

UNLURED L JOY
NBC - RM 274
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

SPONSOR

WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE
NBC GENERAL LIBRARY

3 JUNE 1963—40c a copy / \$8 a year

TV WESTERNS:
LONGER, MORE,
POPULAR p. 31

Robot Monitors:
A picture story
of growth p. 38

GREATEST WESTERN HALF-HOUR!

THE RIFLEMAN



NOW
168 HALF-HOURS
IN RELEASE FOR
LOCAL MARKET
PROGRAMMING



THE RIFLEMAN / STARRING CHUCK CONNORS
CO-STARRING / JOHNNY CRAWFORD / PAUL FIX

A FOUR STAR AND
LEVY GARDNER-LAVEN
PRODUCTION

PROVEN PROGRAMMING FROM



A SUBSIDIARY OF FOUR STAR TELEVISION

600 FIFTH
AVENUE
NEW YORK
20
NEW YORK
LT 1-8530

THE RIFLEMAN PROGRAMMED BACK-TO-BACK WITH ZANE GREY THEATRE MAKES TV'S GREATEST "WESTERN HOUR!"

Look what the mail brought:



GARFIELD ADVERTISING Associates

15461 James Couzens, Detroit 38, Michigan • 864-0441

April 5, 1963

Mr. Frank Steltenkamp
Sales Development Manager
WWJ-WWJ-TV
622 West Lafayette
Detroit 31, Michigan

Dear Frank:

Specializing in food products as we do, it's women we want to reach, and the women we want to reach are housewives. We must persuade them to buy our products at the grocers, or to ask for them when they aren't on grocers' shelves.

Here's what we did in the case of Progresso Foods.

We bought similar schedules from seven major Detroit stations, all in housewife time, and offered to save Mrs. Homemaker 60¢ on her next week's food bill if she would just send in her name and address. We explained that we'd send her six coupons . . . each good for 10¢-off on six different Progresso products. It was our feeling that by her active reply to our offer she was involving herself and would use the coupons as intended.

As soon as the mail started coming, it became evident that WWJ and stations A, B, and C were doing the biggest job in motivating housewives. We therefore added to the schedule and, as of this morning, here is the tabulation:

STATION	RETURNS	ANNOUNCEMENTS	RETURNS PER ANNOUNCEMENT
WWJ	2504	33	75.8
A	580	24	24.1
B	475	20	23.7
C	278	22	12.6
D	151	14	10.8
E	79	14	5.6
F	54	14	3.9

Needless to say, we're gratified with this tremendous showing. Since WWJ pulled in over 60% of the returns with 23% of the total announcements, I feel you've got something to be proud of. Not only have you proved that WWJ's fine programming reaches women, but that women reach for WWJ. My congratulations to the programs and personalities who made this possible.

Sincerely,
GARFIELD ADVERTISING ASSOCIATES, INC.

S. C. Garfield
S. C. Garfield

SCG/a

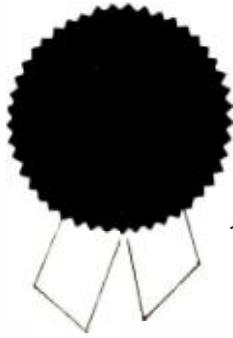
Mail pull? Look what S. C. Garfield, president of Garfield Advertising Associates, says about his schedule for Progresso Foods on WWJ:
With 23% of the total announcement schedule, WWJ-Radio was responsible for 60% of the returns from seven Detroit-area stations.
WWJ's active audience will respond to your product-message, too.

WWJ

THE
NEWS
STATION

AM and FM
RADIO


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



WPEN WINS **4** ...not one but **Associated Press News Awards**


for • OUTSTANDING NEWS OPERATION • EDITORIALIZING •
OUTSTANDING COVERAGE OF COMMUNITY SERVICE • SPORTS COVERAGE

The Pennsylvania
Associated Press Broadcasters
1962
Award
to
WPEN
for
EDITORIALIZING




Samuel H. Wilkoff
PRESIDENT
Rufus P. Pearce
CHAIRMAN OF JUDGES

The Pennsylvania
Associated Press Broadcasters
1962
Award
to
WPEN
for
Outstanding News Operation




Samuel H. Wilkoff
PRESIDENT
Rufus P. Pearce
CHAIRMAN OF JUDGES

The Pennsylvania
Associated Press Broadcasters
1962
Award
to
WPEN
for
Sports Coverage



Samuel H. Wilkoff
PRESIDENT
Rufus P. Pearce
CHAIRMAN OF JUDGES

The Pennsylvania
Associated Press Broadcasters
1962
Award
to
WPEN
for
OUTSTANDING COVERAGE OF COMMUNITY SERVICE



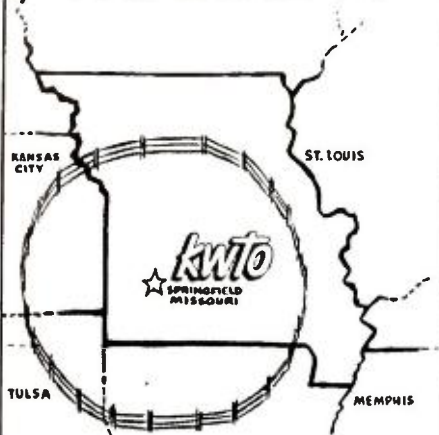
Samuel H. Wilkoff
PRESIDENT
Rufus P. Pearce
CHAIRMAN OF JUDGES

radio **95**

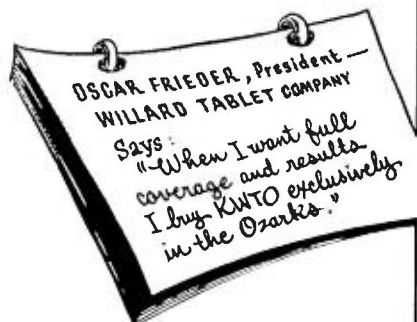


WPEN

MISSOURI'S *Big* THIRD MARKET!



**WHEN KWTQ SPEAKS
THE 4-STATE
AREA LISTENS!**



HOOPER - MARCH 1963
(METROPOLITAN)
MONDAY THRU FRIDAY

7:00 A.M.	12:00 NOON	12:00 NOON	6:00 P.M.
KWTQ	40.3	KWTQ	41.3
Station B	30.5	Station B	34.9
Station C	15.4	Station C	10.1
Station D	11.4	Station D	7.1

KWTQ
"KEEP WATCHING
THE OZARKS"

5000 WATTS
560 - ABC
SPRINGFIELD,
MISSOURI

PEARSON NATIONAL REPRESENTATIVES

SPONSOR

3 JUNE 1963

Vol. 17 No. 22

Key Stories

- 29 BUICK'S \$500,000 IN THE HOLE**
Invests heavily in golfing sweepstake; viewers can win prize money if picked to "partner" pro for hole-in-one.
- 31 LOOK WHAT'S HAPPENING TO WESTERNS**
They're longer nowadays and more sophisticated. Format change means change of audience for advertisers.
- 35 BIG TIP FOR THE KLEENEX BUTLER**
Manners, spokesman for Kimberly-Clark's commercials for seven years, cited as "Commercial Classic."
- 36 WHY HALF OF KODAK'S BUDGET GOES TO VIDEO**
Company finds tv captures emotions better than other media; used dramatic and sentimental commercials.
- 38 ROBOT MONITORS WILL CHECK 237 TV STATIONS**
Broadcast Advertisers Reports plans to tally operations in 75 markets by year's end, serving top agencies.
- 40 GOODYEAR "GO, GO" NEW COMMERCIAL CHAMP**
Tire, rubber company takes multiple honors at festival; Top agencies, national advertisers win citations.

Sponsor-Week

- 11** Top of the News
- 54** Advertisers & Agencies
- 60** Stations & Syndication
- 51** Washington Week—broadcast ad news from nation's capital
- 58** Radio Networks
- 58** Tv Networks
- 63** Representatives

Sponsor-Scope

- 17** Behind-the-news reports & comment for executives

Departments

- 27** Calendar
- 44** Commercial Critique
- 26** Data Digest
- 27** 555 Fifth
- 64** Newsmakers
- 7** Publisher's Report
- 66** Sponsor Masthead
- 66** Spot-Scope
- 42** Timebuyer's Corner
- 65** Viewpoint

SPONSOR ® Combined with TV ® U.S. Radio ® U.S. FM ®. © 1963 SPONSOR Publications Inc. EXECUTIVE, EDITORIAL, CIRCULATION, ADVERTISING OFFICES: 555 Fifth Ave., New York 17. 212 MURRAY HILL 7-8080. MIDWEST OFFICE: 612 N. Michigan Ave., Chicago 11, 312-664-1166. SOUTHERN OFFICE: P.O. Box 3042, Birmingham 12, Ala. 205-322-6528. WESTERN OFFICE: 601 California Ave., San Francisco 8, 415 YU 1-8913. Los Angeles phone 213-464-8089. PRINTING OFFICE: 3110 Elm Ave., Baltimore 11, Md. SUBSCRIPTIONS: U.S. \$8 a year, Canada \$9 a year. Other countries \$11 a year. Single copies 40¢. Printed U.S.A. Published weekly. Second class postage paid at Baltimore, Md.





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

WSPD-RADIO, TOLEDO

MOVES THE GROCERIES / off the shelves

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

WSPD-Radio's Morning Audience is greater than the other three Toledo Stations combined. In the afternoon, WSPD-Radio's audience share is almost 79% greater than the second place Station. (Oct.-Nov., 1962 Hooper).

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

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

WS17

THE KATZ AGENCY, INC.
National Representatives

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

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

BECAUSE YOU PINPOINT THE BUYER

In a personal interview survey of "top-billing timebuyers" made by the salesmen of a national representative firm 97% of the respondents specified broadcast books as their *first* reading choice; 95% as their second.

How did the non-broadcast magazines fare? Only two votes for first; three for second.

Which underscores a cardinal point when buying a business magazine schedule. Put your dollars where they impress readers who can do you the most good.

Whether you are shooting for \$2,000,000 in national spot billing or \$200,000 the principle is

the same. Sell the men and women who *really* do the buying.

In the world of national spot placement actual "buyers" number fewer than you might think. Perhaps 1500-2000 "buyers" (some with job title, others without) exert a direct buying influence. Another 3000-5000 are involved to a lesser and sometimes imperceptible degree.

Unless your national advertising budget is loaded (is yours?) we recommend that you concentrate exclusively on books that *really* register with national spot buyers. In this way you avoid the campaign that falls on deaf ears.

a service of

S P O N S O R

PUBLISHER'S REPORT

One man's view of
significant happenings in
broadcast advertising

You can't have it both ways

There can be no question but that big agencies urgently want demographic data paid for and supplied by tv and radio stations.

This point was expressed again and again in a panel session titled "Effect of computers on tv buying and selling" during the recent Ohio Association of Broadcasters meeting at French Lick.

Dr. Seymour Banks of Leo Burnett and Mike Donovan of BBDO, both on the panel, said it. John Philips of Marathon Oil, in the audience, said it. A more expert trio of broadcast-minded agency and advertiser executives can hardly be found.

Jack Philips said, "It's a fallacy to think of broadcast advertising as numbers. We're interested in people."

Both agency men, in reply to questions by fellow panelists Don Chapin of Taft Broadcasting, Pete Storer of Storer Television Sales, and Art Elliot of Harrington, Righter & Parsons, had much to say on the subject. Said Dr. Banks, "Ratings are not the whole answer. We ask for a great deal of marketing data from magazines. They deliver handsomely. The broadcast industry has been getting by for the last 15 years on rather crude information. The computer needs better data." Said Mr. Donovan, "Of course our timebuyers need other information besides ratings. They need to know a lot of things that ratings don't tell."

The voracious computer, it seems, intends to gobble up a full meal and not be satisfied with a single course of rating statistics.

What the buying side of the picture fails to weigh properly is the following:

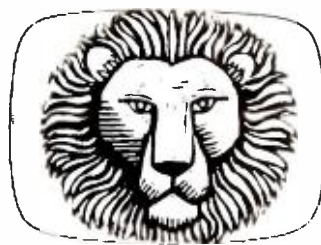
(1) Station men and representatives don't really believe that much besides the ratings are important. If, as Banks and Donovan contend, other factors are vital and will become more so as the computer-age develops, this thought will take some selling to the selling side of the business.

(2) Agency men don't seem to realize how much money stations pour into the ratings. Not only in terms of purchase of rating services, but even more the flood of dollars that goes into audience building in order to eke out the last possible rating point.

Let buyers prove to sellers that other factors besides ratings are important in media selection. Then the latter will become infinitely more responsive to demands for demographic data.



METRO-GOLDWYN-MAYER TELEVISION PRESENTS



View from the Lion's Den

The pre-emptive Rights of Spring

■ We have very few official rites that celebrate and honor the advent of Spring in this efficiency-prone, punch-card society. Even the change to daylight saving time is not yet a nationally proclaimed event. But human nature at this time of year also blossoms forth and pre-empts the ruts and routines to fling a little. It's a right we never hesitate to take. And it takes many forms. Take baseball. Practically everyone does in various sized doses. Hope springs that it's "another year" for the Mets (or this is the year the Dodgers don't blow it). But whatever the town or league, local pride and enthusiasm pre-empt all other important matters in favor of baseball.

■ So it was in *Pittsburgh* back on April 9, a Tuesday. WIIIC-TV and Schmidt's Beer inaugurated the baseball season in rousing fashion with a one-time special showing of MGM's light-hearted baseball picture*, "Angels In The Outfield." They pre-empted network programming from 7:30-9 PM and hit a home run in ratings. The score was 20 for WIIIC, 18 and 9 for the two other stations. This brought them from third place in the March ARB to first in the ARB coincidental. Perhaps it's presumptive to think such things can happen at other times, any time. But stations do have pre-emptive rights and with the right program and promotion, some fresh sales might be sprung more often. We have another example, for instance.

■ History was made in *Milwaukee* on Sunday night, March 31. It occurred during prime time, 7-9 PM. Historic event was the all-time high rating for a locally-programmed feature film in Milwaukee. The station that did it was WITI-TV—the picture**, MGM's "The Tender Trap." ARB registered a 34 rating and 51 share, greater than the scores of the next two competitors combined. It was another case of pre-empted time—and with premium priced spots. This policy is to be repeated during the summer with these other MGM features—"Somebody Up There Likes Me," "The Big Hangover" and "Pat and Mike." This may be the start of a new rite of summer television.

* An MGM-TV 30/63 picture starring Paul Douglas and Janet Leigh ** An MGM-TV 30/63 picture starring Frank Sinatra and Debbie Reynolds.

No. 1 of a series



Volume 7 from Seven Arts' great library of "Films of the 50's" is now available for TV.

Among these new TV "money-makers of the 60's" are such show stoppers from Twentieth Century-Fox as "Desk Set," "Will Success Spoil Rock Hunter," "Hatful Of Rain," "Mr. Belvedere Rings The Bell," "Oh Men, Oh Women," John Steinbeck's "The Wayward Bus," "Siege At Red River," "House On Telegraph Hill," "The Best Things In Life Are Free" and "Between Heaven and Hell."

Stars? They shine aplenty in Volume 7! Spencer Tracy, Katharine Hepburn, Anthony Quinn, Marilyn Monroe, Tony Randall, Loretta Young, David Niven, Jayne Mansfield, Vincent Price, Barbara Stanwyck, Ernest Borgnine, Dorothy McGuire, Richard Widmark, Virginia Mayo, Tyrone Power, Jeanne Crain, Clifton Webb, Thelma Ritter, Tom Ewell, Ginger Rogers, David Wayne, Joan Collins, Victor Mature, Gene Tierney, and many, many others.

For a complete listing of the 50 films contained in Seven Arts release of Volume 7 contact your nearest Seven Arts salesman at the offices listed at right.

VOLUME

SEVEN ARTS

SEVEN



**SEVEN ARTS
ASSOCIATED
CORP.**

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

... a flight on
... sales increased
... Borden Co.



"During the month in which our initial flight appeared on WSOC-TV, sales of Borden Ice Cream half-gallons increased 154%. Manager of our Charlotte plant and Borden people throughout the Piedmont area are highly pleased with our success on WSOC-TV."

C. JAN WESTMORELAND
Advertising Manager
The Borden Company
South Atlantic District

If you like consumers with healthy appetites, like Borden does, you will like the way WSOC-TV sells America's 23rd largest tv market for you. Good market. Charlotte's retail sales per family highest of any metro area in the Southeast. 75-mile radius population also biggest in the S.E. Call us direct or let an H-R man tell you how you can get a mighty big dollar's worth on this great area station.

WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta, WHIO and WHIO-TV, Dayton, WIOD, Miami

A-C around the globe: While Alberto-Culver president Leonard Lavin in Stockholm said one of prime reasons for his company's success is almost exclusive use of tv (page 54), news broke that magazines landed a tv regular (A-C). Simultaneously, TvB reported A-C spent \$24.5 million in tv gross time last year alone (page 58). News A-C would return to magazines after a print absence of many years might cause concern to broadcasters, but no immediate financial loss. In fact, with soaring ad budgets, A-C tv spending will rise a healthy amount in 1963. Unofficial estimates of magazine spending: less than one per cent. Among reasons: use of available color. For the moment, it's a "look-see" venture, with future depending on success.

Eastern renews radio: Eastern Airlines, in year-long renewal, has re-signed for *Flite Facts* on four Blair Radio stations: WLS, Chicago; WBT, Charlotte; WDSU, New Orleans, and WFLA, Tampa. Contract calls for 133 spots a week on each station. Fletcher Richards, Calkins & Holden is agency.

FCC loosens reins: Tv and radio broadcasters will be permitted to broadcast racing information under the FCC's 1961 policy statement without fear of reprisal at renewal time, pending the agency's own final track record on proposed new restrictions on horse racing news. The assurance was given by FCC's departing Chairman Newton Minow last week in answer to inquiry by Senate Commerce Committee Chairman Warren Magnuson. Tone of Minow's letter was one of surprise at the hornet's nest raised by FCC's proposal to cut gambling possibilities by drastic limitation of racing broadcasts plus deferment to one hour after the last race. NAB has asked for and been granted more time for comment on the proposed rule which brought the racing set furiously to defense of the sport of kings.

Summer boom: Pharmacrast has bought a record \$4 million in summer sponsorships on NBC TV, called the largest order ever placed by single advertiser for NBC in summer. *International Beauty Pageant*, two



other specials, and participations are included in order placed by Papert, Koenig and Lois. Dr. Edward Scheckman, Pharmacrast president, is shown above (left) with NBC chairman Robert W. Sarnoff.

Nine out of ten do: NAB sampling of subscribing stations shows 91.7% compliance with Radio Code's limitations on commercials. Report covered 244 stations during two traffic time periods, 7-9 a.m. and 4-6 p.m., Thursdays and Fridays, during past ten months. Compliance averaged 93.8 in the afternoon period, 89.6% in the morning. In another breakdown, 95.8% compliance was reported for quarter hours, 97.3% in five-minute segments.

Revlon switches: Warwick & Legler resigned Revlon, following by a few days announcement by Revlon it was dropping Norman, Craig & Kummel. With two agencies out, some \$4 million-plus in billings were free, with Grey Advertising, the third Revlon agency, understood to have an inside track for picking up a major share of the advertising. Warwick & Legler had been with Revlon for six years.

SPONSOR-WEEK continues on page 12

SPONSOR-WEEK

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

Emmys: *The Defenders* was top winner in 1963 honors from National Academy of TV Arts & Sciences. The CBS TV show was named best in drama, drama writing (to Robert Thom and Reginald Rose), film editing (to Sid Katz), continued performance by an actor lead (E. G. Marshall), and directorial achievement in drama (to Stuart Rosenberg). NBC TV's special, *The Tunnel*, took high honors also, as "Program of the Year," best documentary, and for achievement in international reporting (to Piers Anderton). Other multiple award winners were: *Dick Van Dyke Show* on CBS for best comedy writing (to Carl Reiner), directorial achievement in comedy (to John Rich), and best humor program; *Ben Casey* on ABC, best leading actress in a single role (Kim Stanley), and best supporting actress (Glenda Farrell); *Hallmark Hall of Fame* on NBC, best leading actor in single performance (Trevor Howard), and best electronic camera work (to O. Tamburri); *Disney's Wonderful World of Color*, best children's program, and best art direction and scenic design; and *Julie and Carol at Carnegie Hall* on CBS, best music program, and best variety-musical program performance (to Carol Burnett). Station award went to WCBS-TV, New York, for *Superfluous People*, and International Award to Granada TV, for *War and Peace*. Best tv cinematography award went to John S. Priestley of *Naked City* on ABC. Also, *Huntley-Brinkley Report* won as best news program; Shirley Booth on *Hazel* as best continuing actress; Robert Russell Bennett for Project 20's *He is Risen* for best original tv music; *Andy Williams Show*, best variety show; and *David Brinkley's Journal*, best news or public affairs program, all on NBC, and *G-E College Bowl*, best panel or quiz program, and Don Knotts on *The Andy Griffith Show*, best supporting actor, both on CBS.

Cannes award: Cannes TV Film Festival, following on the heels of the American one (page 40), named *The Chair*, a one-hour tv film co-produced by Drew Associates and Time-Life Broadcast the Special Jury Prize. It was the only American film honored at the Eurovision-sponsored competition.

Unhand those commercials: Rep. Kenneth Roberts (D., Ala.) has warned FCC not to drive advertisers to non-broadcast media by forcing rate raises to compensate for reduced number of commercials. Roberts sees FCC proposals to limit number of commercials per time segment as a form of "rate setting which I believe to be outside and beyond present regulations."

B&B lands Beech-Nut: Major coup of the week went to Benton & Bowles which acquired Beech-Nut Life Savers account, effective 19 July. Products involved—baby foods, chewing gum, Life Savers, and cough drops—had more than \$7 million in gross tv time billings last year (Source: TvB), mostly in network. Switch was a major loss for Young & Rubicam.

Bergman special: *Hedda Gabler*, starring Ingrid Bergman, has been scheduled for December on CBS TV. No sponsor is set, but network rights run out at end of year, hence it must be shown. The 90-minute program was co-produced by Talent Associates-Paramount, Ltd., and Lars Schmidt in association with CBS TV. Show alone cost in excess of \$300,000.

GE's color switch: NBC TV continues to demonstrate its ability to land tv business geared to color. GE, which is stepping up the pressure for its color tv sets, has switched fall billings for *GE College Bowl* to NBC. A key reason: GE couldn't get a year-round color schedule on CBS TV.

SPONSOR-WEEK continues on page 14

American Television Commercials Festival

GO

in Best Categories

GO

in Runner-Ups

GO

in Special Citations

VPI

SPONSOR-WEEK

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

Tv option time kicking off: Indie Producers, syndicators may benefit from FCC ruling outlawing network tv option time, although few web officials expect local stations to start shopping around for outside programming right away. Option time, in effect since tv's early days, had permitted webs to make affiliates air up to 10 hours of network fare a day, including 2 1/2 hours in prime time. ABC, NBC, and CBS each had "no comment" on the tv ruling, but are expected to issue statements after having studied the FCC order. NBC said its lawyers are considering an appeal.

FCC took the action because option time "is both an artificial restraint on access to tv station time and an abdication of tv licensee responsibility, is contrary to public interest." However, network spokesmen say the ruling will undoubtedly hit lower-rated web programs, including those of cultural and public affairs nature—an area the FCC has tried to promote. Least hit: high-rated, fully-sponsored prime-time shows.

With a 10 September effective date, the ruling—unless stayed or overturned through appeal—is likely to bring about stronger sales pitches by the networks to affiliates, especially for programming debuting for 1963-64, and for webs' motion picture offerings. One syndicator felt if any doors were opened at local stations, it would be slowly. No web was willing to look into how the ruling might affect sponsorship by advertisers who bought time on the basis of markets.

CBS compensation plan out: FCC also killed web's plan for sharing revenue with local affiliates on a sliding scale tied to volume of programs they take. Scale ran from 10% of ad revenue in first programs to 60% if many were accepted. FCC found plan to have coercive effects similar to option time's.

Newsmakers: Group W (Westinghouse Broadcasting) has created two new executive v.p. posts: Roland V. Tooke for staff and group operations, and Larry H. Israel for station operations. Tooke was formerly executive v.p. of Group W, and Israel president of TvAR, the Westinghouse station



ISRAEL



TOOKE

representatives firm. Appointments are effective 1 July. No successor was named for Israel at TvAR. . . . Kenneth A. Murison elected executive v.p. for Edward H. Weiss. He was a senior v.p. at agency. . . . Jack Stanley named v.p. and creative director for Fuller & Smith & Ross. . . . L. E. Miller re-



MILLER

joined Lennen & Newell as senior v.p. and management account supervisor. Miller formerly was at Ted Bates. . . . John D. Berg appointed MacManus, John & Adams v.p. Berg joined agency through recent merger of MJ&A with

George H. Hartman. . . . Three Grey account supervisors named vice presidents: Thomas G. Armstrong, Keith P. Fischer, and John H. Thomas. . . . Louis J. Nicholas, a Geyer, Morey, Ballard v.p., named manager of West Coast operations for the agency.

SPONSOR-WEEK continues on page 54



a statement of **WWLP & WRLP**

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

This is the season for "AWARDS."

Everyone gets awards. There are national awards, regional awards, local awards and even awards from individuals. They give out awards for Father's Day, Mother's Day, sisters, brothers, aunts, uncles and even in-laws.

WWLP has been given its share of such awards which mean we did something for somebody. Just last week, however, we received a copy of a letter that had been sent to Newton Minow about station WWLP and this is the kind of award we treasure the most.

It was sent by a Mrs. Thomas Hanigan, who calls herself a typical American housewife. I would like to quote from her letter:

"Something happened recently that made me determined to take the time to express my views on an outstanding program presented by our local TV station, WWLP. I refer to three uninterrupted hours, commemorating for the Christian world, the Passion of Christ, produced by WWLP on Friday. Many of my neighbors, held at home by small children, also watched and commented on their appreciation of such a program. The station has, and richly deserves our admiration.

"I might mention that WWLP Channel 22 consistently favors worthwhile programming. Such

shows as "Massachusetts Highlights" with Tom Colton have added greatly to our knowledge and enjoyment of others in our community.

"Mr. William Putnam gives a 'Special Report' daily, and while I cannot say that we always agree with his point of view, we nevertheless have matters of local importance brought to our attention for serious thought, and I am sure this is the end which he is basically trying to achieve.

"I do not know Mr. Putnam—I do not believe I have even met him socially. I write only because I am trying to raise three little girls in a society that seems to be daily making my vocation a more difficult one. When someone does something concrete to foster a morally finer world for these and all children, I feel that we should offer him a sincere and public thank you. I hereby extend mine to WWLP."

There is one word in Mrs. Hanigan's letter that is worth any award handed out. Mrs. Hanigan referred to WWLP as "our" station. That alone is the greatest award received since we've been on the air.

Represented nationally by HOLLINGBERRY



COLUMBIA RECORD CLUB

Metropolitan Life

INSURANCE COMPANY



Lady Chester KING



Sardo

CELOTEX
REG. U.S. PAT. OFF.
BUILDING PRODUCTS

YOUR
Rexall

KENT

CITIES SERVICE

NESTLÉ'S

STORE

Campbell's
SOUP



Kerr
JARS CAPS LIDS

V-8
Cocktail
VEGETABLE JUICE

EX-LAX

CHAMPION

ALLIED
NUMBER 1

Newsweek

7

Morton
House

General
Mills

Better
Homes
and Gardens

& M

MB

Parliament

STAN-PAK



AMERICAN ER

PRO
SPRING

Chase & Sanborn
Instant
COFFEE



BROMO
SELTZER

Marlboro Breast O-CHEE

TIME

CAMEL



OLDSMOBILE
GULF AMERICAN
LAND CORPORATION

Dr. Scholl's

BROMO
QUININE
BRAND

Philip
Morris
COMMANDER

Sing

THE MENNEN COMPANY

T.M. SALADA FOODS INC



We're running out of time

The CBS Radio Network is so in as an advertising medium that it's almost out of availabilities.

Here is part of the crowd of advertisers who have already bought up more time for '63 than we sold for the entire year of 1962. Our first quarter sales were up 19%, second quarter sales zoomed 52%. Why?

These corporations made their choice based on P&L statements, not media fads. They discovered (or rediscovered) what CBS Radio can do for their sales, nationwide, and do it on a budget that other media can use up in production costs. Word gets around. Thirty-two advertisers who were not on the CBS Radio Network last year have signed so far.

We would like to document some of the success stories achieved on the CBS Radio Network, as well as give you the facts on the remaining availabilities, but you'll have to call PLaza 1-2345 in New York or your advertising agency. We're running out of space.

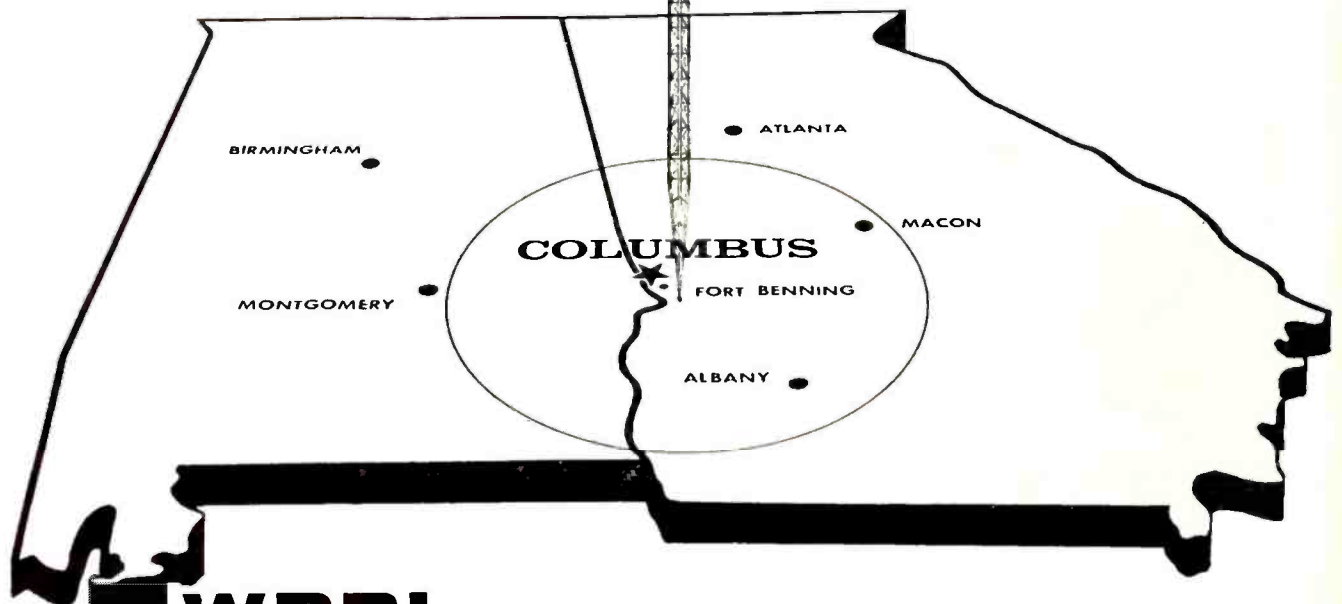
The CBS Radio Network



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

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

* GRADE B COVERAGE AREA



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

WRBL
Television
Columbus, Georgia
TELECASTING FROM THE
WORLD'S TALLEST TOWER
"1749 feet above ground"

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



CBS
NBC

REPRESENTED BY
GEORGE P. HOLLINGBERRY COMPANY

SPONSOR-SCOPE

3 JUNE 1963

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

Space-age communications have really arrived—CBS TV is now making long-range bookings for tv time on Telstar II.

It's part of the network's planned coverage of President Kennedy's European trip 20-29 June in Italy, West Germany, Berlin and Ireland.

To provide on-the-spot coverage, CBS News has requested tv time on 17 mid-Atlantic passes of the Telstar II. In addition to setting this record, CBS also plans to "bounce" slightly more than an hour of transmission during one of the passes.

The facilities of Eurovision will also be used during the President's trip.

Network radio "specials" got a sudden new-business boost last week from Timex (U. S. Time Corp.), which is usually tv inclined.

Timex signed with ABC Radio for *Krebiozen—Hope or Hoax for Cancer?* The one-shot show was backstopped by newspaper tune-in ads in nearly 80% of ABC Radio's markets.

This fall, Timex will resume its tv pace, having bought co-sponsorship of NBC TV's *Hollywood Story*, plus showing strong interest in various tv specials.

One of the latter is a David Wolper report, **also on the subject of controversial Krebiozen**. Networks are showing signs of caution on this Wolper project, and none has accepted it as yet. Meanwhile, Timex has indicated that it might well book the time on a spot basis for the Wolper show if no network will go along.

The ABC Radio special, by the way, reflected obvious top-level Timex management interest in the subject of Krebiozen; the show had no Timex sales message, and was presented simply "in the public interest."

Memories of Marilyn Monroe linger on in tv. A 30-minute "actuality special" on the late star is a hit in overseas syndication.

Official Films, which is distributing the show, has racked up sales in 24 foreign markets so far, from Belgium to Kuwait.

Domestic syndication for the special begins this fall, subsequent to its second ABC TV showing 23 June under Alberto-Culver sponsorship. It was first aired on ABC TV on 24 March.

Spot tv proponents have often pointed to the medium's flexibility in selling products with a seasonal appeal. A test case is on deck now.

Recently, Warner-Lambert has been spending most of its Anahist budget in network tv.

This year, however, about two-thirds of the Anahist billings (worth about \$3 million, and handled via Ted Bates) will go to spot tv, instead of network.

The growing public interest in "good music" is not, however, helping network radio—as witness the CBS Radio-Philharmonic cancellation.

This could be seen last week in the exchange of letters between Arthur Hull Hayes, president of CBS Radio, and David M. Keiser, president of the New York Philharmonic.

This will be the last season (after 33 years) of network radio coverage of the Philharmonic, Hayes told Keiser. Hayes admitted that "good music" had enjoyed a boom (via records, tapes, growth of stereo, local symphonies, etc.), but pointed to another problem:

"The availability of good music, including performances of the Philharmonic, from so many other sources at times of the listener's own choosing, and the natural tendency of the stations to take pride in the offerings of the concert orchestras in their own geographic areas have resulted in a constantly diminishing audience for the network broadcasts of the Philharmonic."

In other words, **records have killed the live show.**

Replied Keiser, somewhat tartly: "We sincerely hope that some other activity may be found within (CBS) to compensate the (Philharmonic) Society for this reduction in audience and income."

A private trade group administering the law of the land? Don't blink—that's the proposal of a Harvard professor.

Louis L. Jaffe, a professor at Harvard's Law School, has suggested that the NAB continue its programming codes on a voluntary basis, but adds (in the June issue of the *Viewer*) that if FCC succeeds in framing a workable regulation governing "excessive advertising," NAB's code authority could administer it.

Nielsen and ARB figures for tv audience watching the history-making, multi-orbit flight of Faith 7 show close harmony.

Both services found NBC TV scoring a wide lead.

	BLASTOFF AND RECOVERY NATIONAL ARBITRON —Common Coverage—		
	NBC	CBS	ABC
	Average Rating	19.8	14.2
Share of Audience	47%	34%	15%

	BLASTOFF AND RECOVERY NIELSEN MULTI-NETWORK AREA REPORT —Common Coverage—		
	NBC	CBS	ABC
	Average Rating	18.4	13.6
Share of Audience	42	31	17

The days of the Warner Bros. "first-refusal" deal with ABC TV, under which all WB shows wound up on ABC, seem to be over indeed.

The big Burbank film firm—whose tv production is now supervised by Jack Webb—has deals cooking all over the network lot.

Here are just a few:

With NBC: *The Adventures of Phileas Fogg*, *Temple Houston*, and a series being developed about Navy troubleshooters.

With ABC: *The Federal Investigators*, *Travels With Charley In Search of America*, *Wendy & Me*, and *GP*.

With CBS: *The Paper Year*, and *No Time for Sergeants*.

One new pattern which can be seen in the new WB deals: there's a trend toward building new network properties out of **established literary properties** by such writers as Jules Verne, John Steinbeck and Mac Hyman.

One old pattern also at work: WB is using **tv-built personalities** (such as Dorothy Provine and Troy Donahue) in the new projects.

Computers continue to become an important part of American business life, and their applications become more complex.

One measure of this can be seen in the rapid growth of the number of people employed as "systems analysts" in computer work, whether it be advanced space research or media selection for Madison Avenue.

The New York firm of John Diebold & Associates, which specializes in management services, estimates that **there are 38,000 such analysts at work today**, and that this figure will be doubled in another five years.

Significantly, RCA—which has only recently begun to make money on its computer manufacturing—has stepped up its budget for research into new computer applications, and has cut back on its budget for the development of new computer models.

The use to which computers are put, in effect, is just beginning to catch up with the computer hardware available.

RAB is currently compiling data from media directors and timebuyers on their use and evaluation of radio.

It's an RAB survey in which some 500 questionnaires were sent out. So far, nearly half have been returned.

The results of the study will be utilized at management conferences this fall. These conferences will be open only to "top personnel" (i.e., station people owning their own stations) who will pay the conference fees, according to RBA.

It's all very hush-hush; study results will not be available to regular NAB members or the industry.

An opinion we've heard from an agency media director: "RAB's radio questionnaire is extremely comprehensive and should provide some fresh and valuable facts concerning radio."

You'd think there'd be no great problem in selling participations in a network show with a 35 NTI share in prime time.

Guess again.

NBC TV is having quite a time selling *International Showtime* (Friday, 7:30-8:30 p.m.) to 1963-64-season advertisers despite the program's healthy track record.

For one thing, sponsors and agencies too often regard the show—a video-taped series of on-location performances by European circuses—as just a show for the kiddies.

Audience analysis, however, reveals that *Showtime* has averaged 2.3 million more adult viewers than the average nighttime network show, an advantage of about 17%. In fact, two out of three people watching the show are adults.

Those admen who do admit the show reaches a grown-up audience usually add, however, that it's an "elderly" audience. Not so, research again reveals. The show has substantially more adults in the 18-49-year category than in the over-50 bracket.

Competition on ABC and CBS: *77 Sunset Strip* (sixth season) and *The Great Adventure* (new show).

Telemeter has found a way to solve a major pay-tv problem—that of the high initial cost for tv rights to major sports events.

The Paramount-owned subsidiary has signed a four-year deal with the Toronto Maple Leafs under which the hockey team's away-from-home games will be fed to a network of tv-equipped theaters, as well as the Toronto-area Telemeter home panel.

The deal works out like this:

Home viewers (there are some 5,000 Telemeter families) will pay \$1.50 to see each game.

On top of this modest revenue is a much larger potential—a total of nine theaters, with a total seating capacity of 11,000, in Toronto, Hamilton, Oshawa, and St. Catherine's. Ticket buyers will be charged \$1.25 to \$3.00.

The large-screen theatrical equipment, incidentally, is a series of nine Eidophor units which Telemeter is buying (for about \$50,000 each) from Theatre Network TV.

KTTV Productions is making a new bid to set up a "network" for a sports package.

Earlier this year, KTTV, Los Angeles, presented "Bing Crosby Golf Tournament" on live 120-station hook up, after networks bowed out, selling the package itself. Now it has "World Championship Tennis" series, produced by Jack Kramer, to be placed on a once-a-week simultaneous basis. Series, to consist of 10 one-hour shows would cost about \$100,000 per show, on basis of clearing 150 stations. Tennis pros to be featured include Lew Hoad, Ken Rosewall, Pancho Segura, Rod Laver, Andres Gimeno, Earl Buchholz, Pancho Gonzales, and Alex Olmedo. Making pitch to national advertisers is KTTV's John Vrba.



CLOSE



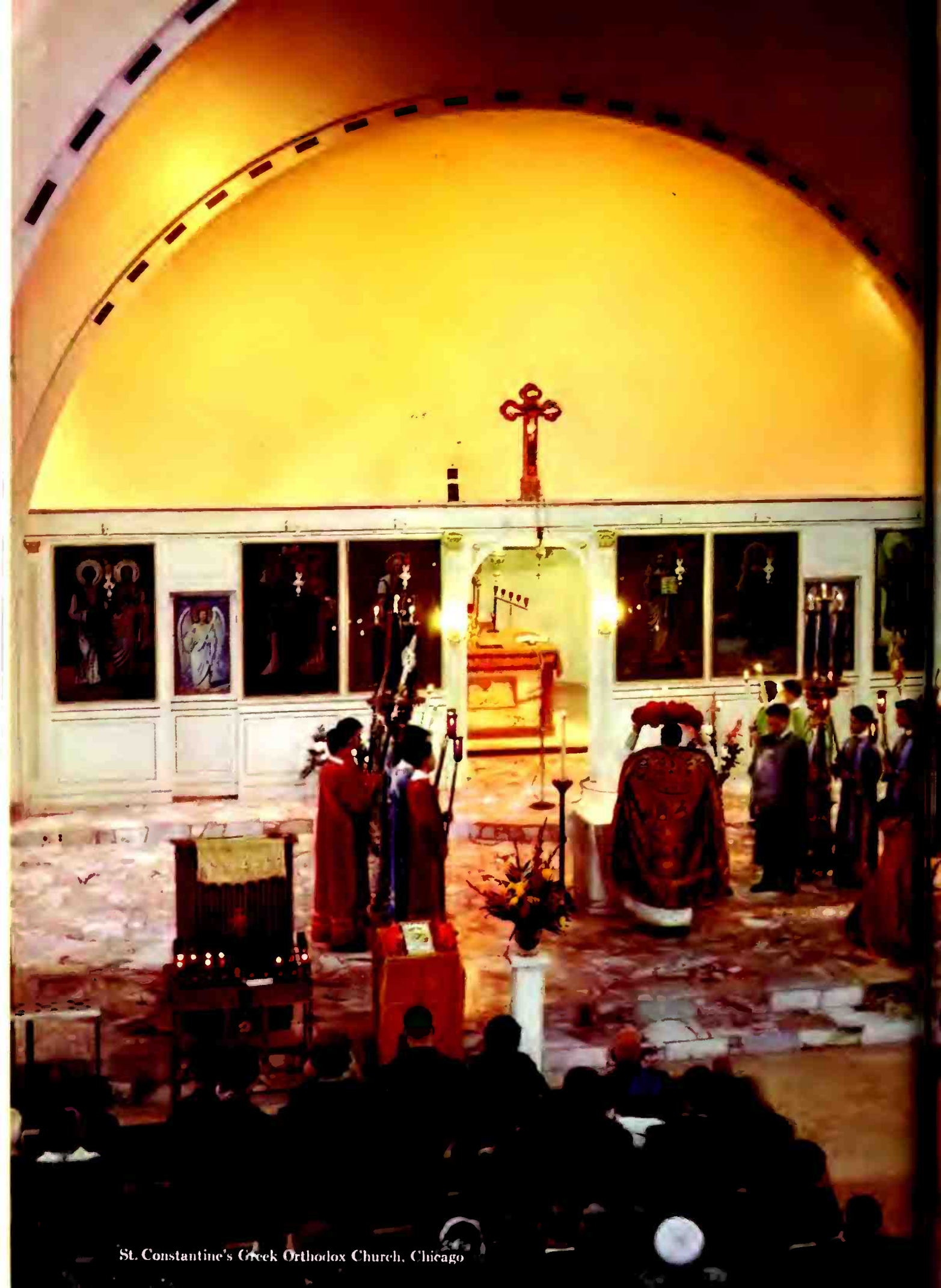
CLOSER



CLOSEST to the Dallas, Fort Worth market.

Seen over a million and a half times a month. It's WFAA-TV's "tri-vision spectacular" — that changes faces every 6 seconds. Typical of the way we like to promote. With impact. Over \$250,000 spent annually in newspaper advertising alone. Not to mention outdoor bulletins, magazines, on-the-air promotion. We go all out to deliver audience and thus move merchandise. Keeping WFAA-TV closest to the Dallas, Fort Worth market.

WFAA-TV



St. Constantine's Greek Orthodox Church, Chicago



REVERENTLY...COLORFULLY

It happens on Sunday in Chicago—WGN-Television takes one of the country's few mobile color units to church.

Thus the beauty of worship in Chicago's churches is faithfully mirrored in thousands of homes.

Over the last four years, Sunday church has become an honored television tradition. Yet, it is just one evidence of the depth of interest WGN-Television has in the expanding world of color.

This year we will televise 124 major league baseball games in color, also for the fourth year.

In 1962, WGN-Television—as an independent station—programmed more than 1800 hours of color, much of it locally produced. More than was originated by any other station in the nation.

And we welcome the opportunity to increase our color programming in Chicago this year, as more advertisers turn to color and its growing audience.

WGN believes that color holds television's brightest promise for the future—and we're not waiting.

WGN TELEVISION
2501 BRADLEY PL., CHICAGO 18, ILL.

WWDC radio

salutes
Washington's
finest



In a city where landmarks require a dramatic rendezvous with history to rate recognition, the block-long edifice of Perpetual Building Association is a magnificent exception. Or is it? In its own way it also stands as a solid testimony to the American way of life. Since 1881 Perpetual has been operated by the people and for the people. Today, more than 170,000 people are customers of this outstanding thrift institution—the largest insured, state chartered mutual savings and loan association in the United States. We thank Perpetual and its agency, Kal, Ehrlich & Merrick, for having placed the major portion of its radio budget with us for the past six years. Maybe one of the reasons is that WWDC is “the station that keeps people in mind”—perpetually.

Represented nationally
by John Blair & Company



DATA DIGEST | Basic facts and figures on television and radio

The power of the serial

Starting on 17 February, CBS-TV's *Lassie* dramatized a five-part series dealing with the adventures of Timmy and Lassie lost in the Canadian wilderness, following a breathtaking ride in a balloon. The effect on ratings was instantaneous. Share of audience climbed week by week, reaching 55% by the final episode on 17 March. What then are the lasting effects of a nighttime tv serial?

The figures below show share of audience following the serial remained somewhat above the levels prior to the beginning of the programs. Average share was 40% for the four preceding weeks and 43% for the four weeks following. AA ratings and homes are somewhat lower following the “Journey” because of the reduced number of sets in use in March and April. Regardless, the figures seem to make a strong case for a program to utilize the series form:

4 weeks prior to “JOURNEY” beginning

	SHARE OF AUDIENCE	AA RATING	AA HOMES
20 January 1963	38	25	12,300,000
27 January 1963	40	26	13,100,000
3 February 1963	42	25	12,400,000
10 February 1963	41	25	12,400,000
AVG.	40	25	12,600,000

The “JOURNEY”

17 February 1963	45	26	13,100,000
24 February 1963	51	30	15,100,000
3 March 1963	54	32	15,900,000
10 March 1963	51	31	15,400,000
17 March 1963	55	30	14,800,000
AVG.	51	30	14,900,000

4 weeks following the “JOURNEY”

31 March 1963	45	23	11,500,000
7 April 1963	46	21	10,700,000
14 April 1963	40	17	8,400,000
21 April 1963	42	19	9,400,000
AVG.	43	20	10,000,000

COUNTRY-WESTERN FEATURE ACCLAIMED

I am expressing my appreciation and congratulations to you and your staff for a long-awaited and splendidly written Country-Western feature in your 20 May issue.

I have for many years been an avid believer in your magazine.

Stanley L. Wessel, Jr.

Dallas Sales Manager
KPCN Radio-Dallas, Fort Worth

Would it be possible for us to receive 100 tear sheets of the article "The C&W Sound Captures U. S. Heart & Purse" which appeared in your 20 May issue?

Arnold C. Johnson

General Manager
WGEE
Indianapolis, Ind.

I greatly enjoyed your article on country and western music in the 20 May edition of SPONSOR. As sales manager for Radio Station WRIB, New England's country and western music station, I was wondering if you have reprints available of this article.

Sherman Harris

Sales Manager
WRIB
Providence, R. I.

Will you please send us fifty (50) reprints of your very excellent article in the 20 May issue of SPONSOR titled "The C&W Sound Captures U.S. Heart & Purse."

Adelaide H. Waller

Station Coordinator
WLVN, Nashville, Tenn.

RKO GENERAL ITEM CORRECTED

I appreciate the financial note in which you incorporated our release on our billing increase. However, there was a significant omission in your 20 May story, the word "radio" being omitted from the phrase "national billings."

Frank Boehm

Dir. of Research & Promotion
RKO General
New York

TALENT COSTS A PARAMOUNT ISSUE

Thoroughly enjoyed your outstanding "special report" on "How High Is Up on Talent Costs." Heartwarming to see these facts in print where all in every phase of this industry can see.

Thank you very much for the opportunity to be a part of your fine coverage of this paramount issue in the filming of today's commercials.

Lincoln Scheurle

President
The Film-Makers, Inc.
Chicago, Ill.

CALENDAR

JUNE

Premium Advertising Assn. of America, annual meeting and premium round table, Roosevelt Hotel, New York (5).

Advertising Club of New Jersey, outstanding citizen award luncheon, Robert Treat Hotel, Newark (6).

Continental Advertising Agency Network, convention, Cherry Creek Inn, Denver (5-7).

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

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

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

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

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

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

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

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

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

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

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

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

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

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

JULY

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

MIGHTY MOUSE IS CBS SYNDICATED

Your comprehensive account of the character merchandising in the 27 May issue of SPONSOR is well done.

I would like to correct a couple of points in your story. On page 45 you noted that 200 film titles and 2,000 prints have been put in circulation by CBS in 16 mm film. Actually the correct number of prints is approximately 20,000.

Also you refer to the Terrytoons characters, Mighty Mouse, Deputy Dawg and Heckle and Jeckle appearing on NBC next year. Actually the Terrytoons characters which will be on NBC are cartoon personalities featured in the Hector Heathcote Show. Mighty Mouse is seen on CBS with Deputy Dawg and Heckle and Jeckle in syndication.

Murray Benson

Dir. of Licensing
CBS Films
New York



Why view on a screen . . . what they'll see on the tube!

A tv commercial viewed on the conference room movie screen may look to be a sharp winner . . . yet turn out to be a dull also-ran on the tv tube. Remember that, next time someone invites you to "screen" a tv commercial. And remember that what you'll see is a far cry from the cropped, out-of-time-phase image that comes through on tv. Like to see your tv films as others see them? View them on a tv monitor. We hope the results will help you realize why more commercials and shows every day are being carried on SCOTCH® BRAND Video Tape!

Tape provides an electronic original, expressly designed for tv viewing. This is no make-do electronic copy of an essentially

optical original. Every image is completely compatible with the tv set in the home.

Don't take anyone's word for it—prove it! Bring a film you're proud of to a tv station or tape production house and monitor it. Then view a video tape side-by-side on another monitor. You'll see at once the unique live quality that "SCOTCH" Video Tape offers. Other plusses: a virtually unlimited array of special effects by pushbutton, immediate playback, no processing costs or delays—either black-and-white or color. Write for brochure on tape editing. 3M Magnetic Products Division, Dept. MCK-63, St. Paul 19, Minn.



"SCOTCH" IS A REGISTERED TRADEMARK OF MINNESOTA MINING & MANUFACTURING CO., ST. PAUL 19, MINNESOTA. EXPORT: 99 PARK AVENUE, NEW YORK, CANADA, LONDON, ONTARIO ©1963 3M CO.

Magnetic Products Division **3M**
COMPANY

One-shot show was brainchild of packagers Tompkins and Naud; gimmick may draw a million post entries



Buick sinks \$500,000 into a hole

Golf sweepstake sidles around lottery laws and builds heavy dealer traffic through lavish tv & radio promos

Glamor of golf plus the spice of gambling is the recipe for a new Buick show on NBC TV.

Airing next Saturday (8 June, 5-6 p.m., EDT), the show packs unusual interest because it breaks new ground in audience-participation. And, through heavy promotion, it makes the most of an ingenious merchandising hook.

Basic idea is a hole-in-one contest, run in conjunction with the Buick Open tournament. The Open is a long-standing fixture on

the PGA calendar; its final round will be separately presented via NBC on Sunday 9 June, 4:30-6 p.m., EDT.

The one-hole competition falls midway in the tournament; the 15 pros leading at that point will tee off in the separate contest, on Saturday morning, for \$32,500 prize-money, plus an extra \$50,000 for any or every hole-in-one that's achieved.

Riding along with the pros will be 15 tv viewers, whose names are

drawn at random on the morning of the contest. Each player is paired with a viewer, who splits prize money with him, the viewers having made themselves eligible by returning an entry-form secured from a local Buick dealer.

Although this General Motors division has maintained the Open tournament for six years, and telecast it for two seasons, the hole-out contest is a new idea, devised by Video Programs Inc., independent packagers.



Buy for mass-plus-class

Buick sales brass (here with 1962 Open winner Bill Collins) woo golf buffs because they comprise the biggest group with above-average incomes



Sell with sport-plus-spice

Golf theme is taken step further by Video Program execs. Sweepstake adds gambling excitement to sport's prestige; draws viewers to auto showrooms

VP's parent company, Video Pictures Inc., is the commercial production house run by George Tompkins, known for its prize-winning and profitable work (\$5 million gross last year) with clients

ranging from Ad to Goodyear to Volkswagen. The programming group was launched by partner Tom Naud, some months ago, to exploit the field of "special" production and one-shot shows designed to fulfill a specific marketing function for individual clients.

VP has already completed a pilot of a daytime quiz show, which NBC is angling to its client roster, has hooked GM for the Buick special, and has a food client dickering for a Christmas spectacular.

Planning for the Buick show was developed with an eye on auto industry needs, which usually include a Spring ad push to clear showrooms for upcoming new models.

Naud's reasoning was that an outdoor "look" is an essential part of the auto aura, hence ad association with sports is logical. In the sporting world, golf seems the most profitable segment, since it traditionally includes a higher than average portion of upper-income family heads.

The problem was to generate traffic in dealer showrooms, and this was hopefully solved by the merchandising gimmick of a golfing contest in which viewers could take part, by entry through dealers.

With the hole-in-one idea roughed out, Naud settled on Buick as the most-likely auto client because, at the start of 1963, the company was known to be particularly concerned about clearing its model-line, and also because Buick had already signed NBC to present its Open tournament.

Buick's agency, McCann-Erickson, appreciated the potential of the idea, and GM went along. The general success of golf as a tv sport undoubtedly helped; for example, ABC TV had published its breakdown of *All Star Golf's* viewing composition, showing it to be the second-highest network program in college-background viewers, and the second-highest in superior income characteristics.

By the time contracts were signed with VPI, part of Buick's incentive had already disappeared—because the company was having

a time of its best year since 1955.

Buick's share of the auto market peaked that year, at 10.3%, and dropped shatteringly to 4.07% in 1959-60. Management reorganization and long-range planning slowly lifted Buick's place, to a 5.76% share in 1962.

This year's production will be 11% above the number of cars sold last year; Buick's Special (which the company refuses to label as a compact) is a hot seller, and the Riviera has cut appreciably into its high-priced opposition.

Despite this happy circumstance, GM believed that hole-in-one venture was still justified, and (according to trade reports) invested around \$180,000 for time and talent in the one-hour show, plus prize money, and backed the project with between \$300,000 and \$400,000's worth of promotion including print, tv, and a surge of radio timebuying said to have totaled up \$100,000.

After detailing these promotion schedules to experts in the Postmaster General's office, Buick was warned that it could probably expect around one million postal entries. At presstime, the flow of entries was slightly under the Post Office's prediction.


The sweepstake lure apparently is proving highly attractive, although final figures won't be in until next weekend. Naud, McCann, and Buick, are understandably reticent about the precise legal formulae which had to be developed to permit televising such a contest. One of the ground rules, for postal cooperation, is the "consideration" made by each entrant; in this case it's only a four-cent postage stamp.

Although names are drawn at random, the prizewinning is determined by the pro golfer's skill, and most states' Attorneys-General took the view this lifted the contest out of the lottery class."

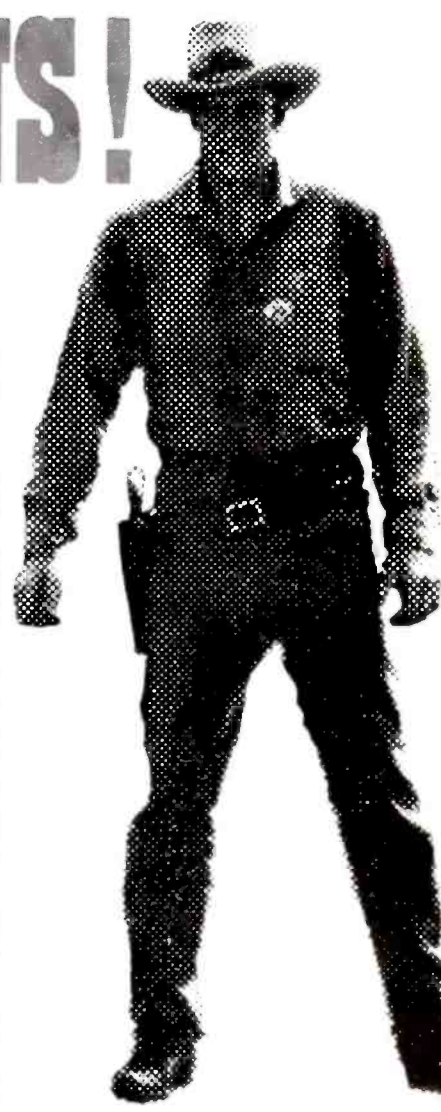
Naud had to present his idea for legal approval in about a dozen States which have finely-balanced views on such schemes; four States eventually refused to allow the Buick contest to run. ▀

Look what's happening to television's

WESTERNS!



Filmed westerns are as old as the movies. Alone among popular art forms, the western is a peculiarly American invention. For several film-watching generations, Good Guys have been triumphing over Bad Guys on dusty cowtown streets. In fact, a noted French film critic once described westerns as "the Great American Morality Play." Few dared to tamper with the formula until tv—with its ever-changing program patterns—came along.



Tv's westerns, which started with half-hour shows in the traditional "shoot-'em-up" style, have lately been undergoing major changes—changes which would cause early horseback heroes like William S. Hart to wonder if they'd wandered into the wrong dramatic corral.

Next fall, every network western will be at least an hour long (with the exception of half-hour re-runs on *Gunsmoke* aired under the program name of *Marshal Dillon*). *Wagon Train* will join *The Virginian* as the second 90-minute western on tv.

Westerns are still a sort of morality-play form, but in growing to 60- or 90-minute length on tv they have acquired considerable sophistication, as compared with pioneer telefilm "oaters." This has not

Five net westerns move into syndication



Stoney Burke
(United Artists)



Cheyenne
(Warner Bros.)

Laramie
(NBC Films)



Have Gun, Will Travel
(CBS Films)



The Rifleman
(Four Star)



been lost on either tv audiences or tv advertisers.

Women, who have always been western fans (whether or not they would usually admit it), today consider tv westerns more appealing than many other basic program types, according to TvQ studies.

It's no surprise, therefore, that advertisers with products to sell to women often buy, and frequently renew, sponsorship of tv westerns.

Says an executive of Noxzema Chemical, which advertises skin cream and Cover Girl products on NBC's long-length western, *The Virginian*, this season:

"*The Virginian* has a greater audience of young women than other programs we looked at—even though it's a western. We were very satisfied with results this year and have renewed."

Noxzema is no stranger to westerns, having signed as a sponsor of *Maverick* a few seasons ago. Another leading firm in the cosmetic field, Alberto-Culver, sells Subdue, Rinse Away, Derma Fresh, Creme Rinse and three VO-5 products on *Gunsmoke*, also plans to join the sponsor roster of *The Virginian* this fall.

Whether western purists like it or not, the tv western pattern is changing. "Westerns that appeared seven or eight years ago wouldn't last 13 weeks on network tv today," says Mike Dann, CBS TV programming v.p.

In the old days, the difference between tv westerns centered mostly on the hero's weapon: the Colt .45, the Winchester, the shot-gun, the sawed-off rifle, or the Derringer. Today, personalities are more important. The presence of a gun is not even necessary.

"Modern westerns," introduced this season, have shown the most obvious departures from the old format. *Empire*, *Stoney Burke*, and *Wide Country* are all set in 20th-Century locale and avoid traditional western plots. They are not always classified as westerns. CBS calls them "contemporary melodramas," Nielsen calls them "adventures."

In the late '50s the number of westerns was higher, about 21 to 27

Western series still attract large percentage of women, adults, whether on networks or in syndication, research reveals

(December Nielsen samplings '58-60). Thirteen appeared this year and only seven are scheduled for next year. In earlier seasons at least two out of three westerns were half-hours.

The cutback in the number of westerns has muffled many cries of

the percentage of people who have ever seen a program who call it "one of my favorites.")

Other program types—medical dramas, network movies, and news reports—scored higher than westerns.

Women show a greater interest

portion of programming, they were more than 30% higher in appeal for the television audience (all ages) than the average network show. Their current "advantage" is about half that figure.

Western ratings vary

Bonanza is king of the current

Female fondness for "oaters" rivals that of male viewers

WOMEN			MEN		
Rank	Program	TvQ	Rank	Program	TvQ
1	Bonanza	46	1	Bonanza	51
2	Wagon Train	36	2	Gunsmoke	44
3	Empire	35	3	Rawhide	38
4	Gunsmoke	32	3	Wagon Train	38
4	Wide Country	32	5	Cheyenne	37
6	Rawhide	30	5	Empire	37
6	Stoney Burke	30	7	Marshal Dillon	35
8	Marshal Dillon	27	8	Stoney Burke	32
9	Virginian	24	8	Wide Country	32
10	Cheyenne	23	10	Laramie	31
11	Laramie	22	11	Rifleman	29
12	Rifleman	19	11	Virginian	29
13	Have Gun, Will Travel	14	13	Have Gun, Will Travel	26

Source: Fall TvQ study on network westerns.

(The TvQ score indicates percentage of those people who have seen the program and consider it a "favorite.")

"too many westerns" heard frequently around 1959. In a Schwerin Research study, December 1959, 368 out of 800 people complained about a saturation of westerns.

Appeal still strong

Interest among adult viewers in westerns is high. Westerns (including the modern) had a 31 TvQ score among adults last fall, compared with a 20 score for comedies, 23 for dramatic anthologies, and 25 for mystery and adventure programs. (The TvQ score represents

in westerns than other types of programs. The average TvQ score for women on all programs is 26, for westerns it is 28. Women like the modern westerns almost as much as men—32 Q for women and 33 for men. A list of westerns, in order of appeal to men and women, appears on these pages.

Although westerns are still higher than the general program average in appeal, they have been declining somewhat over the years. Five years ago, when they accounted for a substantially higher pro-

season's westerns. During the two weeks ending 21 April, Nielsen ranked it number six, reaching 14,790,000 homes. *Gunsmoke* was ten and *Wagon Train* 15. On the other hand, some westerns ranked low: *Wide Country* at 100 and *Cheyenne* at 115.

As a category, westerns far outdo the average of all other program types. Nielsen average for half-hour westerns was 23, hour westerns 21. For all prime time programs during the same April period the half-hour rating, as well as

Tv's top net westerns



Gunsmoke is high-rater

Gunsmoke is western staple. Nielsen ranks it No. 10. *Wagon Train*, now seven years old, is also popular "oater"



Bonanza is No. 1 western

Bonanza is popular among all audiences. Program will be sponsored by Chevrolet for third year in '63-'64

the hour rating, was 17.

Six network westerns will not return to webs next year.

Of these, all but *The Dakotas* will enter syndication. The others are *Cheyenne* (Warner Bros.), *Have Gun, Will Travel*, (CBS Films), *Laramie* (NBC Films), *The Rifleman* (Four Star), and *Stoney Burke*, (United Artists).

These programs will enter a vast library of western television series and movies. In the movie category,

Allied Artists alone has two western feature packages, plus another package of 145 westerns, sold to over 338 stations.

Westerns, in syndication, are extremely durable. The half-hour *Wild Bill Hickok* series, first broadcast on tv in 1951, is still available for syndication through Screen Gems. *Maverick*, syndicated by Warner Bros., is the oldest one-hour series still in circulation. On the feature side, Hopalong Cassidy, Gene Antry and Roy Rogers are still making the rounds.

At present, the Broadcast Information Bureau Tv Film Source Book lists 20 hour and 64 half-hour western series available. They are handled by Screen Gems, MCA-TV, Four Star Distribution, ABC Films, NBC Films, CBS Films, Warner Bros., Economee Tv Programs, Roy Rogers Syndications, ITC, Hollywood Tv Service, Banner Films, TeleSynd, NTA, Pete Roebecks, Desilu, Telemount, and Paramount Tv Productions.

New syndication ideas

Syndicators have been pushing some new approaches to local use of westerns which may affect audience size and composition. Some of the new selling concepts include:

- *Late afternoon westerns*: For the 1962-63 season, Warner Bros. fostered the idea of western re-run hour strips in early evening and late afternoon, WB studies show that stations replacing children's programs with the western hours reach more homes and as many or more children as they did with the children's shows, and anywhere from two to five times as many adults.

The WB study surveyed 5:30 to 7:30 p.m. (local time) on weekdays, and 65 western hours running in 20 markets, all during the March 1963 ARB rating period.

Compared to the programs in the same time periods on the same stations a year ago, the 65 western hours averaged 35% more homes reached, with 38% more viewers.

In terms of audience composition the western hours reached an average of 48% more men, 24% more women, and 41% more chil-

dren. (*Maverick*, *Sugarfoot* and *Bronco*, hour-long series, were used for the study.)

- *Back-to-back westerns*: A new concept of "a western hour," consisting of two half-hour westerns (*The Rifleman* and *Zane Grey Theatre*) played back-to-back is being offered by Four Star Distributing Corp., which shot special film footage with Chuck Connors linking the two series. Stations have reported high sponsor interest.

- *"Thematic" movie packages*: Allied Artists feels that a group of all-western movies is more effective than movies consisting of varied subject matter, and should be locally programed in a special time slot. Several other distributors of movies for tv feel the same way, and have worked up all-western feature packages for syndication.

Westerns still thrive

Although there has been a decline in the number of network westerns, network officials feel the public and advertisers still want westerns—so they keep scheduling them. However, many feel the heyday of the western is gone, at least for the moment.

"Network prime time has just so many hours," says Ross Donaldson, director of programing services at NBC. "If you begin scheduling new types of programs, westerns and other programs *must* suffer."

However, Doug Cramer, director of program planning, ABC, believes programing is "cyclical in nature" and that "the current tendency is to veer away from westerns," just as last year the tendency was to veer away from private-eye programs.

Networks have few new western series in mind.

NBC has nothing planned.

ABC has a new one-hour series called *Destry* on deck.

CBS has been working on an adult-oriented western by Guy Trosper and Matthew Rapp.

"We know it will have to be unusually good and substantially different to meet the competition," says CBS TV's Mike Dann. "From now on westerns will really have to be tops to make the grade." ▀

Big tip to Kleenex butler

For a little guy, Manners, the Butler, has risen to heights well beyond his small stature to score as the winner of one of television's biggest awards.

For the past seven years, Manners has been Kimberly-Clark's spokesman for their Kleenex paper napkins commercials, and has been named a "Commercial Classic" by the 1963 American TV Commercials Festival.

Made debut in 1956

The two-foot-tall butler began his career in September 1956 on "The Perry Como Show." His first full network tv appearance was on the same show in 1957. Since then he has appeared on dozens of leading network tv shows as well as on a countless number of spot commercials.

He is the creation of John B. Rand, v.p. and copy supervisor at FC&B Chicago, Kimberly-Clark's agency. His career started simultaneously with a product. In 1956, when Kleenex table napkins were introduced, many people felt a little unsure about using paper rather than cloth napkins. They felt paper napkins should be used only in the kitchen. Because

of this, Kimberly-Clark and FC&B decided it would be necessary to devise a means to upgrade the product to assure consumers it was socially correct and proper to use paper napkins rather than cloth ones.

Warm, not stuffy

"We felt," says Rand, "that the 'mannerly' authority of a butler would help set a new trend in the use of paper napkins; and in short order we named our butler Manners." Rand's idea was to make Manners the final authority on all matters pertaining to the serving of food in mansion as well as cottage. He didn't want him to be stuffy or comic but warm, charming, believable, and above all, a convincing salesman. To help create the charming and likeable characteristics, and as an attention-getting device, it was decided that Manners should be miniature in size. Rand has written and supervised all Manners commercials for the past seven years.

In reality, the two-foot-tall butler is six foot Richard Cutting. In order to maintain the realistic image of the two-foot Manners, Cutting never makes personal appearances in behalf of Kleenex. All of the commercials are produced by Cascade Studios of Hollywood, via the use of oversized sets and Mattescope film process. He works on an oversized set with oversized props such as a 14-foot table, 18-foot chairs, 6-foot-high flowers, and a napkin the size of a tablecloth. The scenes are shot on one day and later Mattescope into scenes shot on normal size sets using normal size actors. This allows Manners to appear two feet tall with normal size actors.

Gets heavy fan mail

Manners was chosen as a commercial classic from a group of commercials representing the best of 14 years of tv commercials. The commercial named must have memorability, longevity, influence upon later techniques, and well known sales results. Manners has starred in 25 different commercials and has made close to 250 tv appearances during the past seven years. This has made him a "big" tv personality. His fan mail totals hundreds of letters each week.





Television trio optimistic on color

Photo by Audrey Heaney

E. P. Genock, Kodak television manager, advertising department (l), goes over color plans with Bill Hocker, tv group head; Granger Tripp, v.p. and creative group head, both of JWT. The trio has worked together since Kodak started in color tv

Why half of Kodak's budget goes to video

Answer: The firm which popularized photography uses color television to spark continued growth

Eastman Kodak, which just joined the Billion Dollar Club with 1962 sales of \$1,056-million, has its focus on even-higher sales goals, having just introduced a new series of "revolutionary" Instamatic cameras.

About 50% of the \$3.5 million budget allocated to the current Instamatic promotion is going into tv. *Walt Disney's Wonderful World of Color* on NBC is in for the largest share; about \$500,000 will go into spot tv.

The Instamatic introduction marks the first co-ordinated world-

wide marketing effort by Kodak. A substantial amount of Instamatic advertising is being done in many of the free countries throughout the world at the same time.

This first ad push for the new cameras will end 15 June. Tv color commercials are being broadcast simultaneously with color advertisements in consumer magazines such as the *Post*, *Life*, *Look*, *Reader's Digest*, *McCall's*, and *The Ladies' Home Journal*.

Very little radio is in the budget. However, a small spot radio campaign was used last summer and

was reviewed with enthusiasm last week, indicating future interest in the medium.

The "you press the button, we do the rest" feature of the Instamatic line is the central idea of the tv commercials, most of which are in color. Such efficiency was the dream of EK founder George Eastman long before the original Kodak Brownies appeared. J. Walter Thompson, agency for Kodak, points the commercial message to the non-mechanically-minded housewives and the "little more than half of American households" which it finds have resisted the photo-snapping habit.

"Tv is able to build up emotion, a very important part of our advertising idea," according to Ted Gen-

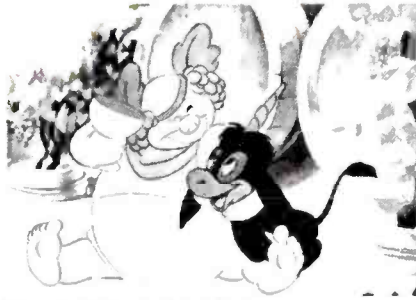
ock, television manager of Kodak's ad department. "I don't think you can get quite the emotional response from any other medium."

Genock says parents take pictures to retain memories, of trips, childhood, and happy occasions such as birthdays and weddings—all emotional subjects. Therefore the advertising must be closely identified with these emotions. Both the scenes and the scripts for most commercials are highly sentimental. EK feels the combination of a picture (especially in color), motion, and sound is highly adaptable to create the appropriate atmosphere.

Directed several drives

Tv has led several advertising campaigns over the last five years, according to Genock. The "Open me First" campaign that originated on tv several years ago has been used for a long time, and in all media.

Spot tv is a growing area for Kodak. It now only represents about 20% of the tv budget, but this is considerably more than in past years. Currently stations in 32 markets are being used. All commercials sent to local stations are in color. The color film commercials are often aired within black-and-white local programs, but Ko-



Wonderful world of color

Kodak switched from sponsorship of *Ed Sullivan* show on CBS to *Walt Disney's Wonderful World of Color* on NBC to add color's viewer impact

dak executives believe they still have great impact, perhaps even more because of the color-monochrome contrast. Kodak, nationally, carries the cost of the local spots. There is no co-operative effort.

Reorders reported heavy

Interest in the Instamatic cameras is reportedly high. So high, in fact, that Kodak ad executives are thinking of halting spot commercials for the cameras after the five-week drive. "Dealers have reordered and reordered," says Genock. "We cannot meet the demand now, so it would be foolish to go ahead and schedule too much advertising for the future."

There are two types of EK com-

mercials: the predominantly product commercials, like those for the Instamatic line, and those which are designed to support picture-taking in general. About one-third of spots on the networks are of the generic type.

EK products are always sold through the reward, which in the case of Instamatic cameras is the picture.

Optimistic about color

Kodak sponsored its first color tv show in 1955, but real faith in color came later. Not until 1961 did Kodak show signs of great optimism. It was then that Kodak moved from *Ed Sullivan* on CBS to co-sponsor *Walt Disney* on NBC in order to achieve the extra plus of color.

Genock believes that the use of color is no longer a pioneering effort on television, but a natural preparation for an inevitable future. He predicts that four million color sets will be in use by 1965 (at present there are a million plus).

The "quality audience" achieved by color is an important point made by Kodak.

Genock states:

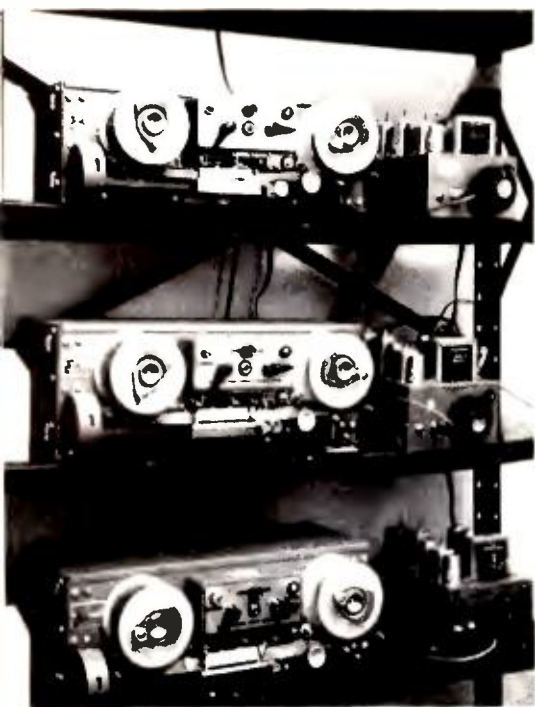
"Kodak's experience with a popular program enhanced with color
(Please turn to page 47)



Loading camera while skydiving

Kodak commercial shows skydiver loading new Instamatic camera and shooting pictures while falling from plane at 120 m.p.h. Commercial demonstrates how Kodapak cartridge can be slipped into camera easily; scene was accomplished on second jump





1. BAR reports start with sign-on to sign-off monitoring of each station on a special soundscriber slow speed tape. Three monitors above are recording audio signal of Philadelphia stations



2. One of nearly two hundred BAR staffers is shown listening to a station tape and logging time, length of commercial, and data of interest to advertisers



3. Logged information is now translated to IBM cards for further processing

BAR robot check for 236 tv stations in 75 markets

Unseen ears and eyes and machines are taking a closer look at tv station commercial practices. Though the signed and sworn "affidavit of performance" prepared by stations hasn't been made obsolete yet, the day may not be far off when station bills to agencies may be handled by these same machines.

Well known to the industry for its network billing reports and spot activity information, Broadcast Advertisers Reports, under chairman Phil Edwards and president Robert Morris, is expanding its services steadily. Starting last January, BAR launched round-the-clock monitoring and reporting of tv station commercial operations. BAR now records on audio tape the complete record of a station's activity, each and

every day, in 27 major markets. The list will grow to 75 markets, 236 stations, by year's end.

Following tabulation, the printed report or "affidavit of performance" is sent to a growing number of agency subscribers. The list includes 20 key agencies: Benton & Bowles; Compton; Dancer-Fitzgerald-Sample; Doyle Dane Bernbach; Esty; Foote, Cone & Belding; Grey; Guild, Bascom & Bonfigli; Honig-Cooper & Harrington; Lennen & Newell; Mathisson; Arthur Meyerhoff; Morse; North; Ogilvy, Benson & Mather; SSC&B; Street & Finney; Tatham-Laird, Wade, and Young & Rubicam.

Detailed report for agencies

With BAR reports, agencies can check performance against the original order, product protection, over-commercialization, etc. Also, the agency receives weekly spot competitive data for all monitored markets, covering some 80 different product classes. Next year, spot expenditure reports will be added. Audio tapes from each market are sent to BAR's Philadelphia headquarters, which are sent in the industry have seen. For a look at how the data is compiled, SPONSOR traces the step-by-step process, from recording to agency use.



4. IBM cards are checked before going to computers



5. Cards next are sorted by machine . . .



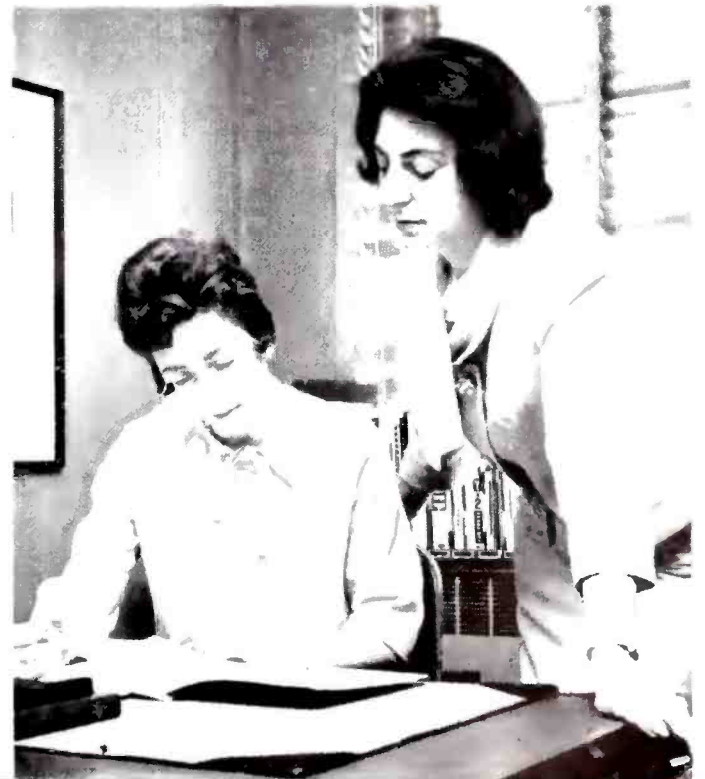
6. . . and move on to the computers where complete program logs are reproduced showing commercial times



7. Next, data is fed to IBM 1401 tape computer for print-out of competitive data and storage for future tabulations. BAR vice president and general manager, Joe Rosenberg examines a day's machine run



8. Completed logs go to offset reproduction and are mailed within two weeks of performance to agency subscribers



9. On the receiving end, Grey's spot supervisor Joan Stark (r) checks on Grey clients with media buyer Betty Nasse



GOODYEAR

It's "Go, Go" for Goodyear as Clio makes festival debut

DDB, Y&R, JWT, Grey take
several commercial awards
in naming best of 1963

"Go, Go" is the new champion among television commercials. From 1367 entries in the fourth annual American Television Commercials Festival, the Goodyear Tire & Rubber commercial took multiple honors—best "Overall Series" and in "Auto Accessories" category, in addition to special citations for best editing and musical scoring. The "Go, Go" commercial (left) was produced by VPI, for Young & Rubicam.

Garnering of the "Clio," the new commercial statuette, also was a multiple project for Y&R. Altogether, the agency took five bests, three runners-up, and three special citations for a total of 11 awards.

Of all agencies, Doyle Dane Bernbach was the most frequent recipient of awards. DDB took six bests, seven runners-up, and four special citations for a total of 17 awards. J. Walter Thompson had a total of ten awards, while Grey Advertising took bows seven times.

Other commercial multiple award winners were: Volkswagen station wagon, Chevrolet trucks, Trushay, Sprite, Laura Scudder, and Cracker Jack.

Gillette Safety Razor received a special citation from the festival director Wallace Ross, saying "Gillette commercials have maintained an enviable record of originality, taste, and style, with



Volkswagen's "Box"



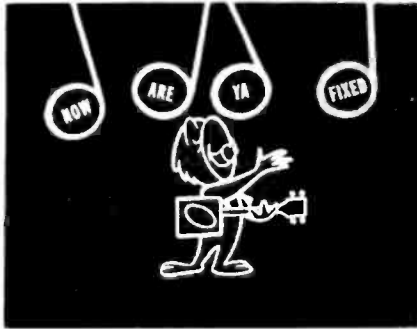
"What's Its" for Jax



Embassy's "Madame"



La Touraine—"Not just a little"



Gillette: director's citation



"Mother Cares"

a directness of selling approach."

Among other special awards were naming of 12 new commercial classics, using the criteria "memorability, longevity, or influence upon later techniques . . . as well as known sales results."

The new classics are: Bank of

America—"Instant Money"; Carling—"Hey Mabel, Black Label"; Chemstrand nylon stockings—"A Lady Isn't Dressed"; Crest "Look Mom, No Cavities"; Gillette—"How are you fixed for blades" and "Sports Testimonials"; Kleenex—"Manners, the Butler"; Nestle's

Quik—"Jimmy Nelson Series"; RCA portable radio—"Impact Ladder"; Skippy peanut butter "Abstract Dots"; Snowdrift shortening—"John and Marcia"; and Tide—"Cleanest Wash Under the Sun."

Following are the 1963 awards made at the festival:

OVERALL SERIES

Goodyear Tires—"Go, Go Goodyear"
Goodyear Tire & Rubber Company
Young & Rubicam, Inc.
VPI Productions

APPAREL

Scotchgard—"Raincoat"
Minnesota Mining & Mfg.
MacManus, John & Adams, Inc.
MGM Teledios

APPLIANCES (Home)

G.E. Can Opener—"Brand New"
General Electric Company
Maxon, Inc.
Elektra Films

AUTOMOBILES

VW Station Wagon—"Box"

"BEST" COMMERCIALS

Volkswagen of America
Doyle Dane Bernbach, Inc.
VPI Productions

AUTO ACCESSORIES

Goodyear Tires—"Go, Go Goodyear"
Goodyear Tire & Rubber Company
Young & Rubicam, Inc.
VPI Productions

BAKED GOODS & CONFECTIONS

Laura Scudder Potato Chips—"Old Lady"
Laura Scudder Divn, Pet Milk Co.
Doyle Dane Bernbach, Inc.
Elliot, Unger & Elliot

BAKING MIXES

Pillsbury Pancakes—"White On White"
The Pillsbury Company
McCann-Marschalk
Robert Lawrence Productions

BANKS & FINANCIAL

Chase Manhattan—"New York Is People"
Chase Manhattan Bank
Ted Bates
Sarra, Inc.

BATH SOAPS & DEODORANTS

Ivory Bar—"Susie's Bath"
Procter & Gamble Company
Compton Advertising, Inc.
On Film Inc.

BEERS & WINES

Jax—"What's Its"
Jackson Brewing Company
Doherty, Clifford, Steers & Shenfield
Pelican Films

BREAKFAST CEREALS

Kellogg's Raisin Bran—"Wind-Up Wanda"

(Please turn to page 45)

**DOMINATES THE
SAN FRANCISCO-OAKLAND
NEGRO MARKET**

KDIA



NEGRO PULSE, OCT-NOV 1962

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

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

**NEGRO RADIO
KDIA**

**DOUBLE THE COMMERCIAL
VOLUME OF ANY LOCAL
NEGRO MEDIUM**

**REPRESENTED BY
BERNARD HOWARD CO.**

A SONDERLING STATION

WDIA, Memphis . . . WOPA, Chicago

KFOX, Los Angeles

**TIMEBUYER'S
CORNER**

Media people:
what they are doing
and saying

Cunningham & Walsh (New York) media department grows larger: Several buyers have recently been added to the C&W media department to accommodate the agency's blossoming account list, and to handle stepped-up activity on established accounts. Frank McDonald (ex-DCS&S, New York) designated senior media buyer for J. A. Folger; Tom Della Corte (ex-Geyer Morey Ballard, New York) named buyer for American Export Lines, Braniff International Airways, and Sunshine Biscuits; and Bob Jeremiah (ex-Lennen & Newell, New York) appointed media buyer for Boyle-Midway division of American Home Products, and St. Regis Paper. A number of media people were promoted as part of the expansion. Eleanor Accles became media supervisor, Joe Larson and Angela Nicholais media buyers, and Jay Holland media assistant.

In New York: Ed Nugent has left BBDO, and is now settled at D'Arcy, where he is buying for Gerber's baby food and Plaid Stamps.



This side up! Handle with care! Kudner (New York) media staff tagged everything from wastebaskets to the office safe to v.p. & media dir. Don Leonard, to make sure all were delivered to right place when the agency moved to new building at 605 Third Ave. L-r, Honora Sanchez, Marie Loehr, Leonard, Mary Colgan, and Elizabeth Dolan

With North (New York) starting today: Dave Persons, now buying for Lanvin perfume at North, was with BBDO (New York) handling Campbell Soup and Lever Bros. accounts.

Moving crosstown: Art Edelstein, senior buyer at Zlowe (New York), on such accounts as DeLuxe Reading toys, Dannon Yogurt, and Sealy Mattress, has left the agency to join Doyle Dane Bernbach (New York).

First day at Philly agency: Shirley Weiner is now the Werman & Schorr media department. She was formerly with Lennen & Newell (New York) as coordinator on the P. Lorillard account.

TIMEBUYER'S CORNER

A sunny message from Florida: Bunker, Hubbard & Robeson (Jacksonville) named Trudi Johnston broadcast buyer. She was an account secretary at the agency. Before joining the BHR staff, Mrs. Johnson was with CBS-TV in Milwaukee, Edward Petry & Co. in Chicago, and WJXT in Jacksonville.

More distaff news: Mary Lou Dinkins has joined Collins & Johnson (San Antonio) as media director. She was formerly with KTSA, same city.

Out Detroit way: Watts Wacker, vice president and media director at D. P. Brother, has been elevated to senior vice president.

Fuller & Smith & Ross (New York) regroup, adds four for versatility and strength: Under new set-up, v.p. and media director John Nuccio is assisted by two associate media directors, Bernie Rasmussen and Mike Keenan (ex-Lennen and Newell, New York). In the Rasmussen group are senior buyer John Huegel (ex-Young & Rubicam, New York), and assistant Howard Lelchuk (back from military duty). In the Keenan group are senior buyers Mary Meahan and Mal Gordon (ex-Doyle Dane Bernbach, New York), buyer Lucille Giorelli, and assistant buyer Mary Carlson. Annette Young is buyer and manager of all FSR international accounts. Gertrude Bergen (ex-Doyle Dane Bernbach, New York) supervises estimating and contract departments.

Mary Lou Benjamin: target, tots

An established mien, difficult to achieve in brand new surroundings, is managed with apparent ease by Mary Lou Benjamin, media director of recently formed Helitzer, Waring & Wayne. The agency is the first national ad firm to specialize in the marketing and advertising of children's products. Mary Lou points out that the children's market is impressively large now, with the count 60 million under 14 years (disposable consumer income \$50 billion a year), and by 1970 the figure is expected to have jumped to 84 billion. "We're not only thinking in terms of toys," she explained, "but any products aimed at children—foods such as milk additives, bakery items, soft drinks, goods such as drugs, clothing, books, films, sports gear, recordings, shoe polish, and many more." With 90% of the agency's media billings pegged for tv, and an additional slice for radio, she is searching for good children's programs. Mrs. Benjamin was senior buyer at Kenyon & Eckhardt before joining HW&W; media buyer at Grey, and in production at WNBC-TV and WPIX-TV, all New York, earlier in her career. She attempts to find time in her busy schedule for playing bridge; doesn't often succeed. She, her husband, and two-year-old son Bobby live in Manhattan.



WDEF-TV CHATTANOOGA

a much **BETTER BUY**

NOW than last Fall.

CHECK LATEST ARB and NIELSEN REPORTS

HIGHER RATINGS

MORE HOMES

Greater Popularity



CHATTANOOGA

CALL ADVERTISING TIME SALES, INC.



NOW!

FOR SALE

Slightly used TV TOWER. Only 10 years old. One owner—a Code Board Member (used only 19 hours per day). 286 ft. tall; 70 ft. antenna thrown in. Priced for quick sale! As standing, come-and-get-it for \$7,777.77. Available August 1. Reason for selling: New Tower 962 ft. above average terrain (740 ft. above ground) delivers 529,300 TV Homes. Greater coverage in Wheeling/Steubenville Market also for sale. For used TV Tower or more TV Homes, contact Exec VP Bob Ferguson, WTRF-TV, Wheeling 7, West Virginia.

COMMERCIAL CRITIQUE

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

YOU CAN'T BULLDOZE JOHN BULL

By GEORGE WORLEGE

When we in Great Britain think of television commercials in the United States, we are inclined to conjure an image of bold statements, hard-hitting commercials and larger than life visuals sup-

shows; it is the difference in a way of life.

The British television viewer does not allow the advertiser to throw his client's product into the living-room. He prefers to be persuaded, not bulldozed. The American viewer would probably feel



Pemberton spots soft-pedal sales message

Award winning spot for Scott's Porage Oats and this beer spot, shot in an old English pub, both reflect an atmosphere of warmth, friendship and good cheer

ported by fabulous music tracks. Each facet of the commercial laced with superb showmanship, the whole a sales message with punch. By comparison, the British television commercial is painted on not so broad a canvas and although the techniques employed are of an equally high standard, the advertising is to a degree, more reserved. The difference between the two is more than the difference between sponsored and non-sponsored

that no one was really trying hard enough to sell him anything if suddenly his home screen was to be filled with British commercials.

Naturally, both sides have their hard and soft sell techniques. Also some television commercials can be of international appeal although not designed to be so. We are proud to have won a "Best in World" award in the 30 seconds live action category of the Hollywood I.B.A. Festival in California.

This award was made in Hollywood in 1961. The commercial was for *Scott's Porage Oats*. Its aim, happily fulfilled, was to sell more product in the United Kingdom.

Since the advent of commercial television in Great Britain, we have looked to the United States for a good deal of "know-how." We have learned how best to use the medium. We have studied creative approaches, how best to use music to help the sales message, film techniques and every aspect of commercial television. Now we feel that having learned our trade, we are ready to offer *our* thoughts to the United States.

A greater exchange of thought can only improve the already high standard of television advertising that exists today, both in the United States and in Great Britain. Tv technique is international. Selling psychology is not. However much we can learn from each other, let us remember this basic truth. Only by employing experienced nationals in each market of the world can we harness technical advances to do the job that really matters.—SELL.

GEORGE WORLEGE



Chairman of Alfred Pemberton, Ltd., London, he is a President's Medallist of the Institute of Practitioners in Advertising and winner of the F. E. Cooke Cup in 1953. A past president of the Advertising Creative Circle and past chairman of the Regent Advertising Club, he is currently serving on the I. P. A. Council.

"BEST" COMMERCIALS

(Continued from page 41)

The Kellogg Company
Leo Burnett Company
Hanna & Barbera

CLEANSERS & WAXES

Windex—"Line-up"

The Drackett Company
Young & Rubicam, Inc.
Elliot, Unger & Elliot

BUILDING PRODUCTS (Tie)

Alcoa—"School Constructions"

Aluminum Company of America
Fuller & Smith & Ross, Inc.
Pelican Films

U. S. Plywood—"Box"

United States Plywood
Kenyon & Eckhardt, Inc.
MPO Videotronics

COFFEE & TEA

La Touraine Coffee—"Not Just a Little"

La Touraine Coffee Company
Hicks & Greist, Inc.
On Film Inc.

COSMETICS & TOILETRIES

Trushay—"Five Women"

Bristol-Myers Company
Grey Advertising, Inc.
Norman Gaines

DAIRY, MARGARINES, HEALTH DRINKS

Foremost Milk—"Drop For Drop"

Guild, Bascom & Bonfigli, Inc.
Fred Niles Communications Centers

GASOLINES & LUBRICANTS

Sinclair—"Long Pullback"

Sinclair Oil Company
Geyer, Morey & Ballard, Inc.
Paramount

GIFT ITEMS

Polaroid—"Boy With Trumpet"

The Polaroid Corporation
Doyle Dane Bernbach, Inc.
Pelican Films

WOMEN'S HAIR PREPARATIONS

Ozon Hair Spray—"Mother & Baby"

Ozon Products, Inc.
Sudler & Hennessy, Inc.
On Film Inc.

HOME FURNISHINGS

Rubbermaid Bath Mat—"Sound of Safety"

Rubbermaid, Inc.
Ketchum, MacLeod & Grove, Inc.
Van Praag Productions

INSTITUTIONAL

Hallmark—"Christopher Columbus"

Hallmark Cards
Foote, Cone & Belding
Robert Lawrence Productions

INSURANCE

Liberty Mutual Business Lines—"Welder"

Liberty Mutual
Batten, Barton, Durstine & Osborn, Inc.
WCD, Inc.

LAUNDRY SOAPS & DETERGENTS

Ivory Flakes—"Mother Cares"

Procter & Gamble Company
Grey Advertising, Inc.
Mickey Schwarz Productions

MEDIA & ENTERTAINMENT

"Madame" with Sophia Loren

Embassy Pictures
Ferro, Mohammed & Schwartz

PACKAGED FOODS

Betty Crocker "Noodles Italiano"

General Mills, Inc.
Doyle Dane Bernbach, Inc.
Tele-Video, Inc.

PAPER PRODUCTS, FOILS

Zee Paper Napkins—"King"

Crown Zellerbach
Doyle Dane Bernbach,
Producing Artists

PET PRODUCTS

Gaines Gravy Train—"Dane & Ducks"

General Foods
Benton & Bowles
Sutherland Associates

PHARMACEUTICALS (Tie)

Allerest—"Weeds"

Pharmacraft
Papert, Koenig, Lois
Elliot, Unger & Elliot

Excedrin—"Testimonials"

Bristol-Myers Company
Young & Rubicam, Inc.
Audio Productions

PUBLIC SERVICE

Teenage V.D. Prevention—"Rose"

NYC Public Health Dept.
Grey Advertising
Klaeger Films

RETAIL STORES

Sears, Roebuck—"Back To School"

Sears, Roebuck
Ogilvy, Benson & Mather
WCD Productions

SOFT DRINKS

Sprite—"Spice"

Fanta Beverage Company
McCann-Marschalk
VPI Productions

TOYS

Gofer Gun—"Elephants"

Marx Toy Company
Ted Bates
Filmways of California

TRAVEL & TRANSPORTATION

Hertz—"Suzy Parker Out West"

Hertz Corporation
Norman, Craig & Kummel
Filmex

UTILITIES

AT&T Long Lines—"Between Planes"

N. W. Ayer & Son
Tele-Video

8-10 SECOND ID'S

Gulden's Diablo Mustard—"Hot Sandwich"

Charles Gulden Company
Richard K. Manoff
Farkas Films

PROGRAM OPENINGS & BILLBOARDS

Ford Fairlane—"Lively Ones"

Ford Division, Ford Motor Company
J. Walter Thompson
Filmways of California

PREMIUM OFFER

Yuban Coffee—"Glass Blower"

General Foods
Benton & Bowles
MPO Videotronics

CHILDREN'S MARKET

Cracker Jacks—"School Bus . . . Candy Store"

The Cracker Jack Company
Doyle Dane Bernbach
Rose-Magwood Productions, New York

PROGRAM CAST COMMERCIAL

Sid Caesar—"Waiting Room"

Dutch Master Cigars
Papert, Koenig, Lois
ABC-TV

CANADIAN MARKET

Anacin—"Man In Office"

Whitehall Laboratories
Young & Rubicam, Toronto
Rabko TV, Toronto

FRENCH CANADIAN MARKET

Kellogg Rice Krispies—"Lucky Coin"

Kellogg Co. of Canada, Ltd.
Leo Burnett Co. of Canada
Peterson Productions, Toronto

SOUTHWEST MARKET (Tie)

Champlin—"Wheat"

Champlin Oil & Refining
Tracy, Locke, Dallas
Jamieson Films, Dallas

Shamrock Equa Flow Oil—"Like Two"

Shamrock Oil & Gas Co.
McCormick Advertising, Amarillo
Alexander Film Co., Colorado Springs

WEST COAST MARKET

Harrah's—"Coming Attractions"

Harrah's, Lake Tahoe
Hofer, Deiterich & Brown, San Francisco
Imagination Inc., San Francisco

(Please turn to page 46)

how does a tattoo co



concern you ?

Two ways.

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

So — how does this concern a broadcaster?

So — it works the same way here.

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

Think it over.

And don't eliminate the "tattoo".

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

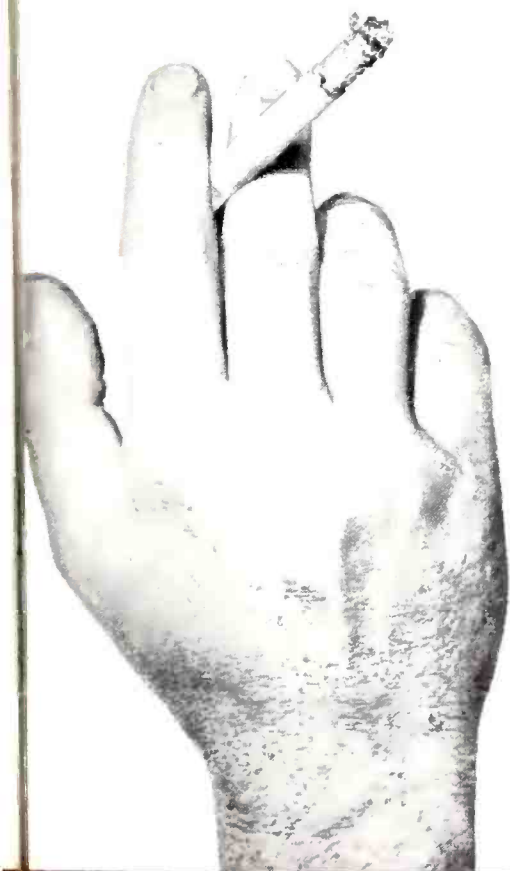
SPONSOR reaches practically everyone involved in the purchase of time — of course. But there's a special segment it reaches best. We call it "the influential 2000" because this "influential 2000" actually purchases better than 95% of all national radio and TV spot. SPONSOR has a greater penetration of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

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

▶ SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

555 Fifth Ave. MU 7-8080 New York 17



"BEST" COMMERCIALS
(Continued from page 44)

Special Citations

BEST—BABY PRODUCTS

Genteel Baby Bath—"New Baby"

The Mennen Company
Grey Advertising, Inc.
Saul Bass with WCD, Inc.

BABY PRODUCTS

Genteel—"Baby Bath"

The Mennen Company
Grey Advertising
Saul Bass/WCD, Hollywood

BEST—MEN'S TOILETRIES

Ki Sierra—"That's My George"

The Mennen Company
Grey Advertising, Inc.
VPI Productions

OFFICE APPLIANCE

Xerox—"Chimp"

Xerox Corporation
Papert, Koenig, Lois, Inc.
Elliot, Unger & Elliot

BEST—TRUCKS

Chevrolet—"Egg Demonstration"

Chevrolet Divn, General Motors
Campbell-Ewald Company
Ty Thyssen, Hollywood

BEST LOCATION VIDEOTAPE PRDN.

Timex Watches—"Acapulco Series"

United States Time Corp.
Warwick & Legler Inc.
Telesistemo, Mexico City

BEST—BUDGETED UNDER \$2000

Revere—"Stereo Tape Cartridge"

Revere Camera Company
Erwin Wasey, Ruthrauff & Ryan
MGM Telestudios

BEST—LOCALLY-PRODUCED

Birch Bayh For Senator—"Hey Look Him Over"

Citizens For Birch Bayh
Bob Long Associates, Indianapolis
Tee Vee Films, Indianapolis

BEST B&W CINEMATOGRAPHY

Sprite Soft Drink—"Spice"

VPI Productions
Cinematographer: Leonard Hirschfield

BEST COLOR CINEMATOGRAPHY

Ford Thunderbird—"How Would You Like"

Agency: J. Walter Thompson Co.
Cinematographer: George Folsey
Production: Group Prodn

BEST VIDEOTAPE PRODUCTION

Schaefer Beer—"Bowling"

Advertiser: F & M Schaefer Brewing Co
Agency: B.B.D.O., Inc.
Production: MGM Telestudios

BEST EDITING

Goodyear—"Go, Go Goodyear"

Young & Rubicam, Inc.
VPI Productions, New York
Armand Lebowitz, editor

BEST DIRECTION

Cracker Jacks—Children's & Adult Series

The Cracker Jack Company

Doyle Dane Bernbach
Rose-Magwood Productions
Howard Magwood, director

BEST ANIMATION DESIGN

Chevrolet Announcement For 1963 Models

Campbell-Ewald Company
Elektra Films
Abe Liss, Sam Magdoff, Jack Schnerk
Joanne Mitchel—Designers

SPECIAL EFFECTS

Trushay Hand Cream—"Five Women"

Bristol-Myers Company
Grey Advertising
Norman Gaines Productions & Synchrofilm

PRODUCTION EFFECTS

Chevrolet Visits Venice

Campbell-Ewald Company
Arco Film Productions

USE OF GRAPHICS

Ford—1963 Pre-Announcement
J. Walter Thompson
Ferro, Mohammed & Schwartz

•
•
•
•
•
•
•
the phil davis organization

- for • *customade musical commercials*
• *customade film soundtracks*
• *original musical approaches for*
• *advertising campaigns*
a • *complete musical service*
• *which guarantees production*
• *of the highest quality*
•
•



MUSIC SCORING

Goodyear—"Go, Go Goodyear"

Young & Rubicam

VPI Productions

Bill Thompson, music director, Hollywood

MUSIC WITH LYRICS

Ford—"Lively Ones"

J. Walter Thompson

Sid Woloshin & Jack Wohl, music composers

Jerry Jerome, arrangement & direction

BEST USE OF HUMOR

Laura Scudder Potato Chips—"Old Lady"

Laura Scudder Divn, Pet Milk Co.

Doyle Dane Bernbach

Elliot, Unger & Elliot

BEST COPY

VW Station Wagon—"Box"

Doyle Dane Bernbach

Robert Levenson, copywriter

BEST DEMONSTRATION

Chevrolet Trucks—"Egg Demonstration"

Campbell-Ewald

Ty Thyssen Productions, Hollywood

ON CAMERA SPOKESMAN

Jack Gilford

For Cracker Jacks

The Cracker Jack Company

OFF CAMERA SPOKESMAN

Alexander Scourby

For Johnson & Johnson, Excedrin,

Olin Mathieson & many others

ON CAMERA SPOKESWOMAN

Joan Anderson

For Purolator Oil Filter

OFF CAMERA SPOKESWOMAN

Darlene Zito

For Sprite Soda, Yuban, Zest,

Brylcreem and many others

FESTIVAL DIRECTOR'S CITATION

Gillette Safety Razor Co. & Maxon Inc.

For maintaining an enviable record of originality, taste and style, with a directness of selling approach since the early days of television. While bringing to the American public an unparalleled parade of extra-special attractions, Gillette has consistently demonstrated its respect for that public and for its own role as an advertiser.

KODAK

(Continued from page 37)

shows that its audience includes not merely the national statistical percentage of color homes—but almost the totality of a special class audience. Of the 11 million homes reached per average minute, a research study shows that approximately 9%—almost 1 million up-

per income homes—are chromatic viewers of *Walt Disney's Wonderful World of Color*. Thus, within the already above-the-average audience for this program, Kodak reached almost the entire group of color tv set-owning homes."

Accurate timing vital

The quality of color and color commercials as they reach the home presents some annoyance to Kodak ad executives, but is not of major concern. Whereas advertisements in magazines can be glossy and well-registered to present maximum fidelity to the actual photographs, tv depends on accurate tuning in by the individual viewer and "nobody likes beautiful Kodak prints to show up with blue grass and green skies."

One color commercial now being shown on *Disney*, as well as on spot tv, dramatically demonstrates the speed of inserting the film cartridge into the Instamatics by using sky-divers. While falling at 120 miles-per-hour, one of the divers loads and shoots pictures of the other—and the pictures turn out. Many viewers refuse to believe it, but Kodak executives insist the commercial is authentic and worked on the second try.

Besides featuring loading speed, the Instamatic commercials point out the automatic controls for speed and lighting.

\$6 million invested

Kodak has invested "upwards to \$6 million" in the new line of cameras over the last four years. However, William Scott Vaughn, president of Kodak, does not envision instant earnings enlargement for EK because of the size of the company.

The \$1,056 million in sales last year was largely made up of camera sales—actually two-thirds for photo equipment (60/10, professional-amateur), the rest mostly fibers, plastics, and chemicals. Earnings came to a record \$140 million.

Executives feel—if the successful introduction of Instamatic this year is any indication of future business—that the company should do even better next season. ▀

WINNER URBAN LEAGUE CIVIC AWARD 4TH CONSECUTIVE YEAR

KGfJ

1 RADIO
STATION

in Los Angeles
Selling the
Negro Market

1 Radio

Buy to sell L.A.
Negro Market

■ TOP DJ PERSONALITIES ■ PARTICIPATION & COVERAGE OF NEGRO COMMUNITY AFFAIRS ■ SPIRITUAL & RELIGIOUS PROGRAMS ■ NEWS OF NEGRO COMMUNITIES ■ EXCLUSIVE PROGRAMS OF VITAL INTEREST TO ALL NEGROES ■ PUBLIC SERVICE FOR CIVIC, SOCIAL & RELIGIOUS FUNCTIONS ■ SPORTS BULLETINS

1st in Metro Area Negro Pulse Nov.-Dec. 1962

KGfJ NON-DIRECTIONAL
24 HOURS A DAY
1230 on Your Dial

4550 MELROSE AVENUE
LOS ANGELES 29, CALIFORNIA
Phone: NOrmandy 3-3181

Represented by: BERNARD HOWARD & CO.
New York, Chicago, Atlanta, San Francisco

The Pioneer Station Programming 100%
to the Los Angeles Negro Market

NEW YORK'S

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



the
*Shelton
 Towers*
 Hotel
 Lexington Avenue
 48th to 49th Streets
 TEL: Plaza 5-4000
 YEAR 'ROUND POOL

Considering a Hawaiian Holiday?



Then use this colorful Haley folder as your complete planning guide. It contains hotel prices, air fares from all U. S. points of departure, a map of Hawaii and

its Neighbor Islands, and full details of four ideal Haley Hawaiian Holidays.

Send for it TODAY, no obligation of course

Please send your FREE Haley Hawaiian Holiday folder

Name

Address

City Zone .. State

My travel agent is



The Haley Corporation
 The International Building, St. Mary's Square
 San Francisco 8, California • YU 1-1880



WAGA mom pens hit

Not many television station staffers can claim credit for authoring a Literary Guild selection. Maggie Davis, assistant to the promotion director of WAGA-TV, Atlanta, can do so—and claim a whole batch of specialities at the same time.

Mother of four boys, and mistress of a 40-acre horse and cattle-raising farm in Jonesboro, scene of an historic Civil War battle, she has found time to pen "The Far Side of Home," a "different" novel of the Civil War, and reportedly the best thing that has happened to Atlanta in fiction since "Gone With the Wind." Published by Macmillan, Miss Davis' novel will be the Literary Guild selection for July.

Maggie's career in Atlanta broadcasting began in the late 1940's when she worked as a commentator, first for WBGE and later WCON. With Storer Broadcasting's WAGA-TV since last July, assisting promotion director Ned Jay, she has scripted several television promotional offerings and a documentary for the Atlanta Arts Festival.

Unlike many contemporaries, she is qualified to comment on the industry from the creative artist's point of view: "Television and advertising have been the butt of much abuse from the artist . . . there is one thing they must be given credit for—they also make room for us while we are earning the living we must earn."

But broadcasting is more than a meal ticket to this novelist.

"You could say that I enjoy television because I get the world and its people crammed down my throat willy-nilly, and I enjoy writing because I can withdraw more-or-less completely without worrying that someone will mistake me for a candidate for the Funny Farm and tinker with my thoughts and creative processes. It is nice if you can get away from it."

"The Far Side of Home" is Maggie's second book.

★★ The FCC's expected blackout of network option time could take television a long step into the unknown.

If network claims are true, decimating clearances by affiliates might also black out some forms of admittedly phenomenal network achievement obtainable on no other basis.

Even the hard-hitting 1957 Celler Antitrust Subcommittee report on networking which slammed option time practice and said nets could get along on competitive clearances—still softened recommendation from "abolish" to "amend" on this aspect of FCC's network rules.

★★ Option time opponents say it prevents fair competitive access to prime time by non-net advertisers and independent programers, and deprives the public of the widest possible choice.

The FCC in 1960 held option time "reasonably necessary" to nets but curtailed optioning from 3 to 2½ hours per broadcast segment, and gave affiliate stations wide leeway to hold time for non-network programs and advertisers.

FCC decisions have been based solely on public interest factor. Agency has consistently refused to consider antitrust aspects trounced in both Celler and the later Dean Barrow networking report.

★★ One important drawback to option time in today's Commission thinking is braking effect on individual station's local live programing.

Hue and cry for local-live, aside from major sports events, generally comes from government or local civic and educational groups. FCC's new chairman William Henry believes John Q. Public will rise to the local community programing on tv if he is not drugged on network entertainment.

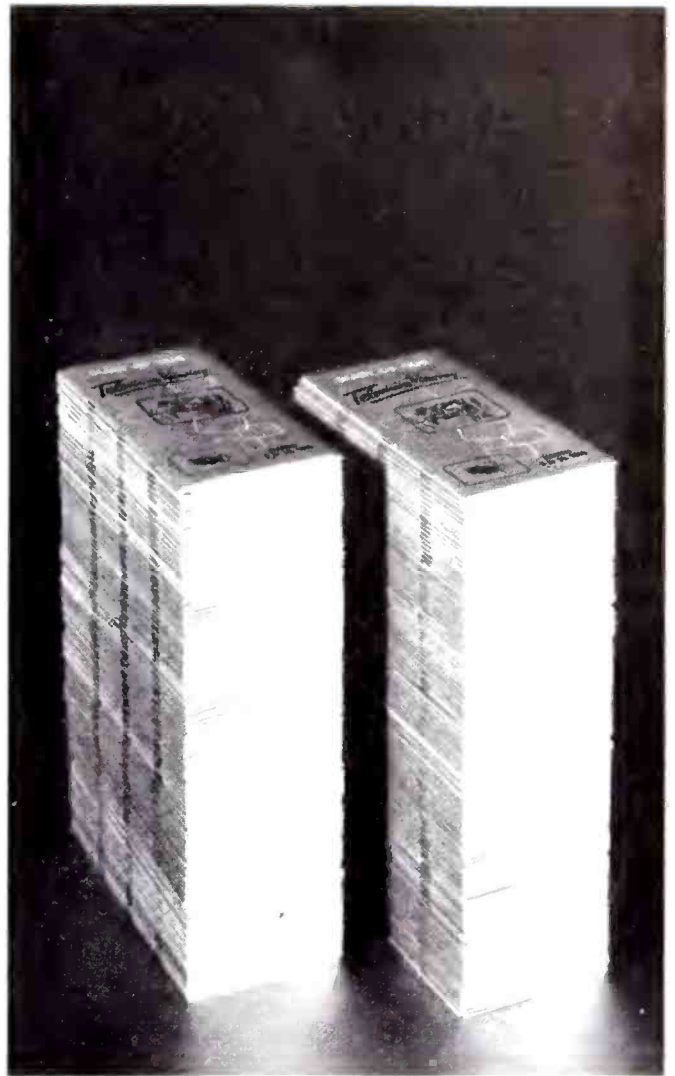
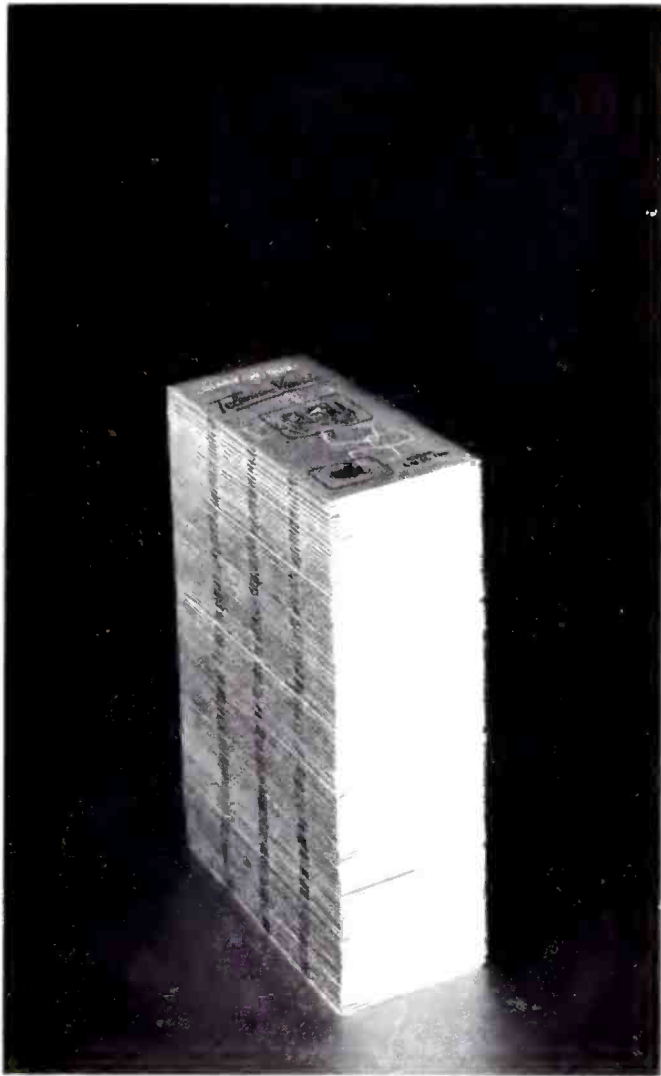
Undoubtedly as Option Time goes, so will go the CBS Affiliate Incentive Compensation Plan, and any similar escalator awards for large-scale network programing clearance.

★★ The Harris rating probers at recent hearing praised NAB for its plan to improve rating ethics and techniques—but reserved judgment on cooperation to come from broadcasters, advertisers, and especially from rating firms themselves.

Two questions jolted National Association of Broadcasters' President Collins: Has A. C. Nielsen or Pulse specifically agreed to open audit by NAB without advance notice? Can broadcasters be held to use of NAB-approved rating services only, once plan goes into effect?

Answers had to be "no"—but rating services have promised cooperation, and NAB's own member-subscribers may be held to approved services. Chairman Harris had a third answer: the committee will watch to see which broadcasters use non-approved rating services. Harris wants complete report from Collins in open hearing in "reasonable time."

What can one company do to improve audience measurement?



DOUBLE THE SAMPLE!

Recognizing the needs of the industry we serve has been a long and well-established policy of the American Research Bureau. Never in recent television history has there been such a concerted desire from both inside and outside the industry for additional and substantial improvements to television audience measurement techniques.

In response to this demand, ARB will increase its sample placement to effect a doubling of returned and tabulated diaries for every ARB local market and TV National Report effective September 1963. This is an area in which we can act now in an effort to provide a genuine increase in accuracy and stability. Plans are now underway to increase and train the required staff to handle these additional 160,000 diaries each year . . . and handle them with the same high professional standards that have exemplified ARB research.

This is by no means a climax. Rather, it is another item for the long list of other crucial improvements in audience measurement which ARB has made over the years. There will be more.



**AMERICAN
RESEARCH
BUREAU**

DIVISION OF C-E-I-R INC.

O'seas agencies eyeing U.S. move

Non-American advertising agencies will be expanding abroad and even into the United States in the remaining years of this decade, predicts Benton & Bowles international operations v.p. Alfred W. de Jonge. He also sees the end of the American agency invasion of Europe, because "only a relatively small number of us can afford to follow the compulsion to enter this field of foreign operations."

Addressing the International Advertising Association's World Congress at Stockholm, he noted that of the 12 American agencies whose 1962 billings exceeded \$100 million, 10 have offices abroad, and of the 38 others, whose billings exceeded \$20 million, only seven have foreign offices. This totals 17 of the 50 largest American agencies. In the remaining group of 45 agencies with billings over \$10 million, only two have foreign offices, while of another 45 agencies billing between \$5-10 million, only one has an office abroad—"in Japan to be exact."

De Jonge contended that the American agencies' invasion of Europe has not meant an invasion by Americans. "American employees in American-owned agency offices outside the U. S. amount to less than 1.5% of the total staffs," he said. "This means there would be perhaps one, maybe two, possibly even three, rarely more Americans than that in any one agency office in whatever country. There is an equal likelihood that an American agency office does not have a single American on its entire staff."

Basic reasons for this, said de Jonge, are: (1) extreme shortage of American ad execs who speak any language other than English; (2) unfamiliarity with foreign markets, customs, and psychology; (3) simple economics—it's less expensive to get your talent locally.

As to why Americans can now expect an invasion in reverse from European ad agencies, he noted: "Until now, European industry has been fully occupied at home. With the rise of competition and in-

creased industrial capacity, European industries will be looking toward America and find there markets that can buy. Major European agencies will want to accompany their clients to America for the same reasons that American agencies have gone abroad with theirs—to keep them."

Success hinges on tv, client tells intl. admen

Also speaking before the IAA World Congress was Alberto-Culver president Leonard H. Lavin, who stressed that when competing against established brands with a new product, speed is vital in getting it to the mass-market, and that "tv in America is the quickest way" to get sales and therefore should be the major supporter of the newcomer.

Noting that Alberto-Culver has climbed in eight years from meager beginnings to net domestic sales of over \$57 million while "almost always a newcomer" to a product category, he said one of the prime factors for this success is his company's almost exclusive use of tv.

However, Lavin reminded the international conclave that "tv is America's most expensive mass medium," with a 60-second commercial on a nighttime network show costing \$40,000. "This means," he added, "an advertiser pays about \$330 a word. Who says talk is cheap?" He pointed out that Alberto-Culver's "1963-'64 budget is well over \$30 million, making us the number one advertiser in the toiletry field and the number nine tv advertiser in the U. S."

Lavin said that added to this is the fact that "we spend millions producing and testing our commercials before we put them on the air. Testing is the process by which we try to pre-determine the effectiveness of our commercials. This is most important to us. The intent of our commercials is to communicate by word and picture the advantage that an Alberto-Culver product has over other products in a particular field."

He emphasized that when a new



Sudler & Hennessey opens doors to students

Playing host for a day to 15 visiting graduate students from the Brooklyn College of Pharmacy, Sudler & Hennessey gave the group some helpful hints on pharmaceutical advertising. Here (l-r) Henry Halpern, marketing dir.; Matthew J. Hennessey, exec. v.p.; and Hal Davis, radio-tv dir., discuss details of a storyboard as integral step in the preparation of a tv commercial

product was "taking off," advertising dollars were added in support, sometimes beyond initial allocation. "The more we advertise," he said, "the more we find our advertising/sales ratio decreases."

School your staff: prof

Establishment of an institute or foundation, cooperatively financed and devoted to international advertising, was advocated at the Stockholm IAA session by S. Watson Dunn, Wisconsin U. professor of journalism and commerce. He also suggested a regular system of training present staffs and a program of educating advertising personnel who have just joined a staff.

He told the more than 2,000 delegates from 50 nations at the event that "you can no longer afford to ignore the problem of educating the international advertising man; you must exercise the same ingenuity you have used in solving advertising problems in solving the problem of manpower."

Dunn stressed that "tomorrow's international advertising man must know a little about literally everything—advertising certainly—and also astronomy, Shakespeare, nuclear physics, Picasso, newswriting, pate de foie gras . . . the list is endless."

Humor called quicksand

Humor is an unpredictable ingredient in advertising. It may just lie there like a blob of Silly Putty, or it may blow up in your face before you have a chance to get away, says the latest newsletter of Hood, Light & Geiser, Harrisburg ad-p.r.-publicity agency. Occasionally, it adds, it may even perform as expected.

It points to Bert & Harry, as an example, noting that the Piel's Beer spielers were put on the shelf for quite some time because there was a serious question whether for all their charm they were really selling beer—and even today the answer isn't clear. Also to be considered before any advertiser ventures into the quicksand of humorous advertising, says HL&G, are: is it in character, and is it funny.

A viewer or listener or reader who is amused by an ad has a right

Dirty Doll cleans up on tv



"The world's dirtiest commercial" has launched the first major tv advertising campaign by Purolator Products to sell oil, air, and fuel filters. Filmed last October, the commercials are now in their third week of a ten-week N.Y. campaign and are also being seen in over 35 key cities on both the East and West Coasts. Featuring English-born actress Joan Anderson and American-born comic Morty Gunty, the commercial takes-off on the standard boy-girl-stalled-car situation. The beautiful blonde crawls under the car dressed in spotless white chiffon only to emerge moments later covered with grease. She displays a filthy oil filter as the cause of the roadside breakdown. "I must have crawled under that thing a dozen times while the cameraman got different angles," said Miss Anderson. "I was okay until they started to throw oil in my hair, and then I screamed. But once they got me away from the mirror, they went ahead with the oil. It washed out with no trouble." She said that in the beginning she somehow had the idea they were going to fake the dirty parts. But when she saw it was the real thing, she got caught in the spirit of things: "If I'm supposed to get dirty, I'm going to get good and dirty." Then she hitched up her chiffon evening gown and began her "career" as a mechanic. Miss Anderson's perseverance paid off, leading to her selection by the American Tv Commercials Festival (lower left) as "Best On-Camera Spokeswoman," and the commercial itself picked as a finalist in the Auto Accessories category. J. Walter Thompson created the campaign.

to expect a pleasant reception when he enters the advertiser's place of business; there is no future in trying to be cute in an ad so long as you have "old Stoneface" tending the store, the agency stressed.

Multi buys for Wolper

UA-TV has racked up a multi-market sale to Ketchum, McLeod & Grove, Pittsburgh, for two clients for the six new David Wolper hour specials to be produced for market-

by-market distribution. In addition, three advertisers were signed to share sponsorship with Liberty Mutual, Boston, whose 25-market buy was recently announced.

The KM&G buys were for East Ohio Gas, full sponsorship in

Pasta primes paper plate promo

Fonda Container Co., a division of Standard Packaging Corp., is introducing its new Firmware paper plates via 60-second spots in seven ABC TV daytime shows. Supporting the claim "Firmware—the strongest paper plate ever made," the spots illustrate the strength of the plates by showing the amount of food which they will hold safely and easily. The campaign, through Smith, Henderson

& Bery, has now been on one week and it is contemplated that a total of 15 spots per program will be used throughout the participation schedule. Programs involved are: "Queen for a Day," "General Hospital," "Day in Court," "Jane Wyman Presents," "Who Do You Trust?" "Seven Keys," and "Father Knows Best." Appearing in the commercials are Gilbert Mack as chef, and Peter Thomas as taster.



Luigi: singing "O sole mio," etc. (stirring huge pot of food)



Man: "Mmmm. Spaghetti." Luigi: "Hey, datsa pretty plate"



Plate takes big load as man says: "Some more . . . an' more"



"Matching cups, placemats. Firmware by Fonda . . . strongest"

Cleveland-Akron and Youngstown, and for Pittsburgh National Bank, to share with Liberty Mutual on KDKA-TV. Also sharing with Liberty Mutual will be First National Bank, Dallas, via Tracy-Locke, on WFAA-TV; Union & New Haven Trust, via Herrick, Gibney, Hill, on WNHC-TV, and Twin Cities Federal Savings & Loan, via Pidgeon-Savage-Lewis, on WCCO-TV.

APPOINTMENTS: Edward Dalton division of Mead Johnson to Benton & Bowles for selected new items . . . Heimbach Baking Corp., Allentown, to Wermen & Schorr . . . General Felt Products to Burton Browne Advertising, Chicago . . . Ace Rubber Products to Warner P. Simpson, Columbus . . . Monroe Auto Equipment to Daniel F. Sullivan, Boston . . . P. Lorillard International S.A. to MacEvoy International S.A., Madrid . . . Frederick Wildman & Sons, U. S. representative for Catto Scotch Whiskies and importer of wines, to Albert Frank-Guenther Law . . . Arrow Shirts to McCann-Erickson de Mexico . . . Rockland Mills division of the Rockland Bleach & Dye Works to Henry J. Kaufman & Associates . . . Columbus Coated Fabrics to Fuller & Smith & Ross, effective 1 January. All Borden Chemical divisions are now at that agency. FSR also picked up Machlett Laboratories of Springdale, Conn., an affiliate of Raytheon.

NEW ON THE SCENE: Another new Los Angeles agency, Ross/Kaufman, formed by Robert E. Ross and Harvey Kaufman, their first client being the \$750,000 account of First Charter Financial Corp. for its southern California subsidiaries. Ross formerly handled the account at its previous agency, Anderson-McConnell . . . New San Francisco agency, Berman-Grantz Advertising Consultants, formed by Jerry Berman and Jerry Grantz at 843 Montgomery Street. Phone is EXbrook 2-1002.

PUSH THE BUTTON: Latest to hop on the ever-increasingly automated bandwagon is Doyle Dane Bernbach which has signed for automated data processing services to be provided by SRDS, Data, Inc.

Norman Pearman, 248-pound Long Island lumberyard owner who is now on his yacht—anchored in Huntington, L.I.—in an all-out effort to slim down to 200 pounds via a liquid diet, has finally given into television. When he started his three weeks' weight-losing ordeal Mid-May, he vowed not to watch tv because he was afraid of being corrupted by food commercials.

But after being without a set for awhile, he found the inactivity unbearable and asked his public relations firm to send him a transistorized tv receiver so he could keep track of what was going on around the world as he lost some of his roundness. Bet he had pangs of envy while watching Astronaut L. Gordon Cooper go through a period of weightlessness during his 22-orbit space flight.

Agreement for the Implementation Service, which runs for one year, provides for the automation of functions of the DDB media department, including preparation of spot broadcast estimates, preparation of print estimates, and insertion orders.

IMAGERY: Though agencies are usually busy building images for their clients, at least one is taking some time to see to its own. Campbell-Ewald, Detroit, is launching a new corporate campaign and will distribute a corporate brochure to "give the 50-year-old agency an image of truer depth." Known for years primarily as a midwestern hard goods and automobile agency, the campaign points out that Campbell-Ewald has, in actuality, been handling food, flowers, travel, art objects, radio and tv accounts, as well as automobiles, tires, batteries, and business machines. Ads will run in *Fortune* and *Advertising Age*.

MOVING: James J. Mahoney to new post of director of marketing for Norwich Pharmacal.

Radford Stone to account executive on the ABC TV account at C. J. LaRoche.

Harold F. Stephenson to vice president and treasurer of MacManus, John & Adams, succeeding Leo A. Hillebrand, Sr., retiring after 45 years in the industry.

Robert Bassindale promoted to

copy chief of Tatham-Laird, Chicago.

Walter Zizi to Olian & Bronner, Chicago, as account supervisor.

Richard J. Keegan and Lawrence C. Puchta to vice presidents of Young & Rubicam.

Sinclair (Tory) Jacobs, Jr., to vice president-account service and a member of the executive committee of Cole Fischer Rogow.

R. Post Eddy to J. S. Fullerton as account executive.

Ronald C. Bradley, Robert W. Castle, Dr. Carl H. Rush, all of New York, and Armand de Malherbe of Paris elected to the board of directors of Ted Bates.

Bruce L. Altman to account executive, and Thomas R. Morgan to the copy department of Compton, Los Angeles.

Richard Stanwood to associate creative director of Leo Burnett.

Bill Olofsen to copy chief, Jane Mars to co-media director, Orville Benskin to account executive, Veronica McLaughlin to art director, and Gene Moss to copywriter, all at Davis, Johnson, Mogul & Colombatto.

John J. Meskill to vice president and director of all media activity at Donahue & Coe.

Charles Ruppman to president of Thompson Advertising, Peoria.

Gordon J. White to account executive of Fuller & Smith & Ross, Los Angeles.

A-C outstrips P&G to pace nets toiletry-cosmetic billings boost

Alberto-Culver, which in 1961 spent just over \$12 million in television, network and spot, slapped down a galloping \$13,322,015 on network tv alone last year, moving (very much on the inside) from third place to nose out Procter & Gamble as product category pacesetter in total tv billings. A-C spent \$11,154,990 in spot to lead the top ten with billings of \$24,177,005.

The TvB-posted figures showed tv fared very well from cosmetics and toiletries in 1962. A 33.1% spurt in spending by the top ten changed 1961's billings of \$88,169,497 to \$117,319,370, of which \$73,914,940 went to network. P&G and Gillette, which wound up about neck and neck with billings of \$17,926,828 and \$17,402,597 respectively, each showed increases of nearly \$1 million to take second and third places, respectively.

Among the other large dollar increases reported for 1962: Bristol-Myers, from \$8,957,682 to \$14,677,-

433; Chesebrough-Pond's, from \$3,626,473 to \$6,712,802, and Armour (Dial soap and shampoo) from \$2,691,663 to \$5,299,750. Television increases of approximately \$2 million were reported for both Colgate-Palmolive and Helene Curtis Industries.

Most noteworthy about this product group is its proclivity toward tv. Now leader A-C spends 99.9% of its budget in the medium (see page 54). Four others of the top ten spend over 92.8% in tv (P&G, Gillette, Colgate-Palmolive, and Carter Products). Lever Bros. spent 86.9% of its ad budget in television and the others (Bristol-Myers, Chesebrough-Pond's, Helene Curtis, and Armour) spent at least 63.3% in tv.

Estimated gross time billings for 36 cosmetic and toiletries companies which spent more than \$1 million in the medium in 1962 totalled \$178,132,172.

Nihongo Ga Deki Masu-Ka

Do you speak Japanese? Although the answer's probably no, an American in the Land of the Rising Sun will still feel very much at home—around the tv set that is. Reason for the rapport: the Nipponese networks have become a major market for U. S. filmed tv export and NBC International is now completely sold out in that country except for a few specials being distributed overseas.

NBI now has 20 series saturating Japanese airwaves, after the recent sale of eight programs to Fuji Television, NET, and NTV. The shows include such oldtimers as *National Velvet* and newcomers like *The Bill Dana Show*, set for NBC TV showing in the fall.

Interested in maintaining and even strengthening this close tv tie with Japan, NBI is contemplating the establishment of an office in

Tokyo, according to president Joseph M. Klein. "The move would be prompted by the need for closer liaison with Japanese tv interests," said Klein, who noted that for Japan to sustain this high level of program imports it needs assistance in marketing its product to other parts of the world.

AFFILIATES: Effective 10 June, WHOO, Orlando, reaffiliates with ABC Radio. That network, meanwhile, will drop WARN, Ft. Pierce, Fla., on 14 June. No replacement is planned for this bonus station because of the small size of the market . . . WJIM, Lansing, joined NBC Radio.

SALES: Procter & Gamble (Burnett) will sponsor a one-hour musical spectacular on CBS TV 18 August starring Jo Stafford and including Bob Hope and James Darren. ITC produced the show . . .

Next season's *The Flintstones* sold by ABC TV to the following advertisers: Best Foods; Green Giant; Purex; Welch Grape Juice . . . L&M Tobacco (JWT) purchased weekly sponsorship in NBC TV's *Sing Along with Mitch* for the 1963-64 season . . . ABC TV's *The Outer Limits* (Monday, 7:30-8:30 p.m.) and *Amos Burke* (Friday, 8:30-9:30 p.m.) to Procter & Gamble, via Benton & Bowles. P&G will also be on ABC TV this fall with *The Fugitive* and *Ben Casey*. The series which debuts 8 July, *Your Funny, Funny Film* (8:30-9 p.m.) also bought by P&G. It features home movies and movie makers in amusing situations . . . Block Drug (SSC&B) bought into three of next season's NBC TV programs. They are *Sing Along with Mitch*, *Jack Paar Program*, and *Saturday Night at the Movies*. Block also signed as the eighth advertiser on ABC TV's *The Jerry Lewis Show*, two hours each Saturday night beginning in September . . . Action at the final three holes of the second annual *Thunderbird Classic Invitational Golf Tournament* at the Westchester Country Club in Rye, N.Y. will be televised by NBC TV on 16 June (5-6 p.m.) under sponsorship of Ford (JWT) . . . Coca-Cola (McCann-Erickson) bought into both NBC TV's current program schedule and the coming 1963-64 program schedule which begins in the Fall . . . Associated Television in London renewed *Bonanza* for the fifth consecutive year. The series is currently being shown in 31 different overseas locations . . . Liggett & Myers Tobacco (JWT) and Schick (Norman, Craig & Kummel) picking up the tab on *The Outer Limits*, the hour-long anthology series created by Leslie Stevens for ABC TV fall slotting on Monday nights (7:30-8:30 p.m.) . . . Millers Falls Co. (Remington Advertising) is making CBS Radio the main-spring of its 1963 campaign, using the 7:15-7:30 p.m. nightly *Worldwide Sports with Chris Schenkel* . . . ABC TV's *My Three Sons*, returning for its fourth season will be sponsored this fall by Hunt Foods & Industries (Y&R) and Quaker

Oats (JWT) . . . *100 Grand*, a weekly, half-hour quiz program with \$100,000 as its top prize, premieres on ABC TV 15 September (10-10:30 p.m.), sponsored by Alberto-Culver and El Producto Cigar, both via Compton . . . John H. Breck (Ayer), which sponsors *Going My Way* on ABC TV in this country, has bought the series on five stations of the Central Ameri-

can Television Network, which is affiliated with ABC International. Involved are Panama, El Salvador, Guatemala, Honduras, Nicaragua.

COMEDY TIME: ABC TV, looking on the lighter side for future programing fare, has signed an exclusive contract with Heyday Productions, headed by Leonard Stern. Stern, creator and producer of *I'm*

Dickens . . . *He's Fenster* and in earlier years head writer for the Steve Allen, Jackie Gleason, and Phil Silvers shows, will create, develop, and produce comedy productions for the network.

HARRY'S GIRLS WINDS: Filming of MGM TV's comedy series, *Harry's Girls*, which premieres this fall on NBC TV, started on the French Riviera.

30 years carve network niche, not rut

If you take 7,800 hours on the radio and "march around the table" with it, you come up with Don McNeill, who this spring is marking his 30th anniversary as host of "Breakfast Club" on ABC Radio. Don broke into broadcasting in 1928 as an announcer for a Milwaukee station while attending Marquette's journalism school, and got started with "Breakfast Club" in Chicago in 1932 as emcee of its forerunner, "Pepper Pot." The first sponsor he can remember is Acme Paints in the early '30s and, when the show was sold in quarter- or half-hour blocks prior to 1955, his sponsors included Swift (1941-'55), Philco (1945-'55), and Lustre Cream (1945). First participating sponsors in October, 1955, included Glamorine, Postum, and Mum, with the total up to 101 since then. Postum (Gen. Foods via Y&R) and Mum (Bristol-Myers, DCS&S) are still in the "Club." The Chicago-based show will do its European originations beginning 28 June, starting in England, then going to France, Germany, Italy.



Who says a veteran broadcaster has to be old?

Don McNeill didn't know what he was getting into when he stood at mike in June, 1933 (l), but it led to plaque from NAB's Ben Strouse (upper r) and a 30-year party in NYC with (above, l-r) Fran Allison (Aunt Fannie); AB-PT prexy Leonard Goldenson; ABC Radio prexy Robert Pauley, and comedian Sam Cowling. Miss Allison and Cowling have amassed over 25 years each as continuous performers with McNeill and "Breakfast Club"

Minow's final plea: mag concept

An advertiser should sponsor his commercial only, and not the program, says Newton Minow, former FCC chief who this week has taken over his new duties as an executive of Encyclopedia Britannica. In his last network tv appearance before quitting the government to return to private industry, Minow told David Brinkley on NBC the advertiser and editorial department must be divorced "if you're going to have an independent operation."

He said an advertiser should have nothing to do with editorial judgment or editorial decisions, and as a case in point noted the turn-down by a chemicals manufacturer (Standard Brands) of sponsorship of a CBS program on pesticides, and praised CBS for going ahead with the program anyway. "As long as you identify sponsors with the content of the program, you're going to have that problem," Minow stressed.

He reiterated his previous suggestion that the only way broadcasters will have "complete independence" is through the industry's adoption of a "magazine concept,"

which would have the networks and stations putting on a program and allowing advertisers to only buy announcements here and there but not to sponsor the program. However, he recognized there may have to be "a lot of exceptions" to provide for full sponsorship of certain programs by an advertiser who wants his company "identified with something of really great quality." As an example, he cited NBC's *Hallmark Hall of Fame* and "Mr. Hall."

Minow also told *Brinkley's Journal* viewers that he gets a lot of mail from the public, most of it complaints, and mostly about "commercials being too loud, too many, too frequent." He said he thinks commercials are too loud, although "my engineers here tell us that it's very hard to prove."

But he did state that "we have one commissioner who tells me that he frequently dozes off while watching tv in the evening and is always awakened when the commercials come on. Now I think that's a pretty good clue that they are louder."

Asked by Brinkley what he would do if he owned and operated a tv station, Minow replied: "If I were lucky enough to have a tv station in a major market, I think the first thing I would decide as a matter of philosophy, I would get rich in perhaps three years instead of one."

Minow, whose post as FCC chairman was taken over Saturday (1) by E. William Henry, also emphasized that in general, the FCC and other government jobs "do not pay enough" to keep people of superior ability, "unless they have some outside independent source of income."

3rd of surveyed outlets plan rate hikes in '63

More than a third of radio stations (35.4%) will increase rates during 1963, according to a survey of 1,003 stations by The Gallagher Report released today. An average rate increase of 13% is planned. With 63.2% planning to hold rates the same, only a small fraction, 1.4% will decrease rates.

The survey also showed radio stations holding a low opinion of rating services. For Pulse, 25.9% of the stations approved of it, but 36.1% considered its work fair, and



McGannon guides community service summit meeting in S.F.

Westinghouse Broadcasting president Donald H. McGannon addresses over 200 San Francisco Bay Area community leaders convened in the Hotel Mark Hopkins at a session sponsored by Stanford U. and the S.F. Radio Broadcasters Assn. to provide an open forum for the "thought-leaders" to spell out the most pressing community problems in the light of what radio can do to help. The SFRBA is composed of eight member stations



A member in very good standing

Newest tv star is Astronaut Gordon Cooper, the first American to televise live while orbiting in space. Leaving no holes in its ranks, AFTRA awarded Cooper an honorary membership card which he accepts from New York local pres. Leon Janney, national v.p. Vicki Vola, and N.Y. local exec. sect'y Kenneth Groot. Brief ceremonies took place when Cooper was in New York

58.6% poor. Hooper was okay with 12.9%; 31.2% said its work was fair, 64.3% poor. Nielsen had 8.4% of the stations' okay, while 23.1% considered its work fair, and 71.7% poor.

Also, 92.4% of the stations said ratings were emphasized too much, 1.3% not enough emphasis, and 6.3% about right.

Regarding NAB's Code, 61.6% said they subscribed, and 38.4% said no.

Most of stations reporting to Gallagher had station income between \$25,000 and \$200,000. Stations with income of \$25,000 to \$99,999 represented 45.6%, and \$100,000 to \$199,999, 28.6%. Of all stations, 9.9% were affiliated with a newspaper publishing company.

Most of the income of stations was from local sales, the report said. Local accounted for 82.8% of gross billings, national sales 13.8% of billings, regional network compensation 2.8%, and national network compensation 0.6%.

Generally, the outlook for 1963, compared with 1962, was good. A total of 77.3% predicted higher gross business by 18.8%, and 63.6% said profits before taxes would be higher by an average of 14.8%.

Cape Canaveral of tv

Cape Canaveral has nothing on tv markets represented by Edward Petry & Co., according to a new survey by the rep firm. It notes that during the first three quarters of 1962, national advertisers tested 73 products in markets it handles, with the list topped by foods, drugs, and cosmetics.

Titled "Primed for Your Tv Test," the study cites three-year records of Selling Research, Inc., which show that 16 Petry-repped station-markets were among the top 40 "most frequently" and "frequently" used in tests over that period.

Whither wither weather?

William Warren, sales manager of WLIB, New York, calls himself a "frustrated thermometer watcher." The reason: Three years ago, when Blumstein's department store first contracted with WLIB for a flight of spots for home air conditioners "whenever the thermometer reaches 80 degrees," the ink was barely dry on the contracts before the commercials were on the air.

But this year is another story. It's been three weeks since the latest contract was signed and, although

the mercury hit 82 the day before the signatures, it has yet to hit 80 again.

STATIONS

JOINS RAB: Metropolitan Broadcasting Radio, division of Metro-media, became the third major broadcasting group to join RAB in less than three months. In addition to the group's six stations, Metro Broadcast Sales, the national sales arm, will become a member of the industry organization.

PROGRAMING NOTES: A pilot series detailing Negroes' roles in the 300-years-plus development of the tri-state New York, New Jersey, and Connecticut area was initiated by WLIB, New York, over the weekend. At least 13 programs will be included in a New Jersey heritage pilot with similar features covering the Empire and Nutmeg states to be scheduled by the station when sufficient research material is available to sustain weekly broadcasts . . . *The Jazz Scene*, a special musical documentary demonstrating the old and the new in

ADVERTISING PROMOTION MANAGER

Now with 50 kw
station in top
15 market area.
Good idea man.
Excellent references. Will
relocate.

BOX 36, SPONSOR

the New York jazz scene will be presented on **WNBC-TV's** *New York Illustrated* tonight from 10:30 p.m. to 11 p.m. Beating the drums for the newest trend in musical groups is Stan Levine, NBC TV publicity man.

POLITICALLY SPEAKING: **WHAS-TV** Louisville, liable to a forfeiture of \$1,000 for violating section 317 of the Communications Act. Station failed to identify the sponsor of a political broadcast in connection with the 28 May gubernatorial election.

HEARTY WELCOME: Something

FACILITIES CHANGE: **WRLP**, Springfield, Mass., requested permission to telecast on channel 16 instead of the present channel 32 and if granted, the move would greatly increase the coverage of the station. Expansion plans also include an increase in power from the present 200 kw to one million watts.

GOING UP: Construction has begun on one of the world's tallest tv towers which is being built by **WBIR-TV**, Knoxville. The new tower, which rises 1,750 feet above ground, will be located 15 miles east of Knoxville on highway 11W.

station to be honored with the American Baptist Convention award for "apt community programming which recognizes the moral and spiritual needs of people . . . **Thomas Cookerly**, national sales manager for **WBTV**, Charlotte, N. C., elected president of the Advertising Club of Charlotte. Also, **James J. Cremins**, sales rep for **WBT**, was named to the board of directors of the Club . . . **Robert D. Wood**, vice president and general manager of **KNXT (TV)**, Los Angeles, and **Ben Hoberman**, vice president and general manager of **KABC**, Los Angeles, appointed vice chairman for tv and radio respectively, of the fourth annual International Broadcasting Awards competition . . . **Mark O. Gautier, Jr.**, **KMTV**, Omaha, news director, elected president of the Iowa-Nebraska UPI News Directors Assn.

MOVING: **Hans K. Ehrlin** moving from **KMO**, Tacoma, radio sales department to similar post with **KPTV**, Portland.

Robert J. Heller to sales manager for **WHIL**, Boston.

Larry Buskett from general sales manager of **KRLA**, Los Angeles, to general manager of **KBTR**, Denver.

Don Pontius, for many years with Meeker rep firm, to sales staff of **KKHI**, San Francisco.

Raymond V. Schneider to vice president in charge of CATV division and **Jay J. Merkle** to vice president, programs and productions, **TelePrompTer Corp.**

Ray Tannehill to director of news for **KGO**, San Francisco.

Marshall R. Nanis from regional sales manager to commercial manager for **WILD**, Boston.

Clifford F. Fisher to account executive for **WKBW-TV**, Buffalo.

Bill McLean to program director of **KAKE**, Wichita.

Gary Gresham, promotion and advertising manager of **WTVH-TV**, Peoria, to the **Bill Burdon Advertising Agency** as account service executive.

Helen Hartwig to director of research for **WABC**, New York.



Nice work if you can get it

Arthur McCoy, who heads up **Blair Radio**, shared the spotlight at the recent Atlanta Ad Club's Georgia Radio Day with five beautiful finalists in the Georgia Assn. of Broadcasters' Miss Mobile Radio Contest. Winner will be crowned at the GAB Convention which is coming up 11 June

new was added to the Sacramento radio scene when daytimer **KJAY** went on the air with 500 watts on 1430 kc. **Joseph E. Gamble**, president of **KJOY**, Stockton, also heads the new Sacramento station. National rep is **Bolling**.

SALES: Five more national spot advertisers have signed contracts with **KWKW**, Los Angeles, Spanish radio outlet. They include **BC Remedy**, **Ex-Lax**, **Canada Dry**, **Atlantic Dodge** of Los Angeles, and **Household Finance**.

Station should be transmitting from this tower in September . . . A new, modern, and revolutionary looking building is under way and will be the new home for **WCVS**, Springfield, in the fall. The round structure will look somewhat like a phonograph record.

KUDOS: **Thomas P. Bashaw**, general manager of **KFH (AM & FM)**, Wichita, elected governor of the ninth district of the Advertising Federation of America . . . **WCAU-TV**, Philadelphia, became the first

Howard H. Marsh to assistant sales manager for KPIX, San Francisco
 Albert Kinsey to station manager of WOOL-TV, Washington, D. C.
 Norman L. Posen to general manager of KDAY, Los Angeles.

Chuck Mitchell to merchandising manager of KCBS, Los Angeles.

Jeffrey A. Posner to director of public relations for Cream City Broadcasting Co. of Milwaukee.

George W. Crowell to station manager of WMBR, Jacksonville.

Bob Chase, sportscaster, succeeds James Luck as public affairs director and assistant program manager of WOWO, Group W (Westinghouse) station in Fort Wayne, Ind.

Ed Rabel, named news director for WCHS-TV, Charleston, W. Va.

William R. Chesley joins WJAS (AM-FM) as account executive.

Dave Ducey to WSUN-TV as a sales rep servicing the Tampa area.

R. E. Pusey, Jr., to producer for KPIX, San Francisco.

Joe Parsons to account executive with KABC, Los Angeles.

Charles De Alton Logerwell to local sales manager of KSON, San Diego.

Vic Reed to news director of ABC in San Francisco and Roger Grimsby to tv director of news for o&o KGO-TV, same city.

Richard Bertrandias, director of Radio Liberty in Munich for the past six and a half years, resigned, effective 30 June, to become a consultant in foreign radio and tv development in New York.

William J. Silag to the staff of Metropolitan Broadcasting Television and parent Metromedia as assistant to the vice president for public relations.

William R. Brazzil, vice president in charge of sales of WTVJ, Miami, to the new post of vice president in charge of sales management—broadcast division, for parent Wometco Enterprises.

REPRESENTATIVES

APPOINTMENTS: KILQ, Grand Forks, N. D., and KDLR, Devils Lake, N. D., joined the North Dakota Salesmaker Group and will be represented regionally by Dean Slaughter, headquartering out of



The sweet smiles of success

The Miss Waterbury 1963 Scholarship Pageant sponsored by WWCO was a huge success for all. From more than 400 nominations received through the Pepsi-Cola "Discover Miss America" campaign, seven of Waterbury's fairest were selected to compete on Pageant Night and in addition to a profit, WWCO brought in considerable additional billing. Profits were turned over to the United Fund. Here (l-r): Diane De Maio, Miss Connecticut; WWCO v.p. Ruth Goddard; Kathy O'Hearn, Miss Waterbury; WWCO pres. Herbert Bloomberg; William Silver, Conn. Pepsi-Cola Bottlers pres.

Minneapolis . . . WOMP, Wheeling, to Roger O'Connor.

the new San Francisco office of Roger O'Connor, Inc.

MOVING: Ward Glenn to manager of Gates/Hall San Francisco office, replacing the late Ted Hall.
 Roland Kay to sales manager of

KUDOS: The Detroit chapter of SRA elected William Joyce, vice president of Katz, as president of chapter for the year 1963-64. Stuart



BPA awards on-the-air competition honors

Judges Robert Boulevard (FRC&H), Sam Vitt (DCS&S), David Klemm (Balaban Stations), and Bern Kanner (B&B) announce 1962 winners of the BPA competition. For tv stations in markets over 500,000: station image, KFMB-TV, San Diego; special events, WFAA-TV, Dallas; personalities and programs, KFMB-TV. For radio in markets over 500,000: station image, KHAS, Louisville; special events, WLL, St. Louis; personalities and programs, KCBS, San Francisco. For small-market radio: special events, CJOB, Winnipeg; personalities and programs, KOB, Albuquerque. There were no winners in small-market tv category

Served Katz for 53 years

When Morris Beck, who died in mid-May, retired as treasurer of The Katz Agency in 1959, his 53 years of service probably marked the longest employee tenure in the national representative field, newspaper or broadcast. One man remembers Beck's first day on the job, however, and that's G. R. Katz, chairman of the board, who hired Morris Beck in 1905. Katz, who turned 90 on 21 May, is at work every day. Carrying on the tradition of service and loyalty for Morris Beck is his son, Martin F. Beck, now assistant radio sales manager of the Katz organization.

Mackie of John Blair was elected vice president and James Sefert of Peters, Griffin, Woodward, was elected secretary-treasurer.

SYNDICATION

SALES: Seven Arts sold its *En France* series to three more stations, raising total to 21, and its "Films of the 50's" to two more stations . . . *The Dick Clark Radio Show*, produced and distributed by Mars Broadcasting, to WRGA, Rome, Ga., and WEER, Warrenton, Va. . . Desilu Sales' *Fractured Flickers* picked up by Foremost Dairies (Guild, Bascom & Bonfigli) for one minute in 35 markets, including Los Angeles, San Francisco, and Seattle . . . Official Films sold its *Marilyn Monroe*, half-hour tv actuality special, in 24 foreign markets to date. Show will be put into domestic syndication for fall release.

NEW PROPERTIES: 7 June is the release date on the last group of "Films of the 50's" from Seven Arts. The new volume (number 7) contains 50 titles from 20th Century-Fox . . . Available for mid-summer slotting is *The World at War*, 13 half hours of new-to-tv World War II footage. Desilu Sales is syndicating.

MOVING: Sheldon B. Satin to executive vice president of VPI.

Newsmakers in tv/radio advertising



Stephen C. Riddleberger

Formerly vice president and comptroller for ABC, Riddleberger has been promoted to vice president for all ABC owned and operated stations. He will assume overall responsibility for both radio and TV o&o stations, reporting to Simon B. Siegel, financial vice president of AB-PT. Leonard Goldenson, AB-PT president, made the announcement last week.

Robert S. Cole

Cole, now v.p. and director of creative services for George H. Hartman, has been appointed to same post in MacManus, John & Adams' Chicago office. Cole's appointment is the result of the recent merger of Hartman with MacManus, John & Adams. He joined the Hartman agency as a copywriter in 1951, and was made a v.p. and dir. of creative services in 1958.



Helen Andrews

Presently copy group head at Compton, Mrs. Andrews has been made a v.p. of the agency, according to Wilson A. Shelton, executive v.p. in charge of Creative Services. Mrs. Andrews joined Compton as a copywriter in 1956. She had previously been with N. W. Ayer, was once production supervisor on the Josephine McCarthy Cooking Show.

Dr. Carl Rush

Rush, a senior v.p. in charge of Research Operations, has been elected to the board of directors of Ted Bates. Others elected are Ronald Bradley, senior v.p. and account group head; Robert Castle, senior v.p. and account group head; and Armand de Malherbe, president and directeur general of the associated Bates agency in France, A.F.P. Ted Bates, S.A.



David Horowitz

Horowitz has been named general attorney of Screen Gems, to head the company's law dept. For the past 10 years, he has been a partner in the firm of Schwartz and Frohlich. A member of the Committee of the Patent and Copyright section, American Bar Assn., and Committee on Law Reform, Assn. of the Bar, he has also taught at N. Y. Law School.

ELECTION EDITORIAL: USE ONLY IN EMERGENCY

By LEE RUWITCH

*executive v.p. & gen. mgr. WTVJ,
Miami, Fla., a div. of Wometco
Enterprises, Inc.*

WTVJ pioneered the daily television editorial five and a half years ago, but there is still one door we have not opened. We haven't used, and we don't expect to use, the right editorially to endorse political candidates.

Since the FCC unlocked this door, many television and radio stations have all but ripped off the hinges supporting candidates in every race in every election. It should be pointed out that in most cases their candidates were successful. Why do we back off?

Not lack of courage

The most obvious reason, especially in a congressional campaign, is that the incumbent indirectly helps hold the axe that hangs over the broadcaster. This is especially true in these days of greatly increased governmental regulation.

However, this is not the deterrent to our political endorsements. We pride ourselves on the courage behind all of our editorial convictions. Our editorial crusades over the years have dealt in volatile subjects such as exposure and elimination of bookie joints and B-girl operations, battles for adequate expressways, and against misuse of funds, and even a campaign to reverse the sudden firing of Miami's city manager. All these editorial crusades were highly successful—the latter won several national awards.

A powerful advantage

It is this very potency of our editorials in the South Florida community that has set our policy of *not* endorsing candidates. We believe we have an undue advantage and that here it is impossible to live by the "fairness doctrine." Let me give you a specific example:

Ralph Renick, our vice president in charge of news, writes and delivers our daily editorial. He is perhaps the best known personality in South Florida. He is trusted and believed, and has been impeccably accurate in a full 14 years of exposure. He has a built-in believability.

Has firm convictions

Let us imagine that he spends 20 seconds in his nightly editorial segment endorsing a candidate. Naturally, he gives strong reasons why he will vote for this man, and urges all of his viewers to do the same.

Since this would be a controversial issue, the station would be obliged to apply the fairness doctrine and invite each of the other candidates for this office to select a spokesman to appear in his behalf. This might well be a burden in itself, where many candidates are in the race.

No bid to candidates

Note that Section 315 does not apply in this case, and quite naturally, we would not invite the candidates themselves to appear. By doing so, we would then be obligated to turn around and give equal time to the candidate we endorsed in the first place.

Where can the other candidates possibly find a spokesman to come close to the effectiveness and believability to match that of our well-known newsman? Versus our professional newsman an amateurish 20-second rebuttal on behalf of a candidate would carry almost no weight with the legions of loyal viewers of "Ralph Renick Reporting."

Will stress "issues"

Therefore, we feel that there is no practical way to exercise the doctrine of fairness in the above procedure. We will continue to editorialize on the *issues* of any

election, but will refrain from endorsement of political candidates.

It is important that a conclusion to the above theory emphasizes this—we must protect our *right* to editorially support a political candidate in an election. Even though we don't plan to use this right, it is entirely possible that some day we may realize the need to editorially endorse a candidate whose opponent we feel would be a threat to community welfare. If there comes a time when a man runs for office and we find *without a doubt* that he would be a destructive force to the community if elected, then we know we can best serve our community by editorializing.

Until that time, we'll let the voters make their own choices by supplying them with complete information on all candidates and issues.

LEE RUWITCH



Lee Ruwitch has managed WTVJ almost since its beginning 14 years ago as Florida's initial tv station. In 1960, during the first of his two consecutive terms as president of the Florida Association of Broadcasters, Ruwitch made FAB one of the largest and most editorializing state broadcast associations in the nation.

President and Publisher
Norman R. Glenn
Executive Vice President
Bernard Platt
Secretary-Treasurer
Elaine Couper Glenn

EDITORIAL

Editor
Robert M. Grebe
Executive Editor
Charles Sinclair
Art Director
Maury Kurtz
Senior Editors
Jo Ranson
H. William Falk
Special Projects Editor
David G. Wisely
Associate Editors
Jane Pollak
Barbara Love
Audrey Heaney
Niki Kalish
Copy Editor
Tom Fitzsimmons
Assistant Editor
Susan Shapiro
Washington News Bureau
Mildred Hall
Chicago News Bureau
Winifred Callery

ADVERTISING

Southern Sales Manager
Herbert M. Martin Jr.
Midwest Manager
Paul Blair
Western Manager
John E. Pearson
Production Manager
Mary Lou Ponsell
Sales Secretary
Mrs. Lydia D. Cockerille

CIRCULATION

Manager
Jack Rayman
John J. Kelly
Mrs. Lydia Martinez
Anna Arencibia
Mrs. Lillian Berkof

ADMINISTRATIVE

Assistant to the Publisher
Charles L. Nash
Accounting
Mrs. Syd Guttman
Mrs. Rose Alexander
General Services
George Becker
Madeline Camarda
Michael Crocco
Dorothy Van Leuven
H. Ame Babcock

90% OF BANANA APPEAL SLIPS INTO TV

United Fruit has scheduled the largest ad campaign in its history—a \$4 million push for its newly branded Chiquita bananas—with 90% of the budget allotted to tv. The initial 35-week saturation introductory schedule, which started today (3 June) is expected to reach 93% of all households across the country. The national tv drive of minutes and 20-second spots will grow along with distribution of the tagged fruit. Evening network tv is also scheduled, along with Sunday supplement, newspaper, and trade publication support. BBDO, which created Chiquita Banana in 1944, is handling the present campaign, which extols the advantages of United Fruit bananas bearing the blue and gold Chiquita label, or as the company puts it, “the seal on the peel is the way to tell the best of the bananas from the rest of the bananas.” Venture is first for U.F. after a three-year ad hiatus.

National Brewing goes Redskins

National Brewing Company (Baltimore) has purchased one-quarter sponsorship of the Washington Redskins 1963 National Football League games on the full 50-station Empire Sports Network. The Network includes radio stations from Maryland to Florida, with WWDC (Washington, D. C.) as the originating station. The station has aired the Redskin games for four years, but with a previous maximum network count of 14 stations until this year's extensive set-up. The Network until now has concentrated on pro hockey, harness races, and flat track races throughout the northeastern areas of the nation. Pre-game and post-game shows are also being supplied to affiliated stations to bracket each weekly football game broadcast.

TV BUYING ACTIVITY

- **Lestoil's** far from spotless summer campaign will begin early June to run for a minimum of four weeks. Buyer Mary Meahan at Fuller & Smith & Ross (New York) scouring large number of markets for nighttime and daytime I.D.s.
- **Prince Macaroni** going into New England markets for three weeks beginning 5 June. Buyer Stella Porter interested in early and late evening minutes, chainbreaks, and I.D.s. Agency is Bauer Tripp Foley (Phila.).
- **General Foods Instant Maxwell House** coffee now brewing a campaign of prime I.D.s to be aired 10 June for a three-week period. John O'Leary at Benton & Bowles (New York) is the buyer on the account.
- **Canada Dry Diet** soft drink campaign set to start bubbling 14 July for an unannounced length of time. Nighttime and daytime minutes, chainbreaks, and fringe I.D.s sought by Edna Cathcart at J. M. Mathes (N. Y.).
- **General Foods Crispy Critters** aiming at kids with morning and afternoon minutes starting early June for a 17-week campaign. Buyer at Benton & Bowles (New York) is Ron Siletto.

RADIO BUYING ACTIVITY

- **Salada Tea** buying five and six week flights of minutes in east coast and other selected markets for a drive due to begin 10 June. At Hoag & Provandie (Boston), Rosemary Rohmer is the buyer.



WHAT IS THE MEASURE OF A BROADCASTING STATION?

Maybe it's the wonderment of a little girl when her television friend Ranger Andy came to lunch one day at the Newington Hospital for Crippled Children. But this is only a part of the story.

Recently, the Hartford Symphony asked WTIC TV-AM-FM to help promote two local appearances of Captain Kangaroo in the interest of the symphony fund. The station was ready to help with a schedule of spot announcements and also with the purchase of a block of tickets.

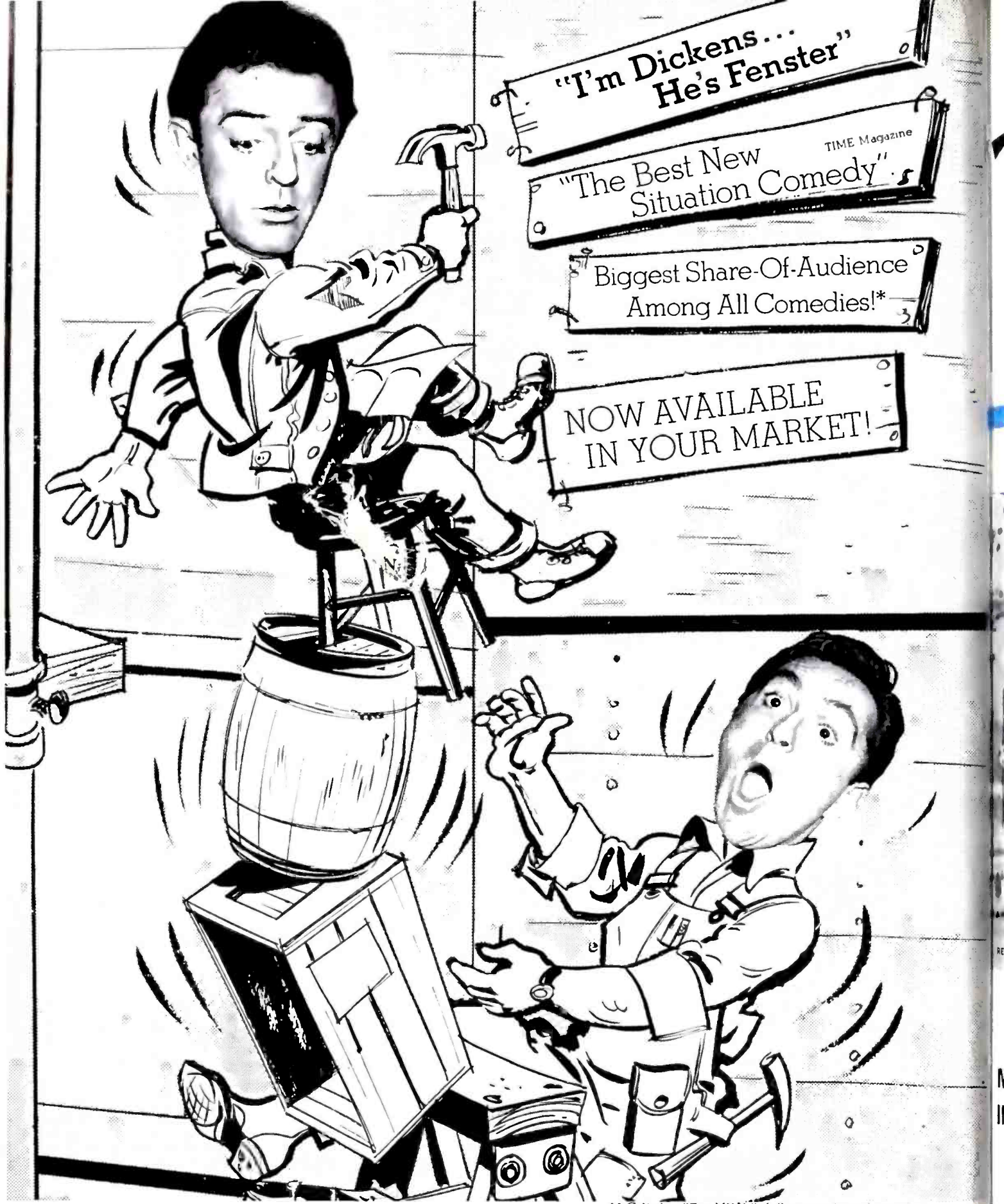
The net result was that the number of the good Captain's appearances was increased from two to three and he broke the attendance record for a single day at Hartford's Bushnell Memorial auditorium.

An equally happy result was the visit to the Newington Hospital for Crippled Children by WTIC-TV's Ranger Andy, his pockets bulging with tickets to a Captain Kangaroo performance. And there was double enchantment — an immediate command performance by their favorite local television personality, Ranger Andy, plus the prospect of seeing the Captain on stage.

WTIC  TV3

Broadcast House, 3 Constitution Plaza, Hartford 15, Connecticut

WTIC-TV is represented by Harrington, Righter & Parsons, Inc.
WTIC AM-FM is represented by the Henry I. Christal Company



"I'm Dickens...
He's Fenster"

"The Best New
Situation Comedy"
TIME Magazine

Biggest Share-Of-Audience
Among All Comedies!*

NOW AVAILABLE
IN YOUR MARKET!

*A.C. Nielsen "Fast MNA's" of all new syndicated comedies.

THEY CAN'T BUILD A THING...BUT RATINGS

32 Break-em-up half hours ready for Fall '63 Start

ABC FILMS, INC.

1501 Broadway, N.Y. 36, N.Y.—LA 4-5050

360 N. Michigan Ave., Chicago, Ill.—AN 3-0800/190 N. Canon Drive, Beverly Hills, Calif.—NO 3-3311/P.O. Box 653, Covington, LA-737