

SPONSOR

THE WEEKLY MAGAZINE RADIO 'SERS USE

29 JULY

'8 a year

SP52 0926 D3R 10-18
KABC 1000 L JOY 10-18
NEW YORK 20 W V PLAZA
NEW YORK 20 W V PLAZA

**BUSINESS BOOM
OR BUST IN '64:
A LOOK AHEAD p.28**

**Fluffs-on-the-air:
'friendly enemies'
of the industry p.25**

in Los Angeles

the news is NOW

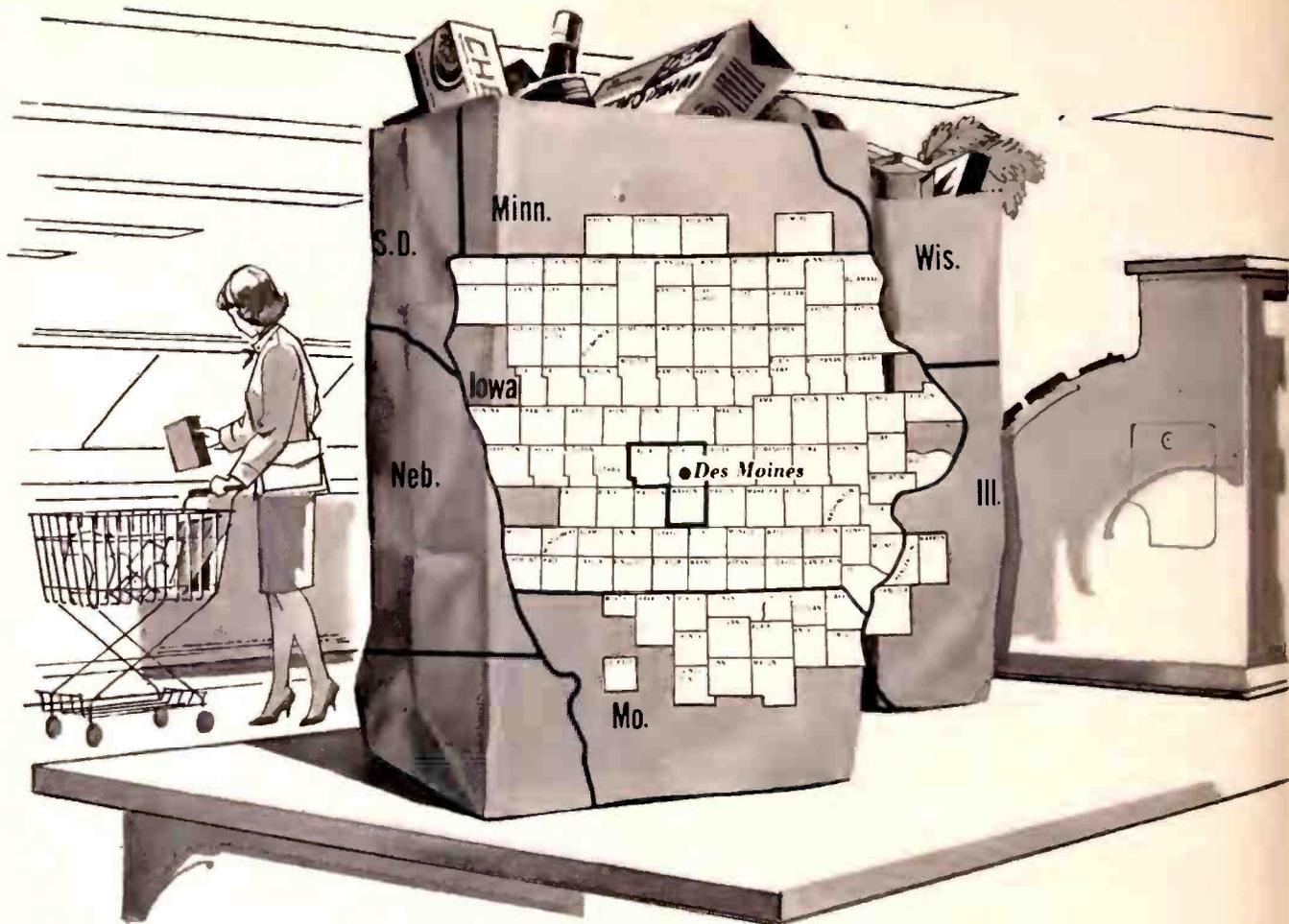
Each weeknight at 7 and 11

There's a daring NEW approach to the News at KTLA.
We've "re-discovered" America's News heritage.
We're aggressive. We ferret out the News (the way newspapers formerly did).
Our newsmen are talking about "THE NEWS"
because KTLA's 29-man News staff reports fearlessly, edits judiciously, and reports factually. KTLA is Los Angeles' NEW News station.



KTLA
5
TV
...A.'s NEWS
STATION

We invite your investigation
Presented nationally by PETERS, GRIFFIN, WOODWARD, INC



Des Moines Area accounts for only 13.5% of the FOOD SALES in "Iowa Plus"

Des Moines is a *good* market for food products—yet no matter how thoroughly you saturate the 3-county Des Moines Metro Area with local or regional radio, you've still got a long way to go in selling *Iowa*.

In fact, all *eight* of Iowa's Metro Areas, *combined*, account for but 49.6% of the food purchases made in WHO Radio's 117-county Nielsen Coverage Area shown above. (Sales Management, June 10, 1963.*)

WHO Radio covers "Iowa Plus"—actually reaches 42% of all the 805,000 homes in that 117-county area, weekly (NCS '62). As a matter of fact, WHO Radio gives you America's 23rd radio market—there are only 22 others in the U.S. that equal or exceed it!

Yes, you can do a better, more economical marketing job with WHO Radio than with any other medium in Iowa. Ask PGW for the dollars and cents

* These figures are for Sales Management's newly-defined and frequently larger Metro Areas, as found in the June 10 Survey of Buying Power Issue

WHO RADIO

for Iowa PLUS!

Des Moines . . . 50,000 Watts . . . NBC Affiliate



Peters, Griffin, Woodward, Inc., National Representatives

have you ever considered a station's "share of advertisers?"

local advertisers on WPEN January thru June, 1963

CLOTHING & APPAREL

Abrams Shoes
Becker & Burns Furriers
Budget Uniform Center
Classic Shop Women's Wear
Di Paola's Clothing
Gayer Hairpieces
Jackie Gordon Men's Wear
Ideal Ladies' Wear
Kraus Brothers Men's Wear
Ridgeway Ladies' Wear
Sun Men's Clothing
Strock's Men's Wear
Slat 'n' Jacks Men's Wear
Shapiro Shoes

FOOD & GROCERY STORES

Acme Markets
A & P
Food Fair
Penn Fruit Markets
Seven Eleven Stores
Sun Ray Drugs
Thriftway Markets

AUTOMOBILES & ACCESSORIES

Aamco Transmissions
Allied Tires
Block Pontiac
Charles Bott
Chrysler Plymouth
Berglund Ford
Corleto Buick
C & C Ford
Cities Service Stations
Colonial Oldsmobile
Chelton Rambler
Degnan Chevrolet
FF Auto Centers
Girard Chevrolet
Ferraro Oldsmobile-Cadillac
Kerbeck Lincoln Mercury
Keystone Automobile Club
Keystone Motors
Lit Brothers Tires
Lits Rent-A Car
Mallory Batteries
Mainline Ford
Murphy Ford
Motor Sport Foreign Cars
Plachter Imported Cars
Palmer Tires
Marv Pollow Chevrolet
Plymouth-Volant Dealers
Oxford Chrysler
Rambler Dealers
Rayco Auto Seat Covers
Swenson Ford
Southside Rambler
Stylecraft Seat Covers
Waller Motors

FOOD & DRUG MANUFACTURERS

Abbotts Dairies
Borden's Ice Cream
Breyer's Ice Cream
Claridge Canned Meats
Carling Beer
Cadillac Dog Food
Dinner Cocktail Juices
Frank's Beverages
Freihofler Bread
Franklin Sugar
General Baking
Harbisons Dairies
Keebler Biscuits
Patio Cola
Pepsi Cola
Penn Maid Dairies
Spatola Wine
Sylvan Seal Dairies
Shearers Dairies
Sealtest Dairies
Tasty Baking Company
TOD Vitamins
Teem
Triple Cola
Whitman's Chocolates
Yankee Maid Meats
Boscul Coffee
Coldake Cold Tablets
Glo Lite Patio Torch
Phillips Cigars
Radnai Hand Cream

RESTAURANTS & HOTELS

Horn & Hardart
Linton's
Pagano's
Zaberer's
Hot Shoppes
Cherry Hill Inn
William Penn Inn
Buck Hotel
Treadway Inn
Guest Dinners Club
Supper Club of America
Coffee Chef

HOME FURNISHINGS & SERVICE

Ajax Cleaners
Adams Rug Cleaning
Beauty Style Bathrooms
M. A. Bruder Paints
Buten's Paints
Bemco Mattresses
Contour Chair Lounge
Clymer Bros. Appliances
Castro Convertibles
Delaware Valley
Floor Coverings
Dubrow's Furniture

HOME FURNISHINGS & SERVICE Cont.

Donsuns Furniture
Limber's Shop at Home
General Electric Appliances
Korvette Storm Windows
Lit Brothers Storm Windows
Nelsons Furniture
Oil Heat Council
Perloff Jewelers
Pierce Phelps Appliances
Reinhart Floor Coverings
Rubins Fine Furniture
R Kay Jewelers
Sherwin Williams Paint
Silo Appliance Stores
Singer Sewing Machine Co
Tappan Ranges
Vogel Ritt
Woodland Gas Range Co
Sealy Mattresses

BANKS & FINANCIAL INSTITUTIONS

Cayuga Federal
Savings & Loan
Federal Savings
& Loan Assn
Philadelphia
Saving Fund Society
Colonial Federal
Saving & Loan
Newburger & Co. (stocks)

REAL ESTATE

Fairless Hills Homes
Golden Valley Homes
Parkwood Manor Homes
Bel Air Homes
Towne Gardens Homes
Michener Court Apartments
Toltec

THEATRES & PICTURE DISTRIBUTORS

Arcadia Theatre
Algon Theatrical Enterprises
Columbia Pictures
Midtown Theatre
Paramount Pictures
Stanley Warner Theatres
United Artists

DEPARTMENT STORES & SHOPPING CENTERS

Gimbels
Lit Brothers
Strawbridge & Clothier
John Wanamaker
Bazaar of All Nations
Cherry Hill Discount Mart
Sears Roebuck & Company

RELIGION & EDUCATION

Lincoln Prep School
Polket Testament League
Philadelphia
College of Bible Study
Sunday Breakfast
Association
Gospel Association
for the Blind

UTILITIES

Bell Telephone Company
Philadelphia
Electric Company
Philadelphia
Transportation Company
Philadelphia
Suburban Water Company

TRAVEL & ENTERTAINMENT

Aquarama Aquarium
Atco Drag Raceway
Brandwyne Harness Track
De aware Park Race Track
Gimbel's Travel Agency
Garden State Race Track
Liberty Bell Para
Lumadrama
Muntz TV
Philadelphia Lyrical Opera
Philadelphia Auto Show
Philadelphia Home Show
Ringling Brothers Circus
Rosenbluth Travel Agency
Travel & Vacat on Show
United Airlines
Universal Travel Agency
Vineland Speedway
Whiteman Travel Agency
General Washington
Country Club

MISCELLANEOUS

Dr. Algae Dentist
Blue Cross
Democrat
Campaign Committee
Department of Revenue
Marston Hall Rest Home
Londerback
North American Milling
Miller North Broad Storage
Republican
Campaign Committee
Dr. Shor Dentist
Teamsters Union
Vital Air Oxygen
Wester Hebertson Lumber
Vincent Pledge
Hair Dresser

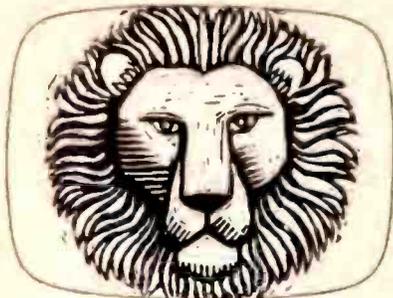
**in Philadelphia, WPEN with a 196*
has more local advertisers than
any other station!** * local advertisers who know the market
choose the station that opens the purse strings
Source — Independent Monitoring Services

radio 95

Represented by AM Radio Sales Company

WPEN





View from the Lion's Den

Won't Even Fade Away...

■ In the days of booming film production in Hollywood, the studios produced hundreds of pictures a year. A surprising percentage was really good entertainment. A lot of television stations discovered this, too, when they bought those pre '48 libraries. In the next 12 months a good many contracts will be running out on the MGM pre '48 features. *What to do about it?*

■ Well, good old movies never die. They don't even fade. The public continues to have a "thing" about Hollywood. Networks and advertisers make hay with TV specials about Stars, Eras and Academy Awards. The many fine films from the Fifties (though more limited in number) continue to draw big audiences at most any hour. And prime-time pictures haven't dented the stay-up habits of late show fans. So stations shouldn't turn away from what can be a continuing program mainstay and money maker—that good pre '48 feature film.

■ *Examples* are easy to track in New York City with its daily ARB ratings. On WCBS-TV, top pre '48 MGM features played on the Early and Late Show racked up some pretty remarkable figures. Do you like 12.4, 7.0, 12.3? That's the dimensions of the ratings for the third, fifth, and seventh run of *Boom Town*. This in a period of 33 months. Or take the *Hucksters*, which premiered with 18.6 and was delivering a 10.6 exactly eight runs and four years later.

■ Redressing pre '48 pictures does wonders, too. Four films were "packaged" by WCBS-TV as Adventure Film Classics and sold to a toy client as pre-Christmas specials on Sunday afternoons last season. A similar idea, called Family Classics, broke viewing habits in Chicago and put WGN-TV in a prime rating position Friday evenings.

■ *An offer* of a detailed list of more such situations and results has been made by Dick Harper over the phone to many clients who are already renewing their pre '48 deals. He'll gladly send it to anyone else who drops a note to him at MGM-TV, 1540 Broadway, NYC. Ask for "The Boom Town Bedtime Story."

SPONSOR

29 JULY 1963

VOL. 17 No. 30

Key Stories

- 25** OF SPLIT POO SEEP — AND OTHER FLUFFS
The super blooper continues to haunt, and intrigue admen, clients, announcers and the industry
- 27** FURNITURE DEALER SPORTS NEW AIR LOGIC
Pittsburgh retailer, a sponsor of "quiet" programs, changes to sportcasts; ups sales volume by 50%
- 28** WHITHER 1964: BUSINESS BOOM OR BUST?
Economy rolling at record or near-record figures, but economists see an end to long-run upswing
- 33** ATLANTA BLOND WOVES 'EM IN THE PEACH STATE
Georgia flavor and drawl brings national leadership to G.E. distributor using "local commercials"
- 35** TV NOW VITAL FIELD FOR MOVIE PROMOTION
Old enmities disappear as major U.S. producers find video strong medium for certain films

Sponsor-Week

- 9** Top of the News
- 44** Advertiser & Agencies
- 53** Stations & Syndication
- 41** Washington Week—broadcast ad news from nation's capital
- 52** Radio Networks
- 52** Tv Networks
- 56** Representatives

Sponsor-Scope

- 19** Behind-the-news reports & comments for executives

Departments

- 14** Calendar
- 40** Commercial Critique
- 16** Data Digest
- 14** 555 Fifth
- 56** Newsmakers
- 7** Publisher's Report
- 62** Sponsor Masthead
- 62** Spot-Scope
- 38** Timebuyer's Corner
- 61** Viewpoint



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WHO'S ON FIRST IN ATLANTA?

IT PAYS YOU to take a close look at the "rating score-cards" for Atlanta. The myth of one station dominance is gone! Today, audience leadership see-saws back and forth, virtually creating a two-way statistical tie!*

Best buy for Fall? WAGA-TV has the edge, because we enter Fall with CBS' proven program record, plus dynamic local programming typified by our telecasting Atlanta Cracker Baseball. **Take a lead on first . . . put your pitch where it hits home in Dixie's First Market . . . on WAGA-TV!** Ask STORER TELEVISION SALESMEN for Fall avail.

5 Atlanta
waga-tv

Represented by Storer Television Sales, Inc.

*ESTIMATED TOTAL HOMES—ARB AND NIELSEN—OCTOBER, 1962—MAY, 1963

LOS ANGELES KCBS	PHILADELPHIA WIBC	CLEVELAND WJW	MIAMI WGBS	TOLEDO WSPD	DETROIT WJBA	STORER BROADCASTING COMPANY
NEW YORK WIS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBA-TV	

Why it pays to advertise your station in a broadcast book

YOU PINPOINT YOUR BEST PROSPECTS

In a field where a select group of people *really buys* national time you look for the specialized broadcast book to carry your ad message.

One reason is the logic of making your impression where the interest is greatest. Broadcast books are tailormade for people involved with tv radio advertising matters.

Another is economy. Ask your national representative. He'll tell you there are only several

thousand readers worth spending money to reach with your ad message. The books that offer box-car circulation figures also offer higher page rates and highly diffused readership.

In a nutshell, specialized trade books run rings around non-specialized books in ability to target a specialized audience in practically any field.

The broadcast advertising field, which has some outstanding books, is certainly no exception.

a service of

S P O N S O R

PUBLISHER'S REPORT

One man's view of significant happenings in broadcast advertising

The Agency and the rating

THE uncertainty and distress felt by broadcasters as they view happenings on the Washington scene is paralleled by the uncertainty and distress of ad agencies along Madison Avenue and Michigan Boulevard.

But in the case of the agencies the dilemma stems from confusion over the ratings. And the uncertainty is especially acute with respect to spot radio.

To appreciate the position of the agency media man who is asked to justify the buy, one must recognize that media evaluation is an extraordinary difficult area. When SPONSOR did its historic *All-Media Evaluation Study* ten years ago we discovered that even the most knowledgeable and painstaking of the national advertisers was hard put to it to isolate the effectiveness of one medium versus others because so many influencing factors are involved. And this difficulty is inherent all the way down to deciding which station to use in a particular market.

Variety underscored the current dilemma recently with a five-column headline titled, "AM RATINGS: BROKEN CRUTCH" followed by a deck that read, "MEANINGLESS TO MOST AGENCIES."

While I won't go so far as *Variety* there's no doubt in my mind that exaggerated and almost exclusive reliance on ratings (TV as well as radio) will soon be a thing of the past. It started with the giants like P&G whose buys were so frequent and widespread that they finally decided to work by pat formula and sacrifice the obvious values of tailor-made buying. What many others have realized is that firms like P&G are in a class by themselves and emulating their pattern of box-car evaluation doesn't make sense for a lesser advertiser.

Strange as it may seem to some, the computer will make it possible to throw into the hopper other factors of evaluation besides ratings. In the last two months I have heard the media and research heads of five major agencies expound on this point. They say, in essence, that programming a computer calls for hard work in ferreting out demographic and expert opinion data.

The expert opinion will come from timebuyers who grade such diverse factors as audience responsiveness, staff experience, audience composition, media reach, public service record, image projected, and many others.

National representatives tell me that such agencies as Cunningham & Walsh, Esty, FC&B, BBDO, Ayer, DDB, among others have been de-emphasizing rating worship. Others are coming to it. Meanwhile, there's confusion galore; but you can see the road ahead and it looks reasonably smooth.

Norm Glenn

QUESTION:

What does
560 kc
mean?

ANSWER:

With 5000 watts

KWTO

serves an area of
60,000 sq. miles
... it would take
590,000 watts
or 118 times
the power of
KWTO to serve
the same
area at 1260 kc

59 - County
Primary Area
\$3.3 Billion Market

KWTO delivers

270% more counties than
the second station. This
means 145,573 more population,
\$2,873,886,000 more
C.S.I.
SRDS CM Data
May '63

Who do I
contact?

Contact: Savalli/Gates
formerly Pearson National
Representatives, Inc.

5000 watts
560 kc
abc

KWTO

Springfield, Missouri

Tall "Farm"

Quaker Oats Company's towering elevators hold about 10 million bushels of grain. They're part of the world's largest oatery—20 buildings on 15 acres in downtown Cedar Rapids. Grain purchases amounted to about \$30,000,000 in a recent year.

On any given day some 75% of the families in the U. S. have one or more Quaker Oats Co. products in their pantries. Besides world-famous Quaker Oats oatmeal, the company's ready-to-eat cereals include Puffed Wheat and Rice, Muffets, Pack-O-Ten and Life Cereal. The firm name is connected with more than 200 different food, feed, pet food and chemical products. Worldwide sales last year were \$361,693,000.

The Cedar Rapids plant alone employs 1,275 people.

Next time you think of Iowa *only* as the place where tall corn grows, think again. It's the place where farming is certainly important—but manufacturing produces five times as much personal income (about \$5 billion vs. \$1 billion annually).

WMT-TV's sponsors advise wage-earners and farmers alike about keeping their income in circulation.

WMT-TV-CBS Television for Eastern Iowa Cedar Rapids—Waterloo

Represented by the Katz Agency

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



SPONSOR-WEEK

Top of the news
in tv/radio advertising
29 JULY 1963

Expansion in doubt: Rapid business gains are unlikely in 1964 without a strong stimulus from tax reduction, "and even moderate expansion may be in doubt," Walter W. Heller, chairman of the President's Council of Economic Advisers said last Thursday. In remarks to House Banking Committee, Heller said main thrust for rest of 1963 would come from business capital investment, leaving less incentive for continued increases in spending for new facilities. Heller's comments concur with sponsor survey of business outlook (see page 28). Earlier in the week, Department of Commerce reported gross national product of \$579 billion in 1963 second quarter, topping the \$571.8 billion registered for the first quarter.

Film tv profits: A \$200 million gross from tv film sales is derived by Motion Picture Association of America companies, William H. Fineshriber of Motion Picture Export Association reports. For the 1963-64 season, MPAA companies will supply 26 hours of network programs, more than a third of prime time shows, he added. \$200 million gross comes from sales to networks, stations, and sales abroad. MP companies' income does not include tv station ownership revenues, tv commercials, or other activities in tv. While foreign sales are modest, they make a very important contribution to profits. Fineshriber pointed out.

INA adult fables: In support of a six-month sales drive labeled Achievementland, Insurance Company of America developed a new series of tv commercials. The one-minute color spots are humorous, animated parodies of children's fairy tales and will appear on NBC's "Saturday Night at the Movies," and ABC's "Hollywood Special." This is the second consecutive year in which INA has sponsored nighttime tv.

Candidate endorsement: Broadcasters' duty is to endorse candidates for public office, WMCA news and public affairs director Roger Turner said in address prepared for National Broadcast Editorial Conference, Athens, Ga. Saturday. In advocating practice, which is currently under scrutiny in Congress, Turner said there is "little point in making a public clamor about issues of the day if we are not prepared to prescribe remedies and back men who are best equipped to administer them." WMCA, now endorsing candidates in all N. Y. city and state elections, was first station to broadcast editorials as a regular programming policy.

Editorial support: Broadcasters face a constant struggle with those who would curtail their freedom of expression, including the right to editorialize, NAB special assistant to the president Mary Ann Cusack said Friday at Athens editorial conference. Broadcasters have been battling opponents of editorializing since the 1930's, Dr. Cusack said, and must maintain their determination to give people fair and intelligent opinions on community and political affairs.

Times comeback: New York Times reports net of \$1,758,000 in second quarter, reducing losses in the first half to \$2,673,000 for the six months ended 30 June. Operating profit in the period last year was \$713,000. Operations loss of \$4.1 million was incurred during first quarter during lengthy newspaper strike.

Relay record: RCA communications satellite Relay 1 has operated successfully for 203 days, as of today, RCA reports. Previous record for satellite was 185 days. Satellite has been used for number of tv transmissions, including 24 March first color show. Second Relay is scheduled for launching some time this fall.

SPONSOR-WEEK continues on page 10

SPONSOR-WEEK

Top of the news
in tv/radio advertising
(continued)

Olympic plan: Work is proceeding rapidly for October 1964 Olympics in Tokyo, NHK (Japan Broadcasting) reports. Facilities include NHK Broadcasting Center, with complete recording tape, and kinescope equipment; mobile broadcasting equipment of all types, color tv equipment; radio and tv connections at all sites, and total of 45 radio and seven tv studios. NBC TV will cover the event in U.S.

N. Y. film festival: Third International Film Festival is slated for New York, 8 to 10 October. Innovations include citations for actors in commercials and new award categories for tv film and tv tape programs. Commercials can now be entered in series, with a requirement of three episodes, in addition to previous eligibility for single commercials.

TV share rises: Top 100 advertisers placed 57.9% of measured media billings in tv during 1962, TvB reported today. Share is up from 55.3% in 1961. Total billings for 100 rose to \$1,855,632,209 from \$1,690,615,238 in the year earlier. Among the leaders, newspaper billings dropped \$2.6 million, only decline among media. TV went up 14.8% to top a billion for the first time: \$1,073,979,989.

Seven for seven: Seven advertisers — Lever, Nestle, Clairol, Dow, Abbott Labs, Liggett & Myers, and Block Drug—have signed for seven-week run of *Portrait* on CBS TV, Fridays, 10:30 to 11, starting 9 August. Short-run show replaces *Eyewitness*.

Auto buy: Chrysler-Plymouth dealers have signed for sponsorship of 49er football radio broadcasts on KSFO, San Francisco and Golden West Radio Network. Renewing sponsorship were Standard Oil of California, Burgermeister Beer and Corina Cigars.

P.M. promotions: Key marketing promotions at Philip Morris are Donald Harris to director of media and programming, Clifford B. Wilmot, Jr. to assistant Marlboro brand manager, and Vincent J. Weiner to production supervisor. Harris was v.p. and director of media for Fitzgerald Advertising, New Orleans, before joining the tobacco company. Wilmot is former media buyer for BBDO, Weiner was previously with PM's advertising department as assistant to the advertising manager.



HARRIS

Factor consolidates: Max Factor and Geyer, Morey & Ballard have terminated relationship. Factor is switching billings to Carson/Roberts which previously handled part of account. Factor, with L.A. headquarters said move was for efficiency, with Carson/Roberts located in Los Angeles also. Termination was reported on friendly basis.

TvQ signs two: Procter & Gamble and Needham, Louis & Brorby have signed for TvQ service. While P & G is only the second advertiser to sign for Tv data (General Motors was the first, the two are the largest advertisers in the country, with nearly a quarter billion in all media. P & G is top tv advertiser. Agency list includes nearly a score.

McCullough elected: Clair R. McCullough, president of Steinman Stations and former NAB board chairman, has been elected president of Broadcasters Foundation, succeeding the late Arthur Simon. McCullough and William S. Hedges were also elected to the directorate.

SPONSOR-WEEK continues on page 12

MAXIMUM RESPONSE

—that's advertising efficiency.



WBAL-TV, BALTIMORE

MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION

NATIONALLY REPRESENTED BY EDWARD PETRY & CO., INC.

SPONSOR-WEEK

Top of the news
in tv/radio advertising
(continued)

Gillette ad manager: Richard L. Thomas is new advertising manager for Gillette Safety Razor, A Craig Smith, advertising v.p. has announced. Thomas joined Gillette in 1959 as product manager for new products department, and in 1961, was promoted to administrative assistant to the president. Prior to joining Gillette, Thomas was brand manager in the advertising department of Procter & Gamble.



THOMAS

Bayer nears victory: Federal Trade Commission appears to have given up the ghost on Bayer Aspirin case. FTC hearing examiner has recommended dismissal for failure of proof on charges that Sterling Drug and its agency, Dancer-Fitzgerald-Sample, made false claims in its advertising referring to the now famous report on comparative effectiveness of analgesics. Report, ordered and paid for by FTC, and later quoted in Journal of American Medical Association, was gleefully featured by Sterling to justify its claims that aspirin is gentle as a sugar pill, does not upset the stomach as often as multi-formula painkillers, etc., etc. Rucful rundown in the FTC examiner's suggested dismissal says that in addition to the numerous network tv and radio commercials, the disputed advertising appeared in 199 newspapers in 98 cities. FTC examiner Eldon P. Schrup says no new evidence has been introduced since dismissal of injunction request in U. S. District and Appeals Courts, to give weight to commission charges that the public was misled into thinking the product was endorsed by the government and the AMA. Sterling Drug said commercials did

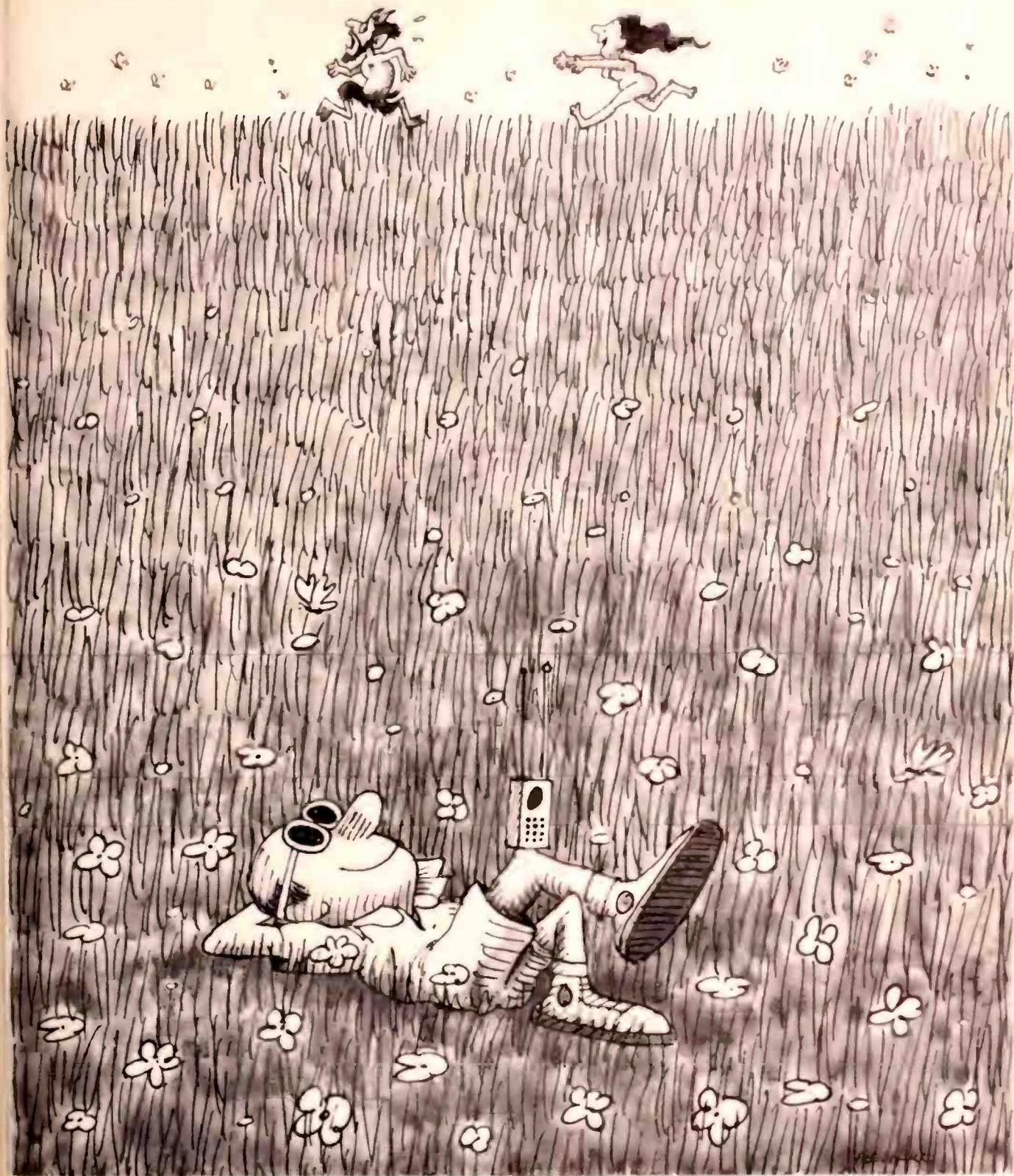
not claim endorsement. Court had invited FTC to go ahead with regular cease and desist order, if agency felt it had solid case that could meet further court tests. Examiner Schrup doesn't think the Commission has it. More than likely, FTC commissioners will agree. FTC's very similar case against Plough's St. Joseph aspirin advertising may founder on the same weakness. Plough, and its agency Lake-Spiro-Shurman, have denied charges that its advertising, based on the same research report, was misleading to the general public.

Plymouth buys news: Chrysler's Plymouth division, through N. W. Ayer, has bought alternate quarter hours on Huntley-Brinkley NBC-TV newscasts. Show, which becomes half hour this fall, is about 90% sold out at the present time.

Sports specials: NBC TV will inaugurate weekly 90-minute sports specials, Saturdays, starting 11 January, covering various events both live and tape. Shows are scheduled 4:30 to 6 p.m.

Newsmakers at deadline: Paul Raymond has been named general sales manager for WAGA-TV, Atlanta. Raymond was local sales manager. He succeeds Buzz Hassett, new assistant general manager, WGHP-TV, Greensboro-High Point, N. C. Charles J. Lupton, account executive, moves up to WAGA-TV local sales manager. . . . Stuart B. Upson, Dancer-Fitzgerald-Sample account supervisor, appointed agency senior vice president. . . . Paul J. Miller has resigned as general manager of WWVA, Wheeling. Miller has been with the West Virginia station since 1931. No future plans were reported.

SPONSOR-WEEK continues on page 44



WEEKENDS ARE DIFFERENT... SO IS MONITOR

People are different, weekends They boat, fish, eat outdoors, go places, loaf, do-it-themselves, don't-do-it-themselves... they want to be amused... they're easily bored... what's going on?... here?... there?... everywhere?... let's have a laugh!... five alarm fire!... golf... Mike Nichols... Chet Huntley... Elaine May... Mel Allen... Al Kelly... David Wayne... Jonathan Winters... Celebrity Sports?... like Jackie Gleason!... or Ginger Rogers!... Perry Como! Something for everyone... specially sponsors. Say, is *this* radio?... no, it's WEEKEND MONITOR... NBC RADIO.

SINOLINGER NOTES INCONSISTENCY

This is a friendly note to point out an inconsistency in your 1 July issue, on Page 7 of your signed Publisher's Report, item 2:

"Remember that radio is one medium which never gets full credit for all listening. There is no known system of measuring radio listening that can count up all the multiple-set in-home and out-of-home listening which really goes on. So, in actuality, you generally get more than you bargained for when you buy radio. The major auto manufacturers have learned this in recent years and have been taking full advantage of it."

I had explained to you previously the automobile companies were using our data for the past three years because our methods show the multiple set in-home and out-of-home listening which really goes on.

On Page 16 you have a very fine report and make the point that we are measuring total listening at home, in automobiles, etc. As you see, you have an inconsistency in the same issue.

And, again, I want to point out that ours is the only method on a people basis that measures total radio—the thing you have long been preaching.

Albert E. Sindlinger,
President, Sindlinger & Co.,
Norwood, Pa.

ACCOLADE FROM ABC

Excellent article on network radio in your 15 July issue. Congratulations on your objectivity.

Robert Pauley,
President, ABC Radio
New York

CO-FOUNDER OF VETERAN'S HOSPITAL

We greatly enjoyed the article "T" for Tape" by A. Carl Rigrod in your 1 July issue.

We can't help but wish, however, that in the resume of his distinguished career, you might have included the fact that Carl Rigrod was one of the co-founders of this volunteer organization fifteen years ago.

Rigrod spearheaded a group of

broadcast and advertising executives who have remained loyal and helpful to the Veterans Hospital Radio and Television Guild ever since.

Our membership simply wants you to know that in addition to his maintaining an enviable record in advertising and winning awards, Carl still takes time to help others less fortunate.

Douglass Parkhirst,
President, Bedside Network
Veterans Hospital Radio & Television Guild
New York

PACIFICA PRAISES PRESSURE PROBE

Your two-part series on the pressures on radio and tv in SPONSOR, does Pacifica Radio a great service by reporting some of our specific problems with the Senate Internal Security Subcommittee and the FCC.

In this and other cases you state intimidation may be subtle or blatant, but it takes two to be intimidated, and we at Pacifica have no intention of changing our program policy.

If we did avoid the controversy, we would lose one of our primary reasons for existence.

One of the marks of an open society is whether free speech can be exercised when critics get close to the bone. It should not be necessary—but it is—to recite the litany that this is not the case in the USSR (nor in Spain and Formosa, I might add). "National Security" is a favorite catch-all to justify limiting information and opinion.

The Senate Subcommittee has stated several times through vice-chairman Dodd that it was not interested in Pacifica's programming, yet many of the questions put to me in the hearing concerned persons who had appeared on programs.

Following these hearings, the Subcommittee "requested" transcripts of three programs concerning the Subcommittee and the general subject of investigations that we had aired. When I inquired as to the relevance of these broadcasts

CALENDAR

JULY

Radio Broadcast Seminar, Barrington Summer Conference, Barrington College, Barrington, R. I. (28-1 August).

AUGUST

Atlantic Assn. of Broadcasters, convention, Newfoundlander Hotel, St. John's, Newfoundland (4-6).

Georgia Association of Broadcasters, tv day, Macon, Georgia (14).

Oklahoma Broadcasters Assn., convention, Western Hills State Lodge, Wagoner, Oklahoma (23-24).

Flaherty Film Seminar, 9th annual

seminar, Sandanona, Vermont (24-3 September).

SEPTEMBER

American Women in Radio and Television, educational foundation, board of trustees meeting, New York (7).

American Women in Radio and Television, southwest area conference, Houston, Texas (13-15).

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).

to the purposes of the Subcommittee I was informed that it was entirely up to me whether I supplied the program. The inference was clear as to the conclusion that would be drawn if I refused. I sent the tapes. We have heard nothing more.

The investigation has cost us several thousand dollars in time and legal fees. Initially, it boosted our subscription rate, but for some reason which may or may not be attributed to the investigation our subscription has dropped well below the average for the usual summer slump.

At this writing the licenses for our three stations are still in limbo. We have made occasional mistakes—even blunders—in programming, but any objective examination of our broadcasting over the past 14 years must conclude that Pacifica has performed a valuable and necessary public service. I think the FCC must so agree, or we are all in serious trouble.

I am grateful that you have entered the fray with a forthright statement.

Trevor Thomas,

Acting President
Pacifica Foundation
Berkeley, Calif.

WKET-FM HAS NEW CAR LETTER ALSO

In the 15 July issue of your sponsor magazine there was an advertisement for WGN in Chicago on page 17. The advertisement was about a new car letter, which WGN sends out to new car buyers. They stated that they are the first in the nation to have such a letter. You may be interested to know, we at WKET-FM-STEREO also have a new car letter. Although we do not send our letter to all new car buyers in our market, we do send it to the new car buyers who have included in their new car an FM radio. This way we stimulate interest in our station as well as fine music, and at the same time wish the buyer and his family many miles of happiness with his new car.

We at WKET-FM think this is a good promotion, and we are very happy to see that others feel the same way.

Frank R. Unum,

Account Executive, WKET-FM-STEREO
Speidel Broadcasting Corp.
Kettering, Ohio

HOOK

40 MILLION FISHERMEN

AND LET YOUR CLIENTS CAST FOR A SHARE OF THE OVER 5 BILLION DOLLARS THEY SPEND ANNUALLY! The lure is an exciting, new television series, "The Flying Fisherman," starring Gadabout Gaddis. Here are 26 half-hours (in Eastmancolor or B&W) filled with the thrills and beauty of outdoor living in America, plus the inside tips all fishermen want to know. Gaddis is an old pro with a personality; a great teacher, but basically, just another fisherman. Here's action and beauty that's right for the entire family. Here, at last, is an UNTAPPED MARKET. An audience conservatively estimated at 40,000,000. A loyal audience! Just how loyal? Gaddis sold 811 cars in one month for a Houston dealer. Gaddis upped gas and oil product sales over 30% in the first month for a major company in Schenectady. Gaddis has sold out tackle shops in the middle of winter. Here's the show that delivers more homes than any other sports show, syndicated or network! Early results prove that Gaddis is going great in Boston, Providence and Syracuse. 40,000,000 fisherman can't be wrong. Remember, they spend 5-billion-plus annually on equipment and related items like, cars, gas, clothing, etc. Are the advertisers in your market getting their share? Write or call collect for full program details, complete merchandising tie-in promotions, and the surprising low cost. Isn't it time the "Flying Fisherman" went to work for new profits in your market?



**40 MILLION
FISHERMEN
SPEND OVER
5 BILLION DOLLARS
A YEAR**

GADABOUT GADDIS PRODUCTIONS
Stattler Office Building, Boston 16, Mass., Liberty 2-9633 (Code 617)

**GOING UP!
Daytona Beach
Orlando**

**NOW
FLORIDA'S
THIRD
MARKET
AND
SPACE AGE
CENTER
OF THE WORLD**



WESH-TV

**FLORIDA'S
CHANNEL 2**

**WESH-TV
for Orlando
Daytona Beach
Cape Canaveral**

DATA DIGEST | Basic facts and figures on television and radio

UHF Set Production Inches Upward

Starting in April 1964, all channel tv sets will be required by government mandate. Though this fact has been known for many months now, uhf-equipped sets are not yet rolling off production lines in substantially greater numbers. May production figures released by Electronic Industries Association, in fact, shows only 57,208 tv sets with uhf tuner, out of 507,499 sets produced in the month. The proportion in the month a year ago was similar, 39,409 tv sets with uhf tuner, out of 474,647 sets.

The year to date shows only slightly better progress to meet the deadline next year. In the first five months of 1963, 2,794,917 sets rolled off the assembly lines, 325,839 with uhf tuner. The same period a year ago showed 2,674,848 sets, 225,163 with uhf tuner.

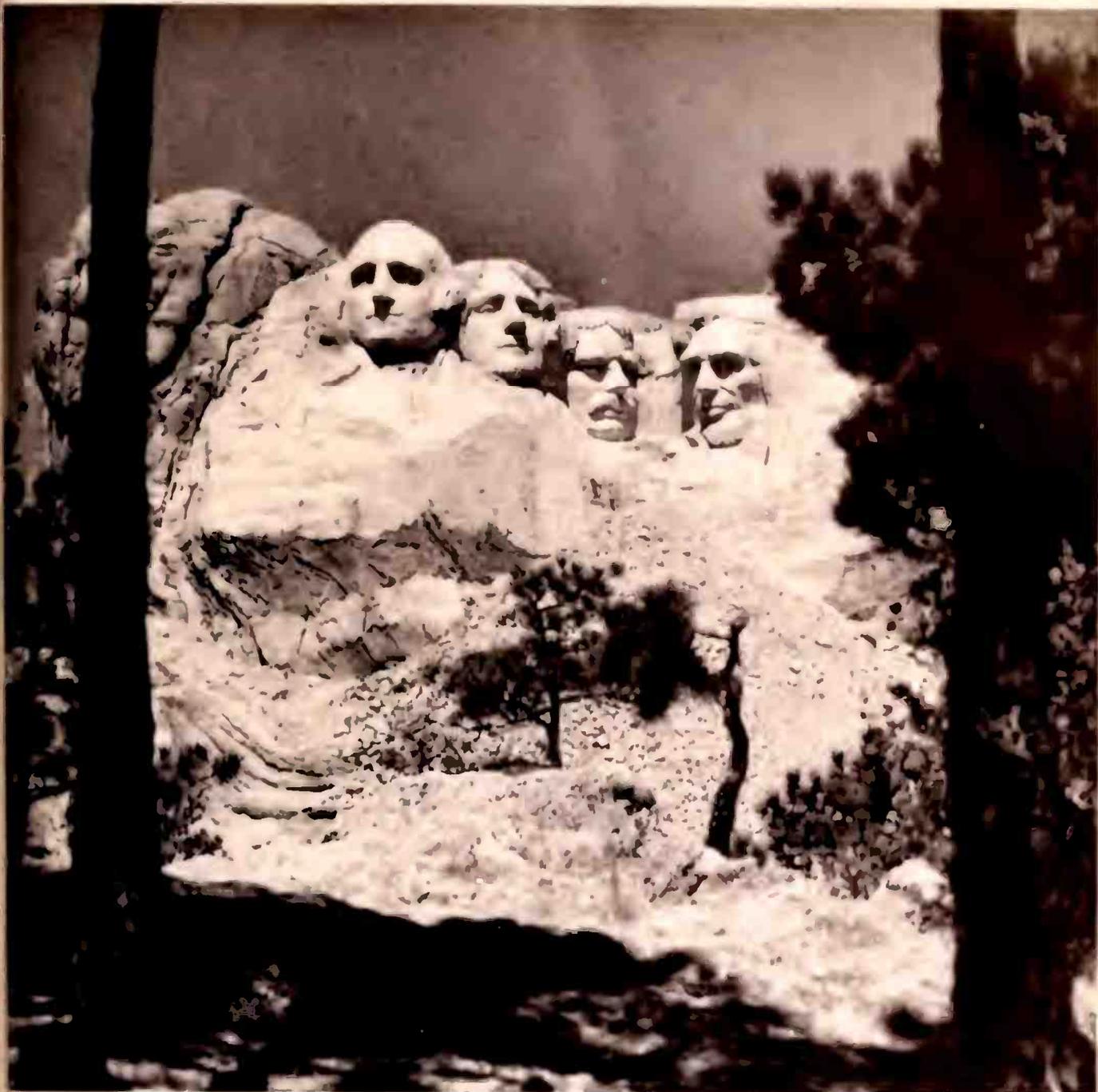
TV PRODUCTION

	<u>Total TV</u>	<u>TV With UHF Tuner</u>
May	507,499	57,208
April	548,637	70,405
March	696,435	76,481
February	557,931	63,713
January	484,415	58,032
Year-to-date '63	2,794,917	325,839
Year-to-date '62	2,674,848	225,163

While total tv production was growing slightly in 1963, radio set manufacturing showed a small decrease. In the first five months, some 6.9 million radio sets were produced, against 7.5 million a year ago.

RADIO PRODUCTION

	<u>Total Radio</u>	<u>Auto Radio</u>	<u>FM Radio*</u>
May	1,384,063	555,812	119,756
April	1,359,769	596,899	102,208
March	1,568,381	677,613	100,940
February	1,389,652	657,691	75,544
January	1,229,507	594,505	87,641
Year-to-date '63	6,931,372	3,082,520	486,089
Year-to-date '62	7,542,572	2,642,473	367,221



Investment Opportunity

You are looking at a part of your employee benefit program. It's part of your neighbors', too. And your suppliers' and your customers' and your competitors'. It is there for all Americans to enjoy.

A healthy economy is a bulwark of the freedom it symbolizes—and of *our* freedom to enjoy it.

American businessmen like you can protect the investment you have in this benefit program by promoting the Treasury's Payroll Savings Plan for U.S. Savings Bonds. It makes for a strong America and a sound America. And it engenders a sense of thrift and independence and conservation that helps us all to fathom the real significance

of monuments like that set in the beautiful Black Hills.

When you bring the Payroll Savings Plan into your plant—*when you encourage your employees to enroll*—you are investing in the most precious of America's natural resources. In the vastnesses of its mountains and plains and coasts that offer physical and spiritual recreation to us and our children. You are investing in the heritage and the future of America. In freedom itself.

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

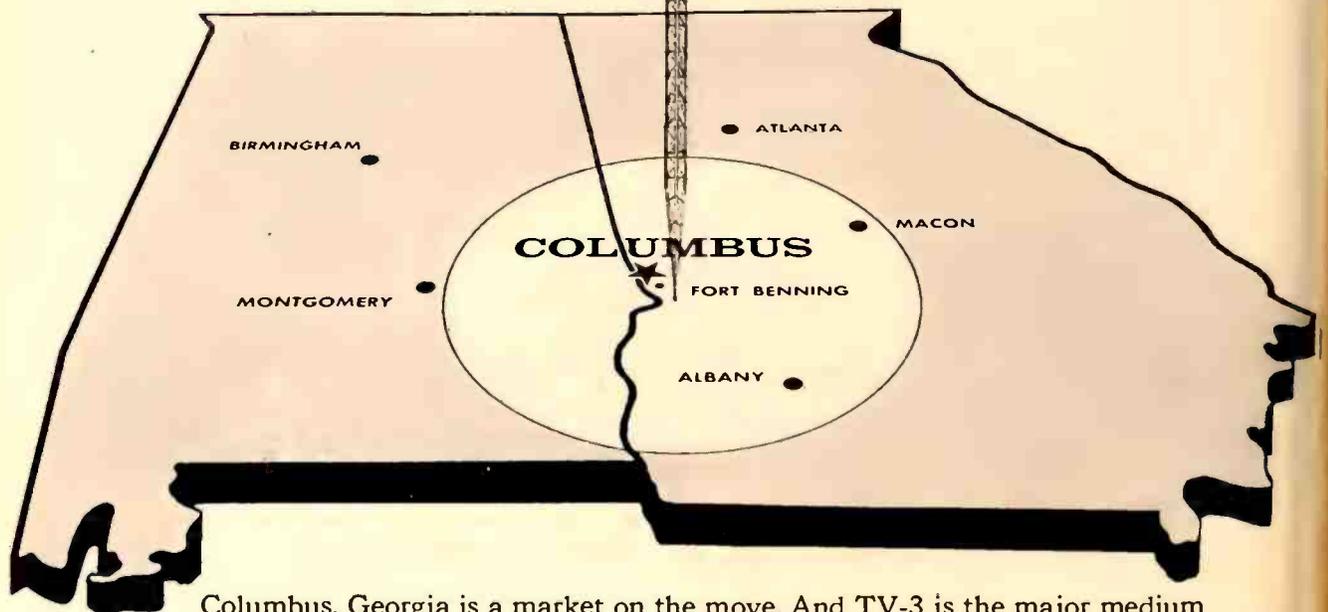


in your plant...promote the **PAYROLL SAVINGS PLAN** for **U.S. SAVINGS BONDS**



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

look South . . . and you'll see TV 3



Columbus, Georgia is a market on the move. And TV-3 is the major medium moving forward with this market. Annual retail sales within our Grade-B coverage is a whopping \$1.2 billion. When you look south...look closely and you'll buy TV-3... Columbus, Georgia.

WRBL-TV

Columbus, Georgia
TELECASTING FROM THE
WORLD'S TALLEST TOWER

"1749 feet above ground"

J. W. Woodruff, Jr., Pres. and Gen. Manager
Ridley Bell, Station Manager
George (Red) Jenkins, Dir. National Sales



CBS
NBC

REPRESENTED BY
GEORGE P. HOLLINGBERRY COMPANY

SPONSOR-SCOPE

29 JULY 1963

Interpretation and commentary
on most significant tv/radio
and marketing news of the week

Cream of Wheat may be quietly easing out of the spot radio medium.

The veteran air client, whose account is handled by Ted Bates, has been tv-testing in 20 markets—all in Nielsen's East-Central area—since February. Full results are expected by the end of 1963.

At the moment, 85% of the Cream of Wheat budget is in spot radio, and because of an increase in budget the spot campaigns scheduled for fall aren't likely to be affected. Budgets for the tv test are drawn from radio.

Bates recently held a media-plans meeting on Cream of Wheat with tv holding an important spot on the agenda.

A switch in tv shows can also spell a local-level switch in audience composition.

In Pittsburgh recently, KDKA-TV substituted the Four Star-syndicated *Zane Grey Theatre* for a juvenile-appeal afternoon series, *Funsville*.

Before the change, there were 699 kids watching KDKA-TV during the 4:30-5 p.m. period for every 209 men and 248 women. After the change to the adult-appeal western, the audience composition changed radically within a few weeks.

Male viewers increased 84%, women 162.5% and children *decreased* nearly 71% in the time period. There was also a major hop of 356% in the number of teenagers viewing. Over-all program rating jumped 20% and share jumped 52.4%.

Moral for media buyers: watch audience composition figures as well as ratings when stations are re-programing afternoon schedules.

That NBC o&o "rating disclaimer" is also being used at network level, too.

The disclaimer (see Sponsor-Scope, 22 July), which states that audience data are "subject to the qualifications issued" by rating services, is now appearing in new slide presentations by NBC TV Sales.

Treatment is very light-touch; the slide is dressed up with the kind of type and ornaments found in 1890 posters. And, there's a similar disclaimer on the "words used herein." They are, says NBC, "from such language services as Webster and Roget, and are liable to the applicability provisions of these services."

Long-suffering N.Y. Central commuters to Madison Avenue may have new reasons to wonder.

Central has taken a rare step into radio, buying Washington commentator Drew Pearson in seven areas: WMCA, Gary; WCMR, Elkhart; WISH, Indianapolis; WCKY, Cincinnati; WHIO, Dayton; WCOL, Columbus; and WIEV, Erie. New York Central spokesman calls it a step ahead, "because radio is entering a new era of recognition as a productive advertising and public relations medium."

If Central's radio campaign is public relations tool, New York City commuters may have cause to worry about omission of New York from advertising schedule.

Something new! — A tv show to which the kiddies can talk back.

It's the brainstorm of Aniforms, Inc., which has developed a low-cost technique of motor-animated drawings for cartoon tv commercials.

In a field test last week at Bergen Mall Shopping Center (Paramus, New Jersey), a "special tv receiver" was used in which the cartoon character of Fred Flintstone appeared to stop in the midst of a typical tv scene and began to chat directly with the small fry in the audience.

According to Aniforms, young audience members "can break the tv barrier of a filmed animated cartoon and have one of the characters enter the world of reality by talking directly to him."

The animation firm hopes to book similar tv appearances at shopping centers and department stores for major tv advertisers.

Temple Houston for Robert Taylor switch has led to few advertiser problems.

Five of eight advertisers set for the Four Star produced Taylor show will stick with the new Warner Bros. package. They are: Buick, Heinz, Pharmacrast, S. C. Johnson, and Lehn & Fink. Helena Rubinstein pulled out of the time period and went into *Tonight*. Sherwin-Williams dropped out completely when the Taylor show was yanked.

MGM, which had a minute scheduled for Taylor, reportedly will stay with the Warner replacement.

Making up for the losses, NBC TV signed Goodyear and Bristol-Myers for *Temple Houston*. In similar good business note, network reported some \$16 million in new business and renewals in past six weeks.

Is another price breakthrough on color tv sets coming soon?

Admiral had previously announced a set for \$399.95. Now comes Sears with a consolette at \$399 during national home appliance sale which began last week. Sears sales are frequent enough to allow prospects to buy at different times of year at reduced price.

More important, Sears is big enough to take a small profit on the sets, a step which could force manufacturers to cut prices to retailers. RCA had built the set for Sears until about a year ago, but Warwick is now the maker.

Somewhere on the horizon is another development which could really rock the color tv set market: Japanese-made color receivers with relatively small screens and modest price tags.

Captain Kangaroo isn't just for kids.

Nielsen data for past season shows one third of audience to CBS TV show in the over 40 age bracket. Major audience strength for show however, remains in the under 40 bracket. Monday through Friday broadcasts have 67% of audience with younger families. In comparison, national average for tv homes with a household head under 40 is 32%.

Reps are quietly optimistic about spot radio's chances for fall.

Spokesmen at a number of top rep firms put it this way:

- Metro Broadcast Sales: "The next seven or eight weeks should be heavy and the fall should be excellent."
- Henry I. Christal: "We've had a better reception for spot radio in food-category accounts than in the past four years."
- Robert E. Eastman: "The market definitely looks bullish for fall."
- AM Radio Sales: "The old summer fall-off and fall pickup is gone. Now, contracts run all through the year."

Reps also expect that a number of new (or returning) clients will swell spot radio coffers. These include Alberto-Culver, Colgate (with a 40-week campaign for a new product), Metrecal, and General Foods (for frozen foods).

WINS, New York, has made a painless transition to its revised format.

The independent outlet, which was considered a far-out rock and roll station when Group W took it over, has carefully re-programed many of its segments, moving away from the "rock" image toward a blend of pop music, news, public affairs, comedy and even Shakespeare.

One major result: a more adult audience, and a gross revenue for the first six months of this year which topped the comparable 1962 period by 20% and which were "the highest in the history of the station."

Interestingly, the percentage gain above does *not* include WINS billings resulting from the New York newspaper strike.

Four ABC TV specials on The Saga of Western Man are halfway home.

Upjohn is set for half sponsorship of the unusual historical series of four shows, first of which is scheduled 16 October. Package price for four original telecasts, plus four repeats is \$560,000.

Because of the nature of the shows, the producer has asked that commercials be scheduled as two 90-second announcements, or one 2-minute and one 1-minute to avoid program interruptions.

Long-length commercials have been tried by a number of major tv advertisers (Chevrolet, Pontiac, Standard Oil, among others) on full-sponsorship shows, and have been found very successful.

Relative calm on rating front may soon be terminated.

While work is proceeding smoothly on new standards under guidance of McGannon's NAB group (see page 46), apprehension exists. Feeling is government offensive will resume in very near future, to pick up tempo established earlier by Rep. Oren Harris and others.

Foreign-located U. S. film shows have a strong appeal in foreign markets

Good case in point is *McHale's Navy*, a seagoing comedy series produced by Revue and seen on ABC TV. The locale is (supposedly) the South Pacific, and the action involves U.S. PT boats.

Some months ago, *McHale's Navy* debuted in Australia, and six weeks later zoomed to the top rating slot, according to Australia's Anderson Survey. Aired in Sydney in a Sunday 7:30 p.m. slot, and opposed to a pair of strong shows (*Rifleman* and *Outbreak of Murder*), *McHale's Navy* pulled a startling 49 rating.

In Melbourne, it outpointed two other U.S. film shows, *Hawaiian Eye* and *Dr. Kildare*, to pull a 41 rating.

There are frequent mentions of "Australia" in the Revue show.

Looking ahead, NBC TV hosted key du Pont textile fiber managers last week.

Presentation was devoted largely to updating group on *Today*, *Tonight*, and *Sunday*, and explaining the role these shows might take in future plans for divisions. Bringing group together was unusual, in that du Pont textile divisions operate autonomously when planning advertising.

Hosiery division currently uses *Today*, while others are more oriented to print media. Shows' ability to reach housewife, and perhaps most important, the trade, was stressed in attempt to return divisions to tv, which was used until two years ago.

Talking back to government is becoming more common with broadcasters.

More and more, editorials are being used to answer government investigations, criticisms. In recent example, WGAN-TV, Portland has taken to Portland Sunday Telegram with statements by station head Gene Wilkin. Quote from one ad:

"We feel no urge to apologize to Mr. Henry or any other member of the federal government for the way we run our business in the interest of Maine viewers. We are proud to carry the entire range of CBS entertainment programing and our own . . .

"It will be a happy day when the government stops another 'investigation' of broadcasting and comes up with some answers from the previous ones."

Hershey Chocolate, one of advertising's prime targets, is getting another "free ride."

General Mills is planning heavy spot and network schedule this fall for mixes with strong plug for Hershey. Hershey Cocoa has been featured for some time as principal ingredient in Betty Crocker mixes. General Mills will draw attention to the 30 teaspoons in every pound box of Brownie Mix. Spots are being scheduled for campaign in addition to regular CBS TV and NBC programs.

Fashion note for tv comes from the Millinery Institute of America. Here are details:

Spot tv campaign of \$150,000 is planned after Labor Day in Boston, Rochester, Atlanta, Milwaukee and other cities. It's aimed at hatless people, and if successful may lead to larger campaign. Agency is Baker & Byrne.

First in Hoosier Hearts

Here's lovely Frances Farmer,
whose illuminating "program
notes" add interest to the
movies she shows on
"Frances Farmer Presents."



First in Hoosier Homes

Most movies do pretty well on television. Make them *good* movies and they do even better. Add a former Hollywood star as hostess, and you have a *real* winner.

That's what we have in "Frances Farmer Presents." Fine films from Warner Brothers, Metro Goldwyn Mayer, Twentieth Century Fox, Seven Arts, and Republic . . . with "program notes" by charming Frances Farmer, one of Hollywood's leading ladies of the forties.

Miss Farmer does more than just look pretty . . . though she does that exceedingly well. She is intelligent, articulate, and engaging . . . and her comments and recollections about the films she shows and the personalities in them make the films themselves far more interesting to her audience.

And quite an audience it is. We cover a 69-county area . . . Indianapolis and its rich satellite markets, where more than three billion retail dollars are spent annually.

A share of that audience and those dollars is yours for the asking. Ask your KATZ man!



THE LIFE
BROADCAST
INC.

America's 13th TV Market
with the only basic NBC coverage of 760,000 TV set
owning families. ARB Nov. 1961. Nation-wide Sweep.



Courtesy of The Detroit Institute of Art

"RIDER"

a 10¹/₂-inch tall bronze Etruscan figure found on the Adriatic coast of Italy, dates from the 5th century B. C. Once mounted on a horse, now lost, it closely resembles figures on the Parthenon frieze in Athens. Sculptor unknown.

in a class by itself

Masterpiece — *exceptional skill, far-reaching values.* This is the quality of WWJ radio-television service—in entertainment, news, sports, information, and public affairs programming. The results are impressive—in audience loyalty and community stature, and in sales impact for the advertiser on WWJ Radio and Television.

WWJ and WWJ-TV
THE NEWS STATIONS

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives: Peters, Griffin, Woodward, Inc.

Try Green Split Poo Seep

The great commercial blooper or slip that passes in the mike continues to haunt admen and clients as well as tongue-twisted announcers

ALAS and alaek, the haleyon era of the Great Blooper and the on-the-air verbal slip ("Try Betty Crocker's green split poo seep") is rapidly disappearing.

Today's crop of network commercial announcers and actors continue to make some jumbo-sized howlers, but a checkup reveals that boners, thanks largely to the magic of film and tape, seldom see the light of broadcast day because they are scrapped or erased before most commercials are delivered as finished products.

Too bad, in the opinion of some clinical researchers in this sphere of broadcasting. Many a commercial sponsor, in the old days, discovered that a phonetic difficulty or an hilarious spoonerism, frequently made the merchandising and sales managers jump with joy. Sales invariably rose when the announcer put his foot in his mouth, as for example, when he urged viewers to drink "Buppert's Rear" rather than Ruppert's Beer."

Fractured sponsor identification has produced some good laughs. Veterans recall that the late Lou Gehrig won himself an additional army of admirers by declaring on

Grape-Nuts program, that his favorite breakfast food was "Wheat-s." This, in a measure, was topped by baseball player Cletus Elwood (boots) Poffenberger who when he appeared on a certain cereal program was asked: "Now tell us, boots, what is your favorite break-

fast, taken with cream, sugar and some sort of fruit?"

It was like a page out of Ring Lardner. Poffenberger dug his heels into the studio carpet, and banged out a three-bagger by grunting: "Ham, eggs, and a couple bottles

of beer." Sponsor nearly flipped.

Local-level radio and tv, with its emphasis on live programming, is still a bastion for the geniuses who cause announcers' tongues to slip causing some momentary pained

Here's a SPONSOR sampling of



Established in the year 1961

WOWO, Fort Wayne, presents its "Foot-in-Mouth" award annually to the on-the-air personality who, in the estimation of the judges, has made the most embarrassing slip

recent across-the-country air fluffs:

Lee Woodward's (KOTV, Tulsa) commercial which urged viewers to "shop at Affiliated Fool Stores" instead of "Affiliated Food Stores."

On a recent Morris Plan commercial, local announcer Bernie Kelly (WISH-TV, Indianapolis) made this blooper: "Remember at Indianapo-

mercial: "There are a hundred conveniently located Beneficial Finance offices in this area. If you move fast you can get a thousand dollars from each, and you'll be in plenty of time to make Rio by five."

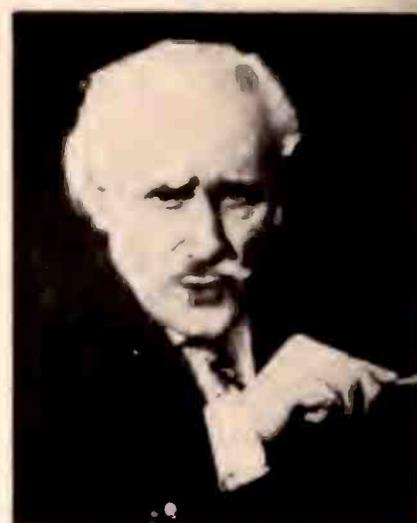
Here's an ad-lib lead-in for Phillips 66 commercial on an Oklahoma tv station which was offering a hit

Schudt announced the band from the Marine Roof as "we bring you the music of Freddy Martin, from the Maroon Reef of the Hotel Bossert." More recently, a public service announcement on WISH-TV, Indianapolis, came forth thusly: "Be a Marine—Go in today and see your local maroon reerecter."



Threesome featured in famous fluffs

Faye Emerson's guest insisted on touting Pepsi-Cola's rival while the announcer heroically struggled to spell correctly Bulova Watch. Milton J. Cross, on an NBC Symphony Orchestra Concert, fouled himself up by calling Arturo Toseanini 'Ortosco Torganini'



lis Morris Plan you get pastage pode both ways."

Industry execs also tell of a radio station personality who was unable to master the correct pronunciation of Briosehi. The client requested that the commercials be shifted to other time slots after several weeks of "Bri-o-shee."

Then there was the personality called upon to read the following line: "And see Zacherly free at Palisades Park." This evidently sounded confusing on the air and the announcer hastened to explain to his audience, "No, that's right folks, the man's name is Zackerly Free."

A certain Eastern announcer found himself suddenly unable to spell Bulova in a time signal. He made several false starts — "Ba, Be . . ." then gave up and said simply: "Bulova."

Thought not a fluff, a New York City deejay recently ad-libbed the following Beneficial Finance com-

mercial, *Stan's The Man*: "If you have a little boy you'd like to hit . . . Stan Musial's new record can help him."

Endless are the broadcast spoonerisms. Among the latest, is this one: "And now the score of the New York Yorkees."

A mid-western announcer recently came up with this weather forecast: "This is all caused by a cold mare's ass (air mass) coming down from Canada."

This recalls the Arthur Godfrey announcer who once declared that "Congress packed an ass" instead of "Congress passed an act." The blushing announcer tried to duck out by uttering an excuse: "Fifteen years in radio and I had to make a fluff like this."

The word "Marine" appears to be a bugaboo for many announcers. The classic was made by Bill Schudt, now in CBS station relations, but an announcer at the time.

WQXR's (New York) Duncan Pirnie, referring to a dining place on his *Cocktail Time*, referred to "Chakes and Stops" for the restaurant's meat-course specialty.

Heralding the opening of the New York Hilton Hotel, Lloyc Moss, another WQXR personality was telling the audience of the features of this great modern building. He mentioned the American art treasures as well as the electric "massage" center for quick distribution of messages.

Perhaps most disconcerting to broadcasters is the unending series of spoonerisms that can strike down a victim once the dike opens up. When General Motors sponsored the celebrated NBC Symphony Orchestra, it is reported that Milton J. Cross heralded the news that a outstanding musical event was to take place the following week—the first in a series of new concerts.

(Please turn to page 57)



Charting a course in the whirl of sports

Red Donley (r), sports director of WHIC, Pittsburgh, and Norman Shoop (l), of Shoop Advertising Agency, check a script with Joseph Gilbert, of Gilbert's Furniture Store, whose sponsorship of the Donley program has upped the establishment's volume by 50%.

Furniture dealer sports new air logic

SPORTS shows and fine furniture may not be the most idealistic coupling for sales impact to motivational experts, but to Joseph Gilbert, president of Gilbert's Furniture store in downtown Pittsburgh, sponsorship of a WHIC sports show has spearheaded a 50% sales increase in his furniture business.

For years Gilbert has been using TV spots in women's shows, news breaks and other "quiet" programs. But this year Gilbert, one of Pittsburgh's most ardent sports fans, decided to change his technique — with a flourish.

"I decided that I was not reaching people who had the money to buy my type of quality furniture," he said. "I had never tried sports before, but I wasn't getting results from the housewives and white collar workers that evidently were watching the Gilbert's commercials. Knowing that sports fans are large extroverts, often like to be refer-

red to as "sports" and associated with the spending that is synonymous with "Real Sports," I decided to sponsor a sports show. Red Donley, WHIC's sports director, who has his own 15-minute program, is one of the most respected and admired sports figure in the Pittsburgh area and I decided to take a whirl at sponsoring his show."

The results were fantastic. Sponsorship of the Red Donley Show upped Gilbert's volume 50%, and sold the firm on doubling their TV ad budget for the coming year.

Norman Shoop, of the Goldman and Shoop advertising agency in Pittsburgh, also attributes campaign success to the change in advertising approach. "We felt there was a status symbol in furniture as well as in other products. And that the sports fans, the people who stayed up late to watch the 11:00 PM news and the Johnny Carson show later, were the type of people that

bought the big sports cars, swimming pools and all the other big ticket items that are classed as "status" items. It was a gamble we took but one that paid off. Gilbert's name is more famous now than before, and has a current popularity that stems from the people who watch the lively action on TV."

The latest innovation in Gilbert's commercials, is the featuring of Gilbert himself as the commercial announcer. Gilbert, who believes in personal service and close contact with the customer says, "One of the best reasons for doing your own commercials is that you get a greater indication of audience reaction. People are always coming into the store and saying that they had seen me on TV the night before. Doing your own show lets you know who sees you, and it also makes the commercial more believable when the advertiser himself does the presentation."

'64: Business Boom or Bust?

Sunny outlook at the moment, but economists add qualifications which foreshadow end to long-run upswing in business conditions

THE American economy in mid-1963 is rolling at record or near-record figures. Signs of a boom are everywhere:

- Gross national product is expected to average \$580 to \$585 billion for all of 1963, some five % above 1962's \$555 billion.

- The automotive industry, with nearly 3.8 million U.S.-built cars sold in the first half, is moving at a pace which could come close to or surpass the 1955 record.

- Advertising expenditures, McCann-Erickson predicts, will hit \$12 billion in 1963, a new high.

- Total television advertising will unquestionably move to new heights, topping \$1.9 billion. Based

on billings to date, the figure could come close to \$2.0 billion, SPONSOR estimates show. Radio billings in 1963 could come close to \$800 million, against \$709 million in 1962 (McCann-Erickson estimate).

- A survey of retailers indicates a hefty rise in sales for the second half of the year.

The opinion of the experts — on Madison Avenue, Wall Street, or in Detroit — is that 1963 will be a booming year. When it comes to forecasting trends in 1964, however, the picture becomes clouded. Few are willing to bet that the coming year will be better.

At the moment, the U.S. economy has been moving upward for 29

months, a not unprecedented period of time, but lengthy as business cycles go. Prosperity to the end of 1963 would mean 34 months of economic improvement, not unheard of either, but more unusual without extenuating circumstances (such as the Korean War).

When you begin to talk about 1964, "ifs" begin to come into the comments. Tax cuts are necessary, unemployment is a problem, a number report. A recent study by the Survey Research Center at the University of Michigan indicates consumer buying intentions are on the decline. It also indicates less confidence in business conditions in the year ahead (see chart).

Lack of confidence on the part of consumers, qualifying statements by businessmen and economists, uncertainty over the longer range periods of time by most, lead SPONSOR to predict an economic *downturn* during 1964, despite optimistic statements of the moment.

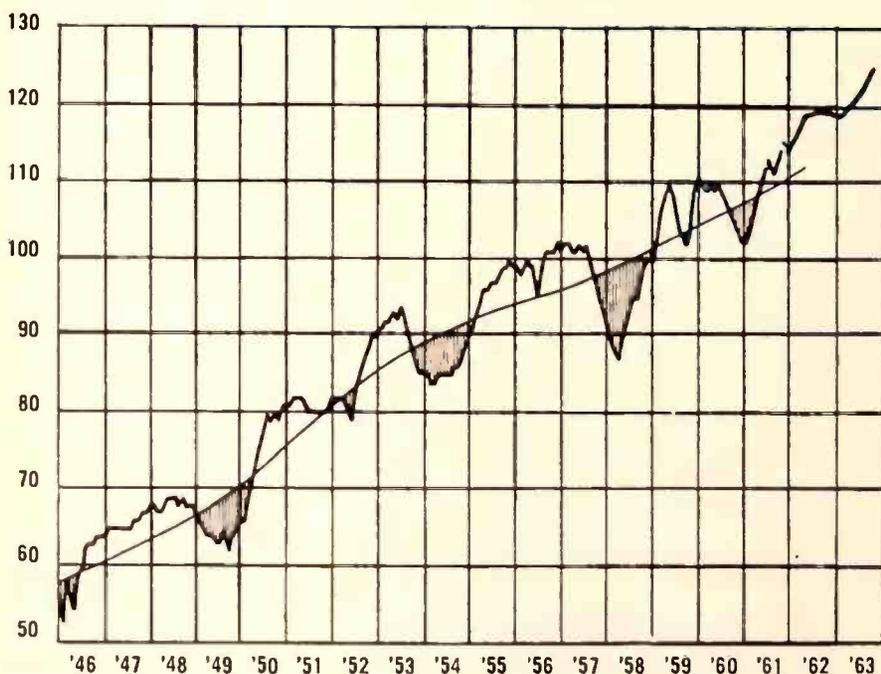
For the broadcasting industry in general, a recession or repression *may* cause little concern.

It is particularly interesting to note that in the case of tv, the medium has moved through all of the recessions during its short history of 15 years, with little apparent effect, with the exception of the one in 1960 when its growth was slowed. Some viewpoints are positive, some negative.

An optimist is Arno Johnson, J. Walter Thompson vice president and senior economist. Says Johnson: "Consumer purchasing power, retail sales, total employment, wages and corporate profits after taxes, are at the highest level in history, as we start the third quarter of 1963."

Johnson sees no basic reason why

Federal Reserve Industrial Production Index



1957 = 100

Since World War II, industrial production has shown a steady upward swing. Four major interruptions in the growth have taken place, shown by the shaded areas. The most recent downturn occurred during the period of 1960-61, and has been followed by a long period of expansion

Business Conditions Expected During the Next Twelve Months

Expected Business Conditions	Jan - Feb. 1960	May 1960	Jan - Feb. 1961	May - June 1961	Nov 1961	Jan Feb 1962	May 1962	Aug 1962	Nov 1962	Jan Feb 1963	May 1963
A. All Families											
Good times	75%	64%	54%	61%	63%	72%	65%	56%	64%	66%	60%
Good in some ways, bad in others	5	7	9	8	6	6	5	8	6	7	8
Uncertain	11	17	18	14	20	13	12	20	19	16	16
Bad times	7	10	17	16	10	8	17	15	10	9	15
Not ascertained	2	2	2	1	1	1	1	1	1	2	1
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
B. Families with Incomes of \$7500 and Over											
Good times	83%	79%	56%	69%	80%	82%	73%	64%	72%	74%	71%
Good in some ways, bad in others	5	6	9	9	5	5	6	9	9	8	8
Uncertain	6	9	12	11	8	7	10	13	12	8	8
Bad times	6	5	21	10	6	5	10	13	6	8	11
Not ascertained	*	1	2	1	1	1	1	1	1	2	2
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

* Less than half of one per cent

The question was: "Now turning to business conditions in the country as a whole -do you think that during the next twelve months we'll have good times financially or bad times, or what?"

opportunities for increased sales and profits shouldn't continue to expand in the rest of 1963 and throughout 1964. He observes that the public has stashed away the phenomenal addition of \$53 billion to its liquid assets in the last 18 months since 1 January, 1962.

That amount of added purchasing power, Johnson believes, could finance a 15% increase in total personal consumption or sales of goods and services to consumers — from \$357 billion in 1962 to a potential level of about \$410 billion by the end of 1964. Johnson says one real danger is the possibility of restrictive monetary policies, such as higher interest rates, which could shake confidence and slow down consumer demand next year. This, he thinks, could lead inevitably to renewed

inflationary pressures.

"Our immediate problem, however, is not lack of purchasing power or talent need," Johnson adds to qualify his optimism. "It is lack of confidence and insufficient selling effort to utilize fully the growing purchasing power and to convert the expanding consumer needs into insistent demand. Right now, my analysis indicates that we have the purchasing power and backlog of latent needs to justify an increase of 15% in selling and advertising efforts."

On the negative side is William F. Butler, vice president and chief economist of The Chase Manhattan Bank. Says Butler: "If tax action is not taken, or if it is inadequate, I would expect business to level off fairly early next year, and I would

be concerned about the possibility of a moderate adjustment later in 1964."

While business continues to be good, there is the worrisome problem of unemployment, according to Dr. Gabriel Hauge, president of Manufacturers Hanover Trust Company and one of President Eisenhower's key advisors on domestic economy policy and legislation.

"Industrial production reached a new peak in May," Dr. Hauge declares. "While the unemployment rate remains a stubborn problem, employment has steadily risen bringing with it higher personal incomes. Spending on the part of business for plant and equipment is headed for a record and construction, spurred by outlays for housing is strong. Government spending at

all levels is rising. Hovering around this hopeful horizon is some possible trouble — a sharp letdown in steel orders following the contract settlement, a tie-up of the tax cut bill by civil rights debate, a protracted railroad strike, stronger action on the balance of payment fronts. The probabilities of these thunderheads blowing up into an economic squall this year, however, do not appear serious as the third

quarter of the year opens.”

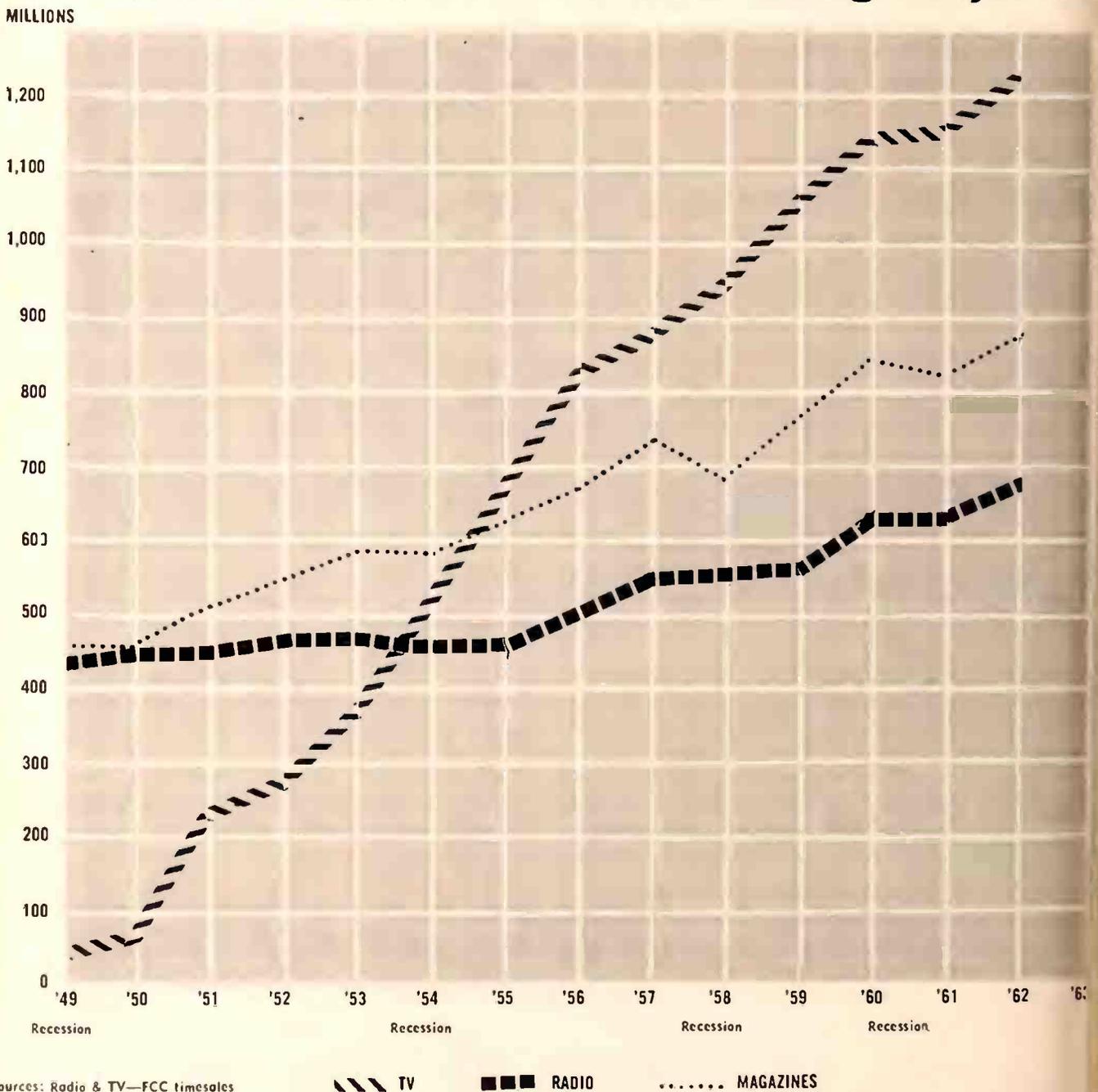
Alvin A. Achenbaum, Grey's vice president and director of research, looks at it this way: the big problem the economy faces is not short-term maintenance of present prosperity; it's the long-term need to increase overall economic growth, whose lag is resulting in high unemployment levels.

“Competition will continue to be keen, especially in those product

areas like packaged goods where advertising has the most leverage. It will also get rougher in others like durables where advertising's potency as a direct force in sales is increasing. This will reinforce advertising's role as a competitive weapon,” Achenbaum says.

John S. Hayes, chairman of the executive committee, The Washington Post Company, and president of the Post-Newsweek Stations, sees

Television defies economic laws of gravity with



*Sources: Radio & TV—FCC timesales

TV

RADIO

MAGAZINES

no downturn in 1963, but adds:

"If, we are to be secure in our optimism, the Administration will have to aggressively address itself to the problem of rising unemployment, and the Congress must, as rapidly as possible, proceed to the matter of tax reduction. Hayes says "The American economy cannot long sustain the continued dual drag of high unemployment and, at the same time, support a tax rate

which militates against its accelerated growth."

Mark Cooper, president of the Advertising Federation of America, believes individuals and companies have confidence in the economy "within the next six months."

"Consumers and manufacturers both have money to spend and the demand for goods and services is improving," Cooper says.

Those working with computers and other data-processing techniques and who are privy to the findings of economists, see in the months ahead a rosy canvas filled with steady gains in spending by both consumer and government.

Phillip W. Wenig, president of SRDS DATA, Inc., the research and data-processing subsidiary of Standard Rate & Data Service, declares that the current boom which has shattered previous records in both duration of growth and heights reached, shows no real sign of abatement during the second half of 1963.

Opinion is widely held

"This is the opinion not only of Data, Inc., but of economists elsewhere with whom we have dealings," Wenig says. "I predict a 10% or greater increase in gross national product for 1964," he adds.

The economy will continue on pretty much as it has, according to John Blair, president of John Blair & Company. "If we have a favorable tax law, activities will accelerate," he thinks.

"In our business, and we're all primarily interested in our own business, it's what we make it," Blair adds. "Actually, the greatest progress our company has made has been during the period when business was not good. We worked harder and made real competitive gains. So, regardless of over-all conditions, if we all work like the devil at our own jobs, I think we'll all do right well."

The present rise in business activity doesn't show any signs of petering out, despite the presence of a few mildly negative factors, according to Jack Trachtman, director. (Please turn to page 59)



Alvin A. Achenbaum
Vice-president and director of research,
Gray Advertising



Tom Dillon
General manager, BBDO



John S. Hayes
President, Washington Post-Newsweek
Stations

See an upward 1963

Leading figures in the advertising and broadcasting spheres don't foresee any economic downturns in 1963. Television stations at this time are headed for SRO

rapid expansion

For more than a decade, television has moved ahead each and every year, despite general business changes. But while the 1954 and 1958 recessions proved no obstacle, tv's growth showed a definite slowing during 1960 and 1961. Radio, on the other hand, experienced a levelling effect in each of the three downturns during the last decade. Much more susceptible to economic changes were newspapers and magazines, billings for which edged slightly downward in 1954, with sharper effects in 1958 and 1961. In the latter period, all three media showed declines in the year 1961, though the low point for the recession came in February, reflecting a time lag before advertising expenditures returned to normal. Billing figures for radio and tv are net time sales as reported by the FCC, the only comparable data for all the years, and do not include program charges. Magazine data is gross space charge as reported by Leading National Advertisers. The data is not intended as a comparison of relative positions between the media, but merely to show changes taking place in advertising spending during the various periods. The newspaper figures for national advertisers which followed magazine trends very closely, are not shown because of their close proximity to magazine data.

Estimated Expenditures

by product classification* network & spot tv

January-December 1962

	Spot TV	Network TV	Total TV	% Change '62 vs. '61
Agriculture	\$ 959,000	\$ —	\$ 959,000	— 66.0
Ale, Beer and Wine	57,836,000	8,766,826	66,602,826	+ 13.0
Amusements, Entertainment	2,140,000	880,893	3,020,893	+ 3.6
Automotive	23,433,000	51,476,323	74,909,323	+ 19.0
Building Material, Equipment, Fixtures, Paints	2,568,000	16,683,290	19,251,290	+ 6.1
Clothing, Furnishings, Accessories	10,436,000	3,804,077	14,240,077	— 7.8
Confection and Soft Drinks	53,378,000	26,794,559	80,172,559	+ 30.2
Consumer Services	23,583,000	26,254,804	49,837,804	+ 21.6
Cosmetics and Toiletries	74,565,000	115,107,725	189,672,725	+ 26.4
Dental Products	17,314,000	35,458,547	52,722,547	+ 4.6
Drug Products	52,545,000	102,550,693	155,095,693	+ 19.7
Food and Grocery Products	188,224,000	128,498,872	316,722,872	+ 8.4
Garden Supplies and Equipment	992,000	336,287	1,328,287	+ 21.3
Gasoline and Lubricants	26,118,000	17,405,598	43,523,598	+ 7.2
Hotels, Resorts, Restaurants	721,000	—	721,000	+ 47.1
Household Cleaners, Cleansers, Polishes, Waxes	26,511,000	30,838,946	57,349,946	— 0.2
Household Equipment—Appliances	5,426,000	11,742,767	17,168,767	+ 21.5
Household Furnishings	2,164,000	5,147,788	7,311,788	— 3.8
Household Laundry Products	57,883,000	53,024,952	110,907,952	+ 18.1
Household Paper Products	10,862,000	15,727,621	26,589,621	+ 19.0
Household General	6,946,000	12,781,187	19,727,187	+ 37.8
Notions	274,000	608,984	882,984	+ 271.8
Pet Products	11,069,000	9,838,696	20,907,696	+ 27.5
Publications	2,418,000	1,001,646	3,419,646	— 27.5
Sporting Goods, Bicycles, Toys	12,541,000	10,211,751	22,752,751	+ 36.2
Stationery, Office Equipment	426,000	1,702,868	2,128,868	— 4.2
Television, Radio, Phonograph, Musical Instruments	675,000	5,283,346	5,958,346	+ 77.3
Tobacco Products and Supplies	29,696,000	88,701,491	118,397,491	+ 3.4
Transportation and Travel	6,828,000	1,088,709	7,916,709	+ 48.3
Watches, Jewelry, Cameras	3,534,000	14,819,174	18,353,174	— 3.1
Miscellaneous	9,146,000	2,269,718	11,415,718	+ 26.0
TOTAL	\$721,211,000	\$798,808,138	\$1,520,019,138	+ 14.3

* All dollar figures are gross time cost only; no production costs are included. Sources are LNA-BAR and N. C. Rorobaugh, and utilize TvB classifications and definitions for both network and spot.

Atlanta blond wows appliance dealers via spot radio in the Peach State

Key G-E distributor for Southeast finds that throughout Georgia feminine charm of radio spokeswoman creates sales traffic

A PERRY, Southern-accented blond named Sandy is among the more conspicuous components of an advertising compound which makes the General Electric distributor in Atlanta a national leader.

She provides the voice for W. D. Alexander Company in an ambitious broadcast operation which pumps hometown flavor into radio commercials for G-E retailers all over Georgia.

A behind-the-scenes study of the distributor's radio usage throws light on just one of many potent additives in the W. D. Alexander formula established by advertising director Eddie Austin.

Austin actually believes in all things which increase sales, certainly all advertising, and he readily squeezes extra sales punch from each schedule.

In the case of radio, Austin has applied a dash of social geography and a lot of elbow grease to produce a system which is drawing envy from the competition, business for more than 100 radio stations (starting with Atlanta's 50-k.w. WSB) and added customers for G-E franchisers throughout the largest state east of the Mississippi.

The W. D. Alexander advertising picture has changed drastically since Austin joined the company in 1952, including a boost in the overall budget from \$350,000 to about \$1,000,000. But as late as last fall the distributor's advertising department still wasn't satisfied with the radio approach. What was wrong?

"Well, radio being the personal



Never underestimate the power...

Sandy Strand, spokeswoman for G-E distributor W. D. Alexander Co. of Atlanta records "instant local commercials" for G-E dealers at their request throughout Peach State.



Adman, spokeswoman are part of sales team

Above, Sandy Strand joins with (l. to r.) Jim Bridges of WSB, Atlanta; Alexander Co. ad director Eddie Austin; and WSB's Lee Morris to talk about new G-E stereo radios. Below, adman and spokeswoman hold brainstorm session with (l. to r.) Fran Hammill and Chuck Shields of Shields Advertising (agency), and Austin's chief assistant, William McFall, at firm's Atlanta office



medium it is, the hometown folks aren't motivated as well by some announcer reading off copy written uniformly for an entire chain as they are by a quality-produced commercial talking specifically to them about their own local store," Austin recalls. "And before our latest move, we weren't giving them the latter completely."

Four or five years ago, W. D.

Alexander took an initial step toward its goal by hiring free-lance talent and using various station facilities to record spot intros for dealers to use during big G-E campaigns or "sales programs," as the distributor prefers.

In 1961, W. D. Alexander went a step further and retained the services of an Atlanta agency, Chuck Shields Advertising, and began

stepping-up the intro productions, adding better sound effects and voices. Transcriptions were pressed and sent to dealers for every G-E statewide sales program — which number 10 to 12 a year. The intros were 10-30 seconds, followed by copy for the local station announcer, which the agency also wrote.

These steps were good, standard approaches, but the distributing company wanted to help G-E dealers even more in their radio campaigns. (This attitude, incidentally, is a trademark of W. D. Alexander—a distributor which believes its job doesn't end with distributing goods and giving an over-all marketing shove; it believes in giving spirit and substance to the dealer's grassroots effort to move goods.)

"After all," Austin says, "their sales move inventory off our shelves, too. Support of their local store programs can't be offered effectively from an ivory tower."

W. D. Alexander long ago backed up this philosophy by placing 13 sales counselors in local regions around Georgia to help the retailing effort. A hard-working advertising staff at W. D. Alexander headquarters in Atlanta works closely with dealers, too, even scheduling elaborate advertising clinics to implement statewide sales programs. Austin himself stays on the road a third of his time participating in retail store promotions.

Analyzing his radio problem, Austin decided last fall to plunge solidly into the production of radio commercials. He studied the floor plans of the Alexander building and shuffled things around to make room for a first-rate broadcast studio. He got his idea approved and carpenters went to work.

Austin, from years of experience in advertising, knew the value of a radio personality. He was impressed by WSB's woman's director, Audrey Tittle, and decided a female would best fit the role of a Georgia G-E voice. He came up with Sandy Strand, an attractive, smooth-talking blond with 10

(Please turn to page 59)

Can TV sell for the MOVIES?

THE Motion Picture Industry, which has long been crying the blues because tv has kept moviegoers at home, is now turning increasingly to television as an advertising medium. The irony is great. Apparently, so are the results.

The advertising-promotion ro-

mance between movie fans and tv is a relatively recent truce. When tv's first inroads at the movie box office were felt back in 1949-1950, Hollywood moguls of the old school rose in wrath to condemn the upstart medium.

In fact, the top executive of a

major studio (which has since, incidentally, done well in producing network tv shows and in selling off-network reruns) once told a group of movie exhibitors that "television is the natural enemy of motion pictures."

The independent producers who



Video upped *Lolita's* box office sales

"*Lolita*," starring James Mason and Sue Lyon, is one of many films promoted via the airwaves. Box office take for tv-advertised movies is experiencing a sizable boost



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

That's the idea in this brave new world of peaceful co-existence between the once-warring factions of tv and motion pictures. Press-books for "Lolita" and "Captain Sindbad" show how exhibitors can use tv/radio for effective regional promotion of movie product

insisted on tv campaigns for their pictures, and the let's take-a-chance-and-see minor distributors who pushed offbeat or foreign-produced movies on tv blazed a trail in the early and middle 1950's. Now, the tide has turned, and the hatchets are buried.

Giant producer-distributors such as Columbia, Paramount, Warner Bros., Universal, MGM, and 20th Century-Fox, are often putting the major share of individual movie ad money into tv, although spending from film to film varies radically.

For some movies, like Paramount's "Dual of the Titans" or Columbia's "Jason and the Argonauts," virtually the *complete* advertising budget goes into tv.

Tv plans depend entirely on the individual movie and not on any firm policy by producer or distributor. Exception: Warner Bros. which consistently puts at least 60 to 70% of each film ad outlay into tv and radio. In a few cases this percentage goes even higher.

Movie advertising directors believe tv is most effective for horror

films, spectacles, and children's movies, but any movie would benefit from it, they claim.

The main problem is educating the theatres on the effectiveness of tv, according to Richard Lederer, v.p. in charge of advertising and publicity at Warner Bros. "Many theatres want to put their money into print as they always have," he says. "So we say o.k. We'll put our money into television and radio. But it isn't always that simple. Some arrangements call for splitting the cost of tv. Theatres we have gotten to use tv admit it's very effective."

A Columbia advertising executive disagrees: he says theatres have already seen the light and are eager to use tv now.

One reason for the rising interest in tv is the decline of newspaper amusement page. Ads are now crammed up with little breathing room and editorial support is not what it used to be, industry men claim.

"The number of disenchanting grows daily," according to Don

Baker, advertising director at Loew's Theaters.

"As I look through the amusement pages nowadays I find motion picture advertisements next to ads for ladies' underwear, pots and pans, automobiles, and pork chops—and there's nothing very amusing about pork chops selling for 4 cents.

"In some cities the amusement pages have deteriorated to the point where they can never be salvaged. Unfortunately too many of them are being handled by religious, travel, food, or farm editor who couldn't care less about the movie section."

According to one ad-publicity movie exec the three problems with newspaper advertising—space, coverage, and cost—are remedied with tv. A tv spot for a film is never back-to-back with another film spot. Comparison of price-per-impression between papers and tv makes tv by far the best buy. Also, the film advertiser on tv is paying the same rate as the department store or used-car dealer and not a high

"amusement" rate as with many newspapers.

With a little wooing, tv could capture a much larger share of tv advertising, the Loew's adman claims. By this he means more editorial support, more news breaks, and more free time.

"People are interested in news about movies," Baker adds. "Everybody wants to know when Liz Taylor sneezes, so why not when Peter O'Toole gets run over by a camel, or John Wayne when he breaks an arm. Tv, except for during the newspaper strikes, has been somewhat indifferent to the movie industry."

As an example of public interest Baker cites the premiere of "PT-109" in Boston. There were no really top stars around but the *Record American* reported the event drew the largest crowd in downtown Boston since VJ-Day.

Some studio executives argue that newspapers could never do the job tv can do. "In many instances newspapers can do little more than announce a movie and establish where it plays," WB's Lederer comments. "This has its place in any campaign. But movie-going is no longer a habit. People must be motivated to go. The only way to do

this is through a vivid story telling technique that can trigger an emotion. Tv has the ingredients—sight, sound and motion." In some cases radio can accomplish the same job.

The cost of tv is often too high for many individual theatres, and even producers. The motion picture industry often finds it hard to use an expensive medium when earnings are on a downtrend compared with other American industries.

The precedent on payment for tv advertising was established when tv first appeared more than a decade ago. The producer usually carries the bulk of the cost because: (1) it would be too much for local theatres to absorb, (2) coverage is too wide, often benefitting other theatres in nearby cities.

If tv were utilized as it is with department store products, it would be more powerful, says one movie industry adman. But the nature of the motion picture business requires advertising designed to "launch a new product" every week as each new picture is introduced. Once a picture has left town retention of commercial content does nobody any good.

Regardless of the problems, producers want tv, and sometimes insist on it.

Often a very visual or emotional action scene is used in commercials. Natalie Wood doing a strip-tease in "Gypsy," Joan Crawford kicking Betty Davis in "What Ever Happened to Baby Jane?" or Guy Williams slaying a dragon in "Captain Studbad." But more and more tv is being utilized for low pressure comedies and melodramas.

"I think most commercials try to cover what is most exciting, interesting, or entertaining—maybe using reviews or the main characters pitching the picture," says Mort Hock, director of advertising at United Artists. "However, scenes from the movie's peak scenes are usually best. It's the old ad theory, show the product in use."

Placement of commercials is generally near a program with similar subject matter (i.e. the election returns for "Manchurian Candidate") or near a program with same audience characteristics (i.e. the *Tonight Show* for "Lolita"). Here again, Warner Bros. is a deviant. Many of WB's spots are placed next to tv movies, on the theory that tv movie viewers are also moviegoers.

Movies require a vertical saturation.
(Please turn to page 60)

Motion picture industry use of television is small – but growing

	1962 (entire year)		1963 first quarter	
	spot	network	spot	network
ALLIED ARTISTS			2,500	
COLUMBIA	118,300		18,200	
MGM	549,880	90,522	56,100	12,600
PARAMOUNT	33,310		8,200	
RKO	38,200		2,000	
20TH CENTURY FOX	47,250		35,000	41,400
UNITED ARTISTS	79,230	16,296	14,700	
UNIVERSAL	32,130		4,000	
WALT DISNEY	226,160	774,075	49,900	287,100
WARNER BROS.	87,950		52,900	

Source: *TvB*

1962

PULSE

PICKS

WKMI

AGAIN

No. 1 in

KALAMAZOO METRO AREA

Pulse Metro Area Sept. 1962

Pulse Metro Area Sept. 1961

Last Area Hooper Sept. 1960

THE BIG
INDEPENDENT
BUY

for Greater Kalamazoo

\$577 MILLION MARKET

SM 1962 Survey Effective
Buying Income — 20% Above
National Average

WKMI

5,000 Watts Days

1,000 Watts Nights,

24 HOURS A DAY

Representative:
Venard, Torbet & McConnell

TIMEBUYER'S CORNER

Media people:
what they are doing
and saying

Working tool for buyers: Avery-Knodel is now sending a tv network guide, a compact chart of evening network shows, to agencies and advertisers. This chart, produced by the rep firm, classifies shows according to three types: new show, old show at new time, and old show at same time (as '62-'63 season). Chart notes start dates and sponsors. If you haven't received one, and would like to, get in touch with Irwin Spiegel at Avery-Knodel in New York.

Buyer makes a move: Joseph E. Barker has joined Gray & Rogers (Philadelphia) as a radio and television timebuyer. He was most re-



Buyer visits WBT-AM-FM, Charlotte, N.C.

Jonne Murphy (c), Gumbinner (New York) media buyer chats with Paul Marion (l), station's assistant vice president and managing director, and Ty Boyd, personality on "Ty Boyd Show" and talent on Tareyton's daily newscast on station

cently with Donahue & Coe (New York), and before that was with J. Walter Thompson (New York) as a broadcast supervisor.

Appointment in Los Angeles: Arlene Raysson has joined the Nides Cini (Los Angeles) media department as a buyer. She was with BBDO and before that Coleman-Parr,

Buyer believes in the value of field work: Jonne Murphy, media buyer at Gumbinner (New York) makes it a practice to "get out in the field" as often as possible, visits about 10 markets a year. When she visited WBT-AM-FM in Charlotte, N.C. recently (see photo), she had a series of 15-minute conferences, which had been set up in advance, with all the WBT department heads—news, programming, farm, special events etc. Each executive explained what his department was prepared to do for Gumbinner clients. Jonne also visited WCSC-AM-FM-TV Charleston, S.C. in May with a number of other New York buyers including Gumbinner assistant timebuyer, Jackie Moore.

For goodness sake, be prepared: At Metlis & Lebow (New York) they

COMMERCIAL CRITIQUE

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

CREATIVE CHOICE: EFFICIENCY OR EFFECTIVENESS

By DONALD L. FOX

A current favorite background for almost any product in a commercial is a spectacular shot of a body of water. The television viewer can see an ocean of it every day and, whether it's a Caribbean seascape or a tropical waterfall, there's not a ripple of difference when it is run



Water is a commercial favorite
Breakers at Big Sur, California are typical of often viewed aquatic scenery

together on the television screen. Perhaps this is symptomatic of the presently much discussed creative problem in advertising.

Are we spinning our creative wheels, not exploring new communications areas, marking time with familiar production media and methods? This seems to be the creative trouble. What we have to do now is find a solution.

Recognizing that we've somehow fallen into the practice of turning out look-alike commercials, we ought not to waste any more time wondering how bad this is for the agency and the advertiser. We can assume that when nearly 80% of the commercials noted in a panel study fail to make any impression whatsoever on the panelists we are being overly philanthropic with our advertising dollars. Management looks sourly on such a practice and this should be our clue to step lively. So, if anybody is inclined to run ahead, this may be the time to do it. But before we make a move we ought to try to figure out how this bad situation developed and try to avoid making the same mistakes again.

Everything was peace and contentment until someone got the idea that we should test commercials to see what an audience thought of them. Leave it to a client to think of some way to upset our creative applegart. The truth is, the poor guy was probably tired of being outnumbered by the agency presenting team and of feeling foolish when they raved about a commercial that he didn't find even interesting. The advertiser did the only thing he could do in these circumstances. He called in a referee—the audience research man. Then, rather than worry about whether the commercial was weak or not, the whole matter was resolved very neatly and statistically. The commercial got a number and that number was put beside another which represented the average audience reaction to what had been done before. This cut down on the rave notices. In fact, it all but eliminated them and and at the expense of a great deal of distress in creative circles.

But the agency business is adaptable and we went into the research phase with almost no hitch at all. There was hardly a pause to shift our creative gears. A smart copywriter figured out, after some painful rewriting experience, that there was a way to write a commercial so that it was fairly dependable in the scoring department. Gradually a pattern developed which became a formula and we called it "problem-solution." After that things got better. And after that things got worse. The numbers were averaging better but the product began to look like a painting by then. And, since everyone was using the same numbers, there came to be a lot of look-alikes. This is partly how our problem has come about and you can't blame anybody for it, particularly.

The problem has other causes, though, which predate the research phenomenon. For example, we have always had to reckon with the organization man's concern for opera-

tional efficiency. The desire to streamline creativity has reached the point where automation in advertising is now fascinating some agency people. These influences only aggravate the problem. The creative-production responsibility is already diluted in the "organization" and the spirit of togetherness grows stronger. We have managed to fracture the creative function into so many pieces we must maintain an assembly line to put our commercial product together. Everyone knows now what Henry Ford found out first about assembly lines; that no system can be efficient without standardization of parts. When we choose to operate a creative assembly line, therefore, the first thing we must do is standardize, and then we must lay out each job so that the right thing is at the right place at the right time.

It is said that creative people tend to be a little disorganized about management affairs but the television commercial assembly line moves like it was organized in Detroit (and forgive me if this hurts—I've contributed to it and it hurts me, too). First, someone gets a sample reel of outstanding commer-

(Please turn to page 58)

DONALD L. FOX



Owner-manager of Producer's TV Lab, Inc. Fox was Television Production Supervisor at Ketchum, McLeod & Grove, Inc. until organizing his own company late last year. Before joining the agency he was a director at WIEN-TV, Syracuse, N. Y., beginning when that station went on the air in 1948.

★★ The broadcast regulating functions of the Federal Communications Commission have rarely been so openly threatened as during the House Commerce Communications Subcommittee hearings on broadcast editorials.

Not even during the big tv scandals era, from McConaughy to Mack to Doerfer, did legislators argue so savagely to cut down the rule-making powers of the FCC.

Warm-up by subcommittee members Cunningham (R., Neb.) and Bennett (R., Mich.) was the demand that the FCC turn over to Congress the decision on equal time requirements for broadcast editorials on candidates: "This should be a matter for Congress, not a downtown agency to decide."

It was a short step to all editorializing, and from there to claim that every major rule-making issue should be passed on by Congress.

★★ The problems of broadcast editorializing were almost lost sight of at times in the scramble to get diatribes against agency authority on the record.

Rep. W. J. Bryan Dorn (D., S. C.) said a library of Congress study had shown that 90% of governing rules and regulations are coming from agencies, not from Congress. He said: "Any and all new regulations of the FCC should be reviewed by this committee." He included everything from broadcast commercials to programing.

Dorn approved unrestricted broadcast editorializing at just one level: grassroots. "Local broadcasters have reached maturity," in South Carolina at any rate, he believes.

★★ For once, an FCC chairman and CBS president Frank Stanton were on the same side of the fence, and received identical scoldings for opposing Rep. John Moss' bill tightening editorial fairness rules.

FCC chairman Henry and the CBS president both had misgivings about a law that would leave broadcasters open to rebuttal free-for-all for station time in the wake of any political editorializing.

Said Rep. Bennett to teach in turn: "You are always against regulatory legislation by Congress when you come up here."

NBC gracefully sidestepped involvement. The network per se does not editorialize. NBC recommends laissez-faire for broadcast editorials, in general, but hasn't decided whether to allow them on its own stations.

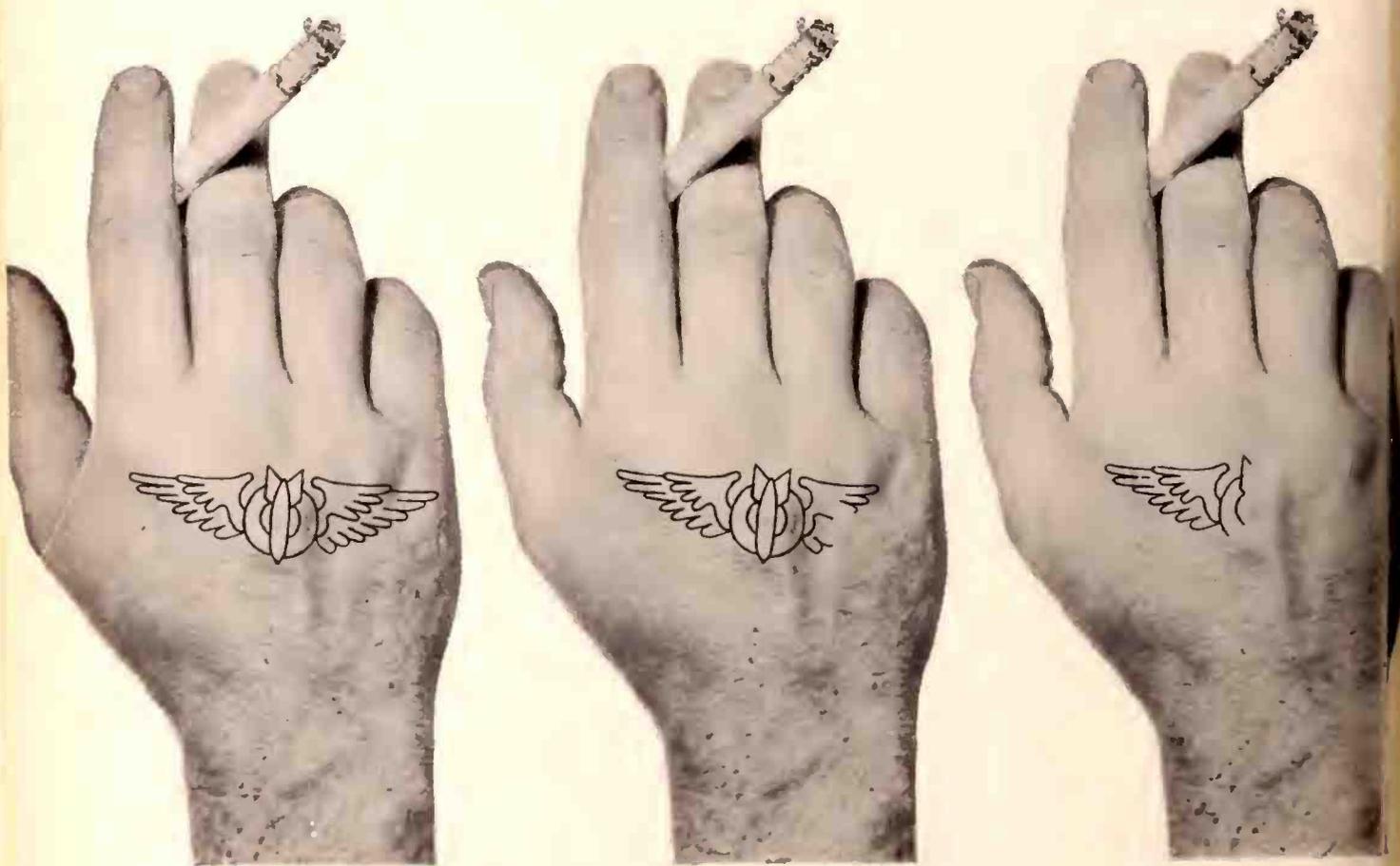
★★ Urgings for remake or removal of the FCC have been on the increase.

Ex-chairman Minow's plan for a single administrator plus a special communications court was described as "dictatorship" by Cmr. Robert E. Lee last week. Georgia broadcasters want broadcast split-off from FCC.

Gentlest suggestion is for supervision by a permanent Administrative Conference that would council all overloaded regulatory agencies.

It seems a long while back that Sen. John A. Carroll (D., Colo.) ascribed all troubles to ex-parte contacts and in May 1961 suggested uniform 10-year terms for agency members, to attract the "best available people."

how does a tattoo



concern you ?



Two ways.

First — it's a perfect illustration of what a great campaign can do. Second — it proves that the advertiser who believes in advertising ends up a power in his industry.

So — how does this concern a broadcaster?

So — it works the same way here.

Every station that sells advertising — and has equal faith in buying it as well — always winds up with a bigger share of spot in its market.

Think it over.

And don't eliminate the "tattoo".

We respectfully suggest you find the "tattoo" that suits your station image best — then call SPONSOR.

SPONSOR reaches practically everyone involved in the purchase of time—of course. But there's a special segment it reaches best. We call it "the influential 2000" because this "influential 2000" actually purchases better than 95% of all national radio and TV spot. SPONSOR has a greater penetration of influence within this group than any other book in the broadcast field.

That's our sales "tattoo"—substantiated by every independent survey made.

▶ **SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

New research eyes glamour & grooming

CONSIDERED a luxury in other times and places, good grooming and glamour in 20th century America are, by all indications, necessities not readily dispensed with. As the John H. Breck Company has discovered in research over the years, U. S. women are like U.S. mails—neither snow, nor rain, nor heat, nor gloom of night, nor anything for that matter short of economic catastrophe, keeps Miss and Mrs. America away from the beauty shop.

Though in the happy position of having this constantly receptive market, the charged competition for brand loyalty forces the outlay of many multi-millions of advertising dollars annually by cosmetic and toiletries manufacturers. Last year alone they loaded the radio and tv billings ledger with over \$200 million to woo and win the consumer over to their product camps, placing the group second only to food and drugs in television expenditure. And though the market is always there, social and economic changes over the years alter its complexion, occasioning a steady flow of dollars yearly into market research. For

instance, a survey just completed by the Lloyd H. Hall Co. for *Scholastic Magazines* offers impressive documentation that very young consumers in this country, both male and female, have become an important and influential segment of the grooming-glamour market, a phenomenon charted only since World War II.

"Good Grooming Study of the Youth Market" was conducted for *Scholastic Magazines* in April 1963 via mail questionnaire in a cross section of U.S. households having boys and girls enrolled in grades seven-12. Survey results were based on 1,753 returns from individuals in 1,601 households. Youngsters in grades seven-nine are generally in the 11-14 age groups; those in grades ten-12 are in the 15-19 age range. A post-war precocity seems to have actively placed girls in the cosmetic and toiletries market at an early age, according to data analysis. In grades seven-nine, at least four out of five girls are using nail polish, lipstick, hair spray, cologne and a deodorant. By the time they reach grades ten-12, their usage of

grooming products increases markedly: 86% use nail polish, 97% use lipstick, 83.4% use eye make-up, 86.5% use hair spray, 90.7% use cologne, and 98.7% use a deodorant. Not only is usage of grooming products considerable among girls, but they are an important factor in brand selection for products which they use. Over four out of five girls either buy their own nail polish or specify the brand to be bought when another buys the product. Over three out of four girls buy their own brand of lipstick, two out of three buy their own eye make-up, one out of three their own hair spray. And while only 9% buy their own shampoo, 47% specify the brand when another buys the product—a total brand influence of 56%.

The Hall report blasts the stereo type of boys being indifferent about their grooming, as the chart below indicates. In grades seven-nine nine out of 10 boys use a shampoo, and hairdressing and over 50% use deodorant or mouthwash. In grade ten-12 over 75% are shaving, and of those who shave, about six out of ten use a safety razor and over half use shaving soap and after-shave lotion.

While boys don't personally buy grooming products as readily as girls, they still exert considerable influence on brand selection for products used by them. Only 2% buy their own hair dressing, for instance, but 51% specify the brand to be bought by another; 8% purchase their own mouthwash but another 36% specify a brand; 20.1% buy after-shave lotion and 34.1% specify the brand; 15.1% buy medicated skin care products, 35.3% specify a brand; and 18.3% buy deodorant and 35.2% specify a brand. Product areas where boys appear to exert the least influence include razor blade, shaving cream, chapped lips product, toothbrush and toothpaste.

Turning to the cosmetic-toiletries trade's top target, the adult female consumer, John H. Breck has just published the results of its 16th Annual Breck Survey into the beauty habits of the American women. They specifically affect the hair-care industry. Each year Breck picks 4,000 randomly selected subscrib-

Use of selected products by boys

PRODUCT	Total	Grades	Grades
	%	7-9	10-12
shampoo	87.1	89.0	85.0
hair dressing	89.5	89.7	89.3
shave (any method)	45.0	16.8	77.8
safety razor (of those who shave)	58.8	59.7	58.6
shaving soap (of those who shave)	52.7	58.3	51.2
after shave lotion (of those who shave)	50.1	50.0	50.2
ever used electric razor (of those who shave)	63.3	52.7	66.0
deodorant/anti-perspirant	66.1	52.8	81.7
chapped lips product	69.1	70.8	67.2
chapped hands product	30.1	31.3	28.7
chapped face product	18.6	20.1	16.9
regular toothbrush	96.2	95.8	96.7
toothpaste/powder	98.3	97.9	98.7
mouthwash	57.5	52.1	63.9

to one of the country's large women's magazines. The information in this latest survey applies to 1962 and is based on replies from 3,007 women, a return of 75.2%. The outstanding fact uncovered in this latest study is that the incidence of hair problems is on the rise, with 89% of the respondents complaining of one or more such difficulties in 1962. In 1961, 84% had problem hair while five years ago the 11th Breck Survey reported a figure of 82% for this category. The overall increase in the last five years in the sales potential of hair preparations is significant to the industry generally. The breakdown of the specific problems indicates that the most consistently reported problem remains "hard to manage" hair which, because of its vagueness, may also be the most marketable problem.

Hair spray popular

The 16th survey also analyzes usage statistics in relation to some of the more popular hair products, namely aerosol hair sprays, cream rinses, hairdressings, wave sets, and hair coloring. Hair spray has the widest interest. Some 87% of the respondents "ever" use it and 72% currently use it. Young women (under 35) are the biggest consumers of hair spray, with 93% reporting they "ever" use it and 76% currently using, as compared with older women (55 and over) where the statistics are 50% ever and 70% currently. Cream rinse is currently used by better than half the respondents. This product is equally interesting to women in the young and middle age groups (young women report 93% ever and 54% presently, and middle age women report 74% ever and 56% presently) but it falls off somewhat among older women (50% ever and 42% presently). One out of three women currently uses hair dress. The tendency is for the incidence to be greater among women in the middle (39% currently use) and older (36% currently use) age groups. Among the young women, only 29% presently use hair dress. Wave set is currently used by one out of four and shows up smoothly across the three age groups (approximately 27%). Nearly two out of five (38%) used hair coloring in the last year, either at home or beauty shop. This incidence is most marked among women 35-54, with upper

Hair Problems

	1962	1961	1960	1959	1958	1957
total reporting problems	89	84%	84	83	80	82
hard to manage	37	39	32	34	33	35
dandruff	33	34	39	36	35	32
hair too dry	32	32	31	28	29	31
lacks lustre	18	19	21	23	17	21
hair falls out	14	13	18	18	14	18
hair too oily	14	12	7	8	8	14

(over \$8,000) incomes. The breakdown by age and income is as follows: By age—young, 32%; middle, 15%; older, 31%. By income—upper, 17%; middle, 31%; lower, 29%.

Since home hair coloring preparations have become in recent years one of the big selling items in the field, it is interesting to look further into the marketing situation for this product. The location of the last hair coloring application was split fairly evenly between home and beauty shop. The median amount spent for the last application equalled \$2.13 compared with \$1.99 a year before, however, some 21% of those who had hair coloring applications spent \$5 or more on their last application compared with 15% a year ago. The frequency with which coloring was used varies, of course, by type of application. Temporary color applied separately has the highest frequency of use in that 26% of the women who used that type did so once a week. An additional 29% who use that type did so once or twice a month. Semi-permanent and permanent color users seem to use the coloring every five-

six weeks and bleach or lightener tends to be used at six-week intervals or less frequently.

Of those who never tried hair coloring, three out of five said they had never even thought about it.

All of these hair problem products showed a usage increase over the previous year. Hair spray, used by 59% of all respondents in 1961, rose in usage to 72% according to results of the 16th Survey. Usage of cream rinse rose from 10% in 1961 to 53% in 1962; hairdressings from 23% to 35%; wave sets from 22% to 27%; and hair coloring from 36% to 38%.

Approximately 86% of the Breck Survey respondents reported that they frequented a beauty shop during the past year, compared with 55% in the previous survey. Of 1962's 86%, 12% of the patrons bought one or more retail items on their last visit to the beauty shop, the same percentage as in the 15th Survey. Hair spray continues to dominate the list of items bought, running four-to-one versus the second most frequently purchased item, shampoo.

Items Bought

	1962	1961
hair spray	45%	43
shampoo	11	11
hair conditioner/dressing	10	7
lipstick	8	10
hair net	5	9
cream rinse	5	5
hand cream	4	3
nail polish	3	9
face make-up	2	6
dandruff preparation	2	4
other items	20	14

Ok audit procedure before standards, says Nielsen

Nielsen today said it feels a research audit procedure acceptable to all industry groups and research organizations can be agreed on without awaiting an okay on the related subject of research methods and standards, and accordingly has asked its research clients to state the types of information they would like to see included in the audits.

Meantime, NAB, which along with ARF and other groups has proposed the audits, reports "excellent progress" in its efforts to provide radio and tv with an accredited and audited system of program ratings. NAB Rating Council's subcommittees are "ahead of schedule" in developing standards and criteria, agreeing on proper auditing procedures, and in preparing questionnaires for submission to cooperating rating services.

One subcommittee has worked out the basic approach to auditing rating services, calling for the setting up of a non-profit corporation to head the audit function, with accounting and business management firms to be contacted to discuss handling the actual auditing on a contract basis.

In addition, the group concerned with Criteria and Standards anticipates having its criteria for rating services completed by mid-August, in time to accompany questionnaires being sent to rating services the latter part of the month.

Also, NAB's Research Committee expects to have ample facts on hand by mid-September to reach conclusions and make recommendations on the proposed study in tandem with RAB into methodology for radio audience measurements.

Nielsen, in its invitation to its clients—including advertisers, ad agencies, and broadcasters—included a summary of its own suggestions regarding various aspects of the auditing procedure, in the hopes of helping NAB to get things rolling. It felt agreement on research methods and standards could wait because they involve basic differences of interest and opinion

among advertisers, agencies, networks, and stations.

Quoting published statements of proposed auditing bodies to the effect that they will be "financed by the rating services and users," Nielsen suggests an expense-sharing plan under which internal costs of the audit—including exec and clerical salaries and electronic data processing—would be borne by the researchers, while auditors' fees and other direct auditing costs would be financed by the users.

It is also suggested that the audits may require somewhat different specifications for each of the four basic types of broadcast audience research—network tv, local tv, network radio, and local radio—and it is recommended that each of the four types of research be covered by separate agreements between each individual researcher and the sponsoring industry group.

Pointing out that the Audit Bureau of Circulations includes in its membership, and on its board the organizations which are being audited, the Nielsen suggestions include a recommendation that "careful consideration be given to inviting each research organization to be a member of the proposed Industry Committee."

Other suggestions include scope frequency, timing, and uniformity of audits; format, certification, and distribution of audit reports; recognition of legal requirements, and protection of competitive interests.

Home entertainment field at 'moment of decision'

The home entertainment industry is courting chaos through "high-pressure selling, low-profit merchandising, indiscriminate distribu-



Rubber face and real money

A ton of silver dollars worth \$34,000 are featured by B. F. Goodrich in off-beat daytime commercials plugging consumer contest running 29 July through 7 September. Face belongs to Joe E. Ross of "Car 54" and "Sergeant Bilko," who reacts to camera voice in the spots. Money and other prizes go to motorists in cont-

tion, and over-saturated markets," says Roland J. Kalb, v.p.-gen. mgr. of Pilot Radio, manufacturer of hi fi consoles and components. He warned participants in the National Assn. of Music Merchants show at Chicago last week that these tactics are "quickly tightening the noose on the whole industry."

"Our industry faces a moment of decision," said Kalb. "We can either take the heavily traveled road to chaos or we can take the one paved with fair profits, professional salesmanship, and protected trading areas." Although the choice seems clear, he added, very few home entertainment equipment producers have chosen the quality road . . . even though some have pretended to.

During the NAMM show, Pilot initiated an intensive campaign for the restoration of "fair profits and unity" to the industry. In meetings with dealers and through trade advertising and direct mail, Kalb said Pilot is stressing the point that the home entertainment field is at a moment of decision."

Borden spreads puffs over NBC daytime programs

Eight NBC TV daytime programs have been set for the national introduction of the 5-oz. size of Borden's Eagle Brand Neufchatel Cheese, following successful test marketing of the low-calorie, high-protein product in cities in California, Ohio, and Illinois. Neufchatel has previously been available in institutional sizes, used primarily by restaurants, hotels, etc., but this is the first time the cheese has been put up in the small size.

The tv campaign, from 12 August to at least 27 September, will consist of 30-second participations in *Concentration*, *Loretta Young Theatre*, *Price Is Right*, *Make Room for Daddy*, *Play Your Hunch*, *Say When*, *Your First Impression*, and *Don't Say*. Backing this up will be 25-cent-off offers and ads in some 100 newspapers. No broadcast media were used in the test campaign, but the national introduction makes much more extensive use of radio than print. Young & Rubicam is the agency.

Each package of Neufchatel will carry a "flag" in the upper left hand



Boston sports sponsors sign with station

With high-score sales the goal, these New England advertisers and agencies will sponsor some 150 Bruins hockey and Celtics basketball games on WHDH and ten Celtics games on WHDH-TV. Seated (l-r): Bob Cullon, Better Home Heat Council; J. Frank Cavanaugh, New England Tel & Tel; Clifford Thatcher, Carling Brewing; William B. McGrath, stations v.p. Standing (l-r): Earl Hoffman, Sifton Bros.; Callaway & Hoffman; S. Joseph Hoffman, Ingalls Associates; Bob Farrington, Bob Griffin, Harold Cabot & Co.; John C. Dowd, Hansen-MacPhee Engineering; Gene Del Bianco, Hoag & Provandic, representing New York, New Haven, and Hartford Railroad.

corner of the label, reading: "30% lower in fat than cream cheese," and Borden said it can be used in every way that cream cheese is used. However, it pointed out that in the test campaign, neufchatel sales were in addition to those for cream cheese, rather than cutting the latter's total. Neufchatel will retail for some 4¢ less than the 8-oz. size of cream cheese.

APPOINTMENTS: The Princeton Inn, Avalon, N. J., to T. L. Reimel Advertising, Philadelphia . . . The Wallpaper Council to Fuller & Smith & Ross. The group's members represent 90% of industry sales. A heavy saturation campaign in April will include radio, trade publications, and consumer magazines . . . KCOP-TV, Los Angeles, to Cleary-Strauss-Irwin & Goodman for public relations . . . Lennox Industries, manufacturer of the new "Kittytrack" crawler-mounted lawn tractors, to W. D. Lyon Co., Cedar Rapids . . . Nationwide Marketing Associates to Cole Fischer Rogow for L'Image Beauty Masque. National ad program will start in September . . . The Taylor Wine Com-

pany to Davis, Parsons & Strohmeier . . . Econo-Car International and The Cosnat Corp. to Mario Trombone Associates . . . The International Assn. of Fire Fighters to Maurer, Fleisher, Zon & Associates, Washington.

FINANCIAL REPORTS: All of P. Lorillard's filter brands registered sales gains in the first six months of the year. Although some losses were suffered in the non-filter area, the company's first-half sales set a new record for the seventh consecutive year with net sales at \$251,385,250 vs. \$251,061,801 for last year's first half. Earnings were \$12,127,438 compared with \$10,811,837 for the 1962 period. Earnings per share were \$1.79 compared with \$1.59 a year ago . . . Net sales for B. F. Goodrich for the first six months of 1963 amounted to \$411,202,122, compared with \$406,018,531 for the same period of 1962, an increase of 1.3%. Net income for the first half amounted to \$14,034,239 compared with \$14,006,266 for the first 1962 half, an increase of 0.2%. Net income a common share was \$1.53 for both years . . . Pillsbury per share

earnings for the fiscal year ended 31 May 1963 increased to \$3.55 from \$3.49 last year while earnings after taxes increased to \$7,822,261 from \$7,671,205. Sales registered their seventh consecutive advance, totaling a record \$407,733,643, up from \$401,369,696 last year.

NEW PRODUCTS: Molle King Shave, an instant lather shave cream, introduced nationally by Glenbrook Laboratories division of Sterling Drug. The new item, medicated with hexachlorophene and including menthol, is available in an 11-ounce size and replaces the six-

ounce and ten-ounce Molle Instant Lather which are being discontinued.

NEW AGENCY: Admedia has opened its doors at 353 East Magnolia Blvd., in Burbank. Principals are Rex Brookhart and Fred Lamb. Phone number is 849-1325.

Live tv ads put viewer in driver's seat

NO more do you have to run down to the corner to your friendly auto dealer when you want to purchase a car . . . at least, not in the Indianapolis area. There, you just call the dealer, describe what you want, then sit back and wait until the object of your desire—or the closest thing to it—appears in a commercial in the middle of the movie you're watching. This innovation, called "Car Shoppers' Tele-Sale," is being sponsored by Smart & Perry Ford City on indie WTTV, Bloomington-Indianapolis, in Friday editions of "Family Night at the Movies." At the opening of the program, viewers are asked to phone in a description of the car they're shop-

ping for. . . . And the independent (station), since it generally operates at lower audience levels than its competitors, is more keenly aware of the prospect/viewer distinction than most broadcasters. When a program or a spot schedule produces a measurable sales result, no one asks what the rating is." The station and sponsor cooperated closely in promoting the venture, with WTTV airing saturation ID's for a week preceding the first show inviting viewers to tune in, and the auto firm carrying the same invitation for two weeks in all its print advertising. In addition, 2,000 letters of invitation are mailed out each week to stimulate further viewing. As for those calling in, it was found that 80% are legitimate. At left is interior of Smart & Perry showroom, where salesmen talk to viewers by phone. Below, Smart, coordinator Bill Kleyla, and salesmen look on as announcer Chuck Marlowe opens the "Tele-Sale." Kleyla's job is to oversee the selection of requested cars from over 200 on the lot for on-air showing to prospects.



ping for. On subsequent commercial breaks within the film the car is shown. Jack Smart, head of the auto firm, said 120 calls were received the first show, and over 200 the next. The format of the program permits a total of 12 cars to be shown, two in each of six commercials. "The most amazing thing about the system," says Smart, "is the fact it produces sales." Phone calls are answered by the 22 Smart & Perry salesmen, who then appear on camera to show the cars to their prospective customers. All calls are acknowledged on air, although all cars can't be shown, but first names of callers are discarded "to prevent other car dealers from using the





Bottlers toast teen tv brain trust

As part of recent 50th anniversary celebration at the Coca-Cola bottling plant in Alexandria, Va., the bottlers, which sponsor "It's Academic" on WRC-TV, Washington presented engraved plaque to Lee High School team, finalist on the show. Here (l-r): asst. principal Glenn Piper; Coca-Cola execs William Sales and William Mays, Rustyless and Don Des Jarlas, two of three-member winning team in the competition

MERGER: Olian & Bronner and Robert Haas Advertising have combined and will be known as Bronner & Haas, headquarters in the expanded facilities at the present O&B location in Chicago. Combined billings will be approximately \$6 million annually with a staff of more than 50 people.

AROUND COMMERCIALS: The third annual International Broadcasting Awards trophy-winning tv and radio commercials are now available to all advertising and broadcasting groups for meetings and workshops. Seventeen tv and eight radio commercials, selected as the world's best for 1962, are included in the reels. Inquiries should be addressed to Lucille Liets, managing director, Hollywood Advertising Club, 6362 Hollywood Blvd. By the way, John T. Reynolds, senior vice president of CBS TV, will head the fourth annual IBA competition . . . WNEW, New York, sports director Kyle Rote, has just completed a one-minute spot commercial for the Institute of Life Insurance, co-sponsor of the NCAA football games on CBS TV in the fall. The testimonial spot will be carried both on national and regional games throughout the season. JWT the agency and MPO's Joe Lerner directed . . . Charles H. Stern is

making the rounds of New York agencies and production companies with a 45-minute audio presentation which may be the first composite audio presentation of commercial talent ever put together for buyers in the advertising business. Stern's Hollywood talent agency specializes entirely in radio and tv commercials.

MOVING: William E. Sprague elected a vice president of Ketchum, MacLeod & Grove. Wilbur E. Saylor, for the past nine years director of advertising and sales promotion for the Kelvinator division of American Motors, to Geyer, Morey, Ballard, agency for the Kelvinator and Rambler ac-

counts. He'll be copy chief on Kelvinator.
 Dave Nagata and Aaron Ehrlich to Doyle Dane Bernbach as tv producers.
 Frank A. Yalmer, Jr. to Doyle Dane Bernbach as account supervisor
 John H. Morris elected vice president of Smith, Dingwall Associates, formerly the executive selection division of John Orr Young & Associates. Morris has been vice president of Benton & Bowles for the past eight years.
 Robert E. Welsh resigned as head of Kenyon & Eckhardt's San Francisco office to join Botsford, Constantine & Gardner as vice president in overall account management.
 L. Keith Lanning moving from Lucky Lager Brewing account post at McCann-Erickson in San Francisco to account exec on the Hills Bros. account with N. W. Ayer.
 Lew Jones setting up his own public relations and media consultant firm in Sonoma, California, where he will handle public relations for several resorts.
 Warren C. Rossell to manager of radio-tv production at Ketchum, MacLeod & Grove.
 Jack M. Blanchard to the new post of product director for John H. Breck Inc.
 Lawrence M. Raines, Jr., to media buyer and researcher for Cargill, Wilson & Acree, Richmond
 Eugene Patterson elected vice president of Dancer-Fitzgerald-Sample
 Gerald Lawrence to director of publicity and promotion for T. L. Reimel Advertising, Philadelphia
 William J. Steinmetz to Rogers & Cowan, Beverly Hills, as account executive for Armstrong Cork Co on *The Danny Kaye Show* over

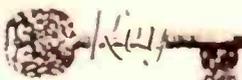


Sells to 1/4 Million Latin consumers in the San Diego Tijuana metro area, with 100% Spanish programming all day, every day!

Virtual geographic severance has created the "free port" of Tijuana where large, efficient and modern Supermarkets feature huge stocks of U.S. brandname products!

Suburban San Diego: CHULA VISTA, NATIONAL CITY, SAN YSIDRO, and others are dominantly Spanish-speaking!

AFFILIATED WITH THE

Spanish  Market Group

INVESTIGATE this "sleeper market:"
 N NEW YORK CALL

212 YU 6-9717



"Corny" commercial reaps first Bronze Mike Award

Dan Scully (l), brand mgr. of Leo Burnett, accepts award from Bob Bell of Bernard Howard's Chicago office, rep for WGIV, Charlotte. The station plans to recognize exciting creative radio commercial campaigns and this first honor goes to Burnett for Kellogg Corn Flakes series which features Homer and Jethro "corny" commercials

CBS TV.

Benjamin Colarossi to production supervisor of Ted Bates.

Richard L. Doyle to manager of the advertising department of Home Insurance Co.

Robert H. Morton to account executive of Shaller-Rubin.

John B. Mace to manager of production at J. S. Fullerton.

William M. Nagler to the client service division of Leo Burnett.



Lone Star Flag is ready for raising over New York

Symbol of Texas is about to be raised over N. Y.'s Pepsi-Cola Building Plaza, for promotion of Pepsi's co-sponsorship of the Houston Colt .45 baseball broadcasts this season. Left to right are team pres. Roy Hofheinz, field mgr. Harry Craft, Pepsi pres. Herbert Barnett, players Ernie Fazio, Bob Aspromonte, Don McMahon, Dick Farrell

Lawrence H. Chin to production manager of Wyman Co. of San Francisco.

Jim Stockwell to account executive with Kent & Hollaender of Phoenix.

Dan Regan, veteran publicist, to director of advertising and public relations for Ice Capades.

Philip H. Cohen, management supervisor on American Tobacco at SSC&B, elected a senior vice president.

Walter Adler to media director of Dancer - Fitzgerald - Sample, San Francisco, effective 1 September. He moves from the New York office to replace Sever Toretto who is returning to N. Y.

Thomas J. Dempsey to the new post of director of public relations for Reeves Industries.

Sherwin Wasserman, formerly manager of market research at Colgate Palmolive, to Ogilvy, Benson & Mather as associate director of research.

James O. Bridges to account executive and Michel Will to art director at Ketchum, MacLeod & Grove.

Ronald J. Levin to the Los Angeles office of Fuller & Smith & Ross a copywriter.

Marshall Riggan to Jack T. Holme & Associates as copy chief.

David T. Little to advertising manager of Sicks' Rainier Brewing Co Seattle.

Charles E. Overholser, Jr. to vice president of Young & Rubicam.

Eugene R. Hatton to Earle Ludgig as account executive.

Robert W. Jennings, former manager of equipment assembly for Arpex Corp. video and instrumentation division, to manufacturing manager of the division, succeeding Robert Weismann, who recently became manager of engineering for the division.

Albert S. White to vice president and copy director of Weightman.

Jerome A. Friedland to senior project director in the marketing and research department of D. Brother.

James F. Dunn to media director of LaRue & Cleveland.

E. William Donahoe, Jr., to executive director of Sales Promotional Executives Assn.

Herbert G. Drake, since 1956 a senior vice president of Ted Bates, New York, to **N. W. Ayer**, San Francisco.

Henry B. Salford, Jr., elevated to vice president of McCann-Erickson, San Francisco.

Edward Walsh to account executive with Foote, Cone & Belding, Los Angeles.

Fred J. Bingham moving from account executive with Bear Advertising, L. A., to account supervisor.

Phil F. Franklin, vice president, to manager of the new Santa Ana branch of Barnes-Chase, San Diego.

John A. Charlesworth will be assistant manager.

Leonard Kutowski, creative supervisor on Oldsmobile, and **Edmund F. Rushton**, creative supervisor on AC Spark Plug, to vice presidents at D. P. Brothier.

Robert Petrocelli to vice president in charge of print art at DCS&S.

Michael A. Raymond, for the past three years senior vice president of Grant Advertising, to general partner of Brinberg & Co.

Nat C. Myers, Jr., former vice president of TelePrompTer, to director of marketing-communications products and services of Industrial Products division of Fairchild Camera and Instrument.

Herbert G. Drake to **N. W. Ayer**, San Francisco, in account service and development.

Robert P. Freitag to eastern regional sales manager, Noreleo Shaver Division, North American Philips. **Richard B. Miller** to copywriter at Penyon & Eckhardt.

George Price to national advertising manager of the Reichhold Chemicals Alsynite division.

William S. Hepner, Jr., to director of public relations of the Electronic Industries Assn., assuming the duties of **Robert T. DeVore**, who recently resigned.

Traper Daniels to executive vice president of McCann-Erickson, in charge of the central region.

Douglas G. Kennedy from Donahue & Coe's former Los Angeles office to an associate post with Charles Estvan at Dimension Studio.

Ernest J. "Buzz" Hodges resigned senior vice president of Guild, Buscom & Bonfigli's San Francisco office after 10 years to become marketing consultant for Wade Ad-



Fashion world bowled over by AMF-introduced toppler trousseaus

New roads are being paved in the fashion industry and the designing fraternity is finding itself faced with a strange new bedfellow in the sportswear line. It's American Machine & Foundry which earlier this month introduced at a New York Couture Group Press Week fashion show the first line of fashion bowling clothes for the entire family, including a dozen new creations by nine internationally known designers. Here **Hanne Holten (D)**, Copenhagen designer, carefully studies her contribution

vertising.

Donald C. Burnham to president and chief executive of Westinghouse Electric Corp., succeeding **Mark W. Cresap, Jr.**, who resigned for reasons of health.

Howard Gingold from ad manager of Hastings and Moore to account executive with the Fitch Advertising agency of San Francisco.

T. Lansdale "Danny" Hill joined **Frank Darien** and **Earle Russell** as a third associate with Advertising Media of San Jose.

L. L. Garber to president and **E. R. Fiene**, **W. C. Ray**, and **J. B. Franklin** to vice presidents of the Prestolite division of the new Eltra Corp. **William F. Purves** to vice president of Prestolite International Corp.

Jack Taylor to account executive at

C. Robert Gruver Associates, Philadelphia.

Arthur M. Adler elected to the board of directors of Helene Curtis Industries.

Polly Rich, senior account executive on Carnation Evaporated Milk at **Erwin, Wasey, Ruthrauff & Ryan**, to the newly-formed **Forbath Advertising Agency**, Los Angeles.

Jack-Warren Ostrode from radio-TV director of **Beckman-Koblitz** to manager of programming and promotion at **KBLA**, Los Angeles.

Maxine C. Cohen to media director at **Redmond & Marcus**.

Mike Mango to public relations director and account executive at **Flesher Advertising**.

Maurice G. Vaughn, to **Anderson-McConnell Advertising**.

Hagerty exits ABC News for AB-PT corporate post

James C. Hagerty has been moved upstairs by American Broadcasting-Paramount Theatres, with his duties as head of ABC News being taken over temporarily by Stephen C. Riddleberger, v.p.-gen. mgr. of ABC News, and Robert J. Quinn, its exec producer and general operations manager. They will serve until someone is named to



replace Hagerty as ABC's v.p. in charge of news, special events, and public relations, a post he has held since joining the network in January, 1961.

Hagerty's new title is corporate relations v.p. for AB-PT, a post he was elected to "in order to take fullest advantage on more varied corporate problems of his many capabilities and world-wide experience," according to AB-PT president Leonard H. Goldenson. In addition to his new responsibilities, Hagerty will be available to counsel ABC News when needed, Goldenson said.

He added that under Hagerty's leadership, ABC's news and public affairs department has been "tremendously strengthened, and we not only are competitive with other networks in this area, but the nationwide audiences which regularly tune in ABC News radio and tv broadcasts have greatly increased in size."

Commenting on the move, Hagerty noted: "It is quite probable that I may engage in on-the-air work from time to time in the future, so I do not feel as if I will be severing entirely my news interests or activities."

Hoss' buggy hits big time

The hefty hero of NBC TV's *Bonanza*, Hoss Cartwright, leaves his horse at the tv hitching post for

somewhat racier offscreen pursuits. In private life Dan Blocker is the proud part-owner of a new race car which he describes as "the fastest Grand Prix racer in the world."

Named the Vinegaroon, the car which Blocker owns with Philadelphia ad man Hugh Peters is just off the block and already starting to recoup the \$25,000 it cost to build. In a sort of drug-store discovery, talent scouts spied the racer and recruited it for a starring role in Elvis Presley's new movie, "Vive, Las Vegas," now in production at MGM. And it's being pampered as few leading ladies are these days—the studio has ordered a stand-in vehicle and a stunt double.

Although "Hoss" himself holds a race driver's license, he'll never be able to drive his own dream car. His 300 pounds just won't fit.

PROGRAM NOTES: NBC and MGM-TV co-producing a new half-hour adventure series in color called *Flipper* for the 1964-65 season. Series relates the adventures of a boy and a dolphin and is based on the new MGM motion picture by the same name . . . Basil Rathbone joins NBC Radio's *Monitor* as host for *Monitor Theatre Time* which will be heard at various times throughout the weekend . . . Jeffrey Hunter will star in the title role of *Temple Houston*, a full-hour western dramatic series set against a backdrop of legal practice in the early American southwest. The filmed series will premiere on NBC TV Thursday, 19 September, 7:30 p.m. Produced in Hollywood by Warner Bros., it replaces *The Robert Taylor Show* in the NBC lineup.

SALES: American Cyanamid (Dancer-Fitzgerald-Sample) will sponsor *Alumni Fun* on CBS TV next season, Sundays, 5-5:30 p.m. starting 5 January for 13 weeks. Show is moving over from ABC TV . . . For the second consecutive year, United Motor Service division of General Motors will sponsor the *College All-Star Football Game*, live from

Soldier Field in Chicago, over ABC Radio (2 August at 10 p.m.) . . . *Greece: The Golden Age*, an hour-long color special on NBC TV 5 November (9p.m.) will be sponsored by Reynolds Metals. Lou Hazam is writing and producing the program . . . The Samsonite Luggage division of Shwayder Bros., Denver plans the greatest multi-media ad program in its history the last half of this year. Campaign, via Grey Advertising, will include from late October through 16 December participations in NBC TV's *The Price Is Right* with three or more minutes weekly . . . *Channing*, a new our long weekly dramatic series which finds its stories behind the ivy covered walls of a university, debuts on 18 September (10-11 p.m.) on ABC TV, sponsored by Brown & Williamson, Dodge, H. J. Heinz, and Remington Rand . . . *Captain Galant*, a filmed desert adventure series starring Buster Crabbe returns to NBC-TV as a weekly repeat series 21 September (5:30-p.m.). Sponsors are General Mill and Beech-Nut Life Savers . . . The 43rd *Miss America Pageant* will be broadcast live from Convention Hall in Atlantic City on 7 September (10-12 midnight) for seven consecutive years on CBS-TV. Sponsors of the special, which will preempt *Gunsmoke*, are Toni, Peps Cola, and the Oldsmobile division of General Motors . . . Two full hour NBC-TV color specials on American themes, *American Spectacle* and *The Red, White and Blue* will be sponsored during the first half of 1964 by The Savings and Loan Foundation.

PROGRAM PERSONNEL

SHIFTS: A realignment of the New York program department at CBS-TV provides for the following promotions: Marc Merson named director of live programming, Tom Loeb named to the new post of director of program sales, Robert Milford assumes new title of director of program services, and Robert Peyson moves up to production manager.

Blair tunes up volume in radio study

Blair Radio president Art McCoy today unveiled an unprecedented study designed to give advertisers and agencies a vital in-depth picture of radio listeners all across the nation. The study, termed "National Survey No. 1," was commissioned by the rep firm and the 55 stations it handles and conducted by The Pulse. Others will follow.

It is the first study measuring national listening to all types of radios, both in-home and out-of-home, utilizing personal interviews in the home. The scientifically designed sample contains 2,125 interviews—almost double the sample normally accepted as representative of the national picture—making the survey the largest of its kind ever conducted. Results are projected to 51.7 million radio households.

Data on various characteristics of the audience, such as age, income, occupation, family size, education, etc., are reported, giving flesh and blood reality to bleak numbers, and enabling advertisers to zero in on sharply defined specific audiences, each one of them hopefully heavy

with prospective customers.

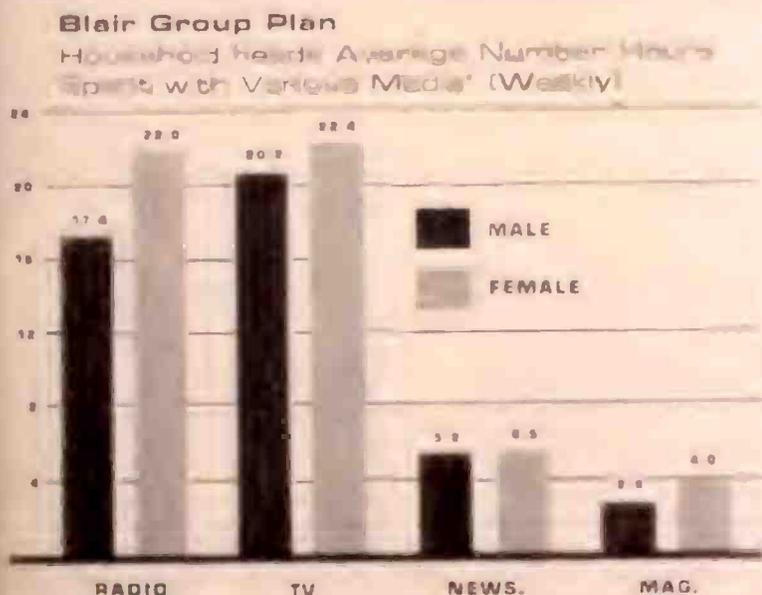
The Blair study actually began as a twinkle in the eyes of agency media people, inspired by Ward Dorrell, research v.p. of John Blair & Co. He queried numerous key agency people in media and media research, as to what sort of data they most wanted regarding radio listeners. From this beginning the survey took shape. The interviews were conducted by Pulse in November 1962 and, after weeks of tabulating the data assembled, the report is a reality.

In presenting the report with McCoy, John Blair, president of the rep firm, expressed "great confidence in radio," stressing that he feels "radio is not on trial, but that the proper use of radio (by advertisers) is." He went on to say that Blair's National Survey No. 1, by giving as complete a picture as possible of today's radio audience, will be a singular aid in helping advertisers score advertising bullseyes by using radio effectively and efficiently.

The report includes data on the

55 Blair Group stations, as well as the total sample data, and in various areas offers a comparison of the two. It also includes comparisons of Blair Group radio with other national media. As the accompanying survey chart reveals, male heads of households who listen to Blair-repped stations spent 235% more time listening to radio than reading newspapers, and 500% more time with radio than with magazines. In the case of the female heads of households, the chart shows the radio listening advantage is 239% and 450%, respectively. A multitude of charts and tabs for specific sales situations, although not included in the report are available to advertisers and agencies, according to McCoy.

In conjunction with National Survey No. 1, Blair has initiated a service believed to be the first of its kind established by a rep firm, whereby agencies can use a special Blair form to submit a profile of the audience they desire for a specific product, and the budget allowance. Then Blair Radio Research, according to department head Bob Gale, will utilize a Blair Group Plan data form to present a plan specifically tailored for the product, also comparing the plan to network data if desired by the agency.



ITC's Jo a foremost seller—dairy pacts for 30 markets

Swingin' songbird Jo Stafford is turning out to be a strong seller for distributor Independent Television Corp. Marking ITC's biggest regional of the year, Foremost Dairies (Guld, Bascom & Bonfigli) has picked up six hour-long musical specials starring Miss Stafford and will sponsor the shows in 30 major markets west of the Mississippi.

The Foremost buy follows ITC's previous sale of a Jo Stafford show to Procter & Gamble via Lee Burnett for CBS TV. With guest stars Bob Hope and James Darren, the P&G one-shot is scheduled for 18 August at 9 p.m. The Foremost telecasts will start later in the year.

Some of the entertainment world's top names appear in the specials.



Channel 12's Joane Humphrey Wields a mean pen

Line drawings like this one have won praise for Joane Humphrey of Channel 12's copy department. Called "No-Navel-Nudes," they are whimsical interpretations of Joane's own delightful view of life. A one-time model, Joane was also sec'y to James Clavell, producer-director of "The Sweet and the Bitter," filmed in Vancouver last year

including Ella Fitzgerald, Rosemary Clooney, Mel Torme, Peter Sellers, Clair Bloom, Peter Lawford, and others. ITC is making available a total of eight one-hour programs for sponsorship by regional advertisers.

Chairmen for N. Y. ATAS

The N. Y. chapter of ATAS has named members to head five standing committees as follows: Activities—Irwin Sonny Fox, president of Sonny Fox Enterprises, and Herb Sussan of Screen Gems, co-chairmen; Membership—Gene Accas,

network relations v.p. for Leo Burnett; Publicity—Public Relations—Syd Eiges, NBC public information v.p.; Local Stations—Norman E. Walt, Jr., v.p.-gen. mgr. of WCBS-TV; Legal—attorney Edward T. Burns.

Other committee chairmen named by chapter president Royal E. Blakeman are: Forum Program—Richard Rector of VHF, Inc., and Renee Valente of Talent Associates—Paramount Ltd.; National Awards Nominations—producer Albert McCleery and NBC scenic designer Jan Scott; Review and Planning—Mildred Freed Alberg of Milberg

Enterprises, and Roger Englander, producer-director of the N. Y. Philharmonic Young People's Concerts with Leonard Bernstein.

SALES: WJR, Detroit, key station for the Detroit Lions Radio Network, originating broadcasts for 36 stations throughout upper and lower Michigan, sold complete coverage of the games to Marathon Oil Co. and Altes Brewing . . . Northwest Mutual Insurance will co-sponsor ten Fresno State College football games on KJEO-TV, Fresno, beginning 22 September . . . Wings of Healing, a gospel information organization, has renewed for 52 weeks its morning and evening programs on Sundays over Mutual Broadcasting System for the 11th consecutive year. Century Advertising of Los Angeles is the agency . . . *Daily Construction News*, a nightly report on latest developments in the construction industry, presented over KABC, Los Angeles, under sponsorship of P.I.P.E. (Plumbing Industry Progress and Education Fund). The program is broadcast each night at 10:10 p.m.

FINANCIAL REPORTS: Taft Broadcasting reports that for the first fiscal quarter ended 30 June 1963, net revenue was \$3,203,574 vs. \$3,057,975 for the same period of 1962. Net income was \$565,746 vs. \$578,541 and earnings per share were 36 cents for both periods . . . Wometco Enterprises' net income after taxes for the first 24 weeks of the year was \$1,043,459 as compared to \$916,197 for the same period in 1962. The interim report for the 24 weeks ended 15 June shows gross income of \$9,950,741. Gross income in the same 1962 period was \$8,915,101. Per share earnings were 72 cents as compared to 64 cents for the same period in 1962 . . . Storer Broadcasting reported earnings for the six month ended 30 June of \$1.28 per share compared to \$1.48 for the same 1962 period. Net income after tax for the first six months of 1963 was \$2,931,654 vs. \$3,618,366 for the same period in 1962.

WNEW looks back 30 years at Garden gala

Just saying "Thank You" to its listeners last week cost New York's WNEW over \$25,000, as the Metromedia station hired out Madison Square Garden and invited many of the entertainment industry's top personalities to take part in the five-hour extravaganza launching festivities leading up to its 30th anniversary 13 February. Nearly every one of the 18,300 seats was filled, with some \$52,000 in proceeds from the sale of tickets going to the Musicians Aid Society, which provides financial assistance to aged and needy musicians. Those taking part in the gala either appeared for minimum scale or donated their services. Since WNEW went on the air three decades ago with the push of a button in the nation's capital by President Franklin D. Roosevelt, the station has helped launch—or added luster to—many of the entertainment media's brightest talents, a number of whom were on hand at the Garden party. Two circular, slowly revolving stages were used in the center of the arena to handle the huge lineup, turning it into a sort of "theatre in the round." A touch of nostalgia was introduced for long-time listeners who remembered the days of the big bands in the late 30's and early 40's when a skinny kid named Frankie had bobby-soxers and matrons swooning to his voice. That Frankie is bigger today than ever, but as an actor and swinger more than a singer. However, a budding replacement named Frank Sinatra, Jr., made his New York debut, starting out as his father had done—with the Tommy Dorsey Orchestra. Frankie Jr. sang the songs that first made his father famous, using the same style and arrangements and even accompanying the Pied Pipers in a tune or two. There was a tongue-in-cheek squeal here and there in the Garden, and that was enough to bring forth an eerie feeling in those that remembered the Senior Sinatra's early days. Others appearing during the evening included Helen Forrest, the Si Zentner Orch., Ray Charles Singers, Peppermint Lounge Twisters, Sy Oliver Orch., Jack Jones, Teri Thornton, Dukes of Dixieland, Jerry Vale, George Maharis (singing), J's with Jamie, Martin Block, The Seven Epics, Steve Lawrence & Eydie Gorme, Dave Brubeck Quartet, Buddy Hackett, Jack E. Leonard, Della Reese, Peter Nero,

Vic Damone, the N. Y. Football Giants team. During the gala, WNEW v.p.-gen. mgr. John V. B. Sullivan and program director Varner Paulsen received a Mayor's Citation for Distinguished Service for the station in behalf of New York City.



Jack Jones sings to 18,000 at station's 'thank you' party for listeners



Eva Gabor tapes her 11:35-midnight show of 1950's at breakfast in bed



Three-year-old WNEW hosts 'Sunday Swing Concert' at Cntense Theatre

Newsmakers in

tv/radio advertising



Norman Gladney

Elgin National Watch has named Gladney assistant to the chairman of the board and president Henry M. Margolis. In joining Elgin, Gladney resigns as president of Taplinger-Gladney, a New York advertising agency. He is a former v.p. and director of marketing for Golden Shield, then a subsidiary of Sylvania Electric, and was the director of tv, radio and sales promotion for Bulova Watch.

Edward Argow

Argow has been appointed a vice president of McGovern-Guild. He joined the radio representative firm's New York office in 1959 and was appointed manager of their Chicago office in 1960. He returned to New York as sales manager in 1962 and will continue to work in that capacity. Prior to joining McGovern-Guild, Argow was associated with the Forjoe Company and Dancer-Fitzgerald-Sample.



Dr. Alfred Watson

Radio Advertising Bureau has named Watson director of advanced research to direct the bureau's \$200,000 study of methods for measuring total radio audience conducted by Audits & Surveys. Watson was executive v.p. and senior project director of Alfred Politz from 1958 to 1961, then left to become marketing v.p. for United States Rubber. He recently joined the faculty of Columbia University.



Sidney Grayson

Grayson has joined MetroMedia as v.p. and general manager of KOVR-TV Sacramento. He was owner and general manager of KSYD Radio (formerly KFDX) and KSYD-TV (formerly KWFT-TV), both in Wichita Falls. He was also general manager of KMID, Midland, Texas. In 1961 he purchased the West Texas Network, is now selling stock in the 4-station web comprising KDUB-TV, KDUB-AM, Lubbock, KEDY-TV Big Springs, KPAR-TV Abilene.



Richard Gray

Geyer, Morey, Ballard has appointed Gray account executive on the Danny Kaye show, to be co-sponsored by American Motors on CBS-TV in the fall. Gray, who will operate from the agency's Los Angeles office, returns to GMB from Van Praag Productions, where he was a v.p. He was previously a radio-tv producer for GMB, leaving in 1961 to become manager of WFAA Productions, WFAA-TV Dallas.



SYNDICATION

SALES: Eight stations have already ordered the additional 26 episodes of *The Life and Legend of Wyatt Earp* just released into domestic syndication by ABC Films. To date, over 125 markets have been pacted for the off-network western series . . . WABC-TV, New York, acquired 70 post-1950 films from Seven Arts. Fifty of the titles are from volume 7, now sold in 12 markets . . . TV Marketeers has sold its first package of movies—11 Alexander Korda-produced features—in 18 cities in the first two months of distribution. The company has made distribution arrangements for the west coast with John Ettlinger of Medalion TV Enterprises, the mid-West with Ben Barry of Ben Barry Films, and for Canada with Paul Talbot of Fremantle International . . . Four Star Distribution Corp. in a fast selling July, has racked up 17 new sales on its off-network series. *Dick Powell Theatre* leads with 10 new sales . . . *The Mighty Hercules*, new 130 segment cartoon series in syndication by Trans-Lux Television Corp., purchased by five more U.S. tv stations and one Canadian outlet.

MOVING: B. F. Adcock to Dallas resident vice president of The Alexander Film Co.

REPRESENTATIVES

APPOINTMENTS: WPBS, Philadelphia, to Roger Coleman, Inc. as national representative, and Robert S. Dome, Philadelphia, as regional rep. Station's new fm operation will broadcast some of QXR Network's stereo programs beginning this October . . . WMTW (FM), Mt. Washington, N.H., to Good Music Broadcasters . . . WMAS, Springfield, and WEXT Hartford, to The Bolling Company . . . WCRB, Boston, to George P. Hollingbery . . . The Maine Broadcasting System to Robert E. Eastman. Stations are WCSH, Portland; WLWZ, Bangor, and WRDO, Augusta. Maine Broadcasting System was formerly represented nationally by Broadcasting Time Sales. Nona Kirby Co. will continue to



Cartoon folders serve as introduction to KVIL (AM & FM)

Warm and friendly cartoon cards are given to anyone in Dallas who buys a new stereo set, car or home. Designed as an image maker as well as an audience builder, the promotional effort will continue for a year and a half. KVIL feels the civic approach is a natural since the station exerts a strong editorial voice on the various civic issues

regionally rep the stations in Boston.

MOVING: Jim Stevenson to account executive in the Chicago of-

ice of CBS TV Stations National Sales.

Jerry Lawrence to tv sales executive in the Los Angeles office of RKO General National Sales.



BPA brass inspect site for November convention

in San Francisco recently to inspect the Jack Tar Hotel, site of the Broadcasters' Promotion Association convention to be held 18-20 November, were (left to right) BPA president Dan Bellus (Transcontinent TV), convention chairman Joe Constantine (KTVU), 1st v.p. Clark Grant (WOOD-TV), 2nd v.p. Galey Augustine (WHIC)

GREEN SPLIT POO SEEP

(Continued from Page 20)

and here Cross paused significantly and proclaimed "Under the direction of Arturo Toscanini." Since this was obviously not the conductor's name, Cross tried again. This time it came forth as "Arturo Toscanini." On the third try, he did better: "Arturo Toscanini."

Similarly, during a live symphonic program, the prelude to Debussy's *Afternoon of a Faun* was played on a New York good music independent. The announcer gave the information that so and so had played the "sloot flut." Realizing his fluff, he quickly said "I beg your pardon, I mean 'sloote flolo.'" He never did get to tell the audience that the work opened with a "flute solo."

A number of ad agency men as well as broadcasters are still chuckling over the WJW announcer who, in a majestic voice urged listeners to buy "Viceroy's — if you want a good choke!"

On the other hand, the client may have thought this was carrying the cigarette-cancer scare to an undesired length.

Deeply aware of the psychological degree to which the slip in the mike can affect a performer, WOWO, the Group W station in Fort Wayne, established a "Foot-in-Month" award for the on-the-air personality who, in the estimation of the judges, has made the most flamboyant fluff of the year.

This is reportedly a traveling award and, according to Hilda C. Woehrmeyer, public relations manager of the station, hangs in the office of the winner until a new candidate is selected. The idea for the award stems from Hal Cessna, WOWO news director. The plaque itself is a man's shoe tightly in the grip of a pair of dentures, the entire shoe and teeth bronzed and polished and mounted on a hand-rubbed walnut shield.

This year's WOWO winner is Bob Chase, sportscaster, whose sponsor for hockey during the past season was Pepsi-Cola. In the course of an especially exciting game, Chase, without a moment's hesitation, exclaimed, "Now it's time for a well-deserved, ice-cold Coca-Cola." Then came a horrified

pause. Recovering quickly, Chase, added belatedly. "... and when you're at that refrigerator, remember—it's *Pepsi*, please."

The Pepsi-Coke mixup is far from new. Oldtimers recall that one of Faye Emerson's guests, a reserved English dramatic actor, appeared on her onetime Pepsi show and immediately put his foot in his mouth when he referred to the sponsor's arch rival, Coca-Cola. But Miss Emerson, no stranger to such crises, quickly ad-libbed: "An Englishman couldn't be expected to know as much as we do about Pepsi-Cola."

One of the biggest public service functions performed by Fort Wayne's WOWO is station personality Bob Siever's "fluff talks" delivered throughout the city. Some not printable are used with male audiences only, but many are just downright funny. According to Siever, he has given over 500 of these talks and made quite a nest egg for himself. Sometimes, he is booked as far as a year ahead.

The fluff that Siever tells which never fails to bring down the house concerns a commercial for the Sylcon Mattress. A typewritten error in the manuscript copy completely missed Siever and he read: "Ladies, when you are making your beds this morning, be sure you check and see if there are any 'soggy' (saggy) spots."

COMMERCIAL CRITIQUE

(Continued from page 40)

cial. These demonstrate exceptional creativity, from concept through production, and it is felt that getting the writers and art directors exposed to this sort of thing will give them a kind of creative transfusion. If the exposure worked like a pep pill it would be all right. Unhappily, it often does just the reverse. People become so attached to the attractive ideas they see in these reels that they must have one for themselves and so they take one. This is where our streamlined rapid assembly line often starts. The framework of the commercial is a pre-assembly, brought into the agency in this way. The writer simply hangs his ideas on it in a slightly different arrangement. He then passes it along to the art director who gives the body a pretty paint

job and moves it off to television production—the wheel department. Here red wheels are matched to a red body—design commercial to a design oriented studio, a small operation but important. In the studio it is run up, so to speak, and driven off the line. Then, after a trip around the test track and some minor adjustments, it's done—one more mass produced assembly line commercial. Put it on the road and it looks like any other.

This is no way to make a communications product. Most of us know this. It may be expedient, or it may not be possible to deliver advertising volume in any other way but it is difficult to defend if we're talking about creating advertising that communicates effectively. The pressure is now on the "organization" to be more creative. The creative man, as always, is expected to have the answers and he'll be coming up with one in this present emergency. We can only hope that before going off in a new direction someone will take the time to look at the destination signs.

Urges search for ideal

In looking for a good solution to this problem it would be better to set our sights on an ideal and hope to meet practicality at its highest level. We must give creative people, who understand the art of communicating in the television medium, every freedom to do as they think best in addressing the viewer. With no artificial restrictions imposed, the creative man will begin to perform like an artist.

First, he will take a lot more time getting selling information for himself. He will enlarge upon his knowledge of the research being done in the communications field. Dreary as some of these studies are, there are a few, at least, that the creative man will find pertinent in the present situation. With new communications ideas in mind, the creative man will get himself out of his writing cubicle and take a look at the product wherever he can get to know it best. And then he will get to know the consumer. And after finding out what the product really has to offer and what the consumer may like about it, he will have the right ingredients to put into the selling idea. Without these

preliminaries it is unlikely that an effective selling message can be prepared. For we might as well try to light a wet match as to make anything out of a commercial whose selling premise is not right.

Current practices notwithstanding, television is not illustrated radio. This being the case, we must be concerned with the oral-visual unity and performance values. If the commercial does not play, theatrically speaking, it will not communicate well.

Mistakes can be helpful

Every fine creative accomplishment has had some amount of trial and error in it. The artist sketches and paints over, the performer rehearses, the writer rewrites. The creative man must have an opportunity to try out his ideas and make revisions in them until he is satisfied that he has the expression he is trying to achieve. If we don't do anything else to improve the creative system, we ought to provide the television creative man with the opportunity to make a prototype of his commercial. Give him a chance to make mistakes, to try out his ideas in their performance stage and to work with these performances until their theatrical values are honed to a fine sharpness. Give the creative man time and let him work out his ideas without interference and he will create very effective advertising.

So, there you have the idealistic plan and if we could follow it we wouldn't have a television advertising problem, I'm sure. How near we can come to the ideal depends upon how we want to measure efficiency. If we measure it in terms of communicating dependability we will come very close. If we measure it by the yardstick of operational efficiency I'm afraid the ideal will be scrapped; for creativity cannot tolerate automation.

The signs read "Creative Effectiveness" in one direction and "Operational Efficiency" in the other. One road runs up to higher creative places; the other toward a sea of sameness. One road saves on creative operating costs immediately; the other makes the service more valuable. When we make the choice we must realize, too, that the advertiser has a lot at stake.

BUSINESS OUTLOOK

(Continued from page 31)

tor of the statistical department of Steiner, Rouse & Company.

The current tighter money picture will not be providing as much stimulus to the economy as has been the case in the past year or so, Trachtman declares, adding that there are a number of compensating factors such as (1) the generally rising trend of industry capital expenditures, (2) the prospects of some form of tax reduction; (3) the backlog of unfilled durable goods orders in May recorded an increase for the fifth consecutive month and (4) another good increase in government spending on the federal, state and local level seems in store.

"All these factors, combined with a number of others, point to a probable continuation of the current high level of business activity at a plateau *through at least the first quarter of 1964.*" Trachtman believes.

Dillon optimistic

At BBD&O, Tom Dillon, general manager of the agency, told *SPONSOR* that the economic trend is steadily up "and will undoubtedly continue to be, right across the board, for the remainder of the year."

"In a situation like this, the area that profits most immediately seems to be packaged goods—since people are disposed to 'eat better' first," Dillon says. "An interesting general marketing indicator today is the fact that lots of tv stations are literally sold out right now—and probably will be for the rest of the year. This is also true of a good deal of tv network time.

In the July issue of the First National City Bank's Monthly Economic Letter, economists ask the question whether, after the vacation lull, industrial activity can improve upon the first half year's performance. "It is clear that some stimuli which had been helping activity will weaken," the publication notes. "In two important lines, steel and automobiles, production is receding from crests that are unlikely to be duplicated in the second half." Fortunately, increased business is in prospect for other areas," the CB publication continues. "Business outlays on new plant and equipment—which have been lag-

ging—are scheduled to rise during the second half and will no doubt expand more affirmatively if corporate tax reductions are enacted.

Editors at The Value Line Investment Survey put it this way: "Our guess is that the current reaction will not mark the very end of the bull market but will be followed by another upthrust to test and possibly exceed old highs of 1962." ❖

ATLANTA BLOND

(Continued from page 31)

years of broadcasting experience at WFAR in Norfolk, Va., WCSC, Charleston, S. C., and WTVT in Tampa, Fla., her hometown.

Sandy underwent an indoctrination to become familiar with G-E appliances and the Georgia territory. She stayed in planning huddles for long hours with Chuck Shields and Frau Hamill, the agency's vice president and copy director.

In a few weeks, Austin was ready to spring his new radio proposal to the 150 Georgia retailers, and he chose a mid-winter advertising clinic to make his move.

As dealers seated themselves for the meeting, a sample G-E spot announcement flowed dramatically into the room:

MAN: *Bought me a stereo . . . that on-the-wall job . . . just paid \$168.*

MAN: *No foolin'?*

SOUND: *BOINGGGGG*

ANNCR: *(PROGRESS TO FAST SPEED) NO FOOLIN' . . . NO FOOLIN' . . . NO FOOLIN' . . .*

SANDY: *(LAUGHS IN) This is Sandy Strand for G-E, and no foolin', folks, HARRIS APPLIANCE CENTER is bursting with buy-em-now bargains! Consider this one! G-E console stereo . . . with the magnificent sound you've always wanted . . . with all-wood cabinetry . . . styled to fit fabulously anywhere you choose . . . on the wall . . . on a bench . . . JANUARY PRICE TAG SPECIAL . . . just \$168! NO FOOLIN' It's HARRIS APPLIANCE'S greatest sale! Big price reductions on G-E refrigerators, freezers, washers, dryers, te's . . . and hear this! G-E table radio . . . for AM . . . and FM listening . . . only \$37! All-aluminum ice trays . . . just 55 cents! And so many bargains you'll be droolin' . . . NO FOOL-*

IN So Shop HARRIS APPLIANCE in Cordle Hurry to HARRIS APPLIANCE.

ANNCR: *(PROGRESS TO FAST SPEED) NO FOOLIN' NO FOOLIN' NO FOOLIN' BETTER GET THERE FAST FAST FAST!*

Austin, the sales preacher supreme, then came on to tell dealers of W. D. Alexander's plan to provide each of them with such customized radio spots for use during every G-E sales program. He also demonstrated a telephone hooker system which he said would be installed at W. D. Alexander's studio so Sandy could record conversational commercials with any local dealer in Georgia.

"In this way," Austin explained, "we'll be able to customize a radio commercial for you between statewide programs—whenever you need it. You can place a call to Sandy one morning and get a produced tape back ready for your local station within 24 hours." Austin promised.

The dealers were overwhelmed. They knew that when Austin promised, he delivered.

The budget percentage spent for radio has jumped from eight to 25% during Austin's 11 years at W. D. Alexander. Chuck Shields handles placing of radio time for Atlanta-area stores. A large portion goes to WSB, Atlanta, which covers 115 of the state's 159 counties. G-E retailers outside the Atlanta area place their own radio schedules with W. D. Alexander participating.

G-E retailers are elated with results they're getting from the new radio spot system.

Chuck Shields, agency head, says of the grassroots radio plan:

"The customized commercial system has increased the effectiveness of G-E radio advertising throughout the state. But most important, the plan has helped radio do a better selling job, showing better immediate results."

What has such industrious basic assistance to G-E retailers meant to the Atlanta distributor? Quite a bit. O. C. McLean, sales manager for W. D. Alexander Company, reports the firm now holds the country's No. 1 position in G-E distributor performance by an impressive margin. ❖

TV "SELL" FOR MOVIES

(Continued from page 37)

tion on tv for about two to 10 days. Minutes, 10's and 20's are used—usually the minutes represent a small proportion.

During one week this spring, chosen at random, Broadcast Advertising Reports counted 1,000 movie spots in 16 markets.

Currently there are a handful of agencies which handle most of the movie advertising. They are:

Monroe Greenthal—United Artists, Associated Independent Theatres, Columbia, RKO Theatres.

Donahue & Coe—MGM, Loew's Trans-Lux, Radio City Music Hall, Criterion.

Blainv-Thompson—Warner Bros.

Others: *L&N*—Paramount, *C. J. LaRoche*—Buena Vista (Walt Disney), *Schlaijer*—20th Century Fox, Universal, and a half-dozen theatres.

Promoting movies via tv is not new.

Television was used 11 years ago by 20th Century Fox for "The Robe" (the sum allocated to tv for this pix was the largest ever at that time). This was perhaps tv's first success story in the movie field. The next year RKO used tv heavily to reintroduce "King Kong" and to promote "Mighty Joe Young."

The 14-week newspaper strike in New York convinced many a die-hard newspaper movie advocate that tv could handle movie advertising—and handle it effectively.

"The strike proved tv could be used as a primary medium instead of just a supplement to print," according to Jim Barry, sales manager at WNBC-TV, which handles much of New York's movie advertising on tv. "Producers and distributors realized you could even open a picture without tv and still get good results."

Russell Downing, president of Radio City Music Hall, says business was very good during the strike, and believes "Days of Wine and Roses" was one of the showcase's most successful post-Christmas features. The Astor Theatre on Times Square realized one of the best grosses in its history during

the premiere of United Artists's "Taras Bulba," introduced during the newspaper strike.

So far, 1963 has proved a big year for movie air advertising, according to WNBC's Barry. For example, Columbia, which prepares commercials for 85% of its movies, has served up generous spot schedules for "Bye Bye Birdie," "The L-Shaped Room," "Lawrence of

Are regional advertisers returning to syndication?

Experts in the field reveal their views on the future of this market.

NEXT WEEK IN SPONSOR

Arabia," "Sundays and Cybele," "Barabbas."

Universal has come on with "Forty Pounds of Trouble," "To Kill a Mockingbird," "The List of Adrian Messenger," "King Kong vs. Godzilla," among others.

The list grows and grows and grows," says Barry.

Paramount's two biggest hits were both heavily tv-supported. About \$250,000 each—half the total ad budgets—went into tv for "Hud" and "Come Blow Your Horn." But Paramount's advertising manager Martin Davis indicates that regional editions of national magazines like *Life* and *Look* are attractive and might steal business away from tv as well as newspapers.

MGM, already a firm user of tv, is dipping into color. Via color spots "Captain Sindbad" is now being introduced in five cities—Cincinnati, Dayton, Indianapolis, New York, and Los Angeles. In Cincinnati and Dayton the spots are being tested against two control cities of equal population using black-and-white commercials. If the color spots prove successful, they will be used for other MGM releases, a spokesman said.

Undisputed leader in tv advertising is Walt Disney which goes in heavily for network time. However, commercials as such are never shown on Disney's regular NBC show, *The Wonderful World*

of Color, which is sponsored by RCA and Kodak.

Aside from placing relatively large amounts of ad money in spots, industry executives feel Disney gets added promotional mileage from the show itself. But NBC and Disney claim there has been no cross-plugging with the exception of a partial scene of upcoming Disney movie production which was aired on *Wonderful World* last year.

There are many firm case histories to back up tv's effectiveness, besides those already mentioned. Here are some examples:

- "Flipper" (MGM): Recently this movie was a big hit in Atlanta and Miami where it was primarily tv-promoted. Belief is that tv deserves the credit for success and should be bulwark of introduction throughout the country.

- "What Ever Happened to Baby Jane?" (Warner Bros.): Originally, no distribution firm was willing to handle this picture. Tall was that it would not be a success WB advertised it heavily on tv giving medium 60% of total ad budget. Result: film had excellent box-office reception.

- "Spencer's Mountain" (Warner Bros.): Due to policy at New York theatre where movie opened tv was not used . . . and movie did poorly. Throughout the rest of the United States tv was used extensively . . . and the movie did very well.

- "The Longest Day" (20th Century Fox): Tv took the spotlight at recent meeting on movie ad plans. New York debut promoted via 50 spots on a New York outlet was great success. Number of box office impressions made was 42 million, according to rating service figures. This would be equivalent to populations of Chicago, Los Angeles, Detroit, Philadelphia, San Francisco, New Jersey and Ohio.

Some of the major company executives are more enthusiastic than others about the potential of tv for advertising, but all of them—even those who state that nothing will ever supplant the standard newspaper display ads and publicity stories—agree that tv spots can bring better results than they originally believed possible.

PUBLIC SERVICE: IT CAN BOTH SERVE AND SELL

By SANDY BECKER

*television personality,
WNEW-TV, New York City*

In all the recent discussion of television's public service obligation, one point has been largely overlooked. Public service can bring a direct selling benefit to the advertiser at the same time it serves the public good.

There are a number of ways in which advertisers participate in television's public service function. Most of them are designed simply to "enhance the corporate image," that is, to show the viewer that the company has an active interest in the public good and welfare. Thereby, it is hoped, the viewer will have a favorable impression of the advertiser and will glow with a warm inward feeling when glancing upon the advertiser's product on a supermarket shelf. Whether he reaches for it is another matter, the direct sales message is expected to accomplish that critical final step.

The two most important ways of enhancing the public service "image" are, of course: a) by sponsorship of a public service program and, b) by donating commercial time to one of the causes approved by the Advertising Council. Both of them are very "low sell."

A definite "hard sell" value, on the other hand, can result from the integrated public service message which is a part of the program content. It is like a selling commercial in that it urges the viewer to take action. It is unlike a selling commercial in that it is not self-serving—and therein lies the secret of its enormous benefit to the advertiser and his sales message.

Let me illustrate by example from my own daily practice. I am responsible for two hours of children's programming a day on Channel 5, the Metromedia station in New York City. The commercial availabilities are sold out. Why?

We entertain. We give them cartoons, jokes, games, and informa-

tion that they thoroughly enjoy. We know because their mail responses tell us very emphatically what they do and do not like.

We have their confidence. We talk on their level but do not talk down to them. We tell them the truth—and that includes the commercials. We have never carried a deceptive commercial nor a distorted piece of information. We have made mistakes, yes, but we have always been willing to stand corrected by the viewers.

We serve them. Every week we carry one public service theme through both hours. And, yes, it helps the advertisers who pay the bills for the program, as well as the children who watch it.

Recently, for example, the Veterans of Foreign Wars, through their local posts, have been carrying on a bicycle safety campaign. The emphasis has been on safety during those dusk and night-time hours when bicycle-automobile accidents are most frequent because motorists can't see children on bikes, or vice versa. The heart of the VFW "Lite-A-Bike" campaign has been reflective tape—strips of gummed tape covered with reflective material like that on road signs. The VFW is giving them out free. Attached to the fenders and handlebars of bicycles, they pick up the headlights of automobiles and reflect their colors straight back to the driver.

All during one week I talked about bicycle safety and told the children they could get "Lite-A-Bike" reflective tapes free from the VFW. I had posters visible on the set behind me, and showed a little film of newsboys from the Long Island newspaper Newsday demonstrating good bicycle safety practices. By the end of the week most of the VFW posts in the New York Metropolitan area had run out of free reflective tape.

The children know, because their parents have been telling them all their lives, that they must

observe good safety habits when riding their bicycles. They know in short that what I tell them as a public service is for their sakes and not for mine or my advertisers. Inevitably there is a carry-over to the commercial content. The sales impact of my commercials is increased immeasurably. Knowing that they can trust me about bicycle safety, they feel they can trust me about a product.

The same thing obviously applies to adult programs. The participation of a Bob Hope or a Jack Benny in any public service activity has premium value—because their audiences trust them. And by the same token, entertainers such as these involve themselves in public service not only for inner reasons—because they are responsible people—but also because it adds to their total stature and value as entertainers.

In the end the greatest value accrues to the advertiser—and public service becomes an important function of enlightened self-interest. It both serves and sells. 

Sandy Becker



Joined WNEW-TV in 1955 to host children's shows, after playing the role of CBS Radio's "Young Doctor Malone" beginning in 1948. Becker originally planned a career in medicine, but he came interested in broadcasting when he worked as a part-time announcer on WWRL (Woodside, N.Y.) while at N.Y. University.

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BREWER BEGUINES SPANISH APPEAL

BURGERMEISTER Brewing (San Francisco) starts a broadcast media campaign aimed at Spanish-speaking audiences in California and Arizona this week, utilizing 23 radio stations in the two states plus KMIEX-TV and KCOP-TV (Los Angeles). Effort will be concentrated in the San Francisco Bay area, Los Angeles, Fresno, and throughout Arizona. Drive ties in with 16 September Mexican Independence Day celebration in Los Angeles, and features selection of a Spanish Queen, who will reign at the fiesta. About 600 spots per week are scheduled for the four-week promotion. Agency is Post-Keyes-Gardner (San Francisco). Account executive: Lynn Fairweather.

Sarong to do stretch on tv

International Latex has completed a tv spot buy for its Sarong bras and girdles. National campaign of nighttime minutes will start in 20 markets on 1 September for a 52-week run. Agency is Young & Rubicam (New York).

TV BUYING ACTIVITY

- **Vick Chemical's Clearasil**, skin preparation, will go into about 40 markets across the nation using minutes to reach teenagers. Buyer Adele Schwartz at Morse International (New York) is interested in programs with teenage appeal, such as early evening (horror or Elvis Presley-type) movies, and "dance parties." The buyer notes the scarcity of the latter, and welcome information on same. Radio will probably also be utilized, but plans are no definite yet in regard to this medium.

- **Lipton Soup** purchasing nighttime minutes for a drive to start 15 September. The 26-week national campaign will go into approximately 20 markets. Buyer is Steve Silver at Young & Rubicam (New York).

- **Revlon's Esquire Knomark** shoe polish drive will begin 25 August for a 13-week run in undisclosed markets. Buyer Irene Levy interested in nighttime minutes to reach the adult audience. Agency is Grey Advertising (New York).

- **International Latex** buying a schedule to push various products starting 1 September for a 26-week period. Buyer Lynn Diamond at Morse International (New York) looking for nighttime minutes in markets across the country.

RADIO BUYING ACTIVITY

- **Equitable Life Assurance Society of the United States** will take flight again September for 13 weeks utilizing minutes in more than 100 markets. The company employed the same type of campaign last fall, and again February. Timebuyer at Foote, Cone & Belding (New York) is Martha Murray.

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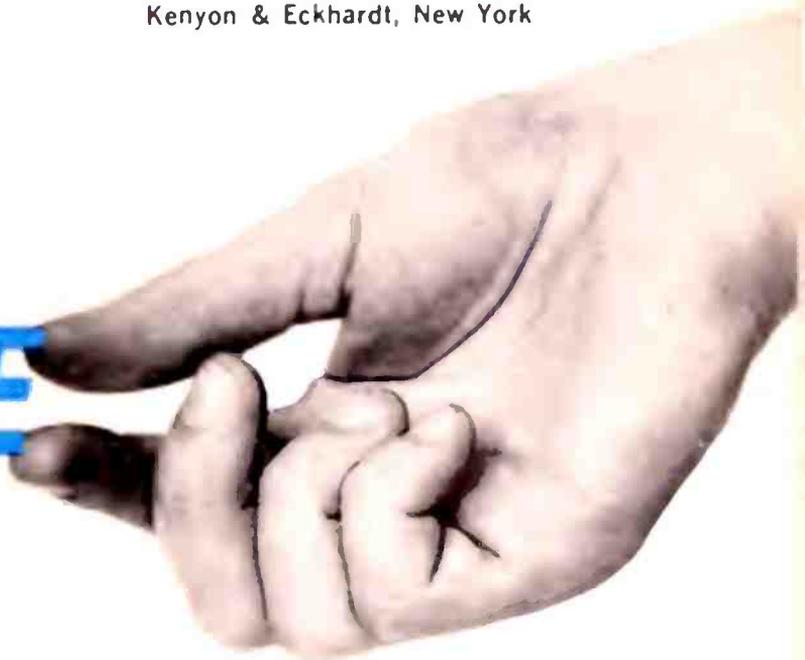
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