

# SPONSOR

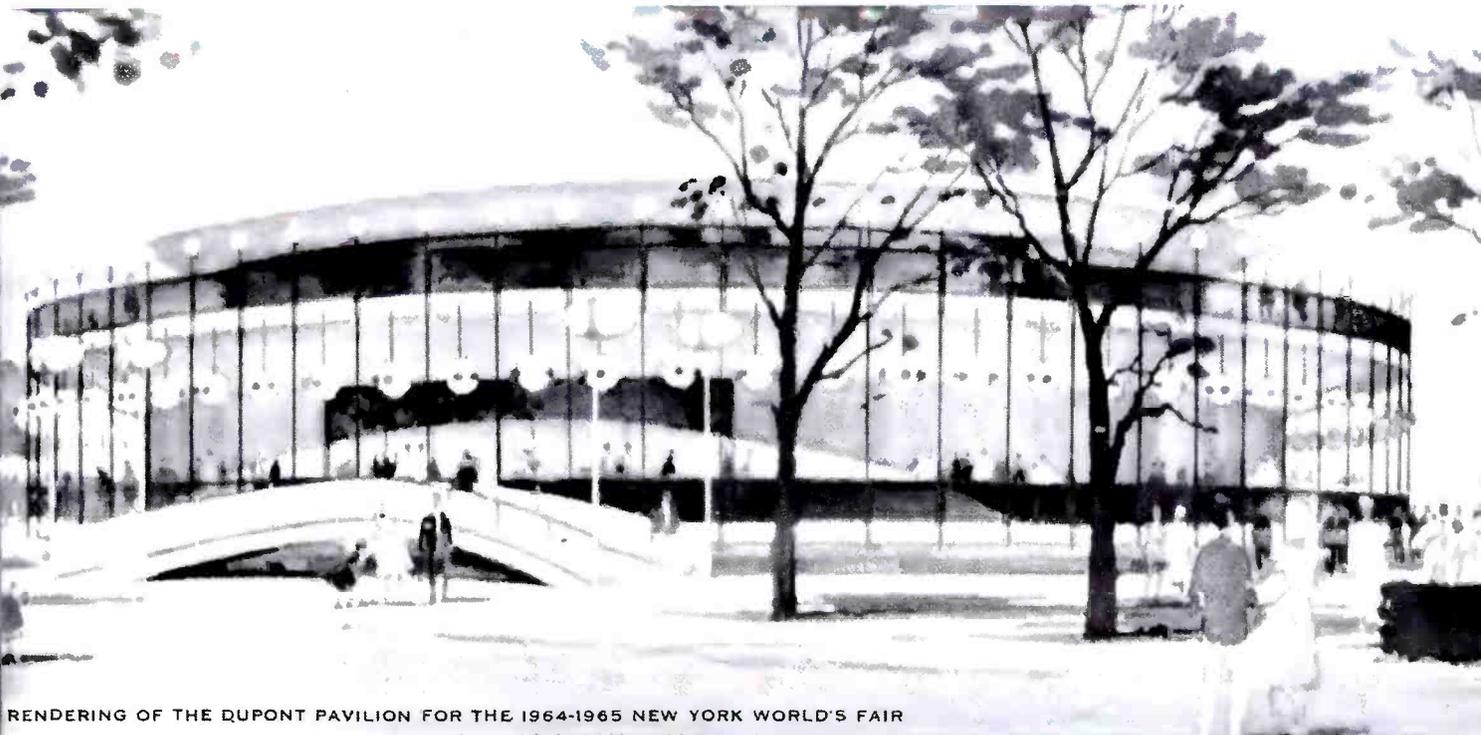
THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

**"PRESSURE" IN  
RADIO/TV: PAST,  
PRESENT** p. 27

**Tobacco retailer  
unimpressed by  
smoke ads** p. 34

10 JUNE 1963—40c a copy / \$8 a year

NBC GENERAL LISTING



RENDERING OF THE DUPONT PAVILION FOR THE 1964-1965 NEW YORK WORLD'S FAIR

## SPOT TV

### MODERN SELLING IN MODERN AMERICA

TELEVISION DIVISION

**EDWARD PETRY & CO., INC.**

THE ORIGINAL STATION REPRESENTATIVE

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

Spot Television is the Number One Medium for an ever-increasing number of national advertisers. It wins out because it's the best way to achieve fast, efficient market penetration for new, as well as established products. These quality stations offer the best of Spot Television in their markets.

|         |                      |         |                       |
|---------|----------------------|---------|-----------------------|
| KOB-TV  | Albuquerque          | WVUE    | New Orleans           |
| WSB-TV  | Atlanta              | WTAR-TV | Norfolk-Newport News  |
| KERO-TV | Bakersfield          | KWTV    | Oklahoma City         |
| WBAL-TV | Baltimore            | KMTV    | Omaha                 |
| WGR-TV  | Buffalo              | KPTV    | Portland, Ore.        |
| WGN-TV  | Chicago              | WJAR-TV | Providence            |
| WFAA-TV | Dallas               | WTVD    | Raleigh-Durham        |
| KDAL-TV | Duluth-Superior      | WROC-TV | Rochester             |
| WNEM-TV | Flint-Bay City       | KCRA-TV | Sacramento            |
| KPRC-TV | Houston              | KUTV    | Salt Lake City        |
| WDAF-TV | Kansas City          | WOAI-TV | San Antonio           |
| KARK-TV | Little Rock          | KFMB-TV | San Diego             |
| KCOP    | Los Angeles          | WNEP-TV | Scranton-Wilkes Barre |
| WISN-TV | Milwaukee            | KREM-TV | Spokane               |
| KSTP-TV | Minneapolis-St. Paul | WTHI-TV | Terre Haute           |
| WSM-TV  | Nashville            | KVOO-TV | Tulsa                 |

# IN THE INDIANAPOLIS MARKET



Richard Elliotts, "typical WXLW family," give in to new car fever!

**... PUTS YOU ON THE HIGHROAD TO INCREASED SALES RESULTS BY DELIVERING YOUR SALES MESSAGES TO AN ADULT LISTENING AUDIENCE RESPONSIBLE FOR 28.1% OF THE TOTAL RETAIL SALES IN THE STATE.\*\*** This is our audience and one third of a booming market place. Creative research in person interviews\* also reveal that the typical WXLW family enjoys an annual vacation away from home . . . and collectively controls 28.9% of the Total Automotive Dollars spent in the State of Indiana.\*\*

Put yourself in the driver's seat for greater sales results in an expanding market place . . . buy WXLW in Indianapolis. (\*\*U. S. CENSUS REPORT, 1960)



5000 Watts

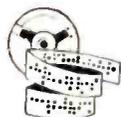
950 Kilocycles

Indianapolis, Indiana



# new need...new breed

The future agency use of computers demands a NEW BREED of salesman. At RKO General, the future is already here.



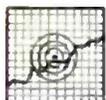
**DATA PROCESSING:** Your RKO General sales executives have been using electronic data processing techniques for some time. Their familiarity with the capabilities and limitations of these machines allows them to allocate time with greater efficiency...to concentrate on new ideas and new approaches to benefit their advertisers.



**EXPERIENCE:** The men who make up RKO General's NEW BREED are sales executives who have worked at the local level and have personally witnessed the power of radio and television to move merchandise off the shelves and into the shopping carts.

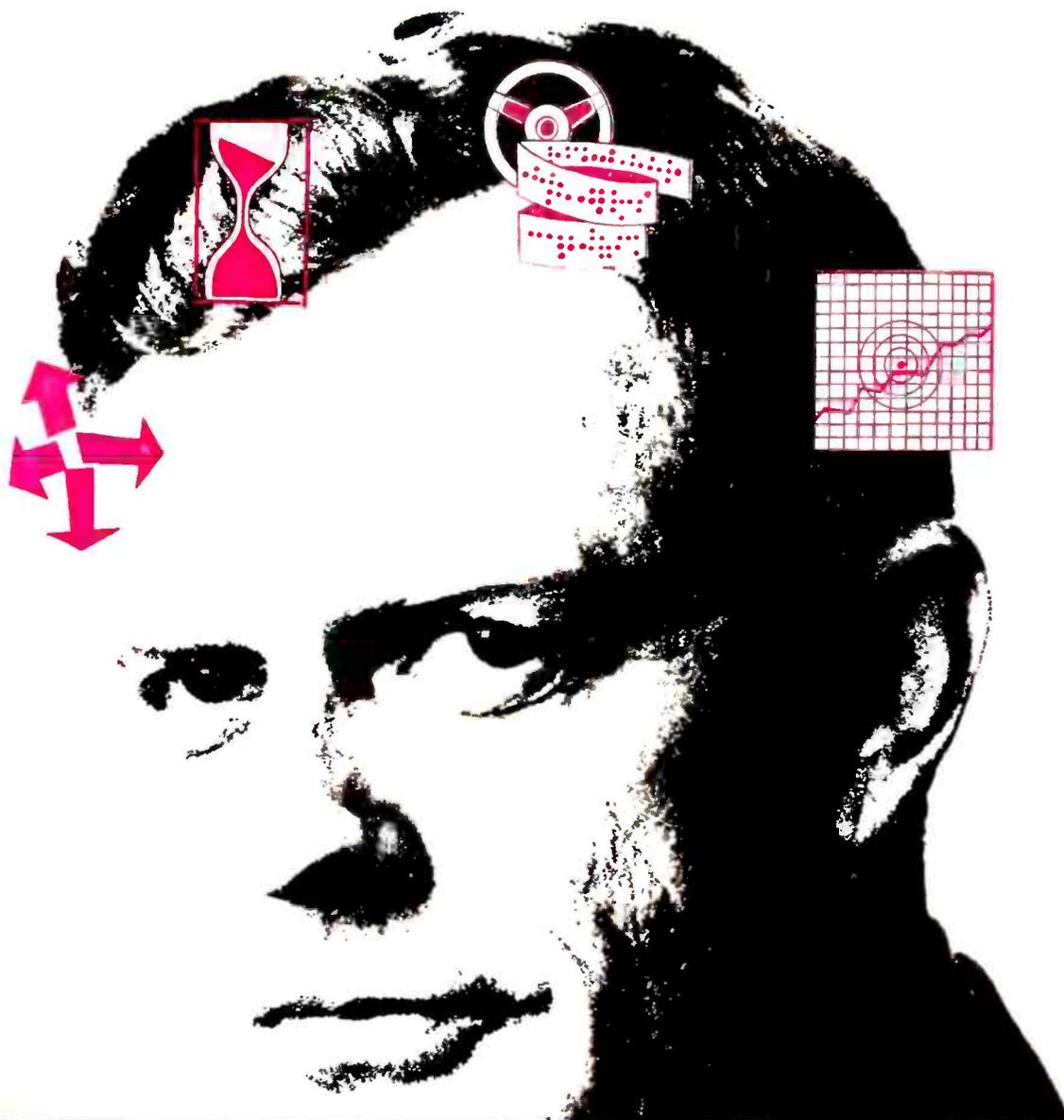


**CREATIVITY:** The RKO General sales executive is constantly striving for better ways of selling merchandise and services via broadcasting. Many of his stations' innovations, such as weekly movie spectaculars, feature films in prime time or, talk-radio have "set the standards."



**RESEARCH:** The RKO General sales executives' knowledge of media and marketing, supported by sales-oriented researchers, enables them to suggest how advertisers can best use available data or collect new customer-oriented research.

**RKO General Broadcasting/National Sales:** NEW YORK LO 4-8000  
CHICAGO 644-2470 • LOS ANGELES HO 2-2133 • SAN FRANCISCO YU 2-9200  
WOR AM/FM/TV New York • KHJ AM/FM/TV Los Angeles • WNAC AM/TV and WRKO  
FM Boston • CKLW AM/FM/TV Detroit-Windsor • KFRC AM/FM San Francisco •  
WGMS AM/FM Washington, D.C. • WHBQ AM/TV Memphis • and The Yankee Network



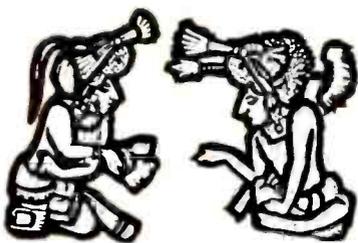
## IT'S HERE KWKW HAS IT!

1. Los Angeles metropolitan area Spanish-speaking population: **900,000 plus**
2. Average yearly income: **\$800,000,000**
3. For automotive products: **\$72,540,000 annually**
4. For food products: **\$434,700,000 annually**

## YOU CAN HAVE YOUR SHARE!

72 National Advertisers on Spanish-language **KWKW** reach approximately 277,880 Latin-American homes per week at a CPM of \$0.72.

**KWKW's** 5000 watts speak the language convincingly to a loyal audience. **KWKW** has 20 years' proof waiting for you!



## KWKW-5000 watts

Representatives:

N.Y.—National Time Sales  
S.F.—Theo. B. Hall

Chicago—National Time Sales  
Los Angeles—HO 5-6171

# SPONSOR

10 JUNE 1963

Vol. 17 No. 23

## Key Stories

- 27 PRESSURE GROUPS IN RADIO/TV**  
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- 31 LOCAL COLOR IS BONUS FOR ADMEN**  
*ARB takes a careful look at local-live color, finds it's earning more viewers, inspiring channel "loyalty"*
- 33 COMPOSER SCORES IN AGENCY MUSIC FIELD**  
*Roy Eaton, sometime writer of copy, jingles and theme tunes, now has prime credits as B&B musical director*
- 34 ARE TOBACCONISTS 'WOODEN INDIANS'?**  
*Many smoke-shop clerks believe air ads for cigarettes are ineffective, think LeRoy Collins is a new brand*
- 36 LADY ESTHER IS BACK ON RADIO**  
*After 20 years the cosmetic house is back on webs. Glamorous image gives way to pitch for value, economy*
- 38 BANK FINDS LATE TV NEWS GOOD INVESTMENT**  
*Boston institution shifts from late afternoon to 11 p.m.; reports measurable dividends in customer response*

## Sponsor-Week

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## Acquisitives\* . . . live better in Cleveland

Cleveland homes top the next highest market by \$2,500 in valuation.

WJW-TV is aimed at home owners—the acquisitive with money to spend.

\*Ac-quis'-i-tive—given to desire, to buy and own.

|                     |                       |                     |                    |                    |                     |                                   |
|---------------------|-----------------------|---------------------|--------------------|--------------------|---------------------|-----------------------------------|
| LOS ANGELES<br>KGBS | PHILADELPHIA<br>WIGB  | CLEVELAND<br>WJW    | MIAMI<br>WGBS      | TOLEDO<br>WSPD     | DETROIT<br>WJBK     | STORER<br>BROADCASTING<br>COMPANY |
| NEW YORK<br>W'HN    | MILWAUKEE<br>W'ITI-TV | CLEVELAND<br>WJW-TV | ATLANTA<br>WAGA-TV | TOLEDO<br>W'SPD-TV | DETROIT<br>W'JBK-TV |                                   |

ACQUISITIVES WATCH

**WJW-TV**



**COVERAGE** \* First in the 17th market\*... PROVIDENCE  
... the whole market. One million homes...  
three states... one billion consumer dollars. WJAR-TV... 100% reach...  
continuing leadership in a 3-station market. And... the people are fine.  
Come on in.

\*Television Magazine March 1963

**WJAR-TV**

NBC ——— REPRESENTED BY EDWARD PETRY & COMPANY, INC.  
OUTLET COMPANY STATIONS IN PROVIDENCE — WJAR-TV, FIRST TELE-  
VISION STATION IN RHODE ISLAND WJAR RADIO IN ITS 40th YEAR

# PUBLISHER'S REPORT

One man's view of  
significant happenings in  
broadcast advertising

## More on ratings—and a thought on IQ's

As I read the fascinating article on creative children in the *May Readers' Digest* I couldn't help but think about broadcast ratings.

The subjects are poles apart, I must admit, yet I found a curious parallel.

One of America's noted child authorities stated that IQ tests shed practically no light on creative children. He said that the long-time tendency to regard IQ tests as the end-all of ability and potential accomplishment is now undergoing a marked change. Today the child with an IQ of 120 is regarded as just as likely to be a creative genius as the child scoring 180.

And so it is with ratings.

The station with a rating IQ of 120 is just as likely to be the station to buy under certain circumstances as the station scoring 180.

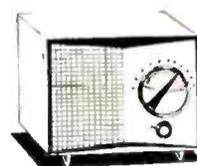
I'm not denying the importance of the rating as a general measuring rod. But how can the nose-count measure such factors as audience responsiveness, station prestige, staff know-how, public service appreciation, station reach, facilities advantages, and numerous other factors vital to the advertising success of a campaign?

Educators are now testing children not alone on IQ's. Various methods of getting a line on a child's creative promise and providing stimulation are now in vogue.

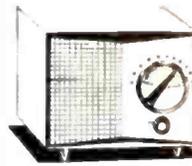
With advent of the computer, agency men are pointing out that factors over and beyond the bulk rating will get more attention. It works this way. Programing a computer, as Dr. Seymour Banks of Leo Burnett points out, is no easy chore. The computer is voracious and feeds on lots of material. It forces the timebuyer to think harder and work harder to get the right advertising answers. Such ingredients as those mentioned above, and others, must be figured out by media experts and given weights. It's all fed into the hungry computer.

Some months ago I wrote a column to the effect that man is master of the computer—that sellers of broadcast advertising have no reason to fear it. As the months roll by in our frenetic business it begins to appear that the demands of the computer are going to prove a great boon to the broadcaster who runs his station on a quality basis.

**WPTR**  
ALBANY-TROY  
SCHENECTADY  
N.Y.



**WJR**  
DETROIT  
MICH.



## DIFFERENT?

**NEWS**—If our colleagues at WJR worked around the clock to keep Detroit as fully informed as does 50,000 watt WPTR in its five state coverage area, there is little difference and listeners in both areas served are better for it.

Letters of praise and gratitude are common to award winning Action Central, the largest radio news team in the Great Northeast, but we are particularly proud of recognition from a civic official 150 miles away.

**QUOTE**—"I am forwarding my expression of gratitude to you and WPTR . . . had the Syracuse press covered this (Onondaga County Grand Jury jail) probe as accurately as you, our community would be better informed." Joseph A. Ryan, District Attorney, Onondaga County, Syracuse, New York.

**RATINGS**—Small wonder WPTR is Number 1, all day, Hooper and Pulse. The traditional 6:00 to 6:30 p.m. news block Pulse (Jan. 1963) ratings underscores the above.

| WPTR | NET N | NET C | NET A |
|------|-------|-------|-------|
| 6.9  | 5.0   | 4.7   | 0.6   |

## YES: WPTR

Albany-Troy-Schenectady

VP & GEN MGR: Perry S. Samuels



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

## C&W BOUQUETS

Pardon my delay in writing to thank you for the story you did on Country and Western music in your 20 May issue. I am pleased with the story and plan to have it reprinted to be included in our radio kits.

I am certainly glad that you enjoyed our 14 May show and appreciate the coverage you gave it, as well as the compliments you expressed.

(Mrs.) Jo Walker,

Executive Director  
Country Music Association  
Nashville, Tenn.

## PRaises "GOOD, FACTUAL PICTURE"

I read with considerable enjoyment and admiration, the 27 May article on "Merchandising Licenses."

I must say I was impressed with a splendid, workmanlike job that really added up to a good comprehensive, birds-eye view of our fields. I found it most informative, well-written and constructed in a manner to give a good factual picture of our business.

Just one small criticism—since you are dealing, in this licensing industry with facts and figures that are consolidated into general network earnings, you must rely to a large extent on the truthfulness and accuracy of the people you interview. I found the statement in your article that one of the other networks is generally acknowledged as the volume leader is quite inaccurate. Such acknowledgement, if it does exist, is probably confined to the personnel of

that network whose ambitions and wishes are probably clouding their judgment.

In any case, that criticism aside, I think the article was a fine job and one that will help the industry to an accurate evaluation of the kind of thing we are doing.

Norman A. Lunenfeld

Manager, NBC Merchandising  
NBC, New York

## ON A WING AND A PRAYER

I think your 13 May article, "Northeast Flies High in TV Sky," is extremely well done and so do the people at Northeast. It is a very good break for them and the videotape business.

All we have to do now is pray for a positive decision from the CAB.

J. Hugh E. Davis

Account Supervisor,  
Sullivan, Stauffer, Colwell & Bayles,  
New York

## CALENDAR

### JUNE

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

Texas Assn. of Broadcasters, annual summer college seminar, Abilene Christian College, (10-21).

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

Institute for Education by Radio-Television, 33rd annual seminar, Telecommunications Center of Ohio State University, Nationwide Inn, Columbus, O. (12-14).

Television Affiliates Corp., 2nd annual programing conference, Sheridan Hotel, Chicago (13-14).

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

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

International Radio and Television Society, 1963 Fun Day, Wykagyl Country Club, New Rochelle, New York (16).

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).

Assn. of National Advertisers, workshop on cooperative advertising, Savoy Hilton Hotel, New York (20).

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).

Advertising Federation of America, fifth annual seminar in marketing management and advertising, Harvard Business School, Boston, Mass. (30 June-12 July).

### JULY

National Assn. of Broadcasters, fourth executive development seminar, Harvard Business School, Boston, Mass. (14-26).

## APPROBATION FROM OHIO

Just a note to say "thanks" for the very fine appraisal you have made, in the 27 May issue of SPONSOR, in your personal report on the editorializing panel at our OAB Convention.

Your final summation really hit the nail on the head, and I'm sure anyone reading it will get the message.

Reggie Martin

Vice President & General Manager  
WSPD Radio  
Toledo, Ohio

## MARKETING SURVEY IN MAINE

It's been a long, long time in coming, but we finally completed our coverage and marketing piece in which we embodied a bit of your genius.

I want you to know how very much we appreciate your kindness in letting us reproduce the excerpt from "Air Media Basics."

Winslow T. Porter

Owner-Manager  
WJTO  
Bath, Maine



## Spot a flamingo in Baltimore?

Tropical birds don't thrive there. It's the land of the Oriole. Ask any sportsminded ornithologist.

Market peculiarities are just as distinctive. The most effective way to advertise "nationally" is to know your markets, then spot your markets with Spot TV.

Spot TV gives you selectivity that saves dollars normally wasted in inflexible media. Spot TV bolsters sales in markets that need

it; meets the challenge of new competition; enables you to test a program, a product, a merchandising idea. Such versatility makes Spot TV the fastest growing advertising medium. Between 1961 and 1962 its rate of growth was two to five times greater than any other advertising medium.

TvAR, representing a select list of major market TV stations, can show you how to get more out of your advertising dollars by buy-

ing on a spot-your market basis. TvAR's "Television Spot Test" enables an advertiser to document the effectiveness of Spot TV. TvAR's "Brand Comparisons" give the exact status of over 500 brands in our eight represented markets.

There are three simple steps to modern, specialized advertising. Spot your markets. Use the flexible medium, Spot TV. And call on the personalized service of TvAR.

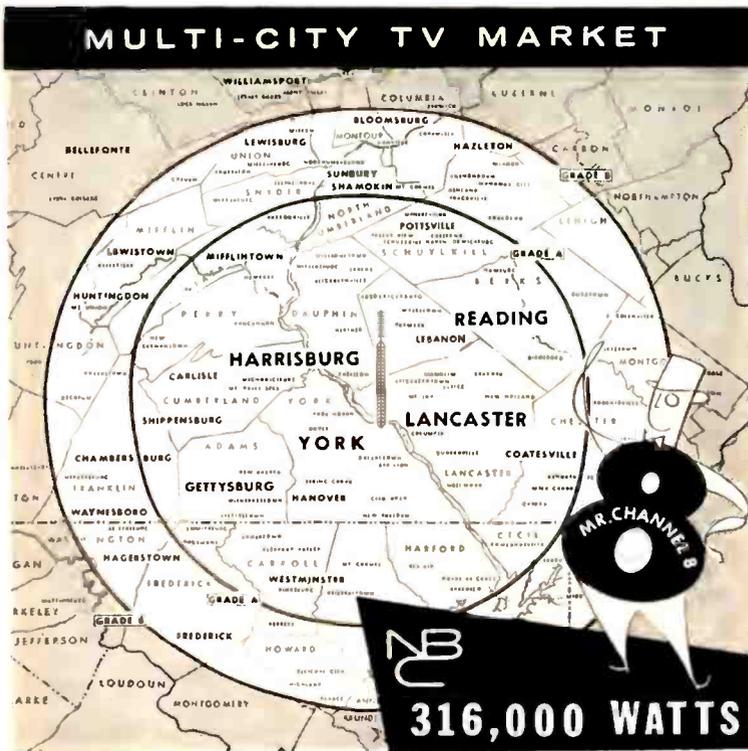
TELEVISION ADVERTISING  REPRESENTATIVES, INC.

REPRESENTING

WBTV CHARLOTTE (JEFFERSON STANDARD BROADCASTING CO.) • WTOP-TV WASHINGTON AND WJXT JACKSONVILLE (POST-NEWSWEEK STATIONS)  
WBZ-TV BOSTON, WJZ-TV BALTIMORE, KDKA-TV PITTSBURGH, KYW-TV CLEVELAND AND KPX SAN FRANCISCO (WESTINGHOUSE BROADCASTING COMPANY)  
TvAR Offices in New York, Chicago, Detroit, San Francisco, Los Angeles and Atlanta



**WGAL-TV** provides the power that makes the sale



In this multi-city market, an advertising schedule without WGAL-TV is like a **TRAIN WITHOUT AN ENGINE**. Put the full sales power of Channel 8 back of your product. WGAL-TV is the only single medium that reaches the entire market and delivers viewers in far greater numbers than all other stations combined.

**WGAL-TV**  
**Channel 8**  
**Lancaster, Pa.**  
 STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco

**Sponsor control doesn't irk Henry:** New FCC chairman E. William Henry says he's "not too concerned at the moment" over advertiser control or potential control of tv programs, as he feels sponsor influence in this area is waning. However, he added that in the future it "may perhaps be necessary" to follow through on recent suggestions that a sponsor shouldn't be allowed to have an identity with a particular show. If it became the advertisers' judgment as to what went on the air, said Henry, then the station wasn't living up to its responsibility under the law, requiring it to serve community needs and interests. Henry gave his ideas in an interview with Harry Reasoner on CBS TV.

Henry also seconded a proposal by his predecessor, Newton N. Minow, for reorganizing the FCC, but withheld blanket approval. Minow's plan calls for separating some of the FCC's functions, with the seven-man group to be replaced by a single administrator and an administrative court. "I haven't made up my mind . . . but I would not be averse to a study of the question," Henry said.

**Loevinger likes moderation:** New FCC commissioner Lee Loevinger opposes use of government regulatory blackjack on industry, but also opposes monopoly blackjack use within industry. Loevinger reported to Senate Commerce Committee his approval of greater diversity in tv control, ownership, and programming but added he would not "impose his own programming tastes on the country." In the government camp, he hailed restraint by regulatory agencies in the use of their power, with preference toward non-interference. In industry, he believes restraint is needed in use of power by networks and multiple owners. Loevinger, who backed cancellation of option time on anti-trust grounds, would favor local stations over networks, and a better competi-

tive situation among the networks. In a station contest, Loevinger would favor a non-newspaper owner over one who controls print media.

**Against discrimination:** American Federation of Television and Radio Artists, producers, networks, stations, agencies, packagers, and other major elements of broadcasting, advertising and recording industries issued joint statement iterating policy against discrimination in employment of talent. Said policy: "Discrimination shall not be practiced against any performer, or any applicant for employment as a performer, because of race, creed, color or national origin . . ." Joint industry AFTRA committee will be established to administer policies and procedures.

**Lady Brooke bows:** ABC and NBC TV have signed schedules for Lady Brooke shoe cosmetic kits. Company has used limited spot tv, but network use for the Cameo division is a first. ABC sponsorship, starting in



September, includes five daytime tv shows. NBC TV's *Today* will be used starting 27 June and *Tonight* beginning 19 July. Lady Brooke plans heavy merchandising, including visits by Miss Lady Brooke (shown with *Tonight*'s Johnny Carson and Ed McMahon) to retail stores throughout the country. Agency is Shaller-Rubin.

**SPONSOR-WEEK continues on page 12**

# SPONSOR-WEEK

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

**Rating council:** NAB president LeRoy Collins has named a 14-member all-industry rating council to supervise development of NAB's new audience measurement code. Group W's Donald H. McGannon is chairman (he's also NAB research committee chairman). Others members:



COLLINS

v.p. Hugh M. Beville; RAB president Edmund C. Bunker; TvB president Norman E. Cash; Crowell-Collier Broadcasting president Joseph C. Drilling; CBS general counsel Thomas K. Fisher; Simon Goldman, pres., WJTN, Jamestown, N. Y.; Frederick S. Houwink; v.p. and general manager, Evening Star Stations, Washington; MBS president Robert F. Hurleigh; Metropolitan Broadcasting president Bennet H. Korn; Fred Paxton, managing director, WPSD-TV, Paducah; Willard Schroeder, general manager, WOOD, Grand Rapids; ABC executive v.p. Simon B. Siegel; and Ben Strouse, WWDC, Washington. One subcommittee (Goldman to head) will work for standards and criteria and plan for accreditation, while second subcommittee (Houwink as chairman) will develop program of professional continuing auditing to insure rating service performance. American Association of Advertising Agencies and Association of National Advertisers are invited to observe and advise. Third part of work will take up four (local and national radio and tv) methodological studies seeking to better audience measurement quality. Collins action brings together number of industry groups, including TvB and RAB, each of which had advanced separate proposals. Consolidation is major step forward by industry to solve ratings problem.

**RAB methods study:** Audits & Surveys has been chosen to conduct RAB study of methods for improved radio audience measurements. Research firm has never been identified with any form of audience measurement technique in the broadcast industry. Field work on the study begins in September, following exposure of the plan to advertisers and agencies.

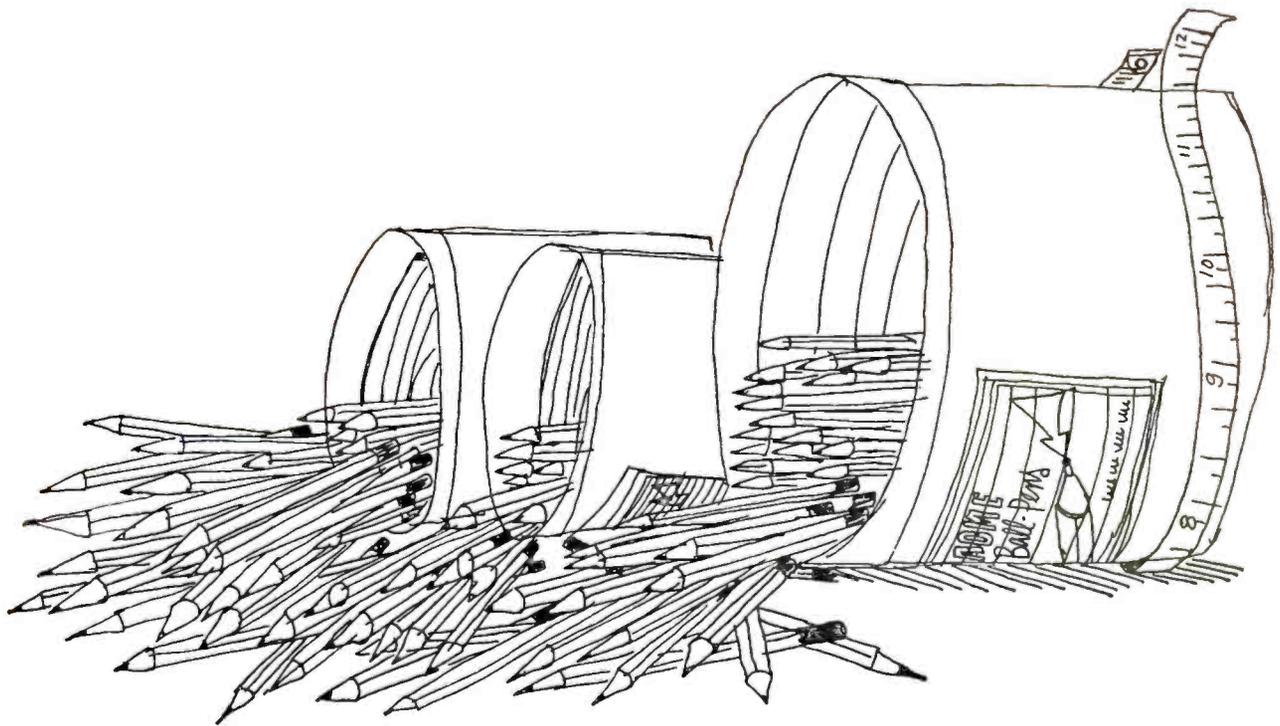
**Admen at TAC meeting:** Programing conference to be held 13-14 June in Chicago by Tv Affiliates Corp.—a cooperative program exchange for station-produced shows—takes on new significance in wake of scheduled demise of network option time. TAC now has 58 subscriber stations, backlog of over 100 shows representing production outlay of over \$1 million, and is exploring idea of adding foreign broadcasters to station pool.

Invited to address TAC meeting are several top admen, plus producers and broadcasters. Leo Burnett's Dr. Seymour Banks, one of country's top authorities on ad research, will discuss audience research application to program planning. McCann-Erickson International's Sylvester L. "Pat" Weaver will talk about station program role in new non-option-time era.

A number of major regional and near-national advertisers are now reportedly scouting TAC-handled shows as possible multi-market syndication properties. One such client is Liberty Life Insurance Co. Another, Illinois Bell Telephone, will have a speaker (v.p. Hale Nelson) at a 14 June TAC luncheon.

**Revlon to Grey:** All Revlon advertising, formerly handled by Warwick & Legler, and Norman Craig & Kummel, has been assigned to Grey Advertising.

SPONSOR-WEEK continues on page 14



*puzzle:*

## **Does Circular Reasoning Pay?\***

"I think," reported executive secretary Betty Leslie to Dick Stakes, Assistant Treasurer and Controller, "that I have scored a tremendous buying coup."  
 "Great," said Dick, "what was it?"

"You know those ballpoint pens we buy in bulk for the Accounting Department? They used to come in a cardboard tube that was 12 inches around. I ordered some more this morning and the salesman told me they package them in six-inch round tubes now instead, but I could have two of the six-inch tubes for \$5.00, the same thing I used to pay for one 12-inch. I told him it was more trouble to store and open two tubes than one, so he came down to \$4.00 for the two of them. Wasn't that clever of me?"

"It was clever of somebody," said Dick. "I think you've been taken."  
 Had she or hadn't she, why and by how much? Tell us and win a good ballpoint pen.

*\*Straight reasoning will lead you to the audience-pleasing spot carriers scattered through our daily programming of comedy, drama, entertainment and information for the whole family. Why not send your product along for the ride? Harrington, Righter & Parsons, Inc. will supply times, rates, availabilities.*

Address answers to Puzzle #80, WMAL-TV, Washington 8, D. C.  
 Puzzle adaptation courtesy Dover Publications, New York 14, N. Y.

# **wmal-tv abc**

Evening Star Broadcasting Company

WASHINGTON, D. C.

Represented by: HARRINGTON, RIGHTER & PARSONS, Inc.

Affiliated with WMAL and WMAL-FM, Washington, D. C.; WSWA-TV and WSWA, Harrisonburg, Va.

# SPONSOR-WEEK

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

**ARF to analyze Simmons:** Advertising Research Foundation has set study of W. R. Simmons magazine report "Selective Markets and the Media Reaching Them." Simmons is first research firm to have Foundation make detailed examination of syndicated research study, ARF chairman Dr. Lyndon O. Brown pointed out.

**News separated:** WCBS-TV, New York will establish own news organization, operating separately from CBS News, though in close association. It is expected to be operative by 2 September. Sharp increase of news broadcasts, network and local, brought about the change.

**Appointments:** Drew Brinkerhoff appointed general manager of CBS TV network operations. He has been director of Salary administration. Another CBS appointee is Harold Graham, formerly senior v.p. and manager of tv programing at McCann-Erickson, named program v.p., effective 17 June. At NBC Radio, onetime NBC page boy Robert Wogan has been named the network's v.p. of programs.

**Lanvin-Factor merger:** Directors of Lanvin-Parfume and Max Factor have agreed to a merger. Lanvin had 1962 sales of some \$19 million, Factor sales of \$68 million. Gross tv time billings last year for both companies topped \$2.5 million.

**Taft report:** Taft Broadcasting reported \$2.3 million net for year ending 31 March, up 22% from preceding year. Net revenues for the year were up 14%. Taft currently has pending proposal to acquire number of Transcontinent stations (SPONSOR, 15 April).

**New WOW head:** Howard L. Stalnaker, manager of Meredith's KPHO-TV, Phoenix, appointed general manager of WOW tv and radio, Omaha, effective 1 August. Frank P.

Fogarty, Meredith executive v.p., who has headed WOW, will devote full time to Meredith Broadcasting at Omaha. Successor to Stalnaker in Phoenix will be announced later by R. B. Rawls, KPHO general manager.

**Maxon changes:** Herman Raucher has joined Maxon as v.p. in charge of all creative service for Gillette toiletries division at agency. Raucher was formerly at Reach-McClinton. Robert Gibbons, formerly at McCann-Erickson, named v.p. and tv group head for same agency division. Latest appointments (see SPONSOR, 13 May, page 18) are part of separating toiletries division from razors and blades division within Maxon to follow similar moves by Gillette.

**Critics rebutted:** CBS TV research project measuring effectiveness of magazines and tv (SPONSOR, 28 January), if anything, favored magazines, research director Jay Eliasberg said last week in address to N. Y. American Marketing Association group. "Since our competitors have given so much attention to the few biases that did work in favor of television, I think it would be well to set the record straight," Eliasberg said. Of 13 possible biases, ten appeared to favor magazines, only three appeared to favor tv, he added. Of more than a hundred ways basic data from study could have been combined, he continued, television's advantage over magazines was always of same order of magnitude as shown in the report.

**ANA takes issue:** A Federal Trade Commission proposal barring prices in ads unless prices prevails in all advertising areas brought protest from association of National Advertisers. ANA said prices should prevail only in "substantial majority" of areas to be advertised. Since proposal would in effect bar advertising of new products, ANA urged new product exemption.

SPONSOR-WEEK continues on page 48



*How Brand X  
became  
the envy  
of the  
alphabet!*

... for surprisingly little cost increase.

**VERY SIMPLE.** Manufacturer of this product gave his TV commercials the PLUS OF COLOR. Customers came—saw—recognized what they saw—and bought. Overnight, "Brand X" became one-of-a-kind, thanks to color.

**Note:** Your black-and-white commercials will be even better when filmed in color. Prints will come alive . . . shades and subtleties will stand out as never before.

For more information on this subject, write or phone: Motion Picture Film Department, **EASTMAN KODAK COMPANY, Rochester 4, N.Y.** Or—for the purchase of film: **W. J. German, Inc.**, Agents for the sale and distribution of EASTMAN Professional Film for Motion Pictures and Television, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

FOR COLOR .





*In the wholesale distribution of electrical goods, Charlotte now ranks 26th in the country. Reach this growing market through the area's first radio station, WBT Radio Charlotte. Represented nationally by Blair Radio.*

# DATA DIGEST

Basic facts and figures on television and radio

## Young adult boom

Updated population figures continue to show a boom in youth and the aged. Between 1 April 1950 and 1 July 1962, the U.S. population increased 23%. The 65 and older bracket grew by 40.8%, while in childhood and teenage groups, the growth was again above average. In between, the growth was below average, reflecting depression and generally lower birth rates.

In the next few years, as present day teenagers move into young adult status and marriage, traditionally the years of heavy spending, the results will have many effects on the economy. The figures below, provided by ABC, show some 32.6 million currently in the age bracket ten to 19, compared with but 22.7 million now in the bracket 20 to 29. And children presently under ten, add up to more than 40.4 million.

POPULATION CHANGES BY AGE GROUPS 1962 vs 1950 (000)

| All Ages     | Population Including<br>Armed Forces Abroad |              | Population Change |       | % Of Total<br>Population |       |
|--------------|---|--------------|-------------------|-------|--------------------------|-------|
|              | 1 July 1962                                 | 1 April 1950 | Number            | %     | 1962                     | 1950  |
| All Ages     | 186,591                                     | 151,718      | 34,873            | +23.0 | 100.0                    | 100.0 |
| Under 5      | 20,746                                      | 16,243       | 4,503             | +27.7 | 11.1                     | 10.7  |
| 5-9          | 19,696                                      | 13,262       | 6,434             | +48.5 | 10.6                     | 8.7   |
| 10-14        | 17,688                                      | 11,167       | 6,521             | +58.4 | 9.5                      | 7.4   |
| 15-19        | 14,965                                      | 10,746       | 4,219             | +39.3 | 8.0                      | 7.1   |
| 20-29        | 22,729                                      | 24,076       | 1,347             | - 5.6 | 12.2                     | 15.9  |
| 30-39        | 24,071                                      | 22,945       | 1,126             | + 4.9 | 12.9                     | 15.1  |
| 40-49        | 23,216                                      | 19,358       | 3,858             | +19.9 | 12.4                     | 12.7  |
| 50-64        | 26,171                                      | 21,625       | 4,546             | +21.0 | 14.0                     | 14.3  |
| 65 and older | 17,308                                      | 12,295       | 5,013             | +40.8 | 9.3                      | 8.1   |

Source: U.S. Department of Commerce "Estimates Of The Population of The United States By Age, Color, and Sex, 1 April 1950 to 1 July 1962" Current Population Reports, Series P-25, No. 265, 21 May 1963.

# LOVE ME TENDER



ELVIS PRESLEY, DEBRA PAGET  
RICHARD EGAN

**VOL. 7—"FILMS OF THE 50's"—NOW FOR TV**  
FIFTY OF THE FINEST FEATURE  
MOTION PICTURES FROM SEVEN ARTS

Seven Arts "Films of the 50's"—Money makers of the 60's

# VOLUME SEVEN



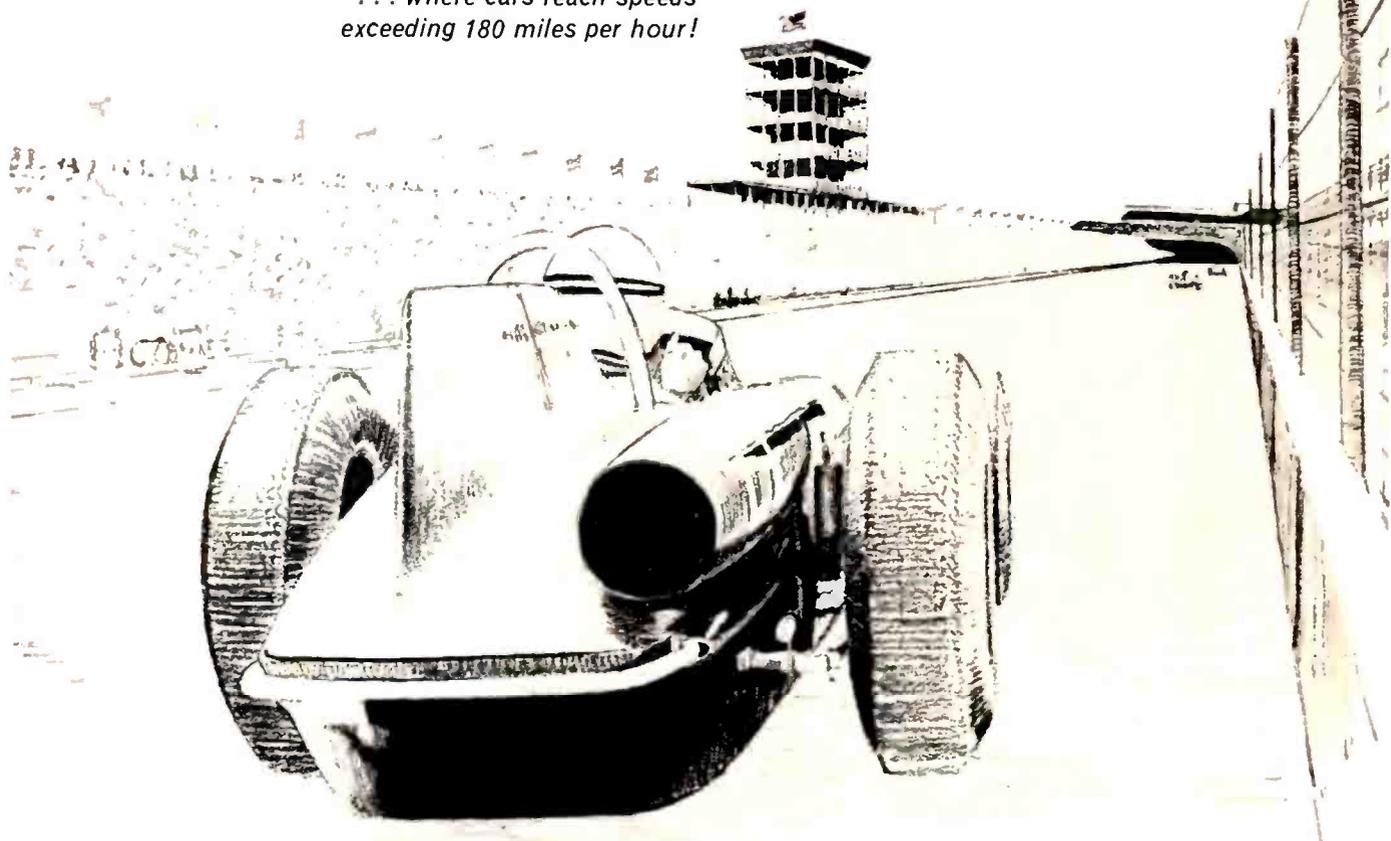
**SEVEN ARTS  
ASSOCIATED  
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.  
NEW YORK: 200 Park Avenue 972-7777  
CHICAGO: 4630 Estes, Lincolnwood, Ill. Orchard 4-5105  
DALLAS: 5641 Charleston Drive ADams 9-2855  
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif. State 8-8276  
TORONTO, ONTARIO: 11 Adelaide St. West Empire 4-7193

For list of TV stations programming Seven Arts "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

# First in Hoosier Hearts

*Here's a driver's-eye view of the storied Indianapolis Motor Speedway showing the main straightaway . . . where cars reach speeds exceeding 180 miles per hour!*



## First in Hoosier Homes

These are the best of days here in Indianapolis.

Out at the track, excitement is high as newly-designed cars challenge the supremacy of the traditional "Indy" roadsters, and famous foreign road-racing champions try to break into the field for what promises to be the most dramatic 500-Mile Memorial Day Race in history.

Back in town it's a time of bands and bunting as the colorful "500" Festival gets into full swing.

And right in the middle of everything is . . . us!

Again this year—with the biggest fleet of mobile remote equipment in town—we're presenting daily trackside broadcasts . . . and we're covering the Coronation Ball, the spectacular Festival Parade, the \$50,000 Festival Golf Tournament, the qualification trials, the Victory Dinner . . . all the exciting events surrounding the race and the Festival.

It's coverage like this that has made us the top TV station in town . . . and the top buy for any advertiser wishing to reach Indianapolis and its rich satellite markets. Ask your KATZ man!



TIME-LIFE  
BROADCAST  
INC.

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

# SPONSOR-SCOPE

10 JUNE 1963

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

**Whopping \$926,000 paid by NBC TV for rights to NFL championship game has proved no sales barrier.**

Only regional splinters remain among 16 commercial minutes to be sold for game next December. Philip Morris, Ford, and Amoco each signed for quarter national sponsorship, while Ballantine, National Brewing, Hamm, Flagstaff, Carling and J. A. Folger split the last quarter on a regional basis.

Going package price: \$77,500 per commercial. Fully sold, NBC TV will gross \$1,240,000.

---

**Is agency use of numbers, in wake of Harris hearings, being de-emphasized?**

A few months back, BBDO published major presentation, "What's going on at BBDO?" Major spread told about Linear Programing converting "quantity and quality values of media into numbers" and research on Channel One.

Similar presentation, "Q & A about BBDO" released last week, makes only minor reference to LP and Channel One and in the area of services, talks now about many things, including marketing, promotions, public relations, media merchandising, etc.

---

**Trans-Lux, which is rapidly becoming a specialist in syndicated tv shows for children, has developed an interesting program-length concept.**

T-L's newest show, *Mack and Myer For Hire* (for further details, see SPONSOR-WEEK, p. 60), is being packaged as a series of 11½-minute films. Why 11½ minutes instead of a quarter-hour segment less commercial time?

The syndication firm has discovered that the odd new length is actually the most convenient for program flexibility, allowing local stations to use a live host (with an established moppet following) and special program billboarding.

Also, it allows stations to put two episodes back-to-back more easily as a half-hour show, also with a local live host.

Production on the series—which is tv's first real effort to revive slapstick movie comedy—rolls in July in New York, with a budget of \$1.5 million. This will bring to more than \$3 million the T-L investment in juvenile-appeal programing during the past 15 months.

---

**Mysterious East Dept.: Newton Minow would receive an interesting surprise if he were to watch U.S.-influenced Japanese commercial tv.**

A number of U.S. film shows—*Combat*, *77 Sunset Strip*, *Car 54*, and *Bonanza*, among others—are listed as "standbys" on program schedules to be used "in case of rain" in evening time slots occupied by Japanese pro baseball telecasts.

And, on a recent Monday night on Japanese tv, there was scheduled in Tokyo (on TBS, channel 6) a program whose title might make Minow double-take. The show: *Spherical Wasteland*.

**Watch for radio stations to tighten up on free-wheeling promotional gimmicks in the wake of the KWK, St. Louis affair.**

Unless KWK can make a successful appeal, Andrew Spheeris—the station's president and major stockholder—will have to close out by 29 July in the wake of an FCC license cancellation.

Reason for the FCC's action has made considerable industry headlines; KWK's air-promoted "Treasure Hunts" were, in FCC's opinion, fraudulent, and the station's Bonus Club Vacations were more in the nature of aggravations.

KWK is far from unique in using razzle-dazzle contests as an audience draw for a major-market radio station. A number of stations have had a real fright from the FCC's stand on KWK, and plan to trim their promotional sails in the contest area.

---

**Guide lines for auditors handling advertising and sales promotion billings are contained in new publication from "The Institute of Internal Auditors."**

Book was prepared with assist from ANA.

Broadcast Advertisers Reports (see SPONSOR, 3 June) gets official blessing of auditors in handling spot time billings. Says report: "Secure related BAR reports and check the time of actual performance as listed thereon with the time of performance shown on the invoice. Review reports for possible triple spotting. Where BAR reports are not available for the stations listed, trace available BAR reports to station invoices on a test basis."

---

**When the "U.S. Steel Hour" winds up this Wednesday with the Lunts in the starring role, U.S. Steel management will sit back and take a breather.**

After 18 years in partnership with the Theatre Guild on radio and tv, U.S. Steel has racked up an unusual client-producer relationship in a business hardly noted for its long-term liaisons.

Recent favorable economic trends brought no change in the decision to bow out, though Steel still says that if an especially attractive tv special came along, it would receive serious consideration.

As things now stand, Steel, far from dissatisfied with tv results, will take a hard look at the medium generally, and "do some homework."

---

**Mortality rate for new network tv programs was highest ever this season, media department at Foote, Cone & Belding notes. Says FCB:**

"Barring any changes in network schedules between now and the start of next season, we can summarize this season's mortality rate for new programs:

"Of the 32 new programs which debuted at the start of this season, 23 will not be back next year. **This is a 72% mortality rate.**

"We have data on the mortality rate of new programs for the past ten years and this year was the highest rate ever. The previous highest mortality rate was 66% in the 1959-60 tv year.

"The average mortality rate over the past ten years is 57%."

**Movie exhibitors continue to battle tv on the subject of telecasts of post-1948 films—and they're swinging pretty hard, too.**

Theatre Owners of America last week warned movie distributors that they might well be "jeopardizing" a theatrical market for movie re-issues by selling to tv networks and stations.

According to TOA, theatrical rentals for re-issues and return engagements paid last year to 10 major distributors totalled an estimated \$55 million.

It's certainly the kind of figure likely to make feature distributors think twice.

However, distributors are also aware that tv's demand for feature films is enormous, and the financial rewards grow bigger all the time. The average post-1948 film these days can count on U.S. tv syndication revenues of at least \$100,000 per picture.

Multiplied in terms of the usual feature package (30-50 pictures, more or less) and by the number of feature distributors handling post-1948 features for tv, this grows quickly to rival the \$55 million market TOA feels is in danger.

---

**Despite a strong sales season at the tv networks, there are still some problem areas and hard-to-sell shows.**

Front-running (in ratings) CBS TV has found it difficult recently to line up sponsors for an alternate-week half-hour of the *Judy Garland Show*, as well as for portions of *East Side, West Side* and *Great Adventure*. All three are new fall properties.

NBC TV has found buyer resistance concerning *International Showtime* (see SPONSOR-SCOPE, 3 June) and for *Espionage*. Latter show has one of the toughest competitive battles on its hands for fall; it's slotted on Wednesday night in competition with *Beverly Hillbillies* on CBS and *Ben Casey* on ABC, and sponsors are understandably being timid despite NBC's willingness to price availabilities in the show attractively.

ABC TV locked up its fall schedule with *Channing*, another new-to-tv film show, in the spot following *Ben Casey* on Wednesdays. This would seem to be as strong a lead-in as any sponsor could want. But hold-out advertisers are not yet giving *Channing* the nod, and the show may be scrapped before fall season actually begins.

---

**Color-tv advertisers, present and prospective, are keeping careful watch on Admiral's low-price color receiver. It has stirred up a storm.**

Admiral plans to market a stripped-down color set for just under \$400. This is a sizeable reduction in a field where there isn't really a great deal of mark-up on color sets for dealers and distributors in the first place.

The Admiral gambit of pushing color receiver pricing well under the \$500 may well force other manufacturers—including RCA—to market a color set in the \$450 bracket. Most set makers feel that Admiral will make little, if any, money on the low-price receivers, and that their chief function will be traffic-builders in stores.

However, if Admiral's budget-priced color sets catch on, they may do much to increase the over-all color tv home count, and push it well beyond the million-home mark. From the viewpoint of the color tv advertiser, nothing could be nicer.

# SPONSOR-SCOPE

(Continued)

**Starch is finding tv stations are good source of business for newspaper studies. WJXT, Jacksonville, Fla., is latest. (See page 57.)**

Idea got off the ground about a year ago when TvB suggested to members that they "Starch" their local newspaper. In addition to WJXT, WISH-TV and WFBM-TV, Indianapolis; WTOL-TV Toledo; KSL-TV, Salt Lake; WRAL-TV, Raleigh-Durham, and Group W (for Cleveland) are among those who have moved ahead on the newspaper-vs.-tv idea.

Starch data is proving effective ammunition for showing difference between newspaper circulation and advertising "noted."

---

**Procter & Gamble has caused considerable lifted eyebrows at ABC TV with a pair of late-summer network one-shot buys.**

P&G's shows are two David Wolper-produced documentaries on the colorful history of Hollywood, both of which were aired originally on ABC TV in their first network showing.

Now, P&G—via Benton & Bowles—has scheduled them in weeknight, prime-time slots for rerun showing on CBS TV.

It's a double knock to ABC's pride. For one thing, it's indicative of P&G recognition of the strong Nielsen track record which has been achieved by CBS TV this season. For another, ABC likes to consider itself as a network with special link to Hollywood, via Paramount Theatres, the ABC-aired "Oscar" awards, and its heavily-Hollywood-produced nighttime schedule.

One consolation ABC is taking: the shows, which deal with such colorful-but-bygone stars as Rudolph Valentino, Mary Pickford and Al Jolson, appeal more to an "older" audience, which CBS is reputed to have, and less to a "younger" audience, which ABC claims.

---

**Keep-Up-With-The-World Dept.: film kinescopes of Gordon Cooper's recent Canaveral launching were on tv in Japan before the space flight was over.**

Here's how it was done:

NBC TV developed and edited a kine of the launching by 8:45 a.m. on the morning of the shot, using the Burbank, California NBC facilities.

The kines were turned over to Emery Air Freight, which rushed it to Los Angeles International Airport (no easy trick; it's 26 miles on the Freeway from Burbank to the airport).

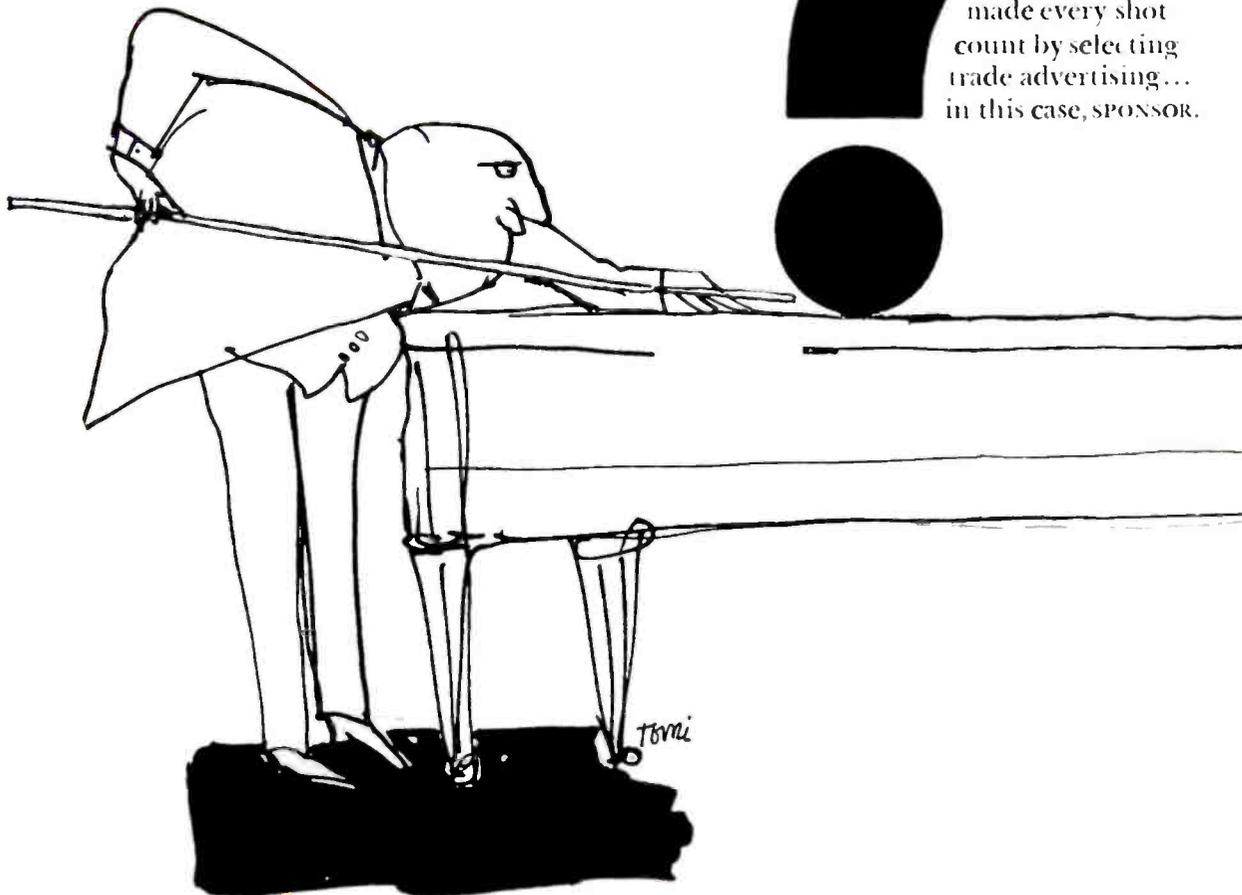
Travelling via United Air Lines (to San Francisco) and Japan Air Lines (to Tokyo), the kines arrived in Japan, that night, in time to be hustled through customs and onto Fuji Telecasting's channel at 11 p.m., Tokyo time.

At that point, Cooper was only about half-way through his 22 orbits.

**How do  
you make every  
shot count**

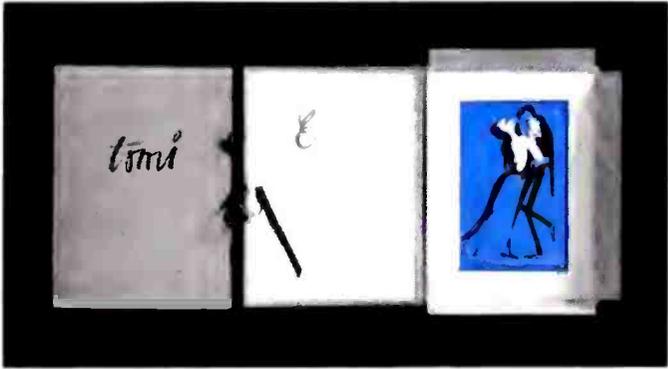


with Radio,  
Metromedia's  
Cleveland Station,  
made every shot  
count by selecting  
trade advertising...  
in this case, SPONSOR.





1961-62 WHK prepared a series of two-color ads, using the humorous illustrator, Tomi Ungerer. The campaign centered around the theme, "Irresistible," and pointed up WHK Radio's "sound" approach to entertainment, public service and sales success. Because many people requested copies of Tomi Ungerer's drawings, Metromedia's Corporate Advertising Department, working with WHK, prepared and distributed a "Tomi" portfolio. This consisted of the six original illustrations handsomely mounted in an art portfolio, each drawing suitable for framing.



Who gassed the cool scene in Cleveland?



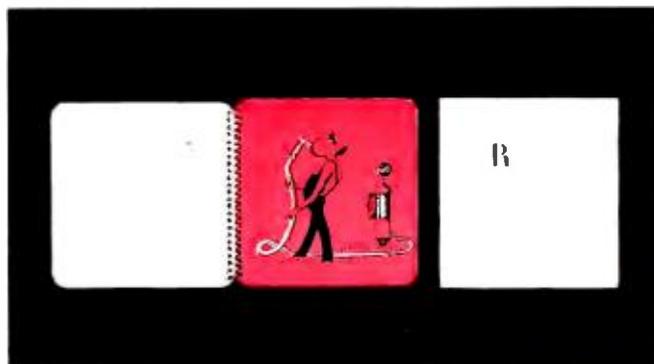
Cleveland's past winter in a word: cold. They had to rewrite the record book. But some sound selling on WTK RADIO kept business hot at Cleveland's Gulf service stations." In spite of well below zero temperatures and blizzard winds, our stations did six times their normal

business . the pulling power of WTK RADIO was amply demonstrated," exclaimed C. D. Gilchrist, Senior Sales Representative for Cleveland area Gulf dealers. Want to add fuel to your selling in Northern Ohio? Then go with the Number One Station,\* WTK RADIO, CLEVELAND

METROPOLITAN BROADCASTING RADIO, REPRESENTED BY METRO RADIO SALES JACK THAYER, P. AND GENERAL MANAGER, A DIVISION OF METROMEDIA, INC.

**1962-63** While the first campaign focused on a broad theme, this one had a specific job to do. Each ad highlighted a different local advertiser endorsing WTK Radio's ability to move merchandise. Then, Metromedia's Director of Advertising, Murray Gross, and Art Director, Bob Cox, had an idea. Why not make use of the Ungerer drawings as the basis for a children's book?

The book, titled "Twelve WTK Characters," is presently being distributed by the station's national representative, Metro Radio Sales, and by WTK Radio's local sales staff.





(Jack Thayer outlines wnk Radio campaign objectives in this letter to sponsor publisher, Norman Glenn)

Dear Norm:

In today's busy market place where many clamor for the attention of the few, only the well planned is effective.

Our trade advertising objectives are threefold: to tell a story of growth and change, to project individuality into our station's image and to demonstrate local acceptance by not only our audience but also our advertisers.

Most important in any successful trade campaign is the selection of media—the link that reaches the distant client or agency who cannot hear your station. We selected **SPONSOR**. This was the key to reaching decision makers from coast to coast. Through our advertising, we created a rapport with these people so that they were aware of our growth and change, our individuality and acceptance. Our three year association is ample proof of a winning combination: **wnk**, Tomi Ungerer and **SPONSOR**.

Jack Thayer  
Vice President and General Manager  
**wnk**, Cleveland

The drawings of Tomi Ungerer have appeared in *Esquire*, *Holiday*, *Show*, *Sports Illustrated*, and other major magazines.

In addition to the long-term association with **wnk**, the "name" Tomi Ungerer has appeared on ads for such distinguished clients as *The New York Times*, Aqueduct Racetrack, First National City Bank and Schlumberger, an oil drilling concern.

Ungerer, born in Strasbourg, France in 1931, has authored and illustrated numerous children's and cartoon books including: "Cricter," "Snail, Where are You?," "Horrible" and to be released this fall, "Ballast."

As to his work with **wnk**, Ungerer says: "**wnk** affords me the unique opportunity of proving that one person can solve the same problem from many different angles."

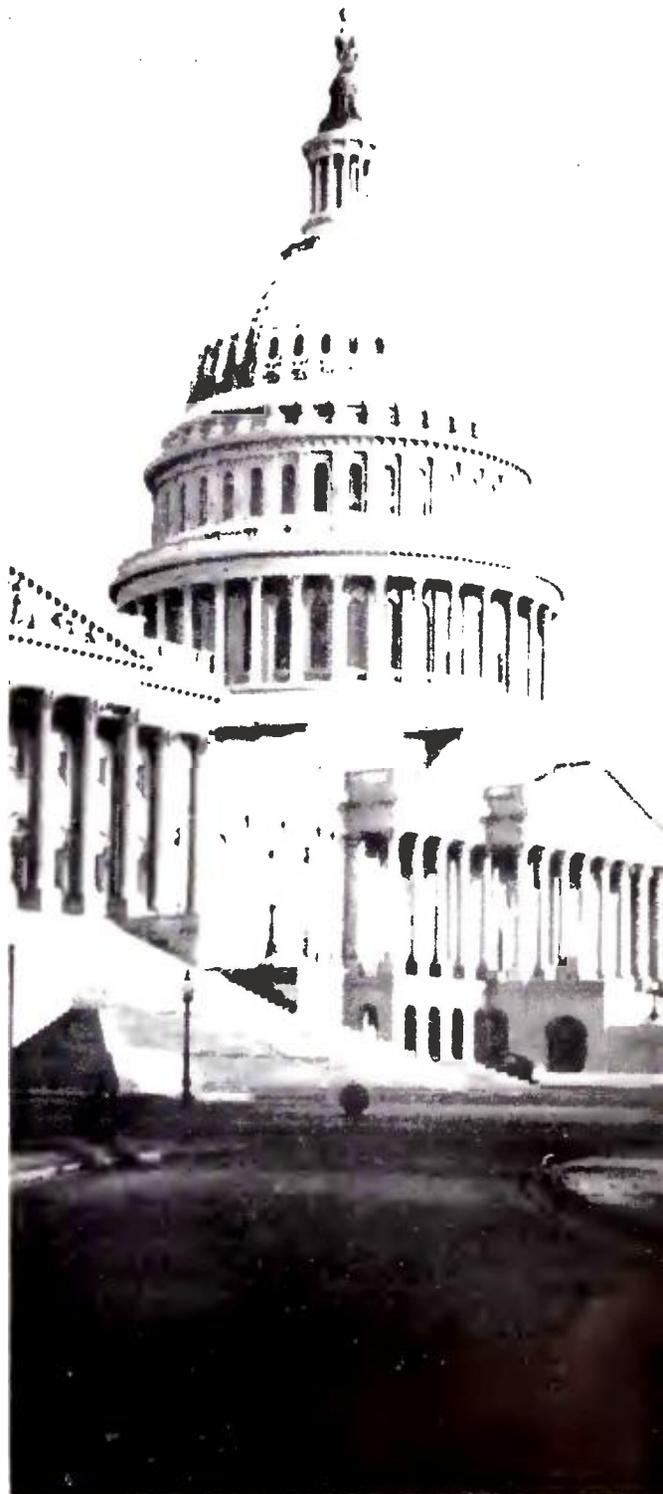
**SPONSOR** THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Part I

# Pressure is hot problem in radio/tv

From D.C. downward, squeeze is a normal play. Admen and broadcasters get it—and give it right back again

**L**ast week, a network executive wrote apologetically to a pressure group. It could have been the Boy Scouts, the AMA, the United Fish Dealers or the Wine Institute. But he wrote to someone with an axe to grind, and knowledge of where the human skull's thinnest. Meantime, last week, a major television client pored over yet another letter from the FTC. Somewhere, too, last week, an affiliate refused to clear for a "sensitive" news broadcast—and simultaneously pondered how it could lean on legislators to stall off the FCC. A leading manufacturer got a tv-induced sales boycott threat; a station rep was told he'd lose Southern spot business. . . . It happens every week, until the sound of the Big Tv/radio Squeeze has become the new Muzak. Everyone's hurt by it, yet everyone indulges. Why, and with what result, is examined in this two-part article. Read on, for the first, strange case of pressure at work. ▶ ▶ ▶ ▶



# Mystery Phone Threat

## KPFA BOMB BLAST

### THE WEATHER

Bay Area: Fair, with little or no rain. Temperatures High Saturday, 62 to 69; low, 44 to 50. Northwest winds 8 to 16 miles an hour in the afternoon. Page 16.

San Francisco Chronicle  
THE VOICE OF THE WEST

\*\*\*  
FINAL

YEAR No. 54

CCCCAA

SATURDAY, FEBRUARY 23, 1963

10 CENTS

Garfield 1-1111

Powerful  
Bomb Rocks  
Berkeley

powerful

### Pressure, West Coast style

Bomb threat followed by blast which wrecked part of near-by building was reward of outspoken station KPFA in Berkeley, Cal. Dynamite could have been gift from ultra-right cults (who are annoyed by station's reportage of their activities), or could have been placed by super-patriots who took cue from Senate Security Subcommittee investigation early this year

**A**re broadcasters being censored? The Communications Act says it can't happen:

"... Nothing in this Act shall be understood to give the Commission (the FCC) the power of censorship... no condition shall be fixed to interfere with the right of free speech..." (Section 326).

This clause fixes the FCC's position; that of Congress is defined with even less wordage by the First Amendment to the Constitution.

The new chairman of the FCC, William E. Henry, has had both these facts forcibly pointed out to him by recent circumstances. A couple of days after his appointment last month, Henry bowed on the Washington scene at a cocktail party thrown by Senator Kefauver. In a pleasing and possibly deliberate touch of irony, the Keef's guest of honor was Edward Lamb, a multi-millionaire industrialist who earlier had national notoriety thrust upon him when the FCC tried to revoke his tv and radio licenses.

Lamb had offended the late Senator Joseph McCarthy; it cost him four years and \$900,000 to remove the "Communist" label pinned on him by the FCC as a result.

To the new commissioner, Lamb probably appeared like the ghost crying "Hamlet, revenge!" because Henry was already involved in another attempt at censorship.

The potential victim this time is Pacifica Foundation, a non-profit group which operates radio stations in New York, Los Angeles and San Francisco. As in *l'affaire Lamb*, the commission bowed to pressure from a vociferous and publicity-conscious Senate "investigator."

Pacifica's three licenses, which were due for renewal last year, have been deferred by the FCC without public explanation or hearing. It's entirely possible the licenses may eventually be revoked.

*To advertisers and agencies who buy commercial tv and radio airtime, the troubles of a non-profit fm operation may seem distant.*

*However, it takes no great imagination to foresee that, if the FCC can break its own laws in one area, it may rapidly extend such activities. Commercial broadcasting is not sacrosanct, as a sorry record of opportunistic Federal commissioners testifies.*

Henry inherits the Pacifica imbroglio from Newton Minow. Around the time these licenses were coming up for renewal, Minow was concerned in another part of the censorship forest: the Alger Hiss *cause celebre* on ABC TV. The attempts to cancel that broadcast led the chairman to remark "Whether this particular program was in good taste is for the public to decide... The basic issue is the freedom and responsibility of broadcast journalism."

The license of station KPFA, in Berkeley, California, was due for renewal on 1 December, 1962. In the normal course of events, the interim licenses of KPFW, Los Angeles, and WBAI, New York, were also due for discussion, with the

view to gaining a full broadcast license for these two outlets.

However, in early December several officers of these stations and of the Foundation were subpoenaed to appear before the Senate Internal Security Subcommittee.

Chairman of the subcommittee is James O. Eastland, of Missouri, and the vice-chairman is Thomas J. Dodd, of Connecticut. Dodd had earlier announced his intention to move into an investigation of radio and television.

Pacifica's witnesses appeared in Washington on 10 January. They were generally aware of the nature of Dodd's interest, but not until the day of the hearings did they learn of his precise intention.

On the morning of the hearings, Dodd released to the press a seven-page statement which said, in part, "Any substantial Communist infiltration of these (broadcast) media, which would give influence to agents of a foreign totalitarian power seeking to poison the well-springs of public opinion in the United States, would be of concern to this subcommittee.

"Recently, there have come to the attention of the committee reports of possible Communist penetration of an important radio chain, the stations of the Pacifica foundation."

Although the Foundation has been in existence since 1947, and neither its policies nor its personnel have changed appreciably in 16 years, Senator Dodd apparently believed a new conspiracy was either developing or coming to maturity.

By remarkable coincidence, the committee's counsel, J. G. Sourwine, issued subpoenas at the moment when station renewal was in the offing.

The FCC had, of course, investigated and approved both the people and the ideas of Pacifica when the foundation applied for its licenses, and the renewal proceedings were merely to determine whether the group had fulfilled the promises it made in its original applications.

*Pacifica is an educational group which with the financial support of several thousand listeners in*

## Victim: "It could happen again"

**E**dward Lamb (below, today, and during McCarthy troubles, pictured with the late Senator Taft) is multi-millionaire industrialist who owned Columbus and Erie tv stations during McCarthy era. FCC branded him a Communist. Lamb fought license revocations; won after four-year battle that cost him \$900,000 in legal expenses and direct loss of tv revenues.

Prominent labor lawyer during the thirties, Lamb has enjoyed unusual dual career as in-

vestor. In 1952 he aided Stevenson campaign and was Democratic Party's biggest individual contributor.

Tv troubles began same year, when he refused McCarthy unrestricted liberty of airwaves on his stations. Through friends, McCarthy pressured FCC into demanding license revocation on grounds that Lamb was a known Communist.

FCC's counsel went to great lengths to "manufacture" witnesses. They included informers suffering under fear of deportation, a bigamist and even a convicted murderer.

In court and commission battle, from 1953 to 1957, all FCC witnesses eventually recanted their stories. One was prosecuted for perjury; tide eventually turned when a sickened Congress threatened its own investigation of the FCC and its counsel.

Similar situation could happen in 1963, Lamb believes. His point: broadcasters, and ultimately advertisers, are totally dependent upon integrity of appointed FCC commissioners and their staffs.



Compiled 1960  
 RED STARS — No. 3  
**THE REDS ARE BACK IN HOLLYWOOD!!!**

**AMERICANS . . . .**

To save America from the  
 Communist Conspiracy —

**DON'T PATRONIZE REDS!!!**

KEEP THEM OUT  
 OF YOUR (TV)  
 LIVING ROOMS —  
 OUT OF RADIO —  
 OFF THE SCREEN

This Tract tells how YOU can do It!

In 1947, in a speech in Hollywood, Myron C. Fagan, famous Playright-Director-Producer, charged that the REDS had acquired absolute control of Hollywood and Broadway — and transformed our Stage, Screen and Radio into the Communist Conspiracy's most effective Fifth Column in America . . . that the RED Stars, Directors, Writers and Producers of Hollywood were the chief supporters, financial and otherwise, of Communist propaganda in America . . . that many films made by the Hollywood REDS were being used by Moscow in Asia, Africa and throughout the world to create hatred of America and Americans . . . that other films were made to craftily glorify COMMUNISM and ONE-WORLD.

**Blacklist still flourishes**

"Red Stars," published by Myron Fagan in Hollywood is mailed to tv advertisers. Though he's lost every case, Fagan makes money out of being sued through promotion of various "defense funds"

*each of its markets, provides high-brow musical and dramatic fare via radio, and also uses its stations to promote the study and discussion of political and economic problems. Pacifica also tackles the*



**Stench in the nostrils**

Pungent cartoon was inspired by FCC campaign against liberal Edward Lamb. This was in 50's, but Lamb fears it could happen to others at this time

*causes of religious, philosophical and racial antagonisms.*

*These worthy aims had been heartily endorsed by the FCC, but to the group's surprise it found, in December, that its licenses were in jeopardy because it appeared to be succeeding in its broadcast policies.*

Simultaneously with the issuance of committee subpoenas, the FCC told Pacifica that no renewal hearing would be held, and no action taken, until Eastland and Dodd had completed their investigation. By deed, therefore, the commission abdicated its own licensing authority.

John Cushman, the personal assistant of Chairman Minow, delivered the bad news to Dr. Trevor Thomas, the acting president of Pacifica. To reporters who subsequently inquired, Cushman denied then, and denies today, that there is connection between the FCC's action and that of the Senate subcommittee. For public consumption, members of the FCC will say only that the renewal hearings have been "deferred."

Dodd's inquiry was held in closed session, a fact which irritated some of his fellow committee members, including Republican Senator Keating, who hadn't even been advised. There were elements of low farce, such as the physical barring of Senator Maureen Neuberger from the session, when she tried to give evidence on behalf of the defendant, and the minute attention which Dodd paid to the exact kind of music that WBAI broadcasts in New York (Some of the concert tapes came via Radio Moscow).

The charges which inspired the hearing have not been made known to Pacifica. Dodd is an anti-Communist zealot and there's no doubt that because Pacifica stations have included known Communists (labeled as such on the air) in their discussion panels, they would attract attention.

Washington observers also recall that Dodd is a former FBI employee, and a more than casual acquaintance of J. Edgar Hoover. The stations late last year broadcast a lengthy interview with an ex-Federal agent whose tone was

critical of FBI methods and Hoover's influence in Washington circles.

After six months, this fm group is still waiting to hear why the Senate committee thinks it may be a bad national risk and, more importantly, what the FCC intends to do about it.

The Pacifica case may seem atypical, but it's not. It's merely unusual because it spotlights patterns of thought and ways of action not often revealed so dramatically.

Similar forces are at work in the world of commercial tv and radio advertising. The unfortunate fact is, however, that everyone assumes each case—unless it fits his own circumstances identically—is not "typical."

ABC TV's tribulations with Howard K. Smith, Alger Hiss and Kemper Insurance have little meaning, on the surface, for a local advertiser or broadcaster. But from being purely a network problem, this one case has extended itself into most communities of the nation. Reason: Kemper field salesmen are still being bombarded with bulletins from company HQ, detailing further transgressions of ABC, and similar literature is being mailed to other tv advertisers.

It's easy to dismiss the Kemper campaign, but this doesn't mean the "vendetta" can't be effective. ABC is still touchy about repercussions. Although ABC network cleared a prime hour last month for Lisa Howard's interview with Fidel Castro—a tv scoop of stunning proportions—the show was carried sustaining. ABC's clients didn't even get a chance to buy; it wasn't offered for fear of political brouhaha after broadcast.

The Hiss episode may, again, have been atypical, both in the subject and the *dramatis personae*. The selling of insurance involves a personal relationship, and Kemper may have some justice in thinking that this relationship could easily be damaged.

But even an advertiser whose representatives don't sell directly to  
*(Please turn to page 64)*

# Dash of local color adds tv spice

Ads score most strongly in tint shows, according to ARB studies in Omaha

Local live-color tv is bringing a rosy glow to the sales pictures of a growing number of regional and national advertisers.

New studies conducted by American Research Bureau reveal that the number of people who watch local color broadcasts is sizable, and that there's even a strong rub-off onto a color station's monochrome programming.

The ARB studies are significant because the local figures backstop the known superior performance of network color in both delivering and impressing its audience in color-tv-equipped households.

The first comprehensive ARB report on local color—one of several continuing studies—deals with the Omaha market. In a four-week survey, ARB breaks new ground by measuring color's effect within one market, and doing so on the basis of a complete schedule of local and network programs, in color and monochrome.

Major findings include:

- Evening programs in color have nearly twice the ratings in color homes as in monochrome homes.

- The great majority of color homes are "heavy" viewers of color programming.

- Even the b&w shows on a color station get heavier viewing by owners of color sets.

ARB also found that Omaha's evening color programs had an average rating of 40 in homes with color sets, while the same shows averaged a 22 rating in homes with b&w sets—an advantage of 82% for color.

At the same time, a hitherto unrevealed effect was noticed: the re-



## RCA helps stations

Color promotion from the top down is typified by roadshow duties of RCA pitchman, Vaughn Monroe, seen at local market appearance in Omaha

## All-tint hypo

Interest in color is maintained, stimulated by all-color days, when station presents full schedule in tint, despite heavy demand on production staffers

## Station aids dealers

Color-set dealers and station have mutual interest; heavy set sales in Omaha are due in part to longstanding liaison and joint promotion of sets on-air



maining programs in the evening schedule of the color station (shown only in monochrome) also gained a substantial rating advantage (11%) in color homes, contributing to a 21% lower average rating for the programs telecast by competing stations in these homes.

This effect contrasts with the general lack of channel loyalty, as such, when only monochrome programs are broadcast. The implication seems to be that a color station establishes a viewing pattern in color homes which carries over to its black-and-white programing as well.

#### Daytimers pull strongly

Omaha's daytime color programs also score well. Many of these are locally produced by station KMTV's Lew Jeffrey; their average rating was 14 in the color homes, compared with an average of 5 for competing b&w shows in the color homes.

According to ARB, another aspect of color's advantage is found in the number of different color programs viewed weekly. Nearly all b&w as well as color homes saw at least one of 31 different color programs telecast in the average week.

However, 61% of the color homes viewed more than eight color pro-



#### Local-live color calls for ingenuity

Realistic use of local color, in pool show devised by station. Color camera (l) gets "over the table" shot from mirror; another mirror is out of picture overhead

grams per week, compared with only 27% of the b&w homes. Of the color homes, 16% viewed half or more of the color schedule, compared with 2% of the b&w homes.

Another facet of the color effect is reflected by ARB's metro share-of-audience summary. In a full week, Monday through Sunday, the Omaha color station's average share was 37% in b&w homes, but rose to

an average of 55% among the color homes.

These viewing levels are of interest to admen because they represent the maximum progress which color has made. Omaha's KMTV has been equipped for a decade with network color and has been broadcasting local live color since 1955. The station's promotion manager, Galen Lillethorup, maintains liaison with color-set dealers, and the market has several times led the nation in per-capita color set sales. In a market of approximately 100,000 tv homes, an "estimated" 12,000 color sets have now been installed (it's an estimate because dealers handling non-RCA sets don't release their figures).

Local color undoubtedly helps in attracting regional and local advertising, in the experience of sales head Arden Swisher, and merchandising mgr. Amos Eastridge.

Owen L. Saddler, KMTV's v.p.-general manager, says the color pioneering was influenced not only by viewers' needs, but in anticipation of advertisers' demands. Though he can't isolate the sales effectiveness of color alone, Saddler reports a minimum of 2% more business coming to the station because of color, and that on special promotions the average is at least 10% more advertising through—and in—color.



#### Opera broadcast is nation's first

At individual market level, Omaha broadcast of opera in color was tv first. However, more usual daily live fare includes women's show, farm reports, newscasts

# Composer finds challenge and success in agency music field

**F**ew television viewers have ever heard of Roy Eaton but his music has played to infinitely more audiences than did Richard Wagner, Frederic Chopin and Peter Ilitch Tschai-kowski at the height of their careers. Eaton, just turned 33, is musical director of Benton & Bowles and has racked up an impressive list of credits.

The jingle business is a vital aspect of his present-day activities at the advertising agency. At B&B he has worked with giant advertisers and obtained a carload of awards for outstanding craftsmanship in fashioning successful commercials.

A partial list of awards that Eaton has received for music direction in Benton & Bowles commercials include five in 1960, 14 in 1961 and eight in 1962 for the American Television Commercial Festival; four in the Hollywood Festival of 1962 and the Flaherty Memorial Stop 28—a score well-received by critics.

The state of music, insofar as commercials

are concerned, is excellent, in Eaton's opinion.

"In many instances there is better music in commercials than one usually finds in pop music," he states. "Better writers are now writing music for commercials and many other good writers want to get into the business."

Before joining Benton & Bowles, Eaton was associate creative director of Music Makers, Inc. He also was radio-tv commercial copy writer for Young and Rubicam. At Y&R, he wrote the music for the original Kent cigarette commercial and a number of Piel's beer jingles, as well as theme music for Brighter Day, a tv daytime serial.

At Benton & Bowles he had a hand in fashioning the Harvey Bristol Cream commercial. In this instance, he engaged Milt Jackson of the Modern Jazz Quartet to write the music theme, "Never serve the coffee without the cream." It was the first tv commercial Jackson had ever made. Eaton wrote the musical

*(Please turn to page 46)*

## The playing fields of Eaton

B&B's Howard Eaton spends his time as much before hi-fi playbacks, listening to scores for new jingles and commercials, as he does before his piano. He ranks high in his chosen field



# Air ads no

Many tobacconists no savvy  
big chief's smoke signals,  
say air puffs miss-um targets

**C**igarettes and tobacco products are among the great sustaining forces of broadcast advertising, but the word hasn't filtered down as yet to retail smoke-shop clerks. They feel radio and tv commercials for the products they sell are no more effective than a puff of smoke in the wind. (See also page 48.)

As stoic as cigar-store Indians, tobacco retailers have their own criterion of brand effectiveness: the one that makes them the most profit. As for commercials, one retail salesman summed it up: "What do I care about '21 great tobaccos'? All I wanna do is sell one little cigarette."

Another noted: "The old sellers are the best . . . always have the biggest turnovers. Maybe they're the biggest advertisers . . . I don't know."

Cigar-store clerks and tobacco-industry personalities throughout the country were sometimes ready to flip their tops when boxed in by SPONSOR interviewers. In fact, one Kalamazoo clerk admonished a SPONSOR distaff staffer for smoking at all, and suggested she take up chewing tobacco—which he pointed out has been in use long before cigarettes and cigars and has endured over the years with very little, if any, advertising at all. Many top athletes are never seen in action without a lump in their cheeks made by a "chaw," he said, adding, "where there's tobacco there doesn't necessarily have to be smoke or fire or commercials."

When asked what his biggest selling brands were, the Kalamazoo retailer pointed to the rack directly behind him and reeled off such names as Sweet Caporal, Fatima,



# push-um brand



# with traders

Piedmont, Home Run, Coupon, Picayune, Helmer, and Murad.

Queried about the average age of his customers, he said: "Oh, around 80 or so. We don't get too many of the young folks coming into this senior citizen housing area."

Another SPONSOR interviewer approached a clerk in upstate New York, explained the mission, and then asked if he had ever heard of "LeRoy Collins." His reply was, "Them new brands don't get here as fast as in some other areas." He added that he might be getting a carton or two of "LeRoy Collins" in about a week, and suggested the interviewer take Benson & Hedges instead.

The SPONSOR editor explained that Collins was head of the NAB, and had recently appealed to radio and tv stations to turn down cigarette commercials because they might be enticing youngsters to smoke.

The clerk's reaction was one of surprise: "That's the most idiotic idea. Here, Kennedy's trying to increase spending and he wants to hurt one of the country's largest businesses."

Approached on the subject in Wilmington, still another tobaccoist admitted helplessly:

"I don't know nothin' about advertising; but people are different. Now you take some of my customers. One guy comes in here 'n' serenades the latest cigarette jingle, just to get my goat. Another guy keeps askin' me for Spuds all the time, and heck, they aren't even on tv.

"This lady, real refined-lookin', comes here once a week on her way home from work and buys a handful of Robt. Burns Cigarillos. You can't tell me that they are tryin' to sell to women in their ads. But this lady really smokes 'em. I thought they were for her husband,

until one day she complained the taste was gettin' rougher lately.

"On the other hand, I have a lot of nuts for customers who'll smoke any new brand that comes along, just because it's new. When these here Montclair's came out, this one guy had to try 'em. That doesn't mean he's gonna keep smokin' 'em, but he always gives the new brands at least one go-around. The tv advertising might have somthin' to do with it, but I always display 'em right here in front where people would fall over 'em if they didn't get seen.

"But still, the old sellers are best. Men mostly like Camels, Luckies, Marlboro, Kents. The ladies go for Chesterfields, Kents, Pall Malls. These are always the biggest. Maybe they're the biggest advertisers . . . I don't know."

In New York City, few knew of Collins' stand on tobacco advertising, or that he was head of NAB (or even what NAB was, for that matter), although some did remember Collins as governor of Florida.

All agreed, however, that advertising triggered sales, and that "if the companies can't advertise on radio and tv, it would be disastrous." As to the effectiveness of various media, one who was pro-newspaper said he'd sold many cartons of Montclairs since the end of the print strike, but none during the blackout. Another, who felt tv ads were best, noted that his biggest sellers were those which are heavy video users.

A midtown-Manhattan clerk expressed fondness for the Winston commercial, adding that he plays a game with customers whenever they ask for that brand. The customer, on reaching the counter, renders the first line of the Winston jingle, with the clerk following with the second line, and the customer coming up with the third.

By this time (said the clerk) the sale has been consummated, the customer has gone away happy, and he (the clerk) is in a better frame of mind. "That Winston jingle is the best in the business," the clerk exclaimed.

*(Please turn to page 46)*





**The old and new image**

Wayne King (l) and orchestra were strongly associated with Lady Esther's glamour image for cosmetics during the 30s. Now Arthur Godfrey (r) on CBS radio is pitching economy and value, once said "You can buy the cosmetics for peanuts"

# Remember Lady Esther? She's back after 20 years

**Network radio once promoted a glamorous image for cosmetic house. Now, commercials pitch economy, value**

**T**he glamour, romance, and elegance associated with Lady Esther cosmetics runs high among early radio fans. Many can still hum the serenade. Well . . .

Lady Esther, a pioneer sponsor of network radio in the '30s, is with us—again. This year \$500,000—the total ad budget for Lady Esther, division of Chemway—will be

in network and spot radio. Arthur Godfrey's show on CBS gets the largest share.

From 1932 to 1939 *The Lady Esther Serenade* was heard frequently on Wayne King programs over NBC and CBS. Lady Esther later sponsored Guy Lombardo shows for two years.

A dramatic series sponsored by Lady Esther in the 1940's is also one for the memory books. On Sunday night movie stars would reenact their favorite roles and leave the studio with specially wrapped gifts of Lady Esther creams and powders.

An employee of Chemway's Lady Esther Division in Chicago, Irene

Boden, vividly remembers the hey-day of Lady Esther cosmetics: "The public was constantly kept aware of Lady Esther. All the radio programs sponsored by Lady Esther were glittering with movie stars, jewels, and beautiful music. We used to send cosmetics to movie stars by the jillions," she recalls. "The packages were called 'A Gift for the Stars.'"

"When we came to New York to work on a promotion we would stay at the best hotel—The Waldorf. The executives would have Rolls Royce cars and chauffeurs.

"Revlon was hardly in existence then. Coty was big, but Lady Esther was still acknowledged as the leader in face creams.

"Pictures of the beautiful models and glamorous promotions have all been thrown out over the years but we still have about 400 records of Wayne King's shows in the office," said Miss Boden.

Today the scene has changed. Revlon, Coty, and Helena Rubenstein are the glamour firms. Ponds

and Lady Esther are competitors in the economy class. But ad executives hope that a steady spot and network radio campaign can eventually bring Lady Esther back into the big-time again.

At present Lady Esther cosmetics are distributed in supermarkets, variety stores, and drug stores, but avoid competition in the high-class department stores.

Arthur Godfrey has taken the place of Wayne King . . . the association with waltz music has given way to ukulele and banjo music. The old commercial theme of elegance is now an ad pitch for economy.

The Lady Esther account switched hands several times over the past two decades. Pedlar & Ryan, which held the account from 1937 to 1942, tried to direct a large portion of the tv budget into print, but "the company was locked into radio," according to Don Clifford, then account executive. (Clifford is now with DCS&S).

Lady Esther, then a \$1½ million account, was sole sponsor of two Guy Lombardo shows on CBS and NBC. "We recommended sponsorship of the half-hour *Theatre Guild*, following *The Lux Radio Theatre*, on the grounds that the public likes double features. For a short time Lady Esther also sponsored an Orson Welles show," says Clifford.

It was only a couple of years ago when Donahue & Coe, then the ad agency for Lady Esther, tried to reinstate Wayne King on radio, and again associate him with the cosmetic line.

The project failed, to the tune of \$250,000.

Arthur Godfrey, an established favorite, was chosen by North agency which took over the account last year. Since January, Godfrey has been delivering two commercials a week, one 90-second and one 30-second. Local radio personalities in 26 of the country's top markets are delivering one to five spots a week.

All commercials stress value or economy and are aimed at women over 35 years of age.

The products currently adver-

tised on radio are Lady Esther Four Purpose Face Cream and Face Powder. A special promotion for a "skin beauty special" will be launched in the near future. It will offer the Four Purpose Face Cream and Pretty Feet, another Chemway skin cream, in one package at a bargain rate.

The commercials are conservative. They do not contend that the cosmetics can do everything. In fact, they disclaim it.

"Wanta know the world's best answer for a softer, younger-looking skin? It's a balanced diet, enough exercise, plenty of liquids, plenty of sleep.

"But that doesn't mean you can't help nature along a little with simple, sensible, inexpensive complexion care."

"Lady Esther is not some fancy-priced face cream that's gonna work miracles for you," Godfrey tells Lady Esther's audience today.

The face cream sells for as low as 25 cents but Godfrey once made the mistake of saying the cosmetics could be bought for peanuts. Some women took him seriously.

A woman from Wisconsin sent peanuts to the studio and he was

forced to make the offer good. Another woman, from Ohio, brought peanuts to a nearby drug store and left with Lady Esther cream. Chemway reimbursed both parties.

"We thought of tv, but decided that radio had several special advantages for Lady Esther," says Lester Delano, v.p., account supervisor at North. They are:

"By selecting the proper personalities we can reach our exact audience target at a practical cost.

"Radio is very flexible. We can increase or decrease advertising to adjust with new marketing goals.

"We are able to get top local personalities to deliver our message."

Among the personalities chosen for the present campaign is Judy Benell, WFAA, Dallas, one of the original Lady Esther girls. All the personalities were chosen from recordings, size and audience composition of their shows.

"We are not trying to duplicate the successful radio formula of the '30s," says Delano, "but we do feel that radio is the answer for advertising Lady Esther cosmetics. If it works the way we think it will, and the way it has in the past, we will constantly increase our budget." ◆



#### **We think radio is best, says client**

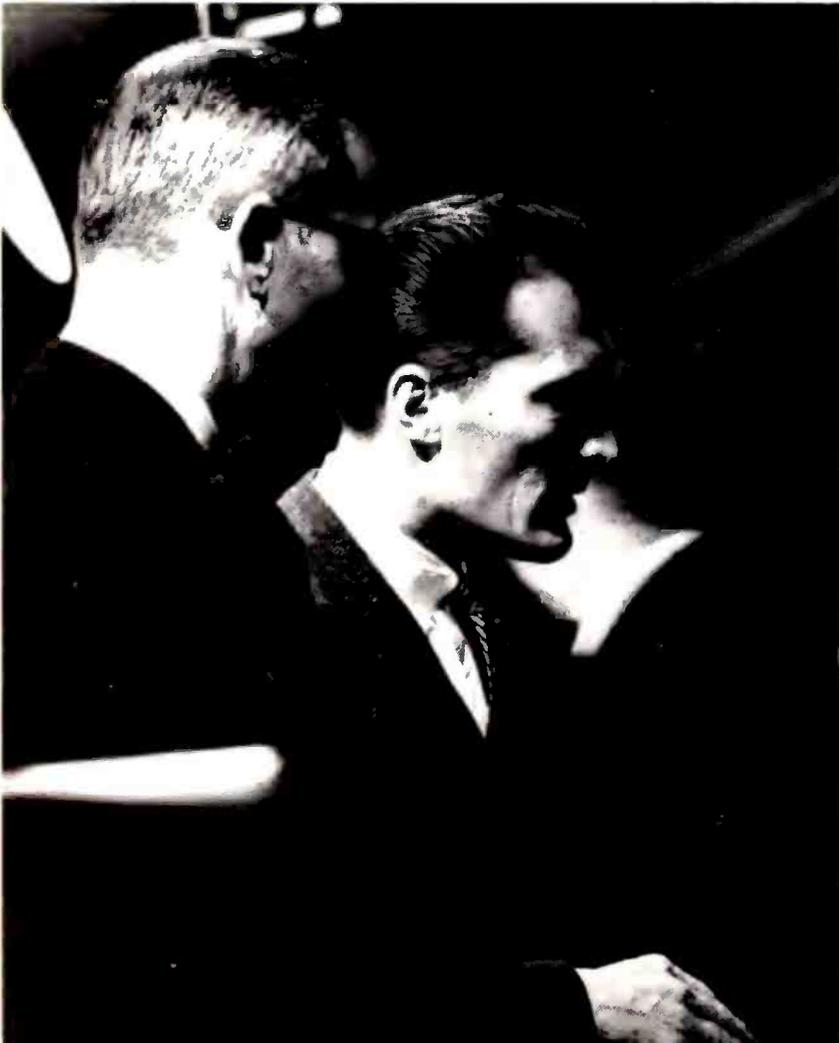
Marshall Raines (c), v.p. of Chemway Corp. and director of advertising for Lady Esther, goes over radio plans with Robert Stampleman (l), account executive, and Lester Delano, v.p. and account supervisor, North advertising agency



## Bank draws

### Bank exec at work

(Top) Edward V. Hickey, director of adv. and p.r. for New England Merchants Bank, and Jay Lafferty, K&E account supervisor, check playback of one of Hickey's commercials. (Middle) Hickey, creator of bank's slogan, "Where the man you talk to is the bank," acts it out in person on a bank commercial. (Bottom) Hickey discusses script revisions with Daryl Bach, creative director in the K&E Boston office



Sponsorship of late night news program on WHDH-TV, Boston is paying measurable dividends in customer response for New England Merchants National Bank

# interest from late news investment

**B**anks and local 11 p.m. tv news-casts go together like ham-and-eggs, Damon & Pythias, and Abercrombie & Fitch in almost every major tv market. But, do the banking firms gain much more than red-carpet good will from their news strips?

Ask the New England Merchants National Bank of Boston, and you'll get a resounding "yes."

Not long ago, when NEMNB launched a campaign of business development with targets for expansion in retail and as well as commercial accounts, its advertising agency (Kenyon & Eckhardt-Boston) suggested a television news program.

Previously the bank had been using insertions in financial sections of Boston dailies, later expanded to a radio news program at 6 p.m. to reach executives driving home. This was followed by a Sunday afternoon tv news analysis program. *Starring the Editors.*

## Shift called profitable

In January 1963, the bank dropped the selective appeal of its radio and Sunday afternoon tv programs for the 11 p.m. news program on WHDH-TV. The shift to the 11 p.m. mass audience, in the opinion of Edward V. Hickey, director of advertising and public relations for the bank, is paying measurable dividends in customer response.

In advising New England Merchants to embark on the late night news program venture, the agency was asking the client to increase its budget considerably. The price of the program was more than the bank's entire media budget of five years ago and it represented an increase of more than one third over the previous year's air budget (the bank is now spending about \$117,000 for the campaign over WHDH-

TV in the Boston territory).

A number of production problems were presented in the switch-over to a tv news strip. The old tv commercials didn't fit the format of the new show. Moreover, the bank thought new commercials would prove more attractive. Within 10 days from the time the program was purchased, copy was written, props assembled and commercials taped in WHDH's tv studios.

Chosen to deliver the commercials was the aforementioned Hickey. All agreed, this was a twist on the bank's long-standing slogan: the man talking to you—in the commercials—is the bank. Commercials, for the most part, featured officers of the bank. Their pictures appeared on the screen while Hickey told how these men service clients.

## Bank service stressed

Commercials also dealt with various banking services and none was repeated more often than twice a month. On the basis of two commercials per night, thrice weekly, this meant the production of some 15 different commercials the first month. With less than 30 working days in which to do it, this was accomplished for January. The formula was repeated for February, March and April. With the elimination of some commercials along the way, the bank now had a library of some 50 different commercials to be skedded through the summer.

What was the response.

Hickey puts it this way: "When people ask me about the impact of television and the scope of its viewership, I tell them what happened the morning after the first message went on the air. I was eating my breakfast when the milkman came whistling in the kitchen and said:

'I saw you on tv last night.' I walked out my front door and a lawyer from down the street called and said: I saw you on tv last night.' This is a good example of the range of people we are talking to."

This also was happening to other officials of the bank. They began getting calls from friends and, more importantly, from customers who said they had been watching the program. Customers, big and small, began telling the senior officers how much they enjoyed the bank's tv advertising.

Hickey has many stories to relate about the success of the campaign. Strangers accost him in restaurants; hat check girls don't bother giving him a check any more; a bartender asked him about applying for a personal loan; a tv director became interested in a mortgage. End result: 1963 deposits are running ahead of 1962.

## Have eyes on autumn

Presently, Hickey and the agency are taking a breathing spell from their big commercials production schedule to plan for a new batch of fall commercials. One thing appears certain: the basic approach around "*the man you talk to*" will remain the same.

It is evidently money in the bank.

"Bearing in mind that our official bank slogan for the last 10 years has been 'Where the man you talk to is the bank' our bank's use of tv in a most direct way, seems the most natural thing in the world," Hickey said. "All our print ads featuring pictures of bank officials have found a logical extension in our use of television. We are, furthermore, delighted that we are the only bank on tv in our local area. There can be no blurring of our image." 



Can anybody claim more loyal viewers? Our metro share in prime time is 90%, and homes delivered top those of any station sharing the other 10%. (ARB, Feb.-Mar., 1963) To cover this influential market, such loyalty means the big buy for North Florida, South Georgia, and Southeast Alabama is



**WCTV** TALLAHASSEE  
THOMASVILLE

**BLAIR TELEVISION ASSOCIATES**

## TIMEBUYER'S CORNER

Media people:  
what they are doing  
and saying

Will lightning strike twice? The possibility has the Cunningham & Walsh (New York) media department a mite on edge these days. Seems a week or two ago, a rep (who shall remain nameless) toted in his trusty tape recorder, carefully plugged it into an outlet, set all systems to GO, and was subsequently struck by a bolt of lightning thrust by his fickle talking machine. The report has it that the timebuyer at hand came through pale but unscathed, the scared and scarred salesman put in for a purple heart (the beverage, not the decoration), and, the outcome of the sale? By golly, nobody can quite recall.

Out by the Bay: Phil Wood is now buyer at Lenen & Newell (San Francisco). He succeeds Jeanne Malstrom, who resigned.



### Tops in WCBS-TV buyers contest

First "Late Show" prize, 1963 Karmann Ghia, went to Lou Bullock (r) BBDO (N.Y.); second prize to Dick Walsh (l) SSC&B (N.Y.). Middle man is Jerry Danford, WCBS-TV general sales manager. The contestants identified Late Show movies from music now in the "Music from the Late Show" album

A note from the windy city: New media supervisor at Needham, Louis & Brorby (Chicago) is George Wilcox. He was for two years vice president and media director of John W. Shaw Advertising, and was media supervisor at Leo Burnett, both Chicago.

Kudner (New York) adds a buyer: Don Scandlin, now with Kudner, was formerly with Fuller & Smith & Ross (New York).

New v.p. at D&C: John Meskil, elected vice president and director of all media activity at Donahue & Coe (New York), was vice president and media director at McCann-Marschalk (New York).

Bay buyer best in splashdown contest: WFGA-TV (Jacksonville, Fla.), a Wometco affiliate, received 421 entries from 167 national ad agency

(Please turn to page 42)



## Investment Opportunity

The hand holding the hammer will someday make products for you.

Long years of training will have to go into making those chubby fingers productive. Much care, much love, much planning and money.

But no matter how lean and hard and skillful they become, it will signify little if the fruits of their skill are produced in anything but a free society.

You have an investment in those hands. To protect your investment, you can join with other leading American businessmen to promote the Treasury's Payroll Savings Plan for United States Savings Bonds. The Treasury Department's Plan works for soundness in

our economy, strength in our defenses, and thriftiness and self-reliance in our thinking.

When you bring the Payroll Savings Plan into your plant—when you encourage your employees to enroll—you are investing in the hands of tomorrow's tool makers and tool users. You are investing in America's next generation of machine operators, mechanics, metal workers—in all of America's skilled labor force. You are investing in America's future. In freedom itself.

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



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



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

# Sunny's

## CELEBRATING

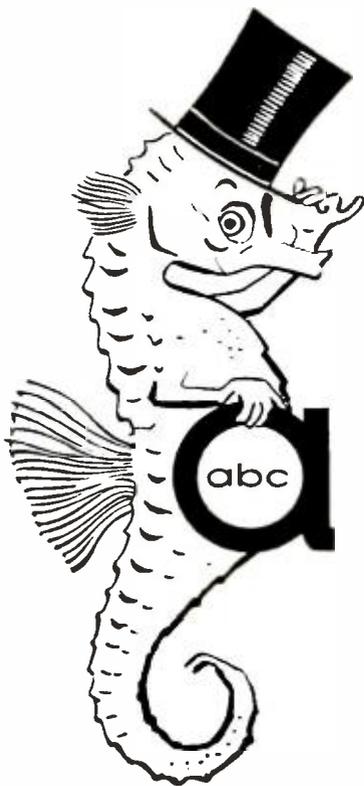
# 10 YEARS

## of Service

### TO

## TAMPA

## ST. PETERSBURG



# WSUN<sup>a</sup>TV

Tampa - St. Petersburg

Natl. Rep: VENARD, TORBET & McCONNELL  
S. E. Rep: JAMES S. AYERS

## TIMEBUYER'S CORNER

Continued from page 40

timebuyers when they ran a contest on splashdown estimates during Gordon Cooper's space flight. The buyers were asked to guess the exact time, to the day, hour, minute, and second, of Cooper's splashdown. While the WFGA-TV crew at Cape Canaveral covered the orbital flight, the buyers sent in telegrams bearing their estimates. The winner—who was awarded a color tv set—was Rod MacDonald of Guild, Bascom & Bonfigli (San Francisco). Rod's estimate was one second later than the actual official Mercury Control splashdown time.

Another contest winner: Jane Dahlgren, buyer at Honig-Cooper & Harrington (San Francisco) has returned from her two-week "free" vacation in the Carribean, and is regaling friends with stories of the scenic beauty of the Dutch possession of Aruba, where she spent most of her time. She also enjoyed stops in Miami, New Orleans, and Venezuela. Jane's vacation was first prize in a contest sponsored by WBKB, Chicago, ABC outlet.

Media man to outdoor: Charles Skelton, who was associate media director at Young & Rubicam (New York), is now vice president and eastern sales manager of the newly opened eastern office of Western Outdoor Markets, located in New York City.

### Walter Reed: needed numbers needed

Lawrence C. Gumbinner (New York) broadcast supervisor Walter Reed dubs his response as "evasive at best" when cornered with the awful query, "What would you do without ratings?" Walt's ultimate reply is that in this day of huge broadcast investments, ratings are too important to do without. "When we purchase time, a great many factors must be considered along with common sense and ratings," he said, adding, "since we cannot reasonably return to the timebuying methods of the pre golden age of radio, it is the responsibility of the industry to insure the continued existence of the qualitative as well as the quantitative audience information." With Gumbinner nine months, he was senior buyer at Foote, Cone & Belding for two and a half years before his present assignment, was estimator and then buyer at Cohen & Aleshire before that, all in New York. He started his career with the Katz Agency, after graduation from Brooklyn College, where he majored in mathematics. Walt feels his background in math, far from making him "number happy," gives him a comfortable working knowledge of the true value of numbers. He lives in Mill Basin, Brooklyn, with his wife Eileen and three-year-old daughter, Lauren Beth.



PUBLIC-PULSED... person-to-person SWANCO radio, A-1 listening throughout the rich Midwest. Friendly, family stations, heartbeat of their communities with an ear for people-preference. SWANCO wins advertisers' hearts, because it's "public-pulsed" — people who listen, like it . . . people who buy it, love it!



**SWANCO**  
IS  
**PUBLIC-PULSED**

**HEAR-HEAR!**



|   |  |   |  |  |   |  |
|---|--|---|--|--|---|--|
| <p>THE JOHN BLAIR  STATION</p> | <p><b>KRMG</b><br/>TULSA,<br/>OKLAHOMA</p> | <p><b>KIOA</b><br/>DES MOINES,<br/>IOWA</p> | <p><b>KQEO</b><br/>ALBUQUERQUE,<br/>NEW MEXICO</p> | <p><b>KLEO</b><br/>WICHITA,<br/>KANSAS</p> |  | <p>robert e.<br/>eastman &amp; co., inc.</p> |
|---|--|---|--|--|---|--|

# COMMERCIAL CRITIQUE

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

## OF COWBOYS AND CADILLACS

By AUSTEN CROOM-JOHNSON

In all this swing to Country Music (SPONSOR, 20 May) it was a foregone conclusion that we could look forward to a flock of barnyard commercials. The far-seeing guardians of advertising futures have long since taken advantage of this trend by breaking out the banjos. All very reasonable, but



### For lovers of jazz

"Enjoy Life" is the theme dominating the jingles extolling Miller High Life

some of these I have listened to are making the classic mistake. The sound of real country music, when it is performed by the artists who brought it to renewed popularity, is great. What isn't great is to gather a caterwauling collection of imitators and sic 'em on us, as in Pontiac's Wide-Track epic in hokum.

Except for Homer and Jethro batting around real corn for Kellogg's, and the General Mills jingle for Country Corn Flakes, I've yet to hear an authentic country sound in a commercial. There must be dozens of them in regional use, and I'll bet that the good ones are pulling in the customers who appreciate a genuine article. It is just plain foolish to think that the audience doesn't know the differ-

ence. People resent sham and they always catch on when a sound isn't the truth, particularly when the truth is available on countless recordings and broadcasts.

Why not produce this kind of sound-track at a country music source? All those successful cowboys in their air-conditioned Cadillacs are happy to see you, and the home of *Grand Ole Opry* boasts artists, choirs, musicians and recording facilities that will make a piece of agency music at least *sound* authentic. It's even better, however, if you are free to ask the advice of the local experts. They will explain to you, patiently, that there are really only three chords in music . . . their music. These consist of the tonic, the dominant seventh, and the tonic, give or take an odd sub-dominant now and again. Then, if you're a purist—and you should be—you can rewrite the tune you started out with and end up with something that is reasonably valid. The New York hoe-down just ain't. Give me a jug of *real* corn every time.

Miller High Life, "The Champagne of Bottled Beer," is currently sponsoring some wonderful music in their International Jazz Concerts. Since they obviously believe in the large audience which appreciates the jazz medium, it would seem logical, and perhaps helpful, for them to re-examine their own jingle. I find that for a message that says, "enjoy life," this one musically drags its feet. There's a certain loginess in the tune that gives a deflated feeling to what should be a sparkling set of notes to match the copy. Then there's that word "bottled." The even notes to which it is sung make the word come out "bot-tulled." Two quarter-notes with a half-bar fill would restore the word to normality. Better yet, how about an entirely new musical approach to the jingle, using the same copy, by

some of their new-found friends in jazz? I'd let an artist like Red Norvo loose, and allow his musical bubbles to liven up that "champagne" image.

The NAB sent me an ET of their PR radio spots . . . "On the go with radio—the mobile medium." These are well sung and produced, and indeed, NAB has obviously gone to a lot of trouble to do a thorough job. Along with a pleasant tune and imaginative scoring, they offer a wide choice of the theme recorded in many styles. I do question, however, the choice of the words, "mobile medium." They sound too much like trade talk to me. Since the message is directed to the public at large, I believe it would have been better to have invented a more direct and simple way of saying the same thing. Nevertheless, it's a good package and I hope it is given a good airing.

### Compelling and Selling

**Bufferin** . . . Here is a fine example of music doing the right kind of job in a tv commercial. It adds an emotional third dimension which assists the picture and the spoken word.

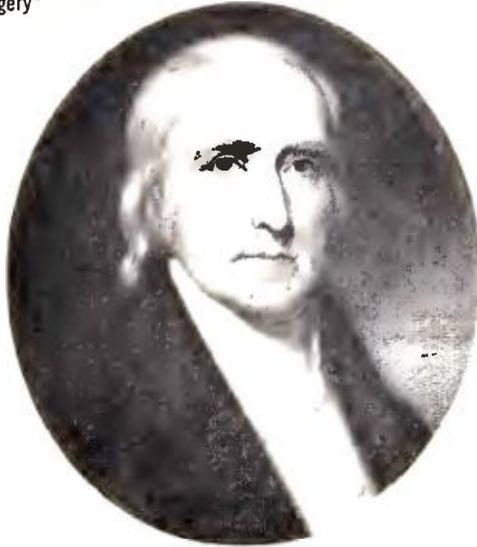
**WNEW's line** . . . "Please drive safely—be alert, take your time—be late Mr. Jones, not *the late Mr. Jones.*"

—AUSTEN CROOM-JOHNSON

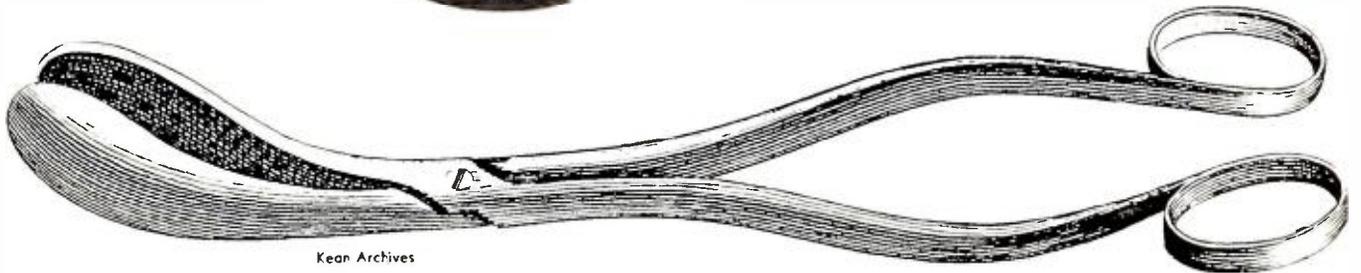


Austen Croom-Johnson, creator with Alan Kent of "Pepsi-Cola Hits the Spot," is a widely known writer-consultant specializing in the field of musical advertising.

Philip Syng Physick, M.D.  
1768—1837  
"The Father of American Surgery"



# Operation 99 First in Philadelphia



Kean Archives



First of America's great men of incision was Philadelphia-born Philip Syng Physick. In his skilled hands the scalpel became a symbol of hope and life and the new instruments and daring treatments he devised brought world-wide recognition to Philadelphia as the young nation's medical capital.

*Physick, Dr. Benjamin Rush, Dr. Thomas Wynne, The University of Pennsylvania, Pennsylvania Hospital . . . Philadelphia names are inscribed on the brightest pages of medical history.*

WIBG, Radio 99, First in Philadelphia\*, is proud of the city's continuing leadership in the field of medicine—by its practitioners and its men and women of medical exploration.

\*Pulse, Hooper, NCS

Represented by Katz Agency

|                                       |                               |                               |                             |                            |                             |                             |
|---------------------------------------|-------------------------------|-------------------------------|-----------------------------|----------------------------|-----------------------------|-----------------------------|
| <b>STORER</b><br>BROADCASTING COMPANY | <b>LOS ANGELES</b><br>KGBS    | <b>CLEVELAND</b><br>W'JH'     | <b>MIAMI</b><br>W'GBS       | <b>TOLEDO</b><br>W'SPD     | <b>DETROIT</b><br>W'JBK     | <b>WIBG</b><br>PHILADELPHIA |
| <b>NEW YORK</b><br>W'HN               | <b>MILWAUKEE</b><br>W'ITI-TI' | <b>CLEVELAND</b><br>W'JH'-TI' | <b>ATLANTA</b><br>W'AGA-TI' | <b>TOLEDO</b><br>W'SPD-TI' | <b>DETROIT</b><br>W'JBK-TI' |                             |

## CIGARETTE ADVERTISING

(Continued from page 35)

Another commercial winning favor with vendors is that extolling Viceroy, which a number deemed "one of the nicest around." In fact, some liked Viceroy's old campaign geared to "A thinking man's filter and a smoking man's taste," because it was different from the others "where a lot of people sit around and sing songs."

Music notwithstanding, many clerks said their best seller is Kent, attributing this to strong backing in a Reader's Digest article. Also, some clerks said commercials were mentioned by customers as having influenced their decision to smoke Kent, with a lot of them convinced that Kent's "Micronite filter" is more healthful than others.

A middle-aged candy-store owner in Flatbush singled out the soft-sell cigarette commercial for praise, stressing: "I don't like loud commercials. Mister, most of the cigarette commercials stink. They don't tell the customer anything. There's too much dopey goo-goo-eye-making going on in cigarette commercials."

Pressed to name a commercial he approved of, he cited Pall Mall's. "It's good on the ear, and is nice and quiet." But he also expressed a fondness for commercials with marching bands in the background: "Mister, if you have anything to do with them, please give me more commercials with marching bands." Asked if he knew of LeRoy Collins, he replied morosely: "The only Collins I know is my landlord."

### Voice of San Francisco

In San Francisco, two of the leading tobacco shop owners seemed to know what it's all about. One singled out tv spots—"plenty of them, not just now and then"—as best for boosting cigarette sales, and felt they should be before and after programs, rather than participations. The other said indications from his customers underscored the job done for cigars by tv sports backing. But the latter also was strong for spot, especially in prime time, and thought that saturation schedules are a must if the campaign is to be effective.

The same vendor also felt that if

the cigarette people can get their ads in "commuter time" radio (morning and afternoon rush hours), spot radio is "unbeatable." He added that "radio sports programs are also good" for both cigarettes and cigars.

Ox Langley, one of the leading tobacco auctioneers in eastern North Carolina, said that advertising in "magazines, newspapers, and other media helps," but as for broadcasting, "when you can see it live and hear the people talking, why I think that's the greatest medium to get to the people."

Asked about Collins, Langley said: ". . . He's the former governor of Florida . . . has some government job right now." Told of Collins' NAB association and his stand on tobacco advertising, the auctioneer wondered why Collins would take such a stand. He noted: "Tobacco is a leading crop in the State of Florida, believe it or not . . . I don't think it's detrimental to a person's health, providing they don't overdo it, and you can overdo anything."

### Recalls hit parade

Touching on cigarette campaigns on tv, Langley, who has been a tobacco auctioneer nearly 25 years, said the one that stands out most in his memory was that for American Tobacco's Hit Parade (a brand still in production, but not advertised). He said it was "synonymous with thinking about smoking."

Wayland J. Sermons, member of the North Carolina State Legislature and owner of Sermons Tobacco Warehouse, Washington, N. C., said that from a personal standpoint, tv advertising "is one of the best mediums of advertising there is for cigarettes."

As an example, he noted: "I can be watching tv and not thinking of smoking, and somebody will come out and say 'Light that thing up' and then take a puff. Next thing I know is I'm searching around the house for a cigarette, if I don't happen to have one in a pocket."

"Regardless of what brand they're advertising," said Sermons, "it's power of suggestion. I think maybe a lot of people feel the same way."

And, while advertising may not have the ear of the cigar store retailer, it certainly commands a great deal of attention from those more directly involved in the tobacco industry. As Sermons put it: "I just hope all the companies will keep advertising and selling our product. I know of nothing worse that could happen to us (in eastern North Carolina) than if tobacco advertising were discontinued on tv."

### EATON'S CHALLENGE

(Continued from page 33)

score for the Maxwell House cup-and-a-half-flavor commercial which won an award. The problem, in this instance, was to create a sound track which would do justice to coffee rising out of the cup. The result was nothing short of sensational, according to experts in the field. In the first pool of commercials Eaton used Olatunji, a famed African musician. In the second pool of commercials, the Mills Brothers were employed.

"Music has an extremely potent emotional function in the sales impact of a commercial," says Eaton. "The emotional impact of a commercial is a vital factor in its selling effectiveness."

Eaton, who holds a Bachelor of Social Science (*magna cum laude*) from CCNY, a Bachelor of Music and Master of Music from Manhattan School of Music, and a Master of Arts, Musicology, from Yale University, said last week that his two guiding principles of work could be summed up briefly.

"Know your tools in music, tape and film from 'Click track' to 'Con Legno.' Use them with imagination, consistently resisting cliches or atiquated musical prejudices."

(He describes "Click track" as an audio tempo indicator designed on the basis of film footage; "Con Legno" is a percussive string effect achieved by playing with the back of the bow.)

Eaton recalls with pride the work he did on the Yuban Coffee campaign. It had what he regarded as a daring approach to music. "Let the music express the individuality and personality of the product," he says. "Each product has a personality which can be expressed in music."

★★ UHF came out of the background and took a leading role in the tv spotlight last week as FCC focused on an ultimate 82 channel U.S. television service.

The Commission gave a painstaking and almost apologetic accounting for its very close decision to foreclose VHF drop-ins in 7 two-channel markets. Sacrifice of the competitive third VHF was made to promote the long range UHF goal, to nudge advertisers toward UHF, and to fortify Congressional requirement for all-channel set manufacture by April 1964.

Should the grand Ultra High hopes fail in practical workout, the Commission says it may backtrack to consider VHF drop-ins.

★★ Outgoing Chairman Minow's personal statement was sympathetic to the disappointment to ABC in the decision, but Commission majority says there is nothing fatal about it.

FCC said a perusal of SPONSOR's lineup of network tv billings for 1962 (issue 7 March 1963) showed ABC share was 25%, up from a 1956 Television Factbook estimate of 15.7. Also, ABC has new access to third VHF in 5 cities, plus current Oklahoma City move-in. All nets will be on equal terms in the all-UHF Fresno-Bakersfield, Cal., area.

Incoming FCC candidate Lee Loevinger has told Senators he has doubts about competitive diversity in a system dominated by two networks—a ray of hope for ABC when an anti-truster votes on net practices and station ownership.

★★ The hustle to UHF will be helped by network programs in intermixed markets, FCC says in letters requesting nets to confer on UHF use of programs not taken by network affiliates.

The UHF booster plan would make the unused network programming available to area UHF's, if net and station can agree on terms. FCC reminds nets that they've given similar program extension to small-market tv.

A slick flick of the regulatory whip comes through in FCC's reminder that "there is an issue, from the standpoint of public interest" on the matter of making affiliate reject programs available to area UHF.

★★ Ubiquitous UHF also played a part in quashing net option time privilege because of new service's need for non-network programming, too.

FCC says option time fenced out costlier first run, first class film syndicated programs. Prime time access would revive this source of programming for beginning UHF stations.

★★ Simultaneous kill of option time by the FCC, and \$10,390,000 sale of KTTV-TV, Los Angeles, provided ironic coincidence last week.

The L.A. station steadfastly fought net option time as murderous to the independent station over the past seven years. Yet KTTV emerged from the seven-year hitch strong enough to command a price second only to the \$10.9 million paid for WMGM-AM, in New York.

## New flour blooms for Gen. Mills

General Mills has slated the biggest new product advertising budget in its history—and one of the largest ever put behind a new food product—to introduce what it terms “a revolutionary form of flour,” Gold Medal Wondra brand of Instantized Flour. The campaign gets under way within the next week in the Grand Rapids area, featuring spots on WOOD-TV, Grand Rapids; WZZM-TV, Muskegon; and WKZO-TV, Kalamazoo, and will go national in mid-August with network as well as spot tv in over 150 markets covering the board day and night. Dancer-Fitzgerald-Sample is the agency.

Network will include *Empire* and *Concentration* on NBC, three daytime newscasts on NBC and one on CBS, the CBS “morning plan,” plus the *Judy Garland Show* when it bows on CBS in the fall. The Wondra campaign will not cut into the planned budget for Gold Medal All-Purpose flour, but augment it, General Mills stressed. The spots will all be minutes, with color used on all color-equipped stations in the schedule, and the others in black-and-white. In addition to the broadcast campaign, ads will run in 120 newspaper markets, plus selected magazines and trade publications.

J. P. McFarland, General Mills



Sifting gone forever, says General Mills

Tv commercials for General Mills' new Gold Wondra brand of Instantized Flour will show that it eliminates the need to sift flour, with the new product pouring right through a sifter

v.p. for consumer foods, declined to discuss the amount of money involved in the Wondra promotion or its researching, but did go into the marketing aspects. “General Mills sales people will begin contacting our grocery customers 10 June (today), and we will start shipping the Gold Medal Wondra brand from Kansas City on 1 July. It should begin to appear in retail stores in late July.”

McFarland noted that the family flour business in the United States totals just under \$300 million, with 93% of all American families buying flour and the average flour user purchasing nine sacks a year—or about one every 40 days. He said this makes for a great potential market for Wondra.

Packaged in two and five pound bags, Wondra is termed a free-flowing, dust-free flour, granular in texture, and pouring like salt, instantly dispersible in cold liquids. Its package is much like those containing sugar, and will be slightly larger and higher than the same weight bag of regular flour due to the fact that Wondra won't pack down. It has the same nutritional value as regular flour and works in all recipes.

### Cigarette ad costs modest, says mfr. exec

The dollar cost of reaching the domestic cigarette market “comes high” because the market is such a large one—some 65 million cigarette smokers—but advertising costs, as a percentage of the gross, so to speak, are surprisingly modest, New York security analysts were told last week.

Robert K. Heimann, assistant to the president of American Tobacco, revealed that advertising costs are estimated at somewhere between 2% and 3% of the \$6,840,000,000 Americans spent for cigarettes last year, averaging out to some 6 mills per pack for all brands, with the figure for big-volume brands even lower.

And with the division of the market into four categories—regular, king, filter, and menthol—the manufacturer now has to finance

three or four national advertising campaigns instead of just one, he added. "This is the price paid to keep up with the demands of a public which is getting more and more particular about what it buys."

"People who remember the good old days when five big brands had 95% of the U. S. market sometimes ask how many cigarette brands the market can take," said Heimann. He noted that the steady increase in the number of brands offered by every one of the cigarette makers means higher selling and advertising costs, and also means a harder struggle to attain full national distribution for a new brand in the over 1.5 million retail outlets which stock cigarettes (see page 34).

The six large cigarette companies presently offer 51 brands in 69 sizes and packings, he said, but 14 of these 51 brands account "for something like 93% of U. S. consumption." Heimann added that these are the brands which sell over 10 billion—"about the level needed to support varied media advertising on a full national scale." As for the other 37, they are "either new brands trying to crash into the charmed circle, or old brands which are gradually fading out of the picture."

Heimann pointed out that brand multiplication in the tobacco business is nothing new, as just 60 years ago there were 9,005 brands of plug and twist, 3,625 fine cut chewing tobaccos, 7,046 smoking tobaccos, and 2,124 different brands of cigarettes, cigars, and cheroots.

On the theme that "advertising is the manufacturer's admittance fee to the domestic market," he noted that cigarette use in recent years (measured by tax-paid removals) has increased consistently and in 1962 was 34% above the 1954 level when the current "anti-cigarette" crusade began. Although some of this gain reflects population growth, said Heimann, per capita figures show an 18.5% increase between 1954-'62. "It is especially interesting and I think significant that over half the industry's increase in recent years is based not on more people but on more smoking."

## No FTC, Geritol remedy

The FTC-Geritol medicine show got under way again last week in Washington, with defendant J. B. Williams Co. putting on its witnesses and Iron Deficiency Anemia (IDA) still holding the leading role. FTC complaint says Geritol users may be solving their IDA problems, but be completely unaware of the existence of more serious ailments from ulcers to cancer,

whose symptoms might be masked by Geritol.

Williams execs say their product has brought no complaint from either user or doctor along those lines and, if FTC tries to enforce a warning statement on advertising of the Geritol iron-vitamin mixture, the federal agency would have to do so on all types of tonic.

Both sides have combed the medical profession for testimony to

## Vick promo rubs stations right

Vick Chemical Co. has cited WKDA, Nashville, as first-place winner in its merchandising campaign for VapoRub, participated in by 33 radio stations in the southeast. Second place went to WJLD, Birmingham, with WKIX, Raleigh, taking third. Below (l-r) are Robert H. Homan, Morse Intl. account exec for VapoRub; WKDA station manager Jack Stapp; Bill Barrett, president of the Nashville Retail Druggists Assn., and Starlene Pique, "Miss Colds Week." The merchandising campaign supported an 11-week schedule for Vicks VapoRub.



back their contentions, and further hearings are due in New York, Philadelphia, and Boston in coming weeks. Hearing examiner Abner Lipscomb is withholding a decision on a Geritol motion to dismiss FTC charges, until the case is complete.

### Autos accelerate in tv

There was a slight scare in the last seconds before the curtain went up on the '62-63 season that the Detroit giants were toying with a tv cutback. Now all the figures have been run through the machines and the fact is that leading car manufacturers and dealers were in high gear in 1962, showing a 22.1% increase in their network and national spot tv gross time billings, according to TvB.

The six leading companies and their dealers spent \$56,330,375 in tv, up from 1961's \$46,144,929. This was 27.1% of the total measured media budgets of the industry leaders. General Motors led the field with a tv outlay of \$23,820,051, compared with \$20,711,082 in 1961. Ford increased its spending by \$2,890,352, to \$17,204,614.

General Motors' Chevrolet was



### Something fishy from Sau-Sea on New York radio

The WNEW team of Gene Klavan (l) and Dee Finch (r) zanily examine Sau-Sea Foods' handy three-pack with Sau-Sea dir. of sales E. J. Schoenbrun. The radio duo, along with WOR's Arlene Francis and Martha Deane, are pitching live spots in new campaign for Shrimp Cocktail

the largest single user of tv in 1962 (excluding dealer expenditures), spending \$8,839,276 in network

and \$320,040 in spot. Ford was the runner-up with \$6,185,829 in network, \$363,660 in spot. Spot tv expenditures of General Motors dealers and dealer associations were up from \$3,047,860 in 1961 to \$4,488,130 in 1962. Ford dealers' spot tv spending jumped from \$3,300,030 to \$5,053,800, and American Motors dealers from \$1,268,880 to \$2,401,250.



### We're not asleep and aim to prove it

Consumers and dealers alike will be opening their eyes to a get-up-'n-go \$25,000 campaign by Columbia Bedding Co. for its Drake OakBrook Sleep Ensemble, a luxury mattress built specifically for the plush new Drake OakBrook resort hotel west of Chicago. Five Chicago radio stations are involved, including WGN whose Jack Taylor (the bemused bouncer) and Virginia Gale carry 39 commercials of the 13-week campaign. Dealers and customers can qualify for a bedding bonus: a total of 60 free weekends for two at the Drake OakBrook

### INA makes scene again in nets' night movies

Insurance Co. of North America's entry into tv advertising was one of INA's most important events of the past year, says v.p. Herbert P. Stellwagen in outlining the company's plan to return to its nighttime network schedule this month. Just as in its initial venture in 1962, INA will sponsor Saturday (NBC) and Sunday (ABC) night movies, with five different commercials promoting personal lines, running through November. N. W. Ayer is the agency.

Stellwagen said the all-new com-

mercials feature Homeowners, Automobile, and Instant Life coverages and star such interesting characters as Little Red Riding Hood, Cinderella, Hansel and Gretel, Rapunzel, and Jack (of Beanstalk fame). Edward Everett Horton will narrate INA's Very Adult Fables, and agents will be urged to tie-in their advertisements to the tv campaign.

Also, INA will continue its "highly successful" business advertising series; due next for treatment are Good Humor, the New York Zoological Society (Bronx Zoo), and Kaiser Aluminum and Chemical Co.

INA's sales promotion division will provide a complete portfolio of sales tools: radio and tv scripts, slide art for tv use, leaflets, newspaper ad mats, and direct mail materials.

### Mohawk hypos all-night

Mohawk Airlines becomes the first advertiser in this country to buy an all-night program on an fm radio network with its sponsorship of *Nightflight* on the Northeast Radio Network. The buy both blazes new inroads in airline advertising and builds higher the arsenal for fm sales promotion.

The program, aired from 11:15 p.m. to 5:15 a.m. seven nights per week, will begin for Mohawk on 24 June and continue for 52 weeks. It features popular and light classical music and will be heard on WJIV, Albany-Troy-Schenectady; WOIV, Syracuse-Utica; WEIV, Elmira-Ithaca; WMIV, Rochester; and WBIV, Buffalo.

**APPOINTMENTS:** United States Packaging Corp., newly formed Indiana company which will manufacture and market a line of convenience food items and household products, to Geyer, Morey, Ballard . . . Washington State Apple Commission (\$400,000) from Cole & Weber of Seattle to Dancer-Fitzgerald-Sample, San Francisco . . . Mystic Book Society, New Hyde Park, to Mohr & Co. . . . Pepsi-Cola Bottling of Houston to the Dallas office of BBDO . . . The McAlpine Co., St. Louis County, to Richard C. Lynch . . . Frito-Lay to Tracy-Locke of Dallas for its

Mid-western division . . . The trade book and paperback book departments of McGraw-Hill Book Co. to Chirng & Cairns . . . Moto Mower to Campbell-Ewald, Detroit . . . Cornwall Corp., Boston, manufacturers of electric trays, to Geer, DuBois & Co. . . . Imperial Hotel of Tokyo to Botsford Constantine International . . . Perfect Photo (\$500,000) to Donahue & Co., Los Angeles. Most of budget will go into radio and tv.

### AD COUNCIL SELLS SEAT

**BELTS:** The non-profit Advertising Council has been doing a bang-up job for the National Safety Council over the past 17 years, but most successful have been public service campaigns over the past two years to sell drivers on the idea of seat belts. In 1961, one million passenger cars had seat belts. Now some six million cars are equipped, about 10% of the U. S. passenger car population. The council has come up with the latest phase in its concerted drive for their installation. Slogan is "Buckle up

## DOUBLED THE EXPECTATION!

Last summer when our WWUP-TV satellite at Sault Ste. Marie went on the air, we estimated we'd increase our market and audience by 39.5%. But then the Nov., '62 ARB showed an 85% increase.

ARB also says that we now cover an area with 492,100 TV homes — actually about three times more population than Atlanta!

Have you discovered Upstate Michigan? It's America's greatest "sleeper market." It includes nearly a million people. Its retail sales are nearly a BILLION DOLLARS. If you want an increase in your Michigan sales, use a few extra television dollars *Upstate*, where they face a lot less competition! Ask Avery-Knodel for the facts.



# \$1.11 an hour staffs your station with IGM SIMPLIMATION

Get the details! Find the way to bigger audiences, lower costs, higher profits with unparalleled flexibility and consistently better sound. Write for free folder, "The Sound of Money."

**IGM SIMPLIMATION**

P. O. Box 943, Bellingham, Washington.

KANSAS  
GREATEST  
TV COVERAGE

# KBS

KANSAS  
BROADCASTING  
SYSTEM

- / 1,407,000 people  
436,950 households
- / \$2,709,761,000 Consumer Spendable Income
- / \$1,916,702,000 Total Retail Sales
- / Exclusive CBS Coverage!
- / One buy covers Kansas



KANSAS BROADCASTING SYSTEM  
KTVH / WICHITA HUTCHINSON  
KATV / HAYS  
KTVG / JENISON  
KLOE-TV / GOODYLAND

**BLAIR TELEVISION**  
National Representatives

for Safety" and it will be advertised in newspapers, magazines, posters, transit ad cards, radio and tv as a voluntary service by Needham, Louis & Brorby, Chicigo.

**MERGER:** Publicidad Stanton, S.A., Mexico, and Pritchard, Wood International. When local technicalities have been completed the former agency will become Stanton, Pritchard Wood, S.A. Stanton clients include American Airlines, Goodrich Euzkadi, John Deere, Warner-Lambert, and part of Revlon billings . . . Tromson/Monroe Advertising, as first in a series of international expansion moves, affiliated with Publicidad Efectiva, Mexico City.

**NEW QUARTERS:** Pace Advertising moved its offices to 551 Fifth Avenue, New York.

**PEPSI HITS HOME:** That age-old tradition of trading baseball cards is getting a shot in the arm from Pepsi-Cola, which has recently unleashed some two million new cards in Texas, Louisiana, and Oklahoma. The colorful star cards, found in multi-bottle Pepsi cartons, are a tie-in with Pepsi bottlers' co-sponsorship of the Houston Colts .45s baseball broadcasts over 26 radio stations and six tv outlets in that area.

**DIVORCEMENT:** Tussy division of Lehn & Fink Products Corp. (\$1 million) discontinuing its five-year relationship with Young & Rubicam effective 1 August because of "product conflict."

**NAME CHANGE:** Larrabee and Lewis, of Washington, D. C., now called Lewis, Dobrow and Lamb, Inc.

**NEW AGENCIES:** Sherman E. Rogers, vice president and creative director of Chicago's Hill, Rogers, Mason & Scott, opened his own creative service company, Sherman E. Rogers, Inc., in the Palmolive Building, Chicago. It will serve as a total creative source for agencies in concept, writing, and production of radio and tv commercials, working with the agency creative department. Hill, Mason & Scott has retained the new company on

an annual fee to continue creative work on Sara Lee, Beatrice Foods, and other accounts . . . A new East Bay advertising agency, Flack & Maddox, formed in Oakland by Seth D. Flack, former ad manager of Grand Auto Stores, and Cliff Maddox, advertising sales manager of the Oakland Tribune. Offices will be in the First Western Building there . . . Marshall John and Associates advertising agency has opened offices at 4810 Kenneth Avenue, Chicago, headed by John R. Egan as executive vice president.

**KUDOS:** King Harris, vice president and western manager for Fletcher Richards, Calkins & Holden, named 1963-64 president of the San Francisco Ad Club, succeeding Charles R. Stuart, Bank of America ad manager. John L. Bricker, vice president of marketing, Foremost Dairies, was named vice president . . . Joseph H. Ball, head of Ball Associates, named to the City of Philadelphia's Citizens' Freedom Week Committee which coordinates and creates the 27 June-4 July activities . . . William R. Baker, Jr., honorary board chairman of Benton and Bowles, elected president of the United Service Organizations (USO) at the annual meeting of the Board of Governors . . . Edward C. Whelan, vice president and account executive for Allen & Reynolds, Omaha, elected president of the Omaha-Lincoln chapter of the American Marketing Association . . . Hal Stebbins was reappointed to a key policy-making committee of the 4A's. The founder-president of the Los Angeles agency bearing his name is the only western member of the Committee of the Board on Improving Advertising. His new term runs through April, 1964 . . . New president of Affiliated Advertising Agencies International for 1963-64 is Herbert C. Schuckle of Emery Advertising Corp., Baltimore . . . Hoefler, Dietrich & Brown of San Francisco won six gold, nine silver, and eight merit awards in the 1963 National Awards Contest of the Affiliated Advertising Agencies Network. The SF firm won awards in 20 out of the 31 categories entered . . . The Chicago Federated Ad Club gave its highest honor of the year

to Kenneth Laird, president of Tatham-Laird, by naming him Ad Man of the Year . . . Walter H. Johnson, Jr., president of Pritchard, Wood, elected director of Sales and Marketing Executives, International.

**MOVING:** David Foote to the art staff of Geyer, Morey, Ballard, Chicago.

G. A. Bradford to marketing manager of Westinghouse Electric's radio-tv division, Metuchen.

Douglas A. Cornwell, account executive, and John Roche, group copy supervisor, to vice presidents of DCS&S.

Paul Kolozsvari, art director and designer, to Ptak-Mueller & Associates, Phoenix, as senior art director.

Emery T. Smyth to administrative assistant to the vice president in charge of creative services and copy supervisor; J. Gerald Fortis to writing staff; Needham, Louis & Brorby, Chicago.

Jack Walters to the radio-tv department of Carl Byoir & Associates replacing Ed Hymoff.

Edward S. Early to account executive and William C. Hogan to art director in the merchandising department, Gardner, St. Louis.

Warren H. Pintard to assistant western sales manager for the 20 Mule Team Products Department of U. S. Borax.

William Miller to account executive of McCann-Marschalk.

John D. Berg to vice president at MacManus, John & Adams.

Irving Miller, Edwin H. Pfund, and William E. Sprague to group managers at Ketchum, MacLeod & Grove.

William H. Fuhrer to national sales manager of the Suzette Co., division of Berger Bros., manufacturers of foundation garments for women.

Verda Marek, Edith Liffman, and Donald Bell to the creative staff of McCann-Erickson, Chicago.

S. A. Hunt, v.p. and account supervisor, D. R. Martin, v.p.-art, and A. E. Earley, v.p. marketing, all elected directors of Meldrum & Fewsmith.

John W. Hartgen to N. W. Ayer, Philadelphia, in the department of information services.

M. Douglas McClatchy to the copy department of N. W. Ayer.

Melvin Altshuler to vice president of Sudler & Hennessey.

Richard K. Short to copy chief and John L. Wheeler to associate copy chief, Tucker Wayne.

Carroll Sugar to account executive and public relations director for Davis, Johnson, Mogul & Colombo.

J. Richard O'Kane to print and broadcast copy writer at Firestone-Rosen.

John J. Scollay, formerly sales manager of Lehn & Fink Products division, to sales manager of the Tussy division, and Bruce J. Cokeley, formerly L&F Products brand manager, to manager, product marketing, of the Tussy division.

Courtney A. Crandall to vice president of Harold Cabot & Co.

Richard E. Butler to account executive at Fuller & Smith & Ross, Los Angeles.

Margaret M. Henderson to manager, creative department, of McCann-Marschalk.

Robert W. Maier from Lever Bros., Ltd. of Canada, to account executive and member of the Clorox account group at Honig-Cooper & Harrington.

John T. Shannon, replaces Bob Welsh as vice president and manager of Kenyon & Eckhardt, San Francisco, with Welsh returning to the firm's New York headquarters.

Mike Kirby to director of all media at Young & Rubicam, San Francisco, succeeding Pat Heaney, now with the Peace Corps.

Wendell Phillips to vice president of Kenyon & Eckhardt.

Robert Schulberg closed his Los Angeles agency to become manager of the Los Angeles office of Guild, Bascom & Bonfigli succeeding George Allen who stays on to concentrate on account supervision.

Freeman F. Godsen, Jr., from account executive at BBDO, Los Angeles, to director of public relations of the Rexall Drug account which he has been handling at the agency.

Warner M. Leeds, formerly with BBDO in San Francisco, to the account service staff of Bryles, Allebaugh & David, Denver.

George Ogle to Maxon as supervisor on marketing services for Gillette account.

Ann Smith, media director for Farson, Huff & Northlich, Cincinnati, resigned.

Charles L. Ewell to McCann-Marschalk as copywriter in the creative department.



### Introducing . . . PAL and Personna

Marking the "culmination of years of intensive research and development," American Safety Razor (Benton & Bowles) has taken to the tv networks to complete national distribution of its two stainless steel blades. Each cartridge of five PAL Injector Blades retails for 69 cents and individual sets of five Personna Double Edge Blades in spring-type dispenser sells for 79 cents

## Webs singing some Sundays

A sudden spurt upward by 44% in Saturday and Sunday daytime billings paced increases in all items on the networks' ledger for the February just past over the same month of 1962, reports TvB. Whereas the weekend gross time tally for the three networks was only \$1,515,656 this February, compared with \$3,158,776—relatively small slice of the total billings pie—such an increase of advertiser interest in what is usually time written off can be used as a barometer to measure the general upbeat billings picture.

Total network tv gross time bill-

ings for the month of February were 5.3% above the like month in 1962, reaching \$64,482,525 compared with \$61,242,551 in February 1962. ABC TV registered the biggest gain (up 11%) from \$15,757,361 to \$17,489,935; CBS TV rose 2.4% from \$23,528,815 to \$24,082,486; and NBC TV was up 4.3% from \$21,956,372 to \$22,910,104.

All day parts showed gains for the month with total daytime billings up from \$19,836,914 to \$22,006,851 or 10.9%. Nighttime billings for the month rose from \$11,405,637 to \$12,475,671 (2.6%).

### CBS summons Telstar summit confab

A new era in top level diplomacy is hovering on the horizon. Marking in a most dramatic way the first anniversary of the Telstar Communications Satellite, CBS has recruited Anthony Eden (from London), Dwight Eisenhower (from Gettysburg or Denver), and Jean Monnet (from Paris or Brussels) for a summit seminar, via satellite, on important world issues. The talks would take place 10 July from 4-5

p.m. and would be broadcast live over CBS TV (with a repeat broadcast later the same day at 7:30 p.m.).

**"VOICE" IN COLOR:** The first Purex Special ever televised in color will be *Voice of the Desert*, an NBC TV program set for 22 August as part of the 12 consecutive hour-long Purex-sponsored programs from 27 June to 12 September. The subject was filmed in the Arizona desert and is based on the writings of philosopher-naturalist

Joseph Wood Krutch, who narrates the program.

**ABC IN MEXICO CITY:** ABC International Television has been appointed program and sales representative of XHTV, Mexico City, and its two repeater stations, channel 7, Paso de Cortes, and channel 6, El Zamorano. Under the arrangement, ABC International will supply XHTV with programs of entertainment, news, and documentary interest, to be shared between ABC International's independent station associates in Mexico, and the Telesistema Mexicano stations associated with XHTV.

**CBS GRANTS:** Gifts totalling \$116,000 are being made to 18 colleges, universities, and educational organizations by the CBS Foundation as a part of its program in support of higher education. Included are seven unrestricted \$3,000 grants to six institutions in recognition of the services of seven alumni who are CBS executives. The honored employees and their schools: Frank Beazley, Jr., WCAU-TV, Philadelphia, general sales manager, Stanford U.; Willard Block, CBS Films international sales, Columbia U.; Blair Clark, CBS News vice president, Harvard; Ralph H. Daniels, KNXT, Los Angeles, national sales manager, Pomona College; David Fuchs, CBS TV director of market development, Yale; John J. McCrory, KMOX-TV, St. Louis, assistant sales manager, Fordham U.; Renville H. McCann, CBS Laboratories director of engineering, military, and industrial systems, Yale U. This is the 10th year that the Foundation has honored CBS alumni with grants to their colleges and universities.

**NOD TO MARCONI:** Latest equipment manufacturer to cash in on the new CBS TV Broadcast Centre being built in New York is Marconi Wireless Telegraph Co. The network ordered 39 Marconi Mark IV camera channels, 4½ inch image orthicon tv cameras fitted with transistorized pre-amplifiers.

**SALES:** Liggett & Myers Tobacco



**"Flying Peacocks" from NBC Press still undefeated**

The first string (plus some) softball squad from NBC's press department soared to a 7-2 win over ABC Press in New York's Central Park. In the hot and heavy two-year rivalry, NBC has slaughtered competition in all games. They've played a total of two. Beat ABC last year by 13-3

(JWT) buy of ABC TV's *The Farmer's Daughter* which debuts 20 September (9:30-10 p.m.) sells out the series. Clairol (FC&B) is the other sponsor . . . Alberto-Culver (Compton) will sponsor *Boston Terrier*, an ABC TV special dealing with the investigation into the disappearance of a prominent New Englander, tomorrow (11) at 10:30 p.m. . . . The 45th annual P.G.A. Championship Golf Tournament at the Dallas Athletic Country Club will be presented exclusively on CBS TV 20 July (5-6 p.m.) and 21 July (1:30-6 p.m.) sponsored by Pabst Brewing, Goodyear, P. Lorillard, and Georgia-Pacific. Agencies are K&E, Y&R, Grey, and McCann-Erickson respectively . . . *The Breaking Point*, the hour-long dramatic series on mental and emotional illness which debuts on ABC TV 16 September (10-11 p.m.) sold to Alberto-Culver (Compton), Armour (FC&B), Block Drug (SSC&B), Brown & Williamson (Ted Bates), Colgate-Palmolive (Bates), E. I. du Pont de Nemours (Ayer) . . . Fisher Body division of General Motors (Kudner) assumes alternate sponsorship (with Oldsmobile division) of *Lowell Thom-*

*as and the News* on CBS Radio. Oldsmobile has been on the program since September 1959.

**STILL SWINGING:** *Shell's Wonderful World of Golf* will be back for a second season on NBC TV (in color). The golf show, which pits outstanding American golfers against leading foreign professionals on some of the world's most famous courses, will be presented from 4-5 p.m. on 11 Sundays from 19 January through 29 March. Kenyon & Eckhardt is the agency for Shell.

**NEW AFFILIATES:** WGHM, Waterville-Skowhegan, Me., joins the CBS Radio network today, 10 June . . . WJPD, Ishpeming, Mich., to NBC Radio.

**NEW PROPERTIES:** The recent interest in imported British comedy is not limited to Broadway, it seems. Leland Hayward Productions is currently involved in re-styling the BBC's program, *That Was the Week That Was*, as a 30-minute entry for U.S. network audiences. The topical satire show is being represented by GAC.

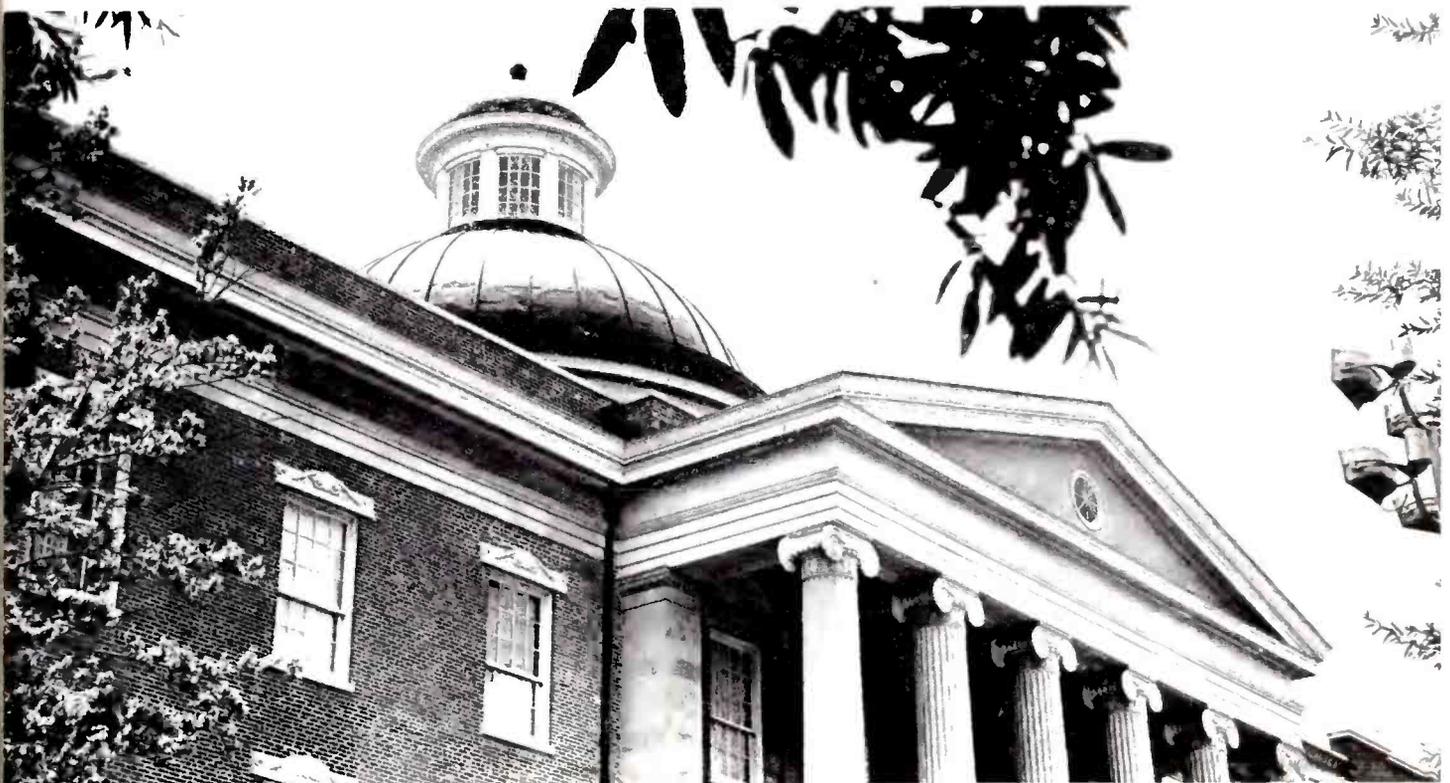
**MOVING:** Felix Jackson, vice president, NBC TV Programs, West coast, promoted to the newly created position of vice president, NBC Productions and Grant Tinker, vice president, program operations, promoted to succeed Jackson.

Frank McGee, NBC newscaster, will be permanent newscaster on *11th Hour News* on flagship WNBC-TV, New York.

Stuart Temkin named business manager of CBS TV stations national sales.

Norman Ober to director of program information for CBS Radio.

**KUDOS:** Dorothy Gordon, moderator of the *Youth Forum* on NBC Radio, for the past 20 years, received the Golden Foundation Award in recognition of her "deep concern for humanity and willingness to assist public service organizations." Award is from the American Council for Nationalities Service . . . John Reynolds, senior vice president CBS TV network, Hollywood has accepted the general chairmanship of the 4th annual International Broadcasting Awards competition.



*Mississippi Historical Museum  
(Old State Capitol)*

*WLBT/WJTV  
Jackson, Mississippi*

## 160 outlets linked for SNI golf

A special national network of some 160 tv stations has been set up by Sports Network, Inc., to carry coverage of the Cleveland Open golf tournament 29-30 June from Beechmont Country Club in Cleveland, with national sponsorship sold to Carling Brewing, via Lang, Fisher & Stashower, and Reynolds Tobacco, through William Esty Co. The four-day tourney will actually begin 27 June, but only the last two days (the weekend) will be telecast by SNI.

Allowing for a ten-day set-up, Sports Network crews will be on hand to video tape commercials with a golfing background for Carling and Reynolds to "enhance the sponsors' image" as a part of the overall project.

SNI will use ten cameras to bring viewers the action of the last four holes of one of 1963's richest golf tests. Total outlay in prize money will be over \$110,000, with the winner receiving \$22,000. Cameras will be located on platforms behind the 15th, 16th, and 17th greens, on the 16th, 17th, and 18th tees, on the fairway at the dogleg on the

18th, a hand-held one on the edge of the 18th green, and two will be on the roof of the clubhouse overlooking the 18th green.

Reporting the action will be anchorman Bud Palmer, sportscasters Jim McArthur and Jim Simpson, and top golfer Jimmy Demaret. Coverage on 29 June will be from 5-6 p.m., and on 30 June will be from 5-6:30.

### WMCA aids food dealers

Straus Broadcasting's WMCA, New York, has begun offering food advertisers throughout the area a new merchandising plan, with participants to receive special product displays in mass-volume discount chains such as E. J. Korvette, Floyd Bennett Stores, Food Parade, Great Eastern Food Markets, and Modell Shoppers World.

WMCA sales manager Robert W. Mazur said all food advertiser displays will be "at a location separate and apart from normal shelf position." Retail outlets taking part will be known as Warranty Merchandising Co-Op Advertisers, and

each will be given an opportunity to reach WMCA listeners over the air with news about their products, promotions, and services.

A series of detailed ads has been placed in key national food trade periodicals for WMCA by Franznick-Meden to promote the new merchandising plan, which is being supervised by Super Marketing Corp.

### Fear FCC finger in commercial code pie

Predicting the "doom" of industry self-regulation if its commercial time standards are codified into government rules, the Radio Code Board of the NAB has come up loaded with arguments against FCC interference.

Empowering FCC to limit the number of commercials would freeze into government fiat commercial standards which should remain capable of revision to reflect changing industry conditions, argues the Board. It would also place emphasis on the quantity of commercials rather than recognizing that other factors, including quality, are important in determining the over-all effectiveness of a station's commercial presentation.

Stations have adopted and are adopting the code at healthy rates, says the Board. The tv code now has 409 subscribing stations, 70% of all stations now on the air. The radio code has 1,830 or over 37% of the radio industry and the increase in the past year has been over 19%.

### Sell your own salesmen, or bonus by the ounce

If you're looking for a new kind of incentive plan, get out the Worcestershire sauce and try this one: to beef up enthusiasm during the sometimes slack summer spot tv season, KMBC-TV is dangling before the eyes of Metropolitan TV salesmen the specialty of Kansas City's house—steak.

Here's how it works: as a teaser to the "Steak in Kansas City" plan, the station sent two 12-ounce sirloin steaks to the wife of each salesman with this come-on: "While



#### How times have changed

WHAM's booth at Rochester's recent Home Show held at the War Memorial was a nest of nostalgia as the station combined its 41st anniversary with its observance of National Radio Month by offering to swap a modern transistor for any radio receiver manufactured or home built before 1925. These 55 radios were delivered to the booth. At right is a 1922 Atwater-Kent receiver, complete with 1921 Magnavox horn loud speaker, one of the show's top attractions



#### A slice of slap-stick welcomes Steverino to Amarillo

Charlie Keys, v.p. and gen mgr. of KVII-TV, Amarillo, got a full pie in the eye from Robert H. Young of the Trigg/Vaughn organization, a sort of warm-up stunt for the "Steve Allen Show" which will be debuting 1 July on the station and also on KOSA-TV, Odessa, and KROD-TV, El Paso

it's true that (husband's first name) efforts in behalf of KMBC-TV have kept you eating pretty well up till now, you can become really big in backyard circles with the summertime special we're cooking up."

As a back stop, each Metro TV salesman's secretary received a similar letter that told of a plan equal to the wife's.

Plan will initially be in effect through June, July, and August, and at the conclusion of each month, the steaks will be flash-frozen and shipped by Kansas City's Williams Meat Company.

#### Advertisers angle to up off-network inventory

"Although more than 95% of our sales are made directly to stations, there appears to be a growing interest by local advertisers, who prefer full sponsorship rather than spot buys," notes Len Firestone, head of Four Star Distribution Corp. and major marketer of off-the-network fare.

Another step in that direction was taken recently by Mutual Savings & Loan Assn. of Austin and the Roy Butler Lincoln/Mercury dealership, also Austin, who bought *The Detectives* for alternate-week sponsorship on KTBC-TV. Earlier this year, Four Star Distribution sold the *Zane Grey* series to Miss Georgia Dairy for WAGA-TV, Atlanta, and WMAZ-TV, Macon. Zion Motors of Salt Lake City purchased *Detectives* for airing on KUTV, and Rodenberg's Super Markets of Charleston, S. C., bought *Detectives* for a run on WCSC-TV.

#### Station takes starch out of local paper's sails

WJXT (TV), Jacksonville, is going after the local newspaper budgets of Southeast-based advertisers armed with media comparison ammunition not often wielded by local stations. Seven attractively-packaged promotional pieces incorporate Starch Study data on the *Florida Times-Union* along with figures from ARF, Nielsen, SRDS, ABC Audit to name a few.

Over 400 advertisers and agencies in Jacksonville and throughout the Southeast were targets of the direct mail campaign over a two-week period. Each mailer contained a different comparison including ad readership vs. commercial viewership, change in media rates and circulation over a ten-year period, CPM's, coverage, etc. How does WJXT judge reaction to the campaign? No new orders yet but "at least two advertisers were impressed enough to forward the series on to their New York agencies, one with a recommendation on the strength of the contents."

#### "Probe" to go 2nd round

National Telefilm Associates will produce and distribute another season of *Probe* with Dr. Albert E. Burke, currently sponsored by 30 financial institutions in some 40 cities throughout the country. The program, dedicated to agitating citizens to "dissent against ignorance, bigotry, poverty, greed, and stupidity," will be produced under NTA's "Award Programs" banner for fall telecasting.

#### Farmer no special breed when it comes to r-tv

Do farmers and non-farmers watch or listen to the same tv and radio programs? Yes—at least in the noon hour—according to a recent Illinois U. telephone survey in 12 communities in East Central Illinois. The level of tv viewing was about the same in all communities, but the radio listenership varied significantly and tv dominated noontime radio by almost two to one.

The audience level for both radio and tv was almost the same for both groups, with 38% of the farmers and 39% of the non-farmers watching tv when interviewed, and 19% of the farmers and 16% of the non-farmers listening to radio.

The day-to-day audience level in the week-long survey was found to be constant for both groups. Saturday tv and radio audiences were lowest, especially in the farm group.

#### A-I-R Group rolling

Charles E. Smith, who recently added control of WMBR, Jacksonville, to his ownership of WTMA, Charleston, S. C., has created a new name for his properties—the A-I-R Group, which stands for Atlantic Independent Radio. Named to represent WMBR is Advertising Time Sales, which has been rep- quiring WTMA.

Appointed station manager of WMBR is George W. Crowell, with Robert Ward named its commercial manager. Smith, who had headquartered at Charleston, will now divide his time between both stations, serving at the outset of WMBR general manager. Joining WTMA as general manager is John Cooper, Jr. WTMA's current format is being instituted at WMBR.

# HEART burn?

GET TOTAL RELIEF FROM EXCESS TELEVISION ACIDS IN SECONDS!



Courtesy of Tums

EDWARD PETRY & CO. NATIONAL REPRESENTATIVES

## Lawrence a UA-TV exec

United Artists Television, which has been using outside firms for public relations and advertising, has decided to move those activities within the company's aegis and named Barry Lawrence to the newly created post of director of public relations. President John L. Sinn said Lawrence will supervise all UA-TV activities, including both network and syndication divisions.

He joins UA-TV after serving with Allied Artists Television as director of promotion, advertising, and publicity. In addition, Lawrence has been a producer and writer for tv, radio and motion pictures, both with NBC and his own independent production company.

## STATIONS

**CHANGING HANDS:** Arthur Kellar becomes sole owner of 100% of the outstanding stock in OK Broadcasting Corp., operator of WEEL, Fairfax, Va., with the stock transfer of George and Helen Louise Oleson into the corporation treasury. The station, which has applied for a power boost to 5,000 kw, reports first quarter sales 20% higher than the same period of 1962 . . . WDWZ, Decatur, sold by Frank C. Schroeder, Jr., for \$325,000 to Stephen P. Bellinger, Morris E. Kemper, Joel W. Townsend, Ben H. Townsend, and T. Keith Coleman, who already have varying interests in WIZZ, Streator, and WRAM, Mornmouth, both Illinois.

Hamilton-Landis brokered the deal . . . KWUN, Concord, Cal., sold for \$162,500 by Service Broadcasting Co. to KWUN, Inc., Dr. Robert A. King president. Blackburn handled the transaction . . . WQXL, Columbia, S. C. bought by Charlotte department store executive Henderson Belk, also owner of WIST (AM & FM), Charlotte, N. C., and WORD, Spartanburg, S. C. Negotiations were handled through the Atlanta office of Blackburn.

**THE FM FRATERNITY:** Latest example of the behind-the-mike promotional brotherhood of fm stations comes from WCLV, Cleveland. To boost summer fm listen-

## Public service shows pay off

Public service programming on a local level is proving both viewable and profitable. James Gerity, Jr., president of WNEM-TV, Flint-Saginaw-Bay City, Mich., found this so when he decided to send his own team of reporter-photographers to European capitals in search of top stories. He felt that network coverage, although good, couldn't quite provide the local flavor his own staffers could furnish.

Gerity's first news team departed in 1962 and came back with six half-hour specials

covering such stories as the Berlin Wall, the Ecumenical Council and other top events, all angled for WNEM-TV's audience. The Bay Refining division of Dow Chemical, Bay City, then purchased the series. Presented in prime time, the station pulled some of the highest ratings gathered in that time spot.

As a result of this successful venture, Gerity recently dispatched the team to Japan, Hawaii and Alaska, where they worked for three weeks, and their resultant series will consist of 10 half-hour specials.

### Two sponsors signed

Unlike the first series, the upcoming group of specials already has a sponsor. Again, Bay Refining Co. has purchased six of the half-hour programs and the remaining four will be sponsored by Dow Corning Corp., another division of the Dow Chemical Co.

Tom Eynon, WNEM-TV news director, and reporter-photographer Pete Jonas, who worked on the first batch of specials, left for the Orient several weeks ahead. When necessary, the team sought and got cooperation of both NBC and UPI staffers in the field, but fundamentally, this is a WNEM-TV-produced project geared to Flint-Saginaw-Bay City television audiences.



## Neal and Gilbert hit new heights at ABC



NEAL



GILBERT

ABC, in two major appointments, has elevated Harold L. Neal, Jr., to replace Stephen C. Riddleberger as president of the ABC Radio o&o stations, and named John O. Gilbert as v.p. and gen. mgr. of WABC-TV, its flagship in New York. Neal, for the past three years v.p.-gen.

mgr. of WABC Radio, joined the network in 1943 as a staff announcer at o&o WXYZ Radio, Detroit. He was made promotion mgr. in 1950, assistant sales mgr. a year later, sales director in 1956, and became WXYZ's gen. mgr. the same year, a post he held until coming to WABC. Gilbert is also a WXYZ alumnus, having served as its v.p.-gen. mgr. the past three years. He entered broadcasting in 1953 as a salesman at WKHM, Jackson, Mich., and before moving to WXYZ in 1960 had served as sales manager at both WKMH, Dearborn, and WBZ, Boston.

The WABC-TV post Gilbert moves into has been vacant since the resignation of Joseph P. Stamler the end of March, with Theodore F. Shaker, president of the ABC TV o&o's, also handling the WABC duties since then. Riddleberger, whom Neal replaces, was recently named v.p.-gen. mgr. of ABC News, number two man in the department under James C. Hagerty.

ing and the sale of fm portables, station is running a series of spot announcements suggesting that listeners take along an fm portable on their vacation so they won't miss out on fm's fine music. WCLV then gives the call letters and frequency of a classical music station in another part of the country and recommends that if the listener's vacation plans include that city, they tune in.

**SALES:** Popularity of Spanish radio in the San Jose-Fresno markets showing such an upsurge it has attracted three new beer accounts to **KLOK** and **KGST**, according to manager Dick Ryan. Heavy spot campaigns are underway for Burgermeister Beer (Post, Keyes & Gardner, San Francisco); Lucky Lucky (McCann-Erickson), and Busch Bavarian (D'Arcy); Olympia (Botsford, Constantine & Gardner); and Carling's (Guild, Bascom & Bonfigli); the latter three being the latest to sign on the stations.

**NOTES ON NEWSPRINT:** It's usually the case that newspapers,

as owners, can control the fates and fortunes of broadcasting stations. Recent reversals on both the west and east coasts deserve mention. King Broadcasting Co. has announced plans to establish a magazine of news and comment to be published in Seattle as a division of King and addressed primarily to matters of particular concern to people of the Northwest. Its editor will be Peter Bunzel, now associate editor of *Life*. In Florida, Storer Broadcasting Co. sold its owned paper, the *Miami Beach Daily Sun* to a local group headed by James L. Knight, president of *The Miami Herald*. The sale also included three weekly community newspapers: *The Miami Shores Journal*, *The North Miami Journal*, and *The North Miami Beach Journal*.

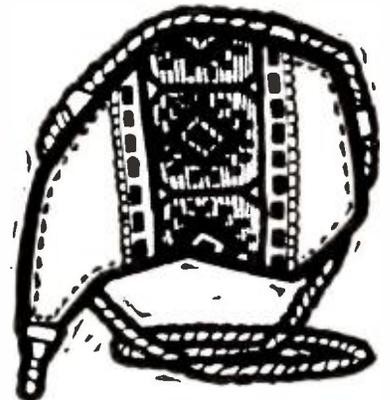
**HAPPY ANNIVERSARY:** WCAU-TV, Philadelphia, celebrated its 15th anniversary with a special full-page ad in the *Evening Bulletin* and a specially-designed birthday VSI. There were also on-the-air greetings from CBS TV stars Lucille Ball, Jack Benny, E. G.



WLSL-TV, Roanoke  
sells Virginia's  
NO. 1 TV Market.\*

\* Source - Television Magazine

**THE KATZ AGENCY, INC.**  
National Representatives



## WHY SALES CLIMB ALONG THE SKYLINE

There's refreshing sales performance in this "one-buy" TV market with Food sales as large as the 29th metro area and Drug sales that rank 26th!



**SKYLINE  
TV NETWORK**

P.O. BOX 2191 • IDAHO FALLS, IDAHO  
CALL MEL WRIGHT, AREA CODE 208-523-4567  
Call your Hollingbery office or Art Moore in the Northwest or John L. McGuire in Denver.   
KOOK Billings / KFBB Great Falls / KXLF Bulte  
KID Idaho Falls / KBLL Helena / KLIX Twin Falls

Marshall, and Red Skelton . . . Another candle was added to the WWJ-TV, Detroit, birthday cake last week (3) as the station observed its 16th anniversary.

**GOING UP:** Everything is at WSIX (FM), Nashville. FCC granted station permission to increase power from 30-100,000 watts and to install a new transmitting anten-

na which will hike present tower to some 1,800 feet above sea level. Changes should increase coverage for a radius of 95 miles into the middle Tennessee, Southern Kentucky, and Northern Alabama area.

**PROGRAM NOTES:** The 17th Annual La Grange-La Grange Park Pet Parade was carried for the 11th consecutive year 8 June from 9:30-

11 a.m. as a WGN-TV, Chicago, special remote. Sponsors were La Grange Federal Savings & Loan; Quaker Oats, Chicago; Retail division of the Chamber of Commerce; Village Market Assn.

**PUBLIC SERVICE:** Taking stock of their public service donations during the first quarter of the year, WABC, New York, donated nearly

## Kiddies to find out what made granny run

**M**ajor advertising agencies, especially those geared to the children's market, are being pitched hard by Trans-Lux Tv Corp. for its new live action comedy series, "Mack and Myer for Hire," which begins lensing next month at the Hempstead studios in Long Island, N. Y., for syndication. Starring comedians Joey Faye and Mickey Deems, the skein will initially include 200 programs of 11½ minutes each and involve an outlay by Trans-Lux of over \$1.5 million. Pres-

ident Richard P. Brandt, who conceived the series, said it will "revive classical slapstick comedy and put it in the topical framework of the twentieth century," but in the truest Mack Sennett tradition. He felt "Mack and Myer" will in this way fill a comedy void in children's programming. Two pilots are now available, and Sandy Howard serves as exec producer-director, with Ted Devlet as associate producer-director. Deems is in check jacket.



half-million dollars for such programming, and WXYZ, Detroit, donated time worth \$272,000.

**NEW OFFICERS:** The Mutual Affiliates Advisory Committee re-elected Victor C. Diehm, WAZL, Hazleton, Pa., as chairman. Others elected were Carter C. Peterson, WBYG, Savannah, vice chairman, and Ed Breen, KVFD, Ft. Dodge, Ia., secretary. In other business at a three-day meeting in Nassau, the committee discussed the expansion of Mutual's daily broadcasting schedule and its proposed increase in network fall programming activity, and approved appointment of a permanent research committee which will study ways and means of establishing a single-standard of radio listening measurement.

**NEW CALL LETTERS:** KXGO-TV, Fargo, now called KEND-TV. Station is an ABC TV affiliate.

**RENEWALS:** College football for the fall on WOWO, Ft. Wayne, signed by First Federal Savings & Loan Assn. for the fifth consecutive year. In addition to major sports



**Pasta products pitchmen partied**

KSFO's on-the-air personalities who are promoting Golden Grain's line with a series of opera/limerick commercials, were treated to a luncheon at Vanessi's Restaurant in San Francisco by GG sales mgr. Paul DeDomenico. Seated (l-r): Charles Foll, McCann-Erickson a/e; Herb Briggings, stn. rep.; Frank Regalado, McC-E media chief; Al "Jazzbo" Collins; Al Newman, prog. dir. Standing: D.J.'s Del Courtney and Jack Carney; Lloyd Fabri, McC-E a/e; DeDomenico

events, the bank also uses a regular schedule of spots throughout the year and tv spots for which they employ the voice of sportscaster Bob Chase to identify him with the

banking association . . . Retail Clerks Union Local 770 renewed its sponsorship of *The Ten O'clock W're*, Monday through Friday over KNX, Los Angeles. Contract is for another full year of the news program.



**Sure you didn't come back with Gordo?**

Swelling with pride, "top management" of the Advertising Artists of Pittsburgh extend personal invitation to KDKA's Sterling Yates to act as costume judge at group's May Madness ball

**EXPANDING:** WSOY (FM), Decatur, began broadcasting multiplex stereo with a rather dramatic introduction. Some 2,000 visitors who toured the studios in celebration of National Radio Month were interviewed two-at-a-time, with one on one channel and the second on the other . . . WITN-TV broke ground for a \$100,000 expansion of its studios and administrative facilities in Washington, N. C. A 50% increase in the size of the staff since 1955 necessitated the move. The station recently purchased a \$100,000 custom built remote unit.

**KUDOS:** Tom W. Mahaffey, advertising promotion director of WJXT, elected president of the Jacksonville Advertising Club for 1963-64 . . . KDWB, Minneapolis-St. Paul, news director Dean Alexander elected president of the United Press International Minnesota Broadcasters Assn.

**MOVING:** Joe Baker to news edi-



**Beware the wrath of radio's vast "unmeasurables"**

As if we don't have enough trouble, must have been the sentiments of the A. C. Nielsen execs who craned at windows to view the 1,000 avid fans of WCFL, Chicago, personality Dan Sorkin, "picketing" to protest Nielsen's claim that the morning man has "no measurable audience." The throng took time to down some 1,000 hamburgers and soft drinks from the McDonald Hamburger chain during its 90-minute march. But don't underrate the spirit of Nielsen, whose employees staged a retaliatory picket at "The Dan Sorkin Show" at the non-prime-time-hour of 7 a.m.

tor of WREX-TV, Rockford.

Bob Chase, sportscaster, succeeds James Luck as public affairs director and assistant program manager of WOWO, Ft. Wayne.

Russell W. McCorkle to the new post of assistant controller for Group W, Westinghouse Broadcasting Co.

Don Sailors to vice president and assistant general manager of WING, Dayton.

Mike Sullivan to the sales staff of WEJL, Scranton.

Chuck Mitchell to merchandising

manager of KGBS, Los Angeles.

Samuel S. Carey to vice president and assistant station manager of WRVA-TV, Richmond.

Hugh S. Wallace to the local sales staff of WNAC, Boston.

W. R. (Bob) Williams to publicity manager and Thomas P. Banas to the promotion department of WWJ (AM-FM & TV), Detroit.

Jerry Holley to station manager of KSEK, Pittsburg, Kan.

Lee Carlson to account executive at WBKB, Chicago.

Felix Adams from KRAK, Sacramento, to general manager of Seattle's country and western music station, KAYO.

Richard D. Erickson to creative associate, TvB.

Philip Mazur from the special tabulations department to the staff of Midwest station sales, ARB.

Arnold Seidner to sales service manager, KBTv, Denver.

Eugene E. Wecker to assistant station manager, programming, at KIRO-TV, Seattle.

Robert W. Dickey to assistant sales manager for KYW, Cleveland.

Robert D. Whitehill to manager of KRNY (AM & FM), Kearney, Neb.

**OBIT:** A. Fred Gibson, Carolinas sales manager of WBTV, Charlotte, died on 29 May. Gibson had been with the station since 1958 and was appointed Carolinas sales manager in 1961.

**SYNDICATION**

**"NO TIME" TOPS ALL IN TIME:** KHJ-TV's new prime time (8:30-10:30 p.m.) feature showcase in Los Angeles had an outstanding debut 18 March with its kick off feature "No Time for Sergeants" topping all competition in the time period. *The New Colgate Theatre* will schedule Seven Arts' "Films of the 50s." "No Time for Sergeants" scored an ARB rating of 21 with a 39% share of audience from 9:30-10:30 p.m. in this seven-station market. Closest competition was KNXT's *Have Gun Will Travel* and *Gunsmoke* with a 15 rating and 28% share of audience.

**SALES:** ITC scored 12 station sales during the first four weeks of release of its new first-run, hour-long series *The Saint* . . . Four Star Distribution Corp. made eight new station sales on the *Rifleman* series, bringing total on the series to 35.

**NEW PROPERTIES:** Animation, Inc. in association with Ben Neiden of The American Institute of Reading is producing a series of five-minute animated films on learning to read, using the Phonics method of teaching. Films will be available to commercial tv in addition to distribution in classrooms and reading clinics . . . Storer Programs acquired two cartoon series for distribution, *The New Adventures of Pinocchio* and the *Tales of the Wizard of Oz*. Both were produced by Videocraft.

**MOVING:** Michael J. Roberts to newly created position of director of syndicated program sales for the Triangle Stations. He'll handle

**UPSET** stomach?

GET TOTAL RELIEF FROM EXCESS TELEVISION ACIDS IN SECONDS!



EDWARD PETRY & CO NATIONAL REPRESENTATIVES

properties of the stations and Triangle Program Service.

Morton Slakoff to advertising and promotion manager of Allied Artists Television.

Patrisha Osnos to secretary and assistant to the president of Animation, Inc.

Othur V. Oliver to midwest division account executive for Seven Arts Associated.

Norman Powell, who began as assistant director 5 years ago, named production supervisor for Four Star Television. Powell, son of the late Dick Powell, was associate producer during the past season of *Saints and Sinners* and for shows in the *Dick Powell Theatre* series.

**OVERSEAS NOTES:** CBS Films has sold *The Jackie Gleason Show*, *The American Scene Magazine* to ATN in Sydney, HSV in Melbourne, and their affiliated stations in Adelaide and Brisbane. Ralph M. Baruch, vice president of international sales, CBS Films, termed the sale an experiment to "determine whether it is economically feasible to distribute internationally a high-budgeted live-on-tape musical variety program." Sales were also made in Australia on *The Nurses*, *Beverly Hillbillies*, *True*, *Zorana*, *Playhouse 90*, and *The Mighty Mouse Playhouse*. In other areas, 15 series were sold in Nigeria, seven in Singapore, six in Korea, and three in Thailand.

#### REPRESENTATIVES

**APPOINTMENTS:** WTXL, West Springfield, Mass. and WSUB, Groton, Conn., to **Prestige Representation Organization** for national sales except in New England, from Avery-Knodel . . . WENY, Elmira, to **Philadelphia Spot Sales** for that market.

**MOVING:** Louis Allen to vice president and general manager of the Chicago office of **Vic Piano Associates**, located in The Brownstone, 16 West Erie Street.

Dick Leader to radio manager and Robert Billingsley to tv department manager, H-R, Los Angeles.

Al Mackay resigning as manager of McGavren-Guild, San Francisco, to enter real estate business in Marin county.

## Newsmakers in tv/radio advertising



#### Edward N. Ney

Appointed senior v.p. at Young & Rubicam, Ney will have responsibility for Y&R's offices in Chicago, L.A., San Francisco, Toronto, Montreal, Caracas and San Juan; and will serve as New York liaison for the European offices. He was named a v.p. in 1959 and aide to the president two years later. He became asst. to the board chmn. this year.

#### Donald L. Bryant

Bryant, president and director of Q-Tips since 1959, has joined Miles Products Div. of Miles Laboratories as exec. v.p. He was previously with Warner-Lambert's Hudnut Div. as ad manager, and later as v.p. and advertising director. In 1956 he became v.p. and assistant to the president of the parent company, and in 1957, president of its *Ciro* Div.



#### Victor A. Bonomo

Formerly advertising and merchandising manager, Bonomo has been named marketing manager for the Maxwell House Division of General Foods. Bonomo joined Maxwell House in 1957 as an associate product manager. The company appointed George Bremser, Jr., currently product manager for Instant Maxwell House, to succeed Bonomo.

#### Kenneth W. Church

Taft Broadcasting has announced retirement of Kenneth W. Church, senior v.p. He will terminate active participation in Taft affairs, but will continue in an advisory capacity. Church began his career with Taft as manager of WKRC Radio, Cincinnati, in 1941. He became v.p. in charge of national sales in 1951 and was later named a senior v.p.



#### Norman L. Posen

Posen has been appointed general manager of KDAY Radio, Los Angeles, a 50,000 watt outlet of Rollins Broadcasting. He was formerly commercial sales manager with Rollins' WCHS Radio, Charleston, West Virginia. Kelley Daniels remains as operations manager and program director. Rollins v.p., Albert R. Lanphear, made the announcement.

# WHAT ARE YOUR PHOTO REQUIREMENTS?

RATES are rates the world over, and ours are competitive (\$22.50 for 3 negatives)

BUT QUALITY is something else again . . . . ours is superlative

And SERVICE is still another matter . . . . ours is unbeatable!

BAKALAR-COSMO  
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## PRESSURE GROUPS

(Continued from page 30)

the public can get into trouble.

Timex makes its sales to franchised dealers but the retail outlets and the parent company were the subject of an organized boycott in Southern states, when Timex bought an NBC show dealing with racial problems.

Nor does a network or major spot advertiser have only "controversy" to blame for pressure upon his company and his product. Any adman who buys an entertainment vehicle produced by Screen Gems, MCA-Revue, Warner Bros., Desilu, Four Star or the Theatre Guild may similarly find himself caught in a public smear; these production houses are all the subject of continuing campaigns by (mainly) Californian anti-Communists.

(These, and similar, campaigns will be discussed in the second article in this series.)

Again, these problems might be dismissed because they concern only networks and a handful of giant advertisers. But many regional advertisers, agencies and broadcasting groups also feel the squeeze.

As an example of what's happening at the local level, recent events in Boise, Idaho, make a useful microcosm.

Radio station KYME is a decently prosperous small-town station, typical of many thousands of outlets which make up the AM radio industry. It's owned by 42-year-old Keith Patterson, a newspaper reporter out of Toledo, and a station operator for six years.

Patterson's business is mainly with local advertisers. He gets along fine with them, partly because his station does move merchandise, and partly because Patterson—a longtime, confirmed Republican—fits snugly into his chosen community.

When the FCC finally gave the green light on station editorializing, in 1960, Patterson achieved every reporter's dream of speaking his own mind, and immediately took off on a variety of hometown issues: school bonds, state taxes, farm policies, and maybe a little bit of Republican politicking.

Patterson would never have known he had a listener, until he slapped the John Birch Society last

November. His view: If you go far enough to the right you become a Fascist or a Nazi.

Patterson has returned regularly to this theme in the past six months, amid a mounting volume of intimidation. Right after his first anti-Birch editorial, the station and many of its advertisers were hit with an anonymous phone call campaign.

Among his clients who were and are being threatened: appliance and furniture stores, auto dealers and gas stations, food chains and a regional brewery.

By phone and by mail, advertisers are being asked how long they'll continue to underwrite a Communist. A gas station operator got a letter saying: "Your sponsorship of the Keith Patterson radio program makes my credit card curl. . . ."

As a responsible journalist, Patterson has given fair time on his station to the spokesmen of Idaho's right wing. It hasn't helped; the campaign intensified in February after a visit to Boise by Birch leader Robert Welch.

Two of Patterson's biggest local advertisers have withdrawn as a result of these attacks. The campaign continues, and it looks as if station KYME will lose still more ad money before the storm is weathered.

Maybe it is a storm in a teacup. It probably looks that way from the heights of Washington, D. C. And by the same token, businessman Keith Patterson probably hasn't worried much, if at all, about the clearance problems of a non-profit fm group.

Call it pressure, the squeeze, or the clout—it's a part of doing business, and anybody can get hit.

The only nice thing about it is a sense of continuity. Edward Lamb had to fight the FCC when it knuckled under to McCarthy. Dr. Thomas and his friends are in the same fix today. John Henry Faulk couldn't persuade Young & Rubicam he wasn't a Red—and Edward Morgan is still off the air, on many stations, because of his AFL/CIO connections. Cement manufacturers are still squeezing the sponsors of a 1962 network show named *The Great Highway Robbery*.

"The more it changes. . . ."

## BROADCASTER TO AD MEN: EXCERPTS FROM A TALK TO THE AAAA

By C. WREDE PETERSMEYER

*president,  
Corinthian Broadcasting Corp.*

Broadcasters and agency people have so much in common. We as broadcasters are stewards of what we believe to be the most effective, efficient and exciting advertising media that have ever existed. You represent our customers, the companies that are competitively selling products and services to the American people through advertising. I am always reluctant to give advice to other members of our business family . . . a reluctance apparently not shared by some articulate agency executives. If their perception of their own problem is as clear as their claimed perception of broadcasting's problems, they must indeed be successful. I am sure they are.

We broadcasters don't object to advice, in fact, we welcome it. Our only hope is that what the advice-givers *do* about broadcasting is consistent with what they *say* about broadcasting.

### On the rating service scandal

Mud splattered, fairly or not, on any part of advertising, sooner or later gets on everybody's face. Whether the rating services are guilty as charged or are being unfairly persecuted, broadcasters and agency people alike cannot escape involvement. After all, the rating services are providing a service for you and for us, and obtain their financial support from us. If their methodology has been incorrect, your and our research staffs are far from blameless.

No media have provided agencies and advertiser customers with as much "buying" information as broadcasters have. We have researched ourselves almost to death, and your new electronic pets, the computers, threaten to finish us off.

Data on size and make-up of audience obviously must be a factor

in a buying decision. But let's not carry it to ridiculous extremes. Red-haired housewives between 18 and 39 with three children who do their ironing on Wednesday mornings may be the best sales target for a particular product, yet the task of determining the media facts necessary to pin-point the product may not be worth the cost. Moreover, undue concern with numerical sophistication may obscure other important "buying" elements such as program quality, station community status, and the like.

### Plea for frankness

To solve these informational problems there must be more and better communication between broadcaster and agencies, both on an individual and an industry basis. For our part, we broadcasters want you as a group to be clearer and franker with us as to what you really need, why you need it, and what your marketing problems are. We also want to be sure that those who make the buying decisions don't always take the easy way out—the "numbers" way out, that they know and take into account qualitative factors.

To meet our biggest joint need—establishing common ground as to what precisely and how much media research data is to be provided—I propose a task force be set up of representatives of AAAA, ANA, and TvB. In this way, those who *pay for* and *use* the information will make the decisions on standards.

The tv code, despite recent critical comments from high places, is a surprisingly successful document, particularly in its primary area of application: morality and good taste. People who think otherwise just don't know the extent of the code's activity in these areas. Even in the more controversial area of amount of commercial content, the record is better than most people

realize. And there is one easy way to make the record even better. What do you think would be the effect on code adherence if two or three major advertisers simply let it be known that they would take into account code compliance in making buying decisions, that they wanted to be associated only with those stations that scrupulously observed industry standards?

Maintenance of reasonable commercial content limits is a tough problem. Billboards, cross-plugs, piggy-backs, the increase in participating programs and related developments have complicated further an already complicated problem. Added to this is the stubborn insistence by some advertisers and agencies on 60 seconds as being the only suitable commercial vehicle. Many products — perhaps most products — in my judgment, can, in terms of viewer acceptance, be *better* sold in 20 seconds than in 60 seconds. It may take a bit more imagination and creativity, but when have the great agencies been short of these talents? ▶

C. WREDE PETERSMEYER



*The above thoughts are selections taken from a speech by C. Wrede Petersmeyer, president of the Corinthian Broadcasting Corporation. Petersmeyer spoke to those assembled at the 1963 American Association of Advertising Agencies annual meeting held at White Sulphur Springs.*

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## SPOT-SCOPE | Significant news, trends, buying in national spot

### FLITE FACTS TAKES OFF AGAIN

Eastern Airlines has given full throttle to a year's renewal of its minute "Flight Facts" spots on ten radio stations. The campaign, which is an Eastern innovation, is made up of public-service-like announcements which present up-to-the-minute news of Eastern arrivals in each city, plus weather report. Usual schedule per station consists of 133 spots a week, broadcast on the hour from 6 A.M. to 12 midnight. Stations reporting renewal are WLS, Chicago; WBT, Charlotte; WDSU, New Orleans; WFLA, Tampa (all represented by Blair); WMAL, Washington, D. C. (McGavren-Guild); WNAC, Boston (RKO); WSB, Atlanta (Petry); KTRH, Houston (PGW); WIOD, Miami (Hollingbery); and WHN, New York (Katz). Agency is Fletcher Richards, Calkins & Holden (New York).

### Hess Christmas Club uses radio

Hess's department store (Allentown, Pa.)—the first to come up with a unique Christmas Bonus Savings plan—is using a three-week radio saturation campaign of minute musical commercials on 19 stations in Allentown and surrounding areas to introduce it. Copyrighted plan gives Hess customers the opportunity to earn a bonus while saving for Yuletide purchases. In the Allentown area alone, Christmas saving club disbursements last November totaled more than \$5 million, of which it is estimated over \$4 million was used for Christmas purchases. New plan bears a resemblance to bank Christmas savings clubs, but delivers merchandise certificates instead of cash, offers pluses such as over 8% increased purchasing power on the money accumulated, no penalties for withdrawing early. Newspapers and truck billboards will support the campaign.

### Cott Beverage summers on tv

Cott Beverage (New Haven) has begun a heavy tv spot schedule in the New York Metropolitan area, Connecticut, and Massachusetts, emphasizing summer socializing. Minutes, 20s and 10s are aimed at adult viewers in prime time, and early and late evening fringe time. The 15-week drive covers the complete line of Cott True Fruit flavors and mixers, and introduces "Bitter Lemon," a new lemon-quinine mixer. Stations involved are WNBC-TV, WCBS-TV, and WPIX (Steve Allen), New York; WHNB-TV Hartford; WNHC-TV, New Haven; and WWLP-TV, Springfield.

### Calgon Bouquet scent to NBC TV

Calgon Corporation has extended the spring tv network campaign for its scented bath product, Calgon Bouquet. An additional series of 15 one-minute commercials is scheduled for June on the daytime *Loretta Young Show*. The 179 NBC TV station schedule supports the product's spring merchandising program. Agency is Ketchum, MacLeod & Grove (Pittsburgh).

### TV BUYING ACTIVITY

Chesbrough-Pond's Cutex lipstick and nail polish entering 20 to 30 scattered markets with a 4-week campaign due to start 17 June. Marty Daniels at DCS&S (New York) is the buyer.

What can one company do to improve audience measurement?



## INTENSIFY METHODS RESEARCH!

A good research service doesn't just happen. It takes months — sometimes years — of development and continuing refinement and improvement. It takes meetings and component testing and more meetings and more testing to reach out for solutions to some of the problems of audience research. We may never solve them all to perfection.

Now, at ARB, this activity is being intensified, particularly in our search for possible biases and sources of error both in sample selection and in recording within the sample homes. This pursuit strikes at what is currently the most important area for improvement in audience research.

This operating philosophy of research and development has always been a part of ARB. It had a great deal to do with our decision to double samples. It accounted for the recent completion of a comprehensive study, The Influence of Non-Cooperation in the Diary Method of Television Audience Measurement, soon to be published in book form.

There have been other advancements which you have seen reflected in the service offered by ARB over the years. There will be more.



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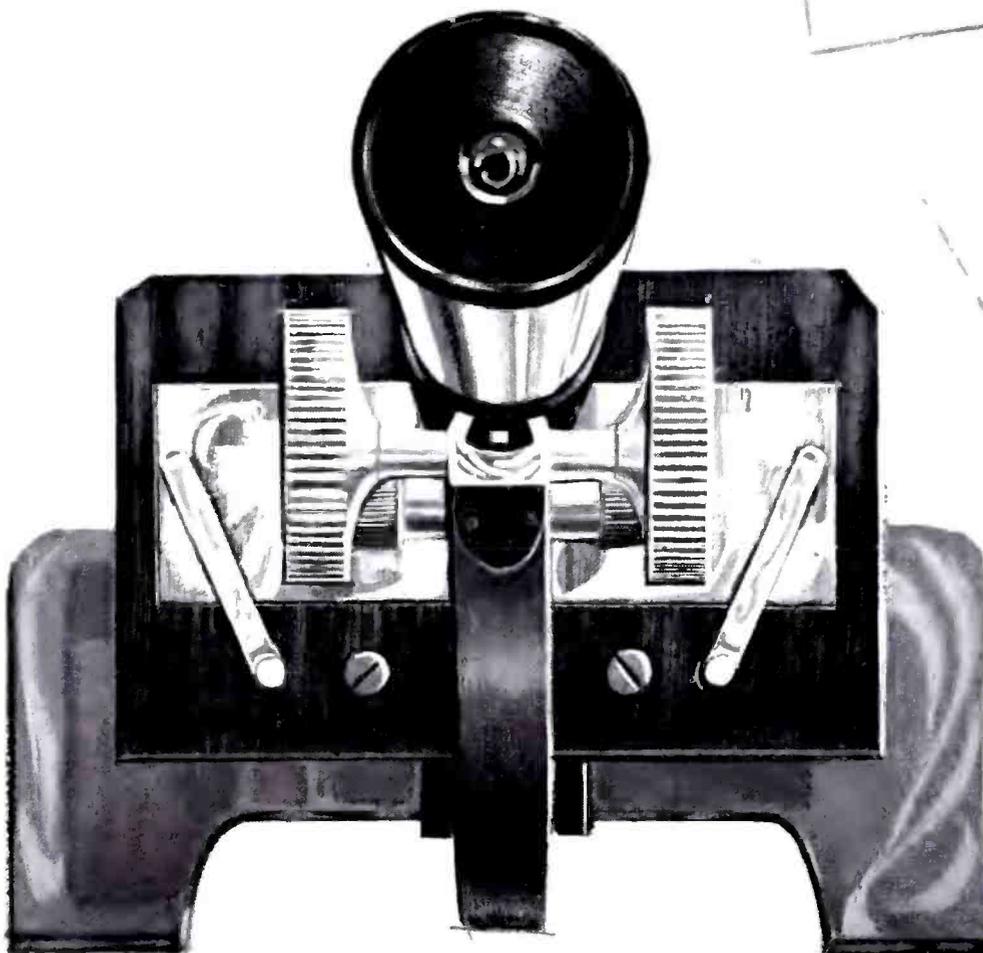
TRUE ADVENTURE

**A  
CLOSE  
LOOK  
IS  
REQUIRED**

CITY CAMERA

STRIKE-IT-LUCKY

GIRL TALK



It focuses down to this: You pay for attention. And the concept guiding KTVI's programming is to keep all eyes on the screen. We design our programming to be provocative, exciting, stimulating. KTVI features linked to the ABC line-up attract the younger, buying families that you want to reach. Your commercial ready to sell? We deliver a St. Louis audience that's ready to watch, listen, and buy!

**KTVI**

**2**

ST. LOUIS



Television, Inc.

