

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

6 MAY 1963—40c a copy / \$8 a year

MAY 6 1963

**TV SPORTS:
THE DEMAND
IS HIGH** p. 31

**How Standard Oil
(N.J.) seeks tv's
upper crust** p. 35

a twin anniversary of successful
service to the Twin Cities ...

KSTP RADIO - 35 YEARS

KSTP TELEVISION - 15 YEARS



HUBBARD BROADCASTING, INC.

REPRESENTED BY

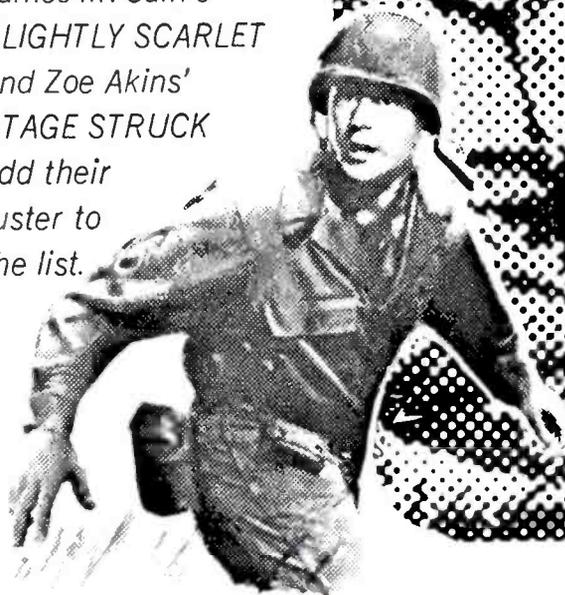
EDWARD PETRY & CO., INC.

MINNEAPOLIS • ST. PAUL, MINNESOTA

ORIGINAL STATION REPRESENTATIVE

**NEW
MILLION DOLLAR
MOVIES** rivet

audience attention to high-caliber stars in swift-moving stories. Norman Mailer's THE NAKED AND THE DEAD illustrates the color and action lavished on these late releases from six major companies. Jules Verne's FROM THE EARTH TO THE MOON, Bret Harte's TENNESSEE'S PARTNER James M. Cain's SLIGHTLY SCARLET and Zoe Akins' STAGE STRUCK add their luster to the list.



do you have these NEW MILLION DOLLAR MOVIES?

CBS has them scheduled in New York, Chicago, Philadelphia and St. Louis. Time-Life's buy covers Minneapolis, Denver, San Diego and Grand Rapids. Westinghouse (Pittsburgh), Corinthian (Indianapolis), Trans-Continent (Buffalo), Meredith (Syracuse), Scripps-Howard (West Palm Beach) and Crown (Portland) are other families in the fold. Surely, the same facts that persuaded these group owners and dozens of independent buyers are also pertinent to your programming.

SHOWCORPORATION

INTERNATIONAL BUILDING • 45 ROCKEFELLER PLAZA, NEW YORK 20 N. Y. PHONE: PLAZA 7-9820

whereas,

It has come to the attention of the Council of the City of Philadelphia that station WPEN has produced a theme depicting in music, the traditions of Philadelphia, and

Whereas, The music and lyrics contained in this theme put into music the people's feelings of affection and devotion to our great City

Resolved by the Council of the City of Philadelphia

That William H. Sytk, President of WPEN, the William Penn Broadcasting Company, is commended for providing a song that categorizes and embraces the Heart of Philadelphia and projects the warmth and understanding of the traditions of our great City.



WPEN General Manager Murray Arnold (left) and Mrs. Mary I. Devlin of WPEN receive resolution from City Council President Paul D'Ortona and Councilman Thomas Carr.



COUNCIL OF THE CITY OF PHILADELPHIA
OFFICE OF THE CHIEF CLERK
ROOM 402, CITY HALL
PHILADELPHIA

(Resolution No. 322)

RESOLUTION

Commending William H. Sytk, President of WPEN, the William Penn Broadcasting Company, for providing a song that categorizes and embraces the Heart of Philadelphia and projects the warmth and understanding of the traditions of our Great City.

radio 95 philadelphia

WPEN

Represented by AM Radio Sales Company

KEEP WATCHING THE OZARKS

MISSOURI'S BIG
THIRD-MARKET
ONE OF THE
NATION'S TOP
TEST MARKETS

When KWTO
Speaks
The 4-State
Area Listens

LOWEST COST

Per Thousand Homes of
Any Midwest Station

Hooper
March—1963
(Metropolitan)

MONDAY THRU FRIDAY

7:00 A.M. — 12:00 NOON

KWTO40.3

Station B30.5

Station C15.4

Station D11.4

12:00 NOON — 6:00 P.M.

KWTO41.3

Station B34.9

Station C10.3

Station D7.1

PLAN AHEAD

Contact Your Pearson Office

5000 WATTS - 560 - ABC
SPRINGFIELD, MISSOURI

SPONSOR

6 MAY 1963

Vol. 17 No. 18

Key Stories

SPONSORED SPORTS: GIANT TV INDUSTRY / \$150 million spent annually on the three networks and independent station sports programs. Sponsors are learning that sports buys can't be beat when it comes to c-p-m. **31**

HOW TO SELL "INFLUENTIAL AUDIENCES" / Standard Oil (N.J.) finds that sophisticated international commercials present the company's "good-will" image effectively. **35**

TV BRINGS BACK DISCONTINUED COOKIE / Juvenile guest on WNEW-TV stoutly defends "cinnamon" as his favorite; program-viewing youngsters back him by mail; Arnold re-introduces the delicacy. **37**

WHERE DO YOU TAKE A COMPUTER TO LUNCH? / Carol Rosenzweig, whose husband is vice president of St. Louis' KPLR-TV, satirizes the age of timebuying by machine. **38**

MARKET-BY-MARKET PLAN AIDS SMALL ADVERTISER / Gold Seal Vineyards, using radio and newspapers in one area at a time, reaps profit. Expands from one to ten markets in two years. **41**

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*Best
Seller...
First in
Philadelphia*



WIELAND;
OR THE
TRANSFORMATION.

CHAPTER I.

I feel little reluctance in complying with your request. You know not fully the cause of my sorrows. You are a stranger to the depth of my distresses. Hence your efforts at consolation must necessarily fail. Yet the tale that I am going to tell is not intended as a claim upon your sympathy. In the midst of my despair, I do not disdain to contribute what little I can to the benefit of mankind. I acknowledge your right to be informed of the events that have lately happened in my family. Make what use of the tale you shall think proper. If it be communicated to the world, it will inculcate the duty of avoiding deceit. It will exemplify the force of early impressions, and show the immeasurable evils that flow from an erroneous or imperfect discipline.

My state is not destitute of tranquillity. The sentiment that dictates my feelings is not hope. Futurity has no power over my thoughts. To all that is to come I am perfectly indifferent. With
B

Collection of Library Company
of Philadelphia, Kean Archives

The first American novel "Wieland", by Philadelphian Charles Brockden Brown, topped the fiction best-seller list in 1798.

In this early terror classic, which influenced Hawthorne and Poe, Theodore Wieland misinterprets a ventriloquist's words and is driven to murder and suicide.

Best seller in Philadelphia, in a somewhat lighter vein, is Station WIBG, Radio 99. For sales-tingling thrills, take our Pulse*.

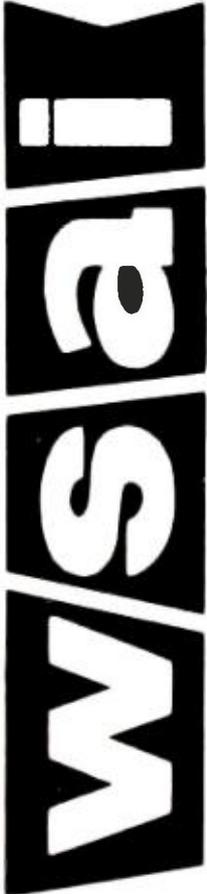
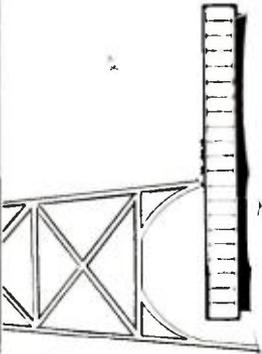
Supernaturally, of course, it is First in Philadelphia, the City of Firsts.



*Hooper and NSC, too

Represented by Katz Agency

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJH	MIAMI WGBS	TOLEDO WSPD	DETROIT WJBA	STORER BROADCASTING COMPANY
NEW YORK WHN	MILWAUKEE WITI-TV	CLEVELAND WJH-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBA-TV	

#1

Radio

1 in HOOPER — 34.1
2nd rated station — 23.2
Dec. '62 - Jan. '63
Cmb. Metro Area — All rated lms. periods.

1 in PULSE — 38
2nd rated station — 23
Jan. '63

JUPITER BROADCASTING in Cincinnati*

*** CALL robert e. eastman & co., inc.** He'll prove it to you with the latest Pulse and Hooper Figures!

PUBLISHER'S REPORT

A publisher's view of significant happenings in broadcast advertising

A CHALLENGE—AND AN ANSWER

One of the most fascinating things about a democracy in action is the manner in which its citizens can put aside their diverse personal interests when there is a serious threat from the outside, or when there is a sticky job to be done.

Such a threat exists today in the capsule democracy of the broadcast industry—the threat of lost confidence and lost revenue in the face of the recent ratings hearings in Washington.

And the sticky job exists, too—improvements in broadcast measurement made *within* the frame of the industry, without rancor and undue haste.

While the dust clouds raised by Oren Harris' Special House Investigations Subcommittee were still rolling, it was obvious to many responsible broadcast leaders that something had to be done, and done quickly. Norman E. Cash, president of the Television Bureau of Advertising and an industry executive with a strong sense of leadership, is certainly to be commended for taking a real step toward helping to improve audience research.

As the recent 4A annual meeting drew to a close, Pete Cash and TvB made a proposal which was striking in its simplicity: the top-level executives of the organizations representing broadcasting (NAB, RAB, TvB), advertising agencies, and advertisers should get together to implement an organization which would establish "audited" broadcast audiences, and design new or improved research methods.

So far, the leading citizens of the broadcast industry have been putting aside their partisan feelings in favor of industry cooperation on this project, and it's a fine thing, indeed, to watch.

SPONSOR has always been in favor of self-regulation, rather than enforced regulation, in the broadcast industry. Some government regulation is obviously necessary. But actual government control of broadcasting can easily stifle its best features of creativity and effectiveness.

The radio/tv industry, rather than Washington, should map the course research now must follow. Happily, this is being done.





Sacramento, California, capital city of the nation's number one state in population and home of . . .

KXOA, under new ownership of Producers Incorporated (R. E. Shively, Executive Vice President; John Bayliss, Vice President and General Station Manager) appoints . . .

KXOA



BLAIR RADIO
as its exclusive national representative and adds its selling power to the Blair Group Plan, America's most influential group of radio stations.

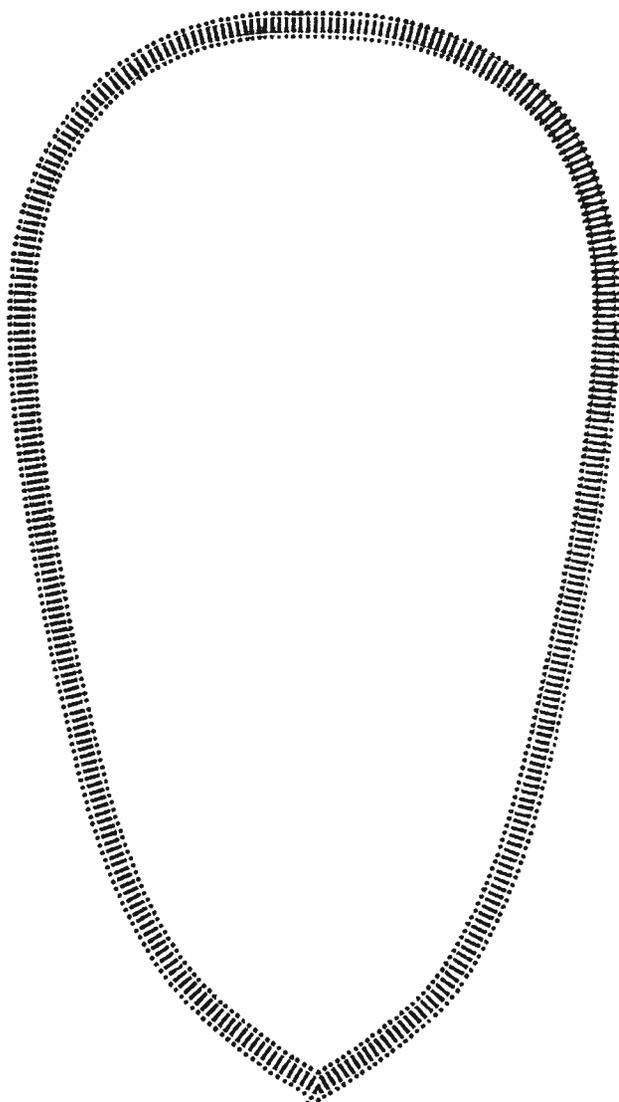
WNBQ is the State and Madison crossroads of Chicago television—the electronic mirror in which Chicago sees all aspects of itself reflected, accurately and vividly.

Many local issues have been illuminated on WNBQ's *City Desk*—where prominent Chicagoans face right-to-the-point interrogation by Channel 5 newsmen.

Len O'Connor spotlights the local political and social

scene, with meaningful critiques. Chicagoland's brightest teenagers match knowledge on *It's Academic*. The city's young creative talent is displayed in the rich setting of *Artists' Showcase*. A documentary on race relations on *Dateline: Chicago* examined the city's conscience. And a preview of the Versailles exhibit reflected Chicago's pride in its famed Art Institute.

as much a part of Chicago as the Loop



For 15 years, WNBQ has been the busiest screen in town, interpreting Chicago with objectivity, candor, and pride. Like the *Loop*, WNBQ is a center of Chicago life. This kind of community-station link—joined with the wide ranging NBC Network programming of diversified entertainment and information—is distinctive to the programming of all NBC Owned Stations.



WNBQ, CHICAGO
KNBC, LOS ANGELES
WRC-TV, WASHINGTON
WNBC-TV, NEW YORK
WRCV-TV, PHILADELPHIA

NBC Owned. Represented
by NBC Spot Sales.

Thanks for coming...

Last week leading advertising, broadcasting and agency executives gave generously of their time to hear a factual point-by-point review of our methods of determining radio and television ratings. These meetings were not "sales meetings." They weren't lectures. No one sought the sensational headline. On the contrary, everything possible was done to create an informal atmosphere . . . where everyone could comment freely, ask questions or make suggestions.

The atmosphere in these meetings was in sharp contrast with what we experienced during the recent congressional sub-committee hearings. There, in Washington, the committee asks the questions and brings forward the witnesses. You can't cross-examine witnesses who testify against you. The statements made are immune from the laws of libel and slander. Unfortunately, the calm, factual reply cannot compete with the sensational charge.

CORRECTING THE RECORD

Many of our guests said that the facts brought out in the give-and-take of these client meetings confirmed their confidence in our methods . . . that wherever possible we should continue to replace implications with facts. For example:

Implication: Based primarily on testimony of three ex-employees, Nielsen field work is faulty.

Fact: *The vast bulk of our field work is performed in accordance with the strict standards we have established. We have reliable methods for detecting improper field work—methods which had routinely caught the errors before these disgruntled ex-employees testified.*

Implication: Because reports in a few homes showed that the receiver was tuned to a single station for 24 hours or more, Nielsen's system of metered measurement is discredited.

Fact: *The total tuning time for these atypical cases is extremely small: less than 1% of tuning-minutes for radio; 0.1% for television!*

Implication: Based on the sub-committee's choice of a single non-typical local market, sample sizes for the Nielsen Station Index are inadequate.

Fact: *For all of 1962, 6% of Nielsen Station Index samples were below the norm—not enough to invalidate reports. 26% were at the norm. 68% were above it!*

Implication: Nielsen "sells confusion" to the broadcasting and advertising industry with its local radio services.

Fact: *The difficult and vexing problems of measuring local radio*

audiences have been well known in the industry for many years. In spite of the problems, which have never been a secret, the industry has asked that the measurements be continued and, when economically practical, improved.

Implication: Nielsen samples are outdated because they are based on the 1940 census.

Fact: *43% of U.S. homes have been built since 1940. 38% of Nielsen sample homes have also been built since 1940!*

THE DOOR IS OPEN

Theoretically, we could continue for several pages . . . pairing off each little implication with its factual reply. If we don't, it isn't because we have anything to hide. We'd just rather not bore anyone! But our door is always open to responsible inquiry from anyone with a stake in the accuracy of our reports.

We were encouraged when the congressional sub-committee asked the American Statistical Association to evaluate our work. Three eminent statisticians *reported favorably on our methods* . . . but, for all practical purposes, their report has been ignored by the press.

In its place were intimations that the ratings are rigged to favor our clients. We believe that our record itself refutes this radical distortion. Like many others, we've worked hard for 40 years to build and to merit our reputation for integrity. On behalf of 5,000 Nielsen men and women, located in 16 countries around the world, we do not intend to remain on the sidelines now, allowing our reputation to be unjustly assailed.

WHERE DO WE GO FROM HERE?

First: more meetings with clients, because meetings to date have done much to clear the air. We want every client to express his views. After all, ours is a service business: one that must, as always, be both *responsible* and *responsive* to its users.

To date, the most encouraging development of all is the groundswell of industry support, growing by the hour. Apparently, very few interested people are being misled by headlines which are not supported by facts. Thinking people will not miss the far-reaching significance of these recent events.

As PRINTERS' INK puts it: "*What in God's name is going on here? . . . Don't you know that YOU may be next?*"

A. C. NIELSEN COMPANY

Reprints of a recent address by Arthur C. Nielsen, Jr. entitled "A Researcher Replies" are available by writing to us at 2101 Howard Street, Chicago 45, Ill.

SPONSOR-WEEK

Top of the news
in tv/radio advertising
6 MAY 1963

Need ingenuity, innovation: Although tv has only been in the American home to any degree since '46, those already involved in producing commercials "tend to treat this 17-year-old adolescent like an old man," said Young & Rubicam v.p. Stephen O. Frankfurt at weekend. He told the eighth annual Visual Commercials Conference: "We have been guilty of treating tv like moving print ads or radio commercials with pictures, or even movies on a small screen," with all the good experimental work in tv being done "by a mere handful of art directors—and their work shines forth like a beacon in a sea of mediocrity." Frankfurt stressed, "Without recourse to ingenuity and innovation, you will be pouring your clients' money down the drain."

Babbitt returns: B. T. Babbitt is returning to network radio with extensive schedules on ABC, Mutual, and NBC. NBC will have 156 spots over 26-week period starting 27 May, ABC 130 spots over same time, while Mutual gets 11 spots weekly over 32-week period, which began 24 April. Campaign, first network radio in several years, is for household products. Geyer, Morey, Ballard is agency.

ARB proceeds: ARB late last week announced it would proceed with plans to double sample size, despite TvB call for moratorium on all changes. ARB said sample size increase would be unnecessarily delayed, in letter to TvB. Indefinite moratorium could result in serious damage to research industry, ARB added. Replied TvB: we're not against increasing sample size, but changes now could preclude other improvements. Television Bureau urged a systematic program to bring changes in research, based on industry studies now under consideration by TvB.

International ad judges: Cleo Hovel, v.p. and creative director, Leo Burnett, and consultant Harry Wayne McMahon, are the two American jurors who will help judge entries for 10th annual International Advertising Film Festival, Cannes, France, 17 through 22 June. Some 41 advertising agencies and film companies from U. S. and Canada are already entered.

Heinz weds Star-Kist: Acquisition of Star-Kist by H. J. Heinz was completed last week. Star-Kist, major tuna canner and other fish products, will operate as subsidiary of Heinz. Both are heavy users of broadcast media.

Tribute to newsmen: 200 employees of seven New York papers who worked at NBC or appeared on programs during the recent newspaper shutdown last week received mementos of the occasion from Robert E. Kintner, NBC president (below right). Plaques showed front page of last edition before shutdown. With Kintner is William R. McAndrew, NBC News executive vice president.



SPONSOR-WEEK continues on page 12

SPONSOR-WEEK

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



LABUNSKI

Fight ad dictators: Businessmen should oppose . . . the actions of those advertisers who sometimes forget the basic purpose of mass advertising and attempt to use the power of their large expenditures to intimidate or penalize communications media which displease them with an editorial judgment or the choice of subject matter." Stephen B. Labunski, v.p. of Straus Broadcasting, and v.p.-g.m. of WMCA, New York, was speaking in San Francisco Friday before the Commonwealth Club of California. He also advocated setting "the standards and qualifications for becoming a broadcaster considerably higher than they are today. . . ."

Olympics: Detroit is putting more voltage into its bid to bring the 1968 International Olympics to the United States again for the first time in 34 years. The prospect is a sparkling one for broadcasters and advertisers. Sens. Hart and McNamara (D., Mich.) have introduced a joint resolution endorsing the move by Senate and House.

Detroit has been officially chosen as the U. S. city entitled to host the 1968 Olympics. The resolution, when passed, will be forwarded by the State Department to the International Olympic Committee.

Barrier broken: Missouri House of Representatives has approved permanent rule permitting radio broadcasting of its proceedings at any time. House proceedings were broadcast for first time in Missouri history in March, with special permission. KMOX Radio carried first broadcast of House committee hearing last week. Decision makes Missouri twelfth state to permit broadcast of live debate.

WFIL facilities to etv: Triangle's WFIL (AM & TV), Philadelphia, on 1 November will transfer its current physical and technical plant—including radio and tv studios, equipment, and property—to WHY, the city's etv station, as an outright gift. WFIL, about that time will complete a move into its new headquarters. The gift will permit WHY to begin operations on channel 12, previously awarded, in addition to current programming on channel 35 and its fm frequency.

Packager plea: Manufacturers of everything from coke bottles to cosmetics and cookery products have urged the government not to straitjacket packaging ingenuity, during hearings on Senator Philip Hart's "Truth in Packaging" bill. Labor and consumer groups have urged crackdown on what they term deliberately misleading diversity in shapes and sizes.

The minimum standards spelled out in the Hart (D., Mich.) bill face formidable legal and technical objections, as well as the traditional hands-off private enterprise argument.

Square spaghetti: Imogene Coca is launching square spaghetti for Prince Macaroni in new one minute spots now running in Eastern markets. Bauer-Tripp-Foley of Philadelphia is agency.

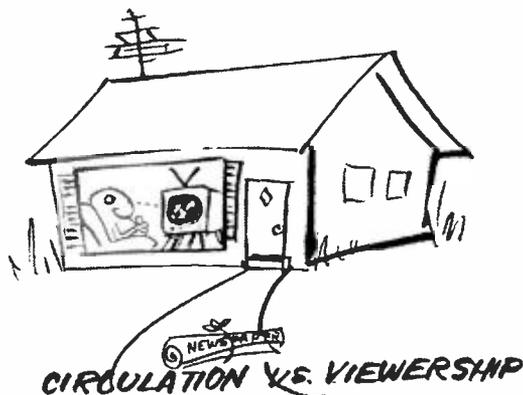


SPONSOR-WEEK continues on page 14

SPONSOR-WEEK | Top of the news in tv/radio advertising (continued)

Non-broadcaster on FCC? EIA's Land Mobile Communications Section wants next FCC vacancy filled by someone versed in "non-broadcast radio communications." It told President Kennedy this would provide the commission with one "whose interest and experience cover the entire radio spectrum" it administers, rather than having one "whose experience is limited to broadcasting."

Rating editorial: How would viewers, or FCC, feel if broadcasters showed no interest in learning audience reaction? WFTV, Orlando, Fla., posed question editorially last week in response to newspaper editorial calling for accurate ratings. WFTV noted newspapers sell only circulation, with little infor-



mation on readership. Most broadcasters find fault with ratings services, station added, "but a newspaper's criticism, because of its competitive prejudices and its ignorance of the art of broadcasting, rarely is constructive." Editorial cartoons were used for illustration (above).

Ratings corrections: Preliminary blueprint for improving the ratings picture has been roughed out by the Research Committee of the NAB, and final plans will be presented by broadcaster association president LeRoy Collins to the Harris Special House

Investigations Subcommittee which conducted the recent rating probe. Advertiser cooperation will be worked out.

NAB says chief areas of correction for broadcast audience measuring will be: development of approved minimum criteria and minimum standards for ratings services; establishment of a Broadcast Audit Service (BAS); and development of a long-range research program to improve methodologies conducted under the direction of NAB.

Research Committee Chairman Donald H. McGannon, president of Westinghouse Broadcasting, said meetings will be held at once with representatives of the American Association of Advertising Agencies, the Association of National Advertisers, the Television Bureau of Advertising and the Radio Advertising Bureau, to work out plans for cooperation and support among the organizations.

Ohio agency expansion: Two agencies set expansion plans in the Buckeye State. McCann-Erickson opened Columbus office at 1015 East Broad St., headed by Robert Jeffcoat, formerly of FS&R. Meldrum and Fewsmith announced expanded facilities in Cleveland, with added space for radio-tv film department, "one of the fastest growing operations at M&F." Among clients, Union Central Life Insurance uses network tv, Republic Steel has launched tv schedule.

Newsmakers at deadline: James F. Pomroy appointed as manager, Ralston division, Ralston Purina. He's former senior product manager, Colgate-Palmolive's household products division. . . . William Goetze resigned as v.p., KOGO-TV, San Diego to become president. A. H. Meyer, RCA's San Francisco distributor. . . . Robert A. Bernstein joins Softness Group as v.p., resigning as p.r. director, Westinghouse Broadcasting.

SPONSOR-WEEK continues on page 52



a statement of **WWLP & WRLP**

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

The recent rumblings from the Federal Communications Commission in regard to the NBC Board Chairman's grant of \$100,000 to station WNDT has aroused my Yankee ire.

I am greatly peeved at the FCC for taking NBC to task. In my estimation what was said is exactly what should be said to an educational station, no more and no less.

For some time now the deference accorded stations operating under the tag, Educational Television, has become increasingly more nauseating.

No one argues with the original premise of educational television. No one argues with its value nor with its importance in the community and its potential as a cultural advantage for a community. As a matter of record no one does more for educational tv than commercial television. But more examination should be given these educational stations from the standpoint of how they operate within the realm of their basic purpose.

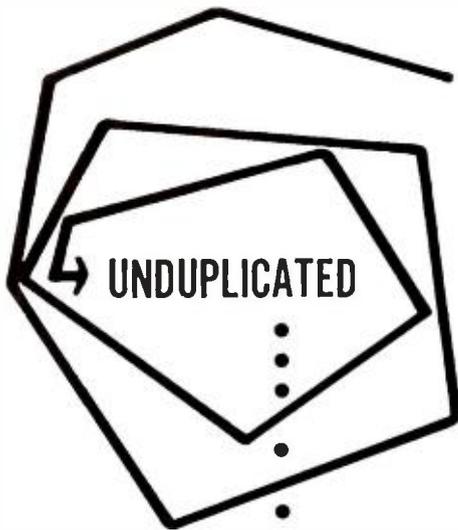
Educational stations should not, repeat, should not, be allowed to operate in the semi-commercial area which so many of them seem to be doing with their "quiescent commercial" policies which verge on the outright commercial area.

Like the man said, no station can survive being half educational and half commercial. If the intent of the Educators is to compete commercially let them apply properly and face the competitive challenges that are the commercial broadcasters lot. Their predilection for trying to slip into the commercial green pasture without getting sullied by the pasture's booby traps is for the birds. If the FCC is so anxious to investigate television let them devote some time to the sheer waste, inefficiency and bureaucracy predominant in many of these sacred cow educational stations.

The television industry as a whole has done more to foster educational television throughout the country with grants, donations of equipment, advice, programming and production help and other time and money consuming projects than any group including the educators themselves.

I think it's time the proverb concerned with rendering unto Caesar that which is Caesar's, etc., should be applied to the commercial-educational television area without irksome investigations to hinder rather than help the overall expansion of the national television service.

Represented nationally by HOLLINGBERRY



**ALL
THE
GREAT
ABC
SHOWS**

Unduplicated coverage makes WSUN your most efficient buy in the Tampa Bay market.



Tampa - St. Petersburg

Get all the facts from
Natl. Rep. Venard, Torbet
& McConnell
S. E. Rep. James S. Ayers

DATA DIGEST | Basic facts and figures on television and radio

WEEKEND PROGRAM RATINGS RISE

A recently completed summary of average network program ratings by TvB, based on A. C. Nielsen data, provides provocative information. For the average nighttime network tv program, the percentage of homes viewing (or dating) declined again in 1962 though the number of homes viewing did not. The latter is possible because the number of homes owning tv sets increased.

But not since the average for nighttime programs hit a rating of 18.1 in 1958 has the average increased. In 1962, in fact, it hit a low of 15.6, dropping from 1961's 16.3 average. Average for weekday daytime network programs held its own, with a 5.9 in 1962, compared with a 6.0 in 1961 and similar averages in 1959 and 1960.

Greatest strength in 1962 was for the average weekend daytime program, which moved up to an average 7.2 rating, compared with 6.7 rating in 1961. And with increased tv homes, the average number of homes moved from 3.1 million in 1961 to some 3.5 million in 1962.

The chart below shows the trends in both average ratings and homes for the various network programs during the last seven years.

Seven-year ratings trend, network tv

	Avg. nighttime program		Avg. weekday daytime program		Avg. week-end daytime program	
	Homes (000)	Rating	Homes (000)	Rating	Homes (000)	Rating
1962	7,663	15.6	2,897	5.9	3,547	7.2
1961	7,645	16.3	2,820	6.0	3,149	6.7
1960	7,368	16.3	2,776	6.1	3,142	7.0
1959	7,632	17.3	2,635	6.0	3,300	7.5
1958	7,696	18.1	2,829	6.6	3,084	7.2
1957	7,195	18.0	2,730	6.8	3,263	8.1
1956	6,038	16.5	2,448	6.7	3,141	8.6

Source: A. C. Nielsen Data

HEY D.P. BROTHER!

Want to know why WABC Radio jumped from 9th place to a solid leader?

Ask this fashion editor from Manhattan.



While you're at it, ask a storekeeper from Manhasset.

Ask a nurse from Queens.

Ask a mechanic from Stamford.

Ask almost anybody from anywhere.

You name them...we reach them. We know what they like. We offer it to them. That's why they listen.

All four of the leading research organizations document this. So does WABC's audience response and sponsor acceptance.

If it's your job to reach and sell people—all kinds of people—the right kind of people—come to WABC RADIO.

It's the station that became a leader in New York radio in just two short years.

Now tell us, D. P. Brother, isn't that worth shouting about?

AN ABC OWNED RADIO STATION
770 KC 50,000 WATTS CLEAR-CHANNEL, NON-DIRECTIONAL

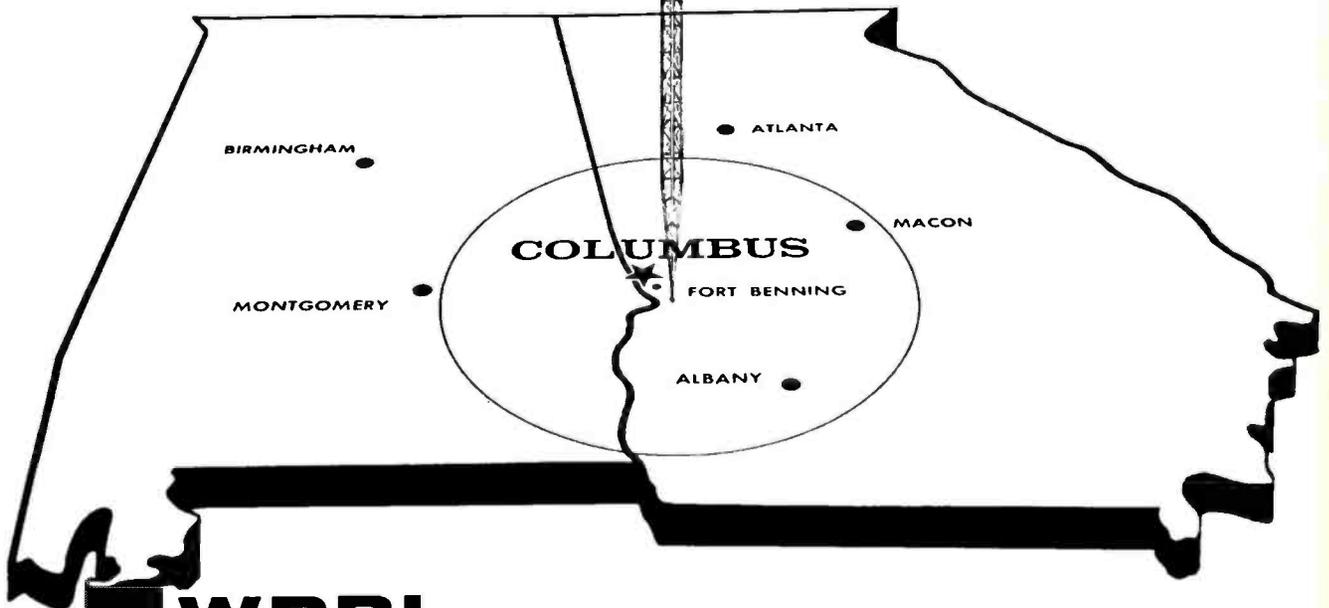


look South . . . and you'll see **TV3**

**Covering 66* counties
in Georgia and
Alabama with annual
retail sales of
1.2 billion dollars!**

* GRADE B COVERAGE AREA

Look closely at Columbus, Georgia. It's a market "on the move." The South's newest inland port city in 1963, Columbus is also the retail shopping center of the Chattahoochee River Valley — a top test market with consistently high manufacturing employment and the military payroll of Fort Benning . . . the world's largest Infantry School. Yes — Columbus is on the move . . . and TV3 is the major media moving forward with Columbus!



WRBL
Television
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. HOLLINGBERY COMPANY

SPONSOR-SCOPE

6 MAY 1963

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

Leave it to the French—they've discovered a way to derive commercial tv revenue from what is officially a "non-commercial" network.

It works out like this: Although the government-controlled network will not accept commercial sponsorships, spot announcements, etc. from individual advertisers, the network quietly looks with favor on trade alliances, groups of manufacturers, and other collective advertising efforts.

Such groups **can volunteer to underwrite the cost of certain programing**, and will receive what amounts to a **short commercial** in exchange.

This quickly brought French ad agencies into the act. Now, such endeavors—on behalf of the sardine-fishing industry, or wine growers, or whatever—**will be billed through agencies** at usual commission.

It also brought French print media on the run. As is usual in such situations, entrenched print media oppose "commercial" French tv.

Despite top-level opposition from General De Gaulle, a second French tv network may operate commercially, European experts say.

Network radio activity, sometimes obscured by lack of billing information, currently includes many large national advertisers.

Latest LNA-BAR report for week ending 12 April shows extensive use of medium by American Motors, Bristol-Myers, Campbell Soup, Ford, General Electric, General Motors, Kellogg, Liggett & Myers, Mennen, Philip Morris, R. J. Reynolds, Standard Brands, Sterling Drug, and William Wrigley, among others.

Notable absentees among the big spenders in the week surveyed: **P&G, General Foods, Lever, American Home Products, American Tobacco, National Dairy Products.**

Fm broadcasting has gotten a nice back-pat from a major broadcasting group—the Triangle Stations, offshoot or Triangle Publications.

Triangle has joined the National Association of Fm Broadcasters on behalf of the group's five fm radio outlets.

Decision to join NAFMB was reached **after the organization retained Jim Schulke as its president and full-time chief executive**, says Triangle director of fm operations David Bennett.

New shot-in-the-arm for color tv is on the way this month—a 23-inch color tube with a 90-degree deflection and a rectangular face.

The tube will be made by National Video, which has developed the wider, less-deep tube with Motorola. **Production starts in about three weeks.**

The 23-incher, which will appear in top-of-line Motorola color tv sets, is bigger and not as deep as the familiar 21-inch, 70-degree round tube seen in RCA and other color sets.

National Video plans to supply other set manufacturers with the 23-inch tube by year's end. **Even so, the end of color tube development is not in sight.** Corning Glass is working on a 25-inch rectangular color tube, as is RCA.

Broadcasters are enthusiastically supporting the move to legislate uniform daylight-saving time laws to end those hoppety-skippety clock headaches.

Sen. Warren Magnuson (D., Wash.), chairman of the Senate Commerce Committee, has launched a bill which may provide the solution. Magnuson's legislation would advance all clocks uniformly in eight major time zones laid out across the country, and beyond (to Alaska and Hawaii). The period involved would be **from the last Sunday in April to the last Sunday in October, annually.**

Arguments may develop, however, over the proposed span of the switchover. Sen. A. Willis Robertson (D., Va.) would hold the span to three summer months of June, July and August.

The shorter period would appeal to farmers and might get warmer reception in the House.

Some tv commercials are so good, and so original, that they influence the whole field of commercial production for years.

A group of a dozen such "pacesetters" was selected recently by F&S&R vice-president & radio/tv manager Ed Mahoney from winners of the Tv Commercials Festival during the past few seasons.

In the opinion of Mahoney (who's also a member of 4A's Tv Committee and a judge in the Commercials Festival) these dozen commercials are "considered prototypes and are frequently referred to in describing tv creative or production ideas." Here they are, with Mahoney's comments:

TV COMMERCIAL PACESETTERS

- | | |
|---------------------------------------|--|
| 1. Aero Shave—1959 | "Squeeze motion using still photos." |
| 2. Maxwell House—1959 | "Special sound effects." |
| 3. Bufferin—1960 | "Upgrading pharmaceuticals via mood." |
| 4. Corvair—1959 | "First of the great demos." |
| 5. Ford Thunderbird—1961 | "Aerial photography at its best." |
| 6. Esso Heating Oil of Canada—'60 | "New approach to animation." |
| 7. Bank of America—1961 | "Completely new use of lettering & titles." |
| 8. Duncan Hines Cake Mix—1959 | "Extreme closeups of food." |
| 9. Ban Deodorant—1960 | "Documentary approach with editing & scoring." |
| 10. Oreo Cookies—1961 | "Documentary (Shot by producer of Little Fugitive)." |
| 11. Johnson & Johnson—1959 | "Documentary—real children's voices." |
| 12. Alcoa (Qualities of Aluminum)—'61 | "Cinematography & theme carried through series." |

Ever tried to find a splice in a reel of audio tape in a real hurry? It's a real headache, but WIL, St. Louis has an answer.

The station's chief engineer, Melvin Hart, has come up with a new gadget in his spare time, which he calls a "splice seeker."

To use it, tapes are marked with aluminum foil tape near a splice. The splice seeker then can be used. It's a two-stage transistorized amplifier, keyed by a miniature photo-electric cell which constantly scans the tape.

When the aluminum foil passes the scanner, it triggers a relay, which stops the transport mechanism.

Just another gadget? Not at all. **It could be very handy for agencies involved in the production of radio commercials or soundtracks for films.**

SPONSOR-SCOPE

(Continued)

TeleGuide, the sponsored closed-circuit system feeding sightseeing, entertainment and shopping news into New York Hotels, is making steady gains.

The system expects to reach its goal of 62 hotels and 70,000 receivers long before the World's Fair opens next year. Piping on a non-public network, TeleGuide is now serving up 18 hours of news and information which arrives on Channel 6 of hotel sets.

Within the next few months, TeleGuide will add service on Channel 3 in six languages (French, Spanish, German, Italian, Portuguese and Japanese) for the benefit of overseas visitors, and will make "greater use" of Channel 10 for convention and exhibition groups.

Advertisers and agencies in the New York area are scouting TeleGuide's rate card with an eye to catching Gotham visitors the moment the hotel bellboys have set down the luggage and pocketed their tips.

It will surprise no one to learn that Procter & Gamble again led measured media expenditures in 1962.

But its lead over second-place General Motors was sliced considerably. P&G spent \$119,980,393 in 1962, against \$114,454,258 in 1961. Of the total, 93.3% of gross billings went for tv.

General Motors had \$112,626,853 in billings, compared with \$101,716,092 the year earlier. Tv accounted for only 26.7%.

Among top ten media users, Bristol-Myers registered the biggest increase, from \$35,604,913 in 1961 to \$53,002,455 in 1962. With the boost, Bristol-Myers moved from tenth place to seventh. Ford Motor also had a healthy increase, going from \$52,195,716 in 1961 to \$67,450,778 in 1962.

Following are the leaders in 1962:

ADVERTISER	Total Measured Media Billings	Total Tv* Network-Spot
Procter & Gamble	\$119,980,393	\$111,945,864
General Motors	112,626,853	30,094,201
Ford Motor	67,450,778	20,507,863
General Foods	60,637,987	41,357,044
American Home Products	54,189,751	44,480,175
Lever Brothers	53,498,345	45,852,873
Bristol-Myers	53,002,455	39,511,443
Colgate Palmolive	50,153,030	47,316,619
R. J. Reynolds	42,255,427	27,522,719
Chrysler	41,302,319	8,515,844

*Source: TvB

Among the leaders, only Lever Brothers cut spending. Total for 1961 was \$57,362,992. General Mills, which last year placed eighth with \$37,763,066, dropped to \$29,793,101, and out of top ten ranking. They were replaced by Chrysler, which increased from \$33,245,875 in 1961 to \$41,302,319:

Figures include newspapers, general and national farm magazines, business publications, outdoor and network and spot tv. No radio data is available.

It's almost axiomatic that broadcast trade associations function at their best when there is a common enemy or common problem to be met.

TvB, which launched a trial-balloon proposal for a "Broadcast Auditing Bureau" and an "Office of Research" at the recent 4A annual conclave at The Greenbrier, **is getting good reaction from it.**

So far, TvB has had no refusals to go along with the proposal for an industry tidy-up on broadcast research.

TvB wants to form a tightly-knit group composed of presidents of NAB, TvB, RAB, ANA and 4A. **No formal first meeting on the proposal has been set, but TvB expects to hold one in the near future.**

Meanwhile, even the rating services—notably A. C. Nielsen and American Research Bureau—view the TvB proposal with favor.

Though only about 8% of an estimated 6,000 new consumer products survive their first year, the number arriving continues at a high level.

Among the latest:

Four vegetables with butter sauce in boilable bags from General Foods, now testing in Dayton, Columbus, Ft. Wayne, and Indianapolis, through Y&R.

Pace Floor Wax from Turtle Wax, testing in Peoria, through W. B. Doner.

A new cold preventive from Grove, through Grey, coming soon.

Wash & Care, a new beauty cream from Tussy Cosmetics, testing in Milwaukee and other cities, through Y&R.

A new line of men's cosmetics, Monsieur Lanvin, from Lanvin, through North Advertising, to be introduced for Father's Day.

NBC TV's "Today" and "Tonight" shows are using merchandising aids as a strong business-clincher, and a "plus" for advertisers.

Hotpoint is an important customer, having ordered **"the greatest number of merchandising aids to date"**—life-size displays of Johnny Carson, over-the-wire hangers, salesmen's lapel stickers, product string tags, counter cards, product stickers, bumper tags, tie-in newspaper mats.

The Hotpoint campaign on "Tonight" runs from 15 May to 13 December. The appliance firm is also availing itself of another merchandising aid from NBC's participating pair—kinescopes of 15-minute length, **which are being shown throughout the country by distributors to dealers.**

How free are "free" offers? The Federal Trade Commission will try to find guidelines for this favorite radio/tv commercial device.

FTC plans to hold an open-house discussion on the role of free offers in deceptive pricing. Date: 10 June. Also due for discussion at this session will be the enticing, but sometimes inaccurate, "less-than . . ." price claims. **Comments will go to suggested rules already circulated in the industry by the Commission.**

Comparison claims are one of the FTC targets, such as "Previously offered (but not sold) at XXX price;" "Less than XXX dollars," in regional and national advertising; and finally, comparisons with "generally prevailing range of prices."



Close



Closer



Closest to the Dallas, Ft. Worth market. A circle of admiring faces. Indicative of the very special way children (and their approving mothers) think of Jerry Haynes. He's WFAA-TV's "Mr. Peppermint," now in his third year of making big sponsors and little viewers happy. He's one more reason why WFAA-TV is closest to the Dallas, Ft. Worth market.

WFAA-TV

1.
DUPONT SHOW OF THE WEEK—
 for Television Entertainment.
 Produced by NBC News Creative
 Projects, Irving Gitlin,
 executive producer; by The
 Directors Company in association
 with NBC Television, Franklin
 Schaffner and Fielder Cook,
 producers and directors;
 and by NBC Television, Lewis
 Freedman, executive producer.

2.
WALT DISNEY—for Television
Youth and Children's Programs.
 Produced by Walt Disney
 Productions in association
 with NBC Television.

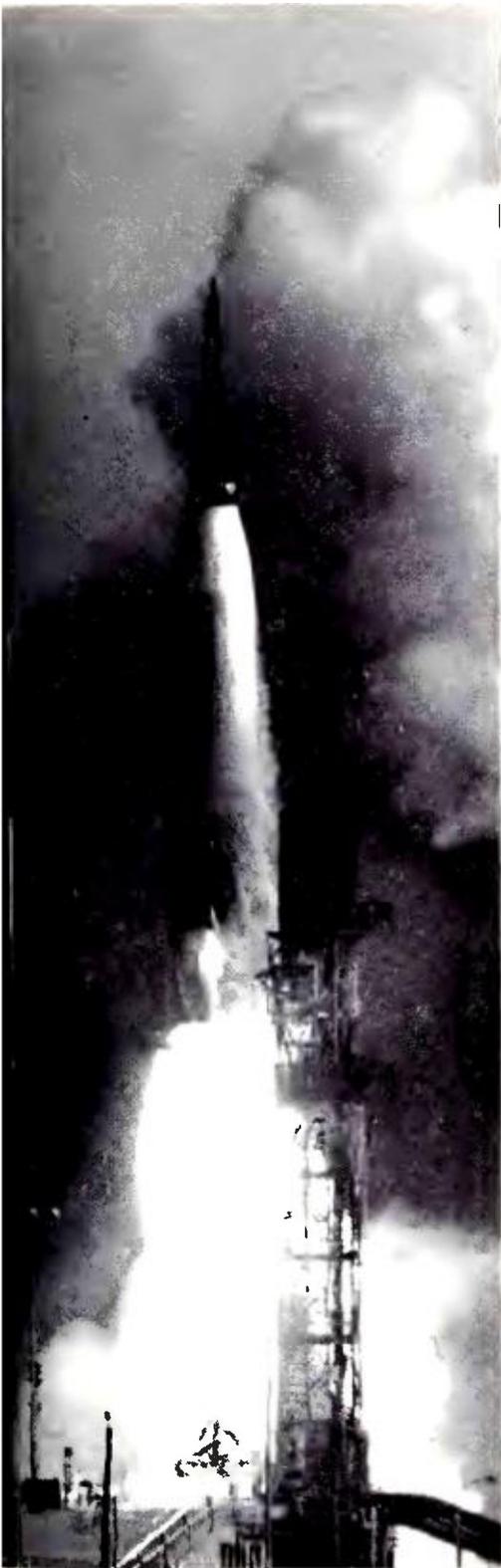
3.
CARNIVAL OF BOOKS, broadcast on
 NBC Owned Station, WMAQ Chicago—
 for Radio Youth and Children's Programs.
 Produced by WMAQ in cooperation
 with the American Library Association.

4.
THE ETERNAL LIGHT—
 for Radio Entertainment.
 Produced by NBC News under
 the auspices of The Jewish
 Theological Seminary of America.

5.
EXPLORING—for Television
Youth and Children's Programs.
 Produced by NBC News, Craig
 Fisher, producer.

6.
WILLIAM R. McANDREW and
NBC NEWS—a Special Award for
News and Informational Programming.
 NBC News Division, William R. McAndrew,
 Executive Vice President.





THE BEST IS YET TO BE

Winning six of the distinguished George Foster Peabody Awards for 1963—just after a public vote honored us with six of the season's eight TV Guide Awards—makes NBC feel extremely proud. We'd say it was pretty fair substantiation that a network's programming—if sufficiently versatile and creative—can be honored for excellence by a specialized panel of judges and also be prized by the mass of the nation's viewers. A mere glance at NBC's Peabody Award recipients pictured here will show how well the winners span the full range of broadcasting's news, information and entertainment. Our warmest thanks to all those talented men and women who had a part in preparing these prize-winning programs. And our very deep appreciation to the Peabody Awards Committee*, whose valued accolades—in both radio and television—have contributed so much through the years to broadcasting's excellence.



Now, our attention is turned to next season's programs, for at NBC we always feel that...
“the best is yet to be.”

Look to NBC for the best combination of news, information and entertainment.

WHERE THERE'S COMEDY, THERE'S HOPE

I shall always enjoy keeping the report of Hope's response to the [NAB Distinguished Service] Award (sponsor NAB Convention Special, 1 April) and I shall always appreciate your very strong and helpful editorial.

LeRoy Collins,

President, National Association of
Broadcasters, Washington D. C.

IRTS SEMINARS

Many thanks indeed for the handsome two-page spread of the Time Buying and Selling Seminar (22 April).

More words won't say it any bet-

ter but I wish to express personal appreciation and I know I speak for our Board as well.

Claude Barrere,

Executive Director,
International Radio & Television
Society, New York

CBS LEFT OUT

I was interested in your *Sponsor-Scope* comments concerning the station groups on page 19 of the 22 April issue.

I would agree with you in questioning why the Richard Manville Research group left out so many important station groups.

I would disagree with you in listing "a few" of the others and leav-

ing out CBS. I think you'd find that . . . with both the CBS and Radio C-O stations and the television group . . . constitute the outstanding combination of such stations in the country. I'm sure it was an oversight, but I thought I should make the point.

Maurie Webster,

Vice President and General Manager,
CBS Radio Spot Sales, New York

CASE OF THE MIXED AGENCY INITIALS

We would like to commend sponsor's (29 April, "New Idea: Let Kids Pass Judgment") excellent, highly imaginative coverage of "children's creative drama"—a new research technique being used by Fuller & Smith & Ross.

However, we were quite surprised and disappointed to find that the captions for the photos illustrating the story misidentified FSR's senior vice president and manager of the New York office, William E. Holden, and Tully Plesser, vice president and director of marketing services, as being associated with EWR&R.

We would be appreciative if you would inform your readers of this error in your forthcoming issue. To err is human, to forgive is sublime . . . we forgive but will in return look to your cooperation in setting the readers straight.

E. J. Ade,

Vice President, Public Relations
Department, Fuller & Smith & Ross,
New York

STORY IS SALES AID

Your story entitled "Hour Long News Is Newest Tv Trend" in the 22 April issue is very informative. Since we anticipate having a similar vehicle in September with the expanded CBS Newscast and expanded local news, I sincerely believe your article will be a valuable sales aid.

Jim Rutherford,

Promotion Manager,
WTVD, Durham, N. C.

CALENDAR

MAY

Southwest Programming and Production Executives, tv programming conference, Royal Orleans Hotel, New Orleans; guest speaker: Commissioner Cox, (5-7).

Montana Broadcasters Assn., annual convention, Bozeman, Mont., (8-10).

CBS Television Network Affiliates; conference, Waldorf-Astoria Hotel, New York, (9, 10).

Univ. of Wisconsin Journalism Institute's 1963 advertising seminar, Madison, Wis., (10, 11).

Advertising Federation of America 9th district convention, Schimmel Indian Hills Inn, Omaha, Neb., (10, 11); 2nd district convention, Inn at Buck Hill Falls, Pa., (10-12).

Academy of Television Arts and Sciences, Chicago chapter, Emmy awards for excellence, Pick-Congress Hotel, Chicago, (13).

National Assn. of Educational Broadcasters, national conference on instructional broadcasting at University of Illinois, Urbana, Ill., (13-15).

Station Representatives Assn.'s annual awards luncheon, Grand Ballroom, Waldorf-Astoria Hotel, New York (16).

Ohio Assn. of Broadcasters spring convention, French Lick Sheraton, (16, 17).

Pennsylvania Assn. of Broadcasters convention, University Park, Pa., (19-21).

Sales and Marketing Executives-International, annual convention, Philadelphia, (19-22).

JUNE

Georgia Assn. of Broadcasters, 28th annual convention, Holiday Inn, Callaway Gardens, Ga. (8-11).

American Council for Better Broadcasts, annual convention, Nationwide Inn, Columbus, O. (12).

Mutual Advertising Agency Network, meeting, Palmer House, Chicago (13-15).

Advertising Federation of America, national convention, Hotel Biltmore, Atlanta (15-19).

American Marketing Assn., 46th national conference, Statler Hotel, Washington, D. C. (17-19).

International Advertising Film Festival, deadline for entries 15 May; contact Jane Pinkerton Assoc., New York, for information. Cannes, France (17-21).

Florida Assn. of Broadcasters, 27th annual convention, Hotel Robert Meyer, Jacksonville, Fla. (19-21).

Virginia Assn. of Broadcasters, annual meeting, Williamsburg Inn, Williamsburg, Va. (19-21).

21st Stanford Radio Television Film Institute, Stanford University, Stanford, Cal. (21-17 August).

New York State Broadcasters Assn., 2nd annual executive conference, Gideon Putnam Hotel, Saratoga Springs, N. Y. (26-29).

"THE HUEY LONG STORY"

WDSU-TV WINS BMI HISTORY AWARD

A brilliant report of the dramatic events that shaped his life from his earliest political days. A revealing analysis of the impact of the "Kingfish" on state and national political affairs. Conceived, researched and produced entirely by the staff of WDSU-TV.

*Reached rating peak of 36**

(Public Service Programs can win the public)

Says Harnett Kane, first biographer of Huey Long, "Remarkable job, a real documentary of our times."

Sallie Farrell, State Librarian, "We were fascinated . . . a valuable addition to the State Library."

W. J. Montgomery, Counsellor, Ridgewood Preparatory School, "Our appreciation for the instructive series."

Paul Hostetler, Director, Department of Theatre and Speech, Tulane University, "A masterful job of writing, film editing and presenting. Deserves national recognition."

Mrs. Charles Keller, Jr., civic leader, "Please accept my grateful thanks . . . masterful reporting . . . most careful and conscientious kind of research."

These are but a few of the unprecedented laudatory comments.

WDSU-TV congratulates producer-writer Mel Leavitt, and all other staff members who contributed to this award-winning achievement.

WDSU-TV
CHANNEL 6 NEW ORLEANS
NBC

**Special ARB Coincidental-September, 1962*



FOR

EARLY EVENING : LATE AFTERNOON
AUDIENCES

157 HALF-HOURS

BACHELOR
STARRING
FATHER JOHN
FORSYTHE

5-YEAR PROVEN AUDIENCE
COMPOSITION:

28%.....MEN
31%.....WOMEN
11%...TEEN-AGERS
30%.....CHILDREN

234 HALF-HOURS

LEAVE
IT TO
BEAVER

6-YEAR PROVEN AUDIENCE
COMPOSITION:

23%...MEN
35%...WOMEN
12%...TEEN-AGERS
30%...CHILDREN



CORCORAN
AND
SAMMIE TONG

BARBARA BILLINGSLEY
TONY DOW
AND
JERRY MATHERS
AS
"BEAVER"

STATION	MARKET
WAGA-TV	Atlanta
KTBC-TV	Austin (Tex.)
WGR-TV	Buffalo
WCIV	Charleston (S.C.)
WINBQ	Chicago
WJW-TV	Cleveland
WBNS-TV	Columbus (O.)
WOC-TV	Davenport

'BACHELOR' FIRST SALES

STATION	MARKET	STATION	MARKET
WXYZ-TV	Detroit	KCRA-TV	Sacramento
KEZI-TV	Eugene	WB0C-TV	Salisbury
KJEO-TV	Ft. Wayne	KNTV	San Jose
WANE-TV	Houston	KIRO-TV	Seattle
KPRC-TV	Kansas City	KXLY-TV	Spokane
WDDE-TV	Los Angeles	WMAL-TV	Washington, D.C.
KNBC	Los Angeles	WBRE-TV	Wilkes-Barre-Scranton
WISN-TV	Madison		

'BEAVER' FIRST SALES

STATION	MARKET	STATION	MARKET
WKBT	La Crosse	KMSP-TV	Minneapolis
WGAL-TV	Lancaster	WCBS-TV	New York
KTLA	Los Angeles	WOW-TV	Omaha
WISN-TV	Madison	WB00-TV	Orlando

STATION	MARKET
KPHO-TV	Phoenix
KATU	Portland (Ore.)
KCRN-TV	Sacramento
KOMO-TV	Seattle
WBRE-TV	Wilkes-Barre

WJW-TV, Storer Broadcasting Co.'s CBS affiliate in Cleveland, first to plan 'Beaver' and 'Bachelor' back to back, 4:30-5:30 P.M.





Courtesy of The Detroit Institute of Arts

**"A WOMAN
WEEPING"**

by Rembrandt measures only 8½ x 6¾ inches, yet is considered one of the Dutch master's finest works. It captures a poignant moment of life expressed with delicate yet powerful harmony of tone.

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.

SPONSORED

SPORTS: A

GIANT

TORO KRICKS & STRASSER
 GASTON & ST. LOUIS
 PHIL BARRETT & THORNTON
 PHIL BARRETT & VILLANOVA
 TV JOHN & C. EVANS

KRICKS PHILA 81 67 1:51 3
 TORO BARRETT DETROIT



With \$150 million spent on network and indie sports, sponsors discover sports buys can't be beat when it comes to c-p-m

Tv sports is a major branch of show business. Approximately \$150 million is now being spent annually on time, rights and commercial talent for sports programming on major networks and on independent stations.

Tv clients and agency advisors, are learning that the cost-per-thousand for major spectator sports on television can't be beat.

Furthermore, researchers are saying that even for such traditionally male-oriented entertainments as pro football and outdoor sports shows, women are not far behind men in viewership.



Sold on sports

Pat Flager (upper l), ad director, J. P. Stevens, checks storyboards for firm's NFL sked with FRC&H's Bob Nugent, assoc. dir., radio/ty, and Bob Yost, v.p., acct. supervisor; (upper r) Leonard Faupel, Ballantine ad manager, and Bob Ahern, stadium manager for Yanks, check signs and facilities. Morgan Cramer, P. Lorillard president, (lower l), gives stockholders account of sports program. (Lower r) Melnor Industries co-sponsors Triple Crown on CBS TV: (l to r) Joel Stein, acct. exec, Smith/Greenland, Melnor's agency; Bill MacPhail, CBS sports v.p.; Chris Schenkel, announcer; Irwin Perton, Melnor's ad director

Last year the three networks devoted some 820 hours to sports programming. CBS TV was first with 292 hours; NBC TV second with 275 hours, and ABC TV third with 243 hours. This year, according to the experts, will see new sport highs on the three networks as well as a considerable increase in sports programming on local stations.

Succinctly, buyers consider sports programming on television a real bargain, as a sponsor survey of advertisers and agency executives indicates.

Hurrahs for the advantages of buying sports programming on television arise from virtually every sphere of advertising and run the gamut of such plus marks as low

cpm; concentrated viewer interest and what a top ad agency executive fittingly described as "the gratitude factor" on the part of the spectator in the living room.

Here's what tv sales executives have to say:

"The potentiality of sports on television is greater than ever because the entire family is interested in sports. A few years back it was only the man and possibly his son," Richard Bailey, Sports Network president, said. Adds Richard N. McHugh, manager sports and special program sales, NBC TV: "Advertisers consider sports programming on television a bargain."

Said Chester Simmons, vice president of Sports Programs, Inc., a

subsidiary of AB-PT, Inc., "Sports is gigantic business on television. We're especially pleased with feminine tune-in on our sports programs. There's anywhere from 35 to 40% on *Wide World of Sports*. Also, our telecasts of American Football League games deliver almost as large a total audience as the average prime time program; the unduplicated audience is extremely high and the share of audience is climbing."

SPONSOR asked top tv sports experts to break down the various monies (time, talent, rights, etc.) contributed by sports to broadcast media. This is the way it shapes up:

- Baseball, including spring

training games, regular season and World Series, \$60 million.

- Football (pro), \$35 million.
- Football (college and bowl games) \$25 million.
- Basketball (college and high school) \$4 million.
- Basketball (pro) less than \$1 million.
- Boxing, \$4 million.
- Hockey \$100,000.
- Racing, \$3 million.
- Golf, \$4 million.
- Bowling, \$10 million.

• About \$10 million for taped sports packages including *Wide World of Sports*, *Sports International* and *Sunday Sports Spectacular*.

Time charges run about \$65,000 per average hour for sports on network television. Program costs are in the vicinity of \$100,000 per hour. It is estimated that sports gross time billings on the three tv networks came to about \$53 million in 1962.

Why is all this money being funneled into sports programming by a constantly growing and diversified list of advertisers?

As experts see it, the shorter work week had a lot to do with it. The average working man has more time to devote to sports. "The country is becoming more sports-minded and the advertiser is becoming conscious of this," is the collective opinion in Madison Avenue ad agencies and among clients.

Most of the sports program production costs are lower and this is passed on to the advertiser. No longer is sports just the man's market. It is more of a family market. At one time sports programs were primarily open to gas, beer, tobacco and men's toiletries. But today you find an impressively new array of advertisers in sports—advertisers such as banks, cereals, dairy products, men's wear, automobiles, insurance—you name it, and it's most likely in sports.

Everyone appears to be in on the boom in tv sports. Sports Network did approximately 100 telecasts the first year it was in business. It now provides at least 1,000 telecasts (and fully sponsored) a year, a re-

markable increase over its initial score card seven years ago.

Another individual to profit from the boom in tv sports is Walter Schwimmer, who heads his own company, packager of such redoubtable properties as *World Series of Golf*, a fresh concept in sports spectacles, and the man largely responsible for popularizing bowling and introducing tournament bridge to mass tv viewers. These are a few of many sports-minded entrepreneurs who have evolved sports programs with astonishing sales possibilities for American advertisers.

Though there are healthy-sized audiences for the lesser sports, statistics show that the huge blockbusters on television continue to be football and baseball. An examination of the top 15 network tv sports

in 1962 based on Nielsen total audiences estimates reveals this interesting picture:

- (1) Rose Bowl 1/1 (NBC) (total viewers) 19,598,000;
- (2) World Series Sunday 10/7 (NBC) 18,735,000;
- (3) World Series 10/15 & 10/16 average (NBC) 12,773,000;
- (4) NFL Football Green Bay vs. Detroit 11/22 (CBS) 40,053,000;
- (5) Sugar Bowl 1/1 (NBC) 39,518,000;
- (6) NFL Championship Game 12/30 (NBC) 39,518,000;
- (7) National League baseball playoff 10/1, 2, 3 average (NBC) 37,754,000;
- (8) World Series 10/4 & 10/5 average (NBC) 36,290,000;
- (9) World Series 10/8 & 10/10 average (NBC) 35,244,000;
- (10) NCAA Football Syracuse vs. UCLA 12/8 (CBS) 33,883,000;
- (11) Cotton Bowl 1/1 (CBS) 32,928,000;
- (12) NCAA Football Texas vs.



Promote tv sports programs

(Above) announcer Bob Delaney (l), announcer Mel Allen, Sports Network pres. Richard Bailey and Bob Fishel, public relations dir., N. Y. Yankees. (Upper r) AFL comm. Joe Foss (l), ABC TV v.p. & gen. mgr. Julius Barnathan, and K&E's Gerry Martin, representing Lincoln-Mercury. (Lower r) Arnold Palmer (l), NBC's *World Series of Golf*, and co-sponsor George Foerstner, pres., Amana Refrigeration





Richard A. R. Pinkham



Dr. E. L. Deckinger

John A. Waite



See importance of sports

Exets look at sports: (From top): Dick Pinkham, senior v.p., media and programs, Ted Bates; Dr. E. L. Deckinger, v.p., media & network relations, Grey; John Waite, v.p., marketing, client services, Mogul, Williams & Saylor

Texas A&M 11/12 (CBS) 32,629,000; (13) NFL All Star Game 1/14 (NBC) 32,414,000; (14) College-Pro All Star Game 8/3 (ABC) 30,150,000; (15) AFL Championship 12/23 (ABC) 30,015,000.

More baseball games this year will be brought to more viewers than ever, according to the sports authorities. For the ninth year, CBS is telecasting *Baseball Game of the Week*. The Saturday and Sunday games are SRO with sponsors including Falstaff Brewing, Simoniz, Philip Morris, General Mills, Colgate Palmolive, Texaco, Chesebrough-Ponds, Carter Products and Bristol Myers. National advertisers on NBC's *Major League Baseball* telecasts (virtually sold out) include P. Lorillard, Humble Oil, Hartford Insurance, American Chicle, and International Harvester. Regional sponsors include Lucky Lager Beer and A. H. Folger. Incidentally, the entire NBC sports division will shortly be under control of NBC News, which means more vigorous competition among the networks.

National Collegiate Athletic Association football, which CBS has exclusive, is 75% sold out for the fall. Sponsors are Texaco, General Cigar, Life Insurance Institute of American, Firestone and Norelco.

Emotionally involves viewers

What more could a commercial sponsor ask of an audience that is hungry for what is happening on the screen, Max Tendrich, executive vice president and director of media, Weiss & Geller, said in reference to the lure of sports on television. Tendrich, like other agency executives, maintained that television has been a boom to sports and sports has been a boom to television.

Sportscasts of golf tournaments, pro football and basketball have brought these sports to the heights of popularity, Tendrich noted. "Despite the prodding of the physical culturists in Washington, most of our television viewers are spectator sports-minded," Tendrich added.

"In many homes, sportscasts are

the basic tv fare," he said. "For sponsors of products directed to the male members of the family, sportscasts are ideal as they provide little waste circulation. Radiocasts of sporting events, to a lesser degree, are also ideal vehicles for many sponsors."

Tendrich's remarks were considerably echoed by Robert E. Yost, vice president and account supervisor, Fletcher Richards, Calkins & Holden. Yost also spoke of the pre-selected mass markets and of "emotionally involved viewers whose intense interest is generally well-sustained during commercials."

"Advertisers of men's products, particularly, know sports-program audiences are principally composed of men, not just passive viewers but those responsible for program selection," Yost said. "Another advantage is the pre-merchandising which can be accomplished by a manufacturers' sales organization."

To illustrate this point, Yost cited an example of total merchandising and advertising program based on tv sports participation. It was provided by the Consort fabrics department of the agency's client, J. P. Stevens and Co. Stevens advertised NFL (National Football League) slacks during the 1962 football season. One-minute tv spots were bought on stations carrying the games. Sam Huff, famed line backer of the New York Giants, was featured in these commercials which ran in and around the games and were used in an extensive pre-selling campaigns by the Stevens organization. Retailers and manufacturers of NFL slacks reported a substantial increase in sales which was directly attributed to the close advertising tie-in with the pro football games.

Merchandising opportunities

Obviously, the client was entranced with the results, so much that FRC&H is presently arranging for Stevens an expanded NFL ad program which will include half- or full-sponsorship in sports shows preceding or following the broadcast of the NFL games in 13 cities.

(Please turn to page 67)



Commercials are international

SONJ filmed commercials in ten countries. Above, Bert Lawrence, producer (in front of camera), shoots in the Philippines

How to sell “influential audiences”

Standard Oil Co. (N. J.) commercials are not designed to sell gas & oil, but created for image

In an industry plagued by a problem of oversupply and price competition, Standard Oil (N.J.) has carved a notable record. Both sales and profits set all-time highs in 1962.

Like other petroleum companies, SONJ spends only an infinitesimal part of revenue for advertising. In fact, Jersey Standard advertising expenditures are not the largest in the field. Last year, the company (and its U. S. subsidiaries including Humble) spent some \$1.9 million in newspapers, \$2.5 million in magazines, \$3.3 million in television

(measured media billings), and an unknown amount for radio newscasts.

A large portion of advertising was in the area of “hard-sell.” But much of the corporate ad funds went to television commercials not planned to sell products specifically, or to reach great numbers of people.

With operations in the United States providing but 37% of consolidated earnings, and overseas operations the balance, Jersey Standard’s interest could naturally be expected to be world-wide. Utilizing

single four-minute long commercials, all produced overseas, SONJ set out to reach the thinkers of the country with a quiet pitch. Viewers of the *Festival of Performing Arts* saw such scenes as these:

In Hamburg, Germany, the captain of a tanker, carrying Jersey Standard oil, casts off its mooring lines and steers up the Elbe River for West Berlin through Communist checkpoints. . .

In Italy, a bright young farmer goes to an agricultural school aided by Jersey Standard and returns home to convince the farmers in his village make the purchase of a tractor. . .

In Sweden, a mayor surveys the landscape and thinks of ways to

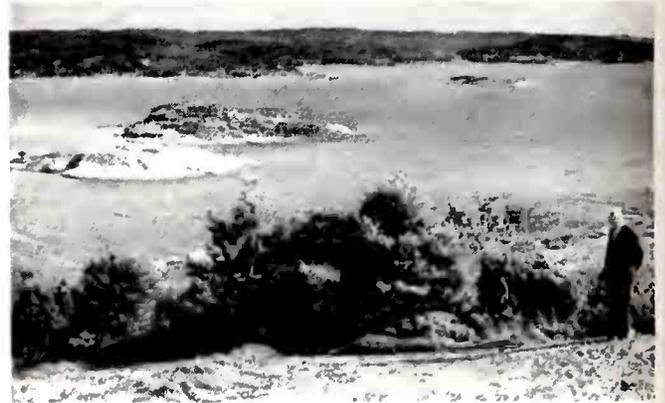
make his town more prosperous. Other commercials involve a Malayan businessman, a Canadian editor, and a gas station owner in the Philippines.

The commercials show Jersey Standard employs foreigners, improves cities, and acts as a life-line to many industries. There is no doubt they are meant to improve relations in trouble spots for oilmen and portray goodwill abroad

signed for Jersey Standard, according to James Fleming, co-producer with David Susskind. "There are very few advertisers—maybe only three or four—who are willing to sponsor cultural events," he said.

The sponsor-program match was a natural one as Jersey Standard is a traditional sponsor of cultural shows. In 1960-61 it sponsored *Play of the Week*, when no other sponsor would buy it. The next

produce the commercials, ranging from four to 11 men. Bert Lawrence, of BL Associates, producer of the commercials, and Kinnan planned to pick up photographers in each of the ten countries they were shooting—Germany, Italy, England, Sweden, France, Malaya, Peru, Venezuela, Canada, and the Philippines. But in the first country visited, Sweden, a workable and likeable photographer was



Worldwide "goodwill" is stressed

Commercials include 1) fleet of boats in Peru, supplied with SONJ oil; 2) mayor in Sweden, picking a site for petrochemical factory; 3) boys on stilts in France, herding cattle; 4) peasants with donkey in Italy, where SONJ provides agrarian counsel

to the American people and government. The company has received many letters expressing approval, indicating the spots' effectiveness.

Jersey Standard plans commercials to attract people of influence—educators and leaders in business and government. The company allocated 50% (about \$1 million) of this year's corporate ad budget for sponsorship of *Festival of Performing Arts*, ten specials featuring artists of the stage and concert hall. The series was specifically de-

signed for Jersey Standard, according to James Fleming, co-producer with David Susskind. "There are very few advertisers—maybe only three or four—who are willing to sponsor cultural events," he said.

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found who remained with the crew for the complete series. Interpreting was usually done by a representative from an area office of Jersey Standard. Voice-over was done back in New York, except in Sweden, where the photographer filled in.

Still, some problems arose. In France, for example, the crew worked with only two cameramen—one Swedish and the other Italian—and was headed by an American producer and director. Communication had to be carried

on with a cinematographer's handbook. Added troubles: 24 pieces of luggage and equipment were left off the train when the crew departed from location at Parentis-en-Born and headed for Paris.

No matter what the barriers were, Lawrence and Kinnan knew four-minute commercials would have to be interesting to hold attention. The plan was to make each commercial a short documentary showing how Jersey Standard aided the people and the petroleum industry abroad.

A small scouting crew of one or two people was sent in advance to each area in order to choose locations and subject matter. From these preliminary observations Kinnan and his associates drew up a storyline with relatively great flexibility. While the film shooting was being done, the theme of the commercial was discussed. The films were then edited and voice over put in last. Lip-sync was avoided because the people featured were authentic and in many cases could not speak English.

On several occasions the camera crew became aware of special events in the area that could be incorporated in the commercial. Emphasis was usually on discovering local music. In France Kinnan was told "It's too bad you missed the bull fights. They are very unusual." "What bull fights?" he responded. "Can you set it up again for us?" The "bull fight" was typical of the area and would make a perfect entree into the commercial, Kinnan felt. No picadors or bandilleros were used. Young men found sport in dodging the horns (safely covered with padding) of young heffers.

"The cost of the commercials was high," Kinnan admits, "but not great considering the amount of traveling and shooting involved."

The oil company is firmly convinced the soft-sell documentary works. "We believe in telling the story in a sophisticated way; not shoving it down people's throats," says Kinnan. "Experience shows us that we are right. There's been tremendous reaction to and appreciation for the quiet pitch." 

How tv brought back a discontinued cookie

Through an unusual twist of events, Arnold Bakers, Inc.'s own tv advertising forced the company to bring back a discontinued line of cookies.

Last February Sonny Fox, host of WNEW-TV's (New York) "Wonderama," asked a youngster to taste samples of Arnold cookies and state his preference. The dialogue, which slightly embarrassed Fox, went thus:

Fox: "Which kind of cookie do you like?"

The boy: "Cinnamon."

Fox: "But Arnold doesn't bake cinnamon cookies anymore. Of all the flavors Arnold makes, which do you like best?"

The boy: "Cinnamon."

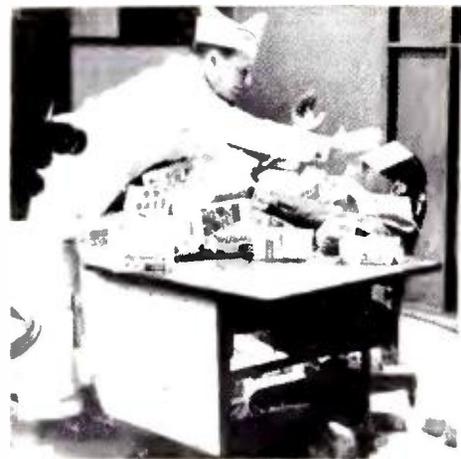
Seeing that he could not put the child on the right track, Fox told him to write Arnold and ask for the return of cinnamon cookies. He did—and so did a great many other children. Every time Fox asked the children which cookie they liked best they answered loudly and adamantly "cinnamon." The theme was even picked up on "Just for Fun," another WNEW-TV program sponsored by Arnold.

The kids provided more fan-fare and ballyhoo than any number of planned commercials could do. They had all the zest and enthusiasm of college students picketing the White House. They wouldn't give up. Realizing the advertising benefits, Arnold allowed the cinnamon campaign to continue. The program's producer took a hand and printed placards for the kids.

The company finally gave in. Paul Dean Arnold, president of Arnold Bakers, sent a letter to Sonny Fox: "O.K. Sonny—you win. The kids get their cinnamon cookie pops back."

Immediately after production began, Arnold's customer relations man came to "Wonderama" in person and showed Fox with the cookies. The kids yelled with glee when they saw their campaign was a success.

A success story? Latest report shows that cinnamon is the fourth best seller of 12 cookie flavors. 



Where do you take a machine to lunch?

Carol Rosenzweig, author of numerous articles as well as a book in the field of television, is a free-lance writer in St. Louis.

A former partner in a public relations and advertising firm in Pittsburgh, she began her career there after graduating as an honor student from Pennsylvania State University with a BA degree in journalism.

Married to Saul Rosenzweig, vice president and general manager of KPLR-TV, the independent station in St. Louis, she has been national consultant to the March of Dimes in the production of their television fundraising activities.

After the last revision of the "Ad-man's Man-to-Manual," when we issued the order to retrench in covered wagons from the vast wasteland, the Madison Avenue Association felt that the basic tenets of the

By CAROL ROSENZWEIG



industry would stand for many years to come.

However, in view of recent events we find that Section IV, "How to Make Timebuyers Color Your Image Charming" is now all but obsolete. Not only is the media business no longer safe for demagoguery, but there is danger of not having a piece of the business in our time.

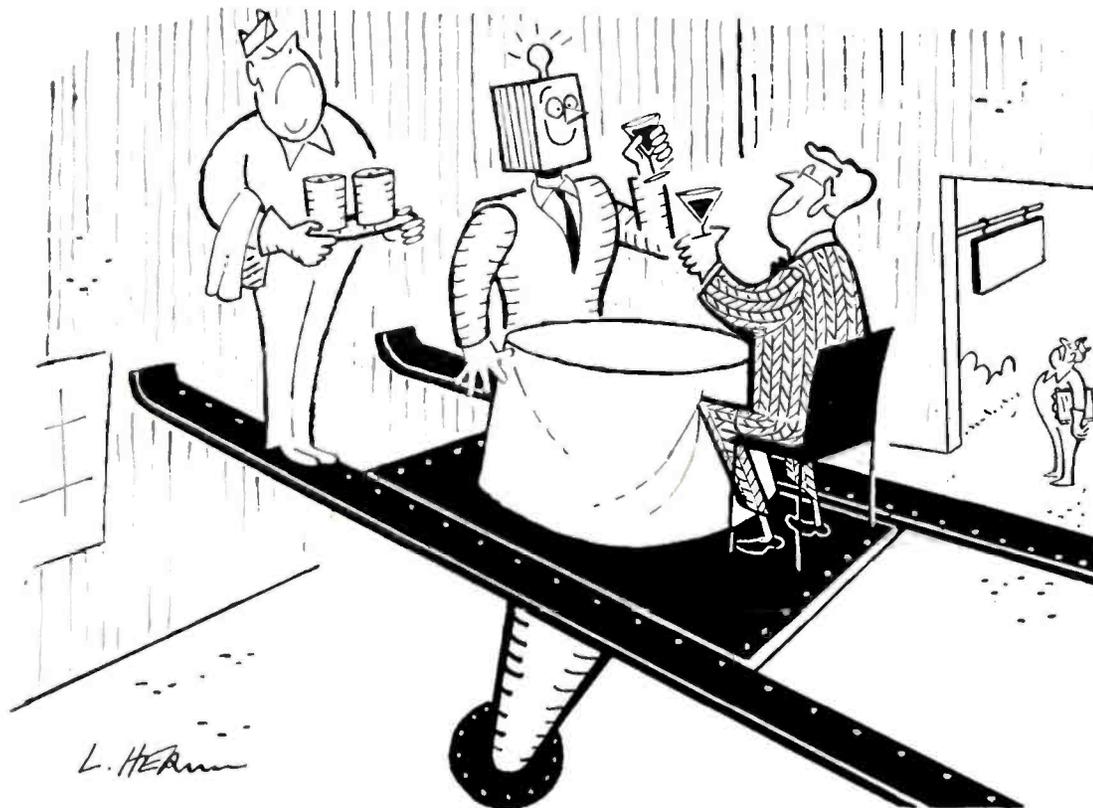
This new peril in our midst is the increasing trend to selection of media by electronic computer, or—as it is becoming known—the Machine Buy.

The Madison Avenue Association, as an emergency measure, is sending on to you the following section for your manual which outlines the elements in dealing with this new breed.

SECTION IV (revised)

The Basic Elements of Salesmachineship

In constructing your new image



we suggest you deal first with the Outer Man. With a note of regret, we report the passing of a long-hallowed institution, the Ivy League manner of dress. Fortunately, Madison Avenue haberdashers keep pace with changes in our business; just yesterday we noticed a new establishment called Robot Tailor's. We suggest you immediately switch your account from Brooks Brothers to Robot Tailor's. This will give you instant electric eye appeal to the mechanical media-man who will undoubtedly have replaced the old flesh and blood model before your next appointment.

In fact, your chances of seeing one of the antique human buyers are about as great as walking into your lawyer's office and finding the undernourished "clark" seated on a high stool. (Lest you forget, the stools found new jobs on high-budget tv shows, but the "clarks" were never heard from again.)

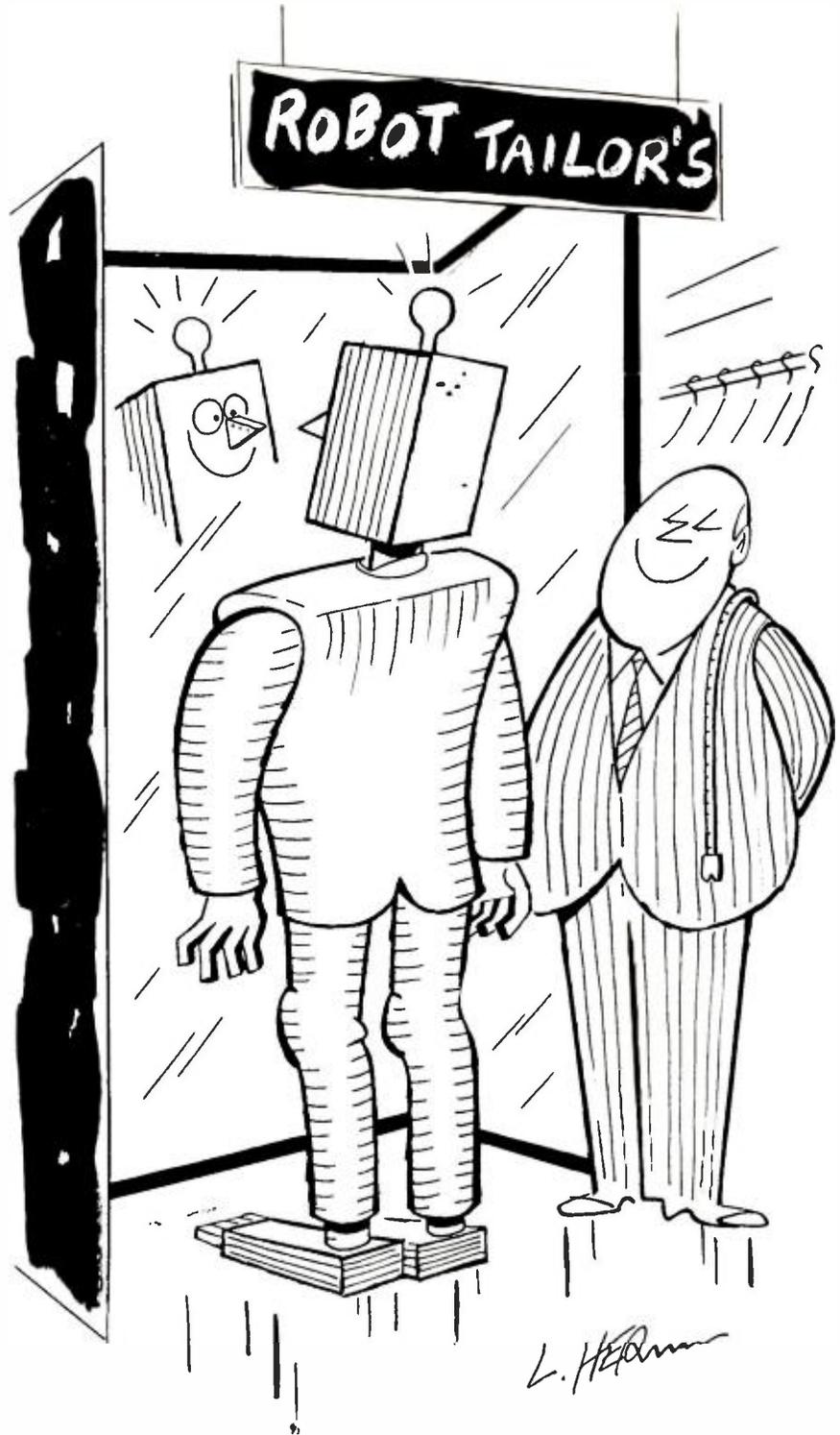
In a word then, clothes may make the man, but it's a machine that makes clothes. We are recommending one of the new char grey lightweight aluminum sheath suits seen up and down the Avenue . . . not too flashy, not too dull, glinting just the proper amount of sunlight out of doors and reflecting the subtleties of low-key lighting indoors . . . making you nothing more or less than a stamped-out syndrome of sartorial splendor.

Where do you take a machine to lunch? We chose this as the working title for the section because the timebuyer-honored custom of *la wine* and *la dine* has long been a key of old-fashioned salesmanship.

May we say we feel it can be regeared to fit the new breed and take its place, now, as a vital spark-plug of Salesmachineship?

Naturally, common sense dictates a number of changes. For instance, it would be ludicrous to show up at "21" or Trader Vic's with several tons of steel in tow. (The Round Table would show more forethought, but still would not really do.)

Instead, one must analyze. What locale can provide for your client the liquid refreshment and suste-



nance to a tension-wracked body that the old posheries offered the human model? No doubt you have already reached the only logical conclusion: it is the filling stations and garages of yesterday which will become the midday entertainment palaces of tomorrow. We are sure

you will continue to exercise the same faultless taste in choosing a spot which lends the proper nuance to your luncheon. It would be obtuse to simply ramble into an ordinary neighborhood "fillerup" when one is intent on impressing an important machine.

Rather, the thoughtful sales executive will light on one of the more chic drive-ins, such as a foreign car body shop. There, attendants impeccably dressed in sparkling white coveralls, replete with gloves, lend the proper tone. As they perform their delicate, not to mention costly, surgery on Rolls Royce innards, an aura of expensive and quiet luxury is created. (The ticking of the clock cannot be avoided.)

In this atmosphere, and this atmosphere alone, can you relax with your client high on a hydraulic lift while being bathed in the caressing steam of a vintage motor oil from the right side of the hill.

The head attendant, wise in such matters, has already greeted you by serial number, subtly letting your guest know you are not unknown in such places.

Nor will it be necessary to raucously yell "Tin-keeper" when service is desired. Unbidden, a lowering will spring from nowhere, as though on a jet-propelled jack, to take your order. He will know instinctively when you press a pre-hunch martini on your client that it must be mixed with high-octane, and he will pour it in its proper opening with all the eclat of his Roote Motors background.

In perusing the machine, your captain may well suggest a small

Porschen of freshly oiled Jaguar or perhaps Thunderbird under safety-glass. If these do not find favor, he may venture a sizzling Dual-Ghia (Ghia for two) a la Masseratti, and having scored will retreat with a Saab of relief. The whole will be managed with Continental touches, including a finale of salted nuts and finger bolts.

Now, after the last salted nut has been screwed in place, you are ready to begin programing data into your machine-buyer. One need not guess at the outcome as your practiced hand feeds in the cards with just the right degree of firmness. There will be a little whirl-

(Please turn to page 45)

Don't throw away those old film commercials

Indeed, old animated commercials can be freshened up and made like new, saving tidy sums in production costs. Earl Klein, president of Animation, Inc., Hollywood, says that he has helped a number of ad agencies slice as much as \$7,000 from new production costs by taking advantage of film footage from old commercials.

Agencies that use animated commercials, Klein declares, can make significant savings by "cannibalizing" old and proven ones. "The fact that some of the 'cannibalized' material was five to

To begin with, the animated characters, trade marks, or animals, are not subject to current styles or modes. Therefore, they don't become unfashionable, or dated, with passage of time," he says.

JWT is currently doing experimental work with a six-year-old Aunt Jemima commercial. Klein estimates the old commercial cost \$8,000. A new commercial with the old footage would cost \$1,000.

Animated commercials can be updated by removing undesired items or sections from the old print and adding more information.

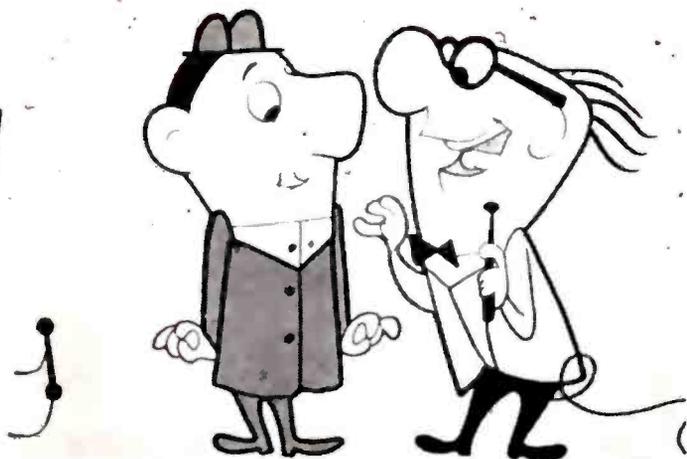
For example, when Carling's bought a brewery in the Pacific Northwest, there were no ad budget problems fashioned for Lang, Fisher & Stashower. The agency merely had the Carling's bottles and identifications removed from the prints of the commercials, and substituted the local product.

Klein's firm also packages syndicated commercials for use by industries and associations. By using "A" and "B" film rolls, standard commercials are made adaptable to several different users in the same field at the same time. Action is filmed on the "A" roll and identification on the "B" roll. In making a print for a market only a new "B" roll has to be made. The "A" roll and new "B" roll are optically printed, and a composite is made for each user.

For example, Zimmer, Keller & Calvert ordered a series of 20-second animated spots for the Michigan Milk Producers Assn. With the "A" and "B" roll technique, this same series was sold to 16 other dairy associations. The same action appears on 17 different associations' commercials. ▀

eight years old in no way detracted from the new commercials." This is a characteristic, he claims, of the timelessness of good animation.

"Fashion trends that tend to date live commercials—hair styles, automobiles, or clothes—do not have any common denominators in animation.



As American companies go, Gold Seal Vineyards is one of the oldest, having been founded 98 years ago. Second in the premium wine field, its products are known nationally.

As a regular advertiser, Gold Seal is one of the newest, having launched its first advertising campaign two years ago. With sales of some \$4 million a year, its budget is necessarily limited although advertising strategy is not.

Gold Seal's strategy is simple: using Sunday supplements and radio in combination, proceed to advertise market by market, taking one at a time, do a good job in each, move on, but never decrease the efforts in any. From a modest start in one market in the fall of 1961, Gold Seal advertising will spread to ten markets this fall, in addition to one-shots in national magazines.

Not only are results good, but Gold Seal advertising expenditures will grow to \$250,000 in 1963 from \$130,000 in 1962. For the future, Gold Seal has set its sights on television.

As a comparatively small advertiser, Gold Seal's efforts are worth noting by many other similar companies aiming at full-scale advertising.

Started in newspapers

According to Paul M. Schlem, chairman of the board of the Hammondsport, N. Y., firm, the decision to use regularly scheduled advertising, market by market, was made just two years ago after nearly a century of only scattered placements. First schedule was a series of color advertisements in the New York Times Sunday magazine supplement. A solid increase in sales resulted, far in excess of the industry increase.

Following a 1962 summer hiatus (not a good season for selling), Gold Seal returned in the fall, again using the New York Times supplement. In addition, the Chicago Tribune Sunday section was added, plus single advertisements in *Holiday*, *Playboy*, *The New Yorker*, *Gourmet*, *Sports Illustrated* and *Realités*, a French magazine.

Market by market advertising plan pays off for small advertiser

Gold Seal Vineyards combines radio and newspapers in first use of regular advertising in 98-year history



Radio personalities selected

Gold Seal board of directors chairman Paul M. Schlem is shown above (left) with William B. Williams of WNFV, New York, one of the radio personalities chosen

Schlem notes that although Gold Seal products are distributed nationally, heaviest sales are in the East for two reasons. Freight is one, taste is the other. California wines, which are more like the Italian, are preferred in the West, while New York wines, more like the French taste, sell better in the East.

To the print schedule this spring, radio was added in New York State. Five stations were chosen: WNEW, New York; WTRY, Albany; WHEN, Syracuse; WHEC, Rochester; and WBEN, Buffalo. The current schedule runs through 25 May, and will pick up again in the fall, October through New Year's.

Gold Seal's selection of stations, involving close cooperation with its agency Gilbert Advertising, took into consideration that it wanted all live commercials in music shows between 6 and 8 p.m., with station personalities to deliver them. Already, Gold Seal's sales staff has reported excellent results from the newly added radio schedule.

To the five New York State stations, WBAL, Baltimore, will be added in the fall, as will Sunday supplements in the Boston *Herald*, Baltimore *Sun*, and Washington *Post*. Single page ads will be used in the same magazine list as before with *Sports Illustrated* added to the lineup.

The selection of radio personalities on music shows, Schlem reports, took many factors into account. To begin with, wine is not an impulse buy, and about half of all wine sales are not on a brand basis, although the number of people with wine knowledge is increasing. Young people, he adds, are most important to wines.

Thus, personalities were chosen who could deliver light-hearted commercials at a leisure hour when potential customers were driving home or preparing dinner. Music to set the mood of sophistication was a must.

Growth comes slowly

While proceeding slowly, Gold Seal does not plan to cut back on any of its schedules, once started. In fact, the plans are to add to present media use in markets now covered. Since wine making is not geared to mass production, growth has to come slowly, Schlem notes, though a good rate can be as much as 25% a year.

Schlem is hopeful also of adding the West Coast next year, and later, possibly Texas and Florida. Though handled by a local Gold Seal representative, Gold Seal has also been using radio in New Orleans since last fall.

Copy coordinated

Closely coordinated are print and broadcast copy. For example, the print advertisement (see illustration), dealing with the "Father of the Bride," is supported on radio with this copy: "Fathers of the bride, unite! If you feel down-trodden by the bride, her mother, sisters, cousins, and aunts, put your foot down first. Select Gold Seal Champagne. . . ."

The light-hearted approach used again is reflected in a radio copy treatment such as this: "Gold Seal Champagne tickles your ribs. And your toes and your nose and your ear lobes, too. Whatever the time or occasion, Gold Seal is fun. No need to wait for a special event; just pop the cork and you've got a party on your hands. . . ."



The Father Of The Bride

insists on Gold Seal to set off the festivities - because of course his favorite daughter deserves his favorite champagne. Even those critics on the groom's side admit his choice shows great savoir-faire. Because Gold Seal Champagnes are unrivalled on these shores for finesse and flavor. Our own European wine experts watch over their creations with the strict and loving care

of proud fathers. They wed the superb champagne grapes of New York State to the time-honored traditions of French wine-making. Why not consider this your formal invitation to visit our wineries whenever you're near the Finger Lakes district - and to taste Gold Seal New York State Champagne wherever you are. GOLD SEAL CHAMPAGNE

Radio and print copy coordinated

Print advertisement in Sunday supplements shown above is supported by "Father of the "Bride" radio copy, utilizing for the purpose a "light-hearted" approach



Reach 'em with a SPOT OF TAE
(the "big movie" station in Pittsburgh)

Dyed-in-the-wool movie fan's have one choice on Pittsburgh television. TAE. Because TAE has the choice movie library! Oh yes, we're also the only channel with a nightly 11:15 movie. And the only local channel to originate movies in color.

*Current and choice: Million Dollar Movie (every night);
Million Dollar Matinee (weekday afternoons);
Pittsburgh Movie Special (Saturday nights at 7);
Shirley Temple Theater (Saturday mornings);
Family Movie Album (Sunday afternoons).*

Take TAE and see

WTAE CHANNEL 4

abc Basic ABC in Pittsburgh
THE KATZ AGENCY

BIGGEST MOVE

IN K.C.

More accounts

MOVING

to the

INCREASED

FACILITIES

and

INCREASED

SELLING

POWER

of

KUDL

Irv Schwartz
V.P. & Gen. Mgr.

McGavren-Guild Co.
Mid-West Time Sales

TIMEBUYER'S CORNER

Media people:
what they are doing
and saying

Thank you for pointing it out: Irv Adelsberg dropped The Corner a note to confirm the "rumor" that he was appointed media director at Ted Gotthelf Associates, and he asks us to take note of the spelling of the agency name. The Corner wants you to know we not only took note, Irv, but also stayed late and wrote it 100 times on the blackboard.

Fuller & Smith & Ross adds two in New York: Mike Keenan is now associate media director at F&S&R; he was formerly with Lennen & Newell (New York) where he held the same title. New to the agency also is Mal Gordon, who is senior media buyer. He was a buyer with Doyle Dane Bernbach (New York).

SSC&B (New York), not to be outdone, adds two too: Stuart Hinkle is now assistant media director at the agency; he was a senior buyer at Benton & Bowles (New York). William Birkbeck joins as associate media director. He goes to SSC&B from Cunningham & Walsh (New York) where he was media supervisor.



buyers view automation in Providence

WTEV (Providence) production manager, Lee Tanner (l), explains the stations' electronic matting and special effects equipment to account executives and buyers from ten local agencies who visited during special Open House

Open House in Providence: a bevy of Providence and New Bedford account exec/buyers were treated to an air tour of their market in a giant (25-passenger) Boeing Vertol 107 jet turbocopter, and a first hand look at an automated tv operation, WTEV (Providence-New Bedford-Fall River), during a two-day open house. Among the agencies represented were Noyes & Co.; Creamer, Trowbridge & Case; McCabe & Assoc.; Horton, Church & Goff; Fitzgerald, Toole & Co.; Impact; Braistrack; Frank Martineau, Inc.; James F. Hanaway; and Southwestern. (See photo.)

A moving experience: Riedl & Freede joins the list of agencies moving this spring. The agency is getting settled in a new building at 620 Route 3, Clifton (New Jersey).

(Please turn to page 46)

LUNCH WITH A MACHINE

(Continued from page 40)

ring (indecisiveness), a few red lights popping (questions) and then the ultimate gear-meshing (capitulation). As in the old days, the enemy has been met.

Happily trundling your client

Vocabulary of the machine-age buyer

By CAROL ROSENZWEIG

- Make a SalePrograming AOK
- Lose a SaleTilt
- BrainyHighly Circulated
- DopeLowatter
- Have a HeartBe Statistical
- Take a BreakClickoff
- Quick BuyerLightning Rod
- Media MixSharing Blender
- All Media BuyerMechanical Mecca
- Fool the BrassCon Edison
- TogethernessMcCallical Mix
- Flash in the PanTelstar
- Political Machine ..Univac
- Crooked Political
MachineUnivice
- Father of OUR
CountryAT&T
- Thanksgiving Day ..Edison's Birthday
- Columbus DayFranklin's Birthday
- Independence Day ..N. W. Ayer & Son
- Our MakerIBM
- Judgment DayComputation Day
- Mayo ClinicU. S. Steel
- Man of the HourReddy Killowatt
- HeadshrinkerElectronic Engineer
- ForefatherPin Ball Machine

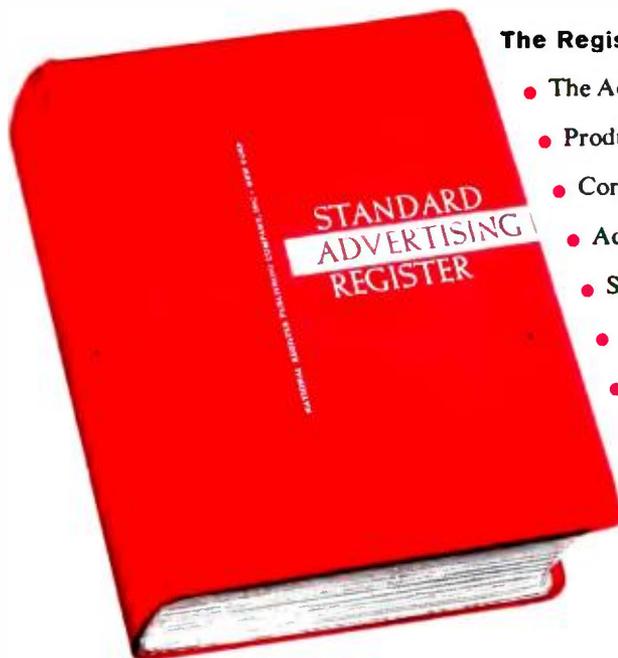
back to his office to stamp out the contract, you may congratulate yourself on a job well re-done. The species is saved . . . Madison Avenue will survive. 

COMPARE FOR

ADVERTISING ACCURACY

Imagine — in one handy book, listed and cross-indexed for reference — 16,000 Companies with their 65,000 Executives listed by title, their Advertising Agencies, all subdivided into 47 product classifications, 19,000 Brand Names!

To have the Standard Advertising Register ready to use is a "must" for all Sales and Advertising Executives. Just drop us a line on your letterhead and we'll do the rest.



The Register Contains

- The Advertiser and Address
- Products with Trade Names
- Corporate Executives
- Advertising Manager
- Sales Manager
- Printing Buyer
- Advertising Agency Handling Account
- Account Executives
- Advertising Budgets
- Character, Extent of Distribution

The Agency List

The authoritative basic source of information about the 3600 U.S. and Canadian advertising agencies with data on their recognition, personnel, and over 45,000 clients. Issued three times yearly — the AGENCY LIST is part of STANDARD'S complete service or may be purchased separately.



FREE



Write for colored illustrated booklet giving full information about the STANDARD ADVERTISING REGISTER and Supplementary Services.

NATIONAL REGISTER PUBLISHING CO., INC.

147 West 42nd St., New York 36, N. Y.

333 No. Michigan Ave., Chicago 1, Ill.

2700 West 3rd St., Los Angeles 57, Calif.

WDEF-TV CHATTANOOGA
 a much **BETTER BUY**
NOW than last Fall.

CHECK LATEST ARB and NIELSEN REPORTS

HIGHER RATINGS
MORE HOMES
Greater Popularity



CHATTANOOGA

CALL ADVERTISING TIME SALES, INC.



NOW!



The Friendly Giant

... is a great guy to have in your corner. His full-time 50,000 watt voice dominates a 71-county area. His full-range programming attracts the crowds. His reputation adds prestige. You need him to sell the \$1.8 billion Ark-La-Tex market. Ask your Christal man.

ABC RADIO

FOR ALL THE ARK-LA-TEX

kwkh
 SHREVEPORT, LA.

TIMEBUYER'S CORNER

Continued from page 44

Another moving experience: Kenyon & Eckhardt is now in new offices at 465 California Street, San Francisco. West Coast Office was previously located in Los Angeles.

More vigah on the scene: The Corner hears that Bert Hopt, buyer at Foote, Cone & Belding (New York) even out-Kennedys Jack Bray's (Katz, New York) take-off of JFK. Jack is now striving to perfect his Adlai Stevenson take-off in an attempt to outdo Bert.

Buyers, did you get your entry blanks? If not, drop a note to Hugh Kibbey, WFBI (tv-am-fm) Indianapolis, and ask for one, because it's time to start revving up for the sixth annual 500 Sweepstakes, held by the stations. The contest involves estimating qualifying time for the pole position car for this year's Indianapolis 500 Mile Race, and the prize is a weekend trip for the winner and spouse to Indiana to see the race. The pole position is awarded the car qualifying fastest on 18 May, so the contest winner will be announced the week of 19 May. Who was last year's winner? John Paulings, Sanders Agency (Dallas).

Fence jumping is still in vogue: Jim Hayes is the latest to hurdle the time marketplace fence, going from the media department at Compton (New York) to the Blair TV (New York) sales service department.

Keoughan: anything but tedia

Ken Keoughan, sagacious and soft-spoken, is buyer on the Crest account at Benton & Bowles, New York. (He may very well challenge you to pronounce his name—it's Q-n.) Prior to joining the agency three and a half years ago, Ken was managing editor of two monthly trade books in upstate New York. He joined the Benton & Bowles training program as a store auditor, traveled all over the country to observe various merchandising test projects, and upon completion of the program, seized the opportunity to go into media analysis. He soon became staff assistant, worked eventually on several brands, and later was made Crest media buyer. As a undergraduate at Cornell University, Ken felt he fully understood agency media work, which he then described as "painfully gathering a maze of numbers from engrossing reference books." In sum: "Media is tedia." Now experienced and fascinated by his work, he calls it a complex, urgent, vital world—the very core of advertising. But he wonders how many bright, ambitious college grads are even aware of this world, much less its fascination. He feels if they think of ad careers, it's in terms of becoming copywriters or a.e.'s, when media needs enthusiastic fledglings.



COMMERCIAL CRITIQUE

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

GRAPHIC LOOK . . . GRAPHIC SOUND . . . TELEGRAPHIC WORDS

By HARRY B. STODDART

It's 9:30 a.m. You're sitting in a darkened suite on the third floor of the Hotel Chatham. Eight other guys in the tv business are lined up at the same table with eight paper cups brimming with cold black coffee.

You're at one of the judging sessions to pick the best commercials of the year for the American TV

action. Were these really the best commercials of the year? Why so few great ones? Why so many dull ones? For every Goodyear "Go Go" spot—there are a dozen plain old tired tire commercials. For every Betty Crocker or Del Monte spot—you must root through 40 or 50 pedestrian spots. In some categories, not a single commercial rated more than a dishonorable mention.

modern look that encourages the eye to watch a new G. E. Food Mixer in action. A look that forces the eye to read a line like "Harrahs Club" . . . to focus on a Pepsi gal who's thinking young . . . or a bandage that's breathing beautifully for Band Aid.

The graphic look can be an eye-filling close-up of a crystal punch-bowl sparkling with Sprite . . . or a Bufferin label ten miles tall . . . or great handfulls of Mr. Buitoni's high protein spaghetti.

It's an uncluttered look that brings white space to tv. A look that can send van loads of rococo props back to Third Avenue. It's the clean look of a Xerox spot where a chimp makes a chump out of the old style pitchman. It's the breathing space, good taste look of U. S. Plywood's Weldwood Box commercial. Or the Volkswagen cardboard box. Or Campbell's Soup 'n' Sandwich . . . or the mood of softness for Soft Weave Tissues.

New trend number 2—the graphic sound. What is it, anyway? (Please turn to page 66)



Here's a prime example of "the graphic look"

This vivid close-up of a great forkfull of Mr. Buitoni's high-protein spaghetti is so tempting, the viewer is sure to hasten to the nearest supermarket immediately

Commercials Festival. Today's categories: Packaged Foods and Toys.

The film rolls. Like Arnold Palmer lining up a 60-foot putt—you concentrate as hard as you know how. What point are they trying to make? Do they make it? Is it interesting to watch? Believable? Good production values?

The commercial ends. You rate it on your score sheet, bang out your pipe, and get ready for the next.

Two hours and 80 commercials later you escape into the warm spring sunshine feeling like you've just had two stunning shots of shock therapy. This was the fourth judging session I had attended in three weeks. All with the same re-

Who's to blame? Agencies? Clients? Production houses? Damn right they are. I'll come to that one later on.

Right now, let's look at the good ones—the charging white stallions that roar through the tube between the acts of Laramie, or knife their way into The Ben Casey Hour.

What are the new trends? The new look? The new sounds? The new words? In a word it's called—*graphic*. *Graphic* pictures. *Graphic* sound. *Telegraphic* words.

Let's borrow the nearest art director's dictionary and define our terms. In pictures the graphic look means utter simplicity. Vivid, forceful, stopper pictures. It's a total look based on design . . . a

HARRY B. STODDART



Harry B. Stoddart, vice president, manager tv commercial production at Kenyon & Eckhardt, began his advertising career as a \$30-a-week copywriter with Warwick & Legler immediately following World War II. In 1954, about 10,000 tv and radio commercials later, he moved to K&E as copy supervisor and later was appointed tv radio group head.

MR. NOVAK



In a Class by Themselves

Mr. Novak is a high-school teacher.

Put the name in quotes, and it's a television drama series. Not just *any* drama series, but the medium's first to be set in the field of education.

This sort of departure typifies the freshness and broad appeal of NBC-TV's Fall schedule.

Yet, the full-hour "Mr. Novak" has more than the *novelty* of a metropolitan high-school background to recommend it. (That distinction, if you'll

permit a small jest, could be fairly academic.)

Far more significantly, the series has a realistic, non-cornball approach to problems that might come up in such a setting:

A brilliant teen-ager suddenly finds he can't cope with classroom routine; a faculty member is suspected of being a professional propagandist; a teacher seeks the kindest way of dealing with the blind student who's fallen in love with him.

Bringing these situations to life for the viewer is a superlative cast—headed by young James Fran-



biscus as Mr. Novak and Dean Jagger as Jefferson High's principal, Albert Vane.

Neither characterization comes within a hundred light years of being a stereotype. Our inexperienced teacher-hero is far more certain of his education ideals than his ability to put them into practice. And our principal is a convivial martinet who insists on rules being followed but who's secretly delighted when a teacher shows the initiative to step out of line for a good reason.

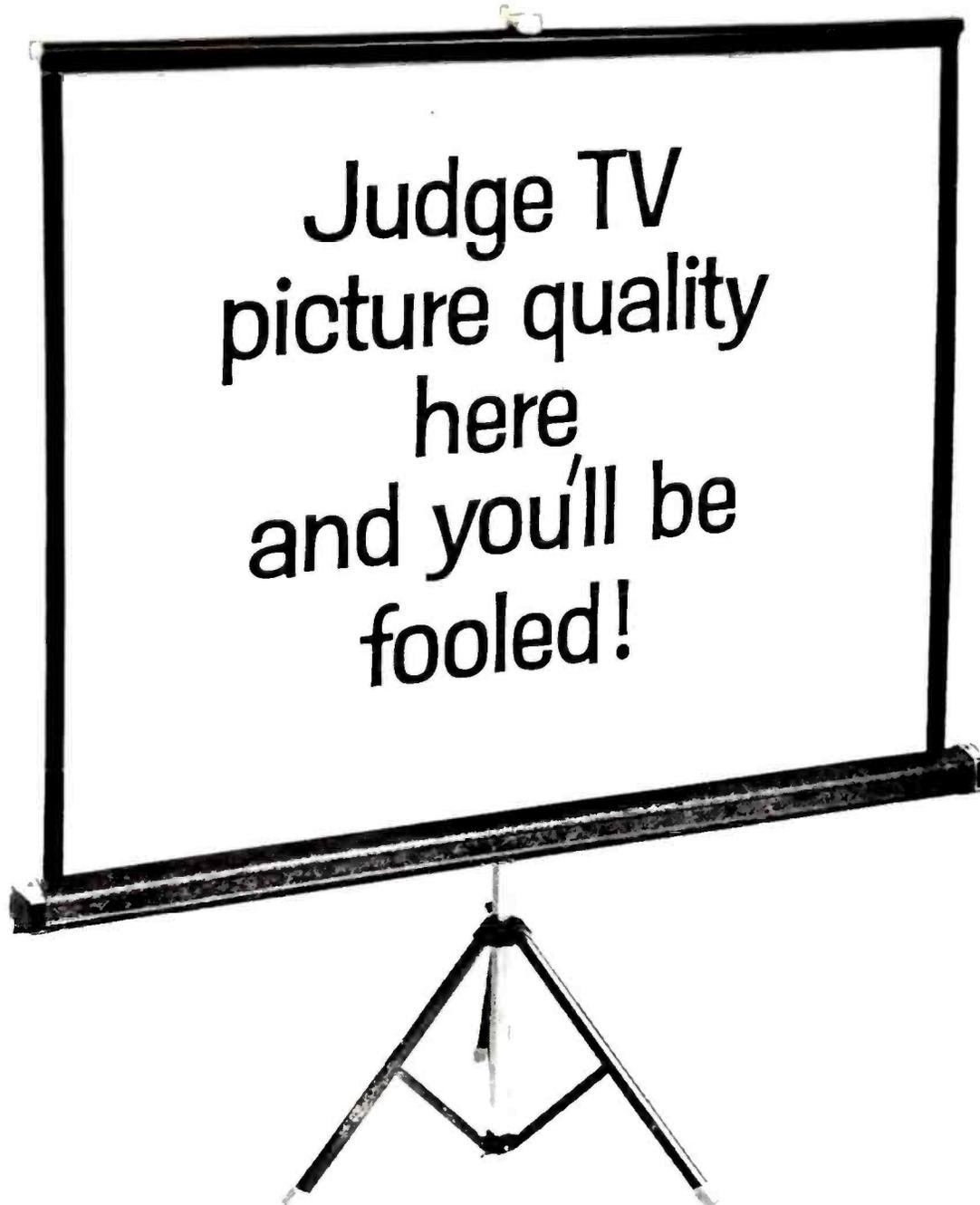
Viewers will be struck, too, by the absence of

caricatures among the students. For, along with Mr. Novak himself, the program believes every teenager is as unique as a fingerprint.

Just as distinctive, may we add, are *all* the elements of NBC-TV's fall lineup. For they're part of a power-laden schedule that combines proven successes like "Bonanza" and "The Joey Bishop Show" with brand-new adventure series like "The Robert Taylor Show" and "The Lieutenant." Truly, we have never anticipated a brighter season.



Look to NBC for the best combination of news, information and entertainment.



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

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

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

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

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



"SCOTCH" IS A REGISTERED TM OF 3M CO., ST. PAUL 19, MINN.

Magnetic Products Division



★★ Sen. Frank E. Moss has written presidents of all three networks and tobacco companies, asking voluntary curbs on "glamor" cigarette ads aimed at the young.

Utah Democrat Moss took action when a U.S. Public Health Service report on the effects of smoking on health missed its spring target, and may not emerge for a full year. Moss hoped to use the report in a massive educational campaign to warn youth of smoking hazards.

Broadcast association president LeRoy Collins is sympathetic, and had also planned to bring up the government report on smoking during June board meeting of the NAB. The item will undoubtedly be on the meeting agenda.

Sen. Moss will probably introduce a bill to require Food and Drug Administration to police cigarette content, advertising and labeling, as the agency does with harmful food, drug or cosmetic material.

★★ Attorneys for Sterling Drug Company again locked horns with Federal Trade Commission lawyers at hearings here over disputed Bayer aspirin pain-killer advertising.

Both sides kept an ear cocked for decision by U.S. Court of Appeals in New York, on whether FTC could enjoin Sterling and agencies Thompson-Koch and Dancer-Fitzgerald-Sample from ads based on a study financed by FTC and published in the Journal of the American Medical Association.

Lower court went against the Commission. If Appeals follows suit, Sterling Drug may argue decision has been made on the merits, and whole FTC complaint should be tossed out. Sterling insists ads do not claim FTC endorsement.

★★ The exciting possibility of putting the whole world into one living room for satellite-beamed tv programming without relay stations has developed money trouble.

It looks as if the government will have to pick up the research tab for the privately owned Satellite Communications Corp., and even senators who backed the Comsat setup are grumbling.

The National Aeronautics and Space Administration has told Senate Space Committee that direct sending is a possibility within 15 years. NASA wants funds to get on with it. Kennedy-selected Comsat board has made it plain they expect government to finance research.

★★ Senators who opposed the private Comsat ownership have held that A.T.&T. firms would be in no hurry to replace costly cable investment with satellite facilities.

However, NASA hopes to win funds with the need-for-speed argument. A satellite system powerful enough to beam VOA telecasts direct to sets behind the Iron Curtain is a potent lure—and the cost is beyond private corporate outlay, NASA says.

ANPA fights to regain ad dollars

While tv reaches nine out of ten homes, viewing is uneven, with half the tv homes doing three times as much viewing as the other half. On the other hand, newspapers also reach nine out of ten homes, but with a more thorough pattern of coverage . . . at least, according to a new presentation of the American Newspaper Publishers Assn.

The presentation is the latest ammunition by ANPA in its drive to have the newspaper industry unite to reverse the downward trend in its share of national advertising.

Unveiled at the annual meeting of ANPA's Bureau of Advertising, the presentation claims newspapers have maintained a stable, enduring position in consumers' daily lives while other media (radio and tv) have shown wide fluctuations.

"Radio has changed from a family audience to an individual audience, from nighttime to daytime, from living room to bedroom, from adults to teenager, from indoors to outdoors, from winter to summer,

Tv has also undergone considerable change in its status among consumers during the past decade," it was pointed out.

"The number of stations has grown; commercial saturation has developed. There are more people viewing, but spending less time. They are becoming more selective. Ratings, even in prime time, are dropping. Costs are rising sharply. A negative attitude to commercials is increasingly evident."

Austria ad revenue at \$62.4 mil for '62

Advertising expenditures in Austria are expected to hit \$62.4 million for 1962, up 10% from the previous year's \$57.8 million, reports the Austrian Information Service. The country's advertising business has been expanding at an annual rate of about 10-12%, and its expenditures have now caught up with and passed 1% of the GNP.

Although print advertising will

account for 40% of all '62 expenditures, radio and tv advertising will be well represented. Regular tv broadcasts didn't begin in Austria until 1956 and initial progress was slow, with only 50,000 sets in use until '58.

The next three years, however, saw a boom in both the number of sets, which spurted to 300,000, and in advertising revenue, which matched radio at \$7.7 million. The latest figures will have tv and radio each accounting for some 1% of all advertising revenue. As for ownership, at least 95% of all Austrian households have radio receivers, and 75% have tv sets.

Another segment of Austrian advertising is virtually absent in America but accounts for 20% of the total revenue in the Alpine country—film advertising in theatres.

Fla.'s BH&R hospitable

Media representatives from out-of-town now have a place to hang their hats and do business when they visit Jacksonville. Bunker, Hubbard & Robeson made sure of that when they recently moved into new quarters in Boulevard Center.

BH&R president Ned Hubbard said an office is especially set aside as the "Rep Room" for visiting media people, and facilities enable them to make and receive phone calls, write reports, receive and answer mail, and conduct meetings with clients. In addition, BH&R is providing coffee all day long.

Cunningham a TvB v.p.

Guy Cunningham, creative director of TvB in charge of sales development, promotion, and production, has been elected a v.p. of the bureau. During his four and a half years at TvB, he has been in charge of automobile advertising and, in 1961, was named director of new business and sales development.

Before joining TvB, Cunningham was with CBS for 11 years, last as general sales manager of WEEI, Boston.



Nobel supporters hear from notables

Top speakers at the American Nobel Memorial Foundation annual dinner at the Americana Hotel included (back row, l-r) Col. John Glenn; Kenyon & Eckhardt president David C. Stewart; (front, l-r) dinner chair, Matthew J. Culligan, and Sir Mohammad Zfrulla Khan, UN General Assembly pres.

Advertising in orbit

That's the theme of the upcoming 59th annual Advertising Federation of America convention set for 15-19 June in Atlanta.

Robert C. Lowe, Jr., Lowe & Stevens Advertising, Atlanta, is serving as program chairman and he's rounded up the initial group of speakers, including: Emerson Foote, president, McCann-Erickson; Ralph McGill, publisher, Atlanta *Constitution*; Arthur E. Tatham, board chairman, Tatham-Laird; Dr. Lyndon O. Brown, senior vice president, Dancer-Fitzgerald-Sample.

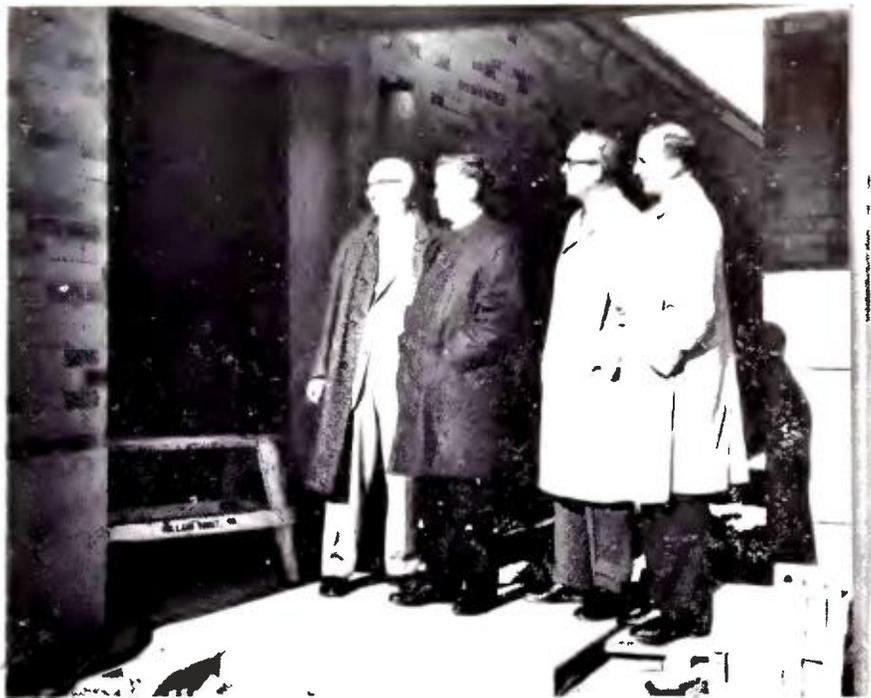
BBDO's Bullock wins car

Louis J. Bullock, BBDO media buyer, has won a 1963 Karmann Ghia convertible as first prize in a contest heralding the 12th anniversary of *The Late Show* on WCBS-TV, New York. Over 1,000 entrants tried to identify *Late Show* motion pictures from music taken from them and grouped in a commemorative LP of *Music from The Late Show*. Tied entries had to complete the phrase: "I believe *The Late Show* is a good advertising buy because . . ."

Second prize of a 1963 Volkswagen sedan went to Richard G. Walsh, time buyer for Sullivan, Stauffer, Colwell & Bayles, while SSC&B assistant media director Donald M. Ross took prize of a Magnavox Stereo Theatre 27.

From Stravinsky to Strauss: Esso Service Centers in the Boston area banding together to sponsor a gigantic mystery music contest on WXHR (FM). Listeners are asked to identify selections taken from classical music works, and their composers. Winners will take a letter of introduction to their nearest Esso dealer to claim prizes (some 400 of them), thus creating additional traffic at the dealer's location.

To your health: EIA director Robert W. Galvin, president of Motorola, Chicago, will be toastmaster at the EIA annual award dinner in the Pick-Congress Hotel in Chicago 19 June. L. Berkley Davis, past president of EIA and a vice presi-



Salesmen's faculty inspects new 'school'

Inspecting newly completed facilities for the Whirlpool Distributor Salesmen's Workshop are "faculty" members (l-r): Lou Snyder, workshop manager; Dick Cox, area manager, marketing services; Tom Bartley, national sales manager for RCA Whirlpool sales, and Klee Grumbine, national sales training manager. One-week courses are expected to get under way some time in June

dent of GE, will receive the 1963 EIA Medal of Honor.

Tidewater's taste of Paris: A greatly increased ad budget for Tidewater Oil Co. is reflected in saturation radio schedules over 115 stations in 19 states, using ABC Radio West and Yankee Network stations, newspapers (for the first time since 1960) and more, but the most bountiful budget stretch involves the campaign's Paris vacation sweepstakes theme. Every week from 29 April through 12 October, a customer at one of the Tidewater Flying A stations will be awarded a one-week, expense-paid vacation to Paris for two via Air France.

Agency appointments: Grove Laboratories awarded a new product to Grey . . . Cortland Industries, manufacturer of fishing lines, to Redmond & Marcus, from McCann-Marschalk . . . International Latex's Playtex account to Kenyon & Eckhardt-Novas de Mexico in Venezuela, Colombia, and Peru . . . Emerson Electric Manufacturing consolidated its division advertising agency services and selected D'Arcy to handle the account, effective 1 October. Account is ex-

pected to bill close to \$500,000 in fiscal 1964 . . . Frito-Lay of Dallas assigned Young & Rubicam advertising responsibility for its potato chip brands in the northeast . . . George Lindsay's Opinion, an investment advisory service, to Kamenny Associates . . . Heublein to Benton & Bowles for its Bell's Scotch whiskies. Smirnoff Vodka and Ready-to-Serve Cocktails remain with Lawrence C. Gumbiner . . . *TV Guide Magazine* to N. W. Ayer, effective 1 August.

New on the scene: Another Los Angeles agency, formed by Stephen C. Scott, who recently resigned from West Associates. Four accounts serviced by Scott at West and billing \$450,000 annually have followed him into the new Stephen C. Scott & Associates shop at 315 S. Beverly Drive in Beverly Hills . . . Walter M. Haimann, former director of marketing for Chalek and Dreyer Advertising, New York, has formed Tromson Monroe at 40 East 49th Street.

Expanding: Compton strengthened its international network by affiliation with a leading agency in the Philippines, Ace Advertising Agen-

cy, Inc., Manila. Included in the list of Ace clients are Carnation Milk, Johnson & Johnson (Phil.), P&G, Philippine Manufacturing Corp., Reynolds Philippine, and Tidewater Oil . . . A wholly-owned European operation has been established by Prestolite to facilitate marketing, licensing, and management of the company's European interests. Prestolite International

of Europe will headquarter in Brussels . . . A proposed merger of Electric Autolite Co. with Mergenthaler Linotype was approved by the board of directors of Electric Autolite and will be presented to the shareholders of both companies for final approval. Mergenthaler is owner of approximately 51% of the capital stock of Electric Autolite. The new company would

operate under the name of ELTRA Corp. . . . Theo. Hamm Brewing St. Paul, entered into long-term arrangement with Gulf Brewing to take over operation of latter's Houston brewery. After a number of modifications in the plant, Hamm's beer will be produced and introduced in several new markets and, in addition, Hamm will continue to brew and distribute Grand Prize

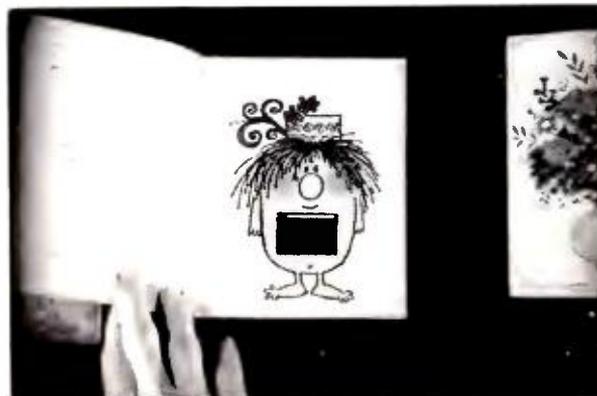
Lamb stew, move over— greeting cards are new thing for the carriage trade



Woman (voice over): I'll make the lamb stew tonight and—Hey!



Here's something new, a greeting card machine. Not a bad idea.



Here's one. Now what do I do?



Oh, put in the coin. . . .

Television viewers in the Columbus, O., and Minneapolis-St. Paul areas will be seeing this 60-second commercial beginning Wednesday (8 May). The test-market campaign introduces the new Stancraft greeting card machine, being installed in supermarkets. Advertising for the new machine, the first of its kind ever developed for dispensing greeting cards, is handled by Smith, Henderson & Berey, headquartered in New York. Stancraft is a division of Standard Packaging Corp. The card rack is on the machine and, after a customer makes a selection, inserts a coin, and pushes a button, it dispenses card and envelope in plastic bag.

beer. Charles T. Adams will run the Houston operation, which joins roster of Hamm's plants in San Francisco, Los Angeles, Baltimore, as well as St. Paul . . . **Kastor Hilton Chesley Clifford & Atherton** has acquired the Eastburn-Siegel Advertising Agency in Atlanta which will become a branch office under helm of Harry L. Siegel. E-S was most prominent in the field of political advertising . . . **Kenyon & Eckhardt's** next move in the international field takes the agency to Spain through the acquisition of a stock interest in Publinsa Advertising and Marketing in Madrid . . . **Filmways** now has editing and completion facilities available in New York City for commercials produced by them on the West coast. **Phil Larschan** of Preferred Film Service, will supervise and will represent Filmways of California, in New York, with editing rooms located at 2 West 45th Street . . . **Robert S. Taplinger Associates** has formed an association with Channel Public Relations, Ltd. and will maintain offices in each of the main Channel headquarters (London and five European branches). Taplinger will enlarge its U. S. staff to service Channel's public relations requirements in North America . . . **McCann-Erickson** has acquired the largest advertising agency in Jamaica, Art & Publicity Ltd., and its subsidiary, Stewart-Johnson Associates Ltd. The agency also made another move in the Orient via an agreement with the China Commercial Advertising Agency (H.K.) Ltd. to form a Hong Kong office, Ling-McCann-Erickson, Ltd.

On the campaign trail: Pepsi-Cola hit New York air waves last week with the introduction of its new low calorie drink—Patio Diet Cola, using 100 spots each week on nine radio stations for 18 weeks. Simultaneous introductions in Detroit, Grand Rapids, St. Louis, Milwaukee, Memphis, and Buffalo climax a month of Patio Diet Cola debuts across the nation in 42 franchise areas. BBDO is the agency . . . Plymouth division of Chrysler (N. W. Ayer), launched last week a \$71,000 eight-week campaign on the 114 stations of ABC Radio West. Buy includes four news and

"They've been talking about us."



"Big talk!"

GallenKamp depends on big talk. It has more than fifty shoe stores in the Bay Area, a market that stretches 75 miles, north to south. For this long reach, GallenKamp puts more than half of its advertising dollars into radio. And in radio, KSFO carries the chain's only 52-week effort in the market. In fact, three out of every four radio dollars go to KSFO. Why? Because in GallenKamp's opinion, KSFO adds up to a "cash register rating service that can't be beat." Let KSFO talk big about your product. It's the best way to make yourself heard in the big Bay Area.

THE WORLD'S GREATEST RADIO STATION **KSFO**
—particularly in San Francisco

A Golden West Broadcasters Station **CWB** KMPC Los Angeles/KEX Portland/KVI Seattle-Tacoma

REPRESENTED BY AM RADIO SALES



For ladies contemplating a quick get-a-way
 Ted Steele, who likes to keep the ladies who listen to his daily "At Your Service" up to date, chats with American Airlines Stewardess Ginger Kent on preparing a valise for that trip in the air. The WCBS, New York, show includes a daily fare of beauty and food advice to home makers

sports shows . . . **B. F. Goodrich Tire's** second 1963 special promotion program to boost dealer sales is now under way. Tagged "Fun on Wheels," the four-week program features network tv and a 50-page booklet written by tv star Dave Garroway that offers 60 ways to keep children happy while trav-

eling by automobile, in addition to newspapers, magazines, and tie-in displays.

Moving: Jeremiah Creedon to SSC&B as account executive on Lever Bros.

Joseph Harris to S. E. Zubrow as media director, from BBDO.



One agency man salutes another
 David Ogilvy, chairman of the board of Ogilvy, Benson & Mather, presents Gold Key Award to Young & Rubicam's Jerry Gerber for his Goodyear Snow Tires tv commercial. Occasion for this departure from usual ad rivalries: the recent Advertising Writers Assn. of N. Y.'s Award Banquet

Max Banzhaf to staff vice president and **F. J. Muth** to vice president and controller, **Armstrong Cork Co.**

Herb Ackerman, art supervisor, and **Donald Buckley**, copy supervisor, to vice presidents of **Grey Advertising.**

Quentin L. Harvell and **Mae Kennan** of the headquarters staff of **AFA** have been named to new and increased responsibilities as vice president—administration and club service administrator, respectively.

G. K. Jordan to advertising manager of the industrial tape division of the **3M** company.

Ivan Terry Galancy to associate creative director of **Leo Burnett.**

George Paton to art director of the merchandising accounts group **Newman-Martin.**

Syd Rubin to vice president in charge of new business and member of the creative plans board of **Cole Fischer Rogow.**

James Mackenzie to vice president—creative director of **PAR Associates**, Holyoke, Mass., public relations-advertising firm.

William Birkbeck to associate media director and **Stuart Hinkle** to assistant media director of **SSC&B.** **Donald Carret**, account supervisor at **Compton**, elected a vice president.

Stanley D. Breitweiser to vice president and general manager of marketing for **Cities Service Oil.**

William H. Tegarden to account executive at **Schwerin Research Corp.**

Ann White to merchandise and promotional consultant for Health-knit division of **Standard Knitting Mills.**

Richard P. Slade to radio-tv director of **Winus-Brandon**, Kansas City.

John M. Hughlett, Jr., to manager of special promotions, **John V. Glass** to manager of advertising design services, **Frank J. Vargish, Jr.**, to assistant manager for interior design and display, and **C.**

Richard Whitson to assistant manager for advertising design and photography, all at **Armstrong Cork**.

James Adams, Ward Crane, and Peg Sutovsky to **SSC&B** as copywriters.

George S. Montgomery to account executive at **Kenyon & Eckhardt**.

Edward H. Zimmerman to manager of advertising and promotion of **The Wool Bureau**.

Daniel C. Park to media director of **Results, Inc.**, Tucson agency.

Peter Nicholas to associate research director of **SSC&B**.

Raymond Savignac to vice president and art director for the Paris office of **Tri Inc.**

William O. Conboy, account supervisor, and **John F. Van Deusen, Jr.**, senior account executive at **Ted Bates**, elected vicepresidents.

John E. Grimm III, vice president of **Colgate-Palmolive**, from marketing director of the household products division to general manager of the toilet articles division, re-

placing **Edward Gelsthorpe** who resigned to accept the post of executive vice president of **Ocean Spray Cranberries**.

Thomas Heck to **McCann-Marschalk** as senior executive in the creative department.

William Persons to copywriter and contact man at **Knox Reeves Advertising**.

Robert W. "Jack" McPhail to senior vice president of **The Stephan Co.** in charge of Stephan drug, food, barber, and military divisions marketing and advertising.

R. E. Culligan to the newly-created post of sales promotion manager for the **Revere-Wollensak** division of **3M**, **S. C. Prater** to advertising manager for the division's consumer products line, and **Alan L. Barr** to advertising manager for the **3M** chemical division, succeeding **Prater**.

Kudos: **Alpha Delta Sigma**, national professional ad fraternity, meeting in its 50th Anniversary Convention, elected **Billy I. Ross** as its national president. **Ross**, on leave

of absence from the University of Houston, and an active AFA club member, is presently a member of the staff of **Southern Illinois U.** where he is working on his doctorate degree . . . **Gutman Advertising** copied the award for best individual tv commercial of 1962 given by the **Ohio Valley Advertising Club**. Commercial was produced for **Tri-State Asphalt Corp.** of **Wheeling, Martins Ferry, and Steubenville**, and was shown on **WTRF-TV, Wheeling** . . . **Edward Stern, Philadelphia**, selected winner in two classifications of the 1963 Awards Competition of the **Lithographers and Printers National Assn.** . . . **Meldrum & Fewsmith, Cleveland**, and client **The Drop Forging Assn.**, named winner in the annual advertising competition of **Associated Business Publications** for recent series of four-page trade ads . . . **Pace College Alumni Association** cited **Roger Purdon**, class of '37 and president of **Kudner**, as "Alumnus of the Month" for April, "for restoring confidence in creative, intuitive thinking as the prime mover of quality products to the American consumer."

Newsmakers in tv/radio advertising



Harry W. Hoth, 39-year-old president and gen. mgr. of **KRDO (AM-TV)**, Colorado Springs, and member of the city council there since 1959, has been elected mayor, succeeding **William C. Henderson**. **Hoth** joined **KRDO Radio** in 1946 as a salesman when the fledgling station went on the air. He became pres. and gen. mgr. in 1954.



Craig W. Moodie, Jr., has been named director of the **Armstrong Cork** advertising and promotion department. He joined this department in 1947. After serving as a copywriter in the floor creative section, he became manager of the special promotions section in 1952. He was named assistant director of advertising and promotion in 1954.

Tod Moore has been appointed director of spot television sales development at **The Katz Agency**. He has been with **Ted Bates** for the past nine years. He started in that agency's research department and when he left was an assistant v.p. and account executive, concerned principally with the **Nabisco** and **Morton's Frozen Foods** accounts.



David H. Echols, senior v.p. and mgr. of Chicago office, **Fuller & Smith & Ross**, has been appointed to the agency's executive committee. He joined **FSR** in 1959 and has been in advertising for 27 years. Previously, he was executive v.p. for **Grant Advertising**. **Kirt C. Tuttle**, senior v.p. Cleveland, was also named to the executive committee.



Tv needs guts, integrity: Hyatt

"Tv has got to have the guts, the integrity, and the conviction to lead, in order to meet the challenge and responsibility of being man's most powerful and wonderful communications tool," says Donald B. Hyatt, director of NBC Special Projects and producer-director of *Project 20*.

Asserting that "the public doesn't know what it wants until it gets it," he said it is "encouraging" that over the years tv has found "mass audience response, as well as commercial response" while bringing quality programming into the homes.

But Hyatt did cite a "problem in getting more quality programs,

whether fact or fiction." That is, "finding the truly creative talent that is dedicated to this end. What this talent must do is to fuse the entertainment and education into one. In a broad sense," he adds, "good entertainment and good education are one and the same thing. We find it hard to accept that when we use tv as a communications medium and say something, it does not mean we cannot entertain at the same time."

Hyatt was speaking on "Directions in Television" at the spring convention of the Ivy Network, held at Dartmouth College, whose WDCU was host.

Hope friction-proofed

Happy Birthday Bob Hope, a 55-minute salute marking the 60th year for the comic, will be aired 29 May on NBC Radio, fully sponsored by Wynn's Friction Proofing, via Erwin Wasey, Ruthrauff & Ryan. Originating in New York, the program will also hail Hope's 25 years of association with NBC. Among the guests volunteering to appear on the show are Jimmy Durante, Jack Benny, and Danny Kaye.

CBS ups Feeney, Kane

Harry J. Feeney and James J. Kane have been promoted to associate directors in the press information department of CBS TV. Feeney in the area of trade and business news, and Kane for affiliate press relations.

Feeney joined CBS TV network press information in 1956 as trade news editor, and the following year was named manager of trade and business news. He had previously spent 14 years with CBS Radio network press information. Kane, with CBS since 1934, most recently was manager, affiliate press relations, for the tv network.

Roll 'em: MGM-TV launched the busiest tv schedule in the studio's history with 64 writers assigned to

stories placed in work for network series for the 1963-64 season. Hope is to have MGM-TV's five full-hour and one half-hour series before the cameras by mid-June. Involved are new series—*The Travels of Jaimie McPheeters*, *Mr. Novak*, and *Harry's Girls*, *The Lieutenant*—*Dr. Kildare*, renewed by NBC TV for a third year; *The Eleventh Hour*, for a second year on NBC.

Crackerbarrel cameos: If you've been watching the *DuPont Show of the Week* these past two weeks you've seen DuPont's folksy goodwill ambassador Herb Shriner. You've also seen, portrayed by actors, the lovable country characters which have grown up as colorful personages in Shriner's comical monologues. The home-spun humorist hopes to people a regular tv series with the zany residents of his famous "Hometown" and hopes that these weekly cameos will act as forerunner of such a series.

An international intro: The 15th Annual "Emmy Awards" ceremonies will take on continental flavor as the 90-minute program opens with a live broadcast from London, England, via the Relay communications satellite. The broadcast is scheduled on NBC TV Sunday, 26 May (10-11:30 p.m.).

A matter of state: Four-time Emmy

winner Franklin Schaffner and his Gilchrist Productions producing new hour-long dramatic series for CBS TV 1964-65 season called *Ambassador at Large*, about a high-level trouble-shooter (without guns) in the State Department. Pilot will be shot in New York in September. Where the idea probably came from: Schaffner's been acting as tv advisor to President Kennedy on the telecasts of a number of messages of state and he's become quite familiar with affairs Washington.

Programing notes: *Picture This*, a new game show hosted by comedian Jerry Van Dyke, replaces *The Jack Benny Program* for the summer on CBS TV beginning 25 June (9:30-10 p.m.), sponsored by regular Benny sponsors, General Foods (Young & Rubicam) and State Farm Mutual Automobile Insurance (Needham, Louis & Brorby) . . . Alfred Lunt and Lynn Fontanne will star in and narrate *Athens, Where the Theatre Began*, the first of several special full-hour broadcasts tracing the history of the theater through the ages to be presented in prime evening time starting this fall on CBS TV. Alfred Drake, Rosemary Harris, and Donald Madden are the other members of the cast . . . For the fourth consecutive year, P&G (Burnett) will sponsor the 90-minute special on the *Miss Universe Beauty Pageant* on CBS TV, set for 20 July (10-11:30 p.m.) . . . *Kraft Mystery Theatre* returns to NBC TV as a summer replacement for Perry Como on 19 June (9-10 p.m.), sponsored for the third season by Kraft (JWT). There are seven new and eight repeat programs

Thanks for the Memory: Bob Hope does some reminiscing in his newest book out 3 May from Doubleday. It's called "I Owe Russia \$1,200" and it covers his entertainment tours to troops all over the world, a Christmas tradition for the past 14 years.

International notes: NBC International Ltd., wholly owned subsidiary of NBC, will have a hold-

ing interest in the third commercial tv station to be built in Sydney, Australia. The new station, channel 10, will start transmission late in '64. NBC International already has a 10% interest in QTQ, Brisbane, acquired in 1959.

New affiliates: There are 12 new ones for ABC Radio. They are: WRUN, Utica-Rome; KARM, Fresno; WBBX, Portsmouth; WTAL, Tallahassee; WOKK, Meridian, Miss.; WTSB, Lumberton, N.C.; KASE, Austin; WMOU, Berlin, N. H.; WABJ, Adrian; WSIP, Paintsville; KNGL, Chico-Paradise; WHBB, Selma, Ala. . . . KBER, San Antonio, joined Mutual Broadcasting System . . . KEYZ, Williston, N. D. joined the Intermountain Network, completing network's coverage of Montana in addition to adding additional markets in N. D. KIUP, Durango, Colo., replaces current Intermountain affiliate KDGO. This brings total roster of Intermountain Network to 74 stations . . . WCFL the exclusive Chicago outlet for Mutual Broadcasting System programs effective, 29 April.

Kudos: Entering its fifth season on NBC TV hasn't slowed down *Bonanza*, which is still accumulating honors. The latest—Lorne Greene, co-star of the color series, named winner of the 1963 Silver Spurs Award presented annually by the Reno, Nev., Chamber of Commerce to the western tv star named most popular in a poll of the nation's tv critics and entertainment columnists. It was won last year by another *Bonanza* star, Dan Blocker . . . Susan T. Dworkin, daughter of Lawrence J. Dworkin, a New York studio engineer for NBC, is one of the 15 winners of the 1963 National Merit Scholarships for children of RCA employees. Susan, a student at Roosevelt High School in Yonkers, will attend Swarthmore College and major in English Literature . . . Twelve NBC cameramen have been cited by the National Press Photographers Assn. in the organization's 1962 NPPA-World Book Tv Newsfilm Contest. The sharp shooters: Peter Dehmel, Doug Downs, Mike Clark, Irving Smith, Sy Avnet, Guy Blanchard, Joseph Vadala, Dexter Alley, Gene Barnes, Gerald Yarus, Nat Cohen,

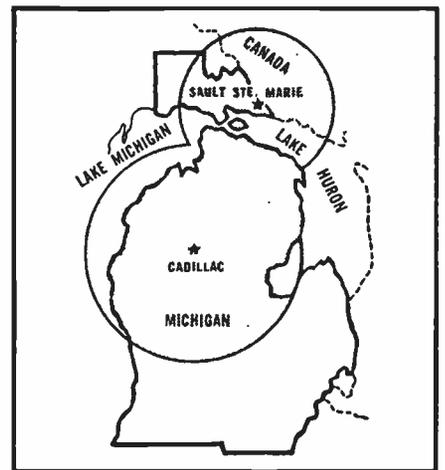
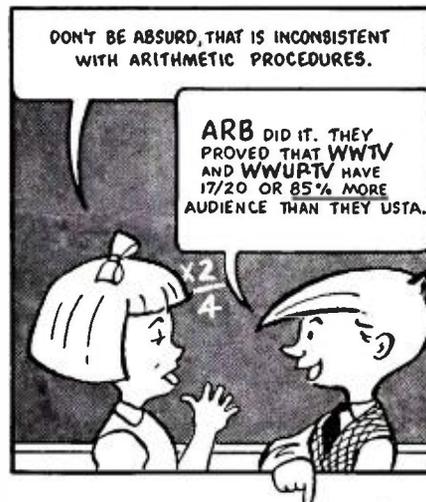
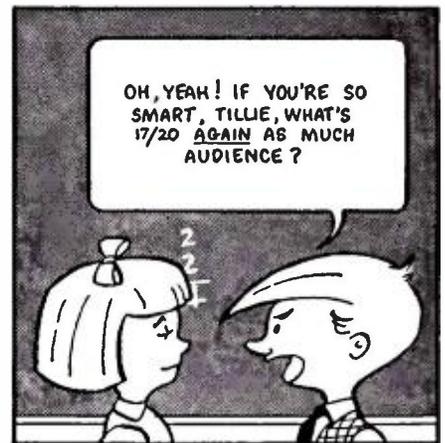
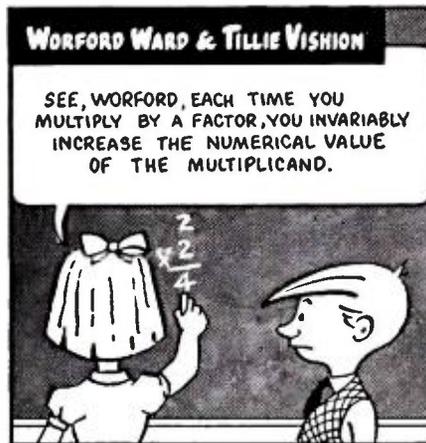
Houston Hall . . . Jules Bergman, ABC News science editor, named winner of the Aviation/Space Writers Assn. 1963 Radio-Television Award for the one-hour ABC TV program *60 Hours to the Moon* telecast 29 April 1962 . . . Hilda Watson, who recently retired (after 33 years with the network) as NBC's coordinator of public service announcements, named "Partner in 4-H" by the Department of Agriculture's Federal Extension Service."

Moving: Carl Tillmanns to CBS TV vice president—general sales manager. He's been vice president of eastern sales since 11 June 1962.

John Ginway to account executive in the network sales department of CBS TV.

Johnny Bradford to head writer for *The Judy Garland Show*, new CBS TV series.

Malcolm R. Johnson to night manager, NBC News, replacing Samuel Sharkey now executive manager of news for KING-TV, Seattle.



Here's real market growth!

Yes, we've greatly increased our market AND audience! The November, 1962 NSI and ARB show that WWTV/WWUP-TV have increased their audience almost miraculously over November, 1961. *W*by? Because we've really gone great guns with our new satellite in Sault Ste. Marie!

And ARB estimates that we now cover an area with 492,100 TV homes—actually more

TV homes than the entire population of Atlanta!

Upstate Michigan is as yet America's greatest "undiscovered opportunity," to many advertisers. Nearly a million people. Retail sales, nearly a BILLION. If you want to increase sales in Michigan as a whole, use the easy place to do it! Ask Avery-Knodel, Inc. for the proof.

The Folger Stations

RADIO
 WZZD SAGINAW-SATTLE CREEK
 WZZP GRAND RAPIDS
 WJEP-FM GRAND RAPIDS-SALAMAZOO
 WWTV-FM CADILLAC

TELEVISION
 WAZO-TV GRAND RAPIDS-SALAMAZOO
 WWTV CADILLAC-TRAVERSE CITY
 WWUP-TV SAULT STE. MARIE
 KOLA-TV LINDSEY-NEBRASKA
 WISN-TV GRAND ISLAND, NEB.

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 9 / CHANNEL 10
 ANTENNA 1040' A. A. T. / ANTENNA 1214' A. A. T.
 CBS • ABC / CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives

No U.S. gander at Europe goose

Milan—"Where are the Americans?" That's the question everyone was asking at the seventh MIFED session just concluded in Milan, where hundreds of producers and distributors from the world over congregated to promote contacts and sell product at the International Film, Tv Film, and Documentary Market.

Arthur E. Breider, of Cobre Distributors, said that although all five continents were represented, Americans seemed to be "back in their complacent back yards, missing a good bet." This is probably because, he said, "we are conditioned to having the sales world come to us" if the product is any good.

Breider, whose Milan-headquartered company programs films for tv and commercials for tv and cinema, said he was the only American with a permanent exhibit at MIFED. "Unfortunately, except for a mere thimbleful of alert companies," he said, "we don't seem to recognize that a rapidly expanding tv market

is now developing in Europe."

As an example, he noted that any one of eight stations in Germany will pay up to \$8,000 per episode. Breider also asserted that "not many, if any, of our multi-million-dollar tv buyers realize that hundreds of unique films are available in Europe for ridiculously low prices." He said many have just won awards at European festivals, and most require "little more than an inexpensive alteration in the voice-over sound track to make them suitable for American tv."

Breider claimed MIFED provides the very answer to the question often asked by American tv executives: "What can we do with programming that would be different?"

He noted that MacManus, John & Adams "had their senior v.p. here for a week, busily taking notes. Also, Desilu's new man from Munich. . . . There aren't any 39 or 13 series-type films available here with pistol-carrying heroes of the plains as stars, but certainly for

the networks, large regional tv station owners, and independents there are many valuable opportunities."

The next MIFED meeting will be held in Milan in October.

Beam industry spotlight on 8mm camera 10 May

Tv stations experimenting with the 8mm technique in news photography have done next to nothing to round up their views, test them, and exchange them within the industry. WSOC-TV, Charlotte, taking the lead to remedy this communications lag, has invited all those interested to an open seminar at its studios for a demonstration and symposium on the subject.

The 10 May session stemmed from a mail survey conducted by station news director Carroll McGaughey in which he asked 500 tv stations if they had done any 8mm experimenting or if they were interested.

WSOC-TV credits the new technique with sending its news department "to the top" and recently (22 April, page 65), we quoted WESH-TV, Daytona Beach, on the camera as "the answer to a newsman's dream."

Insurance co. continues policy with UA-TV

Advertisers have been flocking to United Artists Television's door to sew up the new first-run syndication series, *The Lee Marvin Show*, which is just getting into production, reports M. J. (Bud) Rifkin, UA-TV's executive v.p. for sales.

One of them, Lincoln Life Insurance, made the Marvin Show the sixth series produced for syndication it has purchased from UA-TV since 1956. Through Fred Becker Advertising, Louisville, it acquired it for KYT-TV, Lexington, and has also ordered it for Oklahoma City and Louisville, to start after Lincoln's current sponsorship of UA-TV's *Ripcord* series.

Another long-time UA-TV client also a current *Ripcord* sponsor, Savannah Sugar Refining—first



Princess Grace graces WPEN exhibit

Princess Grace of Monaco hands back telephone after listening to the WPEN "Heart of the City" at the station's booth at the Philadelphia Travel and Vacation Show. Greeting her and Prince Ranier are (l-r) promo dir. Merrill Barr; gen. mgr. Murray Arnold, and morning man Jack Gregson

multi-market buyer of the Marvin Show—has added two more stations in its five-state marketing area.: WCSC-TV, Charleston, S. C., and WSOC-TV, Charlotte, N. C. It previously set the series in Georgia, Tennessee, and Virginia. Savannah agency is Burton E. Wyatt & Co., Atlanta.

Savannah Sugar entered tv in 1956 using only spot announcements. The following year it made its first program buy, UA-TV's *Sea Hunt*, which it sponsored for four years before switching to *Ripcord* for a two-year tenure.

Meanwhile, direct sales to stations have also been made on the Marvin Show, including WTAR-TV, Norfolk; KOGO-TV, San Diego; WJXT, Jacksonville; KELP-TV, El Paso; KOTV, Tulsa; KTBS-TV, Shreveport, and WDNV-TV, South Bend-Elkhart.

Rawalt to Good Music

Good Music Broadcasters, the rep firm which currently reps 30 major market Good Music stations, has named C. Otis Rawalt, former vice president and partner of Walker-Rawalt, to be executive vice president.

To get things rolling, branch sales offices have been set up in key cities including Boston, Chicago, Philadelphia, and San Francisco. Rawalt will headquarter at the New York office, 355 Lexington Avenue.

SYNDICATION

Sales: Nine additional stations purchased the 48 *Bowery Boys* features from Allied Artists Television. National sponsors participating in the Bowery Boys programing includes Sealtest, Seven Up, Lucky Cakes, Poll Parrott, Action, Toni, Planters, Continental Baking, Royal Puddings, General Home Improvement, Wildroot, Quaker Puffed Grains, Yuban, and Wonder Bread . . . *Peril 13*, hour-long films of mystery, suspense, and intrigue, sold by NTA to WISN, Milwaukee; CKLW-TV, Detroit; KSHO-TV, Las Vegas; WSUN-TV, Tampa-St. Petersburg . . . NTA also sold *Probe* to nine more stations, raising market total to 62 . . . Seven new sales of *The New Breed* scored by ABC Films bringing total number of markets pacted since the NAB Convention in early April to 20 . . . Official Films has hit the 200 mar-



A tailor-made tv 'Mitch' for the moppet set

At last—a show for the kiddies who can't stay up for "Sing Along with Mitch." Produced by J. Armstrong, the "Schnitzel House" series of 130 programs is being syndicated to tv stations by Ken Israel & Associates, Pittsburgh. In each program six sets of drawings are seen in the windows of this colorful Schnitzel House set and the kiddies respond to rhymed couplets as they are pointed out and sung (with a pleasant German accent) by Grandpa Schnitzel, alias Gordon Dilworth. Generally humorous, each program features at least one educational chat by Grandpa

DOMINATES THE SAN FRANCISCO-OAKLAND NEGRO MARKET

KDIA



NEGRO PULSE, OCT-NOV 1962

	6 AM-12 N	9 AM-12 N	12 N-6 PM
KDIA	26	29	33
NEGRO "B"	15	15	14

THE ONLY NEGRO STATION COVERING THE ENTIRE BAY AREA NEGRO AUDIENCE.

NEGRO RADIO KDIA

EVERY MAJOR LOCAL NEGRO PERSONALITY

A SONDERLING STATION

WDIA, Memphis . . . WOPA, Chicago

KFOX, Los Angeles

REPRESENTED BY

BERNARD HOWARD CO.

ket mark for its syndicated *Biography* series, reports president Seymour Reed. The series won a Peabody recently for television education . . . Teledynamics sold Bill Burud's *True Adventure* series to WFIL, Philadelphia, KFRE, Fresno, WNHC, New Haven, KTUL, Tulsa, the Mainichi Broadcasting System, Japan, and Trans-Global of Japan.

Moving: Richard Alan Simmons to writer-producer contract with Four Star.

Richard Hill to western division manager and Gerald S. Corwin to central division manager for Video House, Inc.

Herschel Burke Gilbert to new contract as executive music director of Four Star Television and vice

Ltd., and partner in the law firm of Stillman and Stillman, died 25 April as the result of heart failure.

STATIONS

Sales: WPIX, New York, met with great success using the "magazine concept" to sell the pre and post game telecasts of the New York Yankee games, and is now hoisting an SRO banner. Rotating sponsors are: Cluett, Peabody; Ford Dealers of New York; Chase Manhattan Bank; Colgate-Palmolive for its men's line and Wildroot Hair Dressing; General Mills for Wheaties; and Melville Shoe Corp. Also sold out are all the adjacent spots before and after telecasts. J. B. Williams (Parkson Advertising) returns on behalf of Aqua Velva, joined by American Home Prod-

for a 13-week radio campaign on WPAT, WVNJ, and WQXR stations in the metropolitan New York area.

A rose by any other name: The FCC approved the change in corporate name of WMMW, Meriden, Conn., from Meriden Radio, Inc., to Meriden-Wallingford Radio Inc. Name change signals the station's broadened scope to cover Wallingford as well as its originally-assigned Meriden. A Wallingford sales manager will be appointed to serve accounts in Meriden's sister city.

On the public service front: WABC, New York, despite a nearly sold-out position in the waning days of the New York City newspaper strike, donated more than \$88,000 in air time to public service programming during March. Although the bulk of time was in form of spot announcements in behalf of various national and local charitable and civic organizations, the station carried 31 separate locally-produced public service programs during the month . . . WWDC and the Metropolitan Washington Better Business Bureau have combined to broadcast warnings to area residents in the form of daily programs called *Ask The Better Business Bureau* . . . A unique opportunity was given to Massachusetts recently when WBZ-TV and radio, Boston, simulcast *Focal Point: Phone Conference* and four leading state legislators answered some of the 300 telephoned questions from the listening-viewing audience . . . WWRL, New York, has undertaken a campaign to raise funds for the widow and children of William L. Moore who was killed while in Alabama to fight segregation. The station is utilizing the nation's Negro leaders to make appeals and will make available these taped messages to any radio station requesting them . . . WTRY, Schenectady-Albany-Troy, is attempting to prove that patriotism isn't corny and that Americans should display the flag. In addition to on-the-air spots, station is making available at



Baltimore contest winner revving up
Mrs. Hunter S. Lowry (center) receives keys to 1963 auto she won in a contest on WBAL-TV, Baltimore, as program hostess Rhea Feikin looks on. Mrs. Lowry also won \$200 in the contest for correctly identifying a scrambled mystery word, which led to the awarding of the automobile

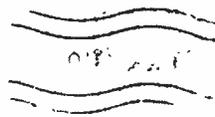
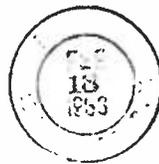
president of Four Star's two music publishing companies, Four Star Television Music and BNP Music Publishing.

Alton Whitehouse to sales representative for Four Star Distribution Corp.

Obit: David B. Stilman, 57, president of Seven Arts Productions,

ucts' Aero-Shave (Tatham-Laird) and Bristol-Myers' Vitalis (Y&R) . . . Marking its initial entrance into the Spanish-speaking broadcasting, advertising field, Household Finance Corp. firmed a large 50-spot-a-week deal for 16 weeks on KWKW, Los Angeles . . . Equitable Realty Investment Co. (Metlis & Lebow) just contracted

PLEASE FORWARD



Mr John J. Smith *NOT AT THIS ADDRESS*
~~212 Twenty Second St.~~
New York, N. Y.

925 16th St.

No knock at mail. (Use it ourselves.) Nor at reps. (Our best recommenders.) But moved, new, promoted, name-changed buyers, take a while catching up to. Not for SPONSOR. Buyers make sure SPONSOR catches up, because of the way SPONSOR keeps them ahead, keeps their buying mix rich and current—with the top of the news, fast. The meaning of the news, deep. The trends, perceptively. The futures, uncannily. They may not notify stations or reps of personal changes, but they do notify **SPONSOR**, the idea weekly of broadcast buying that gets through better than anybody (except the rep). 555 Fifth Avenue, New York 17. 212 MURrayhill 7-8080

cost new 50-star flags. Hope is to keep the campaign going through Memorial Day and up to the Fourth of July . . . A fire caused over \$200,000 damage to the studios of **WGR-TV**, Buffalo, but after two hours of silence the station began rebroadcasting, thanks to a mobile unit volunteered by **WBEN-TV**.

Summer Showcase: If you're not sure how to spend your summer vacation, why not take a trip to Shenandoah, Ia., on 25-26 May where **KMA** is sponsoring its Vacation Showcase. Indoor booths and displays plus outdoor exhibition areas will include such demonstrations as trap-shooting, fly-casting, golfing, swimming, camping, outdoor cooking, and more, all keyed to the theme "where to go, how to go, what to do."

Broadcasters, unite: Texas Assn. of Broadcasters is raising the call in the "common cause of free broadcasting," and urges the NAB to redouble its efforts to protect the industry from unreasonable federal control. John J. Coyle, **KVIL**, Dallas, the district 13 representative to NAB, will meet with the TAB board on a regular basis to assure closer cooperation between the two associations. More from the TAB: John Healy, **KPRC-TV**, Houston, elected to the board as its member for television; the fall convention site is the Cabana Hotel, Dallas, and dates are 20-21 October.

Changing hands: **WBIC**, Islip,

Long Island, purchased from South Shore Broadcasting Corp., Maurice Weiss, president, by Meridian Media, for \$250,000. Stockholders of Meridian are Gerald Arthur, W. B. Stringer, and Irving Maidman. Edwin Tornberg & Co. brokered the deal . . . **KSYD-TV**, Wichita Falls, officially transferred to Mid-Texas Broadcasting which is headed by Paul F. Harron, president; Gordon Gray, executive vice president; and Lawrence D. Biele, secretary-treasurer. General manager is William E. Hobbs, formerly regional sales manager of **WFAA-TV**, Dallas . . . **WBRY**, Waterbury, sold by Crystal-Tone Broadcasting Co., Gustave Nathan, president, to a group headed by Kenneth A. Wood, Jr., for \$141,750, negotiated by Tornberg.

Happy anniversary: **WFAA**, Dallas, program of inspirational music called *Hymns We Love* observed its 11th anniversary 5 May. To celebrate, the program (which has grown from its original 15-minute length to two hours) is offering listeners a long playing record of spiritual songs for \$1.11.

Caps and gowns: Two members of the senior class of Marywood College, Scranton, have completed "student training" at **WEJL**, Scranton. Each student spent a month at the station learning all phases of radio broadcasting, after completing the radio course at the college . . . Each summer the Syracuse University Television and Radio

Center offers an opportunity for the study of tv as a means of educational communications. The two-week workshop is designed for professional educators as well as those who will plan or produce educational and public affairs programs for general audiences. Tuition is \$132. Applications available by writing The Office of Admissions and Housing, division of Summer Sessions, 805 S. Crouse Avenue, Syracuse 10, N. Y.

Crime does pay: To the tune of \$125. That amount gains admission to the fourth **Northwestern U. Short Course for Newsmen in Crime News Analysis and Reporting**. The project, made possible by a grant from the Ford Foundation, has as its objectives: the enrichment of the newsman's understanding of the crime problem; an improvement in the relationship between newsmen, law enforcement officers, and the legal profession; a forum for the mutual exchange of information by attending newsmen from all media and students of journalism and law. It starts today, 6 May, and runs through the 11th at Robert R. McCormick Hall, Northwestern U.

They're off and running: 1 May saw the opening of the second **WABC**, New York, "Principal of the Year" sweepstakes which last year pulled in nearly three million ballots. This year students, teachers, families, and friends will have a chance to vote for their favorite principals in two categories—public school principal of the year and private school principal of the year—and winner in each group will get a color tv set for his (or her) school.

Photo finish: Over 1,600 viewers entered snapshots of their children in the Wonderful World of Children contest on **WRCB-TV**, Chattanooga. Contest was promoted on the *Today with Morris Show*.

Looking forward to: The gala Spring Fiesta of **CARTA** (Catholic Apostolate of Radio, Television and Advertising) which will be held at



Patricelli Promoted

Leonard J. Patricelli has been appointed v.p., gen. mgr. of Travelers Broadcasting Service. He joined **WTIC**, Hartford, Conn., in 1929 as its first continuity writer. He advanced to assistant production manager in 1936, to assistant program manager in '40, to program manager in '43 and v.p. tv programs in 1957. Patricelli replaces Walter C. Johnson, who recently died



Pollock now sales exec
Lawrence J. Pollock today joins Capital Cities Broadcasting as general sales manager of WTEN (TV), Albany. He comes from WABC-TV, N. Y., where he was director of research and advertising services since March, 1958. Replacing Pollock in WABC-TV research is Ron Werth

the Starlight Roof of the Waldorf Astoria 15 May (6-11 p.m.). On the agenda: a fashion show, cocktails, buffet supper, and dancing. CARTA, by the way, exists to "elevate standards of good taste, moral values, and ethical practices in the advertising and broadcasting industries, and thereby permit these industries to contribute even more fully to the public and common good."

Moving: Parker Jackson to tv promotion director of KHJ-TV, Los Angeles.

Thomas D. Harrison, Jr., to national sales manager of Franklin Broadcasting Co., owner of WFLN (AM & FM), Philadelphia; and WFMZ (FM), Allentown.

Daniel D. Calibraro appointed executive administrative assistant, WGN, Inc., Chicago. He'll continue as manager of public relations.

Graydon R. Powers, Jr., to assistant executive director of the Assn. of Maximum Service Telecasters.

William S. Pirie, Jr., to general sales manager, WTHH, Baltimore. Seymour Horowitz to director of

programming for WABC-TV, New York.

Richard V. Fairbanks to national sales manager of KMSP, Minneapolis.

Dale G. Weber to regional sales manager of WNAX, Yankton.

Joe Cook to program director of WCBS, New York.

John C. Doerfer, former chairman of the FCC, to general counsel—executive secretary of the Maryland-D. C. Broadcasters' Assn.

Norris Brook, news cameraman at KOGO-TV, San Diego, to cameraman-reporter at the Washington, D. C. News Bureau of Time-Life Broadcast, Inc.

Mark Michaels, who for over four years was program and operations manager for WEAM, Washington, D. C., to program director for WPEN, Philadelphia.

Roger Coleman has formed Roger Coleman, Inc. to represent selected stations and service the fm industry as consultant in programming and sales.

REPRESENTATIVES

Representative appointments: WNMP, Chicago, to Herbert E. Groskin . . . WTHM, Lapeer, Mich., to D-O Sales Service . . . WAVA, Washington, D.C., WSHO, New Orleans, KLIQ, Portland, KSOP, Salt Lake City, KKJO, St. Joseph, Mo., and WECL, Eau Claire, and the Northeast Radio Network in upstate New York to Vic Piano Associates . . . KADY and KADI (FM), St. Louis, WQSR, Syracuse. KITT (FM), San Diego. KEEZ (FM), San Antonio, WYFM (FM), Charlotte, WCMF (FM), Rochester, and WFOL (FM), Cincinnati, to Robert Richer Representatives . . . WPON, Pontiac-Detroit, to Mid-West Time Sales for regional sales.

Moving: Serse T. Poper to vice president of Mort Bassett & Co.

Carroll R. McKenna moved to the tv division of Edward Petry, Los Angeles, and James C. Kissman joined Petry Radio, also L. A.

Jack Satterfield has been transferred from Blair Tv's Chicago office to the New York sales force. Replacing him in Chicago is Duane R. Harm.

CINCINNATI

is the 24th U.S. city, *but—

WHO RADIO

DES MOINES

gives you America's

23rd RADIO MARKET!

Radio stations in only 22 U. S. markets give you a larger audience than WHO Radio, Des Moines. 354,050 homes reached weekly — 42% of all homes in 117 counties. (Authority: NCS '61.) Thus WHO Radio belongs on every list of "the top 25" markets in America. Ask PGW for the proof.

*Sales Management, June 10, 1962

WHO, DES MOINES
50,000 WATTS • CLEAR CHANNEL
NBC
Peters, Griffin, Woodward, Inc.
National Representatives

WTRF-TV STORY BOARD



DOWN-TO EARTH! Two men were standing at the bar when one fell flat on his face. "That's what I like about Joe," said the other. "He knows when to quit!"

wtrf-tv Wheeling

DOG TAGGING! Two dogs were watching teenagers dance. One looked at the other and said, "When I act like that, they give me worm pills!"

Wheeling wtrf-tv

TWO COWS were grazing alongside a highway when a tank-truck of milk passed by. The sign on the side of the truck read "Pasteurized, Homogenized, Standardized, Vitamin D Added." One cow then remarked to the other, "Mates ya feel sort of inadequate doesn't it?"

wtrf-tv Wheeling

OVERHEARD! "Now that I've got a living bra, what do I feed it?"

Wheeling wtrf-tv

UNFAIR PLAY! "I'm warning you," said the angry piano teacher to his ornery young pup! "If you don't behave yourself, I'll tell your parents you have talent!"

wtrf-tv Wheeling

SWEET SOMETHING! "She's so soft and sweet to me!" He: "Custard pie!"

Wheeling wtrf-tv

KELLOGG'S? Baby Corn: "Where did I come from, Mamma?" Mamma Corn: "Hush, darling the stalk brought you!"

wtrf-tv Wheeling

529,000 TV HOMES, that's what engineers estimate WTRF-TV's new tower will deliver. By August alert advertisers will get "double exposure" on messages transmitted by WTRF-TV to the Wheeling/Steubenville TV audience. Retail sales for the new WTRF-TV Market? Over five billion dollars! Ask Rep George P. Hollingbery for more specifics.

CHANNEL SEVEN NB WHEELING, WEST VIRGINIA

COMMERCIAL CRITIQUE

(Continued from page 47)

Graphic sound means live sound . . . exciting sound . . . compulsive sound . . . sound that unplugs your adrenal glands . . . wakes up your heart beat like a drug store alarm. It's the direct opposite of most commercial music today that rolls along like the muddy ole Miss. under words, words, and more words. Smart tv writers today are dumping words overboard like excess baggage! They've discovered the art of letting music come up and breathe for itself. Chevy does it with jazz treatments . . . so do Harrah's Club and Gallo's Thunderbird. Soft Weave and Johnson & Johnson with mood. Hertz with a show tune.

Graphic sound is vivid sound . . . believable sound.

And here's the third most welcome trend—telegraphic words. If you gave me one wild guess, I'd say the average commercial today yaks along at the rate of 115 to 135 dull words per minute. What do award winners need? Some use a grand total of none. Others make the same distance in 25 words or less. Others will go up to 90 or 100 words per minute. But seldom more. Because that's when the picture stops working. That's when you have no room for music or sound . . . or breathing space . . . or time to digest what the guy just said.

These are the new trends in tv today—a *graphic look*, *graphic sounds*, *telegraphic words*.

All have exciting possibilities. And please, Charlie—let's not forget humor. Where would we be without nice old Laura Scudder, Jax Beer, The Gravy Train Ducks, Nabisco's Milk Bone, Martini & Rossi, Chun King, Cracker Jacks and Hawaiian Punch? It's amazing to see what a little seasoning can do for plain old duck soup.

So what's wrong? Are commercials really so bad?

Let's expose a few figures. Last year, roughly 44,000 tv commercials were produced in the U.S.A. Of these, agencies and production houses picked about 1200 to enter for awards. 1050 of these should have been left in the can. What's left? About 150 very good or outstanding spots. A pretty miserable

record. Who's to blame? A lot of people. Maybe you know some of them. I'll name some names.

You can blame tv writers for being lazy, or not knowing any better. Most of them under-think . . . over-verbalize. Nine out of 10 start to write before they've got a visual idea. Any writer knows it's a lot easier to bang out 130 words for a minute spot than to find 30 that tell the story better. Writers feel obligated to fill up every inch of track with words, words, words, promises, promises, promises. Where do you put the music, the effects, the transitions, the time for action and reaction? You don't. You can blame art directors for turning their noses up at television. Most of them regard it as a job for journeyman sketchmen. In all New York, I don't believe there are more than 30 graphic-minded art directors who really dig tv.

You can blame many agency producers for letting themselves become mere liaison men between production house, agency and client. Some are absolutely great. Others are absolutely awful. In between, a lot of nice guys who need more fight . . . more daring . . . more guts. Some will do no pre-thinking and can't wait to dump all the problems into the laps of the production company. Others get so wrapped up in their stop watches and camera moves, they forget what they are trying to sell.

You can blame account men in practically every agency for playing it safe. Many are quick to set up the client's do's and don'ts backed by overstuffed books of research statistics. Most are quick to add copy, slow to subtract it. They find television terribly confusing and complicated. They can sell print ads with a picture and a headline, but give them a 60-second tv commercial and they want the full protective padding of a track full of factory-fresh, ad-landish hog-wash.

You can blame meetings and plans boards and committees and group thinks for killing fresh creativity—for beating the life out of tender little sprouts of ideas—because they do in a lot of agencies.

You can blame The Client for buying the safe, the standard, the good old tired and true. You can

blame the bright young middle management men on the ladder leading up to The Decision Maker. These are the quick change artists. Quick to make changes. Quick to blame the agencies if the commercial lays an egg.

What's the answer to commercials that get choked up with words . . . stuffed up with confused pictures . . . loaded up with muddly tracks? How can you drain all eight sinus cavities?

By starting fresh. Starting with the product. Finding the one main benefit . . . the one main selling point. (It can be emotional or rational or both). Then dig till you're red, white and blue in the face finding that one memorable visual demonstration. Then—and only then—write it. Write it like the words cost a \$1000 apiece—because they do. Then when you know you've got it—take constructive suggestions—but defend it with your life against every cotton-pickin' finger that tries to muddy it up with secondary claims and secondary adjectives.

That's all I've got to say. What else is new?



NEW YORK'S

exciting East Side Hotel

comfort, convenience, luxury at reasonable rates . . . from \$8.85 single, \$11.85 double, including TV and air-conditioning . . . plus free swimming in Olympic pool on premises. Special family, week-end and group rates . . . Convenient to 5th Avenue, Grand Central Station, Air Line Terminals, Mid-Town Business Appointments . . . All good reasons for wide acceptance by business and pleasure travelers who know

the *Shelton Towers* Hotel

Lexington Avenue
48th to 49th Streets
TEL: Plaza 5-4000
YEAR 'ROUND POOL

SPONSORED SPORTS

(Continued from page 34)

FRC&H has similar success stories to relate about a number of other clients buying into sports programs.

Another example of splendid merchandising with sport programming was cited by Peter Grove Weinberg, senior vice president, Smith/Greenland, for Melnor Industries. "Our research indicates that women do roughly 45% of the lawn care work around the home," Weinberg reported. "But when it comes to making the actual purchase of a lawn sprinkler, men make over 70% of the purchases. That's why we're repeating our participation in the male-oriented CBS TV telecasts of Triple Crown of Racing for our lawn sprinkler client, Melnor Industries."

"Imagine having over 25% of your all-important trade channels specifically tuning in to your show and your commercial," Weinberg said. "For the medium budget advertiser—the one who can't afford a consistent schedule on a major nighttime show—there's no more effective merchandising buy on television than a sports show."

Ideal type of blending

Commercial messages register with impact on sport-minded individuals, said Dr. E. L. Deckinger, vice president for media and network relations, Grey Advertising, Media — ideally employed — will blend so well with the product's market and copy, that it's hard to tell where the one ends, and the other begins, Dr. Deckinger said.

"For appropriate men's products, sports programming often offers the opportunity for such model blending," he continued. "Usually, at reasonable cost per male contact, sports vehicles offer a suitable environment for creative compatibility against what is likely to be an appropriate—and therefore receptive—audience profile. Men (and women) will often be less inhibited than when they are in mixed company. So, too, a sports vehicle, attracting men inordinately, may well be expected, psychologically, to impart something of this more relaxed and confidential receptivity to the commercial messages carried."

The networks deserve the lion's

share of credit for the current sports programming boom, in the opinion of John A. Waite, vice president for marketing and client services, Mogul Williams & Saylor.

Wide interest in golf

Waite said the networks have developed interesting formats and broadened the base of their programs' appeal to cover the female audience. "It's no longer axiomatic that only exclusively male-oriented products should sponsor or participate in a sports program," Waite insisted. "Take golf shows as one example—it came as no surprise that a shirt manufacturer would promote its women's line along with men's shirts on a recent network golf show. Obviously, certain product categories will continue to dominate sports program sponsorship, but there should be any number of exceptions to the rule."

From an advertising point of view, according to Waite, certain

Space fiction: new trend in tv programming

Science fiction drama has already been the subject of much research by one network, ABC TV. Will the increase of such programs for 1963-64 lead to a new program fad?

NEXT WEEK IN SPONSOR

types of sports programs represent an excellent buy for the investment involved. "For one thing, program and station costs are as much as 50% lower than prime time shows," Waite continued. "And when the product is keyed to a sport-minded market, you're able to achieve considerably more frequency for the ad dollar—it can double and sometimes triple your frequency. What's more, the sport show is often a more dependable buy—cost-per-thousand is invariably attractive and ratings are more projectable because the sports viewers constitute what is probably the most

stable audience in television."

LaSalle, the new line of precision jeweled watches, made by Westclox Division of General Time Corp., also makes great promotional ties in with its sports programs. It is a sponsor of the *Top Star Bowling* show in cooperation with the Brunswick Corp. Sponsorship of this product line on a sports show was strongly indicated because of the steady audience growth of sports shows and because the promotion theme of LaSalle watches is "For Men and Women of Action," according to Thomas J. Maloney, account supervisor for General Time Corp., at Hicks & Greist.

Sponsor of golf, Goodyear Tire and Rubber Co. has added a fourth major event to its "sports look" in television in the coming months. Adoption of the sports posture in tv advertising, according to Goodyear advertising director John P. Kelley, is related to three important facts: Men buy tires. They are 80 to 85% of the tire market purchasers. They are the same people who watch sports on television.

Sports coverage: tv at its best

Among the agencies that regard sports programming with high regard for many reasons is Ted Bates & Co. The importance of sports programming as an ad vehicle to this agency is perhaps best illuminated by a list of some of the events the Bates' clients have sponsored: *Baseball Game of the Week, NCAA Football Games, American Football League Games, Triple Crown, Make That Spare, East-West, Sugar, Senior and Liberty Bowl* football games.

Why are these sports events recommended to advertisers under the Bates banner? As Richard A. R. Pinkham, the knowledgeable senior vice president in charge of media and programs, put it to SPONSOR: "(1) A decidedly male audience is provided, a profile which is rarely duplicated by any other type of program; (2) Sports coverage is television at its best, featuring immediacy, excitement and tension, and thus providing an excellent commercial environment; (3) The undocumented plus called 'the gratitude factor' applies to sports sponsorship perhaps more than to any

other type; (4) Since most dealers are men, the trade impact of sports sponsorship can be significant and (6) If skillfully negotiated, the price of sports sponsorship can be right, and thus the efficiency for men can be in line."

Since the early days of television, the beer sponsor has cottoned to sports. In fact, his attachment to tv sports has grown greater with the years, evidenced by an examination of local, regional and national schedules.

The sports fan is a prime beer customer, Leonard B. Faupel, advertising manager for Ballantine, told SPONSOR. "He is usually an adult male and the kind of fellow who likes beer," Faupel said. "Baseball is particularly favored because it occurs in the beer-selling season. The messages are frequent because baseball is played every day. Taverns generally have the sports event broadcast and the message gets across at the point of sale."

Creates atmosphere

Bill Gibbs, an executive in the television department of J. Walter Thompson, pointed out that "the fun and excitement that is inherent in sports shows establishes a most favorable atmosphere in which to advertise a product if you want these elements associated with your product."

"This is so in the case of Rheingold and Ford and hence these advertisers partially sponsor the *Sports Spectacular* and *National Football League* and the *New York Mets*," Gibbs said.

In some instances, color tv is also a decided asset for the sponsor, as in the case of Zenith which, for the second year, is sponsoring (along with Amana) the *World Series of Golf* over NBC. L. C. Truesdell, president of Zenith Sales Corp., told SPONSOR: "As a merchandising vehicle for Zenith, the *World Series of Golf* provides dealers with a highly effective daytime color demonstration period." Zenith expects the telecasts on 7 and 8 September to attract approximately 10 million viewers during the 90 minutes of airtime.

Amana dealers throughout the country also were enthusiastic about *World Series of Golf*. Typical dealer reaction went this way:

"We've had more activity in freezers than in the past five years."

To even casual observers, it is evident that sports programming today appeals more and more to both men and women and that the networks, in particular, are doing their utmost to provide more programs of this type. Morgan J. Cramer, president of P. Lorillard Co., told the company's annual meeting in New York recently of "the surging popularity of sports telecasts" for both sexes.

Greater emphasis than ever

"Lorillard, of course, is no stranger to sports programs," Cramer declared. "In the past we sponsored the Olympic Games, major league baseball, many regional events, but we are presently placing greater emphasis than ever on such programming; right now for Old Gold Spin Filters and soon for Kent and Newport."

All told, Lorillard, as Cramer expressed it, is "riding the crest of three major moves in tv," namely big name performers, sports and color tv.

On the local level, sports tv never had it any better, according to the experts. WPIX, N.Y., for example, currently programs about eight percent of its airtime to sports, reportedly more than any other station in the country, according to L. J. Pope, vice president of operations.

"Technology has played an important role through refinements in equipment, especially video tape, the greater accessibility of Telco lines and the speed of jet planes to move people and tapes around the globe," Pope told SPONSOR. "Many sports events, previously available only to individual areas or confined to small audiences, can now be made available to large city tv audiences. We've also stimulated viewers to participate, themselves, in sports they've never before tried. Look at bowling and golf. Alleys and links are crowded. We also feel we've helped create record attendance in such sports as hockey, pro basketball, track, baseball, football and professional soccer. Sports sponsors not only reach the particular segment of the public who are major consumers of their products, but also build special good will for themselves through the genuine ap-

preciation viewers have for those who make their favorite sports telecasts possible."

Although serious students of sports do not regard wrestling with too much significance, it must, perforce, be mentioned in the sports category and many a station continues to derive considerable revenue from the transmission of such exhibitions." Typical is WNEW-TV, N.Y., which presently carries two nights of wrestling and in the past carried as many as three evenings, of this form of "hijinks." Not so long ago, the station dropped one night of wrestling to make way for the *Festival of Performing Arts*. The result was a flood of phone calls and letters, primarily from the feminine contingent, bitterly protesting the elimination of wrestling.

Some stations also transmit what they describe as *In Studio Wrestling*. One such station is WIIC-TV, Pittsburgh. Every Saturday the main studio of the station rings with hoots and howls of more than 400 members of the ringside audience cheering on their favorite Rasslin' heroes. The sponsor is the American Heating Company whose business has shown positive increases since the show first went on the air.

Many types of sports

The search for new sports attractions to gratify the hearty appetites of American tv viewers has indeed led producers into a strange assortment of arenas, from the World's Barrel Jumping Contest at Grossinger's in the heavy sour-creamed Catskills to Thai boxing (look, ma, elbows and knees) in Bangkok, from Suma wrestling to hydroplane racing. Nor have broadcasters overlooked any of the less strenuous indoor sports as, for example, pocket pool. A successful instance is "8' Ball" with women participants on KMTV, Omaha, a Saturday evening attraction performed in color and full of happy participating sponsors.

In short, sports programming, according to all evidence at hand, appears to be a resounding buy for sponsors, be they national, regional or local. And, best of all, sports programming is no longer only a magnet for men. Women, too, are heading the commercials. 

PACKAGING: DOES IT CONTINUE THE COMMERCIAL?

By GERALD STAHL

pres., *Gerald Stahl Assocs.*

Suddenly, the information about which company makes what brands of consumer products has been deemed so valuable as to warrant emphatic visual promotion in network tv commercials and national print advertising. This plan has been put to work recently by major corporations, including General Foods, Procter & Gamble, Best Foods, General Mills, and Purex.

But many of these programs waste potential power. In attempting to use corporate backup, advertisers are neglecting to complete the selling circuit. Neither radio commercials, nor the package, follows the plan through.

A recent Ralph Head sampling of mid-income homemakers finds that nearly three-fourths of the respondents pleased with one product from a company are likely to buy its other products. But since the manufacturer's identity is demonstrated in only one medium, less than 20% of the homemaking consumers are able to identify the manufacturers of the 23 most widely-advertised consumer products. Only 2.2% could identify ten.

But more than half were able to identify one particular manufacturer who consistently promoted corporate name and identity in all media, including packaging.

Marketing executives reason that by closely associating brands with reputable company parentage, a profitable rub-off will result. They see this as vital because of the quantity of products closely competing in any category—products without any distinctive visual element to set them apart.

The consumer now knows that most competitive products have comparable values. Buying enthusiasm for new products is quickly spread among fast-rising imitators—a result of disappearing brand loyalties.

Only one distinction is left to

sell: the maker's own good name.

General Foods is concentrating on full exposure of its company symbol in tv and print to communicate that Jello, Birdseye, S.O.S., and Maxwell House are all "good products from the well-known General Foods Company."

So far so good.

But what happens? The same corporate identification becomes obscure at the point of purchase. No effective supporting corporate message, no obvious reminder of who makes what.

Advertising and marketing specialists are aware that the solution is not merely a company trademark on existing packages. A good identifying symbol may not work with an existing package design—it may clutter rather than clarify.

Here are the facts we must contend with:

1. The average supermarket displays 6,000 separate product categories, a dozen-plus products in each. Within a decade these figures will double. Adding visual noise guarantees nothing, merely adds to the confusion.

This means that new package designs—or revamped designs—are needed to produce a single corporate design pattern, recognizable in both advertising and packaging.

2. An average of 1,500 commercials a day now reaches every consumer; in ten years, 3,000. A commercial hits tv screens an average of every 1.7 seconds—a total 18½ million tv commercials during 1963, according to BAR.

Those companies with the most ad dollars will capture most of the time with their corporate messages. Competitors need to fight back with existing tools—one of which, packaging, can be improved.

3. And how about radio? It can benefit from the visual emphasis in a limited way. The audio copywriter is stuck: "Look for the *what* on the package?" Visual advertising doesn't tie with audio promotions. Neither ties in with packag-

ing. With these media going in separate directions, the waste becomes significant.

Unrelated advertising and further unrelated packaging cannot hope to establish the kind of company identification that will sustain lasting, favorable recognition with the consumer, let alone stockholder, dealer, distributor, industrial buyer, or retailer. This lack, weakest in consumer packaging, means that each promotion agent—advertising, signage, direct mail, packaging—fails to support or profit from a company's total promotion and advertising investment.

With the cry for improved profits, frequently without increased budgets, a major solution seems clear: make better use of existing assets. Relate them. Channel them in a single direction—steady, sure, and visible at every turn. ▀

GERALD STAHL



Gerald Stahl is president of *Gerald Stahl Associates*, New York, a firm which has executed extensive corporate, product and packaging design programs for such companies as *Hercules Powder*, *3M*, *U.S. Plywood*, *Youngstown Steel*, *U.S. Industries*, *American Hardware*, *Ametek*, *Yale & Towne*, *Atlantic Refining*. A graduate of the *Rhode Island School of Design*, he is a *Fellow of the Package Designers Council* and a *member of the Packaging Institute*. Stahl is a frequent contributor of articles to business publications.

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Osrow Products, maker of refrigerator defrosters, breaks a nationwide ad campaign 2 June which will depend on spot radio and tv in key markets. Push is to introduce the new thermostat control on the Osrow "700" Defroster, and includes the cooperation of more than 200 department stores plus network tv and print support. Agency is Gamut (Garden City, New York).

Philip Morris introduces new king size menthol filter cigarette, Paxton, using spot radio and tv starting today (6 May). Campaigns start on this date in New England, the middle Atlantic states, Ohio, and Hawaii. National distribution will be completed as production permits, and spot campaigns will accompany distribution. Product was initially marketed successfully in February in Tulsa and Fresno, resulting in present distribution plans. Print and network broadcast media also will be employed. Agency is Benton & Bowles (New York).

SPOT TV BUYS

Bumble Bee Seafood starts a 30-week campaign 27 May for canned tuna, aimed at housewives and kids. Buyer Tom Hollingshead at Richard K. Manoff (New York) seeking fringe and daytime minutes and chainbreaks.

Jergens Hand Lotion starting a nine-week campaign 20 May through Cunningham & Walsh (New York). Buyer Angela Nicholas looking for prime 20s and fringe minutes.

Write-Right division of Union Bag-Camp Paper purchasing minutes in about 60 markets for a three-week campaign scheduled to start mid-August. Buyer Bill Segal at Smith Henderson & Bery (New York) interested in kid shows. Campaign is aimed at the 6-12 age group, to sell school supplies.

Canada Dry Beverages now seeking fringe and daytime minutes plus prime chainbreaks for a drive to start 20 May for a 13-week run. Edna Cathcart is the buyer at J. M. Mathes (New York).

General Foods Gaines Berger campaign set to begin 20 May for a four-week duration. Buyer Roger Jones at Young & Rubicam (New York) interested in nighttime minutes and fringe chainbreaks.

SPOT RADIO BUYS

Washington State Fruit Commission and Pacific Coast Canned Pears, both placed by Pacific National of Seattle, are planning seasonal spot campaigns across the nation. Gertrude Nyman is the buyer.

Tetley Tea now readying a 13-week schedule of daytime minutes in northeastern markets for campaign due to begin 27 May. Buyer is Rudy Nardelli at Ogilvy, Benson & Mather (New York). Buying for southern markets is completed.

Mary Ellen Jam & Jellies scheduling 26- to 30-week campaigns in western markets. Kathie DeHaven at Guild, Bascom & Bonfigli (San Francisco) is the buyer.

Chevron gas planning an 18-week drive of morning and evening traffic minutes starting 20 May in northeastern markets through Charlie Digney at BBDO (New York).

WHAT IS THE MEASURE OF A BROADCASTING STATION?

The pleasant folks* pictured here are part of a local Connecticut television show . . . a show which, consistently, has bested nighttime network competition. Titled "What in the World," the program is basically a quiz . . . which insults neither intelligence nor credibility . . . on the geography, history and architecture of the world's interesting places . . . and the habits, customs and accomplishments of people. The prizes are modest . . . and they don't go to people but to institutions which have need.

Funny thing about the show! It has only one commercial, three minutes long, smack dab in the middle of the program, . . . and, usually, it is so interesting, it draws fan mail!

We'd like to take full credit for "What in the World" but must hasten to assert that it is the brainchild and production of Baker Advertising of Hartford. We do take credit, however, for recognizing its merit and charm a long time ago. In fact, "What in the World" has been on WTIC-TV as long as the station has been telecasting.

Sorry — but "What in the World" is not for sale. It is sponsored by the Electric Companies of Connecticut, as it has been since its very first broadcast.

Left to right: John F. Schereschewsky, Director of the Rumsey Hall School, Aline Saarinen, art critic; Charles C. Cunningham, Director of the Wadsworth Atheneum, James N. Egan, attorney; Ben Hawthorne, announcer, and Quizmaster John Dando, Associate Professor of English at Trinity College.



WTIC  TV3

Broadcast House, 3 Constitution Plaza, Hartford 15, Connecticut

WTIC-TV is represented by Harrington, Richter & Parsons, Inc.



***There's a Wright way
to run a radio station***

(Of course, there are other ways,
but we don't subscribe to them.)



Who are we? The Wright Broadcasting Company. Our new station, and the San Francisco market's newest station, is called KPAT. KPAT began broadcasting on both AM and FM in the Bay Area on Monday, covers all of the principal population centers within the nine Bay Area counties and, naturally, is run the Wright way. That, of course, means wonderfully entertaining music, intelligently programmed in truly uninterrupted segments twenty-four hours each day, commercials only on the quarter-hour break daytimes and on the half-hour from 7:00 PM until dawn, excellent news, informative service and

almost no other talk at all. Certainly none that's aimless or inane. In short, KPAT is a reticent radio station, responsibly aware of the needs of its audience, realistically aware of the needs of its advertisers. But why go on? You undoubtedly know the Wright way of doing things. And in the unlikely event that you don't, by all means write us in Berkeley, California, for a copy of "Prospectus: A Preliminary Statement Concerning KPAT." Or ask your Robert E. Eastman representative. He'll be happy to tell you how right you are to place an order today on the Wright station in America's sixth market: KPAT AM and FM.

RADIO STATION KPAT • FOR THE AIRUDITE BAY AREA AUDIENCE • 1400 AM/102.9 FM