

Sponsor

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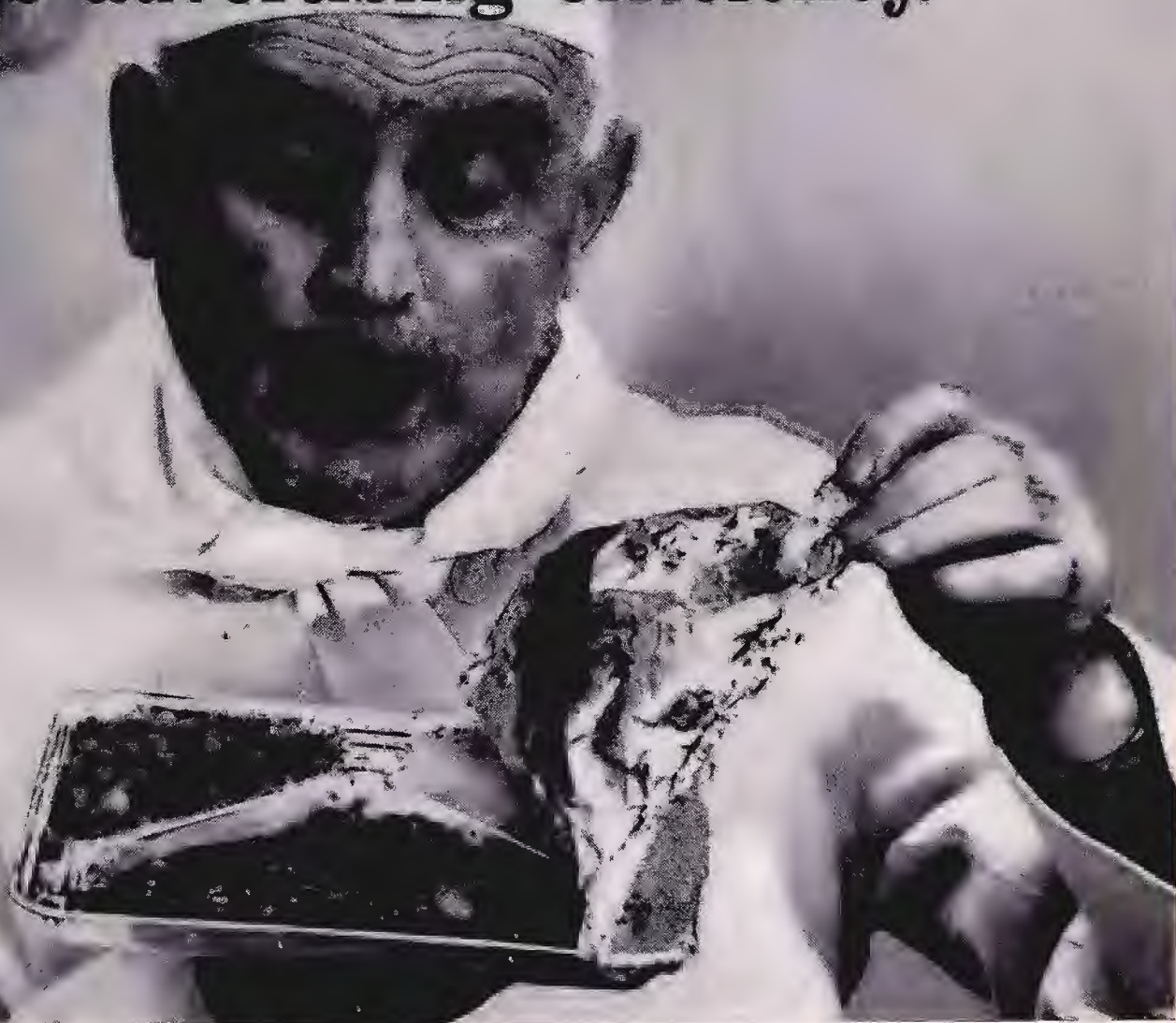
An adman's preview of the 1964 NAB Convention page 21

TVQ takes a long look at the shaver market page 24

Buyers should know the big picture, bottler says page 40

MAXIMUM RESPONSE

—that's advertising efficiency.



WBAL-TV NB BALTIMORE

"MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION"

NATIONALLY REPRESENTED BY EDWARD PETRY & CO., INC.

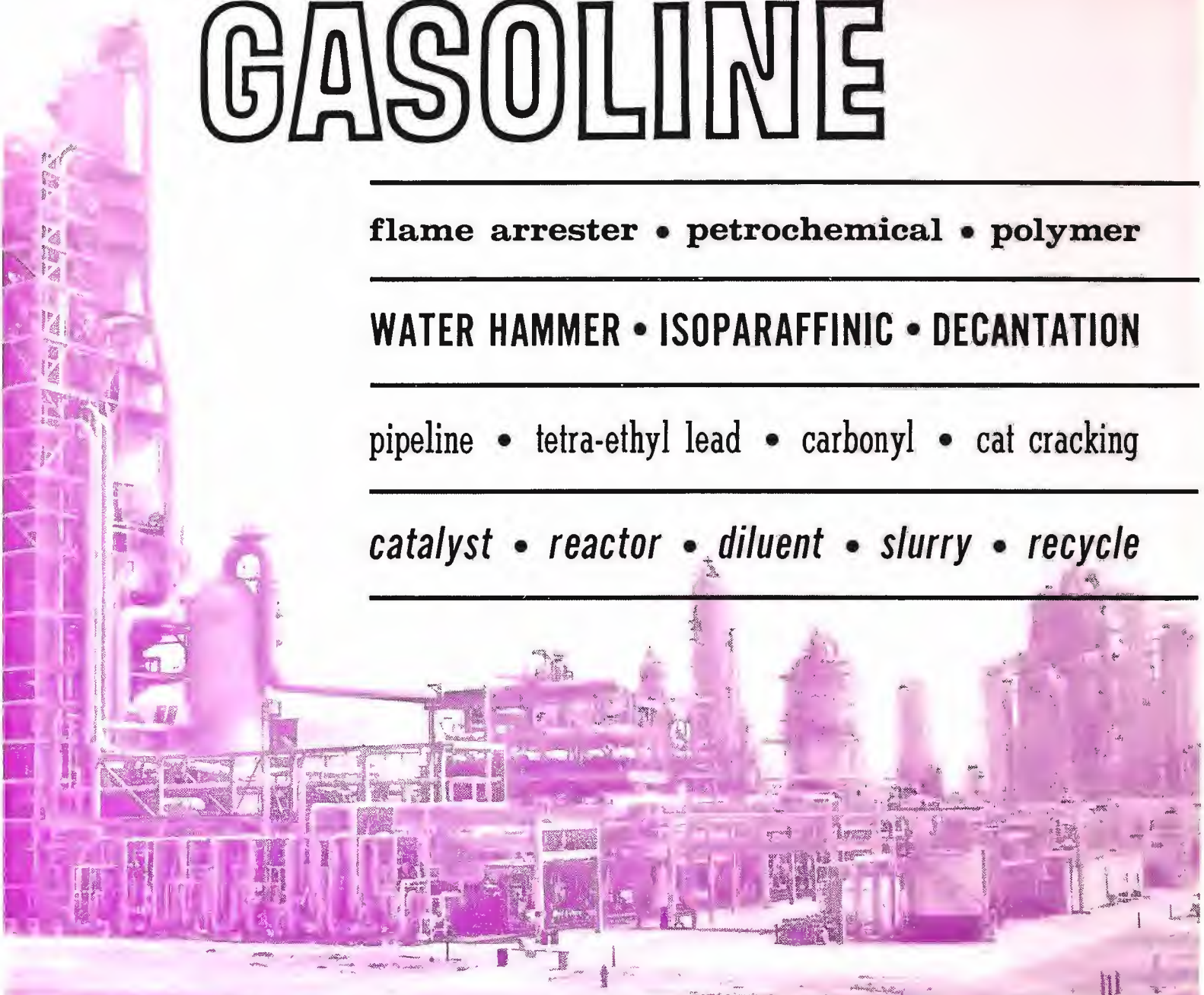
GASOLINE

flame arrester • petrochemical • polymer

WATER HAMMER • ISOPARAFFINIC • DECANTATION

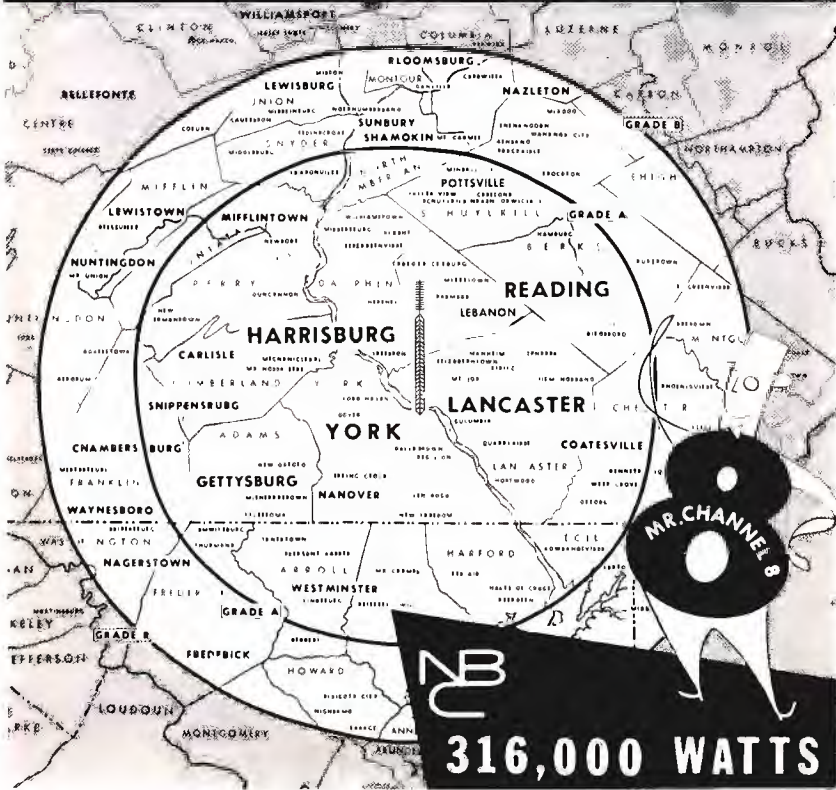
pipeline • tetra-ethyl lead • carbonyl • cat cracking

catalyst • reactor • diluent • slurry • recycle



Tidewater Oil Company

MULTI-CITY TV MARKET



Whatever your business language, **WGAL-TV** translates it into sales

Channel 8 speaks the language of the people in its widespread multi-city market. Viewers listen, understand, and respond. To prove it, Channel 8 telecasts sales messages for practically any product you can name.

WGAL-TV

Channel 8

Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.
Representative: The MEEKER Company, Inc.
New York / Chicago / Los Angeles / San Francisco

Ogilvy Calls Overcommercialization result of Competitive Pressure, Greed

Outspoken advertising executive faces TV cameras

New York—"The competitive pressures on the station and the greed of their owners is such that we've stuck with this overcommercialization unless and until the Federal Government—the FCC—steps in and controls it by regulation."

Those are the words of David Ogilvy.

The head of Ogilvy, Benson & Mather feels that "this is a very unpopular opinion on Madison Avenue, but I hold it and there are a few others who hold it on Madison Avenue. They're not Bolsheviks either."

This was another controversial subject tackled by the outspoken advertising executive on WCBS-TV's "Eye on New York" program, broadcast last Tuesday and rebroadcast Saturday. SPONSOR reported his views on cigarette advertising during the same program before it was aired (see "Friday at Five," March 16).

The founder and chairman of the OBM board found contracomment. It was delivered by other advertising leaders on the same program.

Charles Brower, chairman of BBDO, said, "that's David's opinion. He may be right for all I know. I just dislike getting the Federal Government unnecessarily into anything until we've tried every last possibility of doing otherwise."

Said NAB's Gov. Leroy Collins, "we have our codes in both radio and television, and these do provide certain time limitations. Now, not all stations subscribe to these codes. Most television stations do, and most radio stations do not, at the present. But there is growing interest in, and support of, these codes."

"In fact, these codes represent the finest progress in self-regulation in the whole of free enterprise in this country. And we are proud of the progress we're making."

"That doesn't mean we're satisfied. Indeed, we are not," the former Florida governor continued. "We must improve regulation. But it is most important that we keep within the area of self-regulation."

"If the Government ever moves in by prescribing arbitrary controls, it will control the medium. And that's going to mean that we won't have free television or free broadcasting any more. When we lose that, we'll

have lost a very important support of free enterprise in America.

Earlier in the program, while commenting on interruptive commercials on some forum programs, "just when the argument's getting hot," Ogilvy said, "sometimes my wife turns to me during a spate of five or six commercials and says to me, 'how can you bear to be in this business?'"

OBM is currently billing \$55.7 million, more than half of which is in television.

Cooley sees AMA tobaccomen in 'deal'

Washington — The battle over the AMA's tobacco-financed \$10 million dollar research project, and its stand against the need for warning labels on cigarettes, was resumed on the House floor last week. The attack comes from Rep. Frank Thompson (D., N.J.) and defense from Rep. Harold Cooley (D., S.C.). Rep. Cooley interpreted some of Thompson's earlier remarks as an implication that tobacco-area congressmen were in a deal to help AMA fight Medicare, in exchange for AMA's support of tobacco industry position, in the smoking and health question.

Thompson said AMA "pussyfooted" and "weaseled" on the tobacco issue for a decade. Thompson said his attack was directed not at fellow congressmen, but at the tobacco "lobby" which pressures them. The New Jersey congressman pointed out that the original research proposal by Cooley himself was for the Government and the tobacco industry to unite in research to "fill the gaps" in connective proof between smoking and cancer. This would have put the Government "in a position to give the tobacco industry a clean bill of health."

Thompson said tobacco's rejection of the proposal, and handout of the \$10 million research job to AMA alone, was a shock even to Cooley. Thompson insists he is fully aware of the roll of tobacco in the economics and the enjoyment of American life, he expects research to provide the answers in time. But in the interim, Thompson urges the cautionary label, opposing the AMA stand which, in effect, "encourages people to ignore proven dangers of tobacco and continue smoking."

New RAB barometer measures spot billing

New York — Closely following the release of its top-50 spot radio advertiser billings for 1963, RAB has put out a second analysis of radio billing.

This is part of RAB's over-all effort to make radio a measured medium.

SPONSOR learned Friday that the new service is called Business Barometer, and measures the amount of radio national spot billing in selected markets each month this year versus the same month last year.

Business Barometer is available only to cooperating station reps and is not generally released. All 15 RAB rep members cooperated. RAB is now inviting non-RAB reps to participate. The First Business Barometer was released Thursday, March 26 and showed dollar totals in the top 50 markets plus all other markets in which cooperating reps are involved. Although market information was not released to the press it was understood that Houston showed the greatest gain of all measured markets on the first study.

Storer stays with Nielsen After "Fence-Mending"

Miami — Storer Broadcasting has announced it will stay with Nielsen, which company last month said it would cancel for its five TV stations because of call-letter identification technique currently used in Nielsen diary.

Basis of fence-mending was worked out at meeting between Storer and Nielsen officials at Chicago and New York, with Storer stating it would wait to see what diary recommendations come out of the Broadcast Rating Council.

In line with this, Nielsen will research matter under direction of committee representing National Assn. of Broadcasters and Advertising Research Foundation, which will then make recommendations, if necessary, to Rating Council for further action.

Said Storer TV v. p. Bill Michaels: "This evidence of good faith on their (Nielsen's) part satisfies us, and we are quite willing to leave matter in hands of Rating Council and NAB Research Committee with confidence that problem will be satisfactorily resolved, along with others they're working on at same time."

"We have no desire whatsoever to work at cross-purposes with either of the two industry committees, Michaels concluded."

Pastore: revoke licenses if liquor is advertised

Magnuson cosponsors penalty aimed at stationmen and advertisers

Washington—WQXR's liquor advertising deal has fired Sen. Pastore, Chairman of the Commerce Communications Subcommittee, to block all advertising of hard liquor over the air, and penalize both broadcaster and distiller who attempt it. A bill cosponsored by Pastore and Sen. Warren Magnuson, Commerce Committee Chairman, will make it statutory violation, with possible license revoke, for radio or TV station to exhibit hard liquor advertising. Distillers will risk revoke of permit under the Federal Alcohol Administration Act. Penalties are fines from \$100 to \$1,000, and/or sentences of six months to a year for offenders.

Some foresee a test case in court, if enough whisky distillers should decide to break with the code of abstinence from broadcast advertising, and get broadcasters to join. Pastore will

Wade to retain large slice of Miles pie, Kennedy says

O. G. (Red) Kennedy, president of Miles Products Div., which handles all consumer products of Miles Laboratories, announced that contrary to printed reports, Wade Advertising will retain a large percentage of Miles billing.

According to Kennedy, the reported agency shift affects only the Alka-Seltzer account—total billing, \$12 million. Wade, it is reported, will retain \$10 million worth of Miles billing.

According to Kennedy, no agency has been talked to yet for the Alka Seltzer account. He said Miles will not ask for speculative presentations, and will consider all "logical" agencies. These agencies need not be located in Chicago, he said.

At the present time the Miles budget is 90 percent air advertising (almost exclusively TV), 10 percent print.

It is reported that a decision on the selection of a new agency will be largely in Mr. Kennedy's hands.

SAG warns members on Fair films

New York—Screen Actors Guild Branch here has issued warning to members planning to perform in motion pictures intended for exhibition at the coming N. Y. World's Fair. Guild points out rule prohibits members from working for any producers not under contract with SAG.

sound out all aspects at hearings which he promises will be held soon. The communications subcommittee chairman says advertising in print and on the air are two entirely different things, as far as impact on the young is concerned. Kids and teenagers "have no protection" against hearing ads extolling hard liquor as a "fit product for purchase by their parents."

The Senator is on his second bout with broadcast-distiller situation, after giving both industries a chance to use voluntary control in 1961. WQXR's recent \$70,000 whisky advertising deal, plus NAB President Leroy Collins' apparently vain plea to get the station to reconsider, plus rumors of distiller pressure, have decided Pastore to put the Government into the picture. "It appears to me that there is a serious determination to break down this self-imposed policy of the broadcasting industry and the Distillers Spirits Institute, of refusing to advertise hard liquor on radio and television."

If Pastore makes good his legislative strike against liquor advertising, the echo will surely sound down the cigarette advertising alley—where the same argument is raised against vulnerability of youngsters to ads.

Rules to ban double billing

Washington — FCC is tired of warning broadcasters against double billing, and has decided to set rules against the practice. The proposed rules would cover not only cases in which a broadcaster fleeces a manufacturer through use of double bills at local advertiser level — it would also cover cases of coop advertising where the manufacturer, local dealer and licensee are all in on the deal.

Broadcasters who use double billing give local advertisers two bills, one for actual agreed price of the time sold, and a larger bill for the advertiser to hand the manufacturer. Where the conspiracy is a three-way and knowledgeable one, the manufacturer is liable under the Robinson-Patman Act which forbids discriminatory discounts, rebates or advertising allowances given to certain dealers but not offered equally to all.

When FCC uncovers a double billing case by a broadcaster, it will tip the Federal Trade Commission to possible violation by the manufacturer. FCC warns that double billing can endanger a license. Comment on proposed rulings are due by May 4, replies by May 19.

What's Indecent? License Revoked

Washington—The sensitive issue of program censorship has flamed again, with a Federal judge pounding in where FCC has, to its credit, so far feared to tread. The case is that of deejay Charlie Walker's gamier radio programs, and the FCC's refusal to renew WDKD's license on the grounds that the owner "deceived" the commission in refusal to admit that he knew about the double entendres. The FCC carefully refrained from basing the revoke directly on the deejay's "vulgar, suggestive," etc. material.

A panel of three judges on a Federal Circuit Court here upheld the FCC's revoke—on the grounds of untrustworthiness of the licensee.

But one of them, Justice Wilbur K. Miller, said he wished the FCC had revoked the Kingtree, S. C. license clearly on the basis of Walker's broadcasts. Said Judge Miller, if it is censorship to deny renewal on the basis of indecent or profane language which criminally violates the statute, "then I think censorship to that extent is not only permissible but required in the public interest."

The American Civil Liberties Union does not agree. ACLU's brief entered as friend of the court, said that the FCC had not decided—and neither has anyone else—exactly what constitutes standards for indecent or off-color jokes. WDKD may take the case into higher litigation. For his part, deejay Walker is fighting a conviction on obscenity that gave him a suspended sentence for violation of the statute.

'AB-PT '63 operating earnings off \$3.4 million; income record

New York — American Broadcasting-Paramount Theatres income set record in '63, but operating earnings dipped some \$3.4 million from '62 figures, with latter principally reflecting results of 1962-'63 TV season during first nine months of year, according to President Leonard H. Goldenson.

Income for AB-PT last year totaled \$386,729,000 against '62's \$379,741,000, including record amount of \$280,572,000 from Broadcasting Division compared with \$274,523,000 previous year. Operating earnings for '63 were \$7,385,000 (\$1.65) per share against '62's \$10,757,000 (\$2.41), adjusted for stock dividend. Earnings, including capital gains, were \$7,927,000 (\$1.78), compared with \$11,039,000 (\$2.47) in '62.



He's taking "LIVE" TV pictures...

with Sylvania's "Newschief"
TV camera and transmitter.
It weighs 27 pounds
and it's wireless.



Now nothing is too remote for Sylvania "live" television.

A television cameraman can climb a mountain, sail a boat or fly a plane. Even parachute to earth and keep his audience with him every second — "live" with *Newschief*!

If your cameramen aren't stevedores, that's all right, too. *Newschief* is transistorized. The camera

weighs about 5 pounds. The audio-video transmitter and its battery pack weigh twenty-two pounds.

Batteries are rechargeable and can be changed without interrupting a broadcast. They power *Newschief* for line-of-sight transmission up to a mile.

The camera is an adaptation of

Sylvania's 800 model, pioneer in a new series of 800-line resolution cameras that have brought new life to closed-circuit television.

This *Newschief* has a tunable RF output, zoom lenses and through-the-lens viewfinder. Sylvania will design *Newschief* units to meet any broadcaster's specifications.

From electronic component production to complete systems responsibility, no one says capability in TV better than Sylvania.

For additional information, contact: Sylvania Commercial Electronics, 730 Third Avenue, Dept. B1, New York, N. Y. 10017.

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Sponsor

MARCH 30, 1964
Vol. 18, No. 13

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Chicago sessions will treat topics of programing, government, ratings; exhibits will be record size

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Is electric-shaver money working at top efficiency on network TV? Hirsute crowd votes for shows, brands

- 30 Report on Doherty Reports**
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Crestwood Advertising began five years ago in Bronx walkup, now holds forth on Madison Avenue

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- 40 Buyers should know the "Big Picture"**
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- 48 Resort a busy backdrop for TV ads, shows**
Commercial, program producers find Grossinger's has built-in values for lensing as well as relaxing

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- 57 Colt .45s draw R/TV aids for '64**
Sponsor reps, station officials given promo plans for air coverage of Houston's National League team

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- 60 Radio travel show puts FM outlet on map**
Pittsburgh-area indie WYDD wanted a travel series, built its own—and found itself with a syndicated property

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computer are going to prove a great boon to the broadcaster who runs his station on a quality basis.

It is hardly necessary to quote the words of F.D.R. in 1933, but it is amazing to encounter so many people, so luckily in the world's greatest medium, who think television status will always be quo. If it had been the case, there would have been no television at all and we would still live in the dark ages of radio only. If research has destroyed us, it is a marvelous world we go because today our medium is the #1 national advertising medium and newspapers have obviously suffered because of lack of serious research. The radio people are beginning to realize that this has been one of their major drawbacks also.

I hope that through your efforts you can encourage our broadcasters to look at the positive aspects of the future and realize that with true cooperation with agencies we will get further individually and group-wise. It will be

destroy.

The experts even made the mistake of saying television was putting radio out of business.

basic principles of broadcasting, which have been the result of years of trial and error, have been preserved by the bright young men in high seat of authority.

WHICH IS THE BEST-CLIPPED TRADE PAPER IN THE BUSINESS OF BUYING TIME?

Minow, made his scars, proved his "public service" had been misjudged after only two seven-year appointments. The former chairman had been appointed to the first place. If by error, he had been appointed, he should have become a martyr. Then, in his first year, if he studied and thought: just may have been better during his first ten years. We are sure his successor bright young man, would to say that he is an Newton, during the last months, he confronted another... the most... of the basic principles of broadcasting, which have been the result of years of trial and error, have been preserved by the bright young men in high seat of authority.



"It gets thoroughly read and routed every week! Frequently 'clipped.'"
Harold J. Beeby, Adv. Mgr.
Miles Laboratories, Inc., Elkhart

"I often clip articles and send them along to clients—since you uncover things we'd never know."
John Morgan, Pres.
John D. Morgan, Inc., Chicago

"Scarcely an issue I don't clip two or three items of interest not only to myself but others in the office."
Dale G. Casto, VP
BBDO, Buffalo



☆ IN LOS ANGELES ☆

1,000,000

**SPANISH SPEAKING
PEOPLE SLIP THROUGH
YOUR FINGERS WITHOUT
THE HELP OF SPANISH
LANGUAGE RADIO KWKW**

*THIS CAPTIVE AUDIENCE
CAN BE YOURS!*

*KWKW has 20 years
experience in serving
this market!*

- Average yearly income —over \$800,000,000
- Automotive products —\$72,540,000 annually
- Food products —\$434,700,000 annually
- 47.5 own their own homes

IN 1963 OVER 100 NATIONAL AND REGIONAL ADVERTISERS HAVE NOT LET THIS MARKET SLIP THROUGH THEIR FINGERS.

**KWKW
5000 WATTS**

Representatives: N.Y.—National Time Sales
CHICAGO—National Time Sales
LOS ANGELES—HO 5-6171



PUBLISHER'S REPORT

How creative can a group manager be?

One of the criticisms sometimes leveled at station group operations is that they aren't flexible enough.

Group policies, say some critics, tend to stifle station creativity.

If you go traveling around the country, as I do, you quickly recognize that this impression is more fancy than fact.

I have no doubt that early in the growth of the groups the tendency was to straight-jacket some of the local operations with rules and regulations that did more harm than good.

And I have no doubt that there are still such situations.

But in the main the group management recognizes differences between markets and the importance of encouraging individual station initiative. The best group operations have some good sound policies that all must abide by, but give their managers maximum opportunity to spread their wings.

Recently, when KRNT Radio and KRNT-TV, Des Moines, ran an ad in SPONSOR titled "They laughed when we sat down and combined radio and television . . ." I seized on it as a delightful example of free-wheeling management in action.

The copy, written in warm friendly fashion, tickled my fancy. What impressed me most was the "man bites dog" theme—for here are a couple of stations that dare to give their personalities double billing on TV and radio and have been doing it since 1955.

Talk to other stations and they say this is the kiss of death. Over-exposure is a deadly poison, in the opinion of most.

It wasn't until I had read this absorbing ad a couple of times, and felt fully informed on KRNT's media mix technique which they call "Inter-Media Motivation" that I realized that the stations involved in this example of programing heresy were group operations.

I guess I've been so used to thinking of Bob Dillon and his crew as independent operations that it didn't dawn on me until someone mentioned it that you can be both independent and group operated.

The KRNT duo happen to be owned by Cowles. This group owns, or partially owns, stations in Wichita, Minneapolis, and Memphis in addition to Des Moines. I know all their managements. They're all strong men—and strong minded. I get the impression that's the breed that the forward looking headquarters boss prefers these days.

I know that "Inter-Media Motivation" is good for the KRNT Stations. I'm equally sure that it would be bad for many others. So much depends on the character of the station, the market, and the management.

Undoubtedly there are many "man bites dog" examples. And you don't always have to be different to be effective.

One thing you must have, though. That's the opportunity to be creative. It's good to know that enlightened group operations are adding to their strength by going further than just permitting their managers to be flexible. They're actually encouraging them.

Tom Glenn



with room to spare!

**American Broadcasting Company's
"Professional Bowlers' Tour"
has consistently outrated competition**

We are grateful to the American Broadcasting Company for the opportunity to prove that professional bowlers, competing in tournaments every week from different cities across the country, hold exciting appeal for men, women and children everywhere.

We are proud because the "Professional Bowlers' Tour" has consistently outrated competing programs.

PROFESSIONAL BOWLERS ASSOCIATION

Executive Offices:

1720 MERRIMAN ROAD • AKRON, OHIO 44313

Eddie Elias





Inside SPONSOR

The pay-off at the cash register, for client and broadcaster alike, is directly related to the broadcaster's marriage to the community he serves.

The increasing surge of a particular kind of news release across this desk indicates that, more than just sloganizing community service efforts, broadcasters are grappling with new techniques which will dramatically demonstrate such service.

The results are good in many areas. They not only promise to get better—but also point to an emerging "two way street" relationship between station and community in the future. But there are no patterns to follow. It will be hard.

One of the best explanations I found for this was in the speech by Paul Ylvisaker, director of the Ford Foundation's public affairs program, to group W's Cleveland conference.

"This new community we live in—the American metropolis of 1963—has no precedents," he said. "It is changing faster than any executive, legislature or judge can keep up with it; it admits of no final governing code; its social particles are so subtly fused and transmutable they can't be isolated long enough even to classify; and its future is so immediately caught up with its past and present that we don't know what tenses to use when describing it—except we do know that whatever the time, it's imperfect."

He, interestingly, also says in the same speech: "What is done in commercial programming has as much, if not more meaning and impact, than what is done under a public service label."

Sam Elber

'Death Valley' very alive

Your Feb. 24 issue carried a very fine article on "Adman's Guide to Syndication," and it occurred to me that SPONSOR's readers might be interested in knowing more about the oldest and most successful syndicated show in broadcasting—"Death Valley Days."

This program, which started in 1930 on radio and in 1952 made a successful conversion to television, is the only program on the air today that is owned, sponsored, and syndicated by its owner-advertiser. It is by far the oldest nationally aired series in the history of the broadcasting industry . . . and I hasten to emphasize it is not "another western."

Actually, each "Death Valley Days" program, both in radio and now in TV, has been based and is based on historical fact. This was given rather impressive support recently when the National Assn. for the Betterment of Radio and Television, the severest critics the industry has (outside of the FCC), gave "DVD" its award for being "the outstanding Americana program on television for the year."

Also, "DVD" has established many interesting and colorful records in its tenure. It has employed, it is believed, more actors than any other show since the start of commercial TV, and this is true of other creative talent—writers and directors—in broadcasting history.

Robert Werden

*Publicity Manager
20 Mule Team Products Dept.
U. S. Borax & Chemical Corp.
Los Angeles, Calif.*

'Romper' plaudits

Just a note to let you know how pleased our organization is with your fine article, "Global \$8 Million

in Romper Room," in the Mar. 16 issue of SPONSOR. Many of our friends at stations and agencies read the article and called us about it to express their congratulations.

Frankly, we feel it is quite an honor for "Romper Room" to be written up in SPONSOR. Let me thank you in behalf of our entire company for this splendid story. We do appreciate your interest in and consideration of our "Romper Room."

Alex Dietrich

*Director of Promotion & Publicity
Romper Room, Inc.
Baltimore, Md.*

Time for politics

This is to advise that Benrus Watch Co. has purchased a one-half sponsorship in the pre-convention, pre-election specials on NBC-TV.

Your story in the Mar. 9 issue of SPONSOR, in the late-news "FRIDAY AT 5" section, indicated the sponsorship was only for one-quarter of the specials.

John J. Meskil

*V. P., Director of Media
West, Weir & Bartel, Inc.
New York, N. Y.*

Ed Note: We weren't watching.

Kudos From WBT

A mild case of megalomania is sweeping our studios in the wake of the Mar. 23 Sponsor article, "WBT milks a good sales gimmick." May we re-print the story, with credits?

Joseph B. Young

*Promotion Manager
WBT Radio
Charlotte, N.C.*

Ed. Note: Print away.

How many agencies crossed you off the list today?

...lists you didn't even know you were on!

Media selection has been aptly termed "the great elimination contest." Almost always the preliminary media list starts out with many more candidates than ever see a contract.

Then they cross off all except the ones they've decided to call in.

When this decision is made you usually aren't there, in person.

But **SRDS** usually is.* So with your Service-Ads in **SRDS**; **YOU ARE THERE** selling by helping people buy.



*In National Analyst, Inc. survey,
83% of agency executives say SRDS
is accessible in client meetings.

SRDS

STANDARD RATE & DATA SERVICE, INC.

The National Authority Serving the Media-Buying Function
C. Laury Botthof, President and Publisher

5201 Old Orchard Road, Skokie, Ill. 60078 YOrktown 6-8500
Sales Office—Skokie • New York • Atlanta • Los Angeles

CALENDAR

APRIL

Exhibition of American Humor, preview, Summit Hotel, N.Y. (2-4).

National Federation of Advertising Agencies, annual convention, Outrigger Inn, St. Petersburg, Fla. (2-6).

Extended deadline for filing comments with FCC on UHF drop-in proposal (3).

Financial Public Relations Assn., Middle Atlantic regional meeting, John Marshall Hotel, Richmond, Va. (3).

Arkansas AP Broadcasters, session at Little Rock (3-4).

National Assn of TV & Radio Farm Directors, spring meeting, Richmond, Va. (3-5).

Assn. of Maximum Service Telecasters, meetings at Sheraton Blackstone, Chicago (4), and ninth annual membership meeting, Conrad Hilton, Chicago (5).

Assn. for Professional Broadcasting Education, annual meeting, Conrad Hilton (4-6).

National Assn. of Broadcasters, annual convention, Conrad Hilton Hotel, Chicago (5-8).

Television Film Exhibit (TFE '64), Pick-Congress Hotel, Chicago (5-8).

Assn. of National Advertisers, west coast meeting, Del Monte Lodge, Pebble Beach, Calif. (5-8).

National Assn. of Tobacco Distributors, 32nd annual convention, Hotel Fontainebleau, Miami Beach (5-9).

Financial Public Relations Assn., North Atlantic regional meeting, Schine-Ten Eyck Hotel, Albany, N.Y. (6).

National Premium Buyers Exposition, 31st annual display, sponsored by Premium Advertising Assn. of America, National Premium Sales Executives, and Trading Stamp Institute of America, at McCormick Place, Chicago (6-9).

Transit-Advertising Assn., annual meeting, Casa Blanca Inn, Scottsdale, Ariz. (6-9).

Broadcast Pioneers, 23rd annual awards dinner, Conrad Hilton, Chicago (7).

Boy Scout Lunch-O-Ree, annual fund-raising event for New York City area, chaired by Young & Rubicam president Edward L. Bond, at Waldorf-Astoria (8).

Michigan AP Broadcasters Assn., session at Kellogg Center East Lansing (11).

Alabama AP Broadcasters, meeting at Birmingham (11).

Society of Motion Picture & Television Engineers, 95th technical conference, Ambassador Hotel, Los Angeles (12-17).

Film Producers Assn. of N. Y., workshop on "How effective Use and Distribution of Sponsored Films Can Help Achieve Your Marketing Goals" held with cooperation of Assn. of

National Advertisers, at Plaza Hotel, N. Y. (14).

Professional Photographers of America, deadline for entries in fourth National Exhibition of Advertising Photography, headquartered at Milwaukee (15).

Chesapeake AP Broadcasters Assn., annual meeting, Sheraton Belvedere Hotel, Baltimore (16-17).

Bedside Network of Veterans Hospital Radio & TV Guild, 16th anniversary ball, New York Hilton (17).

Radio-TV Guild of San Francisco State College, 14th annual radio-TV conference and dinner, on campus, S. F. (17-18).

Financial Public Relations Assn., South Central regional meeting, Brown Palace Hotel, Denver (20).

Associated Press, annual meeting, President Johnson to speak, Waldorf-Astoria, N. Y. (20).

Society of Typographic Arts, first annual Trademarks/USA national retrospective exhibition of American trademarks, symbols, and logotypes, Marina Towers, Chicago (opens 20).

National Academy of Recording Arts and Sciences, third annual symposium in association with Bureau of Conferences and Institutes of N.Y. University's Division of General Education, titled "Recording and Music: Culture, Commerce, and Technology," at Hotel Lancaster, N.Y. (to 22).

Television Bureau of Advertising, annual spring board of directors meeting, Greenbrier, White Sulphur Springs, W. Va. (22-23).

American Assn. of Advertising Agencies, annual national meeting, The Greenbrier, White Sulphur Springs, W. Va. (23-25).

Advertising Federation of America, fourth district convention, Tampa, Fla. (23-26).

Pennsylvania AP Broadcasters Assn., annual meeting, Boiling Springs, (24).

Georgia AP Broadcasters' Assn., annual meeting, Atlanta (25).

Affiliated Advertising Agencies Network, annual meeting, Andrew Johnson Hotel, Knoxville, Tenn. (26-May 2).

Wometco Enterprises, annual stockholders' meeting, Midway Motor Hotel, Flushing, N.Y., and at World's Fair (27).

Assn. of Canadian Advertisers, annual conference, Royal York Hotel, Toronto (27-29).

Society of Photographic Scientists & Engineers, 1964 international conference, Hotel Americana, N.Y. (27-May 1).

Station Representatives Assn., 1964 Silver Nail-Gold Key Awards, Waldorf-Astoria, N. Y. (28).

American Film Festival, sixth annual by Educational Film Library Assn., 16mm competition, Hotel Biltmore, N. Y. (20-May 2).

American Women in Radio & Television, 13th annual convention, Mayo Hotel, Tulsa (30-May 3).

American Marketing Assn., New York Chapter's second annual new products conference, Hotel Delmonico, N.Y. (30).

MAY

Kansas Assn. of Radio Broadcasters, annual convention, Lassen Hotel, Wichita (1-2).

Kentucky Broadcasters Assn., spring convention, Louisville Sheraton Hotel (4-6).

CBS-TV, annual conference of network and affiliate executives, New York Hilton (5-6).

Electronic Industries Assn., workshop on maintainability of electronic equipment. Sheraton-Jefferson Hotel, St. Louis (5-7).

California AP Radio-TV Assn., annual convention, San Jose (8-10).

Pennsylvania Assn. of Broadcasters, annual meeting, The Inn, Buck Hill Falls (10-12).

National Retail Merchants Assn., sales promotion division convention, Hotel Americana, N. Y. (10-13).

Direct Mail Advertising Assn., direct mail institute, University of Connecticut, Storrs, Conn. (10-15). Mail order seminar, Statler Hotel, Boston (12).

Assn. of National Advertisers, session at Waldorf-Astoria, N. Y. (11-12).

Sales Promotion Executives Assn., seventh annual conference, Astor Hotel, N. Y. (11-13).

National Academy of Recording Arts & Sciences, dinners for Grammy Award winners, simultaneously held by its chapters in New York, Los Angeles, and Chicago (12).

American TV Commercials Festival, fifth annual awards luncheon, Waldorf-Astoria (15).

Sales & Marketing Executives-Intl., convention, Palmer House, Chicago (17-20).

Ohio Assn. of Broadcasters, spring convention, Commodore Perry Hotel, Toledo (21-22).

Alabama Broadcasters Assn., spring convention, Broadwater Beach Hotel, Biloxi, Miss. (21-23).

Louisiana-Mississippi AP Broadcasters Assn., annual convention, Jackson, Miss. (22-24).

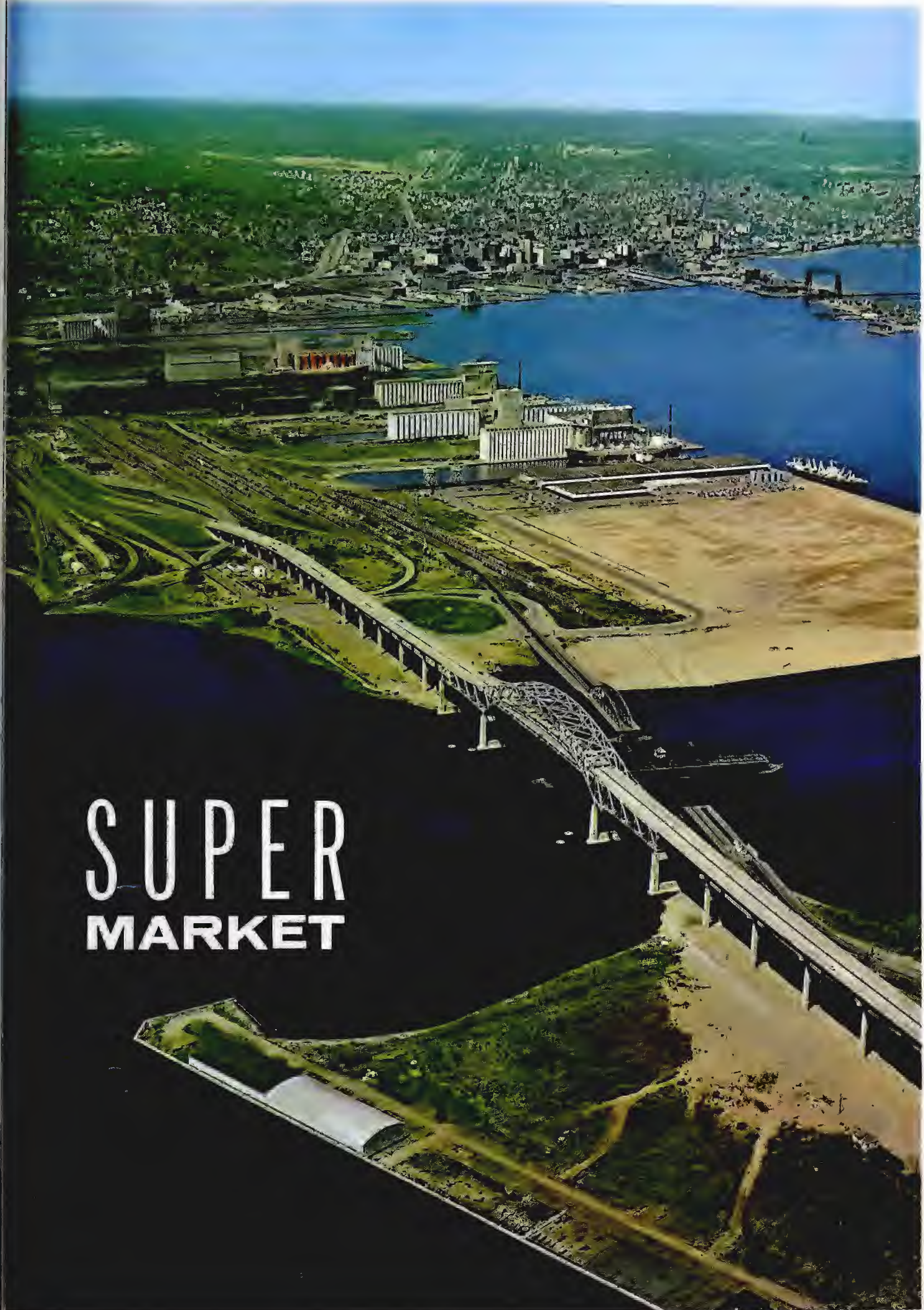
Emmy Awards 16th annual telecast, Music Hall, Texas Pavilion, New York World's Fair, and the Palladium, Hollywood (25).

Catholic Press Assn., convention, Penn-Sheraton, Pittsburgh (25-29).

Visual Communications Conference (Art Directors Club of N. Y.), New York Hilton (27-28).

American Research Merchandising Institute, Del Coronado, San Diego, (31-June 6).

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SUPER MARKET



THE HAND OF



THE DULUTH-SUPERIOR **SUPER** MARKET WELCOMES **SPONSOR**

Sponsor is now published in Duluth by Ojibway Press, Inc. Ojibway Press, and its subsidiary Davidson Printing Company, have brought a new dimension to commerce in the Duluth-Superior Super Market. *Sponsor* is Ojibway's 26th business publication; the Ojibway family of magazines now serves over 380,000 people. Thus, publishing has joined shipping and manufacturing to add extra vitality and new diversity to the Duluth-Superior Super Market.

KDAL, INC. SALUTES OJIBWAY PRESS

The growth and vision of Ojibway Press are characteristic of our commerce, our industry, our people. KDAL, Inc. commends Ojibway for its contribution to the good business that is ours *and yours* in the bountiful Duluth-Superior Super Market.



Serving 1 Million viewers in 3 states and Canada, via Channel 3 and 23 licensed translator stations.

KDAL - CBS Radio-Television 3 Represented by Edw. Petry & Co., Inc., and in Minneapolis/St. Paul by Harry S. Hyett Co.

COMMERCE

has guided men to America's heartland since 1679, when the earliest fur traders came to the tip of Lake Superior.

Today the DULUTH-SUPERIOR SUPER MARKET is the second-largest in both Minnesota and Wisconsin. It is the hub of trade serving the center of the continent and the far corners of the world.

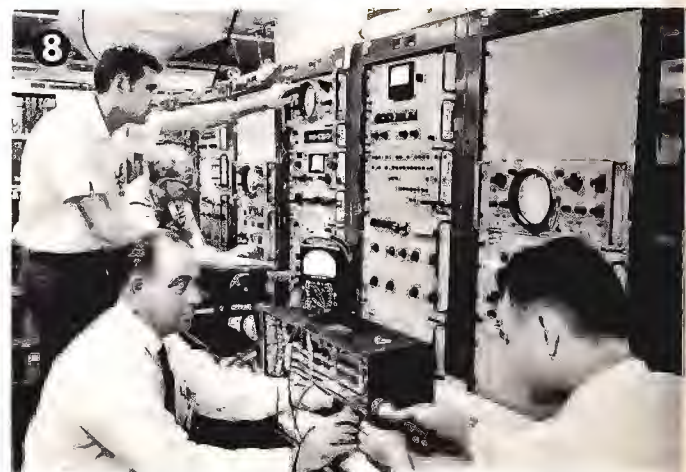
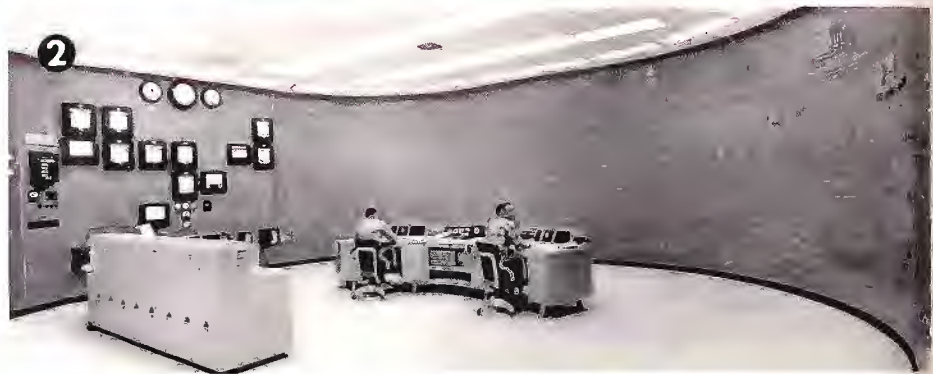
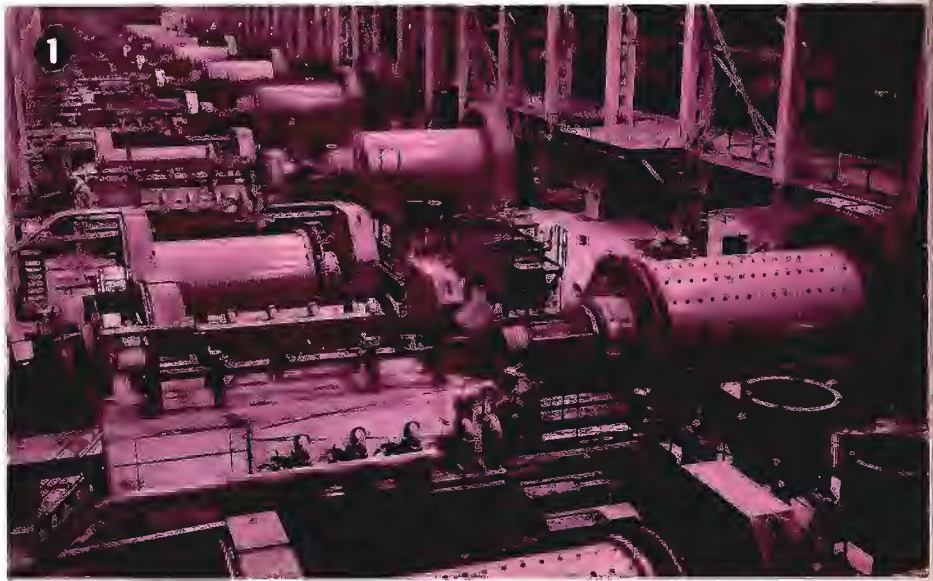


AT THE TIP OF LAKE SUPERIOR ... DULUTH, HOME OF THESE OJIBWAY PUBLICATIONS :

AMERICAN FUR BREEDER • CATHOLIC PROPERTY ADMINISTRATION • DEPARTMENT STORE JOURNAL • DRIVE-IN MANAGEMENT • ELECTRONIC REQUIREMENT • ELECTRONIC TECHNICIAN • GAS AGE • GAS APPLIANCE MERCHANDISING • THE HEARING DEALER • HOSIERY AND UNDERWEAR • INDUSTRIAL ELECTRONIC ENGINEERING & MAINTENANCE • INDUSTRIAL GAS • INTIMATE APPAREL • LP-GAS • MEAT • MODERN CONVERTER • OFFICE PRODUCTS DEALER • PAPER SALES • FUR FARM GUIDE BOOK • PAPER SALES CONVENTION NEWS • EFECTOS de ESCRITORIO • OP CONVENTION DAILY • PAPER YEAR BOOK • SPONSOR • BROWNS DIRECTORY OF AMERICAN GAS COMPANIES • DRIVE-IN OPERATOR'S HANDBOOK

The Duluth-Superior **SUPER** Market
 Where KDAL, Inc. Serves
 ONE MILLION PEOPLE

- ① ROD & BALL MILLS GRIND TACONITE AT RESERVE MINING COMPANY—PART OF \$670,000,000 INVESTED SO FAR IN N. E. MINNESOTA TACONITE.
- ② SYSTEM OPERATIONS CENTER MINNESOTA POWER & LIGHT COMPANY.
- ③ BRAZILIAN GREEN COFFEE ARRIVING AT DULUTH HARBOR TERMINAL, CONSIGNED TO DULUTH ROASTER ANDRESEN-RYAN.
- ④ EDITORIAL CONFERENCE AT OJIBWAY PRESS, ALL 26 OJIBWAY MAGAZINES ARE EDITED IN DULUTH.
- ⑤ CHARGING HOT METAL, OPEN HEARTH, DULUTH WORKS, U.S. STEEL CORP.
- ⑥ LAKE VESSEL REPAIR AT FRASER-NELSON SHIPYARDS IN SUPERIOR; LARGEST DRY DOCK ON GREAT LAKES.
- ⑦ OJIBWAY MAGAZINES ARE PRINTED AT DAVIDSON PRINTING CO.—OJIBWAY SUBSIDIARY IN DULUTH.
- ⑧ TESTING, FINAL STEP IN GUIDANCE SYSTEM MANUFACTURING AT DULUTH AVIONICS, DIVISION OF LITTON INDUSTRIES.



COMMERCIAL CRITIQUE

Copywriters at TV Well

IT'S SIGNIFICANT that so many of the year's outstanding new advertising campaigns are in television. Last week, I nominated four as best of the year: Xerox, Birds Eye, Betty Crocker and BOAC. This week I'll try to select five more.

What's the reason for TV's dominance among the year's top campaigns? I think it's because television has become advertising's focal medium. Today, many campaigns are created first for TV, then translated into other media. It may also indicate that, contrary to public opinion, copywriters are very practical people; they put their best efforts where the most money is!

Let's look at more of the year's best campaigns.

* *Personna razor blades*: Starting last October, a new brand of razor blades began running some very brash and impertinent advertising that tweaked the nose of its giant competitor as it had never been tweaked before.

The blade was, of course, Personna, with commercials in which real people from all walks of life testified to the astonishing number of shaves a Personna blade had given them. The little touch that gave this campaign its magic was, of course, the "beep-beep" sound effect that blocked out the names of competitive blades.

Personna's aim in this advertising was simple: to register the idea that their stainless steel blade gave more shaves than most consumers had ever gotten before and to register it indelibly.

The campaign quickly achieved that wonderful word-of-mouth bonus that few campaigns ever get. Comedians and commentators picked up the "beep-beep" idea; Jack Parr built two comic routines around it.

Results of the campaign have been electrifying; Personna's share-of-market has jumped to 15%. Sales are up no less than 35%. And

consumer demand has been so great that the factory is working around the clock to fill orders. In just a few months, this campaign created a major new razor blade competitor. Agency: Benton & Bowles.

* *Kodak Instamatic camera and film*: Two major photography products were introduced last year, Polaroid color film and Kodak Instamatic. My vote for the more effective advertising of the two goes to Kodak. J. Walter Thompson's TV introduction of Instamatic, in which a sky diver loads his camera and takes a series of pictures while in free fall, provided one of the most dramatic advertising campaigns of the year. It was not only dramatic; it showed—without a word being spoken—an unbeatable demonstration of the speed and ease of loading the camera and the simplicity of shooting pictures with it.

SALES MANAGEMENT magazine called this campaign "the snap heard round the world." Kodak apparently hoped to sell one million Instamaties in 1963. Word is they're well ahead of schedule, and the



VICTOR BLOEDE, executive vice president and management supervisor, has called Benton & Bowles home ever since signing on as a copywriter in 1950. Five years later he was a v.p., then on plans board, shortly thereafter a director. Graduate of the University of Maryland, he saw Air Force duty in World War II, flying 33 missions as 8th A. F. bombardier.

consumers' only problem is to find stores with film in stock.

* *Chevrolet trucks*: Volkswagon and Chevrolet consistently lead in imaginative automobile advertising. The former specializes in print; the latter, in TV. But for the 1963 model year, Campbell-Ewald outdid themselves for Chevrolet: they created a great new campaign for trucks. Their technique was to use TV as the great demonstrator that it is.

Perhaps the best of their TV executions is the egg-test in which they attach one basket of eggs to the rear wheel, another to the bed of the truck, itself. Over a road of railroad ties the truck goes. The eggs attached to the wheel are broken to bits; those attached to the truck bed are whole. It illustrates, of course, the protection the truck's cargo gets, regardless of the road. This may well be the best TV demonstration ever filmed.

* *Italian Swiss Colony wine*: Another campaign that has achieved the happy word-of-mouth bonus is Honig-Cooper & Harrington's series for Italian Swiss Colony wine. Magic ingredient in this advertising is, of course, "the little old winemaker, me."

Strategy behind this advertising is to promote Italian Swiss Colony as a unique producer of American wine. The fact that the company was founded by Swiss immigrants in 1881 is their basis for that concept. The "little old winemaker", the living symbol of the founders, captures the viewer's imagination and makes him remember the product.

The commercials are reported to deliver about twice the recall of the average good commercial, and Italian Swiss Colony enjoyed a 10% increase in sales—well above the growth of other vintners last year.

* *Goodyear*: In 1963, Young & Rubicam made history in the tire business with the first of their "go, go Goodyear" commercials for Goodyear snow tires. Last year, this idea was expanded into a full-fledged campaign for the entire line of tires.

It's been a smashing success. The unique format, which uses pictures, music, supers—but no words;—was a genuine breakthrough.

Two of the best of the series
Continued on page 44

SPONSOR-SCOPE

CBS affils fear no NFL payments as possible trend

Some CBS-TV affiliates are reportedly unhappy over network's refusal to offer station compensation on airing of National Football League games, but it's principle of the situation they're worried about rather than revenue loss. CBS has already announced more and longer station breaks, which opens door for additional revenue for affiliates, thus placating them on that score. However, worried affiliates fear CBS' cutting off of compensation payment in this instance may lead to similar situations in future, in other areas of programing. Issue expected to be major discussion point when annual CBS-TV affiliates convention is held in May at N.Y.

3M grassroots push via local stations to boost tape use

New push is on to get agencies and advertisers to step up their use of video tape—this time by the 3M Company. 3M has its people making grassroots pitch through the more than 400 local TV stations in effort to "teach local advertisers (only some 15 percent which currently use tape) the advantage of tape." Company also wants to "help" stations utilize their tape facilities, which of course would step up use of tape. 3M's video tape sales manager points out that although medium is only seven years old, it's estimated that some 37 percent of all network programing is on tape, as well as many commercials. Among advertisers using tape are Hartz Pet Foods, Chicago Tribune, Chevrolet, Rheingold Beer, General Electric, U.S. Rubber. Agencies particularly active in tape include Campbell-Ewald; Dancer-Fitzgerald-Sample; J. Walter Thompson; Leo Burnett; Foote, Cone & Belding; BBDO. In addition, number of local stations do tape commercials for large advertisers for use on network, such as WXYZ Detroit, which does them for Ford and General Motors.

Local-level demand for color TV fare tops availability

Demand for local-level color fare may soon outstrip available product, as more stations add colereasting to their facilities. There are presently some 130 U. S. stations which can telecast film in color, including at least one in each major market. Majority, of course, are NBC affiliates, although ABC boasts over 45 and CBS nearly 20. But only some 45 stations can originate colorcasts. Available syndicated color film programing is running behind color facilities' growth because many tint network shows are still in their first-run, such as "Walt Disney," "Bonanza," "Flintstones," and "Virginian." However, situation is better in color feature film field, since average of 40%-50% of movies in newer packages were produced in color, and have color prints available for airing.

Advertiser takes some steam away from print critics

Newspaper spokesmen who seek to divert ad revenue from TV by emphasizing depth of stories and "awareness" of print readership have had some wind taken out of their sails by Whirlpool ad director Quentin B. Garman. Pointing out that the quality his company looks for when placing advertising is "The best surrounding features," he said Whirlpool's new campaign is geared to Sunday eomies supplements — "Just about the best read section of any newspaper." Whirlpool, which last year spent some \$500,000 in network TV, via Kenyon & Eckhardt, Chicago, is still firming up its '64 broadcast ad plans.

NBC cuts trailers from 'Virginian' to hold switchers

New trend of lengthening program time by eliminating trailers on upcoming may be in making at NBC-TV. Network spokesman says plan will be instituted in Wednesday night "Virginian" (7:30-9), which will carry plot to 8:59, leading directly into new "Wednesday night at the movies" (9-11), except for station break. One hoped-for effect: keep viewers from switching in between.

THE MOST IMPORTANT 1/4" IN TIME. BUYING TODAY



The Monday stack may hide many needles. SPONSOR's not one of them. To a buyer, SPONSOR pops out of the pile as the most important 1/4" in his buying mix—that tureen of soup in the back of his mind that needs the constant stirring in of SPONSOR's top-of-the-news; of SPONSOR's significance-of-the-news; of SPONSOR's spotting of trends; of SPONSOR's scouting of the future. It's all about broadcasting and it's geared entirely to buying. **SPONSOR**, the "extra margin" in the profession of buying time, and the selling to timebuyers. 555 Fifth Avenue, New York 17 Telephone: 212 MUrrayhill 7-8080



how do you fit a grizzly into a girdle?

You can! . . . if you're willing to settle for just the hind shank. It's like ranking TV markets. You can take a small portion of the market by using the metro approach . . . but if you want the whole bear, you've got to rank by total market! **Weigh these facts.** More than 80% of the Charlotte WBTV Market is located outside the metro area, and the **Charlotte TV Market contains 550,000 TV homes — ranking 22nd in the nation . . . 1st in the Southeast!*** We're not stretching the truth about our bear-sized market. It's a honey!

* 1964 Sales Management Survey of Television Markets

WBTV
CHARLOTTE

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising  Representatives, Inc.

Adman's preview of the 1964 NAB Convention

Chicago sessions will treat topics of programing, government, ratings; exhibits will be record size

FEW NAB conventions have been held at a time of greater industry importance than the one scheduled to roll within sight of Chicago's lakefront next weekend. Prosperous, growing and maturing in terms of its position in American marketing and communications industry, the radio and TV media are nevertheless confronted with current stresses and strains ranging from public questions of advertising acceptability (liquor and cigarettes) to industry problems of audience research.

Some stations, and their executives attending the NAB conclave, have never had it so good. Some broadcasters from the UHF and FM fields making the trek to Chicago have never really had it at all. But for the broadcasters, exhibitors, government officials and visiting admen who will converge on Chicago's Conrad Hilton Hotel next week, there's every likelihood that the 1964 convention will be memorable. It may not solve all the problems confronting the industry, but it

will have tried its best to do so.

The convention's main agenda, planned carefully in past months by the 1964 Convention Committee of which Stuart Broadcasting's Richard W. Chapin and WJXT Jacksonville's Glenn Marshall, Jr. are co-chairmen) will offer many highlights. A few:

An "NAB FM Day" program on Sunday, April 5 at which such veteran broadcasters as WWDC Washington's Ben Strouse and NAFMB president James A. Schulke will report on new gains, research and program plans in the FM field; an address by Representative Oren Harris, chairman of the House Interstate & Foreign Commerce Committee at the April 6 afternoon Management Conference Assembly; a panel discussion dealing with "the future of television programing, its nature and its sources" on April 7, as a feature of the convention's television sessions and featuring guests ranging from Hubbell Robinson to Joseph E. ("Hercules") Levine; a luncheon address, the same day, by

FCC's E. William Henry; and speeches, throughout the convention, by distinguished visitors ranging from TIO's Roy Danish to the Reverend Billy Graham.

Paralleling the convention will be the annual Broadcast Engineering Conference, April 5-8, at which 468 engineering delegates have already registered. Admen with a technical turn of mind won't be disappointed; there'll be technical papers presented on topics as diverse as "Radio Automation" and "A Higher Level of Performance in Video Tape Recording," plus what NAB describes as "a display of the largest exhibit of commercial broadcast equipment ever assembled."

There'll be other sidelights to the NAB convention. Program buyers will find another "Television Film Exhibit" being staged by sixteen leading distributors at the nearby Pick-Congress Hotel; other syndicators will be represented with exhibits and hospitality suites at the main NAB centers. Such organizations as the National Association of FM Broadcasters, the Association for Professional Broadcasting Education, the Association for Maximum Service Telecasters, network

Center of NAB convention will be Chicago's lakefront Conrad Hilton Hotel (seen far left, below) facing Michigan Ave. and city landmark Grant Park



affiliate groups, BMI, Institute of Broadcast Engineers, TV Stations, Inc., and the Society of Television Pioneers will hold meetings in Chicago.

Following are some preview details of special interest:

Business, pleasure mix

NAB hospitality suites, again combining business and pleasure, will offer the weary executive a dash of both work and fun-and-games.

The networks (with the exception of NBC at the Sheraton Blackstone Hotel), will all be located at NAB headquarters in the Hilton. Their facilities will provide a meeting ground for the many station executives, affiliate people, program syndicators and other visitors expected to crowd the suites, which are rooms 1806-04 for ABC-Radio

while 2320-25 will house the TV web; CBS-Radio will be located in 2306, with suites 2305-06A-11A as their TV headquarters. The Mutual radio network has rooms 1606A-04A.

Among the more elaborate fun-and-games on tap are at Triangle's suite, and continuous live entertainment featuring top recording artists being readied by SESAC.

Triangle Publications' "Triangle Inn" (suite 2300 at the Hilton) is a recreation of an 18th century British "public house," the White Horse Celler at Edinburgh, Scotland. The original pub was a favorite of Sir Walter Scott and Robert Burns. Triangle's inn will be furnished with appropriate artifacts of the period.

Duke Ellington will be among the stars performing at the SESAC



Henry

suite, where a special studio will enable broadcasters to tape inter-

NAB Agenda and Convention Highlights

FRIDAY, APRIL 3

National Association of FM Broadcasters
9:00 a.m.-5:30 p.m.
Meeting and Luncheon (Hilton)

SATURDAY, APRIL 4

ABC Radio and TV affiliates
5:30 p.m. to finish
Reception and dinner (Hilton)

SUNDAY, APRIL 5

NAB FM Day Program
2:30-5 p.m.
Reports from FM Radio Committee, FCC's Robert T. Bartley, NAFMB's James A. Schulke, et al. (Hilton)

Secondary Market TV Session
3:30-5 p.m.
Panel session moderated by Richard W. Dudley, WSAU-TV Wausau, Wisc. (Hilton)

Television Film Exhibit
4-7 p.m.
Cocktail reception (Pick-Congress)

CBS-TV affiliates
6:30 p.m. to finish
Reception and banquet (Continental)

NBC Radio and TV affiliates
6:30 p.m. to finish
Reception and dinner (Hilton)

MONDAY, APRIL 6

TV Stations Inc. Meeting
8:00 a.m.
Breakfast (Sheraton Blackstone)

General Assembly of NAB delegates
10:30 a.m.-noon
Management and Engineering Conferences; presentation of NAB Distinguished Service Award to Donald H. McGannon, president, Group W (Hilton)

Management Conference Luncheon

12:30-2 p.m.
Address: LeRoy Collins, president, NAB (Hilton)

Management Conference Assembly

2:30-5 p.m.
Address: Hon. Oren Harris. Panel discussion of "Freedom & Fairness" moderated by Theodore F. Koop, CBS, Washington (Hilton)

TUESDAY, APRIL 7

Society of Television Pioneers
8:00 a.m.
Membership breakfast (Hilton)

Radio Assembly
10 a.m.-noon
Reports on NAB Radio Board, radio research activities, RAB presentation (Hilton)

Television Assembly
9:45 a.m.-noon
"Program Conference, '64" panel discussion, moderated by Steinman Stations' Clair R. McCollough, with Michael Dann, Richard Pack, Hubbell Robinson Jr., W. Robert Rich, Joseph E. Levine (Hilton)

Management Conference Luncheon
12:30 p.m.
Address: Hon. E. William Henry, chairman of the FCC (Hilton)

WEDNESDAY, APRIL 8

Radio Assembly
9:30 a.m.-noon
Featuring panel discussion on NAB Radio Code (Hilton)

General Assembly
2:30-5 p.m.
Featuring panel discussion moderated by William B. Quarton of WMT Stations & Chairman NAB Board, with members of FCC (Hilton)

Convention Reception
5-7 p.m.
To honor retiring and new NAB Board members (Hilton)



Collins



Goldberg



Harris

views with the stars on hand for use on local stations.

Meanwhile, station representative firms, program producers and syndicators, and other companies also will have their hospitality suites as part of the festivities at the Convention. Among rep firms maintaining suites at the Hilton are Henry I. Christal, George P. Hollingbery, Meeker, Venard, Torbet & McConnell, and Young; hosting at the Executive House are Katz, Gill-Perna, and Spot Time Sales. At the Sheraton Blackstone are Avery-Knodel, John Blair, Harrington, Righter & Parsons, and Peters, Griffin, Woodward, with Select Station Representatives maintaining its rooms at the Chicago Sheraton. Jack Masla is hosting at the Park East Hotel and Bernard Howard at the Pick-Congress, scene of the TFE gathering.

Syndicators in full force will be holding down hospitality suites at various hotels around the "Windy City." Some of them are:

ABC Films, MCA-TV, MGM-TV and Charles Michelson at the Hilton; Storer Programs at the Executive House; Desilu Sales (complete with Playboy Club bunnies), at the Pick-Congress, and Embassy Pictures has its suite at the Continental Hotel.

Syndicated programming

With the recent addition of National Telefilm Associates, TFE-64 will be 16 exhibitors strong, two less

than the 18 indie syndicators who participated last year. Missing this year: MGM-TV and ITC. MGM chose to stage their exhibits at the Hilton, while ITC will not have a suite at the convention this year.

Festivities will kick off the afternoon of April 5 on the fourth floor of the Pick-Congress, one block from NAB activities at the Hilton. The exhibit will end with the close of the NAB convention on April 8.

Plans for this year's exhibition have been finalized by an executive committee composed of co-chairmen Richard Carlton of Trans-Lux and Alan Silverbach of 20th Century-Fox TV, and committee members Len Firestone of Four Star Distribution Corp., United Artist TV's Barry Lawrence, and Harvey Victor of Jayark Films.

Among the continuing programs, feature film packages, and specials, a goodly quantity of recent and new product, some of it available for the first time, will be on exhibit. Highlights:

Cavalcade of the 60's Group III consisting of 17 features, mostly released in 1962 and 1963, as well as Bob Hope Features (three in color) will be among the newer product from Allied Artists TV Corp.

Fresh from four years on CBS-TV and now available for syndication is *Route 66*, a Screen Gems entry into the syndi market. Also on exhibition for the first time will be Seven Arts' four Universal film packages, composing *Films of the 50's — Volume 9*, in addition to the

firm's second series of concerts entitled *Boston Symphony Orchestra*.

A package of three features for TV distribution under the broad title *Three for the Money*, derived from *The Untouchables* TV series, will be Desilu's contribution to the new product total, while Four Star Distribution Corp. will be syndicating for the first time its *Ensign O'Toole* seagoing comedy series last seen on NBC-TV. King Features Syndicate has added to its *Popeye* cartoon series and now has 220 available. *Biography II*, from Official Films, with Mike Wallace again narrating, complements the first series of lives of famous people again available first run for local markets.

Other new programs and features at TFE are: *Mack and Myer for Hire*, *The Mighty Hercules*, and *Guest Shot*, all from Trans-Lux Corp.; *Dobie Gillis*, Century II (46 features) and *War to End All Wars* documentary from 20th Century-Fox TV; while United Artists TV will be showing for the first time the *New Phil Silvers Show*, George C. Scott in *East Side/West Side*, the new British-produced *Human Jungle*, *Stoney Burke*, and *David Wolper Specials* (Group II).

Although not members of TFE, MCA TV and MGM-TV both will have their new syndication products at the NAB convention. New on view will be MCA's *Tales of Wells Fargo* and *Leave It to Beaver*, while MGM-TV will be showing *Zero One* for the first time. ■

TVQ takes look at Shaver

Is electric-shaver money working at top efficiency on net work TV? Hirsute crowd votes for shows, brands

ELECTRIC SHAVERS, a market with better than a \$6-million stake in TV, may be missing some efficient buying opportunities in its biggest ad medium, network television. At the same time, some brands are taking full advantage of chances to win the viewer who uses the product most.

These are only quick observations from an analysis of the electric-shaver market by TvQ, the Home Testing Institute's qualitative TV service that measures attitudes of a national panel from its base in Manhasset, N.Y.

The electric-shaver analysis is taken from TvQ's second report of last October. It is an industry-size example of market-targeting uses of the data TvQ collects from its total national panel of 20,000 families.

Representing only one portion of a special "shaving needs" question that TvQ asked its panel last October, this is what TvQ came up with for electric shavers covering network

evening viewing for the period up to Oct. 12. (At the same time, TvQ queried male panelists on shaving cream use—regular or menthol—and blades—regular or stainless. While part of the total market picture in shaving, they are omitted from this electric-shaver analysis.)

Brand figures in the shaver market study are "use" figures, reflecting equipment used at present in panel homes. They do not necessarily bear any relationship to current sales. Interestingly enough, however, they do follow closely the pattern of a market report by SPONSOR in the summer of 1962 which clocked in the brands this way, in order of sales: Norelco, Remington, Schick, Sunbeam, and others. Since that time, Ronson has become a strong "others" contender, and all the brands have applied aggressive advertising pressure to expand a market then estimated to be hitting 7 million in yearly unit sales. Only two brands are included in the TvQ market analysis, because only these

two came in above the researcher's sample floor of 100, although the others showed up significantly.

In a TV year that saw roughly \$6.5 million in gross estimated billing to shavers (Television Bureau of Advertising is collecting final 1963 reports from researchers now), the average ad dollar went two-thirds to network and a third to spot. Remington, the top TV spender, put slightly more into spot, however. Sunbeam was the networks' biggest electric-shaver customer, spending its millions fourteen-to-one for network time over spot, and beginning to show the cordless shaver along with plug-in models. Ronson was absent from network TV last year, although it had been in with a relatively small budget the year before.

For each unit sale, electric shavers are spending a good part of a dollar in TV. TvQ's analysis of viewing attitudes of 683 shaving males offers indications of how well these per-unit budgets are being spent.

Network TV has been the predominant medium in shaver ad budgets for some time, and together spot and network TV take nearly two-thirds of the typical ad dollar for shavers. Since shavers have a long life-span, young men and teens carry industry hopes for expanding sales. Although upper-income families have been prime customers in past years, the TvQ electric-shaver users are distributed through all income brackets in almost exactly the same proportions as men in general. They are by no means unduly concentrated in the upper income families, and perhaps any shaver advertisers who have been aiming at the upper income groups should consider changing their strategy.

Uses of the TvQ market data are varied, depending on campaign strategy. The most obvious use is to see

MARKETING CHARACTERISTICS OF ELECTRIC-SHAVER USERS

Table IA

	Number	%
Males 12 years & over	789	100
Shavers	683	87
Non-shavers	106	13

Table IB

	Number	%
Shavers	683	100
Electric-shaver users	326	48
All other shavers	357	52

Table II

	Number	%
Electric-shaver users	326	100
Light	106	33
Heavy	220	67

Table IB shows 48% of the shaving audience using electric shavers, leaving a sizeable potential. Table II shows that electric-shaver users tend to heavy use (seven or more times a week). Source: Oct. II 1963 Tv Q.

Market



Norelco and Remington lead viewer acceptance in TVQ market study. Ronson (not in network but a spot TV advertiser) shows up significantly in panel use, coming in behind Schick and Sunbeam, each of which invests both in network and spot. Sunbeam was the leading shaver customer on the TV networks in 1963.

what the male market likes on TV, narrowing it to heavy beards and to brand users' TV preferences. From this kind of data, an advertiser can see how his own show does with his established market with others who may represent his potential.

The heavy-vs.-light shaver columns show where to aim for the frequent shaver. As it turned out last fall, electric-shaver users represented 48% of males 12 and over who shaved. Of the mechanized shaving crowd, two-thirds were men who shave daily or more often. (See Tables IA, IB, and II.)

Table III shows Westerns are the surest way to rope and tie the male audience, at all grades of beard growth and electric-shaver loyalty. Not quite so predictably, all males above the age of 11 seem to like the evening, child-family-appeal shows (*Disney*, *Flintstones*, *Lassie*) next best. Electric-shaver users, however, give a second-place tie vote to quiz-audience shows and general variety, as do the heavy shavers in this audience.

Bonanza's long leadership of Top 10 preferences (Table IV) bears out the Western trend, but this ranking, both for males and electric-shaver users, gives more weight to comedy than is apparent in Table III. Shows that do better with electric-shaver users than with the general male audience include *Lawrence Welk*, who ranks fourth and fifth in three of these columns (bottom, Table IV). Since *Welk* looks like a fairly efficient buy for this market, it is not surprising that one of this show's sponsors, J. B. Williams, makes several accessory shaving products.

Of nine network shows used by the top two shavers in last fall's panel (Table V), only *Rawhide* and *Perry Mason* appear in the shaver user's Top 10 favorite ranking. Interpretations, of course, are

limitless, but an obvious one is that low-scoring razor shows may be missing their real mark.

How one shaver sponsor could do as well, or slightly better, assuming that acceptance by heavy shavers is a goal, is shown in Comparison A of Table VI. This shows *Fight of the Week* exceeding *Burke's Law* (Remington show) in heavy shaver acceptance. On the other hand, Norelco (Comparison B) is doing better in terms of acceptance by its established users on the *Perry Mason Show* than in another program that equals *Mason* in audience, probably a gauge of advertising effectiveness. In the broader electric-shaver using audience, Norelco has nearly an equal acceptance lead over another show arbitrarily picked from those with audiences equal to *Rawhide's* last fall (Comparison C). These comparisons are offered only as examples of what can be done with the data.

Basic to use of the TvQ data: 1) an understanding of the scores, and 2) acceptance of TvQ's thesis that favorable program opinion by the viewer is positively related a) to TV advertising effectiveness, and b) to regular viewing. On the latter point, Henry Brenner, president of the Home Testing Institute, has a number of studies by his own firm, by scholars and by advertising agencies here and abroad showing that viewer attitude relates directly to commercial receptiveness and to regular viewing.

As for understanding TvQ scores, the "percent favorite" is the proportion of all respondents who call a show "one of my favorites." The percent favorite score differs from TvQ's regular "Q" score in that the latter measures only individuals familiar with the program. The Q gauges appeal in relation to total shows on the air and bears no strict relationship to viewing. Thus, the

NEW SHOW....NEW LINE



NEW LOOK IN EQUIPMENT!



Never Before So Many New RCA Products for Broadcasters—at One NAB!

This is the show that is—the show at which RCA will set a new look in broadcast equipment for the years ahead! At NAB you will see all these new equipments in operation—where you can examine them to your heart's content! This will be RCA's biggest NAB show, and the best of all. It will feature a full line of the most truly new equipments you've seen in many years . . .

There Are Four Great New TV Tape Recorders!

To the deluxe TR-22 there is added three compact transistorized models at lower cost. These are all standard quadruplex equipments—compatible and modularized. There is a complete record and playback unit, a TV tape player (for much needed playback only), and a honey of a little mobile unit for use on location.

A Whole New Line of FM Transmitters!

Not just one, but three brand new FM transmitters . . . a 5-kw, a 10-kw and a 20-kw. Each is completely new . . . new circuitry, new styling, new ease of operation! Here's an advanced concept in FM transmitters—employing the famous RCA direct-FM principle for the finest in sound.

An All-New Line of UHF Transmitters!

Here's the most exciting news since the first ultra high frequency station went on the air a decade ago! Three brand new UHF transmitters with eye-level controls, easy-to-read meters, new steel/blue color. There's a 30-kw, a 10-kw and a 2-kw. The 30-kw is the only UHF transmitter with vapor cooled, long-life integral-cavity klystrons. They're all ready for remote control.

New 4-Channel Color Cameras!

Here you will see brilliant new live and film color cameras that will contribute a quality dimension to color broadcasting. These are transistorized and stabilized cameras. A 4th channel is added for better monochrome signals and for sharper, more detailed color pictures.

Latest Monochrome Film Equipment!

An all-new deluxe transistorized camera for black and white film pick-up. Stabilized and completely automated, it needs no attention . . . uses space saving plug-in circuit modules. It's an ideal companion for the new TP-66 16 mm film projector. This combination is designed to provide the finest picture quality with the least possible effort.

That Look-Ahead Look in Stereo Equipments!

Transistorized, reel-type and cartridge tape recorders . . . transcription turntable and dual channel audio console. For monaural or stereo operation. Both rack and console mountings are available. All represent the new look in styling. They're all designed for the full-fidelity requirements of stereo broadcasting.

See Them at
the NAB!



THE MOST TRUSTED NAME IN ELECTRONICS

Table III

THE KIND OF SHOWS ELECTRIC-SHAVER USERS LIKE—AVERAGE PERCENT FAVORITES

Program type	Total males 12 & up (789)	Electric shaver users (326)	Shaving frequency*		Brand of shaver	
			light (106)	heavy (220)	Norelco (109)	Remington (104)
Child—family appeal	[3] 23	15	17	13	16	12
Comedy	[21] 15	11	13	10	11	12
Dramatic anthology	[3] 11	10	11	9	8	10
Drama-series	[12] 12	10	11	10	11	10
Mystery, suspense, adventure	[12] 15	11	13	10	13	11
News analysis, documentary	[6] 11	11	8	12	11	10
Quiz, audience participation	[6] 16	16	15	17	20	15
Variety-general	[10] 15	16	13	17	15	14
Variety-musical	[6] 13	13	11	15	14	12
Westerns	[8] 26	23	26	22	27	22
Average evening program**	[92] 15	13	14	13	14	13

(TvQ urges caution in evaluating product groups with fewer than 200 respondents.)

* Light: Six times a week or less

Heavy: Seven times a week or more

** Miscellaneous programs and news reports not separately listed are included in the overall average.

Source: Oct. II 1963 TvQ.

favorite score reflects the number of people preferring programs at a specific point in time. The Q score indicates how much inherent appeal

or drawing power a program has. For new shows with growing familiarity the TvQ indicates the potential for success. For shows with estab-

lished familiarity, the Q indicates potential for success. For shows with established familiarity, it explains whether ratings accrue from genuine interest or rather by default (e.g., the best of possibly poor selection available, or choice of some other person in the family, or another negative choice).

In TvQ's qualitative scoring, interviewees rate programs as 1) one of my favorites, 2) very good, 3) good, 4) fair, 5) poor, or 6) have never seen. If, of 1,000 respondents, 220, or 22% say they have never seen a program, then the remaining 780, or 78%, are familiar with it. If, of 1,000, 210, or 21% say the program is "one of my favorites," then the percent favorite is 21%. (The Q is found by dividing familiars into favorites, yielding a general-appeal score.)

Advertiser clients who use this kind of data from TvQ include Humble Oil, Proctor & Gamble, General Motors and Ralston-Purina, a group estimated to be spending nearly \$200 million a year in TV. Other clients are the three networks, major advertising agencies, and several producers. TvQ general market analyses are issued from time to time. One about aluminum foil was summarized in SPONSOR Jan. 7, 1963.

Table VI

REACHING SHAVER MARKET OBJECTIVES:
SOME COMPARISONS OF RATINGS VS. TvQ MARKET ELEMENTS
COMPARISON A

	National rating index *	Percent favorites— heavy shavers (220)
Burke's Law	100	12
Fight of the Week	41	14

COMPARISON B

	National rating index *	Percent favorites— Norelco users (109)
Perry Mason	100	27
Danny Thomas	100	13

COMPARISON C

	National rating index *	Percent favorites— electric shaver users (326)
Rawhide	100	24
Greatest Show on Earth	100	16

* Ratings are arbitrarily indexed at 100 for the higher show of each comparison. Each pair places a shaver show (top line) beside one with some point of comparability, whether audience (rating) or attitude (percent favorite). Assuming the percent-favorite score means regular viewing and commercial receptiveness, as is demonstrated in studies by TvQ and others, a low-audience show could still represent an efficient shaver buy, as suggested in Comparison A.

Table IV
TOP TEN PROGRAMS* FOR MALES 12 & UP AND ELECTRIC SHAVER USERS
OCT 1963 TvQ

	TOTAL		Frequency of Shaving				BRAND USED					
	Males 12 +		Light	Heavy	Tot. Elec. Users		Norelco	Remington				
	(789)		(106)	(220)	(326)		(109)	(104)				
	% Fav.	Rank	% Fav.	Rank	% Fav.	Rank	% Fav.	Rank	% Fav.	Rank		
Bonanza	45	1	43	2	40	1	41	1	44	1	38	1
Beverly Hillbillies	44	2	44	1	32	5	36	2	43	2	36	2
Red Skelton	40	3	33	5	37	2	36	2	41	3	32	5
Gunsmoke	35	4	36	3	35	3	35	4	39	4	33	4
Andy Griffith	32	5	31	6	28	6	29	6	28	8	35	3
Wagon Train	32	5	28	8	28	6	28	7	32	7	28	6
Combat	31	7	34	4	19	19	24	11	27	10	17	19
Disney	30	8	25	10	20	18	22	15	24	16	18	18
Candid Camera	29	9	25	10	25	9	25	8	28	8	21	14
Rawhide	28	10	26	9	23	12	24	11	35	6	22	12
Saturday Movies	28	10	25	10	25	9	25	8	26	13	23	10

	% (Rank)		% (Rank)		% (Rank)		% (Rank)		% (Rank)
Welk	34(4)	Dillon	30(7)	Welk	31(5)	Welk	36(5)	V. Dyke	27(7)
Mitch	26(8)	McHale	25(10)	Dillon	25(8)	Perry		Defenders	25(8)
Dick						Mason	27(10)	Dillon	24(9)
V. Dyke	25(9)	Welk	25(10)			Mitch	27(10)	Welk	23(10)

*Ranked by Percent Favorites

Table V
PROGRAMS ADVERTISING TWO ELECTRIC-SHAVER BRANDS:
PERCENT FAVORITE SCORES AND RANK AMONG ALL EVENING NETWORK SHOWS
Oct. II 1963 TvQ

	Electric shaver users (326)			Shaving frequency			Brand of shaver used								
				light (106)	heavy (220)		Norelco (109)	Remington (104)							
	% Fav.	Rank	*	% Fav.	Rank	% Fav.	Rank	% Fav.	Rank						
Artest & Trial (Remington)	10	48	[6]	9	60	[12]	11	45	[5]	12	46	[5]	9	58	[9]
Burke's Law (Remington)	8	69	[15]	12	38	[5]	5	74	[18]	11	50	[6]	3	82	[25]
CBS Reports (Norelco)	17	21		11	46		19	19		14	37		17	19	
The Fugitive (Remington)	10	48	[6]	10	54	[9]	10	50	[8]	15	33	[3]	6	70	[15]
McHale's Navy (Remington)	19	19		25	10		16	29		17	28		21	14	
The Nurses (Norelco)	9	59		12	38		7	62		11	50		10	54	
Outer Limits (Remington)	9	59	[12]	11	46	[7]	7	62	[11]	13	41	[4]	5	75	[19]
Perry Mason (Norelco)	22	15		22	16		22	15		27	10		22	12	
Rawhide (Norelco)	24	11		26	9		23	12		35	6		22	12	

* New-show ranking in brackets. Of total 92 shows in study, 35 were new, and separate new-show rank is included to give fairer picture of their progress after initial broadcasts.

Report on DOHERTY REPORTS

Comparison shows that annually published forecasts are an accurate compass to actual advertising facts

TOTAL ADVERTISING expenditures in television will reach \$2.1 billion in 1963.

So said Richard P. Doherty as he wrote his first exclusive business forecast for SPONSOR in its June 28, 1958, issue. His five-year projection of gross revenues to the \$2.1-billion mark meant that TV would have to outgrow—by more than two-thirds—its then-record volume.

Did it come to pass? Final statistics for 1963 still aren't in, of course. But preliminary estimates now indicate that Doherty was right on the button. Television advertising for

1963 will indeed have reached the \$2.1-billion level when all results are tabbed, thus accounting for an enormous 16.2% of the total advertising take.

With that, it seems appropriate to take a glance at some of the other forecasts and predictions Doherty has made in the intervening years. Among them:

- *A 1960 prediction* that a general business recession would develop during the last half of the year. Unhappily, it happened.

- *The subsequent 1961 forecast* that the recession would begin to work itself out, come spring—as it did.

- *A 1962 augury* that the 12-month period would really be "The year of broad economic recovery." By year's end, nearly every major business index showed a 4-6% rise.

In line with such annual forecasts, Doherty this year predicts that both radio and TV could fall short of normally expected growth if the FCC takes any of three possible steps: (1) the imposition of unsound restrictions upon acceptable amounts of commercial time; (2) the exactment of tighter program standards; or (3) the development of an "anti-concentration-of-control" campaign against networks and multiple-station ownership, without full regard to their broad audience service in the public interest.

The 1960 Story

As long as four years ago, in the Jan. 2, 1960, SPONSOR, Doherty predicted that, for the following year, radio advertising would reach a \$714-million gross, while TV

would rise to \$1.65 billion. At the same time, he predicted that broadcast media combined—both TV and radio—would reach \$3 billion by 1963.

The results: *Radio advertising actually reached \$695 million, figure just 3% below his prediction. Television's rise to \$1.615 billion was only 2% under the predicted level. And now the most current estimates for radio and TV outlays during 1963 show that slightly more than \$2.9 billion were spent in the industry.*

The 1961 Story

As the Jan. 2, 1961, issue was written, the general business recession was still in progress and the future, uncertain. As a former NAB vice president now specializing in station economics and as a one-time professor at Boston University, Doherty foresaw the beginning of recovery during the spring quarter and a general business improvement throughout the remainder of the year. The Gross National Product, industrial production and other economic indicators all obligingly fell in line with his prognosis.

What were his dollar-results?

His forecast of \$695 million for 1961 radio advertising proved to be the exact results for the year—i.e., \$695 million.

For television, his prediction of \$1,700 million worked out to be within 5% of the achieved total, \$1,615 million. As expected, TV advertising advanced during the period, but at a lower rate than he had assumed.

In fact, television's growth rate for 1961 was the smallest annual percentage rise in over a decade. This diminished growth was due, in part, to the lag of all media advertising, but Doherty also believes that "vast wasteland" and related criticism, which erupted during the year, had a definitely adverse effect upon the advertising growth rate during 1961 and into 1962.

For total advertising, Doherty saw 1961 as a year when "all media advertising (local and national) would make little or no change from the 1960 level. *Final results showed that all media advertising decreased fractionally during 1961 by approximately seven-tenths of one per cent—with both local and*



Richard P. Doherty

national advertising off slightly from their respective 1960 levels.

The business highlight of 1962 was the general enjoyment of the broad over-all economic recovery that Doherty, head of the Washington TV-radio management corporation that bears his name, predicted. The GNP actually rose by 6.5% for the year, while personal income increased 6% and generally good economic growth prevailed nationally.

Assuming that the over-all national economy would expand from 4-6%, Doherty subsequently predicted a rise in all media advertising to a new high level of \$12.7 billion. *He came to within 3% of the final, actual figure, \$12.3 billion.* Despite the fact that advertising did expand during 1962, as predicted, it lagged slightly behind the growth-rate of the total economy, and, as a percentage of GNP, all advertising expenditures slipped a bit.

For television during the year, Doherty foresaw total expenditures of approximately \$1,870 million. *His predictions proved 6% too high when final 1962 TV advertising figures were reported at \$1,750 million.*

Last Year's Forecast

One year ago, Doherty forecast 1963 as another year of sound, prosperous growth for the over-all economy, a prosperity that advertising in general and broadcasting in particular would share. The high-spots of his 1963 forecasts came remarkably close to what actually was achieved:

1. *GNP prediction: at least a 4% rise; actual rise, 5%.*
2. *Retail sales: a 4-5% rise; actual rise, about 4.8%.*
3. *Corporate profits: a 10% gain; actual gain, 10%.*
4. *Total, all-media advertising volume prediction: a new high level of at least \$12.9 billion; actual level, slightly over that.*

In addition, Doherty predicted that television advertising would score the greatest gains of all media and that both national spot and network would show particular strength with a minimal 8% rise. Further, he forecast that total TV advertising would reach the \$2-billion mark. *Actual results: Spurred by extremely strong advances in na-*

tional spot and network, TV advertising passed the \$2-billion level and probably reached \$2.1 billion in 1963.

Radio advertising, he predicted, would show a 4% rise, with local radio up by nearly 5%, thereby bringing the total for radio to about \$760 million. *Actual current estimates put radio advertising gains at about 5% with a dollar-volume close to \$750 million.*

These results bring us back to Doherty's first economic forecast for SPONSOR when, five years ago, he predicted that TV advertising would approximate \$2.1 billion during 1963. In fact, 1963's total came within the small fraction of 1% of the dollar-level that he forwarded back in 1958!

Throughout the five intervening years, Doherty's annual analyses have not only predicted yearly trends in over-all advertising—plus radio and television—with remarkable accuracy, they've also foreseen the nation's general business economy, including GNP, corporate profits, industrial production, retail sales, employment.

In his preparation of annual business and broadcasting forecasts, Doherty depends, not upon the proverbial crystal ball, but upon extensive research data coupled with years of experience as a business economist, professor of economics and director of the Boston University Bureau of Business Research. He was co-author of a business-cycle textbook entitled *Interpretation of Business and Financial Trends* in 1935. Since 1946, when he joined (and later became vice president of) the NAB, he has given his primary interest and attention to the radio-television industry.

Readers who missed his 1964 report, published in the Dec. 30, 1963, issue of SPONSOR, may be interested in his current forecast: He anticipates a GNP of \$616 billion, with total (all media) advertising expenditures of about \$13.6 billion. For radio, specifically, he forecasts a 5% rise in advertising which, he adds, might become a 5.5% increase. He also expects a strong 10% growth for television with a dollar-volume approximating \$2.3 billion during the year. ■



Signs on the dotted line . . . for the 26th time

Robert Gage, advertising director for Skelly Oil, commits company for 7 a.m. news slot on WDAF Kansas City for 26th straight year, as station v.p.-gen. mgr. William Bates (c) and Marshall Giesecke of Bruce B. Brewer agency look on. Starting in 1939, Skelly bought news on NBC Radio with Clifton Utley, carried by WDAF. In 1943 Alex Drier replaced Utley and did program until '58. At that time the slot was purchased on spot basis by Skelly, with Bob Higby as newsmen.



HECK SALUTES

...A LONELY ADVERTISER

HALLMARK CARDS of Kansas City, sponsor of *Hallmark Hall of Fame*, is a lonely advertiser, according to Homer Heck, vice president and director of broadcasting for Foote Cone & Belding.

"Hallmark is unique. There is no longer anything like them. And that is a sad thing for television, but a good thing for Hallmark," Heck says.

Heck described its client's shows as "irregularly scheduled, usually 90-minute, beautifully produced, expensively mounted, and impeccably cast and directed dramatic shows, mostly drawn from the classics."

On the air for 13 years, Hallmark has outlasted its imitators and come up with 17 Emmys, the greatest number of Emmys ever awarded to any show on TV, he claims.

Sponsorship of such a show has required a great deal of rare courage and imagination on the part of the sponsor, Heck points out. It is a show that has often been faced with the challenge that "it can't be done," and has gone on to prove it could. It has set many standards in the industry.

We like to think it is a show with something of a social conscience, for J. C. Hall, president and founder of Hallmark Cards, has a strong sense of responsibility to the TV audience.

Hallmark began using radio in 1944. They turned to television in October 1951. A variety of formats were tried briefly and on a weekly basis. But early in 1951 NBC received from Gian Carol Menotti the original opera written and composed especially for TV: *Amahl and*

the Night Visitors. Hall immediately saw the value of this property. He promptly agreed to sponsor it, sponsored repeats of the opera four times thereafter. It has since become an annual Christmas classic.

It was the beginning of a new era in TV programming, Heck contends. An era that was lead by Hallmark and greatly encouraged by Pat Weaver, then at NBC.

In 1952 Maurice Evans came up with the idea of a two hour version of Shakespeare's *Hamlet* for TV, and indeed the networks said that it would be impossible to clear two hours time on local stations, Heck says. But Hall authorized the agency (FC&B) to negotiate with the networks for the time period. After lengthy and difficult negotiations it was aired in April 1953.

The show brought great prestige and honor to Hallmark and brought Shakespeare to more people in four or five performances than had seen his plays in all the years that preceded the production. In '53 and '54 Hallmark presented other two-hour dramas—*King Edward II*, and *Macbeth*.

Response was so great to these specials, Heck says, that the idea was born that perhaps it was time to abandon the weekly half-hour (which had become increasingly difficult to program excitingly) and concentrate on more important properties. In 1955 Hall authorized a series of specials, a first attempt to use a series as chief advertising vehicle.

The biggest hurdle to getting the series on the air was the need for irregular spacing of the shows to accommodate Hallmark's big sell-

ing seasons, Heck says. "The network tried to force us into a once monthly schedule on the same night of the week each month. This we could not accept. The present practice of withholding or pre-empting time periods from other advertisers for specials had not been initiated yet. It was invented for Hallmark and we got out irregular schedule that first year."

Hallmark has been a pioneer not only in the presentation of fine dramatic work, but in the use of color, Hecks points out.

The first season of specials included *Alice in Wonderland*, *The Taming of the Shrew*, *Twelfth Night*, *The Tempest*, *Macbeth*, *Man and Superman*, *Green Pastures*, *Pygmalion*, *The Devil's Disciple*, *Teahouse of the August Moon*.

There have also been some originals including *Little Moon of Alban*, starring Dick Bogarde and Julie Harris repeated last week.

For the past 19 years, the length of time FC&B has been associated with Hallmark, the major portion of its advertising budget has been spent in broadcast. "One might wonder, I suppose, Heck says, "in the face of much larger audiences week-in and week-out for such unpretentious programs as the raucous *Beverly Hillbillies*, the rip-roar of *Gunsmoke* and *Bonanza*, and the hijinks of the *Andy Griffith Show* and the *Lucy Show*, whether quality dramatic entertainment may really be justified. As Fairfax Cone said recently, it is the only show left that has any real benefit from sponsor identification. And here is where the loneliness of the unique pays off."

Eveready batteries using all 3 TV nets

Eleven coast-to-coast TV shows on all three major networks will carry advertising messages pre-selling Eveready batteries and flashlights during the spring and summer sales season, Union Carbide's consumer products division has announced.

Eveready batteries and flashlights will be advertised at peak listening, night-time hours on the *Jack Parr Show*, *Saturday Night at the Movies*, and *Eleventh Hour*—NBC-TV; *Alfred Hitchcock Hour* and *The Nurses*—CBS-TV; *Wagon Train*, *McHale's Navy*, *Arrest and Trial*, *Breaking Point*, *Combat*, and *The Fugitive*—ABC-TV.

Eveready brand and the "power to spare" theme will be the basis of the dramatized commercials messages.

Lever lauds agencies for sales, profit aid

Lever Bros. execs while announcing modest increase in sales volume and sharp jump in net profits for '63 in their annual report to employees, paid tribute to company's ad agencies, noting: "It's hard to think where we'd be without 'Madison Avenue' — and its neighboring streets, Lexington, Park, and 48th.

Lever sales, according to president-chief executive officer Milton C. Mumford and chairman William H. Burkhart, set net record for third straight year by hitting \$414.9 million, against \$413.2 million in '62. Net profits climbed to \$12.7 million, a 25% jump over 1962's \$10.2 million.

They report the company's ad and promotion expenditures continued to increase in total, as Lever remained "one of country's half dozen largest advertisers," using all media but with major portion again spent in TV. "We made continued progress in improvement of quality and effectiveness of the advertising messages distributed to the very large (TV) audience."

These matters are of fundamental importance to Lever, said Mumford and Burkhart, adding that to do well with them requires "a very high order of ability and skill on

part of both our own marketing people and our agencies."

They said; "Of recent years it has become popular in some quarters—happily this is diminishing — to look askance at the ad profession, and to use term 'Madison Avenue' as label of opprobrium. This seems to us unfair. We would like to record our feeling of profound gratitude to the many talented in our agencies who have contributed to our mutual progress."

Lever's agencies include Batten, Barton, Durstine & Osborn; Sullivan, Stauffer, Colwell & Bayles; J. Walter Thompson; Ogilvy, Benson & Mather; and Reach, McClinton.

New Saran Wrap push using heavy web TV

Dow Chemical is making a stab at a come-back in the food wrap field with a re-packaged, improved Saran Wrap. Network television — 14 night-time shows and eight day-time shows — is the major introductory vehicle.

The "All New" Saran Wrap features a starter tab and increased thickness to provide greater handling ease, it offers a 50-foot roll for the same price as the old 25-foot roll. Box has been redesigned with a new zip strip for opening and pre-tested graphics are being used on the box. Retail distribution should be completed this month.

Jones & Laughlin Springs into network

NBC's latest sales coup is a four-weekend schedule to Jones & Laughlin Steel Corp. for its maiden voyage in network radio.

J&L, a major producer of spring wire for mattresses, will use *Monitor* to advertise the 1964 "Measure Your Mattress Month" promotion. Schedule runs four weekends, from Aug. 29-Sept. 19.

Anderson-Little buys newscasts in 8 cities

The purchase of a large radio news package by Anderson-Little Co. has been announced through its

advertising agency, Bo Bernstein & Co. of Providence.

The Fall River Mass, manufacturer of men's, women's, and boy's clothing is sponsoring entire weekends of radio news programming in eight New England cities from March through June.

Total of 312 newscasts will be aired each weekend through the facilities of WBZ Boston; WTIC Hartford; WPRO and WLKW Providence; WHYN Springfield; WORC Worcester; WICC Bridgeport; WATR Waterbury; and WAVZ New Haven.

New edible packaging to aid manufacturers

Food and pharmaceutical manufacturers, who use radio and TV media, are "very, very substantially" showing marked interest in new edible packaging material announced by American Maize Products Co., New York.

"Entirely different" properties of the product, according to Dr. James W. Evans, American Maize R&D vice president, are: (1) it's edible and (2) it dissolves in either hot or cold water. Therefore, its potential for vitamins or other measured medicines, per-load portions of detergent, packaging frozen foods, candy wrappers, or even emergency rations is felt to be "enormous."

New corn-based material is a film, looks like cellophane in that it's flexible, clear and colorless, yet has its own unique ability to dissolve and be eaten. Developed under Nebraska state research program begun in 1959, it's made from special starch-heavy corn (Amylo-maize VII). It'll be produced as rolls of film at American Maize's new pilot plant in Central City, Neb., slated for full operation by year's end.

American Maize expects its edible cellophane to be snapped up within month or two by any of the several manufacturers now showing interest. They'd convert film rolls to own specifications—envelopes, packets or capsules. That all such companies are big-league advertisers virtually insures that edible-packaging will comprise good portion of this winter's broadcast blurbs.

From Bronx to Madison Ave.

Crestwood Advertising began five years ago in Bronx walk-up, now holds forth on Madison Avenue with 1964's billings projected at \$5 million, major share going into TV

FROM 138th Street and Bruckner Boulevard in the Bronx to Madison Avenue and 40th Street in New York City is a distance of approximately five miles. But in terms of where important ad agencies are located, the two spots are worlds apart.

While Madison Avenue is headquarters for many of the world's largest agencies, the uptown area is better known for being adjacent to Yankee Stadium and the baseball team which cavorts there each spring and summer, usually wind-

ing up the season with the A.L. championship tucked away.

For an ad agency to make its start uptown and within a very short span of time make the successful move to Madison Avenue is a Horatio Alger story come true. Crestwood not only engineered this transition in little more than a year, but managed to bring Advertising's capital some refreshingly new marketing and creative approaches that have helped mushroom the agency's billings from \$600,000 in 1959, the first full year

the agency was in business, to \$3,367,500 in 1963. And already for 1964, billings are projected to more than \$5 million.

In the words of young (40), soft-spoken David Blank, Crestwood president: "We were long on experience and ability, but a little short on liquid assets when we opened the agency for business in June 1958. We chose our first location because it offered office space accessible to other parts of the city—at a modest rental. This was quite important to us in the beginning."



Crestwood president David Blank (seated) oversees one of agency's Monday night sessions discussing major aspects of client's upcoming campaigns

-Via TV

Unlike many other agencies which go into merchandising and marketing long after they've succeeded in the creative and media function areas, Crestwood early built its reputation in all four. "We had to do it that way," Blank explains. "It's how we managed to obtain and please our first accounts. Even though it was tough work, it was an extremely fortuitous break in disguise. It has been of inestimable help ever since."

The previous business experience of Crestwood's founders helps ex-

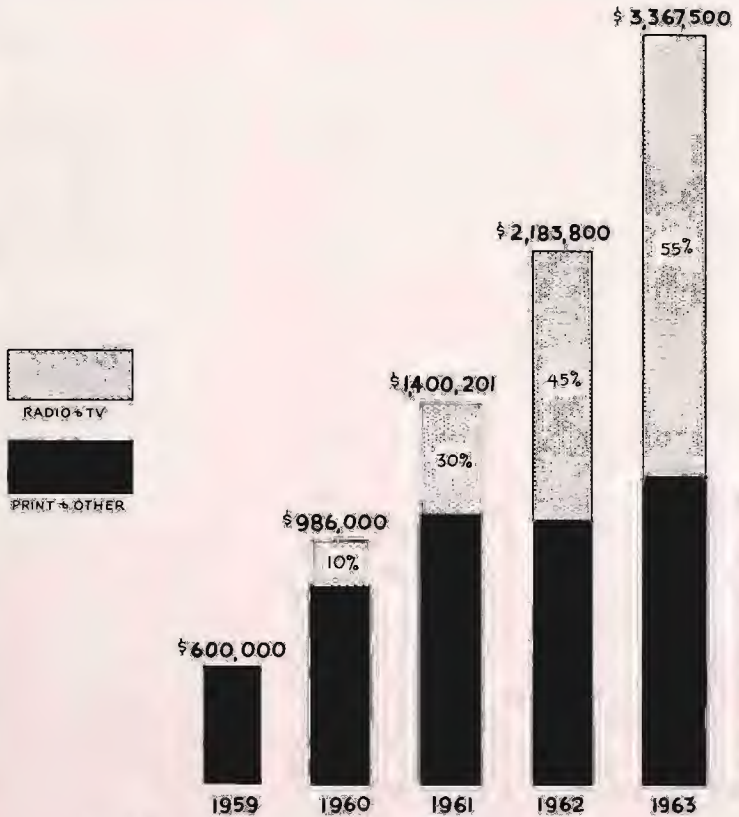


Broadcast media supervisor George Hermaly (standing) and exec v.p. Berney Stein show proposed commercial to president David Blank (r) and v.p.-creative dir. Murray Schaffer

Like Topsy it Grew



Crestwood Advertising's first headquarters in the Bronx are far cry from heights to which firm has risen since opening its doors in 1959 with billings of \$600,000



Agency's steady growth to billings of \$3,367,500 in 1963 reflect added use of TV, with print's percentage remaining virtually unchanged since Crestwood hit \$1 million



Art dir. Theodoro Karter puts finishing touch to TV storyboard for one of toy clients

plain their willingness to take on the task of offering merchandising and marketing services right from the beginning. Blank formerly was head toy buyer and merchandising manager for Darling Stores, a chain of toy and juvenile furniture shops. Berney Stein, executive v.p., in the ad business since 1947, had previously headed up his own agency and obtained his earlier training with Interstate Department Stores, nationwide group. Murray Schaffer, v.p. and creative director, also had his own agency previously, and Murray Kamen, v.p. and copy chief, had been advertising manager for the Darling chain.

Stein tells it: "Crestwood approached early prospects and asked for phases of their advertising which some agencies still shy away from because they're difficult and don't represent big billing opportunities. We offered these first accounts our knowledge and skill in

designing and preparing displays, catalogs, window streamers, shoppers, and a thousand and one other merchandising aids."

Soon these satisfied clients were asking Crestwood to handle their entire advertising campaigns. This started the agency on the road to success and it hasn't stopped growing since.

Working originally in the so-called "trouble areas," Crestwood execs were able to obtain hearings with companies that ordinarily would be unreceptive to pitches from a brand-new ad agency. But over and above that, the merchandising approach of the group enabled them to gain unusual depth of knowledge about the day-to-day operations and problems of advertisers.

"Look at it this way," continues Stein. "Some of the more modest-sized agencies would like to avoid the irksome jobs and just concen-

trate on the exciting and more financially rewarding phases of the account—the television, radio, and print advertising. This, I say, is a mistake. In order to avoid being completely overshadowed by the giants, the smaller shop first has to carve out a specific niche for itself. And the best place to start is in one of the specialized aspects of the tremendously complex business of advertising."

To which Blank adds: "When you've achieved real success in one area, the door is automatically opened for related things. At least, that's been our experience. If you'll pardon my use of an old truism: One success leads to another and to still another, in this business as well as in any other."

A heavy user of TV and radio for its many clients, Crestwood selects media on the basis of the individual objectives of each advertiser. One of the first steps of the agency, on securing a new account, is to conduct its "50-Question" interview. This is an involved procedure whereby Crestwood management learns confidentially and in depth the advertiser's marketing structure and objectives.

"It's surprising," says Blank, "how many accounts tell us at the conclusion of the interview that we now know more about them and their business than they do themselves. Actually, what it does produce is a clearcut understanding of where the client now is and where he's heading. Only by bringing this into sharp focus can we determine what creative approach and what combinations of media are best for him."

Because of Blank's own extensive experience in the children's field, it's understandable that the agency has a number of toy accounts in its diversified list of clients. The fact that these toy companies are extensive TV advertisers is part of the Crestwood media-marketing strategy.

"Crestwood does not subscribe to the 'Big Splurge' technique in toy advertising—with virtually complete silence at other times of the year. The traditional approach of promoting heavily during the pre-Christmas season and then curtailing expenditures is giving way to the year-round concept. The toy business—thanks

DAVID BLANK

President of Crestwood Advertising; chairman of the board of Burroughs Research and Development Corp.; secretary of Somerset Studios.

1948-'50: Toy buyer, Darling Stores

1950-'54: Merchandise manager, Darling Stores

1954-'57: Vice president in charge of all merchandising, Darling Stores

1956-'58: Vice president in charge of all merchandising for hard goods and soft goods for Wholesale City, Darling's discount operation

1956-'58: Vice president in charge of sales for Jo Sales Corp., wholesale housewares and hardware division, Darling Stores

1958-present: President, Crestwood Advertising

to the audience impact delivered by TV primarily—is rapidly achieving a true 52-week sales cycle. This is the classic example of matching what the medium can accomplish with what it is the advertiser wishes to obtain," Blank maintains.

Today, the toy industry can be compared to the food and drug fields . . . now enjoying virtually a "necessity" label as opposed to the "luxury" status it once had with consumers. With distribution currently in drug chains, supermarkets, department stores, and giant discount chains, toys are purchased on a daily basis and the industry no longer experiences the flagrant seasonal slumps that were so prevalent only a few short years ago. "For this, the toy business can thank TV," Blank avers.

What Blank could add is that the toy people should also pay homage to Crestwood for its having played a key role in getting the industry to modify marketing strategy so drastically. The agency developed the manufacturer-jobber combination of local TV advertising which has led to the biggest network of local market cooperation. Crestwood lays claim to placing more spot television advertising for toy accounts than any agency its size anywhere else.

But Crestwood execs make good use of their knowledge of the children's market with accounts other than toys. Just recently the agency and Wetson Systems, Inc., signed a contract whereby the chain of Wetson's Drive-In Restaurants in the New York metropolitan area will be promoted via children's TV shows. Studies by agency and client indicate that children exercise a strong influence on parents when it comes to choice of popular-priced drive-in restaurants.

Part of the promotion is a contest whereby TV viewers are invited to guess "how many french fries in a ton of potatoes?" . . . "How many hamburgers did Wetson's sell in 1963?" etc. Prizes will be awarded for answers coming closest to the CPA audited totals.

Today, Crestwood's client list is extensively varied, includes foods (manufacturers and supermarket chains), fashions, electronics, paints, pharmaceuticals, health aid apparatus, etc., as well as those products selling to the younger set. Goal of Blank is to "continue diversification. We don't seek account executives with one type of ad experience only. Rather, we prefer men who know merchandising and marketing firsthand, feel they can tie it in with the over-all advertising campaign and thereby service accounts more effectively."

Crestwood also handles advertising and public relations in the United States for Plumrose meats and cheese, imported from Denmark. On behalf of this client, Crestwood recently flew the cast of WNEW-TV's *Wonderama* program (aired on Metromedia's other stations: WTTG Washington; KTVH Peoria; KMBC Kansas City; KTTV Los Angeles; KOVR Sacramento) from New York to Denmark.

Most of the four-hour telecast, *The Danish Children's Festival*, hosted by Sonny Fox, was filmed on location in the land of Hans Christian Anderson and was a combination travelogue, international goodwill ambassador and, of course, helped promote Plumrose products as well.

Lending a hand with the program—in which Fox, accompanied by Danish children, personally explored some of the high points of interest in Denmark—were ranking

governmental officials on both sides of the Atlantic.

While Crestwood may have started more modestly, today the agency functions in all areas of advertising, public relations, merchandising, research, sales promotion, etc. In fact, two subsidiary companies have been created within the past 2½ years: Somerset Studios and Burroughs Research and Development Corp. Specialties of these companies are: sales management, product design, merchandising consultation, and package design—as well as legal, financial, marketing, and psychological guidance. Burroughs R&D is headed up by Arnold Edson, formerly v.p. of Ideal and of Amsco. Total volume of the two subsidiaries in 1963 was nearly \$1 million, exclusive of the \$3,367,500 billed by the parent company.

Blank sums up the Crestwood success story: "There are many points of difference about Crestwood vis-a-vis other advertising agencies up and down Madison Avenue. They have their particular way of doing things; we have ours, and we intend to maintain our differences.

"This is the advice I give other up-and-coming shops—don't be afraid to run counter to the stream. Exploit your unique qualities. Only in this way will you be noticed and judged fairly. If you're just like everyone else, why should an advertiser single you out?"

To which Stein adds: "Being a vest pocket edition of some of Madison Avenue's giants is *not* Crestwood's way. We're going about the advertising business in our own distinctive manner. We believe this is the secret of success behind each and every fast-growing agency today."

And Blank concludes with this statement: "Someday Crestwood Advertising expects to be one of the more important factors in the industry. And when we reach that exalted position, a large share of the credit goes not only to the broadcast media, with which our billings have grown over the years, but to the hard-knock, uptown spawning ground of our agency. We salute all the other 'uptown agencies' across the country and wish them the very best. ■

Lack of ad expenditure, Crichton Believes

THE FACT IS THAT — in a major sense — present marketing is skimming the surface of opportunity . . . I believe there is a general lack of adequate advertising expenditure," John Crichton, president of the American Association of Advertising Agencies told Rocky Mountain members recently.

"Advertising—who needs it?" Is a question asked in advertising meetings, Crichton says, not likely to be heard among food, drug, clothing, automotive, and beverage manufacturers. These companies have established an advertising philosophy. Advertising is an investment, both the price of pioneering and the price of survival, he contends.

"It is perfectly natural that Charles Mortimer, chairman of General Foods, who once was its advertising manager and once was an agency man, should believe that advertising is necessary if the business and the profits are to continue to show healthy rates of growth so that the company can continue to pay dividends. And I hardly need to remind you that business must grow or it will slip back swiftly.

"Or that Howard Morgen's president of Proctor & Gamble, who rose to his present post through the advertising department, should say that 'we at P&G believe that advertising is the most effective and efficient way to do it (sell the consumer). If we should ever find better ways of selling our type of products to the consumer, we'll leave advertising and turn to other methods."

Crichton centered his attention on two basic facts: 1) about 2/3 of any product's sales are accounted for by 1/3 of the families; 2) the average corporation spends 1.16% of its sales income on advertising. Crichton illustrated "What needs for advertising stem from them."

From the other point of view it is perfectly possible to have some media without advertising. But they would not be so interesting or so exciting, and they would not be so cheap. And probably they would not be so independent. The long history of media in this country and elsewhere is that, without advertising, the medium is captured and subsidized by a political party, or a religious group, or a group of manufacturers or a union, or by the government.

Crichton made clear his feelings that a lack of ad expenditures prevents advertisers and agencies from capturing a large share of the consumer market which is buying sparsely, or not at all.

Often the percentages of non-buyers or light buyers represent very high numbers, Crichton pointed out.

Figures from the Market Research Corp. of America indicate that a great number of people make no purchases of common products during a 90-day quarter. For example:

Canned fruits	16 percent
Canned soups	20 "
Ready to eat cereal	20 "

In other words, for a typical 90-day period, seasonally adjusted, one household in six bought no canned fruits, and one family in five bought no canned soups or ready to eat cereal. Now let us look at three more common products.

All purpose flour	28 percent
Regular coffee	25 "
Toilet soap	25 "

One family in four goes through a three-month period without any purchase of these ordinary and high usage products.

The pattern becomes more pronounced as the product becomes more specialized or sophisticated.

Cake mixes	39 percent
Frozen juice concentrate	47 "
Aluminum foil	48 "

Of these products, only vegetable shortening was a big seller prewar.

These are largely postwar babies, and they have won their big consumer acceptance in that period. But note that nearly half the households aren't buying the product in a typical quarter. If these figures were for a six-month period, instead of a quarter, these percentages would be smaller—but there would still be a sizable percentage who made no purchases, tacit evidence of missionary work to be done by advertising. These pools of untapped demand become even more apparent as the product becomes more specialized, and of more recent appearance on the market.

Liquid detergents	50 percent
Floor & Furniture polish	52 "
Frozen meat-poultry-fish-pies	62 "
Shampoos	64 "
Pet foods	69 "
Liquid cleansers (all purpose)	70 "

Above are the percentage of households buying none of a given classification of product which ranges from 50 percent to 70 percent. One may perhaps explain pet foods as not of universal interest, since many families have no dogs and cats. One may regard frozen meat pies as too new a product to have acquired a large market. But shampoo, detergents, liquid cleansers . . . all have had substantial advertising budgets, all are familiar products. Yet a majority of households in most cases bought none during the quarter.

As families move up in income bracket they do not automatically assume the purchasing patterns of the bracket into which they have moved. It is probable that this lag can be shortened only through advertising, Mr. Crichton said. He illustrated his point by using the dentrifice field, usually thought of as heavily advertised and promoted.

"We are inclined to think of dentrifice penetration as universal. However, for a typical quarter 41 percent of households bought no dentrifice, 15 percent bought lightly, and 14 percent bought heavily. One family in seven, or 14 percent of families, accounted for 47 percent of all the money spent in this field.

"Doesn't this make clear the enormous untapped potential available to us?" Crichton pointed out. "And if this is true of dentifrice, where advertising pressure is marked, isn't it clear that other product fields offer great opportunities? Isn't it clear that many products—perhaps most products—are substantially under-advertised? ■

Tobacco's \$95.5 mil. was 4th top TV user

In the dark shadow of proposed FTC rules which could cripple or entirely cut-off cigarette advertising from television, TvB has released its breakthrough of 1963 network spending which all-too-clearly illustrates what the medium stands to lose. Tobacco (with related smoking materials) was the fourth highest spending product classification, increasing its billings 7.6% over 1962's \$88,681,100 to a whopping \$95,456,300. In the fourth quarter alone, 11 of the top 25 brands advertising on network TV were cigarettes; two of the top three.

Network TV reaped its biggest billings harvest last year from still another product group threatened by FTC rule changes — toiletries (see SPONSOR, March 23, page 16). Billings here were up 9.1% from 1962's \$14,910,900 to \$161,392,400. Food and food products' billings were \$139,526,700, up 4.4% over the previous year's \$133,656,400. Drugs and remedies moved up 11%, from \$105,377,900 to \$116,968,600.

Leading network advertisers in the fourth quarter of 1963 were P&G with gross time billings of \$14,981,000; American Home Products at \$9,313,600; and Bristol-Meyers, \$8,207,500. Top brands in that quarter were Anacin, with gross time billings of \$2,737,400; Salem Cigarettes, \$2,260,900; and Winston, \$1,924,000.

Product classes showing the largest percentage gains last year were travel hotels and resorts, up 131.5% at \$2,520,300; horticulture, up 87% at \$569,200; entertainment and amusement up 80.9% at \$1,593,500; and building materials, equipment, and fixtures, up 45% at \$8,036,600.

Rumrill reports earnings rise 73 percent

The Rumrill Co. has reported record growth for 1963 and earnings of \$3.90 per share, an increase of 73% over the \$2.25 per share earned in the calendar year ending Dec. 31, 1962.

The acquisition of "significant new accounts and growth of long-time accounts," brought billings to an \$18 million level Charles L. Rumrill, president, reported to stockholders. The advertising, public relations agency, with offices in New York City, Rochester, Buffalo, Utica and Ithaca, is owned entirely by employee stockholders.

Billings for the previous year were approximately \$16 million and the increase during 1963 was about 15%. The agency anticipates similar growth in 1964, Rumrill said.

New accounts include Molson Brewing Company of Canada, The Greater Rochester Blue Cross and Blue Shield plans, the Carborundum Company of Niagara Falls, Cutrice Burns Company of Rochester, Gilbert and Bennett Company

of Connecticut, L. J. Wing Manufacturing Company in New Jersey, The B. F. Spencer Company of New York, and the Dollinger Company of Rochester.

Wade advertising billings drop 43 percent

Wade Advertising, Chicago, has been hit with a hard blow through the loss of the Miles Labs account. Before the change Wade's billings totaled about \$28 million, without Miles, estimated at \$12 million, billings will drop to about \$16 million.

A spokesman for the agency said there would be a sharp change in personnel but refused to comment further.

Miles Labs reportedly has chosen a new agency but would not disclose its selection.

Wade will continue to handle an estimated \$6 million in Miles billings, for such products as Onc-A-Day Vitamin Tablets, Bactine, Chocks, children's vitamins and Nerine.

Japanese set sights on ratings



Unit seen above is the control panel of a tape-sorting machine designed by Tokyo Shibaura Electric Co. — Toshiba, Japan's biggest electronics firm — as part of a system designed to provide data on TV set usage in Japan. Showcased at the recent IEEE Show in New York, the system is being promoted by Toshiba in the U. S. Ratings are derived by "Video Meter" monitors installed in 800 households in Tokyo and Osaka which record tuning on tapes. Later, the tapes are collected weekly and fed through a sorting machine, thence to a Toshiba "Tosbac" computer for analysis and print-out. System provides program ratings, minute-by-minute data in 26 hours.

Buyers Should Know The "Big

Director of advertising for giant bottler tells buyers what to consider when spending a company's hard-earned money

IT IS NOT very often that a protective account exec lets me wander away from him when I am in the media department of my agency, BBDO. But sometimes it does happen and I'm quickly lost among the calculators, ARB's, Nielsen's, SRDS's, salesmen, availabilities, worksheets, overtime slips and all the other elements that go into one of the busiest departments in the agency. Aside from being busy, it is probably the noisiest and easiest to get lost in.

What interests me most in a media department are the spot buyers. They can't be completely classified or categorized. I can always find a young ambitious one. He is generally recently out of college and eager at his work. I bet he has got someone in the research group paid-off to give him the first new rating book when it arrives at the agency. He will be the first to cost out his spot schedules and make improvements if necessary.

Then, of course, there are the old pros. They've been around the spot ranks for years. You can tell by the myriad of ashtrays, coffee cups, name plates, etc., sent from stations that garnish their offices. Their importance to a media department is felt daily. Knowledge of merchandising plans that are available, ability to negotiate, coordinate multi-agency buying and other tasks make them important to a smooth-running operation. These, of course, are only a diverse cross-section of what one sees in tip-toeing through a media department.

I often wonder if a spot buyer knows the faith a client puts in him or her. After all, he gets to spend all our hard-earned money. Many hours of planning and discussing go into the final authorization of

budgets, scheduling and timing for promotions and campaigns. But the media buyer is the anchor-man.

The spot buyer in essence has a pile of 20 dollar bills sitting on his desk to dish out in exchange for fair return in the value of good spot availabilities. He is so important to us that we entrust millions of dollars to his buying discretion.

And I have no pity when I learn that the spot buyers who are spending our 20 dollar bills are working overtime or are asked to break-out the audience composition of our spot schedules.

We are all together in this selling job. And it is a competitive business. We make every effort to get a half share point gain on our competition. And we expect our spot buyers to work just as hard, and maybe a bit harder. We expect them to rack their brains and spin their calculators to get a half thousand extra households through shrewd buying and constant improvement of schedules.

Aside from the important extra gained through conscientiousness and sheer hours of devotion, a more important big extra is gained when the "big picture" is known. I grant you this isn't always easy for the buyer to find out. But, as a buyer, you must make it your job to find out why spot TV is being used, and why prime time ID's and fringe minutes, or why day and late night minutes are the prescribed commercial mix. Prescribed is a good word. To me it connotes medicine. And I guess that's what advertising really is—whether it be a preventative or a cure for a problem. Our problem is that we don't have all the healthy business we want, and we look to our agency and their media buyers to diagnose the ailment and prescribe a cure.

As our media buyers, you must find out our problems, and you must do your best to cure them. Of course, you should know the national media plan. If magazines are an umbrella or base buy; know



PHILIP M. HINERFELD

*v.p., dir. of advertising
Pepsi-Cola Company*

Over a ten-year period Philip Hinerfeld has had extensive experience in soft drink advertising. Prior to joining the company he acted as an advertising agency consultant on the Pepsi account, and prior to that, assisted in the guidance of the company's national advertising campaign through the Biow agency where he also worked on such accounts as Philip Morris, Hills Brothers, and Lady Esther. Hinerfeld served as director of advertising-promotion and assistant to the president of Postal Telegraph, a division of IT&T, after graduation in 1929. He was also active in market research at that company.

Picture"

which ones; know how many insertions. Find out what days they hit the newsstand and the mailbox of Mr. & Mrs. Consumer. This might be a factor for that little extra impact when deciding whether to accept that Monday or Tuesday spot. Or maybe network TV is your backdrop. Knowing your exact network schedule will help you to select spots that best complement the national effort.

An excellent source for marketing information is the local market newspaper. They can tell you what is the best food shopping day, how many factory shifts there are, which might be of interest if you are selling gas; or what day is pay day, which is important whatever you are selling. Ask your spot salesmen, too, they've probably been to the market a number of times. Don't overlook the sales development departments at the rep houses. They are well supplied with marketing facts and statistics on the markets they sell.

Also, make it a rule to never let a visiting station man out of your office until he's told you something about his market that is important to the movement of your product.

Go further than your own department. Continually question the account executives, the research and marketing people assigned to the account; study the marketing plans, research reports; examine everything you can find. Get on everybody's distribution list. For instance, and we believe this is not true of Pepsi, perhaps your product lacks awareness in the minds of your prospective consumer. This could give you direction in scheduling spots to build frequency. It might lead you to add that fourth station in the market that was extremely efficient,



Philip B. Hinerfeld (r) discusses record "Music to Sell Pepsi" with Edward C. Finneran, manager of theatre sales for Pepsi-Cola, holding a radio commercial planning calendar

yet added little to your over-all reach level.

The creative people can be an important source of media direction. As a campaign evolves, get involved. You can help them as they can help you determine the most effective media to present certain creative concepts.

In some instances you might convince the creative people to prepare special copy. Remember that low rated women's show in the afternoon that the salesman said "really pulls." It was efficient and had a high female comp but you were

rushed and there wasn't time to be bothered with such a low rated avail. Maybe in conversations with your account exec you learned that your product was having difficulty getting distribution. This show might be the perfect wedge for forcing distribution through special copy directing these gals to ask for your product.

As you can see, the selling job of your product goes further than an availability sheet and efficient CPM's. Know the "big picture"—the small ones will be clearer and have more meaning. ■

Department Stores Appraise

Newly released figures show store managements reaction to wide variety of spot radio usage

IN THE FALL, for the first time in many years, the Sales Promotion Division of the National Retail Merchants Assn., did a survey on how department stores are using radio.

The results, recently released, indicate that radio has undergone a radical revision since the famous "Joske Report" in the late 1940s.

The survey was made up of 191 users representing a cross-section of American retailing. Their dollar vol-

ume categories were: over 50 million, 11; 20-50 million, 15; 10-20 million, 15; 5-10 million, 18; 2-5 million, 48; under 2 million, 84.

The following conclusions were drawn by the association:

1. Radio has great strength as a supplementary medium. Stores in all volume classifications which used radio found that the best results were obtained in conjunction with newspaper advertising or as a

means of extending the market beyond the use of their usual newspaper.

2. Its basic advantage is flexibility and low cost. Stores could change advertising copy right up to air time.

3. The most versatile and imaginative use of radio today is being done by smaller stores. Many of them devote a substantial portion of their advertising budget to radio because it permits them to make a bigger impression than in newspapers, which are many times dominated by larger store advertising.

4. 30 percent of reporting stores of under \$2 million volume are spending 20 to 30 percent of their advertising dollar in radio, whereas the highest figure reported by the largest stores was only 5 percent.

5. 35 percent of the stores under \$2 million use as many as 30 to 50 spots each week.

6. Larger stores spread their time buying over many more stations than the smaller stores. Almost half of the stores with volumes over \$50 million use from 3 to 10 stations regularly, while smaller stores confine themselves to 1 or 2 stations, thereby achieving saturation of the particular audiences they try to reach.

7. Larger stores use spot announcements all day and late in the evening, with a peak in the afternoon. Smaller and medium stores promote more heavily in the morning.

8. 30 percent of all stores sponsor programs fully or in part. The smaller stores lean heavily on live, local personalities, while the largest sponsor news or musical programs.

9. The programs are designed predominantly for women or a family audience, with very few pinpointed to specialized groups.

10. Medium size and large stores generally promote one item at a time, while the very smallest stores

CHART A: What Percent of Your Advertising Dollars in Radio?

Store Volume	1/2-5%	6-10%	11-15%	16-25%	26-50%	75-100%
Over \$50 Million	7	—	—	—	—	—
\$20 to \$50 Million	7	2	—	—	—	—
\$10 to \$20 Million	9	—	—	1	—	—
\$ 5 to \$10 Million	12	1	—	—	1	—
\$ 2 to \$ 5 Million	16	9	5	1	—	—
Under \$2 Million	14	7	6	18	15	3

CHART B: How Many Spots Do You Use Each Week?

Store Volume	2-10	11-30	31-50	51-75	76-125	126-200
Over \$50 Million	—	1	1	—	—	1
\$20 to \$50 Million	—	1	—	1	1	—
\$10 to \$20 Million	2	—	—	1	—	4
\$ 5 to \$10 Million	—	—	—	2	2	1
\$ 2 to \$ 5 Million	1	6	6	4	—	—
Under \$2 Million	7	3	22	4	2	—

Spot Radio

tend to advertise more than one.

11. Most stores in all categories term the results of their radio advertising as "moderately successful".

When questioned on what their opinion was on the importance of radio as an advertising promotion medium retailers in the over \$50 million category said:

"We feel that the use of radio as a sales promotion medium is important in two ways. First, it sells specific items and, equally important, it carries an institutional message to the listener. We consider radio advertising as an additional support

for merchandise being advertised, in newspapers or on television. We feel that radio is particularly effective as a 'semi-institutional' medium."

"We use radio as supplementary to newspapers to reiterate what is going on in the store—and to reach customers who may not be completely covered by newspaper circulation."

"We feel that radio is an integral part of our total sales promotion program. It has proved to be particularly effective as a supporting medium for our important store-

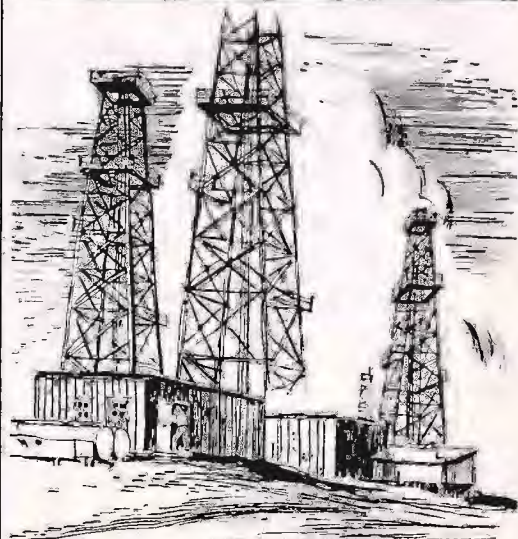
CHART C: Are You Using Spots and What Kind?

Store Volume	Yes	Live	Taped	Combination	Musical	Jingle
Over \$50 Million	11	4	1	6	2	2
\$20 to \$50 Million	14	7	7	—	3	6
\$10 to \$20 Million	15	3	2	10	3	5
\$ 5 to \$10 Million	16	3	3	8	4	5
\$ 2 to \$ 5 Million	41	9	12	12	11	12
Under \$2 Million	81	26	20	32	14	20

CHART D: When Do You Run Most of Your Spots?

Store Volume	Morning	Afternoon	Early afternoon	Late night
Over \$50 Million	4	9	5	4
\$20 to \$50 Million	13	7	—	—
\$10 to \$20 Million	11	10	5	1
\$ 5 to \$10 Million	13	7	5	4
\$ 2 to \$ 5 Million	36	16	5	4
Under \$2 Million	76	30	2	3

GASOLINE MOGULS



buy WNBC-TV. Top names in the gasoline business know it's the most efficient means of getting New Yorkers to tank-up at their fuel pumps. Among them:

Cities Service Co.

California Oil Co.

Gulf Oil Co.

Shell Oil Co.

Sinclair Refining Co.

Socony Mobil Oil Co.

Sun Oil Co.

Take a tip from the Gasoline Moguls: whatever the product or service you sell, you'll get more mileage on WNBC-TV.



WNBC-TV
NEW YORK

wide sales events such as warehouse sales, anniversary sales, semi-annual sales for the home and the like. However, we do not feel that it can serve as a substitute for newspaper or even direct mail advertising."

Retailers in the \$20 to \$50 million category said:

"As an 'extra' to newspaper advertising, radio serves a purpose. It allows for more flexibility in publicizing new arrivals of merchandise.

It is also an excellent media to promote store service economically."

"Radio will sell items. Its most important use is to carry the store's message to those not reached by other media and to add excitement to an event."

"We have used radio to popularize one item; to sell a new service; to introduce new items; to sell our institution. Radio proves to be successful if we buy saturation or popular sporting events."

"It should definitely be part of the store's promotion program and as strong in dollar expense as the store can manage. A good supplement to newspapers, radio catches customers in a different mood and at different times than other media, and is listened to very well by the public."

"An expensive means to reach a large number of people when used to inform them of a sale or other special events it is always used in conjunction with newspaper advertising." ■

CHART E: What Kind of Programs Do You Sponsor?

Store Volume	News	Weather	Live, Local Personality	Musical	Baseball	Educational
Over \$50 Million	2	—	—	2	—	—
\$20 to \$50 Million	—	—	1	—	—	—
\$10 to \$20 Million	1	1	1	1	—	—
\$ 5 to \$10 Million	3	—	—	—	1	—
\$ 2 to \$ 5 Million	7	2	9	4	—	2
Under \$2 Million	5	2	10	5	1	—

CHART F: Who Prepares Copy?

Store Volume	Own Department	Agency	Station	Both	Store and Station
Over \$50 Million	3	6	—	—	—
\$20 to \$50 Million	4	8	1	1	—
\$10 to \$20 Million	6	6	—	2	—
\$ 5 to \$10 Million	9	3	3	2	—
\$ 2 to \$ 5 Million	26	8	4	4	—
Under \$2 Million	61	3	3	—	5

CHART G: How Would You Rate the Results of Your Advertising?

Store Volume	Highly Successful	Moderately Successful	Slightly Successful	Unsuccessful	Difficult to Evaluate
Over \$50 Million	1	8	—	—	1
\$20 to \$50 Million	2	6	3	—	1
\$10 to \$20 Million	—	8	3	1	1
\$ 5 to \$10 Million	2	7	4	1	1
\$ 2 to \$ 5 Million	10	20	11	—	—
Under \$2 Million	12	53	9	3	—

CRITIQUE . . .

Continued from page 17

in my opinion, are "Toughness and Torture" for regular tires, in which they do everything except drive the car off a cliff, and "Crossroads" for snow tires, which begins with a long-shot of a horrendous traffic snarl.

Young & Rubicam's daring in eliminating the spoken word from this advertising has paid off. These commercials have achieved substantially higher consumer-recall and registration of major selling points than their conventional competition.

* * *

These outstanding campaigns are all originals. They didn't follow anybody's lead. Personna dared to laugh a little at its bigger competitors. Kodak chose to take its camera out of the typical home scene to demonstrate its difference. Chevrolet made tried - and - true TV demonstrations zing with vitality, via a brand new technique; Italian Swiss took a chance on friendly humor. Good-year threw away the selling power of words to create a new and striking form of advertising.

Let's hope this year produces as many more new campaigns that witc their own wonderful rules. ■

YOU

MAY ALREADY HAVE

WON

IN CRC'S GIGANTIC \$50,000 "MONEY MAKER" CONTEST

AT THE N. A. B. CONVENTION IN CHICAGO, APRIL 5-8!

Tear out card along perforations . . . present card at the **CRC** space A & B in East Exhibit Hall at the N.A.B. Convention in Chicago, April 5-8. If your number is posted in the **CRC** booth, you will receive — *absolutely free* — a customized series of "SMILE" ID's WORTH \$500!

There are 100 possible winners, each worth \$500, so don't you be left out! You may enter as many times as you have cards.

Don't forget to take your "Money Maker" contest entry card to the Convention, and be sure to come by the **CRC** booth and see if you are already a lucky winner of a \$500 "SMILE" ID series. And while you're there,

listen to the fabulous "MONEY MAKER" Commercial Service and Production Library, from Commercial Recording Corporation, the foremost producer of commercials and ID jingles in the world.



YOUR **CRC** MONEY
MAKER CONTEST
LUCKY NUMBER IS:

NO 43945

See if you have already won a customized "SMILE" ID series worth \$500! Present this card at **CRC** Space A and B in East Exhibit Hall, N.A.B. Convention in Chicago, April 5-8.

CRC

Smashing

"MONEY MAKER"

BRINGING TO
RADIO, FOR THE
FIRST TIME,
A DRAMATIC,
COMMERCIAL AND
PRODUCTION
SERVICE
WHICH
PROVIDES
ALL THE
ELEMENTS
NEEDED TO
INCREASE
SPOT SALES!

COMMERCIAL SERVICE

AND
**PRODUCTION
LIBRARY**

TEAR OFF THE \$50,000 "MONEY MAKER" contest card
below. YOU MAY ALREADY HAVE WON A \$500 "SMILE"
ID SERIES!

CRC \$50,000

"MONEY MAKER" CONTEST ENTRY CARD

See contest rules
on other side of ad

COMMERCIAL RECORDING CORPORATION,
SPACE A & B, EAST EXHIBIT HALL,
N.A.B. CONVENTION, CHICAGO, APRIL 5-8.

COMMERCIAL RECORDING CORP.

P. O. Box 6726 • Dallas 19, Texas

Timebuyers 'tour' Trigg Vaughn group



In "trip west" that never left New York, Trigg Vaughn recently feined timebuyers and other agency execs with a "tour" of the group's radio stations, using special exhibits, booths, and costumed guides. Among the "tourists" (l-r) were Hope Martinez, media supervisor, BBDO; Jackie De Costa, media research supervisor, Ted Bates; vice president-radio for Peters, Griffin, Woodward, Ray M. Stanfield; a Trigg Vaughn hostess; Martin Bussehl, KITE San Antonio, national sales mgr. PGW, national rep for the group, co-hosted "trip."

Juice quenches thirst with 10-station spots

A heavy spot radio and TV push by Lincoln Foods, Inc., for its juice drinks is under way in five states through Parsons, Friedmann & Central, the company's Boston-based advertising agency.

Buying is concentrated around and within children's daytime programs with 278 radio and TV spots

being placed each week. The campaign will last into the summer.

Stations involved in the promotion include WNAC Boston; WMAS and WHYN (TV) both Springfield; Portland, Maine's WMTW-TV; and WGAN-TV; WPRO-TV, Providence; WEXT Hartford; WHNB-TV New Britain; WKBW-TV Buffalo; and WNEW-TV New York,

TvAR takes to wing with 'bird' contest



"Bird watching" is the hope of Jerry Klasman (l) and Ray Hamilton, who are participating in WJZ-TV Baltimore contest between the New York and Chicago offices of its station rep TvAR. Four homing pigeons (two from each branch) will be winging back to Baltimore with sales results in selling the last availabilities for the 52 Baltimore Orioles (alias the "Birds") games to be aired on WJZ-TV. Prizes will go to execs with high sales and to backers of the first birds to arrive from each city

Allied's Zippy Fluf spots soften LA area

Zippy Fluf rinse, new Allied Foods product, is being introduced in the Los Angeles area via a spot saturation campaign on KHJ-TV, through Beckman-Koblitz.

The softness-restoring product is part of Allied's Zippy Starch line and is already in distribution in Southern California.

Hanover's spot buys fuel big food promo

Hanover Canning Co., through Philip Klein Advertising, is placing more than 2,600 spots on 15 radio stations as part of three successive sales campaigns for the firm's line of canned and frozen vegetables.

The commercials, spanning a 15-week period, are being spotted on the following stations: WBAL, WCAO, and WEBB Baltimore; Washington's WMAL, WRC, WTOP, and WWDC; WKAP Allentown; WHYL Carlisle; WCBG Chambersburg; WHVR Hanover; WCMB and WHP Harrisburg; WHUM Reading; and WSBA York. In addition, live commercials will be used on WBAL-TV Baltimore for an 11-week run.

The first campaign is promoting Hanover's "Guest Quality" line of vegetables. Starting in May, Hanover will initiate a month-long World's Fair contest offering over 1,000 prizes, to be followed by a third promotion which will be for vegetables for cookouts.

The triple campaign is being promoted on a store-to-store basis with display materials, dealer tie-ins, incentive display, and promotion allowances.

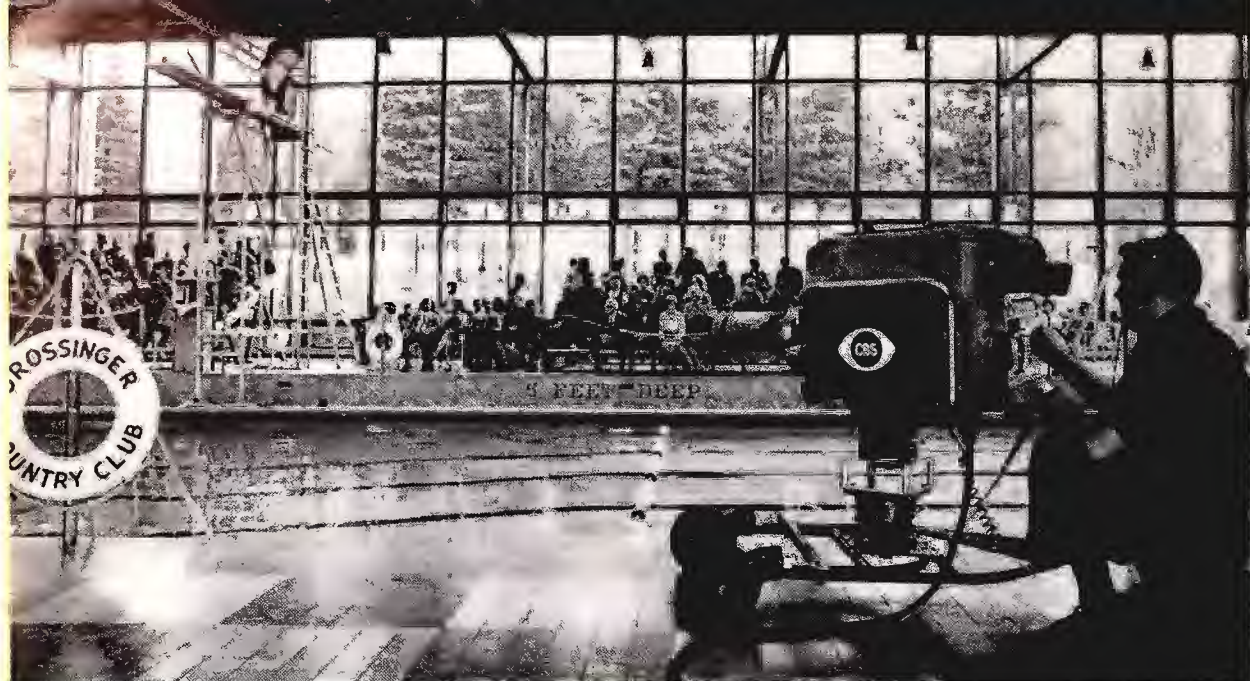
Netteres named ABC-TV vp



Netteres

ABC Television Spot Sales, Inc., has announced the election of Fred L. Netteres, general sales manager for spot sales, to a vice presidency.

The election was announced by James E. Conley, president.



CBS sportscaster Chris Schenkel was on hand as network covered first world's indoor professional high-diving meet

TV MEDIA

Resort a busy backdrop

Commercial, program producers find Grossinger's has built-in values for lensing as well as relaxing, with facilities running gamut from cabanas to dog teams

MENTION the name Grossinger's to almost anyone and he immediately conjures up a vision of easy resort living. But there's a more knowing group within the television and agency ranks that quickly thinks of the inherent programming and commercial possibilities of the well-known up-state New York facility.

Run by venerable Jennie Grossinger, the resort is spread over 1,000 acres in the Catskill Mountain area. Beginning by taking in guests on a broken-down farm, the resort now does a 52-week-a-year business that entertains more than 1,000 guests daily in just about every way there is to entertain people legitimately. Third generation Paul Grossinger, Jennie's son, is general manager.

The resort's motto — "Grossinger's has everything" — is well illustrated by its raft of pleasure-offering services: a mile-wide lake for aquatic sports, 6 miles of bridle paths, 10 tennis courts, a championship 18-hole golf course, a baseball diamond, courts for any sports requiring a volley and a ball, two swimming pools (one, a gigantic, \$1.5 million, indoor Olympic pool-solarium), artificial ice skating

rink, ski slopes with a T-bar lift, and a togoggan run. If a mild New York winter fails to provide snow, the resort turns on its \$100,000 snow machine, leaves it running all night, and has slopes covered with ice—and guests—in the morning. Whether it's cabana or cosmetics bar (where one woman was literally revamped to the point that her husband failed to recognize her), just about all of Grossinger's assets have been used as backgrounds in advertising.

Since a dog-sled team is always available, for example, Philco went to Grossinger's to shoot its refrigerator commercial, which incorporates dogs, sled, and special igloo. Schaefer beer's agency, William Esty & Co., also took a crew upstate to shoot a commercial on the frozen Grossinger lake. And Ben Sackheim did a Peter Pan bra series, too.

Currently in the works are a commercial for Renault cars — a vehicle coming to a quick stop on the ice, plus another, in the planning stage, for U.S. Steel, which will focus on the resort's circus-sized ice rink.

It isn't just coincidence, or Madison Avenue's eye for combining





Jim McKay keeps coat and gloves on while airing action for ABC at barrel-jumping event held annually at Grossinger's

for TV ads, shows





Jennie Grossinger, who runs the famous up-state N.Y. resort, visits bakery to deliver bread commercial

pleasure with business, that takes so many commercial ventures the 95 miles northwest of New York that Grossinger's lies. The resort encourages use of its facilities for commercials as well as for programs. It's not only good business; it's also part of the Grossinger success formula.

The huge sprawling resort — it recently bought a nearby hotel and recreation area outright just to house its own army of 900 employees — started as a seven-room farmhouse on a run-down, 50-acre farm outside Ferndale, N.Y. The Selig Grossingers (parents of Jennie, who married a distant Grossinger cousin) had gone broke on a small restaurant on New York's lower east side, moved to the country and took in boarders while they tried to coax their exhausted land into productivity. The first season, they had nine guests who paid \$9 a week and left raving about the amount of food and service they got for the price — just as today's \$100-175-per-week guests do. The next season, the Grossingers had so many vacationers they had to pitch tents in the back yard. Four years later, in 1918, they sold the

farm for \$10,000, bought a nearby hotel and started the first 18-hole golf course in the Catskills. They were in business to stay.

Grossinger's wasn't well or widely known, however, until show and sports-name-magic brought fame in big numbers. One story is that an unshaved Eddie Cantor, walking in the neighborhood, was spied by Malka, the elder Mrs. Grossinger, and invited in for a free meal. Certainly, Cantor — like his Grossinger "discovery" Eddie Fisher — virtually became a member of the family. It's more likely, however, that the real boost occurred in 1934 when bandleader Abe Lyman steered lightweight champion Barney Ross into a free-training camp there, prior to his

bout with welterweight champ, Jimmy McKarnin. Since then, eight other major boxers have also trained there and Grossinger's has earned its solid reputation as a sports center, whether amateur, pro, or spectator.

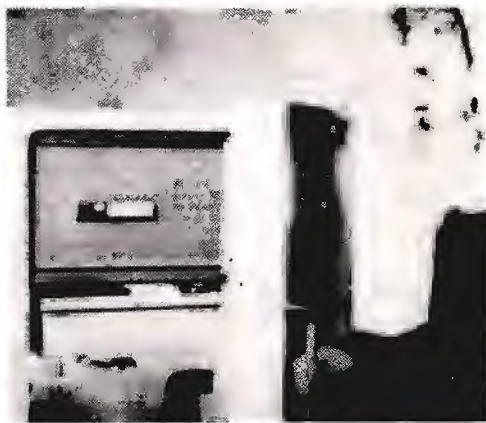
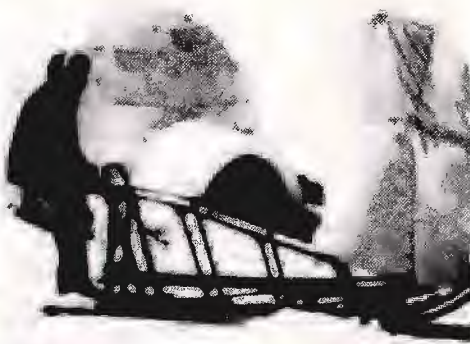
When Rocky Marciano was in training a few years ago, Ed Morrow arrived with CBS-TV cameras and crew to do what's reportedly the first live remote telecast ever, via *Person to Person*. Resort's management was delighted and soon started encouraging more TV. Even when the early video coverage was snow-filled or confused, crews and lights added the sense of excitement which assured every guest that he'd really arrived when he'd stopped over at the big G.

Ed Sullivan has several times shot footage for his Sunday night show at Grossinger's. And it hasn't all been take; the resort's given, via some of the personalities it's trained on its social staff in the past, a few of whom are now big show business names — Kay Medford, Shelley Winters, Betty Garrett, Dore Schary, Phil Foster, Buddy Hackett, Red Buttons, to cite a few.

The mountain setting, the country atmosphere, and the concept of vacation fun has made sports coverage a natural, however. The world barrel-jumping championship was held for the third successive year at Grossinger's in mid-December, and covered by ABC-TV's *Wide-World of Sports* for January telecast to an estimated 25 million fans throughout the nation. (Paramount Pictures also sent a crew to film a color short of the event for theater showings). Members of the Grossinger family acted as honorary judges and, with high style, they enlisted actors Forrest Tucker and Van Johnson as special honorary judges, starlet Jill Haworth as queen.

In a similar event, Robert Sauder Associates taped a 10-12 min. segment of its Thanksgiving Day special there in 1961, featuring Dick Buttons in an ice routine, which proved so successful that it was rerun this year. Sponsor: General Electric.

And last November, the first



Philco Corp. built igloo and hired dog team to cavort over resort's grounds for TV ad for refrigerators

world's indoor, professional high-diving championships were covered by CBS-TV for its *Sunday Sports Spectacular*, aired Feb. 23. Negotiations are now under way for comparable CBS coverage of outdoor diving this summer.

Grossinger's makes a very profitable practice of combining the conservative and traditional with the up-to-the-minute modern (new buildings follow the resort's essentially Tudor style but, anachronistically, have picture windows between the wattle and daub). Its interest in — and invitations to — TV coverage are not without significance.

Agencies doing location shooting of TV commercials aren't charged for using the premises, providing the resort gets credit, an offer more often taken up by print than TV advertisers. Even if it doesn't get credit, Grossinger's still gives its convention-rate deduction to TV crews and charges a flat \$100-per-day-fee for photographing its facilities. Companies that have used the site include MPO, Transfilm, and Oliver Unger & Elliot. ■

Pueblo Ups Plunkett

Paul Plunkett, vice president of Old Pueblo Broadcasting, has been named manager of KOLD Radio and Television, Tucson. He has been acting manager the past year, filling in for E. S. Mitterdorf, vice president and general manager, who has been on an extended leave of absence.

With KOLD since 1946, Plunkett has served in various capacities with both the radio and television station. He was named vice president of Old Pueblo Broadcasting last year.

In addition to his overall management duties, Plunkett will also supervise local and national sales, assuming duties formerly handled by Bernie Perlin, who has resigned as sales manager.



Plunkett



Grady Helm and Jim Hester prepare a script for an upcoming *Buddies'* children show on WBAP-TV.

Sponsor's Adman stars in TV show he created

A CARTOONING HOBBY and an idea for its utilization became the nucleus for *Buddies' Cartoon Show*, one of the Dallas-Ft. Worth area's popular children's programs colorcast on WBAP-TV and sponsored by Buddies' Super Markets (through Mercer & Stephens).

The kiddie show is now in its fifth 13-week cycle (all under Buddies' sponsorship) and has become one of the chain's top ad vehicles. WBAP-TV's coverage area is such that it complements Buddies' store locations so that the program achieves a saturation effect the firm feels is of great help to its over-all sales push.

Buddies' Cartoon Show is largely the creation of Buddies' own advertising director Jim Hester, an artist and cartoonist by avocation. Hester evolved his idea for a children's show based around his drawing abilities, and discussed his plans with Grady Helm, Buddies' grocery operations supervisor. The two took the idea to WBAP-TV, where the station's staff liked the concept and did a pilot show that was favorably viewed by J. C. Pace, Jr., Buddies' president.

With creator Hester as "Big

Jim" and Helm as "Cousin Grady," the weekly half-hour show involves children's scribbles submitted on special cards (available at any of Buddies' 34 markets) which "Big Jim" attempts to turn into a recognizable drawing on his board within 90-seconds. Prizes are given not only to youngsters whose scribbles are used on the show, but to the children's mothers if "Big Jim" fails to complete the scribble within the time allotted.

The show is supplemented by an intensive spot campaign on WBAP-TV also using, in part, color commercials.

Program has been especially effective for promoting specific products selected for an extra sales push on a given show. "Big Jim" selects these products and "Cousin Grady" writes the commercials to fit the spots.

Hester and Helm also accommodate store managers in stirring up traffic in various stores through personal appearances.

As ad manager, Hester believes that Buddies' is getting the maximum mileage for its ad dollar, and he is enjoying himself in the process. ■

Bartlett to head TV operation at Crosley

Walter E. Bartlett, vice president and general manager of WLWC (TV) Columbus, has been put in charge of all four Crosley TV stations as vice president for television, headquartering in Cincinnati. He'll be replaced by Richard E. Reed as general manager in Columbus.

Reed is an 11-year Crosley veteran, having joined the organization in 1953 as sales-program coordinator of WLWD Dayton. A year later he was transferred to WLWC in the same capacity. In 1956 he was promoted to account executive and in 1960 named sales manager of the Columbus station.

CBS promotes two in business department

Robert A. Jelinek has been named director of business affairs and Bernard Krause appointed to the newly created position of director of contracts-negotiations.

Jelinek, who has been director of contracts, talents, and rights since June 1962, joined the CBS-TV Business Affairs Department in September 1960. Previously, he was with the legal department of Young & Rubicam for three years and before that was with the law firm of White & Case. Krause, director of business affairs - administration since June 1962, joined the department in June 1958 as assistant to the director. He subsequently became coordinator of program costs and manager - contracts, talent and rights. Previously, 1955-'58, he was business manager of the TV-radio department of Cunningham & Walsh and before that served with the General Electric broadcasting operation (WGY-WRGB) in Schenectady, eventually becoming program manager.

WPIX hangs SRO sign on all baseball shows

The team may still be warming up in the Grapefruit League, but WPIX New York has already hoisted the SRO banner on all pre and post Yankee game shows and minute announcement adjacent around the telecasts.

Advertisers on the bandwagon in-

clude Allstate (Burnett); Chrysler-Imperial Dealers Advertising Assn. of N.Y. (Y&R); Plymouth Dealers Advertising Assn. of N.Y. (Ayer); General Mills Wheaties (Knox Reves); Colgate-Palmolive Code 10 and Men's Line (Bates); Chase Manhattan Bank (Bates); Volvo (Carl Ally); Melville Shoe for Thom McAnn (Doyle Dane Bernbach); and Arrow Shirts (Y&R).

BPA swells ranks with 8 new members

Eight new members joined the Broadcasters Promotion Assn. during the past month. Of these, the following six, named with their official representatives, are: (full voting members) WDEC Americus, Ga., Charles C. Smith, president; WCON Cornelia, Ga., John C. Foster, vice president and general manager; WESH-TV Orlando, Kenneth H. Brown, Jr., promotion manager; WHBQ-TV Memphis, Sam H. McCullough, promotion director; WJRT Flint, David A. Course, promotion manager; and Columbus Broadcasting Co., Columbus, Ga., J. W. Woodruff, Jr., president and general manager.

In addition, KOB Albuquerque added its program director, Paul Bain, as an affiliate member of BPA, while MCA-TV New York became an associate member, naming Sheldon A. Saltman, director of advertising and promotion, as its representative in the organization.

9 outlets in running for top national Emmy

Field has been narrowed from 76 to nine contenders for The Station Award of the National Academy for TV Arts and Sciences, an honor which will be passed out at the May 25 Emmy Awards Telecast. Those stations in the running as best serving the needs and interests of its community through a program or series are:

WNBQ Chicago; WCBS-TV New York; KSD-TV St. Louis; WMAL-TV Washington; WBRZ-TV Baton Rouge; KPIX-TV San Francisco; KNXT-TV Los Angeles; WLWT Cincinnati; and KGW-TV Portland, Ore.

The 16th annual Emmy presentations will originate from the Music Hall at The Texas Pavilion of the New York World's Fair and from the Palladium in Hollywood. And NBC will be on hand for the televising, the 10th straight year it's handled same for the Academy.

Broadcast net up 10% at Macfadden-Bartell

Its three domestic radio stations and two outlets in the Netherlands brought \$2,486,000 into the Macfadden-Bartell till for the year 1963, contributing to net company profits of \$1,382,728.

This amounted to 87 cents a share (or 83 cents a share adjusted to reflect a 5% stock dividend declared in November), compared to earnings of \$162,738 or 10 cents a share in 1962.

Consolidated sales and revenues for 1963 rose 16% to \$25,696,176, up from \$22,245,738 a year ago.

Serrao, Kawakami get new posts at Kaiser

John A. Serrao has been named general manager of WKBD (TV) Detroit, UHF channel 50 currently under construction by Kaiser Broadcasting.

He'll be replaced as general manager of Kaiser's Honolulu stations KHVH (AM & TV) by Daniel T. Kawakami. Also named to the Honolulu staff are Stan Anderson, assistant manager and director of sales; and Robert W. Sevey as news manager.

Serrao has been with Kaiser since 1960. Previously he was western division manager of Independent Television Corp., a representative for Peters, Griffin, Woodward, and a sales representative for KNX Los Angeles. Kawakami has been with KHVH since it went on the air in 1954 and was both program and operations director prior to his promotion. Anderson and Sevey move up from other positions with KHVH.

New Montgomery TVer a full ABC affiliate

As has been the pattern in markets like Rochester, Syracuse, and Grand Rapids, as fast as the FCC

grants a third TV license ABC moves in to establish a primary affiliation. Latest is in Montgomery, where the network had been sharing WSFA-TV with NBC. It now has its own station in the market, WKAB-TV, which went on the air March 13. Station is owned by Montgomery Independent Telecasters, Cy Bahakel president.

Post-Newsweek shifts Richardson to WJXT

L. E. Richardson, currently vice president of Post-Newsweek Stations, will assume the daily management responsibilities of WJXT Jacksonville next January. He replaces Glenn Marshall, president of WJXT and also a vice president of the parent company, who is resigning from active management after 30 years with the station and its predecessors. Marshall will retain his titles and stay as a member of the board of the Washington Post Company.

Taking over for Richardson in Washington will be James A. Hudgens, who joins the organization the

end of March. Most recently an associate in the law firm of Amram, Hahn, and Sundlun in Washington, Hudgens served as an attorney with both the FCC and the Atomic Energy Commission before moving into the law department of Westinghouse Electric with responsibility for its vast broadcasting empire.

Richardson has been a vice president of Post-Newsweek since November 1962 and a general executive since 1956.

Walker stars in new Warner Bros. western

Clint Walker of *Cheyenne* fame is back with Warner Bros. where that now-rare phenomenon — one-hour western — is in the works for the 1965-'66 season. Title of the series, which also stars two other big-name personalities, is *Big Land*. Before beginning work on the project, Walker will co-star with Frank Sinatra in *None But the Brave*, a Sinatra Enterprises motion picture for Warner Bros., which Sinatra also will direct.

IRS nixes amortizing costs of CP, license

Expenses incurred in acquiring construction permit and license for a TV station can't be amortized over the period of construction and initial television license (three years).

Internal Revenue Service is sticking to this position, in spite of the recent decision of the U.S. District Court for the Eastern District of Tennessee in *WDEF Broadcasting Co. vs. U.S.* (215 Fed. Supp. 818). If expenditures result in obtaining permission to use the TV facility, claims IRS, the amounts thereof constitute a part of the cost basis of an asset of a permanent nature and a deduction for depreciation thereon is not allowable since the useful life of a TV license is of an indeterminate duration.

Pointing to the decision in *KWTX Broadcasting Co.* (31 T.C. 952-1959) to support its stand, IRS said that although it won't appeal the Tennessee decision, the decision won't be followed as a precedent in the disposition of similar cases.



Attractive from every angle... **JACKSON, MISS. TELEVISION MARKET**

276,100 TV homes...
progressive economy;
40,000 new industrial
jobs since 1960.

73rd TV market served by

WLBT·3 **WJTV·12**

Hollingsbery

Katz



DIRECTED . . . and DEDICATED . . . to BUYERS!!

There are 2,000 national timebuyers. Another 2,000 — 4,000 may have some influence on the purchase of time. This is the **specialized** audience that enthusiastically reads and **uses** SPONSOR.

We edit SPONSOR 100% for buyers — not sellers. We do it with news. We do it with features. We do it with “how-to’s”. We do it with think pieces.



SPONSOR

555 Fifth Avenue

New York 10017

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THE WEEK IN WASHINGTON

WASHINGTON BUREAU, Washington, D.C., March 27, 1964

P & G
On The Stand

The redoubtable Rep. Emanuel Celler, chairman of the House Judiciary Committee, has rushed to defend FTC's use of the TV advertising factor in its order for P & G to divest Clorox.

Celler notes that the "decisive factor in the case was Procter & Gamble's tremendous advertising" -- which would give newly acquired Clorox the benefit of massive TV sponsorship discount of the parent firm. Still, Celler insists the FTC was not trying to punish advertising, but to preserve "equality of opportunity in advertising," when merger-monopolies threaten competition.

The Congressman quotes Cmnr. Philip Elman's opinion in the FTC order, that there is a difference between "socially and economically useful" advertising, and that designed to entrench market power of the giant sponsor.

Elman (also toughest foe of heavy cigaret advertising in recent FTC hearing on proposed rules) said the end result was that of "maintaining high prices, discouraging new entry, and in general, impairing. . . competition." Celler says this is a fair appraisal of the "impact of advertising power in aggravating competitive imbalance." He believes it especially applies when a giant acquires a leader in a smaller industry and uses advertising and promotional sales advantages to "dwarf" the rest of the competing smaller firms.

Whatever the court outcome for P & G, this case has spotlighted massive TV advertising, as well as the more familiar chain store marketing advantages, as a usable factor in barring mergers under the Celler-Kefauver Act --at least in the view of the FTC and one of the Hill's toughest antitrusters.

Food Packaging
Appraised

Next bout for FTC: rules for disclosure on retail food packaging?

A report is afloat that the commission will soon launch a sweeping study of the packaging of food products to determine whether some of it is deceptive and if so, how. The inciting force is rumored to be the volume of mail hitting the office of the new Presidential Adviser on Consumer Affairs, Mrs. Esther Peterson.

The National Council of Farmer Cooperatives, reporting the rumor, says neither the White House nor Mrs. Peterson have made direct recommendation for the survey. But crusading mood of the FTC may not need any White House prod to get it into investigation of this increasingly discussed area.

THE WEEK IN WASHINGTON

Marketing Probe Planned

More definite, and reaching back further to broadcast sponsorship, are prospects for an FTC probe of chain store marketing that could cover suppliers as well as the chain store buying practices.

Under a resolution introduced in the Senate, FTC probe would go into buying, processing, marketing and pricing in retail food chains, with a foray into the matter of private brands. During Senate Commerce Committee hearings on the resolution last week, FTC Cmnr. Everette MacIntyre recommended that the probe be extended to cover suppliers for the chain stores.

FTC Chairman Paul Rand Dixon is eager to get into the study of use of private brands by big buyers, he wrote the Commerce Committee. He also wants to get into misuse of economic leverage by chain stores to "manipulate the market to their own advantage."

Altogether, the prospects are sweeping--and may counteract some of the painful Hill advice to get away from picayune matters, when FTC's White Knight charges the appropriations committees on the next go round.

Station Swap Aired

The by now historic arguments in the complicated NBC-RKO attempts to swap Philadelphia and Boston stations were finally to be heard by the full commission last week.

The argument has reached back to issues fought nearly a decade ago, when NBC finally managed to swap its Cleveland outlets for Westinghouse's Philadelphia stations WRCV-TV and WRCV. These had been, back in 1953, the property of the then independent Philco Corp., since bought by Ford.

For the three protagonists of the current Ch. 3 drama, NBC, RKO and Philco, Act I was launched by Justice Department. In the wake of a House Judiciary howl over NBC's alleged squeeze play, Justice demanding divestiture of NBC's Philly stations.

This roused Philco, now Ford-owned, to make a new play for its old Philadelphia channel, and the mud began to fly.

FCC Enters Fray

FCC's Broadcast Bureau said NBC had no right to the Philadelphia station renewal and the "ill-gotten gains" that would result therefrom.

But FCC's Chief Hearing Examiner James D. Cunningham said the old Westinghouse swap was water over the dam. Overall, Cunningham said NBC's "runaway superiority" and great broadcast history gave it an easy win over a "bid by an automobile manufacturer."

Colt .45s draw R/TV aids for '64

Sponsor reps, station officials given promo plans for air coverage of Houston's National League team at second annual seminar hosted by club executives



Above, Colt .45's director of radio and TV Hugh Cohn explains two presentation boards illustrating '64 promotion campaign. Below, station officials hear discussion of plans.



OPENING PITCHES have been made in Houston for promotion and advertising plans of the Colt .45 baseball network, with more than 80 sponsors' representatives and station officials feted by officials of the National League team at 2nd annual network-station seminar.

The seminar featured the presentation of promotional guide-lines for 1964 for each of the 39 radio and TV stations comprising the Colt .45 baseball web, and awards were given to six stations for their promotional activities during 1963.

Kits for each station contained an outline of special events and promotions, such as a "Miss Colt .45" contest, various audience participations, and boys' baseball contests. Prizes include an all-expenses-paid baseball weekend in Houston, and a grand prize trip to Europe or Mexico. Other components of the promo kit, all featuring the individual station's call letters, were taped promotion spots, newspaper mats, counter cards, pocket schedules, and bumper strips.

Four radio and two TV station awards for outstanding performances on the Colt .45 radio and TV networks were presented by Colt president Judge Roy Hofheinz.

Two of the four radio awards were copped by KPRC Houston, one for "outstanding handling of radio broadcasts as the flagship station for the 20 English-speaking stations involved in the radio web," Jack Harris, vice president and general manager, accepted. KPRC's second award was for morning personalities Tim Nolan and Bob Byron for "unique and original promotion of baseball."

Jack Timmons, commercial manager for Shreveport's KWKH, received award for top promotion job by a 50-kw station; the same award, but to a station of 10 kw or under, went to KSIX Corpus Christi, accepted by Charles Manning, commercial manager.

TV honors to KTVT-TV Ft. Worth, for outstanding promotion of major league telecasts, and Houston's KTRK-TV for outstanding job as flagship for the TV network of six stations were accepted, respectively, by Crawford Rice, assistant manager, KTVT-TV, and Howard Finch, KTRK-TV program. ■

PUTTING 'CHARACTER' INTO CAR SALES

Voice and print caricature for southern colonel type aids Chevy dealer sell automobiles and coordinate ads



*If you had the
Quality
touch*

You wouldn't hire just anyone to host your jazz show. You'd find an authority to get intimate with 2,000,000 jazz-loving Southwesterners. Realizing nothing endures but personal qualities, we sought that certain touch for "THE JAZZ SHOW". It's different. Host Dick Harp makes it different. He's the Southwest's true authority, having devoted more than 20 years to jazz... owner of the fabled "90TH FLOOR" hangout for jazz buffs... producer of classic jazz albums. Harp presents modern jazz music, discussed in layman's terms and capped by interviews with top artists. Three nights a week, WFAA presents the Sound of the Southwest on THE JAZZ SHOW...we'd be happy to slip in a spot or two for you. Call Petry for details. It'll give you that Quality feeling, too.

WFAA
820 RADIO
THE SOUND OF
THE SOUTHWEST

WFAA — AM-FM-TV

Communications Center — Dallas
/ Broadcast services of the Dallas
Morning News / Represented by
Edward Petry & Co., Inc.

COLONEL CURRY, a lovable old character known to millions of New Yorkers as the world's champion Chevrolet salesman, was conceived at Fifth Avenue and 46th Street, born in Old Greenwich, Conn., and baptized on Broadway at 133rd Street.

It all started in the early part of 1954 with a change in advertising agencies.

It seems that Bernard F. Curry, Jr., the ambitious president of Curry Chevrolet, wanted to try radio as an advertising medium. But the agency he had been using lacked radio experience.

One of Curry's Connecticut neighbors, however, was radio rep Fred Neuberth, who knew of a fledgling, one-man agency called Albert A. Kohler Co. Al Kohler had had extensive experience in radio, gained from supervising the very active R&H beer account in the late '40s. (At that time, R&H was a heavy user of spot radio throughout the northeast, plus sponsor of the *Boston Blackie* show live in New York). Kohler had also been a TV pioneer, helping to develop many of the mechanical advertising techniques used on video today.

It sounded good. So Bernard Curry took his neighbor's advice and signed on with the Kohler agency.

The year 1954 started very modestly for Curry Chevrolet in radio. The total radio budget for March, for example, was only \$689. The little that was used was used effectively, though, so that the budget increased periodically by small amounts. By the end of the year, Curry Chevrolet was using four or five stations in the area and Al Kohler's one-man agency was busy planning the 1955 campaign.



Meet Colonel Curry
whose little Colonels make
"New York's best car deals"

The recommendation for Curry Chevrolet's radio programming was based on a traditional buy for that time — personalities, news and sports. Among the personalities carrying time for Curry were Klaven & Finch on WNEW New York. Their zany but effective delivery of Curry copy made them favorites with client and agency alike.

But it wasn't until February 1955 that Gene Klavan, in an inspired moment, first started talking like a crafty old southern colonel. That was the beginning — in WNEW studios at Fifth Avenue and 46th Street — of a characterization that ultimately became Colonel Curry.

Both Bernie Curry and Al Kohler had heard that first delivery. Curry was pleased with Klavan's colonel and Finch's straight-man counterpoint. To adman Kohler, however, it was the beginning of what ultimately became a million-dollar corporate image. A former



WNEW's Klavan and Finch

professional cartoonist (*Time* magazine in 1946 called him "an inveterate doodler"), Kohler couldn't resist putting down on paper an image of the Colonel he heard on the air. Excitement about on-air and in-print possibilities of Colonel Curry was as immediate as it was obvious.

A quick call to Klavan proved that Gene would be delighted to have his colonel become permanently identified with Curry Chevrolet, and Kohler took off for the Curry showrooms at Broadway and 133rd street where he outlined his ideas to the sponsor. Bernie Curry astutely put his advertising money on the colonel and the rest is now advertising history.

All radio copy was immediately slanted to the character, and the first newspaper ad featuring Colonel Curry in cartoons appeared in the now-defunct *Daily Mirror* March 11, 1955. The caricature of the colonel was the original sketch that Kohler made that first day he heard the Klavan & Finch broadcast.

In gratitude, the first newspaper ad carried a blurb that read, "Listen to Colonel Curry every morning with Klavan & Finch on WNEW — 1130 on your dial." It lasted only one insertion, how-

ever, when it looked as though Curry Chevrolet would be charged national rates for running radio copy in their ads!

By December, Curry's radio budget exceeded \$10,000 a month, spent on the top seven stations in New York. The Colonel appeared recorded on all stations but WNEW, where Klavan & Finch continued to carry him live, delivering car-buyers to showrooms in Manhattan and Hempstead at a fantastic rate.

Gene Klavan's colonel had quickly captured the fancy of the public, young and old. Car buyers asked to see the colonel in order to make deals, and kids on the streets were wearing Colonel Curry buttons and singing the Curry jingle, a take-off on George M. Cohan's *Harrigan*.

After the peak car sales year of 1955, Curry advertising was cut back somewhat. Nevertheless, the colonel continued to appear in all Curry advertising, as he does to this day. He's helped the sponsor to grow and diversify, especially into the rapidly burgeoning area of car rentals. And a sister firm, The Curry Corp., will today lease almost anything you need for business or pleasure, from office equipment to a canal dredge in the Florida Everglades, from a computer to a large yacht formerly owned by the A&P heir, Huntington Hartford. For its part, Curry Chevrolet has a new headquarters and showroom in Scarsdale, plus a 4-acre showroom and service center in Yorktown Heights, as well as their Hempstead location for Long Island service.

Even Kohler's one-man agency has joined the expansion. While it still handles a good chunk of the Curry account after 10 years, it now has total billings of about \$750,000 — and a nine-man staff.

Best of all, after a four-year radio hiatus, the Colonel recently returned to WNEW with Klavan & Finch — almost nine years to the day from his beginning. With typical aplomb, Gene Klavan stepped up to the microphone and took up where he had left off. And by the week's end, car buyers were again storming Curry showrooms, demanding to talk with the Colonel in person. ■

*If you had the
Quality
touch*

It would be readily apparent to you that the spectacular golf shot is not always the bread and butter shot. The ability to sink putts consistently inside 6 or 8 feet separates the pro from the amateur. And, so it is with sports reporting. On 820 RADIO, sports is a vital part of the 90-minute NEWSCOPE drive-time report in the mornings, including three completely updated segments, plus two more on 820 REPORT in the afternoon traffic complex from 4:30-5:30 P.M., as well as on-the-scene beepers throughout the day from wherever the action takes place. Add to this some 40 football broadcasts (college and high school) each season, plus other special events, and the impact of network's Joe Garagiola and the Southwest's Charlie Jones. In the Southwest where sports is of prime importance, we don't flub the short putts. We provide that Quality Touch that produces winners. Want it for your client in the Dallas-Fort Worth market? Call Petry!

WFAA
820 RADIO
THE SOUND OF
THE SOUTHWEST

WFAA — AM-FM-TV

Communications Center — Dallas
/ Broadcast services of the Dallas
Morning News / Represented by
Edward Petry & Co., Inc.

Radio travel show puts FM outlet on map

Pittsburgh-area indie WYDD wanted a travel series, built its own — and found itself with a syndicated property. Capsule show ranges from Japan to Mexico



ENTERING THE program syndication field, if you're not a seasoned professional, is generally as risky as entering a Baghdad rug bazaar wearing a Harry Truman shirt and a festoon of camera gear; you'll be lucky to emerge with your shirt on your back, let alone your bankroll.

But Horatio Alger-type stories *do* happen in the syndication business, and one of them is happening now to the young broadcaster who serves as general manager of Pittsburgh-area independent FM outlet WYDD, Nelson Goldberg. Here's the story:

A little more than a year ago, Goldberg put WYDD on the air with a news-features-music sound designed to catch the ear of listeners who wanted something other than heavy-heavy classics, teenage rock tunes, mid-road "good" music, or the common-denominator appeal of TV. Goldberg programed such things as nighttime dramatic shows (from BBC's library), authoritative jazz shows (he used to be a live-jazz impresario), classes in Esperanto, boat and ski reports and direct coverage of the United Nations.

Not a few broadcasters in the area thought Goldberg was some kind of nut, but the station began to make a quick dent in the area's FM market (at least one-third of the homes in Pittsburgh have FM or AM/FM sets). Then, Goldberg started on a new project.

What Pittsburgh radio needed, he



"Time of Departure" is coordinated by staff at WYDD, Pittsburgh: (l. to r.) production mgr. Bob Tatri; WYDD's Nelson Goldberg; staff writer Norma Sams

decided, was a daily travel-news show. Since he had budgeted weekly program expenditures on the station at over \$1,000 — high for an FM independent — he did his shopping first in the syndication market. There was no series available that met his specifications for a short-length feature show. So, he decided to produce his own.

Thus was born *Time of Departure*, a vignette-type show in a five-minute length scheduled at the rate of 12 weekly. To gather and prepare material for the show, WYDD invested in a production staff for the show, and began to tape episodes geared to a basic pattern of saluting a different country, city or resort each week. As often as possible, WYDD staffers went to the actual locations, and did the shows on the spot.

Sponsors began to climb on the station's bandwagon, including international carriers like BOAC, Iberia and Japan Air Lines — none of which have scheduled landings in Pittsburgh, but which seek Pittsburgh business via interconnections. Listeners response was immediate,

and the show quickly developed a strong mail pull.

Then, something began to happen on its own. Goldberg began to get requests from out-of-town stations for tapes of the show, and queries from radio outlets as to its syndicated availability.

The message was clear enough. Goldberg, this spring, pulled the program's story together in a small brochure, and mailed it to a group of stations as a test. He drew 15 strong-interest replies in the first week, with more still coming in.

Now, WYDD and Goldberg are standing on the threshold of major radio syndication with *Time of Departure*. Meanwhile, he has showcased it in New York to a select list of clients and agencies in the travel field (an international hotel chain, three large airlines, an international credit-card plan, several major travel associations, etc.), and has been discussing possible multi-market sponsorship deals.

Says Goldberg of the station's new syndication role: "It's nice to know the do-it-yourselfer is still in the picture. ■"

Sales gains scored in foreign TV deals

New emphasis is being placed on foreign TV syndication, which distributors today estimate can be worth 25% of the total per-program prices received for syndication product in the U. S.

A monetary yardstick was provided most recently by William Morris Agency, talent representation firm which handles the foreign TV sales of a number of producers whose packages it represents in network sales in the U. S. For the season so far, WM's Leonard Kramer reported, sales have topped the \$3 million mark. Three of the series sold to foreign buyers — *Tycoon*, starring Walter Brennan; *Living Doll*, produced by Jack Chertok; and *Gomer Pyle*, starring Jim Nabors — won't be seen by U. S. viewers until the start of the 1964-65 season. Foreign markets involved in WM sales include Australia, Canada, Sweden, Finland, Iran, Philippines, Japan, Germany, Denmark, Belgium, Switzerland, France.

Just how extensive an established foreign syndication business can be was charted recently by NBC International, which brought its foreign sales representatives together in New York for a briefing on new product. NBCI now sells program segments — film series, news services, documentaries, etc. — to "more than 200 stations in 70 countries," claims to have supplied "more than 25%" of the non-Commonwealth programming used on British TV.

Triangle adds Stamler

Joseph Stamler has joined Triangle Program Sales as an account executive. His most recent position



Stamler

was general manager of WABC-TV New York, where he had also served the ABC flagship outlet as sales manager and account executive. Before his association with ABC, Stamler had been a sales executive for WHN (then WMGM) New York.

NATIONAL FILE

ADVERTISERS

Ray T. Gutz promoted to the newly created position of executive vice president, Truc Temper Corp., Cleveland. Maret expansion, new plant construction, and new and improved product development necessitated new post.

Gerald C. Shappell joined the Simmons Co. in the newly created position of national merchandise manager, announces John W. Hubbell, vice president in charge of merchandising and advertising.

Haskell C. Titchell elected secretary of Bulova Watch Co. He has been with Bulova for 20 years and is its director of public relations. This follows appointment of Sol E. Flick, formerly vice president and secretary, to executive vice president.

William R. Baker, Jr., honorary chairman, Benton & Bowles, re-elected chairman of the board of the Advertising Council for a second term. He will serve as chief executive officer of the public service organization until March 1965. Seven new directors also added to the board are: **Clay Buckhout**, vice president, Time, Inc.; **Anthony DeLorenzo**, vice president in charge of General Motors Corp.; **Monroe Green**, vice president, New York Times; **Arthur Hull Hayes**, president, CBS Radio; **Harold Neal**, president of AM-owned stations, ABC; **Henry M. Schachte**, vice president and director, J. Walter Thompson; **Wilson A. Shelton**, executive vice president, Compton Advertising.

AGENCIES



Lavenson

James H. Lavenson, president of Lavenson Bureau of Advertising, elected executive committee chairman of the Young Presidents' Organization, **Wallace L. Shepardson** elected membership committee chairman.

Shepardson is president of Chirurg & Cairns, Chestnut Hill, Mass. YPO is an educational organization composed of 1,850 members who became presidents of sizeable companies before the age of 40.

Robert M. Capeloto joined the Seattle office of Doyle Dane Bernbach as an account executive.

John L. McCormick appointed copywriter at Sudler & Hennessey. He was formerly with Ted Bates.



Miller

Donald B. Miller elected executive vice president of the Rumrill Co., New York. Operating out of Rumrill's Rochester office are two new senior vice presidents: **Charles N. Gleason**, treasurer and supervisor of industrial advertising; **Gene Novak**, creative director.

Joseph S. D'Aleo from Sydney S. Baron to Robert S. Taplinger, public relations counsel, as finance specialist.

Ted Fortin, formerly with Gray & Rogers, Philadelphia, to Kudner, New York, as copywriter.

Dorothy Sieburg appointed media coordinator for Herbert Baker Advertising, Chicago. Miss Sieburg formerly was administrative assistant to Herbert Baker, president.



Hamm

George E. Hamm to Lennen & Newell as senior vice president and management account supervisor on Stokely - Van Camp account. L&N also announces promotion of three media executives to vice presidents: **Morton Keshin**, media department manager; **Joseph Kelley** and **Martin Narva**, group media directors. All three will report to media director, **Herbert Zeltner**.

Richard Lawrence Scherzer joined Grey Advertising as director of personnel planning and development. He heads all personnel functions, including the college recruitment and account management, media and creative development programs.

John B. Wright has joined Doherty, Clifford, Steers & Shenfield as an account executive. He was formerly with L. W. Frolich & Co.

Bud Cole has been appointed manager of the radio and television programming department for Campbell-Ewald's Hollywood office. He joined the agency in 1959 as a tv-account executive on "Route 66" and "My Three Sons" sponsored by Chevrolet and "The Tom Harmon Show" for the Delco Div. of General Motors.

Alfred J. Sturm, formerly with Lever Brothers, named vice president and director of Research at Fuller & Smith & Ross.

Alfred L. Howard and **Elliot W. Reed** rejoin Grey Advertising as



Howard



Reed

vice presidents. Howard, now a creative supervisor, was with William Esty; Reed, an account supervisor, returns to Grey from Lennen & Newell.

John E. Devine has been named account executive on Herculon, olefin fiber by Hercules Powder Co., for Fuller & Smith & Ross, New York.

T. L. Stromberger, FSR senior vice president, western region, announced the appointment of **H. H. (Sandy) McGowan**, as production manager in the San Francisco office of Fuller Smith & Ross.

Donald H. Cole, Jr., manager of the Montreal office, BBDO, named vice president. He came to BBDO in 1961 from Kenyon & Eckhart where he was supervisor in the marketing department.



Gumm

Lyle D. Gumm elected president of the Financial Relations Board, national financial public relations agency. He succeeds Lee Schooler, elected chairman of the board. Gumm has served as executive vice president of the agency and director of its predecessor business for the past eight years.

Larue & Cleveland, Detroit, announce the appointments of Edward M. Smith, and James A. Lodge to the board of directors and vice president, respectively.

Roger Stevens appointed office manager of Knox Reeves Advertising. In 1963 he was elected man of the year by the Minneapolis Sales Executives' Club and presented the Mairs Trophy.



Hubbard

Thomas B. Hubbard elected chairman of the executive committee, Wesley Associates and its divisions, Mann-Wesley, Inc.; Mann-Wesley, S. A. Geneva, Wendell P. Colton Co.; and the Transecom Co. public relations.

Richard M. Drown joins Boston's Harold Cabot & Co. as account executive. He previously was with Confectionery Co., Cambridge, Mass., most recently as director of advertising and promotion.



Goodman

Trevor G. Goodman, vice president and managing director of the Toronto office of Young & Rubicam, has been shifted to the agency's Los Angeles office as account supervisor. Replacing him at Toronto is Bobb Chaney, who leaves BBDO, where he has been a v.p., director of business development and assistant to the president. Goodman has been with Y&R since joining it as a contact man in Toronto in 1948.

Lippincott & Margulies has appointed as vice presidents William M. Ennis, Burton A. Reavis, and Jack E. Weller, all of whom will become members of the plans review board which is the management group responsible for directing all client projects. Ennis and Reavis will be account supervisors in their new posts, while Weller will continue as associate director of communications planning, and have a large share of responsibility for the development of communications projects.

John Heron, Jr., formerly an account executive, named vice president of Gann Advertising in Scranton.



Drew

Wallace T. Drew joins Lennen & Newell as senior vice president and management account supervisor on the Warner-Lambert Pharmaceutical account. He will have overall responsibility of the account, including the Richard Hudnut and DuBarry line of cosmetics, Ciro perfumes, and Sportsman toiletries.

Robert N. Sullivan, president, Daniel F. Sullivan Co., Boston, announces appointment of John T. Lawlor as media director. For the past 13 years he was media director of McCann-Erickson, Boston. During this time he was responsible for coordinating the Coca-Cola Bottlers account throughout New England and upper New York.

John F. Bergin and Ralph C. Rewcastle, both vice presidents and associate creative directors of BBDO, elected to board of directors. Both men joined BBDO as copywriters; Bergin in 1950 and Rewcastle in 1952.



La Pore

Gary La Pore named marketing director of Riedl & Freede Advertising, Clifton, N. J. He previously was head of the agency's Los Angeles office, and prior to that had been associated with Dancer-Fitzgerald-Sample and with Gardner Advertising.



SUNNY ROPES THE "MAVERICK MARKET"

Sunny ties up what the "Sunshine State's" business magazine, *Florida Trend*, cites as "FLORIDA'S MAVERICK MARKET."

WSUN's home county has the nation's highest incidence of auto and stock ownership; brain power industries; high discretionary income . . . *Florida's 2nd market should be 1st on your list.*

WHAT A MARKET,
AND SUNNY SELLS IT!

WSUN

TELEVISION - RADIO
TAMPA - ST. PETERSBURG

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

FLORIDA'S **3**rd MARKET
 "is tuned in"
 to
WESH-TV
 FLORIDA'S CHANNEL **2**
 REPRESENTED BY THE KATZ AGENCY, INC.
 ORLANDO • DAYTONA • CAPE KENNEDY

TV MEDIA

Richard D. Atchison promoted to sales manager, KABC-TV Los Angeles.

Phyllis R. Doherty, press relations director, Boston's WNAC, WNAC-TV, and the Yankee Network, re-appointed for the college year 1964-'65 as associate in advertising and publicity at Simmons College it was announced by William E. Park, president, at a meeting of the executive committee of the corporation.

Arthur R. Hook promoted from program manager to station manager of WTTV Bloomington-Indianapolis.



Brakefield

Charles W. Brakefield, general manager of Cowles - owned WREC-AM and WREC-TV Memphis, elected a vice president of Cowles Magazines and Broadcasting. As a new member of the parent company's corporate officers, Brakefield continues to manage the Memphis stations.

James H. Wood, Jr., and **Gregory Harbaugh** to WBAL-TV Baltimore as account execs concentrating on new business development.

RADIO MEDIA

John Doolittle named WBBM Chicago press director. He previously served as coordinator of WBBM's Helicopter Traffic Reports and will continue in this capacity during the morning rush hours only.

Kenneth B. Lange elected vice president in charge of sales of Radio Denver, Inc., parent company of KTLN. He was formerly general sales manager for the station.



Evans

Virgil V. Evans, Jr., elected vice president of WCSC, Inc., Charleston, S. C. He has been national sales manager and assistant manager of WCSC-TV, and before that was managing director of WBT Radio, Charlotte.

Lee M. Vanden-Handel appointed national sales manager of WABC, New York, effective Apr. 12. He will act as liaison with Blair Radio, national representatives for WABC.

Ronald Ostrow appointed manager of ABC's data processing dept., announces Martin Brown, treasurer American Broadcasting-Paramount Theatres, and vice-president, ABC.

F. N. Sutherland, deputy chairman and managing director of the Marconi Co., has accepted invitation of the Council of the Electronic Engineering Assn. to become its president in succession to O. W. Humphreys. He is currently a radio industry representative on the Postmaster General's Television Advisory Committee and a member of the Board of Governors of the University of Essex, to be opened in Colchester this autumn.

SYNDICATION

Gates Radio Co., subsidiary of Harris-Intertype Corp., announces organizational changes: **Eugene O. Edwards** promoted to manager, broadcast sales; **Edward S. Gagnon** named manager, product marketing; **George Yazell** appointed manager, customer services.

Richard S. Boaz moves from Colgate-Palmolive to Marketing Evaluations, Manhasset, L.I., as general manager. Also joining Marketing Evaluations as account service managers on Product Q and Media Q services are **Robert Schnee**, **George B. Maniscalco**, and **Sheldon Brooks**.



Bell

Bill Wood Bell appointed executive producer of Stars International Producers, division of Ullman Music-Creations. Bell is supervising all Hollywood - originated production of Ullman's six basic audio services for radio broadcasters.

Dallas N. Barnard appointed west coast sales representative for Visual Electronics Corp., in which capacity he will assist Alfred M. Kallman, Visual's western division manager of Hollywood. Barnard comes from Schafer Electronics, Burbank, which he served as national sales service manager.


Does tv merchandising help build high ratings?



Does tv merchandising help build high ratings? This article explores the relationship between television advertising and program ratings, featuring a photograph of a young child playing a violin.

SPECIAL REPORT

BIG question: How can commercial effectiveness be increased in tv?



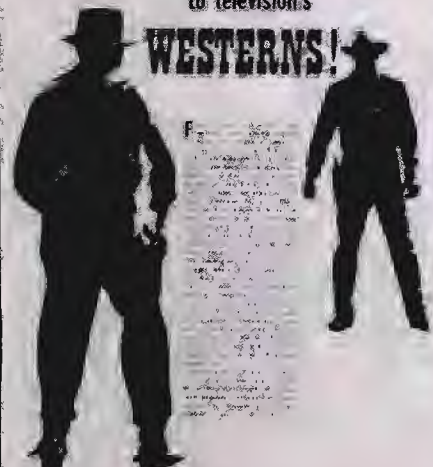
BIG question: How can commercial effectiveness be increased in tv? This special report discusses strategies for improving the effectiveness of television commercials, accompanied by a photograph of a woman's face.

Newcomer tackles hair-spray giants



Newcomer tackles hair-spray giants. This article covers the market entry of a new hair-spray brand against established competitors, illustrated with a grid of six small photographs showing people using hair products.

Look what's happening to television's WESTERNS!




Look what's happening to television's WESTERNS! This article discusses the current state and future prospects of the Western genre on television, featuring a photograph of two men in cowboy hats.

Englander's radio spots pitch a hip market



Englander's radio spots pitch a hip market. This article highlights a radio advertising campaign targeting a specific demographic, accompanied by a photograph of a person playing a radio.

Women
Your wives DO watch daytime tv



Women
Your wives DO watch daytime tv. This article provides insights into daytime television viewing habits among women, featuring a photograph of a woman sitting at a desk.

WHOSE READERS ARE ORDERING REPRINTS AT THE RATE OF 150,000 PER YEAR?

SPONSOR's readers, that's whose!

That's the editorial force of



the happy medium between buyer and seller.

UNITED
ARTISTS

SHOWCASE 2

JOHN WAYNE WILLIAM HOLDEN
THE HORSE SOLDIERS

Here's John Ford at his best —
with his three favorite ingredients
for a successful motion picture:
Battle, Bravado and John Wayne.

Running time:
119 MINUTES



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