided like this: day \$52,579,000 (vs. \$45 million last year); early evening \$56.9 million (vs. \$44.8 million); night \$64.3 million (vs. \$58.9 million); and late night \$49.3 million (vs. \$40.5 million).

In the 1963 second quarter, five advertisers moved into major to 100 status for the first time: John Hancock Mutual Life Insurance with billings of \$827,000; American Cyanamid at \$692,800; Associate Brands with \$527,800; Beecham Products at \$512,100, and Airkem at \$488,700. John Hancock's entry into spot tv represents a major media switch resulting from the efforts of TvB and others, having spent no money in spot tv last year or in the first quarter of 1963 either.

The substantial increase in automotive spending during the 1963 first half was anything but a one-advertiser show. All major companies showed up in the leading advertiser figures. Ford dealers led the six-month list with gross time billings of \$3,626,800 against \$2,495,300 a year ago. General Motors dealers placed next with \$3,315,100 in comparison with \$2,462,100 in 1962. Chrysler dealers had billings of \$2,314,400, compared with \$1,721,000 in 1962's first half. For American Motors, the total was \$1,495,500, vs. \$1,110,800 a year ago.

Only a few of the major advertisers registered significant declines from a year ago. Among them were Standard Brands \$4,491,500 in the first half of 1963 vs. \$5,117,200; Liggett & Myers \$2,207,900 from \$3,259,300; Pet Milk \$1,073,400 from \$2,104,200; E. F. MacDonald (Plai Stamps) less than \$20,000 from \$1,905,800; Nestle \$256,700 from \$2,359,300; Armstrong Cork \$51,300 from \$1,016,500 (1962 total reflect introduction of One Step floor wax and Texaco \$58,500 from \$1,305,300 a year ago.

20-sec. prime fall spots still open

Most spot tv buys firmed

EVEN THOUGH most of the fall-winter spot tv campaigns have been firmed up for several weeks in one of the medium's earliest buying seasons, there still seem to be plenty of prime-time 20-second availabilities around for any interested buyers. This is the gist of an edict from Bill MacRae, TvB's vice president of spot television, suggesting that "alert buyers" can still load up on 20's for both before and after the normal peak seasonal concentrations of auto, toy, and pre-Christmas campaigns.

Calls it "Selectroniscope"

MacRae referred to the bureau's new spot tv research project, "Selectroniscope," to tout the 20's. The vast reach and economical costs are only part of their advantage, he said, heralding the opportunity to reach all prospects including men and women who are sometimes unreachable and those involved in the marketing of products such as sales staffs, wholesalers, brokers, retailers, etc. Breakdown of the reach of the prime-time 20 for the top 50, 100, and 150 markets, according to MacRae, is as follows:

In the top 50 markets over the course of a week, three average-rated 20-second breaks will reach 41% of the tv families in this coverage area. In a four-week period, these commercials will be seen by two-thirds of the families . . . an average of 3.6 times each. With five spots per week, the prime-time advertiser delivers his message in more than half the homes each week. Within four weeks, 75% of the families will see his commercial more than five times. The cost-per-thousand homes for these typical schedules is less than \$2.60.

The cpm is under \$2.60

In the top 100 markets over the course of a week, three average-rated prime 20-second breaks will reach 45% of the tv families in this coverage area. In a four-week peri-

od these commercials will be seen by 71% of the families—an average of 3.8 times each. With five spots per week the prime-time advertiser delivers his message in 59% of the homes each week. Within four-weeks 81% of the families will see his commercial more than five times. The cpm in these typical schedules is less than \$2.60.

In the top 150 markets three average rated prime 20-second breaks

will reach 49% of the tv families within this coverage area. In a four-week period, these commercials will be seen by three-quarters of the families—average of 4.0 times each. With five spots per week, the advertiser delivers his message in 63% of the homes each week. Within four-weeks, 81% of the families will see his commercial 5.5 times and the cpm for these typical schedules is less than \$2.63.



Pat Weaver reminisces shortly before leaving McCann to head pay tv company

Weaver a pay tv exec

SYLVESTER L. (PAT) WEAVER has left the advertising agency and commercial broadcast ranks to take over a pay tv operation due to get under way next year with telecasts of the San Francisco Giants and Los Angeles Dodgers baseball games, among other programming. Weaver, one-time NBC president and chairman and since 1959 with McCann-Erickson as chairman of M-E Intl., directing all the agency's media and tv operations, now joins Subscription Television, Inc., as president and chief executive officer of the organization.

The pay tv firm, established last January, hopes to raise \$24 million by issuing 1.9 million shares of common stock to the public. Its registration statement was filed 22 August and is awaiting SEC approval.

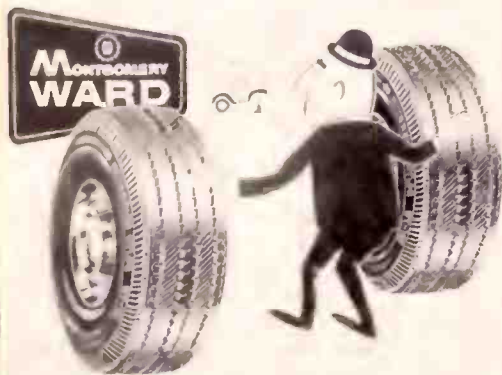
Major stockholder is Television of America, 77% owned by Matthew M. Fox. In addition, Reuben H. Donnelley Corp. and Lear Siglet Electronics each own 11.3%, the Dodgers hold 5.3%, and the Giants 4.1%.

In his new post Weaver, who outlined his hopes on the growth and future of tv in a two-part taped interview—"If I Were Running the Network Again . . ."—in succession on 26 August and 2 September, is succeeding Donald Petrie, an attorney who had temporarily served as president of the pay television company.

Succeeding Weaver at McCann-Erickson is Edward Grey, a senior vice president of the agency who is being moved up.



Tv "mat" art shows Wards product . . .



as in this sample tire sequence . . .



for seasonal, nationwide sales event . . .



making standard "charge" offer.

Wards makes it easy to buy hometown tv

Stores get monthly tv "mats"

ONE of the country's longest retail chains is breaking ground that should open the way for new settlements in television by hometown representatives of other big merchant firms.

The idea is a tv "mat service," and it takes the mystery out of producing sales drama for the living-room screen. The pioneer producer is Montgomery Ward & Co. of Chicago, which is adapting an old idea and making it work.

During the past six months Montgomery Ward has put into regular use a new monthly "mat" system for the electronic medium that parallels the mat service for newspapers used by Ward stores through the years. As the tv mats prove themselves in use, Ward's move is attracting interested attention in the retail trade.

The monthly tv mats are designed to make it as simple for a hometown merchant to broadcast as it is to buy space in the local press. One book of copy and card art virtually puts him on the air.

"Tv Ideas" is the name of Ward's monthly selling kit. A typical issue comes with a cover designed to inspire sales pep and captioned, "For those who think sales . . . *Be in the know—Check your tv info!*"

There follow pages of copy and art drawn up to make a store's tv production as simple a pastepot-and-scissors operation as the newspaper mat. Each script package comes with a covering outline of commercial subject, props needed, and material furnished.

Cortland Peterson, retail sales promotion manager of Montgomery Ward, leads off the book with a "Straight Talk" page about tv strategy, one issue's bold-type footnote urging, "Go Ahead! Go Forward! Go Tv!" Enclosed with scripts and art is a tv planning calendar and

supplementary pages suggesting promotional tie-ins for the mat user. There is a production and sale check-list, too, to help the store buy time effectively.

Two kinds of copy are offered in the monthly collection of commercials. All scripts are tied to centrally coordinated national sales events but one kind of format, called "shell" by Ward, leaves the choice of merchandise for promotion up to the local store. The other kind is for nationally featured merchandise with completed scripts therefore ready for the local manager.

For instant assembly, the manager can take copy and line art from the book "Ideas" and turn it over to his station, supplying only his address logo on the video side of copy and filling in address with store hours on the audio side. If he wants a little more in the way of production, he can supply live merchandise items and augment announcer talent with models.

In their early months Ward's "Tv Ideas" issues have picked up steam going from a slender book earlier this year to 121 pages for one issue last summer.

Asked for an evaluation of Ward's development of tv mats, Howard P. Abrahams, retail sales vice president of Television Bureau of Advertising, hailed it, saying, "This Montgomery Ward idea of a television 'mat' paralleling newspaper is something we believe in, and now that Ward has taken the step of doing it, we think many other stores will use the idea to make tv as easy as newspaper advertising."

Of Ward's 520 stores across the country, TvB's last published count of department-store tv customer-listed 68 on the air at that time, a line-up exceeded only by that of Sears Roebuck & Co., with 118 outlets on tv.



Judge TV
picture quality
here
and you'll be
fooled!

View it on a tv tube and you'll see why today's best-selling pictures are on SCOTCH® BRAND Video Tape

Don't fall into the "April Fool" trap of viewing filmed tv commercials on a movie screen in your conference room! The only sensible screening is by closed circuit that reproduces the film on a tv monitor. Then you know for sure how your message is coming through to the home audience.

When you put your commercial on "Scotch" Video Tape and view it on a tv monitor, you view things as they really appear. No rose-colored glasses make the picture seem better

than it will actually be. No optical-to-electronic translation takes the bloom from your commercial or show. Every single image on the tape is completely compatible with the tv tube in the viewer's home.

You've just completed a commercial you think is a winner? Then ask your tv producer to show it on a tv monitor, side-by-side with a video tape. Compare the live-action impact and compatibility that "Scotch" Video Tape offers agencies, advertisers, producers, syndicators. Not to mention the push-button ease in creating special effects, immediate playback, for either black and white or color. Write for a free brochure "Techniques of Editing Video Tape", 3M Magnetic Products Division, Dept. MCK-53, St. Paul 19, Minn.



Magnetic Products Division **3M** COMPANY



The Embassy of Lebanon

His Excellency Ibrahim El-Ahdab,
Ambassador of Lebanon, and Mrs. El-Ahdab,
on the Embassy lawn . . . another
in the WTOP-TV series on the
Washington diplomatic scene.

WTOP-TV

WASHINGTON, D. C.



Represented by TVAR

POST-NEWSWEEK

STATIONS A DIVISION OF
THE WASHINGTON POST COMPANY





Mobil won't change the essential element of its campaign, ad manager J. D. Elgin reveals. Bates agency has been hitting viewers

ADVERTISERS

Mobil measures its gas to the last dollar

CAN GAS AND OIL be sold like aspirin or digestive remedies? That's the basic question underlying a multi-million gamble by giant gasoline marketer Socony-Mobil.

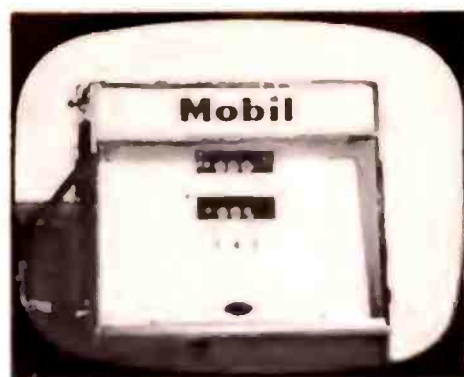
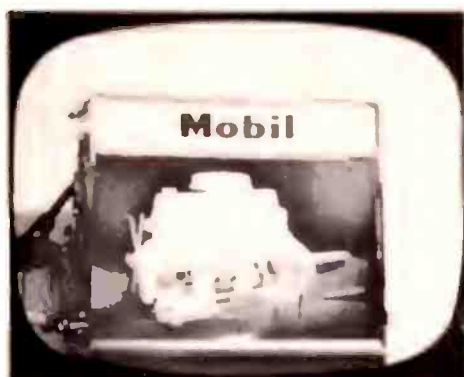
Two seasons ago, Mobil rocked Madison Avenue by abruptly severing an 18-year relationship with the Compton agency and dropping its account into Ted Bates' lap. Trade-talk at the time was that Mobil management had been impressed by the hard-sell theorem of Rosser Reeves' newly-published book "Realities in Advertising."

That was probably an over-romantic explanation, but the fact was that Bates soon produced major changes in Mobil advertising. The agency re-aligned its client's dollars into "the two most efficient media"—television and newspapers (no radio; no national magazines) and changed its client's copy to fit a Ted Batesian Unique Selling Proposition.

The USP was, of course, the concept of "total performance." Measurement of brute power (octane ratings) wasn't enough; the true test of gasoline efficiency lay in balance of qualities as scored by "megatane ratings." Mobil commercials began to claim.

That nobody in the gas and oil industry had ever heard of "megatane" wasn't surprising. The word was coined in Bates' copy shop, to describe a scale of measurements developed by Mobil's own laboratories.

To dramatize the megatane story, Bates developed the "living engine," a transparent plastic mockup that does for pistons and cylinders what animation does for headache and stomach acid effects.



... story for two years; Elgin says company will continue this repetition; most competitors change tv copy several times yearly

Its first appearance led critics to charge — perhaps unjustly — that Mobil's commercials were being patterned on Bates' famous and controversial spots for products like Anacin, complete with cutaway diagrams and sonorous voice-over.

Other admen rallied to support, claiming that gas & oil advertising had degenerated into a nondescript hodgepodge and that Bates' campaign might well be the pointer toward a fresh industry approach. Everyone agreed on one point: for good or ill, Mobil was breaking fresh ground.

Today, how does Mobil feel about it?

Pleased and cautiously optimistic is probably the best description.

Mobil's ad manager, J. D. Elgin, is not about to give away any sales figure but he hints that the campaign's effect is being measured, and that preliminary results are satisfying.

The whole question of benchmark measurement is uppermost in Elgin's mind. Like many of today's top ad professionals, Elgin does not acknowledge that the sales curve is either the first or the best reflection of advertising effectiveness.

"Especially is this not true," he says, "in an industry such as ours, where several important factors lie between the ad message and eventual purchase."

In gas & oil's case, those factors include the location of gas stations, and station staffing and management.

The problem of the physical outlet's effect upon ad strategy is possibly unique to the gasoline industry. One of the few analogous situations is that of national advertising

for motion-pictures, where the aim is to impel the consumer to travel to a particular location.

A comparable problem doesn't exist in the world of packaged-goods marketing. It's as if Camels could be bought only at certain cigar stores, or Rice Krispies only at Kellogg-owned supermarkets.

"Because of these and other factors," explains Mobil's Elgin, "I believe the central issue in the whole business of gas and oil advertising is first to find out how we can honestly measure its effect."

"We've been trying to set up standards, and gauge performance against them, for the past two years. I think we may be succeeding."

Though the company does not say so, it's probable that within this thinking lies the real clue to Mobil's startling *colte face* in 1961.

Need for radical campaign

Where advertising pressure has been high for many years, a backlog of all-media impressions is created which defies any effective measurement. Only a radically different campaign can provide a starting point, provided that elements such as recall and brand-attitude are established within the sample beforehand.

However, Mobil's emphasis on measurement did not begin with the media-delivery of its message. The company also believes it can measure the kind of message which will be acceptable, since taking up with Bates, all Mobil's copy has been pre-tested through the Politz organization.

"And for anyone who wants to know why we went along with the

megatonic story," reveals Elgin, "this is one of the several good reasons the idea tested-out strongly."

A continuing program of pre-testing in the past two years has helped Mobil to make up its mind about what it should be saying. A similar program of testing under actual market conditions is also helping the ad strategists determine how loud Mobil should be talking.

In selected areas, its advertising dollar weight is being carefully controlled at determined levels of expenditure. Calculation of these levels involve a complex of the competitive situation; physical marketing factors; previous advertising levels and, in some cases, deliberate over- and under-spending.

Consumer attitudes are polled before fluctuation of ad weight commences. Continued polling, as the ad weight is experimentally moved, yields a reflection of changes within the market and also the raw material for inter-market comparisons.

"By next spring," says Elgin, "we hope to be able to measure dollar-by-dollar advertising effectiveness with an accuracy which certainly will be new for this industry."

If the Mobil group appears to be pressing vigorously toward new ad horizons, some observers would see it as long overdue. Not that Mobil is any less efficient or vigorous an advertiser than other oil titans but the industry as a whole has not been—through whatever causes—a markedly fresh force in national advertising.

One reason is that oil is not oriented toward advertising. Out of 25 companies recently surveyed, none had a chief executive who'd come

up through advertising (though several had sales and/or marketing experience).

The entire industry budget of around \$120 million is less than, say, Procter & Gamble's, yet 14 of the top 50 US corporations are oil companies.

This good fortune is not reflected in ad appropriations. Standard NJ spends only 0.3% of its sales volume upon advertising; SO Indiana, 1%; Shell, 0.9%; Texaco, 0.5%, and Gulf, 0.3%.

By comparison, the national hardware industry last year spent 4% of sales volume upon advertising; tobacco, 5.36%; drugs, 10.40%; soaps, 8.21%, and cosmetics, a whopping 13.81%.

Nobody suggests oil companies could spend this proportion, and still show marketing profit. Because of the complications of the retail outlet structure, there definitely is a point above which gas advertising is wasted. Discovering exactly where that point lies is the main mission of Mobil's new effort.

Mortimer election significant

And, whether coincidental or not, it's interesting that Mobil now has a board of directors which is considerably broader in marketing experience than some of its competitors. Last year, for example, Charles G. Mortimer was elected to the board. He's the chief executive of General Foods; his election increased to four the number of directors with significant experience outside the oil industry.

It may therefore be that a climate responsive to change has helped Mobil revamp its ad plans. As currently laid out, these reject the "all-over" media theory in favor of weight in a few vessels.

The Bates agency, which made its own study of the petroleum industry before Mobil came its way, found most media programs were cut up in bits and pieces.

Bates' recommendation as explained by account exec Herbert Drake: "Because Mobil had fewer ad dollars to spend we decided to pick the most efficient—newspapers and tv." (Tv gets 80%).

Drake's explanation is a slight over-simplification. Mobil is able to use efficient buys on network television only because of a favorable

position in territory (Mobil and Texaco are the only oil companies which have national or near-national distribution under one single brand name.)

Mobil is the third-largest distributor in terms of states covered, (45). It has already established a foothold in most markets and so can draw real value from a national ad medium.

According to Elgin, the company has successfully negotiated for network buys which are tailored — or, at least, paid for — only on the

basis of markets in which Mobil is most interested; currently, about 100.

From the broadcast viewpoint the interesting and puzzling gap in Mobil's program is total absence of radio, except through cooperative advertising by local dealers.

The reason undoubtedly is that radio so far has not qualified as a measurable medium.

"But," reports ad manager Elgin "we believe radio does have value for us. I think you'll hear something from us in that direction, before long."

Chevy's big new-model sendoff to be four-day, 59-minute gala

AIMING for a record tv impact and "the biggest new-model sendoff in Chevrolet history," General Motors' Chevrolet Division has lined up 59 commercial minutes on network for the four days beginning 26 September. ABC TV is getting most of the business in a day-long "Chevrolet Day" saturation of 41 minutes throughout the schedule 27 September (SPONSOR, 9 September).

Jack Izard, Chevrolet's advertising manager, said radio spot would support the announcement-period schedule on about 400 stations for a 10-day run of 39 commercials.

These are in addition to Chevrolet regular radio network shows, *Weekend News* on CBS and the daily *News on the Hour* on NBC.

The four-day network tv lineup includes full sponsorship on CBS' *Route 66*, regularly a shared vehicle for Chevrolet, and a 5½-minute "blockbuster" on NBC's *Bonanza* Sunday night, following a device instituted by the sponsor last year of saving commercial time for original big commercial at the show's end.

Chevrolet has produced 37 separate commercials for announcement weekend on tv, Izard said in Detroit, explaining that his company feels "audiences resent the monotony of frequent repetition." With this supply ready, only a few commercials will be repeated over the four-day period. For the "Chevrolet Day" ABC splash, 20 announcements have been prepared featuring Bill Cullen, Jack Bailey, Wood Woodbury, and other program M.C.s. Special commercials also are ready for delivery by Jimmy Dean on his show and by *Route 66* star Martin Milner and Glenn Corbett. The 5½-minute *Bonanza* commercial will be handled by feature players in the cast and Dan (Hos Blocker's four sons).

Chevrolet's announcement campaign includes multi-page monochrome and color insertions in up to 181 newspapers on varying schedules, outdoor postings, color sections in magazines, and direct mail. Chevrolet advertising is placed through Campbell-Ewald Co., Detroit.



Looks good enough to eat

Donald Weltmer (l), president of Borden's Brandywine division, and gen. sales mgr. Melvin Heisey look over new gourmet line of mushroom products—including a snack item and four varieties of cocktail mushrooms—introduced by Brandywine at recent Natl. Fancy Food & Confection Show in New York City's Hotel Astor

MAXIMUM RESPONSE

—that's advertising efficiency.



WBAL-TV ¹² BALTIMORE

MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION

NATIONALLY REPRESENTED BY EDWARD PERIN & CO., INC.

HOW THE LEADERS DO IT ON TAPE

3M Co. picks 13 trendmaking tv commercials

CASE HISTORIES of 13 commercials considered pacesetters in the video tape form are detailed in the latest of the "Video Concepts" booklet series by the 3M Co. of Minneapolis. The new booklet, *Advertising With Video Tape*, offers a selection ranging from 6 to 60 seconds with studio production costs from \$300 to \$12,000 per commercial.

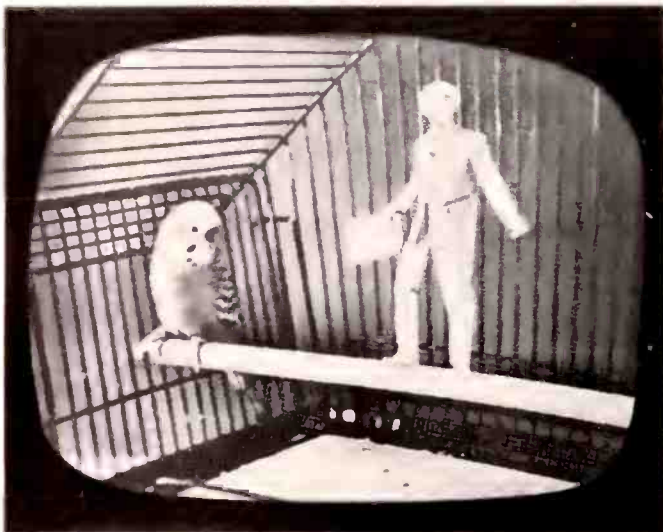
3M picked examples in the book for tape innovations and technical feats impractical in live or filmed tv. Production techniques include tape animation, mixed live and location work, long-distance deadline jobs, jigsaw film designs, product-shot stockpiling for continuing use, color

commercials, and volume work on as many as 140 minute commercials in one campaign.

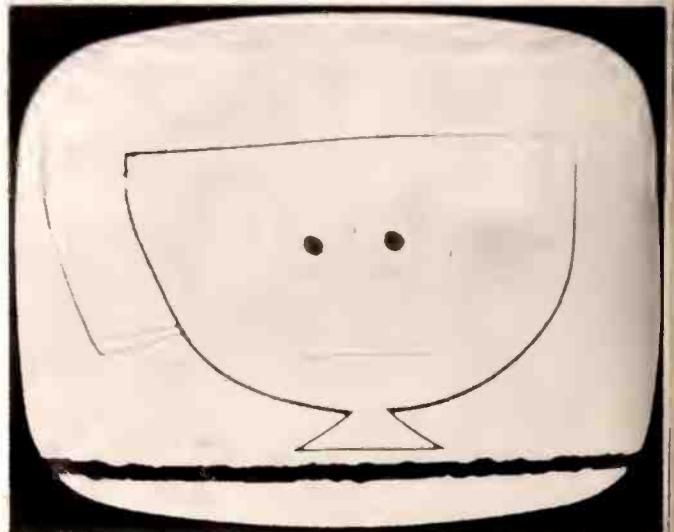
Advertisers selected were Hartz Mountain Pet Food (George H. Hartmann agency; MGM Telestudios production), Peavey Flour Mills (John W. Forney; Videotape Productions of New York), Schaefer Brewing (BBDO; MGM Telestudios), Chicago Tribune (Foote, Cone & Belding; WGN-TV, Chicago), Best Foods' H-O Cereals (Sullivan, Stauffer, Colwell & Bayles; Videotape Productions of New York), GE Floor Washer-Dryer (Maxon; MGM Telestudios), Atlantic Refining (N. W. Ayer & Son; KTTV, Los Angeles), National Food Stores

(C. H. Lilienfeld; WNBQ, Chicago), Chevrolet Div. of GM (Campbell-Ewald Co.; NBC Burbank), Liebmann Breweries' Rheingold beer (J. Walter Thompson; Videotape Productions of New York), Northeast Airlines (SSC&B; WTVJ Miami), General Electric (BBDO; National Video Tape Productions), U. S. Rubber (Fletcher Richards, Calkins & Holden; MGM Telestudios).

Advertising With Video Tape, 36 pages in color and black-and-white, is available free from Magnetic Products Advertising, Dept. Z3-501, 3M Co. 2501 Hudson Rd., St. Paul 19, Minn. Others in series are on tape shows, editing, teaching. ▀



Tape technique puts Hartz Mountain man, bird on equal footing



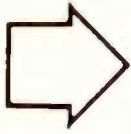
Videotape Center promotion tape uses Aniform animation



H-O spot shows Aniform puppet animation technique in use



Tape conveys authentic looking dirty water for GE wash job



**SEND
THIS
COUPON
NOW!**

1963 INTERNATIONAL BROADCASTING AWARDS

P.O. BOX 38909 • HOLLYWOOD, CALIFORNIA 90038, U.S.A.

NAME _____
 COMPANY _____
 POSITION _____
 STREET _____
 CITY _____ ZONE _____
 STATE _____ COUNTRY _____

We estimate we will be sending approximately _____ radio entries
 and or _____ television entries. Please send full information plus
 sufficient forms and mailing kits.

This is your chance to enter your work in the
4th Annual IBA Awards
 Honoring the world's best Television and Radio
 Advertising of 1963 • Entry deadline Dec. 1, 1963
Sponsored by the Hollywood Advertising Club

● Get your entry forms now. Send in your best work early. The purposes of the IBA are to focus attention on the broadcast media . . . to give credit to creative ingenuity plus honesty, propriety and taste in these media . . . to encourage continued improvement . . . to promote the values of the broadcast media so as to gain wider use by advertisers . . . to recognize the international aspects of advertising and to honor outstanding work wherever produced. The 1962 competition drew more than 1400 entries. This year will be still bigger. You can help make it so by getting your entry forms now!

TV CATEGORIES
 ● Live action 60 seconds, over 60, under 60 • Animation 60 seconds and over; under 60 • Combinations any length • Stop-motion • ID's • Video Tape • Local (1 market) • Integrated • Humorous • Public Service • Series.

AM FM RADIO CATEGORIES
 ● Open (including dramatic) • Musical • Humorous, over and under 60 seconds • Local (1 market) • Public Service • Series.

Mail coupon today for your entry forms — entry deadline is Dec. 1

INTERNATIONAL BROADCASTING AWARDS

Hollywood Advertising Club • P.O. Box 38909, Hollywood, Calif. 90038



Coca-Cola, G. F. hail radio/tv as boosters to premium drives

SPOKESMEN for two big advertisers—Coca-Cola & General Foods—stress radio and tv as important behind-the-scenes boosters to premium campaigns.

The 9 million entries for last year's Coca-Cola sweepstakes, heavily backed by broadcast advertising, exceeded all but two premium campaigns in history (a cigarette promotion with some 14 million entries and an oil company promotion with close to 11 million). Both had far more print advertising, including coupons, and corresponding "ease of entry," said James F. Williams, manager, hottler sales promotion.

Results for the premium push, based around travel and merchandising prizes, were greatly above expectations in all areas. Specially designed "Tour the World" bottle caps were highlighted as a collector's item to give the promotion youth appeal. The endeavor was backed by \$2 million in special advertising. "Broad local spot radio coverage, heavy local tv spots and

a moderate national tv coverage on *Perry Mason* and *Rawhide*," were included in the plans, according to Williams. Varying amounts of trade advertising, newspaper lineage, national magazines, direct mail, and point-of-purchase advertising were also used.

The promotion manager said "Tour the World" produced immediate sales gains and beneficially affected the share of market trend. Intangible benefits: it stimulated broad-scale favorable publicity, setting the stage for valuable follow-up activity, and created widespread interest and excitement.

A somewhat similar premium promotion via bottle caps was also used this year, entitled "Go America." The specially designed bottle caps featured pictures of places throughout the 50 states. Again it was backed by heavy advertising via radio/tv advertising.

"While we have not yet had a chance to measure the overall impact of the promotion on summer sales, early indications (including

another 9 million entries) suggest that it has again rung the bell for Coca-Cola," said Williams.

W. Parlin Lillard, vice president, marketing development counselor, General Foods, says premiums can and do lend great emphasis to "incidence of recall." He cited a case history of a young boy who obeyed an impulse to buy a product in the market, although the impulse was started before he left home. A premium offer was being promoted over tv on the *Danny Thomas show*, and the young man wanted that premium. He bought it the next day—real evidence that a good premium offer featured on a good package at the point-of-purchase was responsible for the sale (the tv commercial stimulated the desire).

Lillard described a General Foods study conducted by the corporate research staff. The team followed a typical American family around for one day to ascertain the amount of print advertising and radio/tv commercials the family would be exposed to. It was found that during that one day the family was exposed to 1,518 advertisements on the bus, subway, railway cards, newspaper and magazine advertisements, radio/tv commercials, and outdoor posters. Not included: mail circulars, skywriting, match book advertisements, or other possible exposures.

"With better designed packages and premiums you will have the very best kind of assurance to make sure that advertising dollars spent in delivering messages outside the store will return the maximum pay-out," says Lillard.

(Comments were made at a conference of the Premium Advertising Association of America in New York last week.)

Stamps stage newest drive on auto rental industry

Trading stamps continue undaunted, even in the face of what may shape up as a staunch revolt by their major distributors, the supermarkets (see 9 September SPONSOR, pages 36 and 43). Having achieved an almost \$700 million volume in 1962, the stamps seem to have found new stamping grounds in the travel field. During the past two years, the use of stamps has been

Colgate-Palmolive puts Code 10 through hoop



M. Dale Larsen, v.p.-gen. mgr. of KTVH (Wichita/Hutchinson), countersigns contracts calling for one-quarter sponsorship of the nine-game Missouri Valley Conference Basketball Network schedule by Colgate-Palmolive for its Code 10 hair preparation, as gen. sales mgr. Bill Ritchie looks on. KTVH originates feed. Buy was via Bates and Blair Tv

tremendously expanded in this area, particularly as an exchange for vacations and tours. Now for the first time, a major car rental company operating in 50 states is offering trading stamps to all its customers.

Blazing the trail is National Car Rental System which last week began issuing S&H Green Stamps in its 650 locations, allowing one stamp for each ten cents of business. While Robert Magowan, president of Safeway Stores, denounces stamps as "a drag on profits," National president Fred M. Glass believes that "with 84% of American families currently saving trading stamps, their popularity, acceptance, and value as a promotional technique is proven. National has adopted stamps in recognition of the established role of stamps as a merchandising force on the buying habits of the country." Estimating that the average car rental will provide enough stamps to fill from 1/4 to 1/2 of a stamp saver book, Glass predicts that "traveling businessmen will now find that renting a car from National will be a way of pleasing their wives at home. They will return after renting clean cars at competitive rates with a pocketful of Green Stamps."

In the supermarket industry, trading stamps became major competitive weapons, infiltrating the field to the point where 90% of the chain stores offer stamps.

Round loaf means bread—and butter for broadcast

How to snare a larger slice of the market is no small matter for makers of such household-ward staples as bread and butter, to name two products usually bereft of the promotional opportunities that surround some more luxurious items. Last week, however a campaign broke in New York and Chicago, as have similar campaigns in other cities across the country, which gives a new look to old loaves and is shaping up as gravy for radio and TV spot.

It all started with an industry group called Quality Bakers of America Co-Op, which some time back spawned a common agency called QBA Advertising Bureau, New York. Helmed by advertising director Robert L. Schaus, the agen-

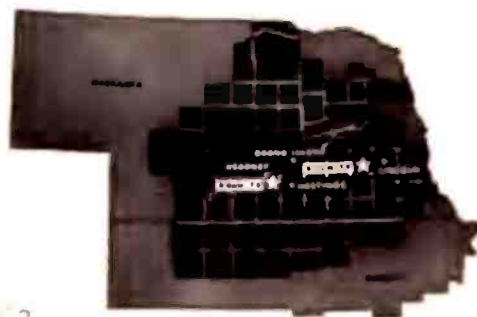
cy, which bills about \$16 million a year, is currently spearheading campaigns in 16 markets to introduce round white bread to the country. This idea was first picked up by Sunbeam Bread and marketed as Round 'n Round, with an almost immediate pickup in sales in such markets as Baltimore and Detroit. Now Gordon Baking Co. has hit New York and Chicago grocery shelves — and air waves — with Silvercup Round.

If broadcast schedules in these

two major markets are indicative switch to circular slices could be a big boost for national spot, which can't usually expect much nourishment from small independent bakers. In New York, Silvercup is on four TV stations with an average of 65 spots a week for four weeks and on six radio stations with some 100 spots a week for three weeks. In Chicago, schedules are somewhat lighter, with a total of about 120 spots on three TV stations and 350 spots on six radio stations.



YOU'RE ONLY HALF-COVERED IN NEBRASKA IF YOU DON'T USE KOLN-TV/KGIN-TV!



Lincoln-Land is now
nation's 74th TV market!*

To effectively hammer home your story to the Nebraska market, you'll miss a lot if you don't include the other big market — Lincoln-Land.

Lincoln-Land is now rated 74th largest market in the U.S., based on the average number of homes per quarter hour delivered by all stations in the market. The 206,000 homes delivered monthly by KOLN-TV/KGIN-TV are essential for any advertiser who wants to reach the nation's most important markets.

Ask Avery-Knodel for the full story on KOLN-TV/KGIN-TV — the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

*November, 1962 ABR Ranking

AVERAGE HOMES DELIVERED PER QUARTER HOUR

(March 1963 MS1 — 6:30-10:00 p.m.)

LINCOLN-LAND* "A" (KOLN-TV/KGIN-TV)	59,900
OMAHA "A"	55,400
OMAHA "B"	55,000
OMAHA "C"	54,000
LINCOLN-LAND* "B"	22,300
LINCOLN-LAND* "C"	22,000

*Lincoln-Hastings-Evans



The Felzer Stations

RADIO
WDBB OMAHA
WDBB OMAHA
WDBB OMAHA
WDBB OMAHA
WDBB OMAHA
WDBB OMAHA
WDBB OMAHA
WDBB OMAHA

TELEVISION
KOLN-TV LINCOLN
KGIN-TV LINCOLN
KOLN-TV LINCOLN
KGIN-TV LINCOLN
KOLN-TV LINCOLN
KGIN-TV LINCOLN
KOLN-TV LINCOLN
KGIN-TV LINCOLN

KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc. Exclusive National Representative

NEWS NOTES

CENTS
MAKE
DOLLARS
IN
CENTRAL
ILLINOIS
the 52nd* market
buy the
PLAINS
TELEVISION
STATIONS

SPRINGFIELD
CHAMPAIGN
URBANA
DANVILLE
DECATUR

271,038 TV Homes

wics wchu wicd

*ARB

CALL
ADAM
YOUNG

Form purchase order talent firm: Newest development on the advertising scene — now specialists can be “rented” according to the particular marketing or advertising problem. It’s all the idea of W. H. Long Marketing, Inc., which has formed a new organization called Associated Professional Talent (or APT) in Greensboro, N. C. A highly categorized “Register of Associated Professional Talent,” will contain complete data sheets on over 500 carefully screened and cataloged “creative brains” from both the U. S. and several foreign countries — all specialists on various products, services, and areas of advertising, marketing and public relations. It will be issued on a lease arrangement for \$50 per year. Talent breakdown includes these nine major categories: administrative counsel, advertising/sales coordination, planning and research, marketing and distribution, copy and ideas, the arts and design, collateral producers, packaging and point-of-purchase, and public relations.

Philip Morris sports film: The U. S. Lawn Tennis Championships at the West Side Tennis Club, Forest Hills, N. Y. provided the background for the opening sequence of a film on the history of lawn tennis, produced by Philip Morris. The 37-minute film is being narrated by Chris Schenkel, sports announcer, and Roy Emerson, Australian Davis Cup star. To be available in 16 and 35mm, the film should be completed by 1 October for release to clubs, service organizations, and community groups. A 27-minute version will be produced for tv. Roy Emerson, by the way, is employed by Philip Morris International and also serves as a public relations rep for the company. His tennis travels enable him to work with the company’s agents, licensees, and subsidiaries.

Freedoms Foundation invites entries: Nomination forms for the advertising category of the 15th annual National Awards Program of Freedoms Foundation at Valley Forge are available now to local

and national advertisers. The awards “recognize the important role played by the nation’s advertisers in getting across the concepts of freedom and free enterprise.” Companies and organizations may submit their own or anyone else’s material to the Foundation by filling out an official nomination form or by a simple letter of transmittal, no later than 1 November. Some 16 awards were presented in the advertising category last year with the two top honors going to America Fore Loyalty Group of New York and the Florida Power and Light Company.

Bell Brand breaks broadcast blitz: One of the largest processors of potato chips, Bell Brand Foods, is introducing its new packaging idea via a saturation campaign starting early this month. New package offers the whole line in bonded cellophane with a diamond design with a new twist for opening. Spots will be carried on one San Diego four Los Angeles, one Bakersfield one Santa Barbara, one Salinas, one Las Vegas, and two Sacramento tv stations.

NEWSMAKERS

CALVIN GLOBE to manager of media advertising for the Lighting Products Division of Sylvania Electric.

ALBERT FELDMAN to the press department of the Insurance Information Institute. He was assistant director for radio and television and senior account executive for Ruder and Finn.

FLOYD L. WIDEMAN, JR., to vice president for new products of Johnson & Johnson.

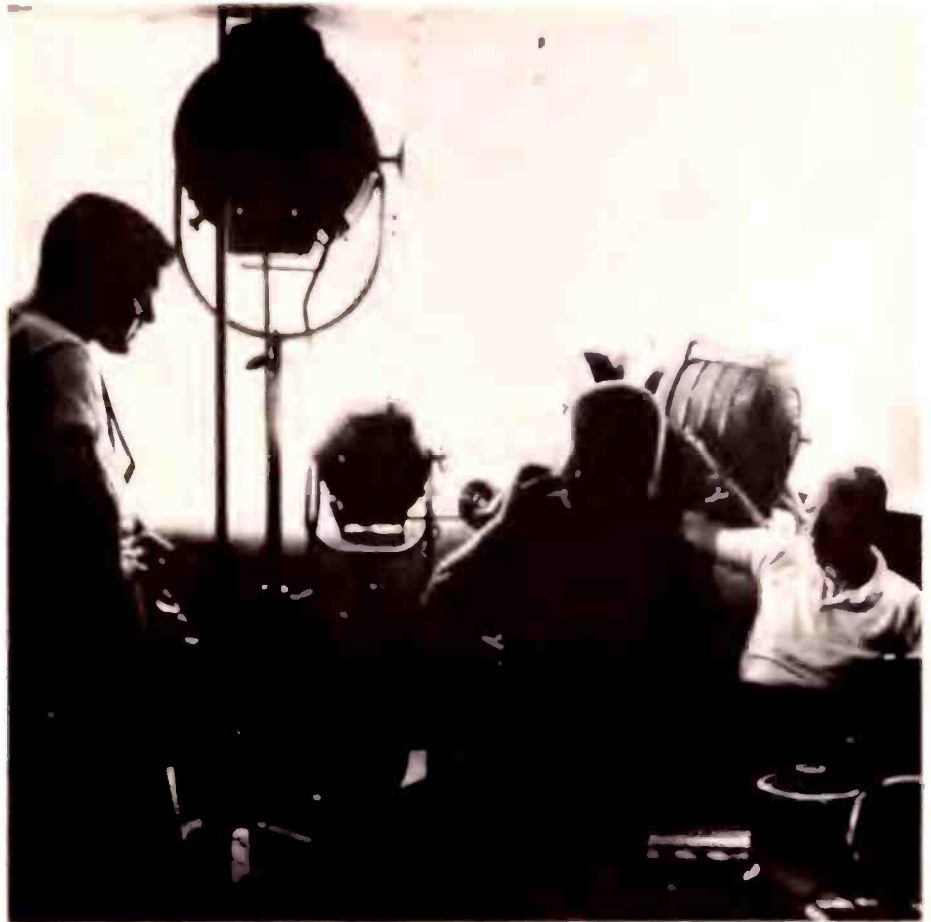
DR. NORMAN YOUNG to Levitt and Sons as vice president in charge of marketing. He was previously vice president of Ted Bates.

WARREN ROUTHENSTEIN to Audit & Surveys as project director in the consumer survey division. He was a senior research analyst with Food Fair Stores in Philadelphia.

RICHARD M. STONE to eastern manager of Food Advertisers Service. Stone was account executive with WINS Radio, New York and Avery-Knodel.

AGENCIES

Bidding:



How agencies and producers view it

Few industry practices in television are likely to arouse a stronger emotional response among advertising agency-men or independent commercial producers than the practice of tv commercial bidding. Almost every agency involved in tv uses it in some way. Almost every producer has to live with it as best he can. And everybody has his own opinions concerning the practice. Said a veteran New York commercial producer last week: "The bidding system is responsible for the present instability of the commercial film industry." Countered a top agency executive: "Bidding is good because it protects client and agency." Originally, bidding was designed as a double hedge against agency inexperience in tv, and against kickbacks. Both problems are at a minimum . . . but bidding rolls on.

Here's a special report...

Is the tv commercial bidding system

AT LEAST one New York agency, Doherty, Clifford, Steers & Sheffield (a user of the competitive commercial bidding system) considers itself unique in that its tv production department is staffed with producers who were formerly experienced film makers themselves. They know the limitations of production technique and equipment, according to Peter Cooper, v.p. for radio and tv, at DCS&S. They know what can, and what can not, reasonably be done. At DCS&S the competitive bidding system is used not simply to find the lowest bidder but rather to determine the best value for clients. "The bidding system itself works to broaden the scope of those contacts, introducing new and special talents as they come along," Cooper says.

Mogul, Williams & Saylor also follows the bid system because "its the most consistently effective method to insure best results in the end product," according to Martin Cohen, radio and tv production head. Usually, MWS invites three studios to bid on any commercial. Studios are given boards, scripts and specifications and in turn provide the agency with estimated production costs less talent (agency handles its own talent negotiations), a list of personnel for the job and suggestions for creative production techniques.

"The cost factor is rarely the sole determinant in the final choice," Cohen adds "The bid system is a healthy one for the industry and until a better idea is forthcoming, MW&S will go along with the bid system."

Competitive commercial bidding is like nymphomania: too much of a good thing, in the words of Lawrence Wisser, president, Weiss & Geller. Wisser says the bidding system is neither boon nor bane, but merely a yardstick, especially when the agency has its own tv department complete with creators and producers.

"The function of the outside production house, under these circumstances, is basically that of an implementor," Wisser says. "For us, it's more than the competitive bid that gets the job; it's the most com-

petent and qualified of the competitive studios."

Agencies can't live by price alone, though budget limitations must be observed, according to Tom De Huff, partner in The Zakin Co. "A production house is only as good as its personnel," De Huff points out. In Huff's view, a competent agency must judge a producer on these qualities, just as an advertiser compares agencies on their merits before making a choice.

The bidding system is neither all good nor all bad, in the view of Leo Greenland, president, Smith/Greenland. It is only a guideline, he adds. "We take bids on jobs from studios we recognize for their outstanding

camera techniques," "Greenland says, "We fit the studio to the commercial. And, in all instances, we specifically designate cameraman."

Competitive bidding is unfair to suppliers and many times misleading to client and agency, according to David E. Fulmer, v.p. and creative director, Guild, Bascom & Bonfigli. "To the supplier, who knows that the averages are against him from the beginning, since seldom are boards submitted to less than three houses, most bids must go into the books as dead losses," Fulmer notes.

Views on tv commercial bidding are much the same at the biggest agencies.

Some like bidding system . .



"We favor it. Prices are invariably lower . . ."

ARTHUR WRIGHT (C&W)



"The bidding system works, producing new talents . . ."

PETER COOPER (DCS&S)



"The film and tape producers all get a fair shake . . ."

LARRY PARKER (K&E)



"To the supplier, most bids must go as dead losses . . ."

DAVID E. FULMER (GBA)

... boon or bane to admen, producers?

At Young & Rubicam, in most cases, work is awarded on a competitive basis. "But we certainly are not afraid to break such a rule," Fred W. Frost, v.p. and manager, tv art and commercial production department, says. "The competitive bid system doesn't have to be a bane unless you are blindly rigid in awarding to the low price." Frost also notes that there are certain jobs that can't be competitively bid.

At BBDO, the situation is similar. "We believe in competitive bids although there are instances where we recommend one particular studio because of specialized talent within it," Arthur Bellaire, associate copy director and v.p. in charge of

tv and radio production observes. "In any event, the experienced agency is well aware of the basic costs involved in any such project, including all the various technical phases of production. Under normal circumstances, therefore, this experience enables the agency to evaluate the variations in competitive bidding, hence to achieve the best possible commercial production at the lowest possible cost."

At J. Walter Thompson, in most cases, but not in all, JWT uses the bid system. Once a script has been okayed, the JWT producer calls in three suppliers of his own choice for briefing sessions for bids. This can be a group meeting or a meet-

ing with each supplier individually. Final decision is that of the agency producer.

"In attendance at each meeting however, is our staff estimator—a man knowledgeable of all production costs and equipped with basic figures furnished by the supplier with whom we do business," Byron McKinney, JWT's head of tv production, explains. "The supplier is thoroughly briefed and given a two-page specification sheet. As suppliers are working up their own bids, our estimator is furnishing our producer with realistic bids which he can expect to be receiving from our suppliers."

McKinney says the purpose of the staff estimator is to see that the agency gets for the client a fair bid figure for a quality production job and it is JWT's feeling that the estimator system also serves the supplier fairly, for should his bid come in at a completely unrealistic figure, he is given a review of what is expected of him on the job.

"If there has been a misunderstanding in the initial briefing session he is given every opportunity to make a new bid based upon the clarification of the misunderstanding," adds McKinney. "If the supplier has not had a misunderstanding but decides, for reasons of his own, to lower his price we then feel the price-cut should come out of his mark-up and not from the items affecting production values. Once bids are finalized, they are studied by our producer, discussed with the account group and then presented to the client with recommendations."

At Benton & Bowles, price is never the primary consideration, according to Gordon Webber, head of the broadcast commercial production department. "The use of competitive bids is predicated on the careful selection of the houses you submit your story boards to," Webber says. "Usually you send it out to four equally good houses but you may still have a preference among these houses. If your preference isn't too far out of line as regards the bid, you'll probably go to them. Price isn't the primary consideration. It is the creative

... and some others don't like it



"Elimination of the system would be most useful . . ."

AL MENDELSON (E&E)



"Nurtures a 'numbers concept,' rather than respect."

LEW SCHWARTZ (F&S)



"Production is begun without re-licious, enthusiasm . . ."

ELI LEVITAN (Consultant)



"Cost-plus system would assure agency the finest quality . . ."

SHELLEY SATIN (VP)

team being offered to you that is most important, plus other factors. Creative thinking on the part of the supplier is a valuable factor."

At Kenyon & Eckhardt the sealed bid system is employed. According to Larry Parker, v.p. and manager of tv commercial production and art, all concerned are pleased with it. "The individual producer is happy," Parker says. "But the people who benefit most are the

job to each film house (three is an average number) and they return with estimates. Though costs are important, Manning Rubin, director of commercial production, says, "we don't always choose the lowest bidder." This happens, he says, for example, where the agency feels that the bidding was too competitive and could result in cutting of corners.

On occasion, Grey will simply

is being invited, prices are invariably lower. The cost-plus or fee system promoted by certain suppliers is, we feel, merely a guarantee to the supplier that he will not lose money on a job. When an agency is prepared to work fairly with the supplier . . . this guarantee should not be necessary."

At C&W, three suppliers are generally invited to bid on a job. In making final decisions, the production department also considers studio personnel and facilities, creative contributions as well as price.

What's on the other side of the tv commercial coin? How do veteran commercial makers and production houses feel about competitive bidding? Here's how the situation shapes up:

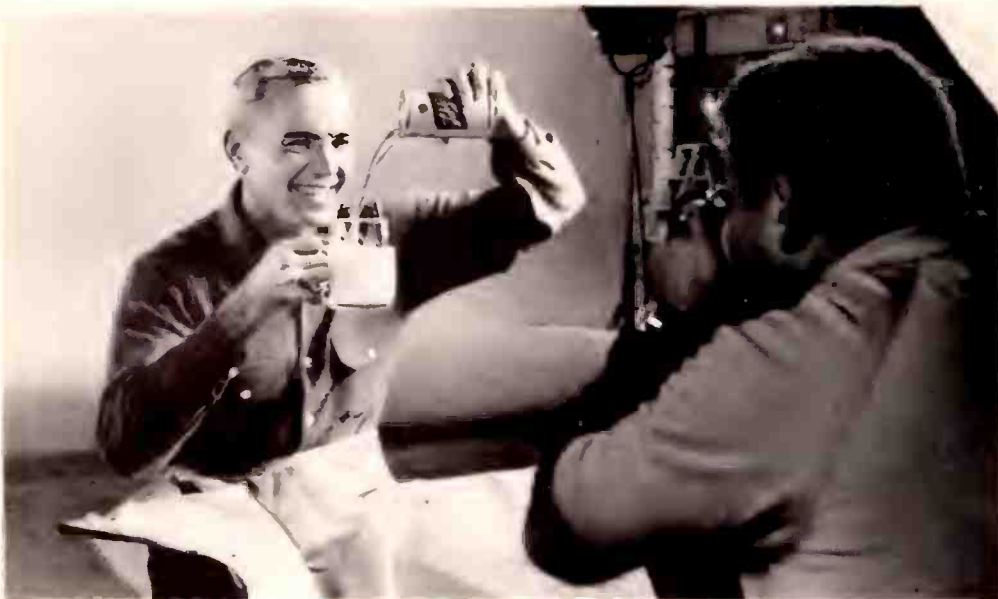
With few exceptions the bidding system is frowned on by suppliers.

It is responsible "for the present instability of the film industry," says Shelley Satin, executive v.p., VPI Productions. He predicts that before long most agencies will be using a cost-plus system. "We know that a cost-plus system would assure an agency producer the finest quality without the burden of exorbitant prices," Satin adds.

Standards would still be met

Al Mendelsohn, general sales manager, Elliot, Unger & Elliot, notes that "an elimination of the bidding system would be most useful in that our facilities in Hollywood and New York would entitle us to a great deal of production business which could easily be justified to any national advertiser. Is bidding boon or bane? Let me say this: Agencies will still come to the place which can deliver the best film in a manner which is both expeditious and dependable. We can meet these standards, with or without bidding."

The bidding system can be a hindrance to both production company and agency producer, Gerald Auerbach, president of Gerald Productions, says. "In this business where a premium is placed on creative expression, the bidding system tends to restrict," he says. "We have found that when competitive bidding is necessary, group orientation of all bidders with free exchange of questions and comments makes for the fairest opportunity and best finished product."



BUYER-SELLER RELATIONSHIP: Tv commercial bidding affects basic liaison between agency and producer in commercials. Here, EUE shoots for Schlitz tv film spot

clients and the film companies. With our system we can and do save money. Even newcomers in the business get a chance to bid."

The procedure at K&E is to call in three suppliers at which time the boards and other vital matters are reviewed for them carefully. Each supplier gets a "bid letter" which he is required to fill out and return to the agency. Bid form calls for exacting information from supplier including such important data as who will be the director, cameraman, editor, etc. on the job. All bids are opened at the same time by a group of agency executives.

"The sealed bid system works because not only does a client benefit by getting more for his ad dollars but the film and tape producers in New York all get a fair shake when the bids are finally awarded," says K&E's Parker.

At Grey Advertising, the competitive bid system still prevails but changes are evidently in the wind. Basically, Grey explains the

pick a film company, perhaps because of an outstanding creative film director—and then get an estimate on the job. "As a matter of fact, Grey more and more is picking production houses for creativity, and then negotiating the price," Rubin notes.

At Gardner Agency, producers always ask for bids (usually from three studios). Lowest bids are not always selected. In the final analysis, the studio is chosen on the basis of talent, cost, equipment and service. Ralph Pasek, Gardner's radio/tv production manager, maintains the bidding system is good because it protects the client and protects the agency.

At Cunningham & Walsh, the bid system is preferred, says Arthur Wright, executive producer, commercial production. "We favor it, quite candidly, for selfish reasons," Wright says. "Tv production is a competitive business and we've found that when production companies know that more than one bid

Multiple bid submissions are bad, according to Joe Dunford, president, Pelican Films. But the bid system, used with discretion, is still the best system, he thinks, because newer film producers are given a chance.

Bill Weiss, v.p., Terry Toons, a division of CBS Films, says that when "you are dealing with a creative service and you know the going rate, it shouldn't be necessary to seek bids."

Bidding spells tight budgets

According to Eli Levitan, consultant and authority on commercials, and author of *Animation Techniques and Commercial Film Production*, with the "self-imposed limitations of accepted bids . . . production is begun without rejoicing and seldom, if ever, with any outward expression of enthusiasm . . . unfortunately, and undeniably, low bids and tight budgets are not usually the ingredients with which award-winning films are made."

The bidding system nurtures a "numbers concept" rather than respect for content and in this regard, is severely damaging the agency, client and film producer, Lew Schwartz of Ferro, Mohammed & Schwartz, observes.

"If you want Bob Hope for a spot, you don't get bids from another two performers, rather, you negotiate the deal based on usage and sound business judgment," Schwartz continues. "Too many bids are accepted based on the price rather than an overall consideration of the money being spent to expose the message to the public."

What do all the statements and opinions add to? This seems to be the current pattern:

▶ Most advertising agencies, whether large or small, go along with the bidding system in tv commercials as a protective device. However, as the track record of production houses is more clearly established, there's a shift in favor of assigning the job on the basis of ability.

▶ Most outside commercial producers dislike the bidding system, sometimes vehemently. Most live with it, however, but hope that the growth of tv will remove the necessity for tight-dollar competition.

FC&B opens ownership to public with sale of 500,000 shares

Advertising, and with it the business of broadcasting passed a milestone last week when Foote, Cone & Belding, which makes 55% of its money via radio-ty, offered stock to the public. FC&B with gross billings of \$135.3 million last year, is the first of the top-billing agency elite to go public.

Offered at \$15.50 a share, the issue was traded its second day over the counter at \$15 1/2-\$15 5/8 bid, \$15 7/8-\$16 asked. Merrill Lynch, Pierce, Fenner & Smith, managing firm among 50 underwriting the offer, called it successful. Selling officers put up 500,000 shares of common stock for sale, retaining 67.5% of combined common and Class B shares. There are 1.2 million common shares outstanding and 511,592 of Class B. The day before offering stock to the public the company declared a dividend of 15 cents quarterly, payable 16 December to stockholders

by record 2 D counter

In its prospectus FC&B ranked itself as seventh among the country's top billers. It listed six months 1963 tv billings of \$39 million (50.7% of all media earnings) and radio \$31 million (41%). Comparison of broadcast billings over the last half-dozen years shows tv radio growing from \$37.3 million in 1958 representing 38.5% of the total to a peak last year of \$73.1 million \$6.1 million in radio, or 51% of the total.

Operating income from last year's all-media billings was \$19.8 million and net income was \$1.4 million.

Selling stockholders are board chairman Robert F. Carney, executive committee chairman Fairlay M. Cone, president Rolland W. Taylor, and Robert J. Koretz, Milton H. Schwartz, Elwood Whitney and Fred Ludekens, all senior vice presidents. A. J. Bremner, v.p. and creative director of the Chicago office.

BBDO OFFICIAL DEALS OUT CARD



Suren Ermoian (l), BBDO v.p.-exec art dir., who designed U.S. Government's First Commemorative International Postal Card, attends first-day-of-issue ceremonies at Rockefeller Center, which had as its principal speaker Commerce Secretary Luther H. Hodges (r). Card booms tourism

and Charles S. Winston, Jr., executive v.p.

FC&B was organized in 1942 to acquire business of the old Lord & Thomas, pioneer agency established 1873. Current clients include such substantial broadcast customers as Armour General Foods' Jell-O and Perkins-S.O.S., B.F. Goodrich, Hallmark Cards, S.C. Johnson & Son, Kimberly-Clark, Kraft Foods, Lever, Paper Mate, Purex, Sunbeam, Sunkist Growers, Trans World Airlines, and Zenith Sales. Accounts date back to the days of Lord & Thomas in many cases, with Sunkist acquired as far back as 1907.

The New York and Chicago offices each account for a third of FC&B billing, with other offices and foreign subsidiaries in San Francisco, Los Angeles, Houston, London, Toronto, Frankfurt, and Mexico City, and service offices in Paris and Montreal. Altogether some 1,390 persons are employed by the agency.

As the first large advertising corporation to reach the public market, Foote, Cone & Belding has taken a step often rumored for others in the top-billing circle but not yet hazarded by the rest in that class. When McCann-Erickson restructured its organization under the Interpublic, Inc., name in 1961, there was speculation that public sale of stock might follow, but so far this has not happened. Papert, Koenig, Lois, a young agency not yet in the largest billing league but exceeding \$20 million (75% in tv), put its stock on the market a year ago. Last week it was bringing \$10 to \$10.50 a share over the counter after starting at \$6 when first offered.

New Chi. ad agency bows with on-the-air open house

E. H. Russell, McCloskey & Co., a new agency which hit the Windy City last July, is making a bid for public attention which may be unprecedented in agency circles. As is often the case, the new shop chose the traditional open house way of making its debut before clients, the press, heads of other agencies, media reps, suppliers, and friends. This event took place last week (12) at the agency's 200 East

Ontario Street headquarters, starting at 4:30 p.m. The departure came at 8 p.m. when a WBBM remote unit moved in and televised a live, 55-minute program called *Inside Advertising—Chicago Style*.

Exploring the activities and history of Chicago advertising agencies, the documentary was narrated by CBS-staffer Joe Foss. Included in the program were a typical idea session to demonstrate how commercials are created, a man-on-the-street interview session to discover what the average citizen thinks about modern advertising, a panel discussion in which executives from several of Chicago's leading agencies participated. There were no sponsors in the WBBM program, so that commercials could be used as examples of advertising in the course of the show.

Desmond O'Neill to GB&B as senior media director

Desmond C. O'Neill has joined Guild, Bascom and Bonfigli as senior media director in the agency's New York office. Previously, for two years, he was an account executive with the Katz Agency, New York. Before joining the Katz Agency, he was, for four years, group media director of Kenyon and Eckhardt.



Frank M. Baker

Baker elected president Grant, Schwenk & Baker

Grant, Schwenk & Baker, Chicago have announced the election of Frank M. Baker to president. Beginning his career in radio, Baker was an announcer at WKZO, Kalamazoo, then at CBS; later was a writer and producer at NBC and WLS, Chicago. In 1953, he became a partner in the newly formed agency. Baker is the only man to have served three terms as president of the Chicago Federated Advertising, is past governor of AFA's Sixth District, and has been active in the national affairs of the Advertising Federation of America. Grant Schwenk & Baker also announced that Paul Grant resumes his former position of board chairman.

Three "angry young men" strike out on their own



Claiming "need for creative expression," these admen joined to form own agency, Warren, Muller & Dolobowsky, 223 E. 48 Street, N. Y. New president Douglas Warren was pres. of the Douglas Warren Agency, formerly v.p. and marketing dir. of Smith/Greenland. V.p. Larry Muller (l) was v.p. and assoc. creative dir. for Sudler & Hennessy; v.p. Bob Dolobowsky (r) was exec. art dir. and v.p. for Grey Advertising

NEWS NOTES

A. agency moves: Jack Lawlor Advertising is now in new offices at 160 Wilshire Boulevard. Telephone number is 381-7621. There's also a new address for the Ted Eleston Advertising Agency, recently formed by Eleston, who was for many years with Storer Broadcasting and later president of Moore & Bellows. Agency has leased quarters at 1220 Madison Avenue, Suite 11, Toledo.

New account for Westway: Westway Advertising, Seattle, has taken over the \$200,000 advertising account of Wendell-West Co., a major user of radio and tv in the promotion of real estate properties in Washington, Oregon, California.

NEWSMAKERS

NEIL MCCUTCHEON to North Advertising as account director. He was senior assistant account executive for Grey Advertising.

PAUL SULLIVAN to account executive on Lestoil for Fuller & Smith & Ross. Sullivan was formerly with D'Arcy.

LEONARD V. COLSON to Ellington Co. as a director and senior vice president. He comes from J. R. Williams where he was vice president and director of marketing services.

ARTHUR MACON to art director of Elkman Advertising, Philadelphia. Macon was art director at Compton and Cunningham & Walsh, both in New York.

WILLIAM TODD, TODD D. LIEF and **ARTHUR B. ROGOFF** to the copy staff of Foote, Cone & Belding, Chicago. Todd is copy supervisor, Lief and Rogoff are copywriters.

SANFORD H. METLIS to senior account supervisor of Cole Fischer Logow. He was executive vice president of Metlis & Lebow.

REX A. MOODY to director of the Peebles, Price Company's special service division. Moody was formerly with Carl Byoir Assoc., and Wyle Assoc.

HOWARD C. SHANK to Leo Burnett, Chicago, as vice president and associate copy director.

first every day

...and here's why:

- **EXCITING, COLORFUL LOCAL PROGRAMMING**
Central New York's greatest news department, Upstate New York's only live musical variety show, celebrity filled live women's show outstanding documentaries that out-rate network programs
- **GREATEST TV PERSONALITIES**
Fred Hillegas, Joel Maremiss, Jerry Barsha and experienced news staff of seven Denny Sullivan and the WSYR Gang, musical variety show starring Eileen Wehner and Fred Krick, Bill O'Donnell, sports, Ed Murphy movies and weather, Fay Russell, women, "Salty Sam," Popeye host Central New York's greatest salesman!
- **BEST TECHNICAL FACILITIES**
In Central New York—first with color, first with video tape, first with a modern completely equipped TV center and the only channel with maximum power at maximum height
- **EXPERIENCE AND "KNOW-HOW"**
A top-flight veteran staff directed by executives averaging more than 20 years at WSYR-TV. No "Johnny-come-latelies," these
- **OVERWHELMING SUPERIORITY**
*WSYR-TV delivers 38% more homes than the No 2 station.



24 Counties
656,700 TV Homes
2,470,800 in Population
\$4,813,849,000 in Buying Power
\$3,129,621,000 in Retail Sales



*ARB MARKET REPORT MARCH, 1963

WSYR • TV

NBC
Affiliate



Channel 3 • SYRACUSE, N. Y. • 100 KW

Plus WSYE-TV channel 18 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

'Slice of Life' ads held a 'tired' radio carryover

The new tv season "will not be better than last year's or any year before," says Paul Gumbinner, v.p. in charge of radio and tv at Lawrence C. Gumbinner Advertising. "The critics will pan most of the shows, deplore their low intellectual content, and applaud those that uplift the mind. . . . Viewers will stay away from these latter in droves."

Gumbinner offered his tongue-in-cheek opinion on this and other "hot" subjects last night while appearing on WINS Radio (New York) as guest columnist for vacationing Joseph Kaselow.

On tv's commercial trends, he said: "Those utterly new and refreshing commercials known as 'Slice of Life' will pop out all over. They used to be considered pretty tired on radio, when they were called 'dramatizations'—but they're a very welcome source of income to actresses who cannot compete in the Miss America contests."

Discussing radio, Gumbinner says that "nobody will listen . . . except the people. That old crime series, *The Shadow*, in revival will bewilder many listeners who will have to form their own pictures, in their minds, based on sound alone. However, those whose imaginations have not atrophied will be able to enjoy impossibly beautiful heroines, horrendous villains, and fights far gorier and more exciting than Hollywood or the tube could ever stage."

On radio stations, "Because this is a dying or dead medium, the value of radio stations will keep on sky-rocketing. Stations will be sold at higher and higher prices, indicating that the buyers are poorly informed, reckless investors. It couldn't all be tax losses, could it?"

Gumbinner also sees "better-educated people scorning advertising, insisting they are not influenced by it, never respond to it, have never bought anything because of it." But

he advises: "Next time you're visiting one of your intelligentsia friends, sneak a look into his bathroom medicine cabinet and pantry closets, though you may be hard-pressed to find an excuse to get into the kitchen alone. Also, notice the brands on his bar. Sample generously, by the way. But don't argue with him—let him continue in his happy self-delusion."

Closing with advice for the advertiser on "How to Be a Good Client," Gumbinner suggested: "Never forget that the functions of an advertising agency include supplying *World Series* tickets, nights on the town, and three-martini, three-hour luncheons. You can blithely ignore the fact that an agency is in business to make money. Demand service and more service. After all, 15% is really the wealth of the Andes."

Available weekdays in Pittsburgh:



KAY CALLS • 9 a.m.



CAP'N JIM'S POPEYE CLUB 4:30 p.m.



LUNCHEON AT THE ONES 1 p.m.



BY WILLIAMS MICKEY MOUSE CLUB 5 p.m.

CHANNEL 11 ^{WB} WIIC

REPRESENTED
NATIONALLY
BY BLAIR TV

Du Pont Show of the Week strides into new season

The Du Pont Show of the Week vigorously began its third season yesterday on NBC TV, enduring in the midst of a time that has seen the demise of other such dramatic shows. In answer to why Du Pont is holding on to the series in the light of other dramatic shows being dropped, Charles E. Crowley, manager of tv for E. I. du Pont de Nemours & Co., explained that the reasons are twofold. "First of all our objective is to sell our products as effectively as possible," he said, "and we have found over the past two seasons that the *Du Pont Show of the Week* is an effective selling medium. Secondly, as a sponsor we feel we have a responsibility to our audiences to provide the highest possible quality in our television shows. We believe that the *Du Pont Show of the Week*, the last of the live-on-tape dramatic shows as well as the only 'actuality dramas' presented on television, accomplishes this purpose also."

Crowley also pointed out that Du Pont will run more color commercials on the show this year than last season. The Du Pont show ran one-fourth of the commercials in color last year, expects to run from one-fourth to one-third in color this year. The company bases its use of color commercials strictly on the

subject of the commercial itself, not in whether the accompanying program is in color or black and white. Thus, a message concerning Du Pont textiles would be a likely candidate for color; a corporate message might lend itself to either color or black and white.

Show of the Week kick-off effort last night starred Ed Begley in *The Last Hangman*, one of seven original dramas employing top-name talent produced in color for the series by Philip Barry, Jr. with Franklin Chellner and Fielder Cook. Barry announced that one serious teleplay will star comedian Milton Berle.

David Susskind will produce seven original comedies and dramas, also in color, including Oscar-winning writer Horton Foote's comedy *The Gambling Heart*, and *The Bachelor Game*, starring Barry Nelson.

Irving Gitlin, executive producer of creative projects, NBC News, is currently filming one of the six black and white "actuality dramas"—this one the story of a "youth worker who can truly be described as *The Saint of 11th Street* in East Harlem." Gitlin has readied another program on a vastly different subject, the story of a Miss America contestant (Miss Texas) in another actuality drama.

Sidewalks of N. Y.— Tangle of tv technicians

It takes more than just the out-of-the-ordinary to enlist the attention of blasé New Yorkers but eyebrows rose recently as city sophisticates watched a cowboy riding his horse along Times Square. It wasn't heat hysteria. It was one of a score of television commercials produced on the sidewalks of New York during August.

New network series which saw their beginnings on New York City streets during August include the *Army Dean Show*, by Bandearn Productions, *Espionage* by Plautus Productions, and *East Side-West Side*. Veteran tv series such as *The Defenders* and *The Nurses* continued to film there.

Among motion pictures being filmed with street permits during August were "Global Affair" by GM and "World of Henry Orient" by Pan Arts.

Wanted: More viewers this fall

ABC TV has found a new way to promote its fall lineup—the classified ads. The network placed these ads in last week's regional New York edition of *Life Magazine*, calling attention to various programs

showing this season by means of humorous tag lines. Under the Professional & Technical heading ABC advertises for a "Rich Criminal" under Tours & Travel it seeks drivers for "The Outer Limits"

LIFE CLASSIFIED

Going Places

Reserved Seat Television

ESCAPED THE FUGITIVE. A suspenseful, powerfully armed with suspense and drama. Please remain safely at home Tuesday night, channel 7, 10:30 P.M.

Information

REGULAR SUNDAY NIGHT card game called on account of ARREST AND TRIAL. See channel 7, 8-30 P.M. for further details.

Art & Antiques

World Tel.

Tours & Travel

EXPERIENCED DRIVERS. Leave for THE OUTER LIMITS Monday, Sept 14, 7:30 sharp, channel 7. No exchange transportation.

CASE TOURS

22

Business & Financial

(continued)

Business Opportunities (cont.)

Learn profitable circus business. Your part-time business every Tuesday night THE GREATEST SHOW ON EARTH on the new ABC, channel 7, 8:30 P.M.

PA

Service Directory

General

FREE ALTERATIONS. Personal quality quick and delivery. Monday night on BREAKING POINT. No experience necessary. 10:30 P.M. channel 7.

LI

Announcements

ARRIVED. New show of television program. Thursday 8:30 P.M. Must be seen to appreciate. For appointment apply NEW SHOW ABC TV starting 8:30 P.M. Sunday.

WANT. Short article.

Art & Antiques

DOPPELGÄNGER ENTHUSIASTS

opportunities to study and of course age 20-30. Work hours after 10:00 AM. Offered by Wed. THE TATTOO DOCK SHOW 8:30 P.M. channel 7.

OUT- 'STING' 'N' 'HOP'

Merchandise Mart (cont.)

Coins & Stamps

HELP STAMP OUT DULL TELEVISION. Watch THE JEWELRY SHOW on the new ABC, channel 7, 8:30 P.M. Tuesday.

Public Notices

FARMER'S DAUGHTER

the first of Washington. The first of Washington. The first of Washington. The first of Washington.

MONEY FUN & ME

Monday night on the new ABC, channel 7, 8:30 P.M. Tuesday.

Ann B. T. ...

P

Books & Periodicals

(continued)

SLIGHTLY USED

THE TRAVELER OF JAMIE MURPHY

Re

JN

67

R

Help Wanted

Professional & Technical

WANTED RICH CRIMINAL

...

Schools & Instruction

EXPEDITION

...

LF 7 SPY 'CREN' 4 85



ALBERT G. STEIGER, JR. of Steiger's department store, Springfield, Mass., gives smile of approval to Debra Freedman, company's tv spokeswoman, and his pretty tv models. College co-eds are (l-r) Diane Sherman, Gail Gaviechi, Gimmy Shakour and Terry Amy

Co-eds key to Steiger campaign

"Teens can sell teens" is the philosophy of Albert G. Steiger Co. in Springfield, Mass. What once was an in-store sales technique has developed into a saturation tv campaign on WWLP this fall.

Steiger's board of clothes experts, all comely college co-eds, were a natural tv subject, the store felt. One of the girls was a former Miss Springfield. Appearing in their college board uniforms the girls make several commercials in which they casually introduce themselves, talk about their colleges and the clothes they wear. Within the two-week campaign this month the girls appear on about 30 of the company's 40 commercials—20 one-minutes, 10 ten-seconds, and ten chain-breaks.

Coupled with the five girls in the commercials is Debra Freedman, Steiger's regular tv spokeswoman. The girls back up the impact with many in-town appearances at luncheons, in addition to selling.

Store officials felt the idea would be perfect for a fall push as most teens and college girls refurbish their wardrobes at this time. The board members were sent to New York with Miss Freedman on a Steiger's buying trip to prep for their roles as models and fashion experts.

Although the department store standby—newspapers—are still important, Steiger puts great stock in its use of tv. Every month a similar saturation campaign with a new theme is planned. New programs, prime minutes, chain breaks are used.



Other side of coin

Jock Manton, ABC assoc. dir. of tv network and tv news shows who sculpts under the name of Giacomantonio, gazes at his statue of "Woodrow Wilson," which is to be housed in the Truman Memorial Library at Independence, Mo. Titled "The Prophet of Peace," the work was commissioned by former President Truman and donated to the library by New York press photographers and writers

Barris and Goldberg to top posts at ABC TV network

Chuck Barris, manager of ABC daytime programming, has been promoted director of daytime programming for the network's Western division. Effective today, Barris will be based at ABC Hollywood to work with program suppliers and packagers seeking new daytime programs. He will also supervise the five daytime shows that originate from the West Coast. Barris joined the department in 1959 and was made manager of tv daytime programming in 1961. Before coming to ABC, he was engaged in programming and development in the Closed Circuit division of TV prompter.

Another top ABC TV appointment is Len Goldberg, named man of program development. Goldberg comes to the network from BBE where he served as broadcast coordinator for two years. Prior to that, he was with NBC TV, first in the research department and as supervisor of special projects.

Sophia spec follows Liz

It looks like another sales coup for Phil D'Antoni and Norman F. Chemstrand, the adventurous twosome who walked out of Mutual Broadcasting and into an approximately \$600 million deal by delivering Elizabeth Taylor up to the tv cameras. Under the corporate name of Television Productions of America, the pair has procured another "million dollar" movie queen for the home screen by signing Sophia Loren for an hour-long color special early next year.

The half-million-dollar-plus contract on Liz Taylor came from Chemstrand, via Doyle Dane Bernbach, which is putting the show on CBS TV 6 October (10-11 p.m.). Having tried and failed, to date, to sell half the show to another sponsor did not deter Chemstrand from laying down a tidy sum, if somewhat less than for Liz Taylor, for the Loren show. Similarly it will try to dispose of half, and may have some trouble considering the lower price. Chemstrand is currently negotiating "with a network" to find a spot for the show, called *Sophia Loren in Rome*, in which Miss Loren will attempt to answer the eternal questions about the Eternal City.

NEWS NOTES

KING kicks off Big Six tv hour: Rod Belcher, sports director of KING-TV, Seattle, will visit each of the Big Six football conference schools to film the respective teams in action as they prepare for the new season. The result will be an hour-long program previewing the teams, narrated by Belcher, which KING has already sold to KTTV, Los Angeles; KPX-TV, San Francisco; KREM-TV, Spokane, and KIMA-TV, Yakima.

\$1 million all-media campaign for store: White Front Stores, a subsidiary of Interstate Department Stores, Inc., will spend \$1 million on all media this fall to promote the opening of a new Oakland store in October and another in San Jose in mid-November. Recht & Co., Beverly Hills is the agency which has been handling the \$4 million account since 1962.

Signs two for top money tourney: KNXT, Los Angeles, has enlisted Plymouth-Valiant Dealers Assn and Mobil Oil to co-sponsor tv coverage of the final two rounds of the \$77,777.77 Sahara Invitational Golf Tournament to be played at Las Vegas Paradise Valley Country

Club 19-20 October. Now in its sixth year the Sahara tourney is the west's largest money tournament. Play starts on 17 October and the British Ryder Cup Team will participate for the first time as a British unit in an American PGA official tournament. The telecasts will be originated by KNXT for the entire CBS Pacific TV Network.

Frank B. Falknor dies: The broadcasting executive died 6 September at the age of 66. Falknor joined CBS in 1933 as chief engineer of WBBM, Chicago, and in 1937 was named chief engineer of the network's central division. In 1941 he was made general manager of KMOX, CBS-owned station in St. Louis, and the following year became assistant general manager of KBBM. Falknor came to New York as vice president in charge of operations in January 1950, continuing in that position until his retirement in 1956.

Funny Co. set on \$5 stations: To date, 41 of the top 55 markets and \$5 stations in all have bought The Funny Company's children's tv program package, a 260-unit series of five-minute animated and live action sequences. It will premiere on 62 stations in September, with the balance scheduled to begin in January. The cartoon segments depict



**YOUR
MONEY
IS
WORTH
MORE
IN
TAMPA
ST. PETERSBURG**

Your advertising dollar goes three times farther on **WSUN-TV** the pioneer station

WSUN-TV

Tampa - St. Petersburg

Natl. Rep. VENARD TORBEL & MCCONNELL
S.E. Rep. AMES S. AYERS

'GRINDL' GOES CALLING



Imogene Coca, star of NBC's new half-hour "Grindl" series which bowed last night (15), recently guested on WRC-TV's (Washington) morning show, "Inga's Angle," to promote the skein. Greeting her is Joseph Goodfellow, v.p. of NBC and gen. mgr. of the WRC stations

TV MEDIA

adventures of a kid's corporation formed to do neighborhood jobs and make money. Into each episode is integrated a live action segment designed to provide further factual information about a subject or idea that has been developed during the cartoon portion.

It's a triple for WTCN and Twins: Theo. Hamm Brewing Co. of St. Paul, owner of broadcast rights to Minnesota Twins baseball games, tapped WTCN to continue as exclusive Twin Cities outlet for the telecasts. Contract includes WTCN coverage of 50 games during each of the next three seasons and one-third sponsorship of the series by Hamm's Beer.

FCC okays Peoria channel change: WEEK-TV has an FCC green light to change its channel assignment from 43 to 25 and a construction permit has also been granted. Peoria's first tv station, currently celebrating ten years of broadcasting, has been seeking the change for about six years. The changeover will take some time. The manufac-

ture of an antenna to the specification needed for ch. 25 will take up to six months and, in addition, the transmitter and other broadcast equipment will undergo modification to the new frequency. The changeover will have no effect on the station's satellite operation of WEEQ-TV, LaSalle-Peru-Streator-Ottawa, which will continue to operate on ch. 35.

ABC TV "premiere" plan to Simonize: The network's idea to induce advertisers into unsold prime time during the two big premiere weeks of the fall season seems to be working. Simonize (D-F-S) signed for four premiere-week shows as well as a heavy extended daytime fall schedule. Other sponsors in the plan are General Mills, Pharmacrast, Dodge, and Polaroid.

Festival buys Film Labs: Festival Cinema Ltd., subsidiary of Atlas Telefilm Ltd., has purchased for cash all the assets and business of Film Laboratories of Canada, Ltd., Toronto. Move to new ownership makes it the only full-scale, inte-

grated film-making center, aside from government-owned facilities not available to private producer which is Canadian-owned and operated, according to Atlas. The latter, by the way, distributes motion picture material to Canadian television. The company's library now consists of more than 1,600 titles largely feature films of British origin which in this country receive 100% Canadian content rating. The managing director will be David I. Coplan, a Canadian who has had wide experience in this field as managing director of United Artists Corp. Ltd. in the United Kingdom and director of many Odeon companies and subsidiaries in London.


Rating in roses: Scoring what the claim is a broadcasting "first" KPIX-TV, San Francisco, was gifted with one dozen red roses from a viewer recently. Ray Cooper of Monterey sent the roses, accompanied by this note: "Thanks for the world of W. C. Fields. Slapstick, timeless, because there, as in life, the embarrassing moments come to all alike, high and low." KPIX *Early Show* and *Late Show* had featured Fields' films under the overall theme *The Incredible World of W. C. Fields*. KPIX thinks it's "incredible" that a station should be so gallantly feted by a viewer.

WAVE RADIO AND TV
ARE
VARIABLELY
EFFECTIVE

LOUISVILLE
BOTH NBC

BOTH REPRESENTED BY THE KATZ AGENCY

(Antique type from the Robinson-Pforzheimer Collection)



NEWSMAKERS

MORTON A. EIDELSTEIN to assistant assignment editor for WBBM-TV News, Chicago.

RAY GABER to the local sale staff of WAGA-TV, Atlanta. Dick Edwards moves up to replace Gabe as production manager.

JOE WEAVER to the news staff of WJBK-TV, Detroit as reporter newscaster.

LAWRENCE K. GROSSMAN, ROBERT D. KASHMIRE and MERVILLE S. RUKYSER to vice presidents of NBC.

THOMAS C. DOWDEN to the sale staff of KHOU-TV, Houston.

BOB YOUNG to anchorman of "ABC News Reports" for ABC TV.

EDWARD MESSINA, JR. to assistant director of film for ABC news. He previously headed the Photometric Branch of U. S. Naval Test Facilities at Lakehurst, N. J.



Composer-arranger Jerome and radio-tv production head Cohen pre-tested every instrument for tintinnabulation at rental studio

RADIO MEDIA

Renaissance of a sales idea

National Shoes revives a twenty-year-old slogan

In 1943, Myron Mahler, a novice copywriter at the Emil Mogul agency, sent his boss a memorandum criticizing a jingle prepared outside the house for Mogul's client, National Shoes. Adman Mogul told Mahler to stop complaining and start writing a better one; from this exchange came Mahler's first attempt at a commercial jingle, *National Shoes Ring the Bell*.

The theme, and variations, was to be used for twenty years and upwards, and was to start Mahler (grand-nephew of composer Gustav Mahler) on a successful career. Later known as the "jingle genius of Madison Avenue," Mahler coined a number of commercial classics, among them *Man, Oh, Man-i-hewitz*, *What a Wine*.

In an unheard-of-move for a retail chain in '43, National sank its entire advertising budget into radio, and for ten years aired the jingle in the northeast U. S. Then, the firm switched to a number of themes which differed in melody and lyric, but retained the six-beat musical signature—to which listeners mentally supplied the original jingle.

During this time, National developed what it calls its "own built-in timing system," in which deejays



FIRST RUN THROUGH OF THE JINGLE—Singers Jack Carroll and Rose Marie Jones (left), Carolyn Hirschklau, MWS copywriter who penned lyrics, and Sandy Allen Haver, newly hired creative director who recommended the slogan's resurrection

poll listeners for their names, addresses, and station to which they are tuned. National is then able to determine audience quantity. Those who respond are mailed coupons good for a 15% discount at any National branch store, and when listeners appear to redeem coupons, store managers are able to compile information on age and ethnic characteristics.

Twenty years and two partners later, Mogul, Williams & Saylor hired Sandy Alan Haver to head

their creative department, and upon his arrival, called for an extensive, formal review of all the agency's creative work. Haver, impressed with the sales National has tallied using the original concept, suggested it be retained. He even went a step further. He advised the agency revert to the original spelled-out slogan, in an up-dated version.

Agency brass concurred, reasoning that if the jingle could sell one generation, it could now sell another.

MW&S first thought of using the same lyric with a brand-new melody, but decided that the lyric ought to provide listeners with a clear-cut impression of what agency and client were attempting to do. They selected *National Has a New Way to Ring the Bell* as opening copyline for the new spot series, ending with the original slogan.

Next, the agency set about finding a really "new way" to ring the bell for National. Radio-tv production head Martin Cohen, senior v.p. Milton Guttentplan, and composer-arranger Jerry Jerome travelled to the Carroll Musical Instrument studio and rented Hawaiian chimes, orchestral bells, tubaphone, bells from Formosa and from Switzerland — seeking to dramatize the thing which "made" the commercial in the first place, the bells themselves.

The original xylophone was replaced by more modern-sounding vibes for the waxings, and special copy was written for Christmas and Easter airing. These, too, incorporated both original and up-dated slogans, and all were increased to 30 seconds.

In accordance with Guttentplan's belief that "frequency is the best way possible to reach all segments of the public," the agency then scheduled 440 radio spots per week in north-eastern markets (including seven New York stations), and the comeback campaign was officially on.

National's strategy—"we've got a good thing, let's hold onto it"—seems to be working. According to early sales reports from local managers, customers are aware of the switch, and it seems to be selling plenty of shoes.

It's rare to find an agency using the same commercial, or variation, over a time span of twenty years. (In fact, it's rare to find an agency holding onto a client for that length of time.) But MW&S and National have proven that a good-selling idea, revitalized, can prove itself valuable, perhaps *ad infinitum*.

Maybe it was just fated to work. That's what some MW&S people thought when they discovered where the recording session for the new bell-ringing spots had been booked—at New York's Bell Studios.



HAYER AND GUTTENPLAN LISTEN TO VARIATIONS—About 15 versions of the original jingle were re-played before the decision was made to update. The theme survived its originator, Myron A. Mahler, who died prematurely three years ago

WWDC^{radio} salutes Washington's finest



ALL CAN NOW PLAY PRO FOOTBALL: Checking out WTOP's new device designed to permit listeners to "get into" the action of a football game via its broadcast are (l-r) P. v.p.-gen. mgr. Lloyd W. Dennis, Jr., information dir. Patti Searight, and Menick & Sadel president Saul Menick, whose firm is now manufacturing "Play-A-Long Football"

D.C. outlet develops game for fans to play football

Washington, D. C., radio station WTOP has helped develop a new device to help listeners a visual picture of football action while they are tuned in to the games. WTOP, which this week is airing the full schedules of the Baltimore Colts, said that "unlike the game as it is observed on television, our combination of visual and audio presentation offers the additional enjoyment of actually 'getting into' the action of the game."

Called *Play-A-Long Football*, the device was created in collaboration with Menick & Sadel Associates, designers and producers, and is similar in operation to the latter's *Play-A-Long Baseball*.

Being made available to listeners for a cost (\$1), the device consists of a heavy composition baseboard on which are mounted four complete miniature football fields, one for each quarter. With two special marking pens (different colors for each team), the listener tracks the action of the game as it is announced by the sports commentator. At the conclusion of the game, the listener has a visual record of all the action, which he can refer to for review. The acetates can be

wiped clean for use with the next game on the air.

Surprisingly, *Play-A-Long Football* was inspired by a distaff executive at WTOP, rather than a male. Information director Patti Searight broached its possibilities while discussing the baseball device with Menick & Sadel president Saul Menick, and commissioned its manufacture. Menick said that now that WTOP is offering it, his firm has been receiving requests from a number of other stations for the device.

Ralph Klein gen. manager of WINF in Connecticut

For the past ten years, station manager of WCCC, Hartford, Klein has resigned to become general manager of WINF, CBS affiliate for Hartford-Manchester. Previously, he was station supervisor for Yankee Network owned and operated stations in Hartford and Bridgeport, and was a scriptwriter for CBS and NBC radio shows. Sale of WINF to Information Radio, headed by Sidney Walton, president of Profit Research, is now awaiting FCC approval.



As Division Manager of the Washington, D. C., Division of Safeway Stores, Inc., J. A. Anderson heads one of the largest business operations in this area. Safeway's Washington Division operates 220 supermarkets in the District of Columbia, Virginia, Maryland, Pennsylvania and Delaware. Deserved recognition for the success of the Washington Division and to Mr. Anderson as its leader, came with his election as a Vice President by Safeway's Board of Directors in 1960. Born in Illinois, Mr. Anderson came to Washington and joined the Safeway "team" in 1933. He and his associates have made Safeway one of the best known and most highly respected names in the Washington business community. WWDC thanks Mr. Anderson, Safeway, and its agency, The Manchester Organizations, for the privilege of playing an important part in the Washington success story.

Represented nationally
by John Blair & Company



WWDC RADIO, WASHINGTON, D. C.

ANOTHER VALUABLE
ADVERTISING
OPPORTUNITY
ON **WNBC-TV**
NEW YORK

"TELL
US
MORE"

Delivers a large
daytime audience
through minute par-
ticipations in an
engrossing new live
local weekday series.

HERE'S HOW IT WORKS

YOU BUY one minute spots within "Tell Us More," Mon-Fri, 1-1:30 PM—cost is \$600 gross per single spot; the six-times rate is \$420, the 12-times rate \$360.

YOU GET excellent exposure plus product identification with an absorbing new housewife-directed series that, every weekday, reveals the private life of two different public figures. Your commercial may be delivered by host Conrad Nagel.

IT GIVES YOU MORE FOR YOUR TELEVISION DOLLAR

Ask your WNBC-TV or NBC Spot Sales Representative for complete details.

WNBC-TV **4** NEW YORK



Maj. Gen. A. H. Stackpole

Stackpole named president of WHP, Inc., Harrisburg

Maj. Gen. Albert H. Stackpole (USA-Retired) has been promoted from vice president to president of WHP-AM-FM-TV, Harrisburg. He replaces his brother, Lt. Gen. Edward J. Stackpole, who has been named to the new position of chairman of the board. Cecil M. Sansbury, general manager of the stations, was re-elected executive vice president of the operating company.

New school for ad scholars

The Chicago Council of the 4A's has set up The Institute of Advanced Advertising Studies, a 30-week course beginning this month, to provide professional knowledge to selected men and women engaged in advertising.

Educational director Dr. Vernon Fryburger is chairman of the department of advertising of the Medill School of Journalism at Northwestern University. The curriculum of The Institute is divided into these six general sections, each headed by an advertising executive: marketing concepts and decisions—Jack Bard, v.p. and dir. of media activities at Tatham-Laird; research—John Coulson, v.p. and mgr., research, Leo Burnett; creative—Robert J. Koretz, senior v.p., Foote, Cone & Belding; media—B. Blair Vedder, Jr., v.p. and dir. of media Needham, Louis & Brorby; account management, David G. Watrous, pres., Earle Ludgin; advertising in the economy, Dr. V. Fryburger.

Classes will be held one evening a week at the Chicago Campus of Northwestern.

PROgrammin

The big pros in Madison radio are on WKOW/1070. Each WKOW (exclusive) personality is a leader in his field.



ROG RUSSELL

"Wisconsin Road Show" Maestro

Advertisers never got such a ru for their money in traffic hours as when they latch on to Rog Russell's 'Wisconsin Road Show' 3:30 to 7 p.m. Rog highlights his program with beeper-phone reports on weather and road conditions right from the State Highway Patrol. Did we say "a ru for your money?" Yes, all Southern Wisconsin. That's the added mileage you get with WKOW/1070's 10,000-wa reach and big-pro personalities.

CBS IN MADISON

WKOW 1070

TONY MOE, Vice-Pres. & Gen. Mgr
Ben Hovel, Gen. Sales Mgr
Larry Bentson, Pres.
Joe Floyd, Vice-Pres.

represented nationally by H-R



— A **MIDCO** STATION —

TIMEBUYER'S CORNER

Media people:
what they are doing, buying
and saying

■ **Giving a hand to the Bedside Network:** Julius Joseph, Jr., Bruck & Lurie (New York) media director, is a new member of the board of advisors of the Bedside Network of the Veterans Hospital Radio and Television Guild.

■ **Buyer turns researcher:** Dick Kaplan, who was a media supervisor at D'Arcy (New York) has been named assistant director of research for the CBS TV owned and operated stations. Before joining D'Arcy, Dick was a timebuyer at Dancer-Fitzgerald-Sample (New York).

■ **Our man in the West** has been quizzing agency media people on the Coast, says they feel that with such a large percentage of "casualties" among last season's network shows, the job of timebuying has been quite a bit more difficult this summer, with numerous and lengthy rep-

buyer consultations before the issuance of orders. Buyers say they will follow rating patterns very closely this fall to see how the newcomers fare, and if early returns are not favorable, some mid-stream switching can be expected. In many cases, however, buyers are looking at prime time franchises as being fairly solid investments based on past experience in buying "by the seat of their pants."

■ **New York buyer on the loose:** The Corner knows a buyer experienced in timebuying, and in planning and research in all media, currently at liberty in New York and looking for an agency position. Know of an opening? Call us.

■ **In New Post at Hal Stebbins, Inc.:** Jane Darden has been named media director at Hal Stebbins, Inc. (Los Angeles). Jane joined in 1961.

BOB STONE: "hardship" a real help

Sometimes a buying limitation can be a blessing in disguise, or at least, a good teacher. Bob Stone, media buyer at Foote, Cone & Belding (New York), came to this conclusion after purchasing schedules of only live tv spots for one of his



accounts to conform to budget restrictions. "With the exception of a few network shows, some national advertisers seem to be shying away from the use of live commercials," Bob comments, "whereas local advertisers regularly use local personalities to sell their products." Well satisfied with the results achieved through the use of live copy, Bob says in the top 15 markets he found only three stations which did not have a live-hosted program to deliver commercials to the particular audience he wanted to reach. Bob feels that the major advantage was that copy could be adapted by each tv personality, instead of the necessity of using a universal pitch. He wonders why more national advertisers don't consider using this method for a good media buy with FC&B more than a year: he was a and a good selling vehicle. Bob has been broadcast buyer at Compton (Procter & Gamble) for the previous two-and-a-half years. He's a class of '59 graduate of Michigan State University, where he majored in English and philosophy after a tour with the Navy. Bob enjoys golf, but is currently spending his spare time redoing his 93-year old farmhouse in Denville, N. J., where he, his wife Mary Ann and children Keith and Daren reside.

TIMEBUYER'S CORNER

16 September 1963

■ **New York agencies seek estimators:** Both Ted Bates & Co. and Doyle Dane Bernbach are looking for estimators experienced in both network and spot schedules.

■ **Los Angeles buyers on the move:** Jerome Howard has joined Anderson-McConnell as a media buyer. He was with Gertz & Sandborg as media director for three years. Petie Houle is now with Smock, Debnam & Waddell as media buyer after exiting at McCann-Erickson.

■ **The New York Telephone Company is putting "most" of its \$150,000 "Plan Ahead—Phone Ahead" promotion budget into the broadcast media, according to Jack Shea, company's ad manager. The four-month drive will break in April 1964 on spot radio and television in eight major New York State markets—New York City, Albany-Schenectady-Troy, Utica-Rome, Binghamton, Syracuse, Buffalo, Watertown, and Plattsburgh. Many buying details of the campaign have not as yet been worked out, but it has been decided that 86 radio stations (excluding New York City) will be utilized in the effort. Spots themselves will be built around "Meet Me at the Fair" jingle which will urge vacationing families to both "use the Yellow Pages" and "phone ahead" when planning a visit to the New**

York World's Fair. Newspapers will supplement campaign, along with sales promotion material. Buyer is Bill Brown at BBDO (New York).

TV BUYING ACTIVITY

▶ **Libby, McNeill & Libby** "Cash for College Sweepstakes" campaign will get under way in California and Nevada 22 September. The one-month drive will promote the sponsor's vegetables, juices, fruits, and beef stew. The major portion of the ad budget is being allotted to television in the largest markets of the two states. The "Sweepstakes" will offer college students a total of 348 prizes, topped by two major four-year college scholarships, each with a value of \$6692. Agency is J. Walter Thompson (San Francisco); buyer is Colleen Mattice.

RADIO BUYING ACTIVITY

▶ **Gold Seal Vineyards**, New York State producer of premium wines and champagnes, starting a fall campaign 23 October for a seven- or eight-week flight, which will be followed by a similar flight in the spring. Company is adding the Baltimore market to its list of New York State markets in line with policy to move into additional cities as distribution and budget permit. (See SPONSOR 6 May.) Music shows in 6 to 8 p.m. slot will be used for live copy spots. Maxim's wines will be featured in the commercials as well as Gold Seal's domestic products. (Gold Seal is the distributor for Maxim's in the United States.) Campaign is being bought by Richard L. Gilbert at Gilbert Advertising (New York).

IRTS COMMITTEE SAILS INTO FALL PLANS



SEA-SONED PROFESSIONALS: IRTS Time Buying and Selling Seminar committee members sail down the Hudson during the first planning session for the upcoming fall TB&SS. International Radio and Television Society committee is headed by *Encore's* owner-skipper Al Petgen (second from right, photo above) director of client relations, American Research Bureau. Other committee members are (l-r) Erwin Ephron, IRTS's board advisor to TB&SS committee and director of press relations, A. C. Nielsen Co.; Maurie Webster, vice president

and general manager, CBS Radio Spot Sales; Helen Davis, media supervisor J. Walter Thompson Co.; Clara Stokes, administrative assistant, American Research Bureau; Stanley Newman, vice president and director of media, Hicks & Greist; Lionel Shanc, a.e., Harrington, Righter & Parsons; William McDonald, acct supervisor, Norman, Craig & Kummel; Marty Mills (seated, foreground), dir. of research and promo., Mecker; Harold Meden, Franznick-Meden; and Sam Schneider, WLW Radio sls. mgr., eastern div., Crosley Broadcasting Corp.

PEOPLE PACKAGE . . . person-to-person radio, in one giant "people package"! That's KRMG, the friendly giant in Southwestern radio, programmed for the entire family . . . and, reaching the total Oklahoma market in one big 50,000-watt breath. People who listen, like it . . . people who buy it, love it!



KRMG
HAS
P.P.

YES,
PEOPLE
PACKAGE



KRMG

TULSA OKLAHOMA

KIOA

DES MOINES IOWA

KQEO

ALBUQUERQUE N. M.

KLEO

WICHITA KANSAS



robert e
eastman & co., inc

Speakers focus on ratings at RAB Hot Springs session

Ratings offered a point of agreement and warning by three speakers representing both advertising and government regulation at the opening session in Radio Advertising Bureau's annual fall series of Management Conferences last week in Hot Springs, Va.

Harry Renfro, vice president and radio-tv media director of D'Arcy Advertising, salted a statement on radio's effectiveness with a word of counsel that "conflicting claims on market coverage, audience measurement, coverage patterns, and the like should be resolved."

FCC commissioner Kenneth A. Cox reminded radiomen of the joint FCC-FTC statement on proper use of rating data and said he hopes there will be no more need for government action.

Still, the FTC's vigilance on rating advertising has not been relaxed, it was obvious from remarks by Charles A. Sweeny, chief of the FTC food and drug advertising division. There are cases before the FTC now to determine whether station advertising contains false and misleading information on ratings and audience, he said, and in general, "we anticipate that advertisements based on special surveys

will be given careful scrutiny."

From the advertising standpoint, Renfro testified that radio is a "great means to effectively reach the greatest number of people at the lowest cost." At the same time he asked stations to quit in-fighting. "There should be a concerted effort to go after business now allocated to other media," in the view of the mediaman, who is a considerable radio customer on behalf of Anheuser-Busch and other D'Arcy clients.

The possible adoption of FCC commercial standards similar to the NAB Code occupied Cox's attention both in his speech and later when broadcasters confronted him in a question-and-answer session. The FCC is exploring whether it can help broadcasters by "giving muscle" to their code, Cox said. Using a highway analogy to explain the regulatory proposal, he asked, "Why not leave driving speeds to the individual drivers?"

Cox is convinced that a single NAB-type standard would not work for all of radio and said the commission would expect to make allowances for differences, as between fulltime and daytime stations, for example. When asked

from the floor whether better acceptance of the NAB Code might influence the FCC, Cox said he understood that 30 to 35% of radio stations subscribed but that if the NAB Code could be more flexible in regard to daytime, seasonal, and small-market stations and they could show improvement in subscriptions ("I should think it might still be far short of 100% acceptance"), then the FCC "might be inclined to take a wait-and-see attitude about making the code part of our rules."

Referring to criticism of the FCC's proposed "guidelines," Cox conceded, "It may be that the commercials limitations question will still have to be settled on a case-by-case basis at renewal time."

In other points of concern to radiomen, Cox reminded them that the FCC is pushing for enforcement of the sponsor identification rule and has cracked down for failure to properly identify the sponsor of a political broadcast.

IRTS gears up for 1963-64

Sam Cook Digges, administrative v.p. of CBS Films and new helmsman for the International Radio and Tv Society, has set into action a flurry of fall activity by forming five new committees and reactivating four former ones.

The new committees and the chairmen are College Majors Conference (James M. Alspaugh, vice president in charge of radio for H-Representatives), Gold Medal Journal (Clifford J. Barboka, Jr., broadcasting and marketing consultant International Commercials Clinic (William R. Duffy, senior art director in charge of television at McCann-Erickson), Speakers Bureau (Sam W. Schneider, eastern sales manager for WLW Radio) and IRTS History (William S. Hedge, NBC vice president, retired.)

The reactivated committees and their chairmen are Legion of Honor (Robert H. Teter, station manager and general sales manager WHNC-TV, New Haven), Listing Post Study (Sol J. Paul, publisher of *Television Age*), First Annual Television Assembly (Ted Bergmann, president of Chart Producers Corp.) and Education (Norman E. Walt, Jr., vice president and manager of WCBS-TV).

THERE'S PROOF IN THE PURCHASE



Three KBOX (Dallas) personalities look over some of the proof of purchase turned in by more than 2,000 listeners who attended a Hormel "Hootenanny" sponsored by the station. A product label was the admission ticket, and radio was the only medium used in the promotion.

Does tv merchandising help build high ratings?

SPECIAL REPORT

BIG question:
How can commercial effectiveness be increased in tv?

Newsweek tackles hair-spray giants

Look what's happening to television's **WESTERNS!**

Englander's radio spots pitch a hip market

Your wives **DO** watch daytime tv

WHOSE READERS ARE ORDERING REPRINTS AT THE RATE OF 150,000 PER YEAR?

SPONSOR's readers, that's whose!

That's the editorial force of



the happy medium between buyer and seller.

**YOU CAN'T SELL
LONG ISLAND WITH
NEW YORK RADIO...**



**ANYMORE THAN YOU CAN
SELL FREEZERS
TO ESKIMOS!**

New York to Hempstead—25 miles. Little mileage, but more than mileage separates New York and Long Island. **THERE ARE BUYING HABITS!** Over 3½ billion dollars worth of buying habits! And Long Islanders shop at home. To cover **THE BIG RICH, ADULT-BUYING, LONG ISLAND MARKET** separate, distinct and independent from New York City—**YOU NEED WHLI...** the station with the powerful sell used by the nation's Smart Advertisers.

WHLI 10,000 WATTS
AM 1100
FM 98.3

HEMPSTEAD
LONG ISLAND N.Y. *the voice of
long island*

PAUL GODOFKY, Pres. Gen. Mgr.
JOSEPH A. LENN, Exec. Vice-Pres. Sales

REPRESENTED BY GILL-PERNA

**Auto owners are top
potential audience for fm**

Cadillac owners, although in the minority, nevertheless provide fm radio with a greater percentage of potential audience than owners of all other makes—at least in California's Los Angeles and Orange counties. A survey by KCBH-FM (Beverly Hills) shows that 3.8% (40,000) of all fm homes in the study area own Cadillacs, while 1.8% (23,000) of non-fm homes own that make, making fm's share of Cadillac homes 63.5%. Regarding Chrysler, the report reveals that fm buffs represent 62.7% of the Chrysler owners, that is 6.5% (69,000) as opposed to 3.2% (41,000) non-fm Chrysler homes.

This initial report issued by KCBH-FM is directed to advertisers whose main target is the automobile owner—such as auto manufacturers, oil companies, and tire and accessory firms. Art Crawford, the station's commercial manager, says that this effort is to be the first in a continuing research program which will make similar studies available each month.

The report points out that fm

homes fall slightly below non-fm homes in the number of Chevrolet owners—32.9% of fm homes (342,000) include Chevs, while 33.0% (424,000) of non-fm homes do—thus giving fm homes a 45.1% share, a lower percentage than fm homes show for most other makes of cars.

Regarding intent to purchase new automobile during 1963, the KCBH-FM survey indicates that 59.2% of the families with such intent are fm families—11.3% (119,000) as compared to 6.4% (82,000) non-fm homes.

Delving further into the characteristics of fm listeners, KCBH-FM has found that although only 45.1% of the homes in the area own fm sets, 72.9% of households with annual incomes over \$16,000 are fm set owners; 68.5% of the annual income bracket of \$12,000 to \$16,000 are fm set owners. The fm family with children averages two children per family, and the age of the head of household of most fm families is between 40 and 49.

The findings submitted in the report are the result of a pub-

Victorious timebuyer shows how easy it was



Ann Hatcheson, timebuyer for Tucker Wayne & Co., won top prize of an am-fm-phono stereo set in a WSB-FM contest among Atlanta agency people. She successfully completed a crossword, then came closest to guessing distance from studios to tower. With her are WSB-FM salesman Dick Yarbrough (D) and Lee Morris, WSB Radio sales mgr.

union survey conducted in the Los Angeles marketing area (Los Angeles and Orange counties) by Los Angeles Poll, a subsidiary of John B. Knight Co. A total of 1,055 in-home interviews were made in 50 census tracts during the months of May, June, and July, 1963, and projected to 1,056,242 in homes.

The number of blocks in which interviewing was to be conducted in each census tract is related to the size of the population of the census tract. Maximum error for a sample of this size will range from plus or minus 1% to plus or minus 2%, according to the station.

Advertisers and agencies may obtain research reports by writing KCBH-FM Research, Beverly Hills, Calif. Those requesting this data will receive all subsequent reports when completed.

NEWS NOTES

Files invite agencies in: In recognition of their role in the resurgence of network radio, the CBS Radio Affiliates have invited many advertising agency principals to represent their shops at the 10th Annual CBS Radio Affiliates Assn. convention at the New York Hilton 1-2 October. Almost 20 of the agency executives have already accepted for the opening day luncheon.

KOK marks silver anniversary: KOK, St. Louis, will celebrate its 50th year of radio broadcasting on 10 September. The station was originally licensed to the Star-Times and was sold to Elzey Roberts, Jr. and C. L. (Chet) Thomas in 1951. KOK moved to its present location in July of 1955 and it was sold to Herz Broadcasting Co., its present owner, on 14 December 1960. Also celebrating is KBMY, Billings, which is now entering its 18th year of broadcasting.

Love over, Jack: KFRC, San Francisco, is one-up on Jack Benny. Station really is 39 this month, having first taken to the air as a crackling transmitter on 24 September 1924 from a studio located on the roof of the Whitcomb Hotel on Market Street.

Peoples peddles WMMN: \$215,000 was purchase price paid by E. M. (Pete) Johnson and Jack Carr for WMMN, Fairmont, W. Va. sold by Peoples Broadcasting Corp. This sale and the previous one of WTTM, Trenton, N. J., is to enable Peoples to concentrate its efforts in larger markets. Johnson is owner of WCWA, Charleston, and Carr owns WDNE, Elkins, both W. Va. Blackburn was the broker in the transaction.

Spanish station covers N. Y. gala: KCOR, San Antonio, first full-time Mexican-American station in the U. S., has sent a two-man team up to New York to cover this week's (15-20) first official celebration of Mexico's Independence Day, designated by Mayor Wagner as "Mexico Week." Station will tape the festivities and distribute coverage to the Sombrero Network Spanish stations of South Texas and other outlets subscribing to the service.

Station starts stereo sked: WTOL (FM) aired Toledo's first stereophonic fm broadcast yesterday, 15 September, at 2 p.m. Entitled *Sunday Stereo Matinee*, the program launches a schedule which will initially include 42 hours a week in stereo, with programs scheduled from 10-12 a.m. and 6-11 p.m. Monday through Friday, 7-10 p.m. on Saturdays, and 2-6 on Sundays. This move comes just three weeks after the move of the station into new facilities in the WTOL Building in downtown Toledo, with specially designed studios for broadcasting multiplex stereo fm.

NEWSMAKERS

TONY JAMES to the announcing staff of WTOP, Washington, D. C.

PAUL BAIKES to merchandising manager for WBFM, Indianapolis. He was director of promotion-public relations and merchandising for WIRE in that city.

GEORGE G. DUBINER to assistant general manager of WAIT, Chicago. Dubinetz was formerly vice president of the Robert E. Eastman Company.

MARK HALLECK to sports director of WBLC, Lexington.



WNDU-TV

The Notre Dame Station

SOUTH BEND · ELKHART

CALL VENARD, TORBET & MCCONNELL, INC.



WHY SALES CLIMB ALONG THE SKYLINE

You really go places in this "one-buy" TV market with Gasoline and Petroleum sales as large as the 16th metro area and Automotive sales that rank 19th!

SKYLINE TV NETWORK

P.O. BOX 2181 · IDAHO FALLS, IDAHO
 CARL MEL WRIGHT AREA CODE 208-332-2227
 Call your Hollingbery office or Art Moore in the Northwest or John L. McGuire in Denver.

KOOK Billings KFBB Great Falls KXLF Butte
 KID Idaho Falls KMVT Twin Falls



JANE PINKERTON ASSOCIATES

PUBLIC RELATIONS
COMMUNICATIONS

SPECIALIZING in

PUBLIC RELATIONS
PROMOTION
SALES DEVELOPMENT
PUBLICITY
BUSINESS WRITING



JANE PINKERTON ASSOCIATES

527 MADISON AVENUE AT 54TH

NEW YORK 22, N. Y.

PLAZA 3 0818



Robert E. Eastman

Eastman, before AWRT, Lauds RAB — and Blair

Robert E. Eastman is beating the drums for the entire radio medium, including a competitor in radio sales representation. Addressing the southwest area conference of American Women in Radio and Television Saturday 14 in Houston, the head of Robert E. Eastman & Co. plugged the Radio Advertising Bureau and made a gallant bow to his opposition.

Eastman also partially unveiled a radio selling-production plan his firm is working out with a new company, Eastman Productions, Inc.

The representative commended Radio Advertising Bureau for two projects on audience measurements and market information on spot advertising expenditures. "It is unbelievable," he said, "that a 200 million-dollar industry has for so long remained unevaluated. This will change in 1964."

In the area of selling, Eastman cited, along with the Eastman Network, John Blair & Co.'s "Blair Group Plan" as examples of selling "on a new plateau of efficiency and values." The Blair plan, he explained, "has documented through its National Survey No. 1 the collective dominant audience size and desirable audience characteristics of strong locally oriented radio stations."

On his own firm's behalf, Eastman premiered for AWRT three programs from a supply in preparation. The "Buy It from Backus Plan" is a five-a-week series of five-

minute tapes by Jim Backus. Eastman played samples of this and two seasonal promotions, the "Holiday Plan" for the Thanksgiving-to-Christmas period and a "Hall we'en Spectacular." The former programming designed to carry number of non-competitive advertisers whereas the continuing "Backus" and one day-time "Hall we'en" are for a single sponsor any given market. All the Eastman packages include production time placement, merchandising, and promotion.

The representative, handling some 50 radio stations in major regional markets, reported that "blue chip" national advertisers had bought the Eastman Network during the past year.

'Tommy' Thompson named executive v.p. for TvAR

Lamont L. Thompson has been named executive v.p. of Television Advertising Representatives. Since January he has served as sales manager and acting general manager for KPIX, San Francisco, and previously was associated with TvAR as v.p. in charge of its Chicago office; having joined the station representative firm at its initiation in July 1959. Before that, he was director of client relations for CTV Spot Sales in New York.

NEWS NOTES

New branch in Boston: 900 State Building is the Boston office address for McGavren-Guild, new in the market. Donald L. Wilks has been named manager for the office. Another address switch involves Adm Young which has moved to new Los Angeles quarters in the Sunset-Venice Tower, 6290 Sunset Boulevard. Telephone is HO 2-2289.

NEWSMAKERS

J. WILLIAM MASON to manager of the Atlanta office for Storer Television Sales. He was southern sales manager for Storer Programs.

JIM FRANCIS to manager of CTV Radio Spot Sales in San Francisco.

ANTHONY M. SANTINO to account executive for Metro TV Sales, San Francisco.

Anthologies & westerns top 64 synd pic

It won't go out on a limb, but it looks as if the 1964-'65 season in the syndication field may be good for the star-packed anthology drama series and quality western adventure series. I may change my mind after I see the first ratings this season, but that's the way it looks right now." This prophesy from Len Firestone, vice president and general manager of Four Star Distribution Corp., represents his best "educated guess" for the next season, based on various criteria which form the "science" of syndication.

Firestone's interest in a precise, scientific approach to marketing decisions is not an academic one. Millions of dollars often ride on a decision to release a series into syndication," he asserts. "And you can't use a crystal ball at those prices. Once you release a series into distribution, you take on tremendous residual payments. Residuals for the whole country are rigged by your very first sale, whether it's New York City or Shreveport. Therefore, you've got to be pretty certain that the series will sell."

Presently in the position of having put together the off-network library for early 1964 release, Four Star Distribution is keeping a sharp eye on drama and quality western adventure, both strong on the networks this season. "We are taking a long look at our own off-network possibilities in these fields," said Firestone, "such as the *June Allyson Show*, *David Niven Show*, *Black Saddle*, and *The Plainsmen*."

Other news from Four Star includes the move of Leo A. Gutman from director of advertising, sales promotion, and publicity for the Distribution Corp., to vice president of FST Advertising, another wholly owned subsidiary of Four Star Television. Although no longer directly with the syndication arm, Gutman will continue to direct all advertising, sales promotion, and publicity for Four Star Distribution Corp., plus Four Star Television International. ■

UA-TV closes 5 more deals on Wolper documentaries

Five new advertisers have been added to the United Artists-TV rapidly growing roster of clients for the six David Wolper first run syndicated one-hour dramatic documentary specials.

New buyers are Fels & Co. for New York and Chicago; Henrich Chevrolet Dealers for Rochester; Public Service Co. of Colorado for Denver; Blue Cross Blue Shield for Jacksonville, Orlando, and Miami; McAlpins Department Store for Cincinnati.

These sponsors buying time in eight cities added to six sponsors already signed for 32 cities — Liberty Mutual, East Ohio Gas, Pittsburgh National Bank, Dallas First National, Union & New Haven Trust, Minneapolis Twin Cities Federal Savings — give UA-TV a total sponsorship in 40 cities thus far for both regional and local buys.

The documentaries are: *December 7, the Day of Infamy*, *The Yanks are Coming*, *The American Woman in the 20th Century*, *Ten Seconds that Shook the World*, *The Rise and Fall of American Communism*, *Berlin, Kaiser to Khrushchev*.

NEWS NOTES

Bozo clown in four Far Eastern markets: Bozo, the "clown prince" of international tv, is now appearing in four additional foreign markets: Hong Kong, Singapore, Bangkok, and the Federated States of Malaysia. Bozo library consists of 156 five-minute adventures and 52 cartoon storybook adventures. It now appears in 155 U. S. markets as well as many foreign markets. Idea expressed by sellers: kids apparently react the same way to humor in many areas of the world.

Four Star Tv sales going smoothly: During the first six months of this year Four Star Television International racked up \$1,376,591 in sales, the company reports. Organized this February, the overseas arm of Four Star Television now has representatives in 31 countries and is dubbing in six foreign languages. Four Star at home also reports

business going well. Usually considered a slow month in the syndication field, August has brought in \$500,000 on a total of 42 sales, says Len Firestone, vice president and general manager. More sales were made during August than during any other month of the year, however, the total in dollars did not top March and April, both of which were million dollar months. *The Rifleman* was big August seller. The series sold to WNBQ-TV in Chicago and 9 other markets has now hit a sales total of 62.

Syndicates farm market film series: The products and services of the agricultural market of seven western states form the basis for a new weekly series of half-hour public service tv shows being produced by Agri-Vision, Inc., of Los Angeles. Vice president Champ Gross reports 25-30 stations are already listed to carry the series starting in January. Pilot films are now being shown on the Coast and are available to any stations interested in the western farm market.

Embassy promo kit for tv: Embassy Pictures is offering a special kit of promotional materials on a group of its major pictures to tv stations around the country. The kit utilizes materials and techniques adapted from the campaigns developed and used by Embassy president Joseph E. Levine for original, theatrical distribution of the attractions. Kit includes production guides containing cast, credits and synopses, ad mats, scene stills, description of slides and accessories that are being made available to tv stations, and suggested exploitation campaigns.

UA income plunges: United Artists Corp. reported first-half net earnings for 1963 of \$802,000, compared with \$2,003,000 for the comparable period of the previous year. UA's world-wide gross income for January-June this year was \$49,971,000 against \$62,066,000 in 1962. This represents 11 cents per share this year and \$1.11 last. UA-TV, the television arm of UA, has four-and-a-half hours of new network shows bowing for 1963-64. These include *The Enginero*, *The Outer Limits*, *The Patty Duke*, for ABC-TV.



Investment Opportunity

He's learning to feed your work force.

It's a big job. And it will be bigger still. For by the time he is grown there will be twenty million more men and women ready to enter our industrial labor pool.

To equip him for this gigantic task we must all contribute something. Planning, thought, money, love, training. Peace. Above all, peace and freedom. For what will the long years of preparation mean if the fruits that he garners from the earth cannot be enjoyed in homes that are free?

You have an investment in that youngster. To protect this investment, you can join with other leading American businessmen to promote the Treasury's Payroll Savings Plan for U.S. Savings Bonds. The Plan works for soundness in

our economy, strength in our defenses, thriftiness and prudence in our thinking.

When you bring the Payroll Savings Plan into your plant—when you encourage your employees to enroll—you are investing in those who will provide food for the tables of America twenty years from now. You are investing in all the young farmers, ranchers and herders of America's tomorrow. You are investing in America's future. In freedom itself.

Don't pass this investment opportunity by. Call your State Savings Bonds Director. Or write today to the Treasury Department, United States Savings Bonds Division, Washington 25, D.C.



In your plant...promote the **PAYROLL SAVINGS PLAN** for U.S. SAVINGS BONDS



The U. S. Government does not pay for this advertisement. The Treasury Department thanks, for their patriotism, The Advertising Council and this magazine.

WASHINGTON WEEK

News from nation's
capital of special
interest to admen

★★ Everything was coming up roses for broadcasters' rating situation last week--but there are some thorns to be reckoned with.

NAB proudly announced corraling of nine rating services, including all majors in the Rating Council's accrediting and auditing program. The nine are: A. C. Nielsen; American Research Bureau; C. E. Hooper; Trendex; Pulse; Alfred Politz; Sindlinger; SRDS Data, Inc., and Trace of San Francisco.

The association happily reported approval by Chairman Oren Harris, of the House Commerce Committee, on the NAB rating progress. NAB also beamed over get-togethers with advertising association people from AAAA and ANA on rating research standards.

NAB questionnaires to top rating services apparently are being answered willingly. Questions will comb down through Nielsen's national and local tv service, national audience composition and New York Metropolitan service; ARB's national ratings and audience composition, local tv and N. Y. service; Pulse and Sindlinger national radio, and Hooper's local radio service--among others.

★★ Donald H. McGannon, Ratings Council chairman, even hopes to bring Radio Advertising Bureau into close harmony with NAB research.

McGannon hopes new talks will end discord. RAB may be reluctant to yield in its determination to get a new advertising status for radio via independent audience research on indoor and outdoor reach.

Recent warning by Rep. Harris during Arkansas Broadcaster meeting that the "only way" broadcasters can audit rating services is to do it collectively--may nudge the harmony along.

★★ Biggest thorns in the rating flora are Harris Investigations Subcommittee staff insistence on only broad-gauge audience claims--and diatribe by FTC's Charles Sweeny on station advertising based on exact rating claims.

Broadcasters can live with less exact ratings--but shudders go down every spine at prospect of FTC's stern scrutiny of every station puff on audience measurement. Particularly since there is as yet no government or industry standard or audit by which broadcaster can measure validity of rating claims.

Sweeny, who is FTC major domo in food and drug and broadcast advertising, warned recent RAB gathering at Hot Springs that probe of misleading rating claims by stations is in full swing.

★★ Federal Trade Commission is apparently not waiting for official standards and rating audit service to be set up by NAB.

Nor is it waiting for the Harris Investigations Subcommittee to confirm its staff's informal recommendation to broadcasters to forego exact audience rating claims. Premature FTC roughing up of local stations could bring Hill wrath.

★★ It is doubtful that the FCC will continue to lock horns with Congress over stopwatch limiting of broadcast commercials, based on NAB Code or any across-the-board formula.

Rep. Oren Harris, chairman of the FCC's parent Commerce Committee, left the way open for FCC to withdraw gracefully from its heavily criticized stand, in his recent talk to Arkansas broadcasters. Rep. Harris reminded broadcasters that even if the FCC is legislatively barred from rulemaking limiting commercials, over-commercialism is still subject to FCC regulation.

Regulation would be on a case by case basis, and excesses in commercializing would be estimated as an aspect of licensee's year-round programming.

★★ FCC Chairman E. William Henry showed that his feelings are still strong on limiting commercials, during a Federal Communication Bar Association luncheon here last week.

Henry said he'd heard some comment (obviously uncomplimentary) from a delegation of foreign visitors at the commission, on commercials in U.S. broadcasting. The FCC chairman rather grimly suggested they might help by submitting comments in the FCC's rulemaking—deadline now 30 Sept.

FCC Cmnr. Lee Loevinger was guest of honor at the luncheon, but he stuck safely, and humorously, to FCC's administrative problems.

★★ Radio broadcasters with dual am-fm operations are nervously standing with one foot in the boat and one on the dock, while the FCC decides future severances in programming and ownership.

Deluge of protests on FCC's plans for both am and fm services will climax in 16 Sept. deadline for comment. NAB led off early with plea to keep the am and fm matters separate—a suggestion strongly made in dissents to the combination aspect of the May notice by Cmnr. Hyde, Bartley and Ford.

NAB protests proposed bar to common am-fm ownership or program duplication within a community; the "open invitation" to new applicants to muscle in on dual operations at renewal time; and the limitation of am assignments on the basis of population.

★★ Whatever became of the old-fashioned "individual responsibility" of a licensee, as set down in the Communications Act?

This question is bombarding the FCC from all directions. Rep. Harris, in his Arkansas reading of a letter to commission, practically ordered it to leave the fairness doctrine's modus operandi to individual broadcasters. Harris said FCC's latest notice to let-'em-all-answer on controversial programming in any category, would put the commission into daily program supervision to a staggering degree, processing complaints.

NAB President Collins, also at Arkansas, warned broadcasters they were partly at fault for deferring to ratings and advertisers.

the announcer is 17 ...



...the crew is too. They're part of the Junior Achievement group of high school students who write, produce, direct, star in and sell their own programs on KMTV. These programs are a Junior Achievement first for Omaha. They are typical of the imaginative local presentations which help make KMTV first choice with viewers and advertisers.

Achievements of all KMTV programs are listed in the current ARB.* For example, ARB's Spot Buying Guide shows KMTV has more top-rated availabilities than the other Omaha stations combined.

For greater achievements in Omaha, see Petry about KMTV!

*Jan. '51

Reproduced by courtesy of EMTV
Omaha, Nebraska

...the Camera, the TK-60!

You'd expect it to be! Wherever TV achievement and youthful imagination are highlighted, this deluxe new RCA camera is pretty sure to be at the scene.



The Most Trusted Name in Television

"The
Camera of
the Stars"

THE NATION'S 33rd TV MARKET

The
CREAM
of
NBC and CBS
Shows are on
WAPI-TV
BIRMINGHAM

When you place a schedule in the Birmingham market you can be sure that there are *no* "weak" nights on WAPI-TV. Check this impressive list of greats. And too, WAPI-TV has the best movies from every major feature film package.

- ☆ Bonanza
- ☆ Richard Boone
- ☆ Beverly Hillbillies
- ☆ The Lucy Show
- ☆ Andy Griffith
- ☆ Perry Mason
- ☆ Dick VanDyke Show
- ☆ Red Skelton
- ☆ Garry Moore

- ☆ The Virginian
- ☆ Mr. Novak
- ☆ Danny Kaye
- ☆ Rawhide
- ☆ Dr. Kildare
- ☆ Bob Hope
- ☆ Joey Bishop
- ☆ The Defenders
- ☆ Gunsmoke
- ☆ NFL Pro Football

- ☆ NCAA Football
- ☆ The Merv Griffin Show
- ☆ As the World Turns
- ☆ Huntley-Brinkley Report
- ☆ The Lieutenant
- ☆ Espionage
- ☆ Eleventh Hour



WAPI-TV



BIRMINGHAM, ALABAMA

REPRESENTED BY HARRINGTON, RIGHTER AND PARSONS, INC.