

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

2 SEPTEMBER 1963—40c a copy \$8

NEW PRODUCTS WILL BRING NEW \$\$\$ FOR ADVERTISING p. 28

UHF to create new major market nets says Weaver p. 31

52 0926 038 10-18
WILFRED L JOY
N.C. - RM 274
ROCKEFELLER PLAZA
NEW YORK 20 N.Y.

Keep close to your customers
with Spot Radio.

Using shaving cream? Use Spot Radio in the early morning and reach him while he's lathering up. Sell him soap and he's your customer. Put Spot Radio to work for your brand on these outstanding stations.

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

RADIO DIVISION

EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

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



This is Atlanta!



VETERAN PATTY BERG, one of golf's all-time greats and a member of the Wilson Advisory Staff, is framed by WSB-TV's famous White Columns. Miss Berg and WSB-TV have a lot in common—they're experienced champions and are still winning!

WSB-TV
Channel 2 Atlanta



NBC affiliate. Associated with WSOC AM-FM-TV, Charlotte; WHIO AM-FM-TV, Dayton; WIOD-AM FM, Miami.



YOU MAY NEVER DEAL 13 OF A SUIT* —

BUT... WKZO Radio Takes Every Trick in Kalamazoo and Greater Western Michigan!

All honors in Greater Western Michigan: NCS '61 tallies WKZO Radio's circulation with trumping every radio rival in the area—with 40.4% more than all other Kalamazoo stations combined!

Almost a perfect hand: The 6-county Pulse of Sept. '62 shows WKZO Radio outscoring all others in 358 of 360 quarter-hours surveyed, and grand-slamming *all* hours surveyed both in total listening and adult listening.

Not penny-a-point stuff, either: Sales Management has predicted that Kalamazoo alone will outgrow all other U.S. cities in personal income and retail sales between 1960 and 1965.

Talk contract soon with your Avery-Knodel man!

6-COUNTY PULSE REPORT
 KALAMAZOO RETAIL TRADING AREA—SEPTEMBER, 1962
 SHARE OF AUDIENCE—MONDAY-FRIDAY

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	30	19	5
12 NOON - 6 P.M.	27	18	6
6 P.M. - MIDNIGHT	40	17	X

*The odds against it are 158,753,389,900 to 1.



The Felzer Stations

RADIO
 WKZO KALAMAZOO-BATTLE CREEK
 WJEF GRAND RAPIDS
 WJFM GRAND RAPIDS-KALAMAZOO
 WWTY-FM CADILLAC

TELEVISION
 WKZO-TV GRAND RAPIDS-KALAMAZOO
 WWTY CADILLAC-TRAVERSE CITY
 WWTY-TV SAULT STE. MARIE
 KOLN-TV/LINCOLN, NEBRASKA
 KBIN-TV GRAND ISLAND, NEB.

WKZO

CBS RADIO FOR KALAMAZOO
 AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

!mira!

1. Los Angeles metropolitan area Spanish-speaking population:

900,000 plus

2. Average yearly income:

\$800,000,000

3. For automotive products:

\$72,540,000 annually

4. For food products:

\$434,700,000 annually

YOU CAN HAVE YOUR SHARE!

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

KWKW 5000 WATTS

Representatives:

N.Y.—National Time Sales

S.F.—Theo. B. Hall

Chicago—National Time Sales

Los Angeles—HO 5-6171



SPONSOR

2 SEPTEMBER 1963

VOL. 17 No. 35

Key Stories

- 25** ALITALIA MAKES A GIANT-SIZED FM BUY
Italian airline to take on sponsorship of ABC's symphony. Plans extensive merchandising drive
- 28** WHERE THE NEW MONEY'S COMING FROM
Corporate profits of many leading companies today come from recently-introduced products, air-sold
- 31** WEAVER PREDICTS NEW WEBS WITH UHF GROWTH
Concluding tape-recorded interview, he sees unlimited opportunities for performing and marketing talent
- 34** GHOUL BECOMES GOLDBUG FOR LOCAL ADS
Cleveland merchants hit cash payoff by inventing new products named after zany tv star, Ghoulardi
- 37** ADVERTISING EXECUTIVE RAPS RADIO RATE RISE
Miller Brewing's Ball decries increases by medium made profitable by the support of advertisers

Sponsor-Week

- | | |
|--|---------------------------|
| 9 Top of the News | 52 Radio Networks |
| 45 Advertiser & Agencies | 52 Tv Networks |
| 54 Stations & Syndication | 59 Representatives |
| 44 Washington Week—broadcast media news from nation's capital | |

Sponsor-Scope

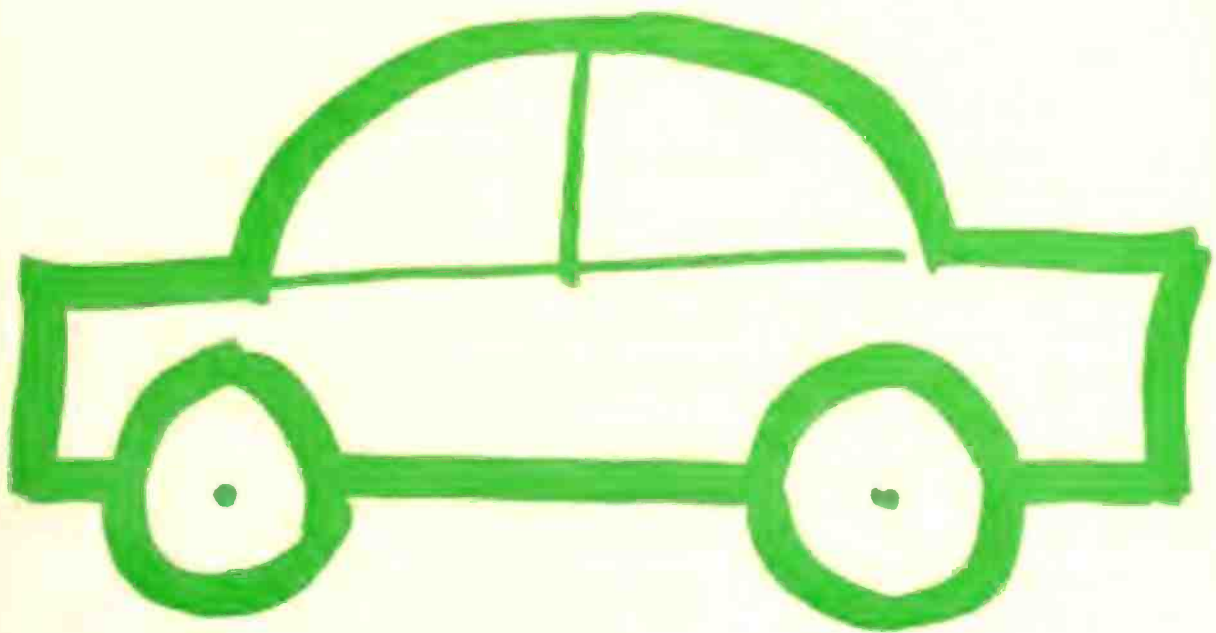
- 19** Behind-the-news reports and comments for executives

Departments

- | | |
|-------------------------------|------------------------------|
| 17 Calendar | 7 Publisher's Report |
| 43 Commercial Critique | 62 Sponsor Masthead |
| 16 Data Digest | 62 Spot-Scope |
| 17 555 Fifth | 38 Timebuyer's Corner |
| 56 Newsmakers | 61 Viewpoint |



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Acquisitives* ... Ride Better in Cleveland

One out of every six households in Cleveland purchased a new car last year. That's why WJW-TV is programmed for acquisitives ... the people with money to buy.

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

LOS ANGELES KGBS	PHILADELPHIA W'IBG	CLEVELAND W'JW	MIAMI W'GBS	TOLEDO W'SPD	DETROIT W'JBK	STORER BROADCASTING COMPANY
NEW YORK W'HN	MILWAUKEE W'ITI-TV	CLEVELAND W'JW-TV	ATLANTA W'AGA-TV	TOLEDO W'SPD-TV	DETROIT W'JBK-TV	

ACQUISITIVES WATCH

WJW-TV

Dirty Capitalist

You can't farm without dirt. Ditto \$. If you're interested in becoming a corn-raising dirty capitalist, figure on \$300 to \$400 per acre for good Eastern Iowa dirt. Add cost of home, barn and other farm buildings, to taste. Major equipment will include about \$6,000 for a diesel tractor, \$2,500 to \$5,000 for a combine, and at least \$3,000 for a picker-sheller. Miscellany: tandem disk, \$750; plow, \$900; cornstalk cutter, \$500; tv set, \$140.*

Capital investment in the *average* farm in WMTland is around \$45,000. Many run more than \$200,000.

Is it worth it? Iowa's 173,000 commercial farms annually produce \$2.2 billion in gross product, an average of about \$13,000. Farming is big business in Iowa.

So's *business*. Total personal income from non-agricultural activities in 1961 exceeded \$4.9 billion.

* Sets in WMT-TV coverage area at last count (NCS '61): 342,360. Area includes 60% of Iowa's population and purchasing power, and three of Iowa's six largest population centers — Cedar Rapids, Waterloo and Dubuque.

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

Represented by the Katz Agency
Affiliated with WMT-AM; WMT-FM;
K-WMT, Fort Dodge; WEBC, Duluth



PUBLISHER'S REPORT

One man's view of significant happenings in broadcast advertising

The President and the broadcasters

On a Thursday in late August I was in Canada listening to how the BBC (the Canadian equivalent of the FCC) misunderstands and abuses the Canadian broadcaster.

At about the same time the President of the United States was lunching with 19 broadcasters. He warned them with his enthusiasm for the radio and television media and encouraged them to let down their hair in some 90 minutes of good frank criticism, gripes, and suggestions. He also let it be known that he has a high regard for E. William Henry, his new FCC Chairman.

One conclusion that can be made without contradiction: wherever you go there are regulatory problems.

Another: since this is the first time in history that broadcasters have been tendered a White House luncheon, although they're a tradition with print media, the President must feel that a bit of special broadcaster recognition and prestige is called for.

I'm glad the President feels this way. It gives me added confidence that he isn't going to permit the American system of free-enterprise broadcasting to be maltreated if he has anything to say about it. And that goes for Congress as well as for the FCC. I hope that's what he means.

My hopes have been high since I had my own private luncheon with Chairman Henry early in August and found this earnest, likeable young man sympathetic to my lurid description of the acute state of confusion, harassment, and anguish shared by many broadcasters as they go about their daily crises. He gave me the distinct impression that he intends to do something about relieving their sad lot at the FCC. Maybe when he speaks to the RTES in New York later this month he'll have something to say on this subject.

I was also impressed with his obvious respect and admiration for NAB President LeRoy Collins. In view of the many new incursions of FCC and Congress into advertising aspects of the broadcast business it occurs to me that a summit session or two between the chairman of the FCC and the president of the NAB may help us cut a few Gordian knots. The climate is certainly right.

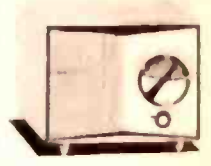
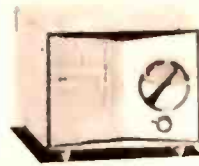
Maybe I'm whistling in the dark, but I think things may start looking up for the broadcaster and the advertiser, Washington-speaking, during 1963-64.

Of course, I'm known as the gullible, optimistic type. But anyway, here's hoping.

Yoram Glen

WPTR
ALBANY-TROY
SCHENECTADY
N.Y.

WNYC
NEW YORK
N. Y.



DIFFERENT?

EDUCATION — In its thirty-year history New York's city-owned Radio Station has built a solid reputation of information and education. In our fifteen years service to the Great Northeast WPTR too has worked with, and in behalf of, educational institutions far above and beyond the call of duty. From fund-raising efforts for Educational Channel 17 to the weekly training ground of six hours for student broadcasters, WPTR continues to extend funds and efforts so that Broadcasting and its vast service area will be better served for it.

QUOTE — From a faculty advisor of Schenectady's Union College Radio Station, "... to hear students' efforts put to a practical use and amplified by WPTR's 50,000 watts is indeed a thrill. May we express our thanks for this continuing generous donation of your program schedule."

RATINGS — Availabilities don't exist in the WPTR Educational Block, but we think you might still be interested in the latest Hooper all-day averages (July through August, 7 AM to 6 PM):

WPTR	Station X	Station Y	Station Z
28.3%	16.9%	16.1%	12.5%

Your East man will be happy to educate you on the vast 37-county dominance of WPTR.

YES: WPTR

Albany-Troy-Schenectady

VP & GEN MGR: Perry S. Samuels



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

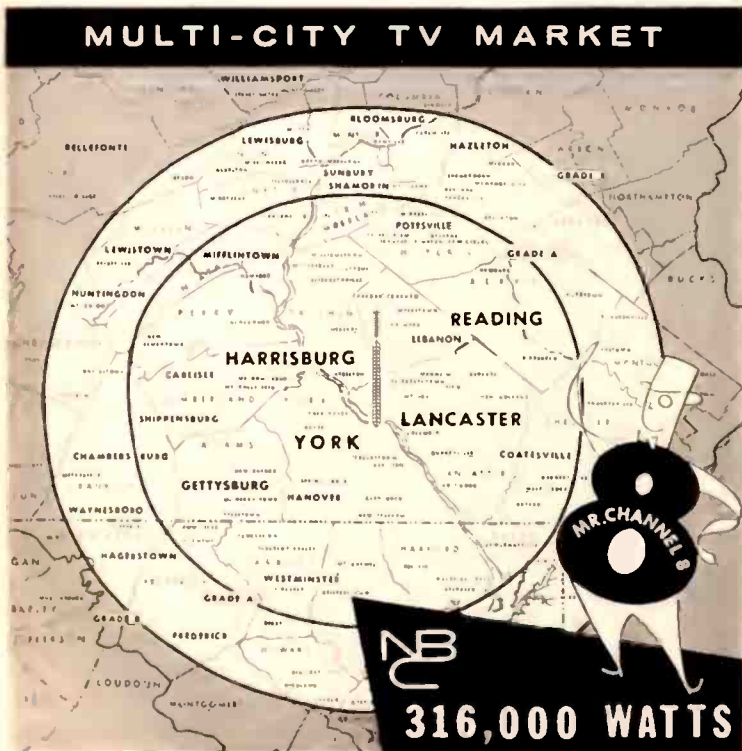
**GREATER
CAPACITY
TO RENDER
SERVICE**



Moto-Mower, Division of Dura Corporation

WGAL-TV does the *BIG-selling* job

MULTI-CITY TV MARKET



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

WGAL-TV
Channel 8
Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres

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

Pauley fires back: ABC Radio president Robert R. Pauley made reply at week's end to Miller Brewing ad director Edward Ball's charges on network radio rate increases (see page 37). While noting that ABC was pleased to have Miller as a "tenant," Pauley reported that ABC Radio had made many improvements in its facilities. "Since the time Miller started with us, ABC Radio has added seven major 50,000-watt stations in important markets across the country," Pauley said. "Additionally, we have affiliated 17 new and better radio stations and 57 of our existing affiliates have improved their facilities. Clearance of your show (Miller's) has reached an all time high of 97%."

"We have told you," Pauley continued, "that ABC Radio is an appreciating value and while these improvements are going on, they accrue to you without cost, as a bonus. All along, you've been getting more and more than you originally bargained for. ABC has been paying for all of these improvements, the advertiser has not, but the advertiser is going to, at least to a degree. After all, network radio is still a subsidized medium. Advertisers have been buying at below cost for a long time and the networks are now coming back into their own after years of hard work and privation."

"I submit that we've earned the privileges. Where your analogy collapses is in the statement that the tenant has made the improvements, worked for them, fought for them, and effected them. We have every reason to believe that what we have done has been in the advertisers' interest." CBS Radio president Arthur Hull Hayes, and William K. McDaniel, head of NBC Radio, declined to comment on Ball's remarks.

Legislation proposed: A bill to bar the FCC from any rulemaking on length or frequency of broadcast commercials was introduced on Friday by Rep. Walter Rogers of Texas. The authorship packs a double wallop, because

Rogers is chairman of the House Commerce Subcommittee on Communications. He probably will call for hearings on the measure as soon as possible after the subcommittee's scheduled hearings on broadcast editorializing which begin 18 September. Legislation would knock out the commission's proposed rulemaking by which it hoped to set up effective broadcast advertising guidelines by 1 January. Rogers said imposition by FCC of rules limiting commercials could have drastic consequences to the economic vitality of the broadcast industry.

Kluge honored: Metromedia chairman John W. Kluge has been selected Pulse's 1963



KLUGE

"Man of the Year."

Award will be given at special luncheon in New York, 16 October. Citation is given each year to individual who, in opinion of Pulse and broadcast industry panel, makes notable contribution to advancement of broadcast industry or its

public usefulness. Previous winners include George B. Storer, Marion Harper, Donald McGannon, Dr. Allen B. Du Mont. Award to Kluge is in recognition of his creation within four short years of a new force in the broadcasting industry (Metropolitan Broadcasting division of Metromedia). Pulse president, Dr. Sydney Roslow said, Kluge's activities include real estate, a food brokerage firm, Graphic Arts Press, in addition to Metromedia.

ABC radio stations: Ketchum, MacLeod & Grove has been appointed agency for ABC-owned radio stations. Two-year relationship with Daniel & Charles was terminated 7 August. Stations include outlets in N. Y., Pittsburgh, Detroit, Chicago, San Francisco, L. A.

SPONSOR-WEEK continues on page 10

SPONSOR-WEEK

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

New Cox posts: Marcus Bartlett, formerly general manager at WSB-TV, Atlanta, will be in charge of all community antenna tv operations, newest activity of the Cox organ-



BARTLETT



GAITHER

ization, and Frank Gaither, formerly general manager, WSB Radio, will be in charge of all Cox radio and tv stations. J. Leonard Reinsch, executive director of the Cox stations announced at the weekend. Also announced were appointments of Don Elliot Heald as station manager of WSB-TV, and Elmo Ellis as station manager, WSB Radio. In addition to WSB stations, Cox properties include: WHIO radio and tv, Dayton, Ohio; WSOC radio and tv, Charlotte, and WIOD radio, Miami. Bartlett joined WSB Radio in 1930, while Gaither started at WSB in 1946. Heald has been WSB-TV sales manager, while Ellis has served as WSB radio program manager.

RAB agency drive: Radio Advertising Bureau has major effort under way to cover top advertising agencies. According to RAB sales vice president Robert H. Alter, drive has three divisions. First are account-level presentations directed toward specific marketing and media problems of individual accounts. Secondly, agencies are being hit with quintile study and RAB radio test plan results. In third part, "road show" is being revised, with collection of 50 outstanding radio commercials set up for playing to agency creative departments.

P&G to buy Folger: Procter & Gamble has reached an agreement to acquire J. A. Folger, 113-year-old coffee marketer. Agreement was signed by company officers, and is subject to approval of directors and shareholders. In addition to extensive line of soaps and cosmetics, P&G also is a major food marketer. In the latter field, it has Duncan Hines cake mixes (at or near the top), Jif and Big Top Peanut Butter, Crisco, and Whirl shortening. With the Folger acquisition, P&G now enters another food line. P&G president Howard Morgens said they expect to operate Folger as a separate subsidiary with Folger management. Headquarters would remain in Kansas City and San Francisco.

Maxwell House stars: Fall tv commercials for General Foods' Instant Maxwell House will feature three top stars: Claudette Colbert, Edward G. Robinson, and Barbara Stanwyck (seen below). According to GF, campaign will be most extensive network pro-



gramming placed for any instant or ground coffee and begins this month. Spots will run on 16 network shows on ABC and CBS as well as heavy spot drive in major markets. Commercials carry theme "a coffee so much richer in flavor that you can make it by the pot." Benton & Bowles is the agency for General Foods.

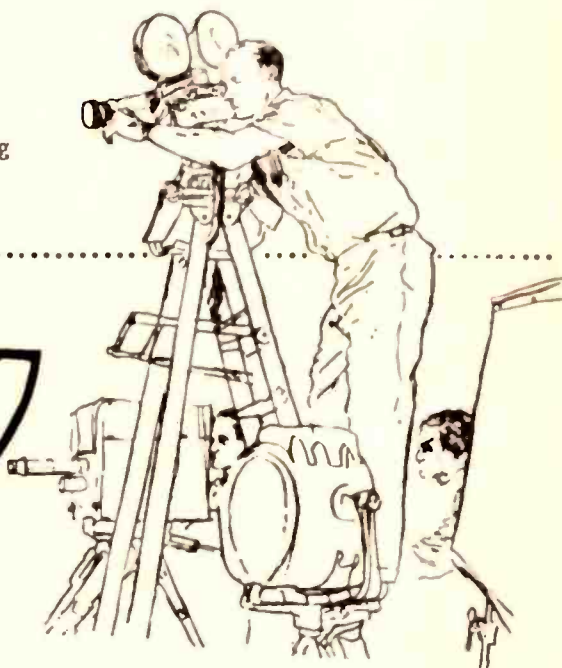
SPONSOR-WEEK continues on page 12

Time Buyers' Bonanza one-minute availabilities

wmal-tv

WASHINGTON, D. C.

Call Harrington, Righter & Parsons Inc. for 1-minute spot avails on more than 26-hours of new local programming each week. (Some 20-sec. and 10-sec. avails, too.)



NEWS 7

6:30-7:30 PM
MONDAY THRU FRIDAY

Early-evening 1-hour newscast re-designed to even better present the news. Flexible format with the importance of news item determining its position and length. New format tailored for participating sponsors.

THE SALES ACTION HOUR

5:30-6:30 PM, MONDAY THRU FRIDAY Different show each day:

Cheyenne, Surfside 6, Adventures in Paradise, Checkmate, Maverick



1ST RUN MGM
30/63 MOVIE
11:30 PM
Friday



NAKED
CITY
10:30 PM Thursday
11:30 PM Saturday



DICK POWELL
THEATRE
11:15 PM
Sunday



THE
FUNNY COMPANY
8:00-9:00 AM
(M-F)



DIVORCE
COURT
1:30-2:30 PM
(M-F)



BACHELOR
FATHER
5:00-5:30 PM
(M-F)

wmal-tv abc

The Evening Star Broadcasting Co., Washington, D. C.

SPONSOR-WEEK

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

Auto dealer agency: Nine more Ford dealerships have appointed Leon Shaffer Golnick Advertising, of Baltimore, as their agency, bringing to 37 the number of car dealership clients, including Chevrolet, Rambler, and others in addition to Ford, it has throughout the country. The agency is now in the process of opening offices in Los Angeles and other strategic cities to serve auto dealers from Canada to Florida and from the east to the west coast. The newest auto clients are: George Nutil, Downtown Ford, L.A.; Red McCombs, Hemphill McCombs Ford, San Antonio; Abel Ford of Boston; Cavalier Ford of Norfolk; Summers-Hermann Ford of Louisville; Bennett Motor Co. of Salt Lake City; Ben Page Ford (Crown Ford) of Nashville; Foxworthy Ford, Indianapolis; and Little Ford of Toronto.

NBC O & O research: Establishment of research department for NBC owned stations and spot sales division and naming of William Rubens as director of the new department was announced today. Formation of department recognizes increased significance of research for stations and spot sales in serving advertisers and agencies. Raymond W. Welpott, executive v.p. in charge of NBC owned stations and spot sales division said, Rubens was formerly manager of audience measurement at NBC.



RUBENS

Ideal tv campaign: Major tv campaign for Ideal Toy's Mouse Trap Game begins this week on eight CBS and ABC TV network shows, plus spot tv on 76 stations in 43 markets. Ideal plans for major tv role were reported previously (SPONSOR, 26 August).

Daytime rating boost: The Washington Freedom March proved to be a shot in the arm for daytime tv ratings last Wednesday, according to information from A. C. Nielsen. Average quarter hour rating, Wednesday, Nielsen's New York Audimeter report showed, was 24.0, from 9:30 am to 5 pm. A week earlier, the figure was 19.2. Peak at 12:15 pm was a 33.9 rating, compared with 21.0 the same day a week earlier. March was covered extensively by radio and tv, networks and stations.

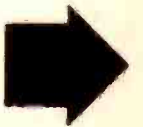
First 'outsider' for STS: Storer Television Sales has been signed to rep its first station outside of the Storer a-o group—WGHP-TV, which begins operations between 15 September and 1 October, serving Winston-Salem, Greensboro, High Point, N. C. A primary ABC affiliate, WGHP-TV is headed by president-gen. mgr. James W. Coan, with E. A. (Buzz) Hassett as asst. gen. mgr. STS will rep station nationally, except in its local area.

Peak color-casting: WLW-TV, Cincinnati will air 66 hours of color programming this fall, a record in tv history. The station will color-cast 35 hours per week, with NBC TV providing the remaining 31. Total does not include expected network and local specials. In addition to the continuing series, WLW-TV will contribute 22 live originations and newly purchased syndicated programs and feature films to the upcoming schedule.

Newsmakers: Douglas E. Jones, formerly with H-R Representatives, has joined Venard, Torbet & McConnell in New York as a radio account executive . . . Dancer-Fitzgerald-Sample has named George Dean, Parker Handy, and Peter McSpadden vice presidents . . . Richard Meeder has been named national sales manager, WAVY radio, Norfolk-Portsmouth-Newport News. He joined station in 1956 as account executive.

SPONSOR-WEEK continues on page 45

37
thoughts
about
SPONSOR



KIRSCH

"I particularly enjoy your articles on products which have had spectacular success in radio or tv."

M. Wolff, Advtg. Mgr.
Kirsch Beverages, Brooklyn

3M

"Find it gives me good round-up of common tv problems, solutions."

Roger F. How, Advtg. Mgr.
3 M, St. Paul

FRC&H

"I find SPONSOR interesting and useful."

Sandford C. Smith, VP
Fletcher, Richards, Calkins & Holden
New York

C-E

"It's good. Keep up the good work."

Frank W. Townshend, VP
Campbell-Ewald, New York

ALCOA

"I find SPONSOR a great source for broadcast information and ideas."

Howard M. Osby, Mgr. Adv. Services
Aluminum Co. of America, Pittsburgh

GUMBINNER

"Keeps me informed and up to date in the broadcast business."

Hal Brown, VP Acct. Supervisor
L. C. Gumbinner, New York

KASTOR

"Like current (yellow page) news!"

Ed Johnstone, Exec. VP
Kastor, Hilton, Chesley,
Clifford & Atherton, New York

GREY

"Fine, in-depth publication."

Hal Miller, VP & Media Dir.
Grey, New York

AYER

"I look forward to reading SPONSOR every week and find it extremely helpful in keeping up to date on important broadcast activities."

Jerry N. Jordan, VP
N. W. Ayer & Son, New York

K&E

"Read it cover to cover every week."

Joseph P. Braun, VP, Media
Kenyon & Eckhardt, New York

AMERICAN TOBACCO

"I find SPONSOR interesting, useful—and informative!"

A. R. Stevens, Advtg. Mgr.
American Tobacco, New York

BRISTOL-MYERS

"Very informative and useful."

John H. Tyner, Dir. of Advtg.
Bristol-Myers, New York

AF-GL

"I feel I learn a great deal by reading about the experiences of others as reported by your publication. It is stimulating and breeds new ideas."

Robert G. Fest, VP
Albert Frank-Guenther Law
Philadelphia

AYER

"Appreciate your broader base tures."

L. Davis Jones, VP
N. W. Ayer, Philadelphia

S&H

"One of the best publications covering the broadcast media field."

Henry Halpern, VP-Med. Dir.
Sudler & Hennessey, New York

JEWEL

"Good for brood and timely information."

Joseph Klinge, Advt. & SPM
Jewel Teo, Melrose Park, Ill.

AEROSOL

"I find SPONSOR interesting and useful AND timely. Well written. Important in reporting news!"

Anne L. Hall, Advtg. Mgr.
Aerosol Corp. of America, Boston

FIRESTONE

"I'd say SPONSOR is almost a 'must' for anyone interested in broadcast."

A. J. McGinness, Nat'l Advtg. Mgr.
Firestone Tire & Rubber
Akron, Ohio

STEFFEN

"SPONSOR is always full of 'up to the minute' information—trends, shows, market information, ratings, and many other worthwhile features."

Ralph L. Latimer, Advtg. Mgr.
Steffen Dairy Foods, Wichita

EVERYBODY'S TALKING ABOUT

BBDO

"I scarcely an issue I don't clip two or three items of interest not only to myself but others in the office."

Dole G. Casto, VP
BBDO, Buffalo

GENERAL MILLS

"I think SPONSOR is the best magazine in its field."

Monce Rose, Merch. Mgr.
General Mills, Minneapolis

MORGAN

"I often clip articles and send them on to clients — since you uncover things we'd never know."

John Morgan, Pres.
John D. Morgan, Inc., Chicago

MELDRUM & FEWSMITH

"I like it . . . always has useful information."

Rolph Wright, AE
Meldrum & Fewsmith, Inc., Cleveland

BIDDLE

"This is one of the only magazines I read cover to cover."

John G. Reinhard, Res. Super.
Biddle Company, Bloomington, Ill.

PLOETZ

"You do a splendid job of covering the field's new and of interest in the field in a brief, time-saving form."

Lester H. Ploetz, Pres.
Ploetz, Inc., Chicago

SPONSOR!

WADE

"I find SPONSOR interesting and useful . . . yes indeed!"

Morvin W. Harms, Sr. VP
Wade Advertising, Chicago

HENDERSON- AYER & GILLETT

"A most helpful tool!"

Mrs. Joyce Clark, Med. Dir.
Henderson-Ayer & Gillett
Charlotte, N. C.

RIVAL

"Your SPONSOR-SCOPE commentaries are most helpful."

Harry L. Godau, VP of Advtg.
Rival Packing Company, Chicago

D'ARCY

"SPONSOR provides the only adequate coverage of the broadcasting industry from buyer's point of view."

Richard K. Jones, AE
D'Arcy Advertising, St. Louis

MILES

"It gets thoroughly read and routed every week! Frequently 'clipped'."

Harold J. Beeby, Advtg. Mgr.
Miles Laboratories, Inc.
Elkhart, Indiana

STOCKTON-WEST- BURKHART

"It is excellent."

Richard Kuck, Acct. Dir.
Stockton-West-Burkhart, Cincinnati

Y&R

"SPONSOR serves to keep me informed on developments."

R. E. Whitting, VP-Acct. Super.
Young & Rubicam, Chicago

FOLGER

" . . . most interesting and informative publication."

B. F. Howe, Advtg. Mgr.
J. A. Folger & Co., San Francisco

COMPTON

"The current picture of national advertisers, their commercials and sales success is most helpful."

Lyle E. Westcott, AE
Compton Advertising, Los Angeles

K&E

" . . . the most current and complete coverage of the field."

John L. Baldwin, VP & GM
Kenyan & Eckhardt, Boston

NL&B

"Look forward to each issue—informative, well written."

Edmond C. Dollord, VP
Needham, Louis & Brarby, Chicago

HOEFER, DIETERICH & BROWN

"Without question, I find SPONSOR to be the most timely, interesting and helpful of all the broadcast media business magazines. Keep up the good work!"

Wallace C. Riddell, Jr. VP
Hoefler, Dieterich & Brown
San Francisco

These quotes typify recent agency/advertiser response to SPONSOR's vitality, force and energy.

Look at the company names. Look at the names of the top level agency/advertiser executives. Look at what they said. They're obviously excited by SPONSOR. They "read" it. They "enjoy" it. They "get ideas" from it. They "clip" it. They "route" it. They "use" it. The excitement readers are finding in SPONSOR means excitement, visibility, and penetrating power for your selling story. A new or intensified schedule in SPONSOR will have our readers talking about you, too. And more important, buying you.

SPONSOR 555 Fifth Ave., New York 17, N. Y.

ADDRESSES		MESSAGES
Union Carbide	ED4-72	568
Union Carbide	537-42	624
Argonne Steel	366-52	624
Armour	ED4-72	37-65
Canton Steel	ED6-53	624
Borden	FR7-67	37-21
Chrysler	376-34	37-21
Chrysler	375-34	37-21
Continental Can	FR6-74	37-21
Dodge Brothers	FR6-84	37-21
DuPont	375-56	37-21
Ford	FR7-67	37-21
Ford	FR7-67	37-21
General Electric	FR3-52	37-21
General Electric	375-55	37-21
General Foods	375-27	37-21
General Motors	ED3-14	37-21
Goodyear	ED3-14	37-21
Guayule	376-98	37-21
Guayule	376-98	37-21

The company she keeps

Forty of the fifty largest U.S. corporations have a Charlotte address. Not because of her beauty. But because Charlotte is one of the largest commercial and distribution centers in the Southeast. There are more people within a 75-mile radius of Charlotte than in a corresponding radius around Atlanta, Indianapolis, Kansas City or Minneapolis. The largest businesses in America are in Charlotte to reach these people. You can reach them through WBT Radio Charlotte. For over 40 years, WBT has had the largest adult audience for the 37-county basic area...the audience that receives and spends most of the Charlotte area's \$2,612,784,000 worth of spending money.* Join the company that Charlotte keeps—through

WBT RADIO CHARLOTTE

Jefferson Standard Broadcasting Company. Represented nationally by John Blair & Co.

*SOURCE: SURVEY OF BUYING POWER

ECONOMY ROLLS ONWARD AND UPWARD

New highs in sales, income, and output were reported in July, the Office of Business Economics, Department of Commerce, said last week. But the highs, the office adds, were not strong enough to reduce the rate of unemployment significantly.

Continuing shifts in factors contributed to the overall rise in business. One shift was improvement in retail sales. Revised figures were up about one per cent over those for May, and July sales, on the basis of advance reports, were up another one per cent over June, after seasonal adjustment. The July sales were up five per cent from a year ago.

Personal income moved ahead to reach a total of \$464 billion, at a seasonally adjusted annual rate, a rise of \$1.7 billion over June and \$21 billion over last July. The rate of increase was slower than in the second quarter and reflected chiefly a less rapid increase in wage and salary payments than in prior months as well as a decline in dividends from an unusually high June figure.

New orders received by durable goods manufacturers during July were about the same as in June, after seasonal adjustment, according to the advance report. A feature of the month was improvement in new orders received by iron and steel producers.

Industrial production in July rose above the peak rate reached the month before. Output in the durable goods industry as a whole was little changed, as a large decline in steel production offset increases in fabricated metals and machinery, mining and public utilities.

The automobile industry began its annual model changeover with dealer sales continuing very strong in July. Dealer inventories, while more than 1,000,000, were low in relation to the sales rate.

The OBE adds: "A strong demand for consumer durable goods—especially autos, and the continued long-term growth in credit use brought about a substantial rise on consumer credit outstanding in the first half of the year. While this new credit has provided an important supplement to income for consumer purchases, the available evidence does not suggest that credit utilization in the recent period has been excessive when viewed against the postwar experience.

"In the first six months of 1963, consumer installment credit outstanding increased by \$2.7 billion, after seasonal adjustment, or by \$5.5 billion at an annual rate. This rise, the extension of a cyclical increase that started in 1961, compares with advances of \$0.7 billion in 1961 and \$4.7 billion in 1962. The largest previous annual rise was \$5.6 billion in 1959."

Volume of credit outstanding totaled about \$50 billion at the end of June, and constituted 12½ per cent of disposable personal income. While this was a record proportion, the department said it "appeared to be approximately in line with the long-term growth in credit over the past decade."

NTVL BOLD-FACE LISTINGS

In the 19 August issue of *SPONSOR*, on page 39, you ran the story about National TV Log's plan to give bold-face listings to television programs in newspapers throughout the country.

I am interested in further information along this line and would appreciate it if you could forward this letter to the company or furnish me with their complete address.

It is a pleasure to read *SPONSOR* each week. Even though it does not fall within the normal interests of our particular type of a telecast, yet there are many items which I find are of much value and help to me.

Ernest N. Wendth,

Director of station relations
Faith for Today
New York

▶ *National TV Log* is located at 52 Van derbilt Avenue, New York 17, N. Y.

APOLOGIES TO CUNNINGHAM & WALSH

We were so pleased to read Mr. Croom-Johnson's critique of the Hoffman radio commercials in your August issue. I am sad, though, that he didn't mention Cunningham & Walsh was responsible for "this pop factory's musical commercial with a chance for continuing success".

Hoffman Beverage is a new (1963) account at the agency, and I think those responsible deserve a good deal of credit for the success of the current campaign.

Barbara Huss,

Public Relations
Cunningham & Walsh
New York

PURRR-FECT COMPLIMENT

After reading the 12 August issue I reacted as my Siamese cat does when she's pleased—I purred!

And why not? Your well written report of the San Francisco "Twenty's Plenty" and McMahan presentation was perceptive and actual—and reflected the basic philosophy of TVAR and KPX's *des* approach. Also, the KPX

"avail" story handled a complex situation with grace and understanding.

Philip Lasky,

Vice President, Westinghouse Broadcasting
San Francisco

ME AND MY SHADOW

In the 19 August issue, on page 39, I note your article "Radio's

Shadow Returns.

You're damn right it has returned—in fact, WISN Radio has programmed "The Shadow" on Sundays from 5:00 to 5:30 PM every week since 7 October 1962—almost one year.

James T. Butler,

Vice President and General Manager
WISN Radio
Milwaukee

CALENDAR

AUGUST

Television Affiliates Corporation, programming conference, Hilton Inn, San Francisco (26-27)

Board of Broadcast Governors, hearing, Ottawa, Canada (27)

SEPTEMBER

West Virginia Broadcasters Assn., annual fall meeting, The Greenbrier, White Sulphur Springs (5-8)

Arkansas Broadcasters Assn., fall meeting, Holiday Inn, North Little Rock (6-7)

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

Western Assn. of Broadcasters, annual meeting, Jasper Park Lodge, Alberta, Canada (8-11)

ABC Radio, regional affiliates meeting, Fairmount Hotel, S. F. (9); Sheraton-Chicago Hotel, Chicago (11); Fontainebleau Hotel, New Orleans (13); St. Regis Hotel, New York (17)

Radio Advertising Bureau, management conferences, The Homestead, Hot Springs, Va. (9-10); The Hilton Inn, airport, Atlanta (12-13); The Holiday Inn-Central, Dallas (16-17); Gideon-Putnam, Saratoga Springs, N. Y. (23-24); O'Hare Inn, airport, Chicago (30-1 October); Riekey's Hyatt House Hotel, Palo Alto, Calif. (3-4); Town House Motor Hotel, Omaha (7-8); The Executive Inn, Detroit (14-15)

Electronic Industries Assn., fall meeting, Biltmore Hotel, New York (10-12)

Michigan Assn. of Broadcasters, 15th annual fall convention, Hidden Valley, Gaylord (11-14)

Radio-Television News Directors Assn., 18th international conference, Radisson Hotel, Minneapolis (11-14)

FCC Bar Assn., luncheon meeting, National Press Club, Washington, D. C. (12)

National Academy of Television Arts and Sciences, board of trustees, Beverly Wilshire Hotel, Beverly Hills (13-15)

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

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

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

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

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

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

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

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

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

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

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

Georgia Assn. of Broadcasters, general meeting, Athens Room, Houston-Albany State Bldg (30-1 October)

TURN IT UP or TURN IT OFF

Want to make an interesting discovery?
Telephone a KTRH listener . . . at home.
First thing you'll hear is:
"Just a minute . . . 'til I turn my radio off."

WE LOVE TO HEAR IT.

BECAUSE

That's no statistic you're talking to . . .
that's no set-in-use,
that's a listener you're talking to.

And if you're fair

You'll evaluate ratings with this in mind.

Ratings now mean different things
on different stations.

What difference?

Info/radio on one Houston station . . . KTRH.

Where ratings guarantee 100% LISTENING!

LISTENING WITH THE SET TURNED UP.

The other choice:

Music and news radio on 11 stations.

Where ratings indicate sets turned on . . . nothing more.

If the set is turned on . . . is it also turned UP?

It's a gamble. You take your choice.

You should see our list of advertisers who
don't LIKE TO GAMBLE.

And you can

Call CBS Radio Spot Sales

Or us.

KTRH-CBS

RICE HOTEL, HOUSTON

HOUSTON'S MOST INFLUENTIAL STATION

SPONSOR-SCOPE

2 SEPTEMBER 1963

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

Network rating battle promises to be lively this month. There are 35 new evening programs.

American Research Bureau is set to go, with special rate card on overnight surveys sent out to subscribers last week. ARB has five overnight survey market groups which can be purchased.

Says the bureau: "The telephone coincidental enables broadcasters and advertisers to gain an immediate indication of a current program's audience performance. Rates listed are based on the number of interviewers required to obtain 300 useable calls." In addition, ARB has Station Audience Index, with rates based on 500 to 1,000 useable calls.

TvB has prepared detailed analysis of "Newspaper 1" group. It isn't flattering.

Formed several months ago, Newspaper 1 has 30 newspapers including *N. Y. Daily News*, *Chicago Tribune*, *Los Angeles Times*, *San Francisco Chronicle*, *Detroit News*, *Philadelphia Inquirer*, and others.

Reports TvB: line rate of these 30 papers increased 41% in past decade, while circulation rose 10%. Papers have circulation of 12,927,831; total cost of 1,000 lines is \$35,133; cpm circulation comes to \$2.72. Using Starch noting scores, cpm for all national ads, men noters is \$14.30, female noters is \$12.35, adult noters \$6.47.

"For gas and oil, a male appeal category, cost-per-thousand male noters . . . \$10.45. For toiletries, a female-appeal category, cost-per-thousand women noters . . . \$7.76. For radio and tv, a category which would probably appeal to both men and women, cost-per-thousand men noters, \$8.24; cost-per-thousand women noters, \$9.06; and cost-per-thousand adult noters \$4.31," the bureau adds.

Sale of Petry firm to employees (see page 54) includes only the company itself.

Not included are Petry firm investments. In letter to rep firm stations, the chairman reports: "We have finally obtained a ruling from the Internal Revenue Service under which Ed Voynow and I will be able personally to take over the company's investments and to be paid the balance of the purchase price of our stock by the Petry Company over a substantial term of years."

Investments of note are a block of Metromedia stock and about 10% of Transcontinent Television. Transcontinent stations as reported previously, with exception of Cleveland, are slated to go to Taft and others.

A. C. Nielsen and CBS will soon be next-door neighbors in New York City.

The research firm has made a Labor Day move to brand-new quarters in the 1290 Avenue of the Americas building, in what has now become an unofficial northern extension of Rockefeller Center. (New general phone number is one of those digit deals: 956-2500.)

Being constructed, just a few steps away, is the new CBS headquarters. Nielsen's recent New York headquarters was on Lexington; CBS is still at 485 Madison.

No, there won't be any more Warner feature packages for outside distributors.

So says Joseph Kotler, v.p. of WB's tv sales operations, who last week emphatically denied that Seven Arts "or any other outside distribution firm will handle Warner Bros. features for television in the future."

Kotler's remark came on the heels of earlier attention by Seven Arts to theatrical movie liaison between Warner Bros. and SA (see Sponsor-Scope 26 August).

"We firmly intend to distribute our own features from now on," Kotler said, pointing to \$3.5 million in sales in two months for his firm's recently launched *Warner Bros. One* feature package—sales made at what WB describes as "highest prices ever paid for features."

There's no SA-WB animosity, however. Kotler said that WB was "pleased" with the way Seven Arts has handled distribution of earlier post-1950 films.

Men's toiletries is a booming business—a \$350 million market, in fact.

So reported the *Wall Street Journal* last week, which noted that most companies (particularly Revlon and Elizabeth Arden, cosmetic houses which have invaded the field) try for Gung-Ho masculine product names.

A few: Right Guard, Count Down, Tackle, Command, Afta, etc.

Lamented the WSJ: "Time was when the American man managed to spruce up with soap and water, and maybe a touch of hair tonic and after-shave lotion."

New promotion piece from CBS Radio Spot Sales is a handy radio primer for admen.

Titled "Don't Use A 12-inch Yardstick," the three-fold booklet makes a number of generic, low-pressure points for the spot radio medium in the realm of quantitative and qualitative factors.

Here are a few:

▶ "Ratings should be thought of as minimums (in radio, now a mobile, personal medium), certainly not as maximums in terms of audience size."

▶ "People, not homes, buy things. A step to better advertising requires knowing whether the station attracts men or women, and when."

▶ "What may be a surprise to many people is that weekends not only offer large audiences but prove to be a great buy price-wise."

▶ "To capitalize on radio's large reach (and get the greatest possible unduplicated audiences), it is important to look at research estimates for campaigns covering at least a four-week period."

▶ "Is there a demand for attention or does the station program nothing but 'audible wallpaper?'"

▶ "Each of the stations you are considering should be asked for a statement regarding their commercial scheduling standards."

Admen can check on those luncheon Dry Gibsons, thanks to a Canadian station.

CKRS-TV, a tv outlet in Jonquiere, Quebec, has made up a station mailing piece which is a small card with a red square in the center. The gimmick: You breathe on the spot. If it turns blue, you've had enough to drink.

Card-holders are also advised that if the spot *stays* red, "you'd better use more CKRS-TV."

What amounts to an "import-export" firm has been formed in broadcast rep field.

It's called Overseas Broadcast Services, Ltd., and it has a working deal with Britain's Television International Enterprises, Ltd. OBS, which is headed by Steve Mann (at one time sales manager of ABC International Television), will work in several areas:

- ▶ Representation, in the U.S. of foreign networks and stations.
- ▶ Representation, in foreign markets, of U.S. broadcast operations.
- ▶ Consultancy on launching U.S.-manufactured products in foreign markets, and in the introduction of foreign products in the U.S.
- ▶ Supplying U.S. programing, personnel and general know-how to foreign broadcast customers, and in repping foreign producers in the U.S.

There may be a competitive tv-theatrical film race in the musical Land of Oz.

At least two projects in this area sound remarkably alike. As announced by different sources recently, they are:

Return to Oz, an hour-long animated special, produced for General Electric by Videocraft International as a drop-in 5-6 p.m. special replacing *GE College Bowl*. It will have a script by Romeo Muller with original score and lyrics. Target date: early in the 1963-64 season.

Return to the Land of Oz, a co-production animated feature planned by ex-Talent Associates executive Mike Santangelo and Lincoln Productions. Name stars, such as Danny Thomas, Liza Minnelli (Judy Garland's daughter), and Milton Berle will provide the voices. Target date: April 1964.

Meanwhile, CBS TV still holds tv rights to its perennially popular MGM *The Wizard of Oz*, starring Judy Garland, now virtually an annual event.

Triangle decision to give its fm stations independent status is new boost for medium.

Each of the group's five stations now has its own manager, reporting directly to Triangle president Roger W. Clipp. Latest action follows by a few months their joining National Association of Fm Broadcasters.

At that time, only WFIL-FM in Philadelphia had its own manager, Joe Winkler. Since then, Norman Boland was named manager at WFBG-FM, Altoona; Warren Korbel at WNBF-FM, Binghamton; John Ellinger at WNHC-FM, New Haven, and Don LeBrecht at KFRE-FM, Fresno.

Triangle move is predicated on belief that fm medium is moving ahead and deserves strong sales support.

Attention retailers: a new pitch at major department stores is being readied by TvB.

Extensive presentation has been prepared and previewed to bureau members in San Francisco, Chicago, Los Angeles, and New York. Target is big city stores which use little or no tv, and it differs considerably from earlier presentations which were largely on a "how to" level.

New TvB offering deals with medium and its application to stores in manner which would interest the most sophisticated tv users. First test will come in October before major midwest department store.

Fox's Movietone News and United Press International have parted company.

The link was formed a dozen years ago when 20th-Fox, which wanted to get into the tv newsfilm business but didn't have station contacts, and United Press, which had station contacts through its radio newswire service but no major newsreel operation, decided to form an alliance.

Now, UPI will syndicate its own newsfilm service to tv clients in the U.S. and over 40 foreign countries starting 1 October. Movietone will launch an "independent production program," but it may be aimed more at theatrical newsfilm and documentaries than at tv.

A Movietone source told us that his company had faced "losses you wouldn't believe" in the tv field lately. The problem, in part, is that tv networks and many tv stations developed their own newsreel operations needing little outside aid.

There's a steady growth in station purchase of filmed-in-color features, says Seven Arts.

The number of stations which have signed for color prints of movies group-packaged by Seven Arts now stands at 48, with 14 of these outlets joining the color fold since the first of this year.

The stations cut across network lines, with affiliates of all three webs represented in the color-buying list, plus a number of major independents, according to Seven Arts' director of operations Herbert Richek.

About half of the Warner Bros. and 20th-Fox features offered by Seven Arts are available in color, a total of 126. Costs of color printing, which are higher than costs for b&w feature prints, are passed along to stations, but there's been a steady trend toward reducing the price as demand increased.

Color feature movies, a basic item in program buys of color-minded spot advertisers, will be the subject of a forthcoming report in SPONSOR.

Syndicated off-network reruns are attracting some blue-chip spot buyers.

A good example of this is the rerun in New York of *Naked City*, the onetime ABC TV series, on WPIX.

A month before the show's 18 September debut, all availabilities were sold. This is the client roster:

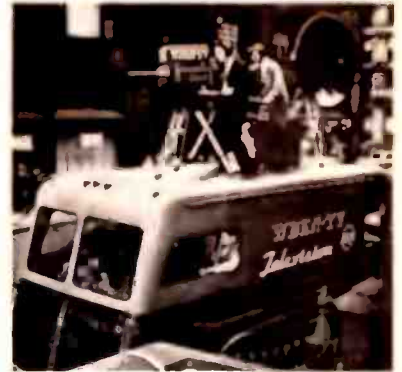
Chunky Chocolate, Campbell Soup, Procter & Gamble (Duncan Hines; Salvo; Duz), Gold Seal (Snowy Bleach; Glass Wax), El Producto Cigar; Pepperidge Farm (now a Campbell Soup offshoot), Miles Labs (Alka-Seltzer).

The situation's by no means unique to independent WPIX, with many top syndicated rerun properties from Four Star, Warner Bros., Screen Gems, MCA-Revue and others attracting spot buys from tv's giants.

Specialized rep-consultant Roger Coleman has scored another radio coup.

Coleman, who is concentrating on the fm field, has been named national rep for WHK-FM, Cleveland, of which Jack Thayer is general manager.

WHK-FM, interestingly, is part of the Metromedia station group, one of the country's major broadcast operations (for other news of sales rep activities involving Metromedia, see Sponsor-Scope, this issue.).



WBEN-TV
 serves a great
 community with
 a great public
 service effort

Three-million-plus people in WBEN-TV's coverage area offer a challenging composite of diverse interests and backgrounds.

WBEN-TV meets this challenge by a continuing creative effort in developing public service programs that satisfy all interests — that entertain as well as inform.

During the past months WBEN-TV cameras focused on the installation of the Buffalo Diocese's new bishop, recorded five documentaries on cancer at famed Roswell Park Memorial Institute, caught the action of the All-American Bowling Team battling Buffalo's top bowling five during the ABC Tournament, brought new

insight to area viewers on their rights and obligations under the law in "The Law and You" series that again won the top State Bar award, and captured the gaiety and color of the Chopin Society's beautiful choral music and exciting Polish dances.

Religion, medicine, sports, the lively arts — all are in range of WBEN-TV's production facilities, mobile remote unit and enterprising staff.

That's why, in this great market — extending from northwestern Pennsylvania to the Canadian Niagara Peninsula — pioneer WBEN-TV retains its unsurpassed audience loyalty.

Nationally represented by: Harrington, Richter & Parsons

WBEN-TV

The Buffalo Evening News Station

CH. **4**
 CBS In Buffalo

... and have you caught their *new* late afternoon programming for Mom and Dad, too? *Adventures in Paradise*, *Rifleman* and *Zane Grey Theatre*.

I can't wait to see that new *Jerry Lewis Show*.

KTVI's new Weather Girl is lovely. Even makes a rainy forecast sound good.

There will be more new shows this fall on KTVI

The Price Is Right moves to KTVI

NEW

Say "new" — when you say "KTVI"! Simple fact: KTVI leads in offering new programs to the St. Louis audience this fall. Start with the new ABC line-up.

Add KTVI's new programming. Include the continuing successful local leaders—

Steve Allen, *Divorce Court*, *Chiller Theatre*, *True Adventure*, etc. And all launched

with a fresh, new promotion campaign that's got the whole town talking. When you think of St. Louis, think of the station creating the most excitement

KTVI **HR** **2** **abc** St. Louis



Gardner execs Tom Pellegrino (left), Alitalia account man, and Weymouth Symmes, media director

ALITALIA GOES STEREO

*"It is the biggest buy on a per-hour cost to a client.
ever made on fm in the United States"*

THE SPEAKER is Alexander Smallens, Jr., (left) station director of WABC-FM, New York, the ABC-owned fm stereo outlet.

Smallens was discussing the upcoming 13-week series of weekly orchestral concerts to be stereocast live, starting 27 September, from 9:05 to 10 P.M.

The series will be sponsored by Alitalia, the Italian National Airlines, and will headline the Alitalia Symphony Orchestra with Douglas Browning as host. (The "Alitalia Symphony Orchestra" is really ABC's onetime Firestone Symphony Orchestra, the "house symphony.")

The agency, Gardner Advertising, and the fm station, regard the deal as a momentous one, pointing out that the series will offer fm listeners "an opportunity to experience fm stereo with a realism and brilliance never before heard in New York."

What prompted Gardner to make this buy, worth \$10,000 per show?

Both Weymouth Symmes, media director, and Tom Pellegrino, account executive, say it is reasonable to assume from all surveys available and from information received from various fm stations that the profile of the fm listener parallels that of the overseas traveler insofar as income, education and travel.

The profile of the WABC-FM listener reveals him to be largely college-educated (91%) and in the upper brackets. Over 50% of the listeners are executives, doctors, lawyers, dentists, engineers and other professional and semi-professional people.

Agency executives also note that because the program will be live and the orchestra called the Alitalia Symphony the campaign "presents many merchandising opportunities."

continued





Passers-by admire Rome's famed Trevi Fountain, one of the many tourist sights singled out in Alitalia's upcoming commercials on WABC-FM

ALITALIA *continued*

Unquestionably, Alitalia will be getting an upper-crust listening audience. "Fm today is playing to the highest common denominator," Smallens, son of the distinguished symphony conductor, observes. Furthermore, the orchestra is looking forward to fm stereo playing, more so than it did on television. Stereo is 'pure sound' and in this series we expect to produce the ultimate in sound."

Smallens claims there's been a resurgence in concert music "and it is indeed a healthy sign." The fact that ABC network's top echelon is solidly behind the fm station, is a strong backstop. "Realistically, it would cost \$10,000 per hour to put the Alitalia Symphony Orchestra on the air," Smallens observes. The airline, obviously, is not paying this sum to present the stereo series. The brunt of the tab, fortunately, is being picked up by ABC.

All commercials on the show will be live and the agency is giving the station a free hand to schedule commercials as it sees fit. "Alitalia

is artistically oriented on this show," Smallens says proudly. "And all of us are confident that Alitalia will get 90% of the fm stereo audience in New York."

On the subject of fm audience, Smallens has this to say:

"You don't buy fm on ratings because of the specific nature of your audience. You buy programing—and if you are providing the right kind of programing—ultimately you will be providing the ratings. We are not aiming to make the station a spot carrier. Our entire sales approach is based on the sale of programs."

The full production resources of the station will be behind the upcoming symphonic series. Ira Marion, a highly regarded scripter, will be the writer-producer of the Alitalia series. Smallens will be executive producer. Murri Barber will be the director. The engineer will be Bill Sandreuter. The technical consultant will be Al Weintraub, head of the Bell Sound Lab, from whence the weekly concerts will emanate.

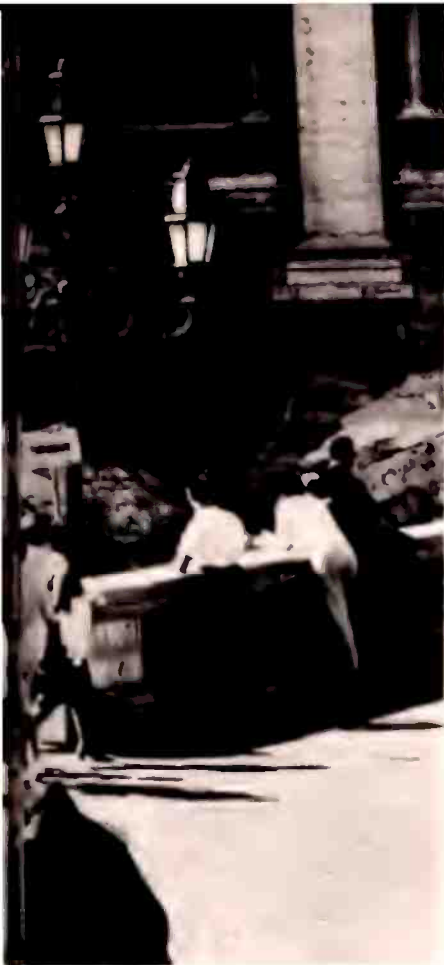
The stereo-voiced series marks

Alitalia's first active participation in a live show. To date it has been primarily involved in sponsoring recorded and taped shows both on English speaking and foreign language outlets in the United States.

Alitalia's present broadcast budget is in the region of \$106,000, a considerable increase over what was spent last year. Radio is getting approximately \$84,000; television, \$32,000. About 10% of Alitalia's all-media budget is allocated to radio television.

Currently, Alitalia is heard on WCBS, New York on the *Bob Maxwell Show* with daily five-minute segments promoting the airline's various destinations. The schedule calls for eight-week campaigns in the spring and a similar run in the fall.

The Italian airline also has been active in television in the metropolitan area. In 1960 it sponsored the annual Macy's fall fashion show with Celeste Holm as mistress of ceremonies over WNBC-TV. A similar program was presented over WNBC-TV in 1961 with Carol Knox and Tex Antoine. This year, Alitalia



GARDNER ADVERTISING COMPANY

170 LEXINGTON AVE. NEW YORK 17, N.Y. BU 6-3444

RADIO



CLIENT	Alitalia Airways
JOB NO.	100-100
STATION	WABC-FM
AIR DATE	
LENGTH	30 Sec
DATE	8/2/63

ANNOUNCES

Say, here's a wild idea. Round trip plane fares to start you over 400 dollars to Europe between 3 and 600. Why don't a trip to both cost at least a thousand? Well, Alitalia, that's the Italian airline, jets you to Europe and Europe to you only 300 dollars. Call well in advance and we'll book you into a group of 10 people with similar itineraries. Everybody saves with the group flight plan. Still, you fly as an individual. And, an individual who can take advantage of over 15 different tour packages. 100, or, if you like, travel like a hermit and never even talk to another soul. Chances are though, you'll do more, you'll meet and enjoy more fun people aboard Alitalia than anywhere outside of Italy itself. Maybe it's the atmosphere ... but everybody acts a little livelier ... flying Alitalia. But, here to that ridiculous price of 535 dollars, we can really only afford it as a group thing, so sign up early ... like tomorrow. See your Travel Agent or write for free folders to me direct, Douglas Browning, Alitalia Airlines, 606 Fifth Ave., New York 17, or call JUDSON 2-8400. That's Judson 2-8400.

For the overseas traveler

Urbane copyline will be followed in radio commercials penned by agency copywriter Robert Christenberry Jr. for Alitalia Symphony Orchestra sponsorship over WABC-FM

sponsored the NBC TV coverage of the coronation of Pope Paul VI.

Alitalia is also heard on Italian radio programs in 15 American cities with Roberto Stampa as host. This is a 10-minute taped program. Supervising all of the airline's advertising is Marco Cicero, advertising manager of Alitalia.

Among the merchandising items under consideration in connection with Alitalia's sponsorship of the fm stereo broadcast series are easel-back mounted photos of the Alitalia Symphony Orchestra for distribution to leading travel and resort agents and, perhaps, a self-liquidating recording of notable selections by the orchestra. Additional promotional and merchandising plans for Alitalia are in the hopper at the agency.

"You will notice that in all of our broadcast time purchases, we try to reach a quality audience," Pellegrino says. "Coupled with our print buys, broadcast lends flexibility and immediacy. Broadcast is very effective in promoting destinations, schedules and, in some cases, packaged tours."



Scene of promotional activities

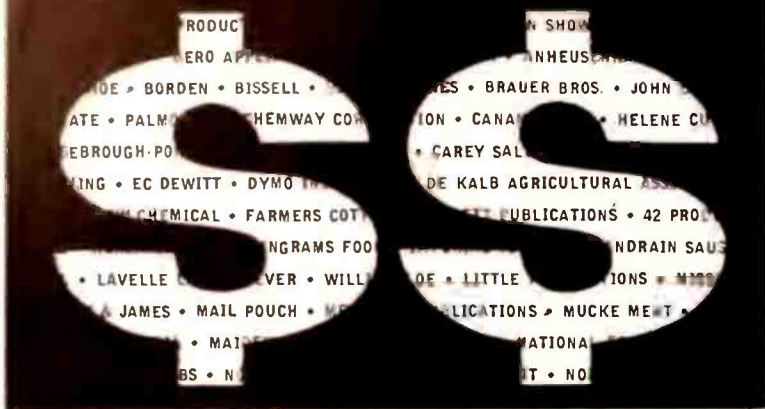
Alitalia's Fifth Avenue, N. Y., ticket office — a leading attraction along Gotham's celebrated street — will help to promote sponsor's new fm live stereo concerts

Marketing swings with new things

It's not "how good is it"?

But "how old is it"?

That clinches ad battle



Where the

GEORGE WASHINGTON HILL — remember him?

When the Revson brothers were still in short pants, GWH was terrorizing the ablest citizens along ad row.

Like a lot of people, Hill had a theory about selling. Every ad session at American Tobacco began

NEW NATIONAL AND REGIONAL SPOT TV ADVERTISERS *first quarter, 1963*

MANUFACTURER	NEW PRODUCT/SERVICE
American Home Products	Direxin
Albert-Culver	Subdue shampoo
Amer. Shower Door	Shower doors
Annabelle Candy	candy
James Austin	Austin bleach
Aero Appliances	Magna-Tenna
Amer. Sugar	Sunny Cane sugar
Anheuser-Busch	Michelob beer
Bristol-Myers	Fitch shampoo
Bata Shoe	shoes
Borden	dehydrated potatoes
Bissell	Bissell oven cleaner
Bison Airlines	travel
Brauer Bros.	Paradise Kitten shoes
John Breck	Tender Glow shampoo
E. J. Brach	Brach candy
Borden	instant coffee
Colgate Palmolive	Dermassage
Colgate Palmolive	Cleopatra soap
Colgate Palmolive	Tidy Toys bath oil
Colgate Palmolive	Goddess soap
Chemway Corp.	Twinkle Tone nail polish
Canandaigua	Gold Label wine

Helene Curtis	Secure deodorant
Helene Curtis	Color Essence haircolor
Helene Curtis	Bright Idea haircolor
Chesebrough-Ponds	Aziza eye cosmetic
Chemical Products	Kleenmaster ice remover
Carey Salt	Carey food products
Conrad Chemical	Majie Mist oven cleaner
Dell Publishing	Amer. Heritage books
E. C. Dewitt	antibiotic powder spray
Dymo Industries	Dymo labelmaker
De Kalb Ag. Assoc.	cotton seed
Dietene	Country Oven custard mix
Dow Chemical	Handi sandwich bags
Dow Chemical	Dow oven cleaner
Dow Chemical	erab grass killer
Farmers' Cotton	fertilizers
Fawcett Pub.	magazines
42-Products	Sho-Curl hairset
Gillette	White Rain hairspray
Heritage House	lawn products
Ingrams Food	saucers
Imperial Tobacco	Canéo cigarettes
Jandrain sausage	meat products
Kendall	Fling hosiery

NEW money's coming from..

much the same way. While account execs and admen gaped, Hill would pull out pack after pack of Luckies, slam them down on the table with ear-snapping vigor, meanwhile screaming:

"Tobacco, gentlemen, tobacco. That's what it's all about..."

It was a nice, simple idea. It

made a lot of money. But would it work today?

Apparently not. For some of the biggest corporations—including the tobacco giants — the payoff now comes out of new products, heavily air-sold. Making more people buy one good article just doesn't work any longer. In the megaton age of

marketing, ever-increasing corporate profits come only through an ever-enlarged cycle of new things, and new brands on old things.

The effect of this change upon advertising, and especially the use of broadcast media, has been far-reaching. The spot industry has benefited enormously. Network tel-

continued

Lavelle Labs	Lavelle cosmetics
Lever	Clinic shampoo
Lever	Dove shampoo
Lever	Golden Ladle dinners
William Loe	Save The Baby products
Little Pub.	Popular Science magazine
Missouri Food	jellies
Menley & James	Coldaid cough remedy
Mail Pouch	Mail Pouch tobacco
Meredith Pub.	Better Homes & Gardens
McCulloch	outboard motors
Mucke Meat	meat products
Magla Products	ironing board covers
Motorist Mutual	insurance
Maiden Flour	so. biscuit corn meal
Philip Morris	Paxton cigarettes
Philip Morris	Persona blades
Philip Morris	Saratago cigarettes
National Food	feeds
Norwich Pharmacal	Mr. Engyme
Norex Labs	Oxydent
Norchiff Labs	Allolene cleansing cream
National Biscuit	Rose foods
National Biscuit	Millbrook cakes

Noxema Chemical	Noxema aftershave
Narragansett Brewing	Krueger ale
National Airlines	travel
Oconto Brewery	Oconto beer
Porter-Cable Machine	power tools
Plantation Chocolate	Plantation candy
Republic Steel	institutional
A. H. Robins	Rubetussin cough syrup
Revere Camera	tape recorders
Swift	Vita Gro plantfood
Swirl	Swirl clothing
Sterling Drug	Caroid
Switzerland Cheese	cheese
Totino's Finer Foods	foods
Thorohred	Thorohred dogfood
U. S. Treasury	saving bonds
United Vintners	Silver Satin wines
F. Uddis	Sure Pine oil
O. S. News & World Report	magazine
Virginia State Apple Comm.	apple products
Vi-Jon Labs.	Vi-Jon deodorant
Woolfolk Chemical	agricultural chemicals
W. F. Young	Warm Up

SOURCE: RORABAUGH TVB

NEW MONEY *continued*

vision has been reshaped, partially to meet these needs. For media and marketing specialists, the successful launching of a new product has become one of the most important facets of campaign strategy.

Why?

Look at last year's sales figures. Procter & Gamble made over 60% of all its sales out of products launched since World War II. Corning Glass, 25%; S. C. Johnson, 50%; General Foods, 20%; Campbell Soup, 33%; Bristol-Myers, 60%—thus nearly every major advertiser today is spending heavily to promote new products.

Is it only the giants who play the new-thing game?

Keeping an eye on the field, alert admen, reps and net salesmen look mostly to big, diversified manufacturers. It's true that the brand-new company with a brand-new product is a likely broadcast prospect—a fact that's confirmed by the ad schedule of shows like *Today* and *Tonight*. (See *SPONSOR*, 19 August, P. 29) But most new money is most likely to come from established companies which are adding to their existing lines.

In recent months, for example, there's been considerable trade interest in:

▶ *P&G getting into the disposable-diaper business, via its Charman Paper subsidiary.*

▶ *Boyer Labs, of Chicago, whose H-A hairfix has been augmented by a new deodorant, Halt, and an aftershave, Hark.*

▶ *DuPont, which has a new bleach in test markets.*

▶ *Proctor Appliances, with a miniaturized laundry-drier.*

▶ *Armstrong Cork, which took its One Step Floor Wax from eastern testing and into national marketing.*

When a big company launches a new product, the budget significance is twofold. There's firstly the new ad money itself, and then the probability that if the product goes, it will spark counter-budgeting by established brands. Result is a bigger broadcast bill all around.

The success of Leonard Lavin and the Alberto-Culver Company is an oft-cited example of dramatic launching. It's no secret that when A-C enters a new field, its ultimate

advertising objective is a tv budget which is at least as big as the leader of the field.

What's not so widely appreciated is that even though A-C is an extravagant advertiser, its campaigns must fulfill precise marketing objectives set beforehand.

Thus, when VO-5 Shampoo was launched, its three goals were to capture 10% of the market for the first year and 20% the second; to make the \$1-size the most popular, and to help increase the total size of the market by 10%. These aims were fulfilled, and more, solely through broadcast advertising.

The regenerative effect of a successful new-brand launch is well illustrated by another A-C success. Here's how Barton Cummings, president of Compton, describes it:

"Two years ago the woman's hair spray business was in the doldrums. Shelves were glutted with cheap brands and most of the major national brands were so busy fighting each other with trade deals and price-off packages that the category was suffering from under-advertising.

"At this seemingly unpropitious time, a marketer with vision and guts introduced a new hair spray under an established name. It was a fine product and it was backed by the most powerful advertising campaign ever put behind a brand in this product category.

"In a matter of months it was the leading seller; at the end of a year it had 20% of the market. At the same time, the entire category took on a new life and the market for hair sprays expanded by almost 50%."

As with VO-5 Shampoo, the hair spray was set at a relatively high price. Cummings points out that both these case-histories prove that having the lowest retail price need not be the determining factor in making a sale.

In both cases, the quality of the product and weight of the advertising were made possible by sound pricing. Cummings says "what would have happened had the brand entered the market to compete on a price basis with no more than competitive quality and a meager advertising budget, we believe, is obvious."

Of course, Alberto-Culver is no exception in setting up its marketing objectives. Every sophisticated advertiser does the same. How to arrive at these yardsticks is, probably, the heart and substance of the continuing controversy over measurement of ad effectiveness.

In discussing how to set corporate criteria for new-product performance, the first essential is to define a new product. The question is answered by Gilbert Miles, manager of the creative packaging department of Colgate Palmolive.

Miles says "I like to think of new products upon three levels with respect to degrees of novelty:

"One—Products which are new in brand name and package appearance only.

"Two—Products which perform an existing service in some new way, and,

"Three—Products which perform a new, hitherto unimportant service.

"According to my way of thinking the largest percentage of marketing successes in the field of consumer goods must always come from the second group.

"It is here that we find the improved detergent, the better pair of pliers, the new filter tip, the superior cake-mix, the improved refrigerator."

The new filter cigarette, however, may well prove to be rough smoking. It's in the test market that the manufacturer discovers the bugs, if any, in his new product.

According to the experts, the importance of test marketing can't be put too strongly. Dr. Perham Nahl, staff economist of the Birnnett agency, describes it by saying "You get data both for the test product and competing products on displays, deals, promotions, distribution and out of stock, shelf facings and so on.

"You can find out whether the trade accepts your product enthusiastically, merely tolerates it, or will not stock it—the test market is like a rehearsal. The factors studied earlier are very likely to operate somewhat differently and less harmoniously than we might have expected in the environment of the market place. As the psychologists are fond of saying, 'the whole is greater than the sum of its parts.'"

continued on page 41

An
exclusive SPONSOR
interview:

Weaver on UHF



When Sylvester L. "Pat" Weaver was programming czar at NBC, tv was growing apace. It was an era of great physical expansion. Stations were being stitched together into the first real national audiovisual networks, and advertisers enjoyed delicious success with new ways of selling.

Has the primeval steam died down? Weaver, now head of McCann-Erickson International, believes tv is in temporary doldrums. But he sees a new explosion of performing and marketing talent ahead, in the creation of new major-market networks utilizing the ultra-high-frequency spectrum. His hopes are outlined in this second part of a tape-recorded interview:

Continued

"Advertisers need a new major-market network"

Q: You obviously attach a great deal of importance to the opening-up of the spectrum via the u's. How will this development occur?

A: You bet I do. The u's, first of all, will be able to support a fourth network, and undoubtedly a fifth and sixth network. I'm speaking now particularly of a major-market network, which is extremely important to major advertisers and major trademark advertisers: such a network will therefore be in direct entertainment competition.

Q: You mean it will challenge, head-on, the existing networks?

A: Yes, because it's an open form and because the time costs will be low and the money will be spent in programming rather than in the facilities. The ratio of money spent today for programming, versus time, is utterly reversed from the way it used to be when I was running things—it will be back to where you spent the money on the show, with the u's, as you start over again in the major markets.

So you'll have an entertainment operation that will develop into a direct competitor, undoubtedly fragmenting the audience of the present networks and causing no end of trouble—but, that's life.

Q: Is this the only kind of service the u's will give?

A: There'll be another service which, I'm sure, will be oriented toward the cultural and information needs of at least more than half of our country. In other words, if you talk about majority tastes, I would say that the majority of Americans today want programming of what we would call a "quality" nature.

If you add the classical music lovers—and you can find how many there are by taking the same audiences of WQXR and WNYC and other fine music stations, as well as LP sales—take that group, which'll run 25% of your total homes, and add to that the book-loving groups, and the so-called information-

oriented people who read Time and Newsweek and so on, and these are not parallel groups, they follow no ethnic or academic or income grouping, the demography is all mixed up. These are people, depending on their personality and the interaction of their personalities with the communications business.

You add up cultural coverage,

than half of all the people in the country.

Q: Can these people be captured by television?

A: Everybody in the nation, unless he's handicapped in some way, can be gathered together for great entertainment events; we know that from the cumulative audiences of some of our big comedy hits. It's hard to do in drama, but in comedy you can get a 99% cumulative audience; virtually everybody will like part of the show if the form is open, like the old Comedy Hour form which started co-sponsored with General Motors and Colgate, and had several different comedians, in fact more than that, because we had guest comedians, and the people who didn't like Dean Martin or Jerry Lewis would like Eddie Cantor or Bob Hope. Put them altogether and you get 100%.

All right, that's one kind of people: when you move to a closed form like the Western even the most popular have a cume that drops from the 99 to, like, 60 and as you go to a more targeted audience you get lower and lower on that service in terms of how many of your total audience are you reaching regularly. Certainly you reach 99% of them with entertainment—I'm not saying that, when I say the majority of people in this country want quality service—I'm saying they want that *in addition*.

Q: Surely this has been tried already?

Obviously, when you ask 'why don't they watch the Chicago Symphony on Channel Five' instead of looking at Ed Sullivan and so forth, you get into what has to be a very philosophical discussion about people and how many individuals each one of us is within himself and how it depends on his mood and what kind of a day we've had and what kind of a day we're going to have and what time it is and what we did

A man & an era

1934

Writing, producing and selling for station KIH, Los Angeles. To New York, when in . . .

1935

Weaver is hired by NBC to write and produce "Evening in Paris," sponsored by Bourjois Perfume. Thence, to Y&R as producer of Fred Allen show, becoming manager of agency's radio division. In . . .

1938

Aged only 30, Weaver is ad director of American Tobacco, under titan George Washington Hill. The war, and another spell at Y&R, then . . .

1949

Head of NBC TV network; board chairman in 1955. Created: the magazine concept, with "Today"; followed by "Home" and "Tonight"; the rotating-star system, in Colgate's "Comedy Hour"; the first tv Spectaculars and, in "Your Show of Shows," the Saturday-night show which was death-knell of the moviehouse neighborhood-run business.

1959

Head of McCann-Erickson Int'l.

and information orientation, people who like the legitimate theatre—who might hate good music but like the theatre classics, Shakespeare, Shaw, Ibsen, the ancient theatre—people who like non-fiction, people who want to go places in the real world, see things, meet real people—not stories, not story-telling: Add all these together and that's more

..Weaver says

earlier and what we're going to do later—all these things influence us.

And, many times, we don't want to do what we know is a more rewarding and greater experience, any more than we want to jump out of bed and do that 15 minutes' exercise that we know will make us feel so good. We know what's good for us, and we even make ourselves enjoy it when we do it, but it is still a matter of discipline and maturity and most of us are not disciplined or mature and won't be for a long time, if ever.

Q: When the w's open up isn't it more likely that, instead of a major-market network, what we'll get is a proliferation of unimaginatively-run independent stations?

A: Yes, it could happen. But I'm sure there are a number of us—not just me—who have no intention of letting that happen. In this country, problem-solving and reaction to developments is a matter of private enterprise and of competition. Now, when a half station opens up, if it's going to compete with the same old schlock material it's going to have a terribly difficult time getting anyone to advertise on it and in making good.

I'm not saying that in the first instance they won't be trying to run free material because there'll be a very difficult transition period for these stations. But they should already—and I've talked to some and I know some of them are—be thinking ahead—they should be thinking of the plan, what is the plan?

Are they going to be for the elite-coverage network, are they going to tailor their programming to a point where they could never expect to get a rating of more than 15 or 20 ever, because they're not really trying for the other stuff? Are they going to be a different kind of a service; if so, they should be part of a grand design that makes sense and that can be supported and

continued on page 42



Aged 27, Weaver (3rd l.) hit stride as radio producer of Fred Allen's "Town Hall Tonight"

GOLDEN DAYS, WHEN . . .

As manager of Young & Rubicam's radio department in 1936, young Pat Weaver became part of a halcyon era. "We had Allen, Jack Benny, Phil Baker, Burns & Allen, and Kate Smith," he recalls. Weaver's break came after brief, unsuccessful space-salesman fling in New York, followed by stint of writing, producing and selling on KIJ (newly bought by Cadillac salesman Don Lee). Aged 26, Weaver came back to New York; secured job with NBC through Thomas McAvity, then radio head of Lord & Thomas agency. Year later he was with Y&R, producing Fred Allen's show. Allen hated agencies, clients and networks indiscriminately; Weaver kept them off his back and according to Allen, "At least made life bearable." Weaver's still a top radio-tv diplomat.



In early '50's, movies felt Saturday-night pinch when Sid Caesar took to television

Ghoul becomes goldbug for



Tons of junk have been deposited on station from aroused viewers, most of it parodying Ghouardi's burlesque of a maniacal horror-movie host



Role is still crazy but no longer is homicidal

After early success on Shock Theatre, Ernie Anderson has also succeeded with more-difficult role as zany but unfrighting host featured on kid's comedy program



No more photographers

Exploitation and merchandising of tv star sets frantic pace for promotion staffers

local admen

Tv weirdo not only sells products but also creates new ones for teen market

IN CLEVELAND, you can buy sweat-shirts, ice cream, cola and hamburgers. And out of every nickel, dime and dollar that's spent, a fraction winds up in the coffers of WJW-TV.

The station isn't in the business of selling clothing or food. But it is in the business of selling airtime and nurturing its own local air personalities.

Because of one of those personalities, the Storer outlet has been dragged willy-nilly into a wild merchandising and exploitation joyride.

It's local and national advertisers are directly affected, because a sizeable chunk of the Cleveland tv audience (approx. 1,330,000 ARB homes) is newly behaving in a most peculiar manner.

The focus of the disturbance is a thing called Ghoulardi. An ex-music critic, ex-deejay, and successful free-lance commercial announcer, Ghoulardi has temporarily assumed the body of 39-year-old Ernie Anderson.

The result of this demonic possession is that, in three separate time-periods, Ghoulardi has increased WJW's ratings by 100% and more.

Further, the entire city of Cleveland is more or less familiar with and more or less nuts about him. Through a rare outburst of mass tv hysteria, Ghoulardi can undoubtedly claim to be (temporarily) the best-known citizen in the nation's seventh-largest television market.

His notoriety isn't because he has an overwhelming 99% come following. (He doesn't.) It's through two things:

▶ *The frantically vociferous loyalty of kids and teenagers, generating a hydra-like growth of Ghoulardi quips and mannerisms.*

▶ *Hyper-alert merchandising and promotion by station's young (average age 32) management.*

Of course, it would be entirely too neat if all concerned could say

"we told you so . . ." Seven months ago the station began a fairly routine type of late-night presentation. Cued by consistent results gained from science-fiction and macabre movies (see *Other Worlds*, Srosson 13 May) the station slotted a *Shock Theater* package for 11:30 p.m. Fridays.

Then, duplicating a practice which has become standard in many markets, the Cleveland programmers looked around for a local-live host who could inject a trifle of novelty into some of the old films.

On hand was Ernie Anderson—about as unlikely a choice as could be imagined. A veteran of radio and tv in Rhode Island, Troy N. Y., and three of Cleveland's own stations, Anderson was then combining booth work for WJW with a highly profitable (\$26,000 annually) free-lance announcing career. He has an excellent voice, modulated but with strong timbre, and this plus a reassuringly conservative appearance have made him a long-term pitchman for many of the area's biggest broadcast accounts.

Master of humor

However, behind Anderson's sober facade lurks the mind of a subtle and original humorist, and the technical crews of the station knew him as a master of inspired, off-limits foolery.

To general manager Bob Buchanan goes the credit for seeing in these impromptu performances the germ of a horror-film host a la burlesque-Karloff.

No one—and Buchanan makes this disclaimer loudly—was prepared for the result.

The ARB report shows the mechanical change: from a 9 rating, the Friday night movie shot up to 20, and now is maintaining 23 and 24. The station's mailroom knows another dimension of this change: an average of 4,000 pieces of mail weekly; (it's claimed) more than 175,000 pieces to date.

Further, much of this mail is not mere letter-writing. Ghoulardi has been inundated with objets d'art made by devotees. The standing tv set for his weekday show (of which more later) is merely a bare studio floor on which has been piled a mountainous collection of weird artifacts—football helmets with faucets screwed-in, fake skeletons, one-stringed instruments called Ghoulitar, rubber skulls—many of which represent hours of labor in manufacture. Through, over and around all this floats the stooped, mantis-like figure of G. himself, complete with beard, third eye, and accompanied by a live raven named Oxnard.

Within a couple of weeks of *Shock Theater's* unveiling, station management realized it was in the situation of grubbing for potatoes and striking oil instead. The problem was how to cap the gusher, and it was highlighted by the action of an eager promoter who rushed through an order of Ghoulardi sweatshirts, off-loaded them onto a downtown department store which, in turn, sold-out in one afternoon. Bob Buchanan promptly copyrighted the name, on behalf of Storer Television, and since then has kept legal counsel busy dealing with the affairs of Ghoulardi.

Motivation was not to capitalize of commercial sidelines, but to protect the station's air property. Overexposure of Ghoulardi, by unauthorized merchandizers, conceivably could weaken the mage of name and personality.

Further, some of WJW's advertisers themselves now have a vested interest in the name. For example, Manners regional drive-in chain has created a drink named the Big Ghoulardi (it changes color within the glass following a G. aphorism, "turn blue" which now is a catchphrase for Cleveland youth).

The pulling-power of the name is

continued



HEY GROUP COOL IT! DRINK A MANNERS BIG GHOULARDI ©

Ghoulardi's own secret formula. Weirdly wonderful. And made only by Manners. 16 ounces of delicious devilment. Makes you feel glad you're alive. **35¢**

ERIC SILK SCREEN
439 1644

© COPYRIGHT STORER BROADCASTING CO

Payoff from nonsense is cash in the till

Regional restaurant chain, Manners, is one of several sizable advertisers who've promoted new Ghoulardi products. Dolls, rings and sweatshirts are upcoming



Remember Zacherley?

One of the first, and most publicized, of tv's monster-men?

He's been resurrected by independent station WPIX, New York. And, like Cleveland's Ghoulardi, Zach has taken over a children's show.

He bowed this week as the Cool Ghoul, host of a new cartoon series, "Hercules."

It's a far cry, in a sense, from John Zacherley's earlier tv stint in the 50's. He then showcased late-night shock movies for WOR-TV, another indie NY outlet.

There was a good deal of public outrage at the time, when sick humor was a long way from becoming fashionable. But Zach's dexterity with brain operations, cooking spiders, and wrapping-up mummies also brought him some of the heaviest fan mail a local personality has ever earned.

Since then, Zacherley has toured with a successful cabaret act, and plays straight roles in tv commercials.

GHOUARDI *continued*

illustrated by the fact that the 35-cent drink sold 75 units at one restaurant in the first hour on the market; at another location, 250 units between 8 a.m. and 1 p.m. first day on the market. The medium was point-of-purchase only; no broadcast promotion was needed. Several thousand units have been sold to date.

Similarly, the 87-store Kroger chain last week became official headquarters for the (copyrighted) Ghoulardi sweatshirt. A first order of 30,000 has been manufactured; there are some expectations that more than one million will eventually be sold. In what's now become normal practice, Storer will receive only a slight commission. Anderson, of course, gets his cut, and he estimates his total income this year will have doubled. But the main purpose of licensing from the station's viewpoint still is simply to try and keep control of a volatile situation.

The Kroger sweatshirt, for example, is merely a traffic-builder for the store. The attraction for WJW is that, for the first time, the stores are coming into tv, to the extent of \$1,000 weekly.

Success brings new problems, however. One of them is the disgruntled advertiser—that's to say, the good tv client who wants to get a part of a hot show and can't.

With the late-night movie sold out, WJW's answer was to dust off a shelf of the more general-appeal celluloid veterans, re-title them with some audacity as *Masterpiece Theater*, and have Ghoulardi host them in early-evening time. Same reaction: Saturday's 6 to 7:30 p.m. ratings doubled, from 10 to 20.

Following the punter's principle of staying with a good thing, the station next dug out some aged one-reel comedies. Styled as *Laurel, Ghoulardi & Hardy*, this Monday through Friday 5 to 5:30 p.m. show now attracts about half of all ARB sets-in-use for its period. Its success is the more remarkable in that the show was launched in the trough of the summer viewing depression.

Fortunately for WJW, Ernie Anderson has proven to have a multi-faceted talent. He's effected the switch from a late-night monster to

continued on page 41

Network landlords bite feeding hand, Miller Brewing's Ball charges

Adman raps radio rate rise

TO THE EDITOR:

You may find the attached article just a bit too provocative (or just a bit too dull!) for your use

If not, however, feel free to publish it. The author (me) is getting just a bit fed up with media which bites the feeding hand.

Perhaps enough comments along this line from advertisers may help hold back the constant rate increases which various media groups pass along to the people who put them on the profit path!

Cordially,
EDWARD G. BALL
Director of Advertising
Miller Brewing Co.

BILL FICKSIT was one of those Handy-Audys who could work wonders with a bucket of paint, a few scraps of lumber and a mind-full of imagination. Shortly after signing a year's lease on the sunny side of a somewhat run-down duplex (he had his choice because the other side was vacant too), he got the landlord's permission to "sort of fix things up."

The walls of all six rooms got a bright new pastel treatment; the scuffed tired woodwork was rejuvenated with a spanking coat of varnish; Mrs. Ficksit was provided with a built-in corner hutch; the rubbish-collecting alcove beneath the basement stairs was transformed into a wine cellar; and the basement itself blossomed into a gay rumpus room, complete with bar and a brace of bar stools.

The landlord looked over Bill's handiwork and promptly and proudly toured a prospective tenant through the renovated rooms. The prospect was so impressed he leased the vacant part of the duplex. And the landlord was so pleased with everything he vowed to show his appreciation in some fashion or another.

And he did. When Bill's lease expired, he raised the rent \$50.00 a month!

The landlord felt he was completely justified. After all, a place fixed up as well as Bill's commanded a lot more rent than the decrepit diggings of a year ago. Besides, if Bill didn't go for the hoist in rent, there were a lot of other would-be tenants who'd be glad to pay the new price.

How did Bill Ficksit react? About as you'd imagine. Got sore as hell, and was tempted to move out. Except that it wouldn't solve anything, really. Someone else would move in, and Bill would have to start all over again somewhere else. So he decided to stay for a while, but he pondered, "How ungrateful can you get?"

Now then —

Couple years back, the radio networks were landlords of a mighty run-down property. They had trouble leasing out the place, and there were more vacancies than tenants. What prospects there were could pick and choose to their heart's content, and when it came to horse-trading over the rental terms, the lessees won most of the arguments because the lessor was in poor position to haggle. The network properties were too run down, and the overhead on all the vacancies had almost put them out of the radio network business.

By and by, however, a couple of solid tenants moved in on a look-see basis. Prestige people like the brewers of Miller High Life, the kind of national advertiser that any network landlord would like in his duplex. In 1961, Miller took a short-term lease on a small apartment on ABC. Then they rented larger quarters on the same network, signing up for a full year's lease. And in 1963, Miller liked network living so much they signed another full-time lease, this time on three radio networks, CBS and NBC as well as ABC.

The landlords were mighty pleased with this occupancy. It added class to their property. The Miller folks, along with other esteemed national advertisers, helped

to attract other tenants. Not only that, but the full-year rentals enabled the networks to make some needed improvements, in programming and in affiliates.

The network property began to boom. More and more tenants moved in, and the appalling, costly vacancies began to fill up. And thus, thanks considerably to the "Bill Ficksits" like Miller and other national advertisers who saw the potential in the radio property.

Was the landlord pleased? But yes! Was the landlord grateful? But no!

Even now, with several months still to go on the current lease, the network landlords are telling their old-time tenants, the very people who brought them back from the brink of obscurity, that the rent will be higher in 1964 — considerably higher, in radio terms.

They're saying in effect, "Look, this property is worth a lot more than it was a year or two ago. Besides, other people are ready to move into your quarters and pay our price."

So they've told Miller (and their other tenants as well) that the 1964 rentals would be about 127 higher. In Miller's case, this amounts to a hoist of some \$85,000 which adds up to a lot of rent. And that's from just two of the radio networks. At this time of writing, the word wasn't in from NBC.

What can Miller do? What will Miller do? It's a moot question. Perhaps they'll swallow the increase for one more year—much as Bill Ficksit did. But they won't be happy about it. And in time they'll probably start talking to some other rental agent.

And if all the other tenants do the same thing, the network landlords will likely be in the same sad predicament as was Bill Ficksit's landlord. Being a handy guy with a bucket of paint, Bill blithely daubed all the walls of all the rooms with the blackest paint he could mix—and moved out!

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

**"PATHWAYS"
ROTATION
PLAN**

Delivers identifica-
tion with five differ-
ent prize-winning
programs—and the
chance of reaching
an influential audi-
ence at modest cost.

HERE'S HOW THEY WORK

YOU BUY a share in WNBC-TV's unique "Pathways" concept, which provides rotating participation in these widely varied prestige programs: "Youth Forum," "Direct Line," "Dialogue," "Recital Hall"—for \$25,000 per year (less than \$500 a week).

YOU GET, each week, a minute institutional message in a different "Pathways" program and visual identification as a series subscriber at the beginning and end of all of them . . .

. . . invaluable association with an entire group of opinion-molding informational and cultural programs.

**IT GIVES YOU MORE FOR
YOUR TELEVISION DOLLAR**

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

WNBC-TV 4 NEW YORK

TIMEBUYER'S CORNER

Media people:
what they are doing
and saying

KSL-TV (Salt Lake City, Utah) presentation: The CBS affiliate recently held a series of four luncheons for New York buyers in the Peters, Griffin, Woodward offices that city for showings of "Mormon Land"—slide market story. All buyers attending a showing were given an album of selections by the Mormon Tabernacle Choir. Among the agency people present, the CORNER saw Graham Hay, Compton; Jack Geller, Weiss & Geller; Jim Watterson, Lennen & Newell; Howard Tobias, Reach, McClinton; Bob Lazatera and Brad Littlefield, D'Arcy; Bob



Trio in Central Park & world's tallest tower

Rep. buyer, and station man utilize New York's garden spot to watch WBIR-TV (Knoxville) presentation on new 1750-foot tower which will increase station's homes delivered an estimated 30%. L-r are Bob Horwitz, Avery-Knodel a.e.; Joan Stark, supervisor spot broadcasting, Grey; and Ken Maxwell, station's national sales manager

Anderson and Lloyd Harris, SSC&B; George Blum, Gumbinner; Jerry Rettig and John Oliver, Grey; and Paul Roth, Kenyon & Eckhardt.

New York buyer makes a move: Al Kalish is now with Ted Bates' Colgate group, buying for Code 10 (men's hair dressing in tube), Colgate Dental Cream, and Palmolive Rapid Shave. Al was formerly with Gumbinner, where he bought for such hard-to-spell accounts as Tareyton, Roi-Tan cigars, Noilly Prat, and Cherry Kijafa. He was with Foote, Cone & Belding before that.

News from Pennsylvania: David Williams has been named associate director of the media department at Ketchum, MacLeod & Grove (Pittsburgh). He was media manager at the agency.

New York switch: Dick Sebops is now a media buyer at Ogilvy, Benson & Mather, where he's been assigned to the Shell Oil (central region), and Tetley Tea accounts. Dick was a media buyer with Dancer-Fitzgerald-Sample on Best Foods' Hellman's mayonnaise and Nucua margarine.

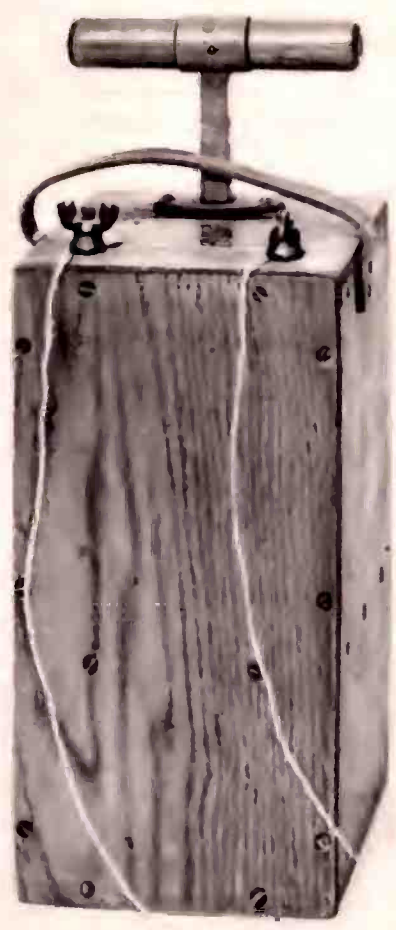
From north of the border: Frances Sandford, who was supervisor of

(Please turn to page 40)

PEOPLE-TESTED . . . "personality" radio that's dynamite in the Albuquerque area. Person-to-person KQEO, red-hot with New Mexico listeners and advertisers alike . . . because it's program-proved with people. KQEO promises "bang-up" results — people who listen, like it . . . people who buy it, love it!



**KQEO
IS
PEOPLE-TESTED**



**WHAT
A
BLAST**



KRMG TULSA OKLAHOMA	KIOA DES MOINES IOWA	KQEO ALBUQUERQUE N. M.	KLEO WICHITA KANSAS	 robert e. eastman & co., inc.
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VIP

PROGRAMING

VARIED
INTERESTING
PROGRAMING

..... is another
reason why
more advertisers
are investing more
dollars on WSUN
Radio than at
any time in our
35 year history

ONE OF THE NATION'S
GREAT STATIONS

WSUN

5 KW 620 KC

Broadcasting 24 hours daily!

TAMPA—ST. PETERSBURG

Get all the facts from

Natl. Rep: VENARD, TORBET & McCONNELL

S E Rep: JAMES S AYERS

TIMEBUYER'S CORNER

(continued from page 38)

media services at Young & Rubicam, is now with Goodis, Goldberg, Soren (Toronto) as assistant media buyer.

Up and down the Coast: Lyn Gross, who was media director at Guild, Bascom & Bonfigli's San Francisco office, is now with the agency's Seattle office as media director on the Carling Brewing, Seattle Trust & Savings Bank, and Pacific Northwest Bell Telephone accounts.

Jerry Gilley, who was a member of the media department staff in the agency's Seattle office, has traveled southward to become associate media director in the San Francisco office.

Death reported: Marion Vilmure, media buyer at Hal Stebbins, Inc. (Los Angeles) and past president of the Advertising Women's Club of Los Angeles, died in St. Joseph's Hospital, Burbank, after a brief illness. Reach, McClinton (New York) department merger: Paul Keller, formerly research director, has been named research and media director at the agency following a merger of the two departments.

Texas agency revamps: Included in the revamping of the administrative staff of Goodwin, Dannenbaum, Littman & Wingfield (Houston) was Krin Holzhauser, who was upped from timebuyer to air media director. Krin is president (her second term) of the Houston Chapter American Women in Radio and Television.

Detroit switch: James Dunn has joined LaRue & Cleveland as media director. He was with Ross Roy, Inc., same city.

Val Ritter: Every day, tossing away

"Why isn't there more positive research sent out by the media rather than negative research? By that I mean, why don't stations stop trying to prove how much better they are than their competitors—and instead provide some useful information that the agencies can work with, such as basic data for comparing the different media? Every day I receive research data that is of no earthly use whatsoever—I toss it in the wastebasket." So says Val Ritter, media supervisor at Tatham-Laird (New York), who voices his complaint against this waste with a ready smile and the hope that media men will take his advice, stop comparing apples with oranges, and set up good standards for research pieces. Val, with Tatham-Laird four years, works on the American Home Products, Mennen, and Parade accounts; was previously media buyer on food and drug accounts at Cunningham & Walsh for two years; was a buyer at N.W. Ayer and Dancer-Fitzgerald-Sample before that. He began his



career as a media analyst at the William Esty agency after graduation from Hofstra College (Long Island), where he majored in marketing. Val and his wife Priscilla and 16-month-old son Mark live in Glen Head, Long Island, New York, where Val spends much of his spare time working on do-it-yourself projects.

YOUR MAN IN THE TWIN CITIES!

Your sales story never sounded so good, as it does spoken by — or supported by — WLOL's Big 5 personalities! Give your product an airwise salesman like this!



Carson Rennie & Co.
6-10 a.m.

What's Rennie got in the bag? Wake-up music for one thing. And music to keep 'em up and humming. Plus a big parade of WLOL news reporters . . . time signals, temperature, weather reports, the lowdown on highway conditions, right-from-where-they-bite fishing tips, the morning edition of WLOL's exclusive AIR WATCH traffic reports . . . even timely reports on buses, planes and trains that aren't on time. He also has in there the newest Pulse, which shows a 4 months audience increase of 85%.* Why not tell Carson Rennie to take his foot off the bag and add your commercial to the Twin Cities' most popular a.m. radio show.

* Pulse—7-9 a.m. Nov.-Dec. 1962 vs. Mar.-Apr. 1963.

MINNEAPOLIS • ST. PAUL
WLOL

LARRY BENTSON, President
Wayne 'Red' Williams, Vice-Pres. & Gen. Mgr.
Joe Floyd, Vice-Pres.

Represented by AM RADIO SALES
— A **MIDCO** STATION —

SPONSOR 2 SEPTEMBER 1963

NEW PRODUCTS

(Continued from Page 30)

The primary reason that spot tv gets a heavy play from new products is that a market by market time-buying system allows not just geographical selection, but also dollar weightings that are competitively balanced in accord with the life cycles of other brands' campaigns.

For example, Procter & Gamble's tv success is sometimes thoughtlessly dismissed as the crushing victory of an enormous budget.

It's true that with \$57 million, a lot can be done. But careful analysis of how the money's spent reveals that P&G has a lot more on the ball than mere force.

In 1961, three of P&G's new products had spot budgets which ranged from around \$1,400,000 to \$2,200,000. But the average of dollars spent per spot market ranged from less than \$9000 to more than \$21,000.

In many of these markets, spending of the three P&G brands was equalled and frequently topped by smaller companies. In three more new-product launches during 1961, P&G each time committed 100% of the budget to spot tv—but look at the range: Stardust, \$25,500; Thrill, \$65,500; Gain, \$159,700.

Size is thus only a part of the secret; the manner in which P&G varies ad weight from product to product and market to market is an important part of their success.


Success tells the story

Since 70% of P&G's household volume today comes from new products, the importance of the broadcast media in new-product launching is graphically illustrated by the company's overwhelming success.

A sidelight on this comes from management pundits Booz-Allen & Hamilton, who once reported "The failure rate of new products differs surprisingly little between industries, but there is a great difference in failure rates between companies. This appears to be largely a reflection on the differences in management effectiveness."

Maximizing that effectiveness appears to be job that radio and tv can accomplish with enormous impact. As the chart, page 28, details, more than 100 known new products

were introduced in the last quarter of this year through spot television alone. Unfortunately, the radio industry can't come up with similar bookkeeping, but there's no doubt that radio also plays the midwife for at least as many smaller local babies.

For once, the clients and the salesmen see eye to eye. Broadcasting is the greatest thing that ever happened to the trademark advertiser—and every new product has to make its mark in the world. 

"GHOULARDI"

(Continued from page 36)

a daytime, surrealist comic without showing signs of strain.


Oddly enough, each of his three current shows has a strong adult following. *Shock Theater* currently runs from 56% to 91% share during its Friday night slot; the breakdown is around 130,000 men, 155,000 women, 104,000 teens and (to the dismay of many parents) 61,200 children.

By comparison, the early-evening movie hosted by Ghoulardi on Saturdays also returns a balanced audience: from its 59% share the breakdown yields around 67,000 men, 84,000 women, 100,000 teens and 135,000 children.

WJW's mailroom has evolved its own techniques for dealing with parcels of dead goldfish and live bats; Anderson has no plans to radically alter his relaxed style of living, and the Chamber of Commerce now signposts Cleveland as "the home of Ghoulardi."

Buchanan vindicated

All in all, as some rather dazed advertisers and time-salesmen have found, there's justification for Bob Buchanan's gleeful claim that in 1963 "Ghoulardi has become the hottest local personality in the nation."

Granted that the station has been lucky in finding a rare performer, it's then gone on to develop the best showcase its technicians and directors can devise. If present syndication plans are fruitful, other markets may have the opportunity to scrutinize a superior local production. If the lesson is well learned, this tv expertise should be translated into the service of many more advertisers—with or without Ghoulardi. 

WEAVER STRONG FOR UHF

(Continued from page 33)

where you can get your patrons and sponsors and work one way.

Or, are they going to be part of the entertainment aspect, and if they are, their problems are not to use the fourth re-runs of *Maverick*—which was a good show, I might say, but some of the others are less good—that isn't the way to really have any future or position commercially.

They might be able to get by, being a re-run relay point for a while when no-one really wants to buy them anyway because the saturation is too low—that may happen. But there are certain directions in which they can really be supported by advertising money not now being spent in television, at least, not in this way.

Q: Why is there any need for a major market network by big trademark advertisers?

A: If you take a trademark brand that has a major television exposure—two or three minutes a week—it runs now, I think about two-million-two per minute, so that if you have three minutes a week you have six-million-six, which is quite a bit of money, and if you have six minutes a week or one hour, that's twelve or thirteen million—the actual need of the big trademark brands would be, after first national exposure, to move into the major markets, the top forty where probably they will do seventy-five percent of their business anyway, and fight it out there for brand share-of-market in their category.

The best way to win share-of-market for almost all categories is television, and if they could spend their money and pick up—instead of six minutes now—if they could take three minutes nationally and take the other three minutes and instead get six minutes in the top forty markets, or nine minutes, to have that extra power where they need it—they'll do it. There's no question about that. The only reason I was not able to do that previously was not because it wasn't ready but because there weren't enough stations to mount that kind of an operation.

Q: Would it be fair to say that the opening up of the u's will be

one of the great evolutionary steps?

A: Oh, yes . . . they should have passed that law ten years ago.

Q: You described yourself once as an optimist about the general future of broadcasting?

A: I'm an optimist about the general future. But the real, sad thing about communications is when the promise is not met, in a time like we're in. We have gone through this really complete revolution in society. The values we grew up with (at least, for the older of us—and there's a whole new set of basic principles; where things like gradualism and scarcity—fundamentals that we really based a whole way of life on) have gone. The one instrument that can save us is communications, and the development of communications that can reach people, wake them up, change their minds, change them so that they accept the drastic modification of what they believed before because it wasn't true, educate them into new modes of behavior and new ways of thinking and new processes of judgment, towards a more mature and disciplined kind of individualism.

Q: Why should television assume this burden?

A: We should be leading this opportunity around the world because we know the most about audio-visual impact on individuals. We've had the training, we really are the people who in movies and radio and in television do know this field; and yet, so much of the effort is siphoned off into material that in all too many cases is much too mediocre.

We should be working out methods and testing them and working on them for using television as a world-wide instrument not only of communications but of teaching and of information-relaying and of making available to the whole world not only the total of man's knowledge—which we can do now; as they say, at the push of a button, at the speed of light, you can know anything or be present anywhere you want, if you look ahead a few years to the satellite transmission system.

I might say that this has been known to most of us at the planning level for fifteen years; Arthur Clarke's first diagram of this he

brought to me in 1949; the cartridge television system that was in the paper this week is something that I personally outlined to RCA in fifty-one as the shining center of the home that was to come, and that what we had to do was bring the people up so that when we got to where they were running in and buying spools of cartridges and taking it off the air that they'd want the opera and ballet and the visit to an art exhibit and history re-dramatized, and that sort of information and not just escape; that, too, but not just that.

And we are in too many cases pressing too hard on just escape. Now, when you say 'what about the advertiser and the agency?', remember we buy what's available. There are uses for us, when we go into print advertising, if we want to advertise in the *Scientific American* or the *Reporter* or *US News* or *Newsweek* or *Time*, we can do that . . . on television our ability is more limited. There is no program like *Sports Afield* is in printing, in spite of the fact I'm sure there are fifteen or twenty million fellows who'd be glad to look at it—in fact they'd probably pay money to go to the movies and see one show a quarter that covered the coming sports events. This is because we are in an audio-visual revolution and these things will come.

Q: Will the agency play a bigger part in the programing of the future?

A: There's place for the agency in programing and it will come back again because of the nature of what will happen. But I have not changed my name about who has to call the shots in this business; it has got to be the management of the audio-visual enterprise, whether it's called *Paramount Pictures*, *Columbia Broadcasting*, or *X*.

It cannot be *McCann-Erickson* or *Young and Rubicam*; it just won't work out that way. We are working for our clients and we will represent the views of our clients. Now, individually, many of us in the business will in addition try to do things that are good for the business and try to project things that together, somehow, we can get on the air. But the management is still the management—and they call the shots.

COMMERCIAL CRITIQUE

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

The secret ingredient of failure

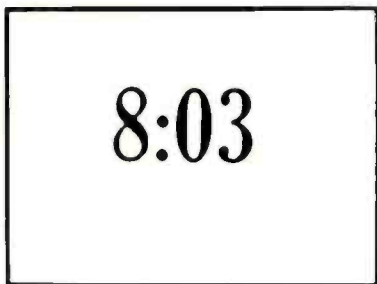
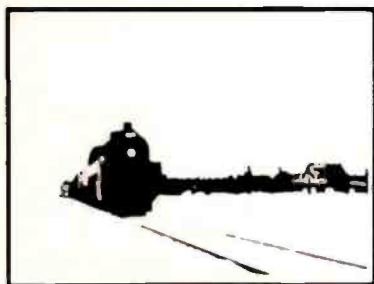
By LARRY MULLER

Just look at the commercials. Listen to the messages. For every one that delights and sells you, or even interests you, how many bore you sick — or even worse, get you so angry that you swear you'll never buy that brand?

Out of the more than 40,000 tv

Whom do we think we're talking to?

Most commercials simply don't talk to *people*. Don't you get the feeling that they're either trying to sell to a bundle of statistics (female, 25.7 years old, 2.3 children, family income \$7,683) or to some kind of simple-minded yuks who can



Go Go Goodyear Commercial is Simple and Successful

And it's clean, clear and direct. It talks to people. Talks to them straight

commercials produced last year only 150 of them were very good, according to Harry Stoddart's article on the American TV Commercials Festival (spring 9 May).

The stock answer to this, of course, is: sure, most commercials stink, but, boy, do they sell merchandise!

But do they?

A recent house ad for N. W. Ayer points out that only one out of three commercials really sells the goods.

Why this fantastic waste?

Underlying the sins of wordy writers, arty art directors, pass-the-muck producers, quick-change committees and play-it-safe plans boards is the secret ingredient of failure.

Contempt for people.

he huckstered out of their rent money?

Fortunately for the future of our country, there are *people* out there in "Radio and Television Land." People, even as thee and me. A good many of them a good deal smarter. (Of course, we all know this — but why do so many of us act as if it weren't true?)

One hallmark of every good commercial you've ever written, produced, sponsored or envied is that it talks to people in a believable way.

The good ones demonstrate that commercials can be simple without being simple-minded. You don't need to be a Phi Beta to dig the Go Go Goodyear stuff or Cracker Jack or Ozon Hair Spray or Xerox. Good commercials achieve believ-

ability by talking straight. To people. Not serving up the same tired formulas, cramming in 127 copy points, or repeating and repeating until the mind just turns off.


And it's not just a matter of technique. Or money. Too many commercials, tricked out with a cast of thousands or unnecessary animation, electronic sound effects and helicopter shots, give you the feeling there's less than meets the eye.

Again and again commercials with extensive, expensive techniques which look so good in the viewing room bomb out in the living room.

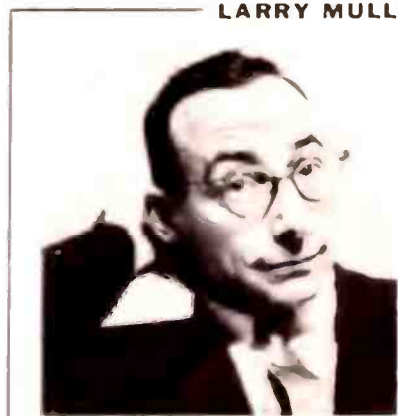
And all too often the commercials that get the biggest laughs were not meant to be funny.

In one respect, though, run-of-the-mill tv commercials seem absolutely great when you compare them to today's *radio* commercials. For every Arthur Godfrey or Culligan Man spot there are an incredible number of sponsors talking gibberish.

The common denominator of all this wasted money, time and talent is that these commercials are directed at a mythical lowest common denominator of the audience. And the audience is getting pretty weary of waiting for the advertisers to come up to their level.

Agencies and sponsors arise! Be the first on your block to advertise to people. And you'll be the first to leave your block for a villa in Antibes, a South Seas island—or would you prefer to buy Manhattan? 

LARRY MULLER



Larry Muller, vice president and associate creative director at Sudler & Hennessey, arrived there by way of McCann-Erickson, Grey Advertising Inc. and CBS Television. Some of his best friends are people

★★ The FCC should forget the old nostrums of program categories, and arbitrary limits on commercials, and instead cure broadcasting ills with diversity of control, and heavier doses of news to offset advertising.

This is Cmr. Lee Loevinger's preference in dealing with two of the commission's toughest problems. Loevinger told the Association for Education in Journalism last week at its Nebraska convention, that program mediocrity and over-commercialism are symptoms of a graver blight. TV particularly suffers from concentration of control, lack of competition, and a dearth of true journalism, he said.

Journalism, by a "diversity of voices" is the one field where licensees have full right to claim immunity from regulation of entertainment and commercial programming, Loevinger believes. This is the basis of newspapers' "First Freedom" under the Constitution.

Broadcasters should swing out journalistically, develop their own Broadcast News Association, and drop the AP, UPI news service crutches.

★★ The public in general is satisfied with its tv entertainment, and "any effort at direct control of programming is not only wrong but futile," Loevinger believes.

By-passing the commercial program rating services here as discredited, Loevinger delved into other research, British and American, for proof that tv is accepted by viewers as a mass medium. For anyone to expect consistently high level in 2,000 programs devoured annually by viewers who want it almost around the clock is "simply foolish," he declared.

Loevinger admits that egghead minorities have a basis for complaint that tv is not living up to its potentials—he, himself, prefers reading. Then he points out drily that not only the lowbrows but the elite who howl for uplift are found to prefer entertainment programs 9 to 1 over the informational. But they all—literate, semi and illiterate—like news.

★★ Loevinger would leave the individual broadcaster's programming domain alone, but not the radio and tv services, which he considers a competitive industry based on limited number of privileged licenses.

He would attack concentration of control by revamping multiple ownership standards. He would attack over-commercializing by requiring that commercial time be at least matched by news time. Crude as this is, he argues, it is better than arbitrary advertising limits.

With antitrust fervor, Loevinger hopes dispersal of ownership will get first choice at the FCC over multiple owners, in spite of latter's programming know-how. He wants to bar any additional newspaper-broadcast dual ownership. He worries over danger of concentration by network and affiliate programming which dominates for all but 35 tv stations.

Loevinger hopes that UHF will provide a base for diverse and competitive tv service that could provide the equivalent of radio's almost limitless range of programming—everything from rock 'n' roll to Shakespeare.

States put \$10.3 million in travel ads, but only \$206,000 goes to radio & tv

The nation's 50 states will spend some \$10.3 million for tourist travel advertising, promotion, and public relations in 1963. The amount is up 5.8% from 1962's \$9.5 million, according to Long Advertising and Marketing Publications in its *1963 Development Advertising Reports*.

There's a bleak note in the report, however, from the broadcasting view: only one of every five states uses radio-tv advertising, with air billings totaling but \$206,000. Of the latter amount, one state, North Carolina, spends \$110,000 in air, to stand head and shoulders above the rest.

The report shows that the various state development commissions have a total of \$27.6 million to spend. Of this, \$14.2 million is appropriated for tourist travel and industrial development advertising, public relations, and promotion.

When it comes to advertising for industrial development, print media have a complete monopoly. *The Wall Street Journal*, *Business Week*, *Fortune*, *Dun's Review*, and other similar publications, plus a number of newspapers are, virtually, the only ones receiving industrial development advertising budgets.

For tourist travel promotion, however, media choice is more varied, though print maintains its strong position. Many states use newspapers in their surrounding areas, plus occasional use of New York newspapers, national magazines, regional editions of *TV Guide*, and other media.

With the exception of North Carolina, which makes broadcast media its major outlet exceeding print, the other nine states devote only pittance to radio and tv. New Jersey, for example, spends \$3,000 for air time; Georgia, \$15,000; West Virginia, \$15,000; Michigan, not reported; Wisconsin, \$5,100; Missouri \$3,000; Arkansas \$10,000; Wyoming, not reported; and Oregon, \$2,000.

It's not for a lack of funds either. State budgets for tourist travel and

promotion are high in some cases. For example: Florida's tourist travel advertising-promotion budget is \$1,703,011. Hawaii's, for print media, \$507,112; Virginia's, \$1,050,000 for two years; Kentucky's, \$401,585.

The major amounts, in addition to heavy use of magazines and newspapers, go for booklets and brochures, audio-visual aids, etc. A large amount also goes for administration.

W. Va. stays with 'Club'

The West Virginia Department of Commerce, which last year "experimented" for the first time with network radio to promote tourism, returns to ABC Radio to sponsor *Breakfast Club* for the second consecutive year.

Hulett C. Smith, commissioner of the West Virginia Department of Commerce, said: "We feel that commercial messages on *Breakfast*

Club played an important part in the overall success of tourism in the state last year."

West Virginia will air its fall tourism campaign on ABC today (2) through 9 October, and also conduct a spring campaign on *Breakfast Club* in April-May and June. A highlight of the fall campaign will be *Breakfast Club's* broadcasting for one week directly from West Virginia's Greenbrier resort in White Sulphur Springs.

Mattel aids competitors by licensing 'tv stars'

Mattel, Inc., which recently sold licensing rights to three more companies to produce items related to its owned characters, feels such merchandising is big business, especially since many of them are also animated tv personalities.

The toy manufacturer currently has about 29 companies in its licensing network, manufacturing more than 175 items, many of which are related to well-known fictional tv stars Matty Mattel, Sister Belle, D. J. (Dishonest John), and Beany and Cecil.

The characters — as well as the



Koepplinger Baking rises to occasion

Koepplinger Baking, Cleveland distributor for Arnold Bread, entered tv for the first time with a four-week spot campaign on KYW, just timed which was timed to coincide with school season and its candy sales Campaign was kicked off at station party attended by Eric Arnold's merchandising mgr. Emile Frard, KYW-TV sales rep. John Dismantel and bakery pres. Gus Koepplinger, among others, and each driver salesman was apprised of times the spots would be broadcast during the drive.

toy dolls of the characters — are Mattel's, but company does give rights to manufacture related items such as sweaters, pajamas, pools, playballs, etc., using the character's name and image. Many characters appearing on tv are also sold as toys but Mattel was one of the first and is the largest company to own and merchandise its own characters.

Some of the big companies merchandising tv characters: Screen Gems (Hanna-Barbera characters), Licensing Corp. of America (*Dobie Gillis*, *The Rifleman*, *Bullwinkle*), Weston Merchandising (*Dr. Kildare*, *Patty Duke*, *Mr. Novak*), JAC (*Luce*, *Ben Casey*, *My Favorite Martian*).

Mattel's characters all draw large kiddie audiences. This is one secret to great demand to merchandise items. Steven Markelson, vice president of Pressman Toy Co., one of the 29 which manufactures items related to *Beany and Cecil*, says: "There's no question about the fact that tv made *Beany and Cecil* and also makes our sales. If the ratings went way down on the program, chances are we'd drop the product as there would be a sharp customer reaction." (Pressman makes *Beany and Cecil* peg chest, ring toss game, toy chest, blackboard, bean bag game, pull-peg pounder, finger paint set, and skill ball game.)

Many of Mattel's dolls that are not characters on tv shows, such as Barbie, Ken, and Chatty Cathy, and many other toys, are advertised on tv, however.

Mass communications data

Efforts of the Television Bureau of Advertising to spur new basic research in mass communications moved another step last week with the publication of *Television and Human Behavior* by Appleton-Century-Crofts.

The book contains complete details of 18 research plans selected for prizes by the Governing Committee under the aegis of TVB. The winners were originally announced in October 1961, following a competition of approximately a year. The competition was open to all and brought returns from many outside the field of broadcast advertis-



Corking promo for Armstrong

Armstrong Cork will offer viewers an eight-page "Guide to Vinyl Floors" in its commercials on CBS TV's "Danny Kaye Show," beginning 25 September, in the largest seasonal advertising and promotion campaign in the history of the company

ing. The book is edited by Leon Arons, TvB vice president, and Mark A. May, chairman of the Governing Committee which selected the prize-winners. While not for general reading purposes, the book may be of interest to those specializing in theoretical research and in academic circles.

Johnson Pie cooking up w. coast Yule spot promo

Pies, free recordings, and saturation spot radio schedules will be the ingredients in an unusual pre-Christmas promotion in the Los Angeles, San Diego, Phoenix, and Tucson markets by the Johnston Pie Co. via Grey agency, L.A.) in a tie-in with the Audiorama Corp. of America.

The twin promotion will offer a free recording to some 2 million Johnston customers who purchase a mince, apple, or pumpkin pie. Albums are *Dickens Christmas Carol*, *The Legend of Sleepy Hollow*, *Courtship of Miles Standish*, *Latin American Dance Music*, and *Library of Congress Folk Songs*.

Each pie will be labeled "Free Record Coupon Inside," and be redeemable through a Johnston P.O. Box address. Campaign gets under way in early October and continues until Christmas. In addition to spot radio schedules, point-of-purchase

promotions will be used, along with trade insertions.

Audiorama produced the special recordings as a custom assignment for Johnston. Scripts were written and produced by production director Jen Noyle. Talent was provided by Celebrity Players Company and records are on a new lightweight unbreakable, scratch-proof plastic. Each of the Platter Books is offered for 50¢ or \$1.00 and a Johnston Pie label.

Fantastick covers N.Y.C.

Hazel Bishop launches its new Fantastick imperial-length lipstick in the New York metropolitan area tomorrow (3) with a saturation campaign on WCBS-TV, WNBC-TV, WNEW-TV, WOR-TV, and a least one radio station.

The video drive will feature two one-minute commercials, and the campaign is projected to be even more intensive than that to introduce the company's Color Plus nail enamel and strengthener in the area two years ago.

Few biased goods pushed via tv ads, says Tower

"There is very little advertising on television which involves products or services which are distributed on a discriminatory basis," says Charles H. Tower, executive vice president, Corinthian Broadcasting.

Obviously referring to an accusation made recently ago in New York by Dr. S. I. Hayakawa at the International Conference on General Semantics, Tower told the Kiwanis Club, Brooklyn, that the overwhelming bulk of tv advertising falls into two categories. "The first includes low-cost, high-turnover items such as food, cigarettes, gasoline, toiletries, and the like," he said. "The second, mass-distributed hard goods such as refrigerators, television sets, and automobiles."

"Generally speaking, these products are just as available to Negroes as they are to whites. Service establishments, where the possibility of discrimination exists such as restaurants, hotels, motion picture theatres, and real estate

developments, make up a very small share of television advertising."

Tower pointed out that tv should be praised, rather than blamed, for the role it has played in the present civil rights situation. He said news coverage of racial tension has been both courageous and responsible, documentaries by both networks and local stations have probed the problem in depth, and discussion and interview programs provide points of view on all aspects of the controversy.

"Television obviously cannot solve the complex problem of racial inequality, but it can and has contributed in a major way to its understanding," he said.

Birds Eye back to web tv in 3 series, 1 CBS spec

Birds Eye division of General Foods returns to tv this month after

an eight-year absence, as a sponsor of three CBS series and one special. "Themed on the "Quiet Corner" (the vegetable portion of the dinner plate) the campaign kicks off 23 September on the special, *Opening Night*, featuring CBS headliners Jack Benny, Garry Moore, Lucille Ball, Phil Silvers, Andy Griffith, and Danny Thomas.

This will be followed by promotion in *The Phil Silvers Show*, bowing 5 October; *The Danny Thomas Show*, bowing 7 October, and in *The Andy Griffith Show* in selected areas of the country. In addition, Birds Eye will supplement its network tv with a heavy schedule of prime time spots in the major markets.

The tv campaign will be previewed in full-color, special four-page inserts in September issues of

eight frozen food and grocery trade magazines, followed by a direct mailing to key accounts and distribution to customers of 10,000 copies of a four-page trade brochure describing the promotion.

Frozen dishes stressed

Featured in the campaign will be 13 separate frozen vegetable dishes, ten of which are currently available and the other three to be launched next month. The advertising will focus attention on frozen vegetable dishes as a profitable item for food stores and a quality value for shoppers, also emphasizing interest, convenience, excitement, and appetite appeal.

On the consumer magazine side the three new dishes will be announced in full-page, four-color print ads in the November issues of *McCall's*, *Ladies Home Journal* and *Better Homes & Gardens*.

Chemstrand still sole Liz sponsor

CHEMSTRAND CORP. has yet to assign partial sponsorship to another advertiser for "Elizabeth Taylor in London," slated for airing 6 October on CBS TV and Canada's CBC TV and one of the most expensive hour programs ever produced. Chemstrand, via Doyle Dane Bernbach, has picked up the program direct from its producers—Television Productions of America (Phil D'Antoni and Norman Baer)—and will use it for institutional advertising in behalf of its Acrylon acrylic fiber and Cumuloft nylon. However, it had planned to sell off half, as it did when it picked up sponsorship of the hour-long "Tour of Monaco with Princess Grace," but negotiations toward this end are still continuing. The first production of the relatively new D'Antoni-Baer firm, the London special was shot in 35mm color film and will be syndicated throughout the world after its CBS telecast, which D'Antoni and Baer feel will attract from 80-90 million viewers. Although declining to reveal the program's total costs, they said production costs alone reached \$200,000. Added to this are salaries for the writers (S. J. Perelman and Lou Solomon), producer-director (Sidney Smith), and Miss Taylor (guaranteed the highest fee ever paid a performer for a single show), which raises the overall figure to astronomical heights. The shooting schedule took only six weeks for the special, with Miss Taylor beginning her stint 24 June after completing her acting chores for the motion picture, "The VIPs." D'Antoni and Baer said their future plans, already assured of advertiser backing, call for at least another special evolving around another famed personality. They added they plan to make few pitches as such, with sponsor commitment to come first, to be followed by the shooting.



Miss Taylor at birth-place

Above, Elizabeth Taylor sips champagne at London's Harpenden Heath, where she was born, with (l-r) Norman Baer, DDB sr. v.p.-acct. supervisor Joseph Daly, Phil D'Antoni. Below, prod.-chr. Sidney Smith scans footage with D'Antoni and Baer.



Account men must think of client ads, says Lusk

Today's account man must have a keen, vivid, and intelligent interest in advertisements, and a very low boiling point with respect to mediocre copy, according to Robert E. Lusk, chairman and chief executive officer of Benton & Bowles.

In the agency's internal publication, "Conversation," he stresses that "advertisers are not going to be satisfied with an account man who is just a good merchandising man, or a good walking dictionary of marketing facts, or just a good, pleasant contact man to carry the ads from the copy department to the client.

"Clients are telling me that they want account men who think in terms of advertisements," Lusk said. "I'd say there is a change of some degree going on in advertiser/client relationships. It is not, however, a basically extreme one. It is really a reaffirmation of the agency's prime duty to create better advertise-

ments, and that responsibility extends to every member of the agency staff."

Overseas ad execs join in judging IBA awards

Top advertising executives from Europe, Africa, Asia, and Latin America will join their U.S. counterparts in serving as judges for the fourth International Broadcasting Awards competition, sponsored by the Hollywood Advertising Club annually to honor the world's top radio and tv commercials.

Accepting the club's invitation to participate in the annual competition, the Intl. Advertising Assn. has agreed to organize a committee of leading admen from all regions of the free world — everywhere that advertising is employed as a tool of industry and business in the distribution of goods and services to the consuming public.

Robert L. Dellinger, president of the Los Angeles chapter of IAA, has been appointed executive chairman

of the International judging committee, the 14 individuals who will assemble in Hollywood next February to serve as final judges of the commercials entered in the 1963 IBA competition. One seven-man panel will consider the top TV entries; the other will deal with the radio finalists.

Dellinger is executive vice president of Grant Advertising, Inc., and is in charge of its Los Angeles office

Kellogg's launching promo on 'Food Is a Bargain'

Kellogg's, feeling that the "low cost of eating" today has become so contradictory to spiraling costs that it must be brought to the consumer's attention, is launching a campaign in network tv and other effective mass communication media to point out that "Food Is a Bargain." U.S. Agricultural Department figures are used to verify the contention.

Drafted to act as spokesman while contributing color to the story and presenting the statistics in a down-to-earth manner is the cast of CBS' *Beverly Hillbillies*, which Kellogg's sponsors.

Highlighting the September-October campaign is a three-minute tv film story which will climax the *Hillbillies* show of 9 October, and also be aired on *My Favorite Martian*, which bows on CBS this fall. A one-minute version will be shown on CBS' *What's My Line?* as well as five top-rated daytime network programs. It is estimated that the "Food Is a Bargain" story will reach a total of 70% of all U.S. tv homes about 2.1 times during the two-month promotion.

In addition, a short film will bring details of the campaign to grocery headquarter execs. It features Kellogg Sales Co. president Marc Leaver, general sales mgr. Charles Tornabene, and advertising mgr. Howard List explaining the thinking that motivated the promotion and presenting previews of the tv commercials, magazine advertising package backs, and in-story materials.

The magazine effort features the *Hillbillies* in four-color advertising in the 4 October *Life*, while some



Borden's Eagle on Mt. Everest expedition

Borden's supplied its Eagle Brand Sweetened Condensed Milk and Starlac Nonfat Dry Milk for this year's American Mt. Everest expedition, but won't be capitalizing on it for commercials. Preparing a cup of coffee with the condensed milk at the base camp on the Khumbu Glacier, 17,800 feet up, is cameraman Daniel E. Doody, a member of the expedition

10 million Kellogg's Corn Flakes packages on grocers' shelves during September and October will present simple, factual data featuring the Beverly Hillsbillies in six different versions.

Container Corp. to sponsor retrospective art exhibit

A pioneer in the use of fine art by business will commemorate over 25 years of commissioning leading painters and sculptors with a month-long retrospective exhibition in the Time-Life Building 28 September through 27 October. The art show will feature 60 artists who have done work specifically for use by the Container Corp. of America in such advertising programs as the "Great Ideas of Western Man" series, now in its 14th year. Container Corp.'s collection differs from most corporate art acquisitions because the firm commissioned each work rather than merely purchasing existing paintings and sculptures.

NEW QUARTERS: Isker & Adelman moved to the Tribune Tower, 35 North Michigan Avenue, Chi-

cago, occupying the 28th floor in an expansion that almost doubles the size of its offices. The agency, which handles consumer and industrial accounts, plans to branch out into the financial, medical and electronic fields.

Minneapolis - based Campbell - Mithun has opened its sixth office in Denver with Hugh Fowler, ex-principal of the Fool & Fowler agency, as manager and account director. Board chairman Ray Mithun said the decision to open a Denver office was made primarily to service the Denver-Honeywell division, which recently added its billing to the parent firm in Minneapolis. Minneapolis - Honeywell's 1962 budget with C-M was said to be around \$2.5 million, mostly in trade publications. The Denver Honeywell division is a major producer of data acquisition and handling equipment for industry and the military, plus medical electronic items and a broad line of photographic products. . . . Barnes Chase Agency of San Diego has moved into new quarters in the new

United States Bank Building at Second and Broadway.

FINANCIAL REPORT: United States Borax & Chemical Corp. declared a quarterly dividend of 20¢ per share on 4,223,545 common shares outstanding, payable 13 September to stockholders of record 3 September. The board also declared regular quarterly dividend of \$1 1/2¢ per share on 1 1/2% cumulative preferred stock, payable 1 December to stockholders of record 14 November. . . . Fromm and Siegel, distributor of Christian Brothers Wines, reports table wine sales have more than doubled in ten years. Brandy sales have tripled during the same period, outselling all other brands, and sweet wine has shown a substantial increase. While total sales of American desert wines lost 10% in the last five years, Christian Brothers Sweet Wines gained almost 20%.

MOVING: Miss Valentine Caldwell to media buying post with D'Arcy in San Diego. Greg Rouleau resigned as dealer

Construction
 OF A TV SCHEDULE
 SHOULD INCLUDE A
 LOOK AT THE
 JACKSON, MISSISSIPPI,
 TV MARKET
274,500
 TV HOMES (Television
 Magazine, March, 1963)
WLBT/WJTV
 Construction in Missis-
 sippi provides millions
 of consumer dollars.





Gettelman goes Charleston

One of the Gettelman spots produced by Milwaukee's WISN-TV features a Charleston version of the brewer's jingle, complete with dancers having a "rip-roaring" good time, as in the '20s

Modern beat for sippin' beer

Not overlooked by Gettelman is today's trend to up-beat music in commercials, with another of its new spots being back-grounded by a modern jazz tempo of its "Golden Moments"

Brewer boosts locally done tv ads

MILWAUKEE's WISN-TV is helping disprove an antiquated theory that local stations can't produce quality commercial spots. WISN's latest effort, which has garnered plaudits from a number of advertising agencies, was for Gettelman Brewing, a division of Miller Brewing, which over the past ten years had concentrated its total ad budget in print media except for a single tv wrestling show buy. Last April, after station bought "The Steve Allen Show," it sent a salesman to Gettelman's agency, Hoffman, York, Paulson & Gerlach. HYP&G felt the audience breakdown for the 10:20-midnight time slot was right, desirable during the summer, and the show offered good merchandising tie-ins. Since most beer commercials are filmed and are relatively expensive, and because Gettelman's budget required a flat-out dollar-for-dollar approach, the agency decided to tape the spots locally. HYP&G

had an ET with a variety of different cuts of the Gettelman "Golden Moments" jingle, featuring "The 3 Jay with Jamie" with "David Carroll's Orchestra," which it desired to use to continue establishing the brewer's identity. In conferences with the WISN production department, the agency and client stressed they wanted to associate fun, young adults, and parties with Gettelman. Lighting techniques, with product in the foreground and action in the background, were to be used to deliver the message. Following the debut of the commercials, highly favorable reaction was noted by distributors, dealers, route salesmen, and the consumer, and sales shot up. This made the brewer doubly happy, for it found that with a good buy and quality-produced, economical spots, it could compete more evenly with its smaller ad budget against its heavier-spending competitors in the area.

and trade relations manager of W. A. Sheaffer Pen Company to become vice president and general manager of KASI Radio, Ames, Iowa.

Hugh Fowler resigned as principal of the Tool & Fowler agency to become Denver manager and account director of Campbell-Mithum. Miss Lou Weir to print media supervisor at McCann-Erickson, Los Angeles.

Thomas N. MacBurney to account supervisor at Grant, Los Angeles.

Don R. Cunningham to vice president and management representative of Foote, Cone & Belding's Los Angeles office.

Willis J. Davis to Needham, Louis & Brorby's Chicago office as executive producer of radio and tv production.

Rod Farrow to account executive at Fletcher Richards, Calkins & Holden in San Francisco.

Allen J. Oppenheim to foreign trade accounts specialist at Campbell-Ewald, San Francisco.

Peter Praed to production supervisor at Foote, Cone & Belding in Los Angeles.

Arthur E. De Shon to sales manager — development at Alberto-Culver.

Miss Gita Hall to public relations account executive at Saul Krieg Associates. She was formerly with Robert Taplinger and David Alber.

James J. Moore to television business manager of Papert, Koenig, Lois. He had been an attorney at Walter Thompson.

Lew Ground to vice-president of Wright, Allen & Ryan in Dallas. He previously operated his own agency.

Thomas A. Stabile to production manager of The Shaller-Rubin Company. He had served as production manager with Campbell-Ewald.

Jack Scheckowitz to director of sales promotion for Elgin National Watch. He comes to Elgin from McCann-Erickson, where he was manager of the SCI Division.

Maureen Stevens to v.p. at Doherty, Cliford, Steers & Shenfield. Howard C. Shank to v.p. and creative director of Leo Burnett's creative services division. T. F. Keady to sales manager as director of marketing, formerly v.p. and account supervisor with Grant in Chicago. War-

ren Adams from Warwick & Legler to Morse International as account executive. Robert Gillan to Bozell & Jacobs, Omaha, as media director. Carleton H. Eudemann to general counsel and Robert T. Tate, Jr. as associate general counsel of Eastern Esso Region, Humble Oil & Refining. Gustave L. Levy to director of Hunt Foods and Industries.

Christopher Eaton and Andrew M. Pellizzi to commercial production supervisor of Foote, Cone & Belding, Chicago. Eaton is a former London television producer, Pellizzi an art and tv director-producer from Greenville, S. C.

William T. Deacy III to eastern regional manager for Reeves Soundcraft, division of Reeves Industries, Danbury, Conn.

Warren R. Deacy to radio and tv director of Donahue & Coe, Los Angeles. He was with Wade Advertising there.

Mrs. Petie Houle resigning as media buyer at McCann-Erickson in Los Angeles, to take similar job with Smock, Debuam & Waddell.

Phipps Rasmussen to executive v.p.

with McCann-Erickson International in Geneva, Switzerland. Rasmussen, formerly manager of west coast and far east operations, is succeeded by Parish Jenkins.

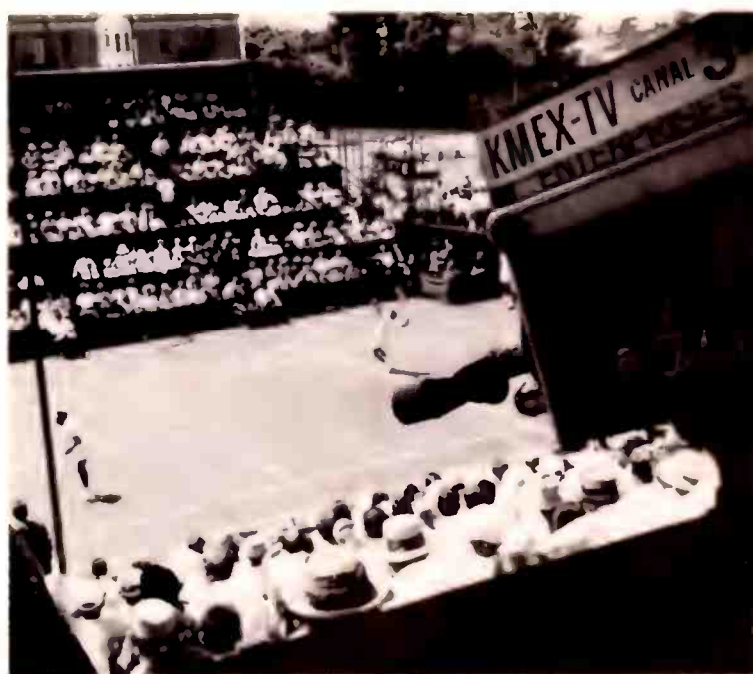
Miss Florence Blank to Doyle Dane Bernbach as senior media research analyst. She was with TVB's research staff.

George A. Welch to Ketchum, McLeod & Grove as vice-president. He was formerly with International Telephone and Telegraph as director of advertising and sales promotion.

Louis A. Lanck has announced retirement. He was a San Francisco artist and photographer for advertising and allied fields.

Paul D. Fillinger to account executive of the Wynan Company in San Francisco. He was vice-president of the Porter Agency, Portland.

James T. McGinn, to general program executive at Young & Rubicam. Previously, he was a producer-writer for WBBN-TV, Chicago.



Advertisers netted for Spanish UHF 'tenniscast'

Spanish-language KMEX-TV (Ch 34 L.A.) quickly picked up five advertisers when it was granted exclusive tv coverage of the American Zone semi-finals for the Davis Cup. Sponsoring three-day coverage were Western Airlines (BBDO), White-Froid Stores (Recht & Co., Beverly Hills), Richfield Oil (Hixson & Jorgenson), Squirt Co. (Doyle & Co., L.A.) and Zody's Dept. Stores (Beckman Kolbitz). Taped telecasts, featuring commentary in Spanish, were picked up by six sister stations

Hurleigh hits quest for data 'trivia'

"All any advertiser has to know is simply when, where, how often, and to what call letters most audiences listen . . . and what it costs to reach them regionally or coast-to-coast," says Mutual Broadcasting president Robert F. Hurleigh. "All else is a treasure hunt for fractional knowledge that is better left to charitable foundations whose p & I statements are not as much a matter of survival."

Hurleigh's comments were prompted by what he terms a need for "a couple of straight answers" to an increasing number of requests to broadcasters for "tangible proof" of listener loyalty and audience empathy in addition to standard research data used for the media.

Writing in the latest Mutual Radio newsletter, he criticizes research contributing to "the race for informational trivia," asserting that "the trouble with too many researchers is that they become so engrossed in a hair on a knuckle they

forget it is part of a hand."

"Unless a man is a masochist," says Hurleigh, "he will not tune to a station he does not care to hear. If he doesn't like what he hears, he will tune it out. And that's about all the listener 'loyalty' and 'empathy' anyone should expect . . . station and advertiser alike.

"More, one has merely to examine the majority of products that employ network or national spot radio to see how extraneous and wasteful some of these knit-picking projects really are. For with the exception of automobile and appliance advertising, probably 95% of all goods offered on the air sell for less than \$2.

"In this light, what does 'audience composition' really mean? Does a man who earns \$50,000 a year smoke ten times as many cigarettes as the fellow who earns \$5,000? What does 'empathy' mean? Will a woman pick up a cereal her youngsters do not want to eat?"

What does 'loyalty' mean? Will a buyer go without if he cannot find your product on the shelf or the price is out of line?

"Young or old alike — in every income and educational bracket — listen to radio," the MBS president continues. "And most of them smoke, shave, bathe, brush their teeth, drink coffee, use cosmetics fill their cars with gas, and can readily afford to buy almost every product offered over any radio facility in the country. If you tell them often enough, you'll get them to sample what you have to sell. No media can do more than that."

Hurleigh charged that what researchers "seem to forget" is the multi-millions reach of radio. "How to motivate these millions to buy is one thing," he states. "But it has nothing to do with the subject at hand. If your product is for radio there is no reason to discover what the listeners' traumas are, nor for what stations they'd lay down their lives and sacred honor."

Half-million-dollar deal for ABC Intl., Latin Am.

The largest single programing transaction between a U.S. tv producer and Latin America has been completed by ABC International Television, according to Donald M Hine, the division's programing manager.

The transaction includes agreements for the sale of more than \$500,000 worth of programs to stations in nine Latin American countries for which ABC International acts as program buying agent. The agreement was signed by John Manson, president of Magnum Television International, S. A., representing Desilu in Latin America and Hine.

The stations are located in Argentina, Brazil, Costa Rica, Ecuador, El Salvador, Honduras, Nicaragua, Panama, and Venezuela. The programs purchased include: *Desilu Playhouse*, *The Untouchables*, *The Texan*, *Fractured Flickers*, and *Lucy*. All of the stations purchase ABC TV's new color series, *The Greatest Show on Earth*, which premieres in the U.S. 17 September



No skidoo for this 'twenty-threer'

Marking its 40th anniversary this year is NBC o-o WRC, Washington (D.C.) oldest station, whose personalities got into the mood by dressing as in the inaugural year—1923. Pictured in their vintage automobile are (from left to right) Betty Groebli, Al Ross, Ed Walker, and Willard Scott

Have noted that the transaction indicates a new direction of international program buying. Through ABC International, Magnum was able to negotiate agreements with tv broadcasters in many vital markets. This kind of centralized activity results in greater efficiency for the producer, the distributor and the stations, he said, adding that audiences benefit by seeing better programs and advertisers also benefit through greater audience acceptance.

Lowell Thomas' 34th year

Co-sponsorship of *Lowell Thomas and the News*, one of the longest continuing daily sponsored programs, has been renewed by the Oldsmobile and Fisher Body Divisions of General Motors. Oldsmobile is represented by D. P. Brother & Co., Detroit, and Fisher Body by the Kudner Agency.

Today's broadcast (2) on CBS marks the beginning of the fifth consecutive year in which *Lowell Thomas and the News* has been presented on behalf of Oldsmobile. Fisher Body assumed sponsorship on 4 June this year.

Renewal of the General Motors sponsorship also marks the beginning of Lowell Thomas' 34th year as a newscaster of international stature. When Thomas uttered his first "so long until tomorrow" at the close of his microphone debut on CBS 29 September 1930, he had already won renown as a war correspondent and platform personality and as the biographer of the legendary Lawrence of Arabia.

Tv aid for Olympic fund

Support for efforts of the United States Olympic Committee to raise funds for participation by U.S. athletes in the forthcoming Olympic Games will be furnished by ABC TV and Dancer-Fitzgerald-Sample.

As a public service, DFS is creating a series of fund-raising appeals by prominent athletes, entertainment celebrities and national figures which will be shown on ABC's 5-week pre-Olympic series of programs beginning 5 October. ABC will present exclusive U.S. tv coverage of the Winter Olympics start-

ing 29 January 1964.

The appeals for funds to match the Olympic Committee's \$2.1 million goal will be seen during the closing minutes of each pre-Olympic ABC TV program.

Union Carbide fills nets

This fall consumers from coast to coast will see and hear about the new "Eveready" 6-pak of "D"-cells and "Eveready" Alkaline Batteries for radios, toys, games, lights and other uses, as Union Carbide launches its ninth straight year of nationwide network tv.

The extensive advertising campaign features 11 top-rated shows and spans all three networks. The schedule begins 14 September and will continue into the Christmas buying season.

Three shows are on NBC—*Saturday Night at the Movies*, *Eleventh Hour*, and *Monday Night at the Movies*; four are on CBS—*CBS Reports*, *Rawhide*, *Alfred Hitchcock Presents*, and *NCAA Football Pre-Game Show*; and four are on ABC—*Combat*, *Burke's Law*, *AFL Pro Football*, and *Arrest and Trial*.

NEW AFFILIATES: KRPL, Radio, Moscow, Idaho, and KFYL, Radio, Corvallis, Ore., to become bonus affiliates of ABC Radio.

MOVING: Joel Tall, audio technician at CBS Radio for 21 years will retire. He invented EdiTall, a standard tape editing block now used all over the world; taped and edited the first documentary to go on the air directly from tape.

SALES: Pontiac Division of General Motors (MacMamus, John and Adams) has bought full-sponsorship of NBC TV's *Today* show (featuring a salute to Noel Coward) and *The Tonight Show Starring Johnny Carson* for 3 October. No advertiser has previously bought total sponsorship of both programs for one day. Pontiac's participation in both shows will continue through March.



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527 MADISON AVENUE (AT 54TH)

NEW YORK 22, N. Y.

PLAZA 3-818

22 Petry employees buy rep firm

Sale of Edward Petry & Co. to a group of 22 employees headed by Martin L. Nierman was announced Friday. The transaction was brought about through the purchase of the station representative firm's stock by the company from chairman Petry, Edward E. Voynow, president, and their families, for a substantial down payment and an obligation of the company to pay further sums over a number of years.

Both Petry and Voynow will continue as directors and in their present positions. Bette Doyle, secretary-treasurer of the pioneer rep firm, will continue in this position and as a director.

Elected new directors were Nierman, executive vice president; Benjamin H. Holmes, vice president of radio; Louis A. Smith, vice president and tv sales manager; Lloyd McGovern, radio sales manager, San Francisco office; Keith E. Lewis, Chicago tv salesman; and Edward C. Page, vice president and tv eastern sales manager.

Other officers of the company are: Roger J. LaReau, vice presi-

dent in charge of client relations; Robert L. Hutton, Jr., tv promotion vice president, and William B. Rohm, marketing-sales development vice president.

In a joint statement, Petry and Voynow said: "Both of us have a basic pride in the Petry company and have long sought a way to insure that its traditions of service to the stations it represents would be perpetuated. Certainly the best way to achieve this is by transferring the control of the company to people who are serving the stations and advertisers now.

"The Petry company's operating staff now has a double stake in its future, both as employees and as stockholders, and the combination of their enthusiasm and our own continuing efforts will guarantee vigorous, loyal, and devoted service to the stations on the Petry list."

In addition to the 22 stockholders taking part (see picture below for complete list), arrangements have been made for other company employees to become stockholders from time to time.

Founded 1 February 1932, Petry

is one of the three largest station rep firms, in addition to being the oldest. It presently has offices in nine cities: New York, Chicago, Atlanta, Dallas, Detroit, Los Angeles, San Francisco, St. Louis, and Boston.

Prior to its founding, sale of spot radio was handled by brokers, many of whom operated on a free-wheeling basis, cutting rates, selling more than one station in a market, and so on. Petry's standards included fair time rates and one station in a market, among others.

With the advent of tv, separate radio and tv divisions were set up in 1947. Petry radio stations number 28 today, while the tv roster includes 32, plus four Crosley stations on the west coast, announced recently.

In addition to the sale of time, Petry provides a number of marketing services, issuing regular reports on food brokers, drug stores, grocery stores, work patterns, transportation, and many other subjects. It also has prepared presentations on station markets, information on specific accounts or product groups, and industry studies.

Only last week, the firm announced a controversial new plan for selling spot tv time.

The plan embodies one standard rate card for all of its stations, with 18 different classifications ranging from P 1 to P 18. Depending on the size of the market, each station's present rate classifications are coded to correspond to one of the P classifications.

The plan has been tested in prime time by Petry for about a year in a few cities (a similar plan has also been used by ABC stations).

Five Petry-represented tv stations were announced as adopting the standard rate card originally; two more were added last week and others are expected to adopt it in the next few weeks. Delay in stations adopting the plan is caused by the amount of time taken to code the rate cards, study programming, ratings, and other data Nierman said.

Nierman emphasized that once the station code is fixed, it cannot be changed without approval, making it difficult to use the plan for



Petry stockholders

Seated (l-r): Joseph H. Sierer, Petry radio sales mgr., Atlanta; Martin Percival, eastern radio sales mgr.; Bob Lewis, radio group sales mgr., N.Y.; Mrs. Dorothy Ross, asst. to the president; Ben H. Holmes, radio V.P.; Martin Nierman, exec. V.P.; Edward C. Page, P.N.—eastern sales mgr. for tv; Louis A. Smith, V.P.—tv sales mgr., Chicago; Bette Doyle, secretary-treasurer; Roger LaReau, V.P. for client relations, and Malcolm B. James, tv group sales mgr., N.Y. Standing (l-r): William B. Rohm, marketing-sales development V.P.; Keith E. Lewis, tv salesman, Chicago; David Milam, tv sales mgr., Dallas; L. D. Larimer, tv sales mgr., Los Angeles; Robert L. Hutton, Jr., tv promotion V.P.; William Hegman, radio salesman, Chicago; John P. McWeeny, tv salesman, Chicago; Junius J. Zolp, tv sales mgr., St. Louis; Richard W. Hughes, tv sales mgr., Atlanta; William Bee, tv salesman, N.Y.; Bill Cartwright, radio sales mgr., Detroit; Lloyd McGovern, radio sales mgr., San Francisco; William P. Pipher, radio sales mgr., Chicago; Alfred M. Masini, group sales mgr., N.Y.; William Steese, promotion mgr., radio div.

cutting rates. "Our reputation and that of the stations are on the line," he added.

Advantages to the buyer are that he will know the standard rate card and, with the station's code for different time periods, can quickly determine the rates, Niernan said.

Life begins anew at 40 for Niernan at Petry Co.

For Martin L. Niernan, executive vice president of Edward Petry & Co., life is beginning anew at 40. Heading the group of 22 employee stockholders who are taking over, Niernan will play an even more dominant role in the company to which he has already made significant contributions.

Born 1 August 1923, Niernan has been in broadcasting since graduation from New York University in 1947,



with a B.A. degree in broadcasting. After flunking an announcer's audition at MBS, Niernan ended, in what was to become his profession, as a salesman

at Pan American Broadcasting, a representative firm handling foreign stations. Then in March 1949, he became a junior salesman at Petry, and his rise began.

He served in the radio division for five years, then moved into tv in 1954. Appointment as sales manager followed in 1956 and, in 1957, he was named vice president and national sales manager. And then at the age of 35, in 1959, he became vice president and number three man at the rep firm.

As a person just turned 40 might be expected to think, Niernan has strong feelings about the advance of young people into key positions. He sees the sale of the Petry firm to employees, believed to be a first among major rep firms, as a strong step in bringing youth to the fore to build for the future.

Active in industry affairs, Niernan has served for several years as a member of the board of the Television Bureau of Advertising, and this spring took over as chairman of the TvB special practices committee.



Colonial in design, but not in equipment

New million-dollar home of WJAC stations, Johnstown, Pa., features an electronics wonderland inside the modified Colonial structure. Situated on a four-acre site just outside Johnstown, the two-story building measures 160 by 120 feet and houses complete offices and operations of WJAC-AM and WJAC-FM on the second floor, along with tv sales and program offices. All local programs of WJAC-TV now originate there with its studios, production, news, and program offices on first floor.

Rating services 'lousy,' says newest FCC member

Is there more than one Lee Loevinger? Residents of Lincoln, Neb. might have reason to believe so.

While advancing arguments in behalf of increased news activity by broadcasters in an address to the Association for Education in Journalism (see Washington Week, page 44), the newest FCC commissioner also took time out in Lincoln to take part in a panel discussion carried by KOLN-TV, Lincoln.

Loevinger's prepared speech showed a scholarly criticism of rating services. "Although the commercial rating services appear to have been exposed as ranging from the fraudulent to the unscientific, and as being almost entirely worthless, there have been a few proper and apparently useful studies of public attitudes toward television . . ." To his KOLN-TV audience, Loevinger said simply, "They're pretty lousy."

Noting the declining competition among newspapers, Loevinger advanced well-considered thoughts about why broadcasters should form their own independent news service in his address. But when asked on the air what would hap-

pen if newspapers were regulated, Loevinger replied, "You'd hear a lot of noise."

While imploring broadcasters formally to increase their journalistic efforts at the association session, he had this comment to make to the panel while attempting to define news: Asked what he thought about having aired an urban renewal program he said, "We'll put a gold star on your file."

In passing, Loevinger noted complaints about commercials in his address to journalists. But when asked by KOLN-TV panelists if the FCC could do anything about commercial interruptions, he replied, "I turn them off."

To the latter, he added that this was a very delicate area and perhaps the FCC couldn't do much. "Neither I or the FCC have thought this all the way through," he said.

No slouch when it came to the quick retort or in the ability to sidestep the tricky questions served him by E. James Ebel, KOLN-TV vice president and general manager, and other panel members, Loevinger proved himself a capable performer while facing the tv audience. He both iterated and supplemented his earlier remarks.

Newsmakers in tv/radio advertising



Clayton H. Brace

Brace has been appointed v.p. and general manager of Time-Life Broadcast stations KOGO-TV-AM-FM, San Diego. He has just returned from a two-year tour of duty in Beirut, where he represented Time-Life Broadcast's interest in Compagnie Libanaise de Television. Prior to that, he was assistant to the president of KLZ-TV-AM-FM, Denver, following duties as program dir., production mgr., there.

Joseph J. Madden

Presently comptroller of Metromedia, Madden has been named v.p. and comptroller of Metropolitan Broadcasting, a division of Metromedia. Previously, he had been comptroller, assistant comptroller and accountant of the broadcasting division of Allen B. Du Mont Laboratories. Stanley Landow was named v.p. and comptroller of Metromedia. He was formerly senior v.p. for finance at Foster and Kleiser.



Thomas A. McAvity

McAvity is rejoining National Broadcasting as general programing executive. He will assist NBC-TV program officials in review and development of new program concepts and formats. McAvity joined the network as a radio producer in 1929, held major program and sales posts until 1932, and again from 1951 to 1957. He has also been associated with Foots, Cone and Belding, CBS, and Famous Artists.

Lee Bland

V.p. and senior program supervisor Bland has been named to head Leo Burnett's newly-created Search and Development unit. Milton Slater, program supervisor in Chicago, will be transferred to the Burnett New York office where he will have East Coast program development responsibilities. John Christ, program producer, Hollywood, will assume similar responsibilities on the West Coast.



Charles H. Felt

MacManus, John & Adams has elected Felt a senior v.p. and director of creative planning for the Bloomfield Hills, Michigan, office. Felt, who joined the agency in 1961, has been v.p. and creative director for the past year. His increased responsibilities include creative planning direction for all company branch offices. Included are New York, Los Angeles, Minneapolis, Toronto and Chicago.



Loevinger thought the FCC could do little about making stations carry more public affairs news, and documentary programs. And he noted the commission hasn't even been able to agree on a new questionnaire to obtain information from stations.

In discussing a CBS TV news special on the Pennsylvania miners Ebel reported he hadn't carried the show because in his opinion the event had been overdone, and was no longer news. Said Loevinger: "I won't quarrel with Mr. Ebel or that."

About the interview show itself on which he was appearing, Loevinger had this word: "I wouldn't call this hard news."

ACLU fights FCC order

The American Civil Liberties Union has asked the U. S. Court of Appeals to reverse an FCC order denying renewal of a license to WDKD, Kingstree, S. C., on grounds of vulgarity in the material broadcast by a d.j. over a nine year period.

The ACLU's friend-of-the-court brief argued that the standard used in refusing the license renewal namely that the material was "coarse, vulgar, suggestive and susceptible of indecent, double meaning," was so subjective and imprecise as to violate freedom of speech and expression under the First Amendment.

The ACLU's main concern, the brief made clear, is not the "Charlie Walker" show or WDKD, but the protection of free expression. The application of a standard that is so "fatally vague, ambiguous and too all-encompassing" can only make broadcasters overcautious and perpetuate "vast wasteland" programming on radio and tv, the organization said.

The brief also asked the court to remand to the FCC for further consideration a second and separate ground for denying the license, that of misrepresentation and or lack of candor in replying to the commission's charge.

Hot spot film from Kaiser

A thirteen-and-half-minute tv film called *America's Cookout Cham*

championship is being distributed to tv stations by Modern Talking Picture Service. It's an on-location account of Kaiser Foil's 1963 Cookout Championship "for men only" held recently in Hawaii. Ford Worthington of Young & Rubicam, San Francisco, directed the film.

The actual barbecue competition, as well as the ceremonies where the \$10,000 cash prize was awarded by Joan Crawford, are depicted.

Record for radio imports

Almost 10 million Japanese transistor radios entered this country during 1962, according to the Southern California Broadcasters Association. Recently available figures from the U.S. Department of Commerce indicate that more than 13½ million radio receivers of all kinds were imported by this country during the 12-month period.

The biggest single type of set was the transistor, with Japan accounting for 9,519,195, an increase for that country of 63.5% over the previous year.

Other areas in the Far East also made sizeable contributions to the American pocket radio market. Hong Kong sent us 634,103 transistor radios, and the Ryukyu Island group, which includes among others the island of Okinawa, exported 480,070 to this country.

Japan also diversified its exports of radio receivers with a total of 1,930,324 sets of other types.

Americans bought over 63 million radios during the three years from 1960 through '62. This year's figure shows every indication of being a record-breaker, even though the Electronic Industries Association reports that set sales are slightly off, with the exception of automobiles, which show an increase. EIA figures, reflecting American manufacturers, refer specifically to sales of domestic radios.

Fla. stereo outlet forms listener panel for data

A new approach to reach the "grass roots" of listenership is being taken by the newest stereo station in Florida, WMJR-FM, Ft. Lauderdale. Bob Brooks, station general manager, notes: "We have institut-

ed a Listener Panel, made up of a broad cross-section of southern Florida listeners. Their collective opinions are evaluated for use in formulating our programming policies."

He pointed out that since no fm listenership studies are available for his area, "just the information on the returned application forms has already provided us with a start on measuring local fm. Applications have come from Dade County (Miami), all over Broward County, and as far north as North Palm Beach (Palm Beach County)."

"Monthly questionnaires completed by panel members answer a myriad of questions heretofore unanswerable except by conjecture," adds sales manager Tom Blose. "Advertisers using our Listener Panel service will benefit by having specific questions answered with written proof of actual listenership and of consumer wants and needs, likes and dislikes, not merely a salesman's promises based on a calculated guess."

WMJR-FM went on the air 1 August. Its stereo music, news, and features are designed for the buy-

ing listener's tastes, said Blose.

The station is a subsidiary of the Chicago-based Anderson Brundel Corp. as the first outlet in a planned development of its growing Radio Division.

'Best of Broadway' SRO

WABC-TV has hoisted the SRO sign for the Monday through Thursday late-night time period bannered *The Best of Broadway*. The program concept will ultimately include live entertainment specials in addition to first-run movies, many tv premieres. WABC-TV general sales manager Dick Beesemyer reports that agency interest in the New York flagship's fall program schedule is strong in other areas as well.

SMPTE cites Kozanowski

Henry N. Kozanowski, manager of TV advanced development for RCA in Camden, N. J., will receive the 1963 David Sarnoff Gold Medal Award of the Society of Motion Picture and Television Engineers.



Radio receiver campaign draws battery tie-in

Checking the more than 11,000 entries received on KGW Portland, Ore., to guess how long a Channel Master radio would continuously run without changing batteries are (l-r) dj. Rick Hunsely, stationer Pat Crafton, and Bob Ostrom, northwest sales mgr. for Channel Master. West Mills Battery people were advised of the promo, they placed a schedule via Philadelphia's Aitken-Kynnett, to run until the radio ceased operating.

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SPONSOR WEEK | Stations and Syndication

The award recognizes meritorious achievement in TV engineering. Chairman of the award committee was Dr. Pierre Mertz, electronics consultant and chairman of the Board of Editors of the "Journal of the SMPTE."

The citation with the award notes Dr. Kozanowski's "sustained drive to improve the quality and practical operation of TV studio and film camera equipment." Formal presentation of the medal will be made during SMPTE's semi-annual technical conference 13-18 October at Boston's Hotel Somerset.

Among other accomplishments, Dr. Kozanowski is credited with many of the developments that transformed color tv cameras from laboratory instruments into practical tools for broadcasters. He received the RCA-Victor Award of Merit in 1956.

Aid for New Zealand tv

The New Zealand Television Workshop has been formed to encourage the development of the country's tv talent. A non-commer-

cial enterprise, it will at first exist on initiative and enthusiasm and operate on a very practical level.

When established, the New Zealand Television Workshop will be a community training ground for visual talent—film-makers, writers, designers, producers, and performers—a pool of creative talent for tv.

Initially, it will consist mainly of people with some experience in tv and people anxious to learn more about the medium. The workshop group will organize lectures, demonstrations, discussions, training schemes, and special projects.

STATIONS

MOVING: Wilmer Andrews to farm director of Northeast Radio network.

Roger L. Belke to technical director at WLBK-AM-FM, DeKalb, Ill. He was chief engineer at KCIM, Carroll, Iowa.

Diek Cousins to sports director for WOOD-TV-AM-FM, Grand Rapids, Michigan.

Nord Whited to program director of KTTV, Los Angeles.



Riding for the fall

CKLW-TV Detroit-Windsor, chartered a Bob-Lo boat recently to host 1,000 timebuyers, agency executives, press representatives, and their wives on a five-hour cruise while delineating the "Bright New Look" story of its fall programing. Sales presentation was most comprehensive in history

Jack Lazare to program director of WNHG, New Haven.

Raymond J. Cheney to the new post of station manager for WNEF Binghamton

Arthur R. Kendall to general manager of WSYE-TV, Elmira, a satellite station for WSYR-TV, Syracuse.

James Norton to the Los Angeles staff of TVB.

J. Richard Turner to assistant manager, merchandising & sales coordination, of the Yankee division of RKO General.

Paul J. Miller has resigned as general manager of WWVA, Wheeling, effective 16 August.

Donald W. Cuthrell, Jr. to account executive with WTAR, Norfolk.

George J. Lund to president and general manager and Neil K. McMillan to executive vice president and sales manager of Baron Broadcasting Corp., WILA, Danville, Va.

William W. Greer to executive secretary of the Virginia Assn. of Broadcasters.

William Diel to operations director of the Northeast Radio Network and WTKO, Ithaca.

Henry S. Noerdlinger to manager of the National Education Assn.'s new Motion Picture, Television and Radio Information Center in Los Angeles.

Morrie Taylor and Al Kenyon to the sales staff of KMEO, KQAL, FM, Omaha.

Larry M. Harding to promotion manager of WBTV, Joseph Young to promotion manager of WBT, and Joseph H. Dawson to sales presentation writer for WBTV, Charlotte. Dawson also writes for WBTV, Florence.

Jack A. Graham to account executive of RKO General's San Francisco radio station KFRC. He was head of the J. A. Lucas representative firm.


Warren L. Gamble to account executive at KFAC Radio, Los Angeles. He was with Nelson Roberts and Associates.

Robert C. Simmons to chief of the Sacramento news bureau of KNXT, Los Angeles.

Howard Marsh to sales manager of Group W's San Francisco outlet, KPX.

William P. Hessian, Jr. to assistant sales manager of KPX, S. F.

Charles Rogers to assistant produc-



Advertisers and agencies can 'Dial-a-Rate'

WPTR, Schine Enterprises 50-kw station serving the Albany-Schenectady-Troy-Saratoga area, has created a new circular rate card for use by its account execs, including all combination buys on the station from a base rate to 52-week schedules. Reverse side of the "Dial-a-Rate" card consists of station information printed over the station's coverage map

tion manager of KTVT, Dallas and T. C. Van Vleck to the local sales staff of that station.

Mitch Litman to WWDC, Washington's public relations and publicity staff.

Nord Whited to assistant program director of KTTV, Los Angeles.

William G. Garry to editorial director for WBKB, Chicago.

Miss Cecelia Ward to weather girl at WBKB. She is the first Negro to be featured as an "on camera" personality by a Chicago commercial tv station.

Norman Wagy to news director of WJW-TV, Cleveland.

A. C. R. Stone to production manager for Storer Programs in Hollywood. He was consultant for Television Artists and Producers.

Joseph Lutzke to WNBQ video recording sales representative, Chicago.

Robert Moses to account executive for WPTR Radio, Albany.

David J. Shurtleff and Arnold F. Schoen, Jr. to vice presidents of the broadcasting division of The Outlet Company. Shurtleff will be in charge of WJAR-TV-AM, Provi-

dence, Schoen in charge of WDBO TV-AM-FM, Orlando, Fla.

REPRESENTATIVES

AFFILIATION: Day - Wellington in Seattle and Charles L. Burrow, Portland, have announced an affiliation. In the Seattle market, Day-Wellington now represents 33 radio and ten tv stations and is west coast representative for the Midnight Sun Broadcasters of Alaska. Burrow represents 11 radio and three tv stations in the Portland market, and will sell in Portland for the Midnight Sun network of four radio and five tv stations.

APPOINTMENTS: WJAB - Portland and WENT, Hartford, Conn. to Eckels & Co. for New England sales. Two Connecticut stations, WATR-TV, Waterbury and WNAB Radio, Hartford, to Kettell-Carter for exclusive New England sales.

SRA AWARDS SLATE: Lloyd Griffin, president of Peters, Griffin, Woodward, has been appointed chairman of the Station Represent-

WHAT ARE YOUR PHOTO REQUIREMENTS?

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

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tatives Assn's Awards Committee for 1963-1964. Serving a second term as chairman of the Television Trade Practices Committee will be Steve Maehemski, executive vice-president of Adam Young. Thomas Taylor, vice-president of Peters, Griffin, Woodward, will head the Radio Trade Practices Committee of the Assn., and Eugene Katz, president of the Katz Agency, will head the legal Committee.

FINANCIAL NOTE: MCA board of directors declared a dividend of 37½¢ per share on its outstanding convertible preferred stock to shareholders of record 20 September, payable 1 October.

MOVING: Robert Lazar to the Chicago office of Bernard Howard and Company. Jerome J. Klasman to the sales staff of Television Advertising Representatives. He was an account executive with WTOP-TV, Washington.

Howard Hayward to the sales staff of Robert E. Eastman. He is a former vice-president and account executive with House of Twiss.

Lamont L. "Tommy" Thompson to executive vice-president of Television Advertising Representatives. He was with KPIX, San Francisco, as sales manager.

SYNDICATION

SALES: Group W's first syndicated daytime series *The Mike Douglas Show* is 100% sold out on KPIX, San Francisco. It's scheduled to bow today (2) . . . Seven Arts reports five Time-Life Broadcast o&o's debut of *En France* . . . Independent Television Corp.'s regional sales campaign on the *Jo Stafford* one-hour musical specials continues in high-gear with recent sales to Ohio Bell. This sale follows 30-market sale to Foremost Dairies of six *Jo Stafford* specials and previous sale to Procter & Gamble of a single special. Sales of ITC's one-hour first-run series *The Saint* now run to 48 markets . . .

NEW QUARTERS: UBC Sales New York office will move to larger quarters 1 September. The radio and tv representative firm will be located at 7 East 43 Street.



Baseball going to the dogs

Celebrating at luncheon marking Alpo Dog Food's mid-season decision to buy partial sponsorship of Chicago Cubs coverage on WGN are (l-r) Warren Lofgren, Alpo broker for Chicago area; Alpo pres. Robert F. Hunsicker; WGN sportscaster Jack Quinlan; and S. A. Tannenbaum, president of Weightman, Inc., agency in charge of the Alpo account

Farm radio: every month is harvest month

By NOEL RHYS

*executive vice president
Keystone Broadcasting System*

U.S. farmers are flexing their muscles and making themselves heard throughout the land. They recently, by an overwhelming vote, rejected the tough controls they would have had to accept to get a guaranteed price for their wheat. This smashing rejection in the face of the strongest administration pressure clearly demonstrates that the American farmer retains his rugged independence, which has stood him in such good stead during his long and frequently hectic past. This independence has made the farmer a vital and essential factor in the American economy. Annual farm product sales equalled \$30,139,736,000 for all the U.S. farms (3,703,861) in 1961. And the listening post for the American farmer is undoubtedly radio—farm radio with daily farm programs beamed directly to the local farmer and supplying him with the local farm information so necessary for his daily operation.

Every month is harvest month for radio in America's booming farmland. Every year a growing number of national advertisers buy into farm market radio, not only for their farm and rural products, but for their general consumer products as well. A big reason for this is that radio sales professionals are gathering authentic sales-making material—the market data vital to any agency and client.

A typical example of radio's forward sales thrust is seen in data gathered by the Keystone Broadcasting System—whose farm network includes 865 affiliates (covering 78% of the nation's farms). And these figures show why there's a harvest for advertisers in farm radio. Our market study emphasizes farm area buying power. Radio now knows such necessary planning data as the number of pigs in Idaho, for feed manufacturers; the relative sizes of the apple and cherry crops

in southern Washington, for an insecticide producer; the number of cows grazing in 37 Texas counties for a fence-maker; what the sorghum crop profit per acre is in New Mexico; how many balers are bought by farmers state-by-state, county-by-county, and such surprising facts to many advertisers as: farmers as a group are the country's largest buyer of oil industry products, each year farmers use half as much steel as the entire auto industry.

Criteria demanded

Along with the recognition of radio as "the personal medium" has come almost a fear of, or at least a confusion about, the personal equation in radio selling. They are out there, these listeners, and here we are, the sellers, looking for statistics, market data, regional breakdowns and the like. With advertisers and agencies increasingly demanding criteria for marketing effectiveness, radio must grapple with harder problems in planning what we want to do. And what we want to do and need to do determines where, when, and how we sell.

Why are national advertisers bullish about network radio for the farm audience? Chiefly because the audience is there, and Everest-like, it doesn't move around! The farm audience depends on radio to a degree that few other audiences do. No other medium gives the farmer and his family the local news, weather, and agricultural information they need to hear. And no other medium gets such constant attention in home, barn, and field. And though the number of total farm families is decreasing, the individual farm and farm family is richer than ever before, especially in terms of discretionary spending.

Farm area stations are proud of their proven ability to get next to their people. They know their names, and use them on the air.

They play to common community interests—the county fair, the local market exchange, the regional high school baseball game—the

lifeblood of their listeners. Station announcers get out into the field to interview farmers or just to find out what they're talking about. Most stations that offer specific farm programming have a county agent or farm director on the air. He's a man who knows best the local farm conditions, the local farmer's interests. Unlike some other segments of broadcasting, farm stations eagerly offer their air logs, contest results, and listener mail for analysis by agencies and advertisers. One parting thought, based on regular contact with farm stations all over the country for many years: the average farmer spending a good deal of his time out in the open has become conditioned for the most part to rely on radio for his contact with the outer world. And when he returns to his farm in the evening, his eyes sun-swept and wind-swept for his early-to-bed and early-to-rise routine, it is not unreasonable to assume that he is lulled to sleep by radio!

NOEL RHYS



Manager of Keystone's New York office for 24 years, Rhys has sold and serviced scores of national accounts in all the New York area ad agencies. He's active in many national organizations which are involved in nationwide broadcast participation of a public service nature; represents Keystone on various boards and committees.

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VOLVO GEARED FOR DRIVE

VOLVO AUTOMOBILE all set to air a spot campaign on both radio and television in about 15 markets. Markets were selected according to distribution of the product. Minute spots will be used in both media, nighttime for television and daytime for radio. Drive will run through November. Pete Berla, media director at Carl Ally, Inc. (New York) handled promotion for the campaign.

GS&L beams on suburbanites

Guaranty Savings & Loan Association (San Jose, Calif.) is in the midst of a six-month radio drive that will continue through December on 13 radio stations in the San Francisco Bay area and Salinas. A total of 150 to 200 one-minute spots per week are being broadcast on KSBW and KDON (Salinas); KLIV and KRRX (San Jose); and KGO, KSFO, KCBS, KABL, KPEN, KFRC, KNBR, KDFC, and KKHI (all San Francisco). Target of the promotion is the young suburban family. Agency is Kennedy-Hannaford (Hayward, Calif.).

TV BUYING ACTIVITY

- ▶ **Schick Safety Razor**, will spend a record quarterly budget of \$1.5 million in its regular end of the year promotion, via Compton Agency of Los Angeles. Extensive use of tv and radio spots is included in the multi-media drive. Bruce Altman is account executive.
- ▶ **Maxwell House Coffee** starting a four-week special promotion in selected southern markets the first week in September. Campaign will utilize fringe minutes and prime 20s. Buyer at Ogilvy, Benson & Mather (New York) is Gene Hobicorn.
- ▶ **General Mills Red Band Flour** campaign set to begin 15 September to run through 12 October. Buyer Mike Washburn interested in daytime and fringe minutes. Agency in charge of the account is Dancer-Fitzgerald-Sample (New York).
- ▶ **Nabisco's Milbrook** bread campaign will start 4 September and run for four weeks. Buyer Bob Storch at McCann-Erickson (New York) purchasing daytime minutes for the drive.
- ▶ **Peter Paul** candy buying early fringe minutes and prime 20s for an eight-week campaign starting 13 October. Buyer is Dorothy Medanic at Dancer-Fitzgerald-Sample (New York).
- ▶ **National Dairy Sealtest** campaign begins early September for a two-week drive of prime chainbreaks. The timebuyer is Dee Maek at N. W. Ayer (Philadelphia).

*Why it pays
to advertise your station
in a broadcast book*

YOU PINPOINT YOUR BEST PROSPECTS

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

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

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

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

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

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

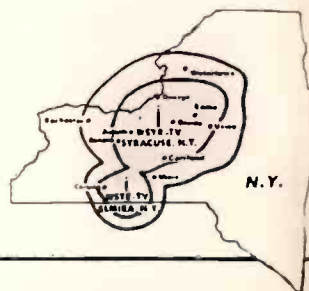
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S P O N S O R



And Here's Why...

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



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

*ARB MARKET REPORT MARCH, 1963

WSYR • TV



Channel 3 • NBC Affiliate • 100 KW

SYRACUSE, N. Y.

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

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