

40c a copy and \$8 a year/14 OCTOBER 1963

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISING

Hollywood's  
Stan Freberg:  
an incisive  
portrait—p. 31



RECEIVED

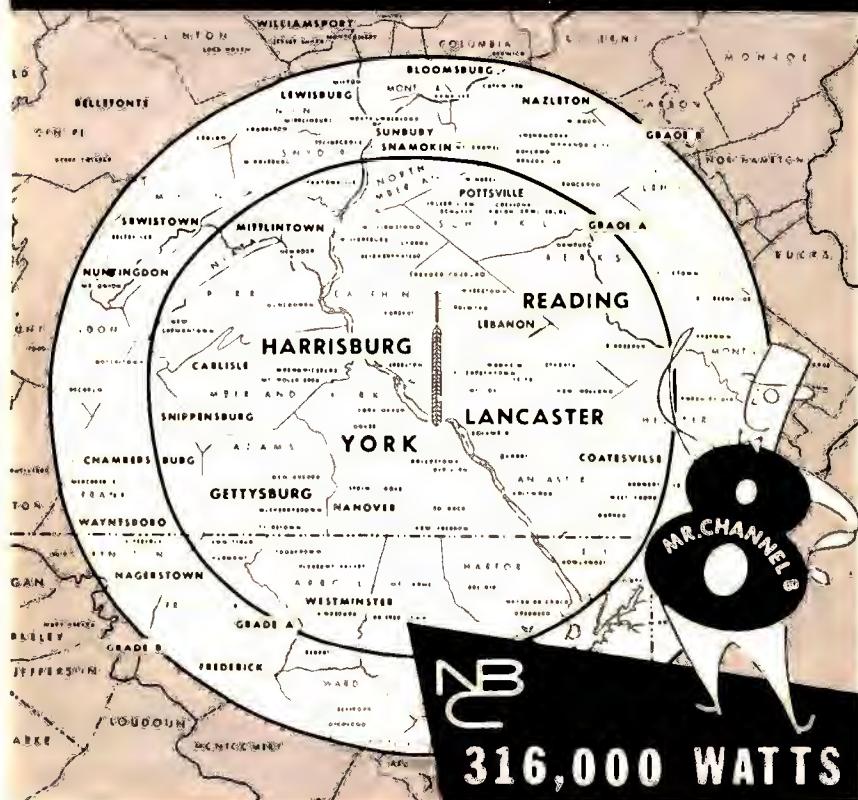
Oct 14 1963

NBC GENERAL LIBRARY

1963 1964 1965 1966 1967 1968 1969 1970 1971 1972 1973 1974 1975 1976 1977 1978 1979 1980 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 20100 20101 20102 20103 20104 20105 20106 20107 20108 20109 20110 20111 20112 20113 20114 20115 20116 20117 20118 20119 20120 20121 20122 20123 20124 20125 20126 20127 20128 20129 20130 20131 20132 20133 20134 20135 20136 20137 20138 20139 20140 20141 20142 20143 20144 20145 20146 20147 20148 20149 20150 20151 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### MULTI-CITY TV MARKET



The WGAL-TV market is consistently prosperous. Its agricultural industry, thanks to today's modern equipment and scientific advances, is a very important facet of its stability.

53,636 farms sell crops worth \$129,765,000 . . . dairy products \$164,595,000 . . . poultry and end products \$101,416,000 . . . livestock and end products \$101,506,000

Reach and sell the great WGAL-TV market where Channel 8 is more effective than any other station, has more viewers than all others combined.

\*Statistics based on ARB data and subject to qualifications issued by that company, available upon request

Market figures latest U.S. Census

# WGAL-TV

## Channel 8

### Lancaster, Pa

STEINMAN STATION • Clair McCollough, Pres

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

**How to control commercials:** The 4A or a similar advertising industry group should buy advertising space and time to alert the public to the "Weasels of the Month," commercials and print ads that had attempted to fool the audience with "weasel-worded" claims, says Fred Papert, board chairman of Papert, Koenig, Lois. He suggested this strategy to embarrass advertisers and agencies into spending more time "producing a better product" instead of using that time to devise commercials that are "semi-crooked bores." As a panelist at the International Film-Tv Festival in New York last week, Papert noted that if broadcasters cannot control commercial time allowances themselves, "it would be a fine idea" for FCC to step in. Actress Monique Van Vooren said there is "definitely over-commercialization in tv." Broadcasters, she said, "can no longer use the excuse that they can (control commercials) themselves." She suggested formation of an "impartial body with no financial interest in broadcasting," to rule on and enforce commercial codes and time limitations. Stockton Helffrich, head of NAB's New York Code office, pointed out that each tv network clears about 2,000 commercials a month, and that their busy schedules prevent them from devoting much investigative time to each one. His office, trouble-shooter for the networks on NAB commercial code questions, spends more time "trouble-shooting" on proprietary drugs than on any other product category, he added. Norman (Pete) Cash, head of TvB, said complaints about commercials can "most often be traced to complaints about commercial creativity."

**Festival winners:** Ketchum, MaeLeod & Grove received Grand Award in the commercials category of the International Film-Tv Festival for "Sounds," for Alcoa Closures. Other U. S. winners included Campbell-Mithun (for Mish-

awaka Rubber Co.); Ellington & Co. (Celanese Corp.); D'Arcy Adv. (American Oil); Gerald Schnitzer Productions (Corn Chex, via Guild, Bascom & Bonfigli); VPI Productions (American Bakeries and Goodyear, both through Young & Rubicam); Creative Cinema (Alcoa via KM&G); Alexander Films (Chevrolet through Campbell-Ewald); and Mogubgub Ltd. (Ford through J. Walter Thompson; General Foods, Y&R; and Noxema, Sullivan, Stauffer, Colwell & Bayles). Alexander Productions, for its "Niagara" Chevrolet commercial, was cited for "Best Cinematography." "Best Special Effects" honors went to D'Arcy for its American Oil spot, "Rivers." "Best Editing" was by Saul Bass & Assoc., for "Baby Bath," for Mennen Co. through Grey. TAC won a Festival Committee Award for "a major contribution to concepts in tv programing."

**Webs list discards for FCC:** All three networks have submitted to the FCC elaborate listings of their dropped programs from 1960 to the present, with Nielsen avg. aud., NTI, and ARB rating reports on each show as far as available. However, the tables submitted will probably prove as amenable to interpretation and speculation as ratings themselves are accused as being. FCC analysts can certainly, out of the tables, conclude that most programs dropped by a web did have lower ratings than competitive web programing for same time periods. And rating services can reverse the premise and claim that lower ratings were result of dropout in audience, discovered and reported in their research findings—making the audience responsible for program axing. There's also equal ammo for those who argue ratings are only part of the picture, and cite instances where one web can see strength of opposition program makes it necessary to come up with stronger competition against it.

**Swezey urges public effort:** NAB code authority director Robert D. Swezey has urged "improvement of informational programs through the will of the people." Addressing a Reed College conference last week, Swezey also advocated more controversial programs, sound editorial policies, and experimentation in programming of more significance but perhaps less audience appeal. "Advertisers," he said, "must re-evaluate the tremendous stake they have in public enlightenment." He opposed encroaching government control of programming and said programming policies should not be determined by powerful individuals within the government.

**Commercials library:** The American TV Commercials Festival has compiled a "library" of commercials which were entered in its first four festivals. Fifty product-category reels of 4,500 top tv commercials are available on loan from the festival, for the use of agencies and advertisers seeking background material in established commercials. No special compilations of commercials will be prepared, because the non-profit library will operate only as a service—not for competitive analysis for specific use. Additional information is available from the ATvCF at 40 E. 49th St., New York 17.

**Record gross:** Metromedia has reported a record net income for the first 39 weeks of 1963 of \$2,310,000, or \$1.28 a common share. Similar total for 1962 were \$1,292,691, or 72 cents per common share. Gross revenue for the first 39 weeks of 1963 was \$45,680,000, compared to \$38,200,266 for the same period in 1962. Net income for third-quarter 1963 was \$472,000, or 26 cents per share, compared to \$271,036, or 14 cents per share, registered in the similar period last year. Third-quarter 1963 gross revenue figures totaled \$17,700,000, against \$11,993,434 in the same 13-week segment last year.

**Beville tackles tv economics:** A top network tv planner has predicted that if pay tv ever gains momentum, which he thinks doubtful, it will succumb to all the pressures of popular demand which commercial tv critics currently score. Hugh M. Beville, Jr., NBC planning-research v.p., told a Portland audience at the Reed College Conference on Tv that "pay tv would hardly be expected to provide a Menotti opera or Bolshoi ballet when a Kim Novak movie or Bob Hope variety show would attract ten times the number of viewers and revenue." In fact, he said, the profit motive of pay tv would "run directly counter to the public interest." There would be "sharp reduction" in live coverage of special events, news, and cultural programming. Commenting on the FCC proposal to impose certain limits on tv commercial time, Beville noted that in the past year the commission has received only 800 complaints, most not relating to total commercial time. He reminded that the entertainment programs on NBC make possible news and public affairs programming.

**March fills 'Grand' slot:** The demise of ABC TV's *100 Grand*, which the web had hoped would bring quiz shows back to their one-time prominence, has resulted in the return to tv of one-time top quiz-master Hal March (*\$64,000 Question*), who dropped out of the video picture when the big-money programs hit the skids. March comes back Sunday (10-10:30) as host of *Laughs for Sale*, comedy-panel show sponsored by Consolidated Cigar's El Producto brand, via Compton.

**WNBC radio shift:** George Skinner has been named station manager of WNBC Radio, effective 28 October. A producer and performer in radio since 1940, Skinner is currently director of programming and services and program consultant at the Katz Agency rep firm. He will replace George S. Dietrich, who is resigning after three years in the post.

# WWDC radio salutes Washington's finest

This young, hard-hitting executive is Sy Seleznow, dynamic Merchandising Vice President for the Washington Division of the Grand Union Company. He is responsible for many "firsts" in the brilliant direction of his division's merchandising. The current "Total Value" campaign created by Seleznow has produced quite a stir in supermarket circles. Better still, it is ringing the cash registers in 34 Grand Union supermarkets locally. This "sound of music" would not be possible without the role played by WWDC—"the station that keeps people in mind." Alvin Epstein, Inc. has been the agency for radio and television for 12 years.

*Represented nationally by John Blair & Company*

WWDC RADIO WASHINGTON, D.C.



# ! mira !

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

## YOU CAN HAVE YOUR SHARE!

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

## KWKW 5000 WATTS

Representatives:  
N.Y.—National Time Sales  
S.F.—Theo. B. Hall  
Chicago—National Time Sales  
Los Angeles—HO 5-6171



# SPONSOR

14 OCTOBER 1963

VOL. 17 No. 41

### GENERAL

#### **21 Tv Yule stocking will bulge with gift dollars**

Merchandise already lined up for network and spot tv buys reflection of manufacturers' faith in today's consumer market

### ADVERTISERS

#### **24 Revlon tries spot tv for "special" campaigns**

Heavy use of medium may continue well into 1964, utilizing stations in 50 to 75 top markets. No network planning at this time

### AGENCIES

#### **31 Stan Freberg, advertising non-conformist: a profile**

"Word-of-mouth," says Hollywood's top independent producer of the "satirical" type commercial, "can work for you or against you"

#### **39 Billings surge at Interpublic poses problems**

Advertising community watches for possible "product conflicts" in the acquisition of Erwin Wasey and Ruthrauff & Ryan

### TV MEDIA

#### **41 Tb renews Starch analysis of newspaper "pull"**

Concurrent New York and Cleveland strikes had little effect on sales in cities' department stores, survey by Harvey Spiegel shows

### RADIO MEDIA

#### **54 25-year-old copy theme is still selling cookies**

Salerno Megowen of Chicago continues to put bulk of ad budget into radio and spot tv, using popular seven-word commercial

### STATION REPRESENTATIVES

#### **59 Urges paying station rep by-passed by direct buy**

William L. Sanborn, president of Winius-Brandon Co., at NAB meeting favors commissions where account was previously contacted

### 58 SYNDICATION

### DEPARTMENTS

Calendar	<b>10</b>	Sponsor-Scope
Commercial Critique	<b>18</b>	Sponsor-Week
555 Fifth	<b>16</b>	Timebuyer's Corner
Publisher's Report	<b>9</b>	Washington Week

SPONSOR® Combined with TV, U.S. Radio, U.S. FMR. ©1963 SPONSOR Publications Inc.  
EXECUTIVE, EDITORIAL, CIRCULATION, ADVERTISING OFFICES: 555 Fifth Avenue, New York 10017, 212 Murray Hill 7-8080.  
MIDWEST OFFICE: 612 N. Michigan Ave., Chicago 60611, MO 4-1166.  
SOUTHERN OFFICE: Box 3042, Birmingham, Ala. 35212, 205-FA 2-6528.  
WESTERN OFFICE: 601 California Street, San Francisco 94108, YU 1-8913.  
PRINTING OFFICE: 229 West 28th St., New York 10001, N. Y.  
SUBSCRIPTIONS: U.S. \$8 a year, Canada \$9 a year. Other countries \$11 a year. Single copies 40¢. Printed in U.S.A. Published weekly. Second class postage paid at N.Y.C.





# TOLEDO

*Terrific TV Market*

- \* 40th nationally in food sales
- \* 41st nationally in effective buying income
- \* 44th nationally in TV homes delivered

Source: Sales Management's 1963 Survey of Television Markets

Toledo looks to WSPD-TV to be informed and entertained. When you come right down to basics, isn't that what a television station is for?

Mirrors the Face of Toledo

Represented by STORER TELEVISION SALES INC



LOS ANGELES  
KGBS

PHILADELPHIA  
WJBC

CLEVELAND  
WJW

MIAMI  
WGES

TOLEDO  
WSPD

DETROIT  
WJBK

NEW YORK  
WHX

MILWAUKEE  
WISHTV

CLEVELAND  
WJW-TV

ATLANTA  
WAGA-TV

TOLEDO  
WSPD-TV

DETROIT  
WJBK-TV

**STORER**  
BROADCASTING COMPANY

*If you lived in San Francisco . . .*



*. . . you'd be sold on KRON-TV*

# PUBLISHER'S REPORT

One man's view of significant happenings in broadcast advertising

## Open letter to SPONSOR

Dear Norman:

You say you are baffled. Well, so am I by your "open letter" to me in the 7 October issue of SPONSOR. However, you should always feel free to express your views to me, whatever their nature.

There were several reasons involved in my decision to release the statement I made before the Tv Code Review Board. In the first place, I knew that the members of this board and I would be called upon for interpretations as soon as the session was concluded. I felt, therefore, that it would be far better policy for a statement like this to speak for itself rather than have varying interpretations made which would call for later efforts to straighten out, clarify, etc. Also, I intended from the beginning, and so advised the Review Boards, to send a copy to each member of our Tv Board (13 members). With a distribution this extensive, tight security should never be expected. Your assumption that anything distributed to our whole membership could be kept confidential is wholly unrealistic.

Regardless of all this, Norman, by this statement I sought to project the thrust of the industry's code efforts in closer alignment with the public interest, and I do not think this is something to fear or to hide.

Broadcasting and the people generally must be inseparable allies, and I strongly believe that the industry has much to gain through a recognition by the people that the broadcasters, individually and collectively, are striving for the highest possible goals. The more we improve our efforts in this behalf and bring them into the open sunlight for all to see and hear, I think the better.

This is my whole hope for the codes.

If the people come to understand that free broadcasters are working together in this spirit—that they are working together better to serve the people in the full measure of greatness inherent in the medium—there will be less and less clamor for, or toleration of, government efforts to force improvement.

You should never assume that I am unwilling to talk out matters with industry leaders outside the public spotlight. I have done this on many occasions.

Nevertheless, I feel strongly that the whole body of licensees is entitled to know what we here on the NAB staff are working toward in matters of great importance to them.

Sincerely,

Roy

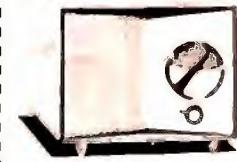
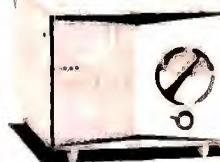
LeRoy Collins  
President, NAB

NOTE: Governor Collins' open letter was written in reply to an "Open letter to Governor Collins" in the preceding issue. SPON-

SOR's publisher expressed distress over release of the Governor's remarks before the NAB Code Review Board to the press

WPTR  
ALBANY-TROY  
SCHENECTADY  
N.Y.

WMCA  
NEW YORK  
N.Y.



## DIFFERENT?

### PUBLIC SERVICE

WMCA has earned for itself the reputation both of having a community consciousness and of effectively performing in the community's interest. We at WPTR have every reason to believe that we enjoy the same reputation in the Great Northeast. Therefore, both communities benefit from the total radio service that only professional and dedicated broadcasters can perform.

#### QUOTE:

TO PERRY SAMUELS General Manager "The enthusiastic support of WPTR has been the high point of our campaign." —M. H. Yager Campaign General Chairman WMHT-Educational TV

TO JIM RAMSBURG Program Director "Our U.N. Day Celebration this year was terribly successful, and WPTR's contribution made it so." —Katherine O'Connor U.N. Day Chairman

TO KEN PARKER News Director "It has been most gratifying to us to successfully carry out the public relations workshop. We are most grateful to you for presenting the idea to us originally, and for carrying through so beautifully with your own lively presentation."

Mrs. Robert Koch President League of Women Voters of Albany County Albany, New York

TO PERRY SAMUELS General Manager Pat Patterson does an excellent job. His participation in our Community Chest Red Cross Campaign recording session was a fine contribution to a successful production."

—Neil L. Maylan Asst. Deputy Commissioner State of New York Department of Commerce

#### RATINGS:

Because WPTR responds to the community, the community responds to us. WPTR has the greatest share of audience all day.

WPTR	STATION X	STATION Y	STATION Z
26%	18%	15%	14%

SOURCE: The Pulse Inc., July/August 1963.  
See methodology and tolerance explanation in Pulse.

YOUR EAST MAN WILL BE HAPPY TO EXPLAIN WHAT WPTR CAN DO FOR YOU

## YES: WPTR

Albany-Troy-Schenectady

VP & GEN MGR Perry S. Samuel



ROBERT E. EASTMAN & CO., INC.  
representing major radio stations

# CALENDAR

The when and where  
of coming events  
14 October 1963

## OCTOBER

- Society of Motion Picture and Television Engineers, 94th semi-annual technical conference, Hotel Somerset, Boston (13-18)
- Assn. of National Advertisers advanced advertising management course, Hotel Moraine - on - the - Lake, Highland Park, Illinois (13-18)
- North Dakota Broadcasters Assn., 12th annual convention, Ray Hotel, Dickinson (14-15)
- Walt Disney-Buena Vista, sales convention, Walt Disney Studio, Burbank (14-17)
- National Assn. of Broadcasters, fall conferences, Statler-Hilton, Hartford (14-15); Lexington Hotel, Minneapolis (17-18); Pittsburgh-Hilton, Pittsburgh (21-22); Americana, Miami Beach (24-25)
- Philadelphia Chapter of the American Women in Radio and Televi-

- sion, dinner meeting, Sheraton Hotel (15)
- Point-of-Purchase Advertising Institute, 17th annual exhibit and conference program, McCormick Place, Chicago (15-17)
- Indiana Broadcasters' Assn., 15th anniversary convention, French Lick Sheraton Hotel, French Lick, Indiana (16-18)
- American Assn. of Advertising Agencies, central region meeting, Sheraton Hotel, Chicago (17-18)
- Texas Assn. of Broadcasters, fall convention, Cabana Hotel, Dallas (20-21)
- National Society of Sales Training Executives, sales trainer clinic, Cornell University, Ithaca (20-25)
- Midwest Educational Broadcast Music Directors, conference, Indiana U., Bloomington (22-23)
- International Radio & Television
- Society, special projects luncheon, Waldorf-Astoria, New York (23)
- Mutual Advertising Agency Network, meeting, Palmer House Chicago (24-26)
- Gibson Report on the Negro Market, symposium, Hotel Roosevelt New York (25)
- American Women in Radio and Television, board of director meeting, Mayo Hotel, Tulsa (25-27)
- West Virginia Associated Press Broadcast News Directors, fall meeting, Clarksburg (26)
- National Country Music Week in conjunction with annual country music dj convention and WSM salute to Grand Ole Opry, (27-Nov.)
- Institute of Broadcasting Financial Management, 3rd annual general meeting, New York Hilton, New York (28-30)



The latest and greatest selection of feature motion pictures for first-run television

MILDRED  
DUNNOCK

**INTERNATIONAL RADIO & TELEVISION SOCIETY**, newsmaker luncheon, Waldorf Astoria, New York (30)  
**NATIONAL RETAIL MERCHANTS ASSN.**, seminar, Commodore Hotel, New York (31-1 November)

## NOVEMBER

**OREGON ASSN. OF BROADCASTERS**, convention, Hilton Hotel, Portland (1-2)

**CENTRAL CANADIAN BROADCASTERS ASSN.**, management and engineering convention, Royal York Hotel, Toronto (4-5)

**AMERICAN ASSN. OF ADVERTISING AGENCIES**, eastern annual meeting, Waldorf-Astoria (6-7)

**ILLINOIS BROADCASTERS ASSN.**, fall convention, Chicago (7-8)

**INTERNATIONAL RADIO & TELEVISION SOCIETY**, 1st annual college majors conference, Hotel Roosevelt, New York (7-8)

**WASHINGTON STATE ASSN. OF BROAD-**

**Casters**, fall meeting, Ridpath Hotel, Spokane (7-9)

**ASSN. OF NATIONAL ADVERTISERS**, annual meeting, The Homestead, Hot Springs, Va. (10-13)

**GROUP W**, 5th conference on local public service programming, Institute of Music, Cleveland (11)

**ELECTRONIC INDUSTRIES ASSN.**, 1963 radio fall meeting, Manger Hotel, Rochester, N.Y. (11-13)

**NATIONAL ASSOCIATION OF BROADCASTERS**, fall conferences, Dinkler-Andrew Jackson, Nashville (14-15); Hotel Texas, Fort Worth (18-19), Cosmopolitan, Denver (21-22); Fairmount, San Francisco (25-26)

**ADVERTISING WOMEN OF NEW YORK FOUNDATION**, annual advertising career conference, Commodore Hotel, New York (16)

**NATIONAL ASSN. OF EDUCATIONAL BROADCASTERS**, national convention, Hotel Schroeder, Milwan-

kee (17-20)

**THE TELEVISION BUREAU OF ADVERTISING**, annual membership meeting, Sheraton Blackstone Hotel, Chicago (19-21)

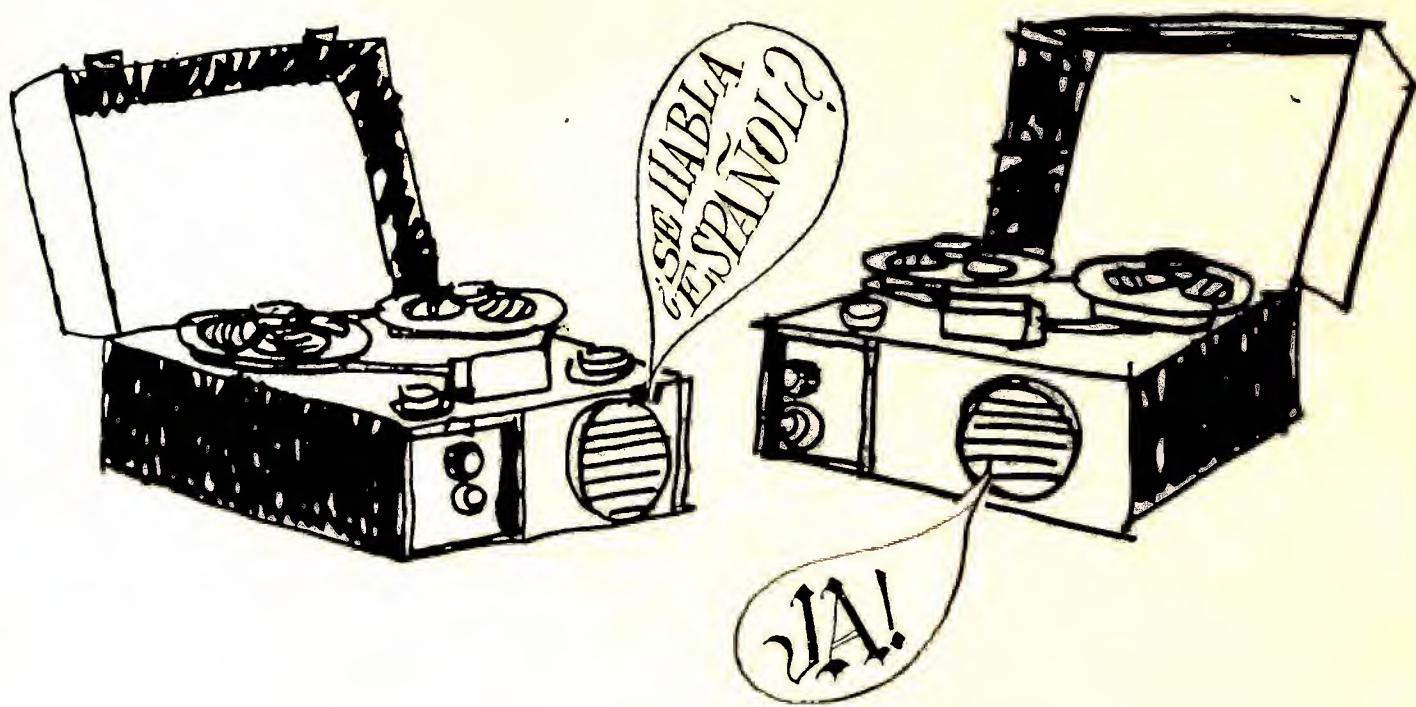
**BROADCASTERS PROMOTION ASSN.**, annual convention, Jack Tar Hotel, San Francisco (17-20)

**NEW YORK UNIVERSITY'S DIVISION OF GENERAL EDUCATION**, editorial workshop, Hotel Lancaster, New York (18-20)

**AMERICAN ASSN. OF ADVERTISING AGENCIES**, annual convention, Statler Hilton Hotel, Cleveland (20)

**NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES**, dinner, Hilton Hotel, New York (22)

**INTERNATIONAL RADIO & TELEVISION SOCIETY**, special projects luncheon, Waldorf-Astoria, New York (27), newsmaker luncheon, guest is W. Averell Harriman, Hotel Roosevelt, New York (20)



*puzzle:*

## Do We Speak Your Language?

Tucked away in a remote corner of Washington, inaccessible to everything except WMAL-TV's signal\* and the CIA, is a language school for Peace Corps candidates. In this polyglot ivory tower, pandemonium reigns. Though each student knows two foreign languages, in the fine old tradition of government classification none has been assigned to a country whose language he speaks. Nor do any two speak the same two languages. The languages: French, Spanish, German, Dutch, Arabic, Turkish. We'll call each man by the name of the language he's studying. Mr. Spanish speaks Dutch and German. One of his colleagues speaks Dutch and Arabic. Mr. French and Mr. Dutch speak Arabic, German, Turkish and Spanish between them. Both the men studying the languages spoken by Mr. Dutch speak French. What were the two foreign languages spoken by the man studying Turkish?

Talk turkey to us. Reward follows.

*\*WMAL-TV reaches Washington's remotest corners with balanced programming calculated to reach buyers for your clients' products. Fourteen great new ABC-TV shows, more than 28 hours of new local programming each week, spark our happy new TV viewing year. Acclaimed by young and old, firm and infirm, critic and claque alike. Inquiries invited by Harrington, Righter & Parsons, Inc.*

*Puzzle adaptation courtesy Dover Publications, New York 14, N. Y.  
Address answers to: Puzzle #85, WMAL-TV, Washington 8, D. C.*

**wmal-tv** 

Evening Star Broadcasting Company  
WASHINGTON, D. C.

*Represented by: HARRINGTON, RIGHTER & PARSONS, Inc.  
Affiliated with WMAL and WMAL-FM, Washington, D. C.; WSVA-TV and WSVA, Harrisonburg, Va.*

# "SPONSOR-SCOPE

14 OCTOBER 1963

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

## It's confirmed, special counsel Howze, is not committed to "rating ranges."

Last week, Sponsor-Scope reported that Charles P. Howze, Jr., special counsel to the House Investigations Subcommittee, was having reservations about expressing ratings in terms of ranges (see 7 October, 1963).

More recently, Howze told SPONSOR's Washington Bureau chief Mildred Hall that the idea of ranges "is easy to understand, and so caught on fast," but it has serious flaws and Howze would like most "to change the format of rating reports to dramatize the fact of statistical variance, and thus avoid making rating figures 'godlike'."

## Watch for this new trend in syndicated program buys: long-range stockpiling.

Sample buy: WXYZ-TV, Detroit has signed for *The Rifleman* reruns (168 episodes) from Four Star Distribution Corp. The series won't start on the Detroit ABC TV outlet, however, until January, 1965.

This is the first buy of such extreme long range at Four Star, although the syndication arm of the Hollywood production firm has had several sales which won't start as on-air series until the fall of 1964.

Reason for the WXYZ-TV buy: Currently, there's a lot of rerun product on the market. However, the long-range outlook for in-depth rerun packages, which can be "stripped," is not as good. WXYZ-TV has chosen to project a strong package on a long-range basis. Furthermore, you're likely to see more of such buys.

## Mars Candy is once more a radio advertiser, via a Stan Freberg national campaign.

The candy firm uncorked a new network-and-spot radio promotion on 6 October, marking the first time the Chicago confectioner has sponsored a major radio drive since the days of (remember?) *Dr. I. Q.*

Stan Freberg of Freberg Ltd. created the commercials for Mars, Inc. as one of several fall radio promotions assigned to the Hollywood production firm (for more news of Stan Freberg, see profile, this issue, p. 31).

## One of the newest rep firms, specializing in fm stations, keeps growing.

Roger Coleman Inc., consultant and rep, now has offices in New York, Chicago, Detroit, Minneapolis and San Francisco.

His firm, RCI, now reps over 20 stations in major fm markets and also acts as a source of program information, music-show ideas and radio packages. His plans include operations in stereo fm.

## AFTRA contract proposals for radio are provoking strong industry comments.

One major market radio station head sees talent costs rises (SPONSOR, 30 September) as much as \$60,000 yearly for his station alone as a result.

When it comes to radio spot campaigns, sources believe proposals will result in smaller markets being cut out of schedules, and will reduce amount of talent used in any radio commercial.

One fear often voiced is that negotiations will concentrate on tv, with radio provisions getting only superficial considerations, and breezing through virtually unchanged.

14 OCTOBER 1963

## Selling an information-type network tv show still isn't easy, despite strong ratings.

CBS TV's new children's program, *Do You Know*, went unsold on the network when it premiered last Saturday. Devoted to combined learning-entertainment, the show will cover such topics as the sea, Indians, aviation, meteorology, etc., relying on books selected for the program by the American Library Association. Despite good ratings for network Saturdays, and gross cost of \$8,300 per broadcast—no takers.

## An interesting network ratings race is taking place in Saturday daytime tv.

Most recent Nielsen Multi-Network data shows CBS TV with an average 7.0 rating from 10:30 a.m. to 1:30 p.m., Saturdays.

In the two weeks ended 29 September, Nielsen figures showed ABC TV slightly ahead with a 7.5 rating, with NBC TV at 3.5, for the Saturday period.

## Mixed emotions can develop when a station encourages the audience to phone.

While KALO, Little Rock is proud of the results of its station promotions, Southwestern Bell thinks otherwise. Following a recently successful phone campaign, Bell's district manager asked the station to have additional phone lines or, "give us your assurance that your telephone solicitations will stop immediately." Promotion in question "caused a very serious blockage of switching equipment."

## Tv film exporters are pressuring again to end those program-buying quotas in Britain.

The TV Program Export Association's president, John G. McCarthy, has called for "immediate, strong and aggressive assistance" from Washington in getting a better deal for U.S. program product in "what should be one of its most successful foreign markets."

There has long been (thanks to British unions and film makers) a quota of only 14% for "foreign" (including U.S.) tv film product in British commercial tv. BBC's quota, actual although unofficial, is even tighter, and works out to about 10%.

In both commercial and unsponsored tv in Britain, U.S. film shows that do get on the air invariably win choice ratings and time periods. As McCarthy sees it, the opening of the second BBC network next spring may spell "a greater receptivity on the part of British program contractors to buy foreign, and particularly U.S., programs."

## On-the-job experience while in college is fast creating new admen.

The Baruch School of Business and Public Administration at New York's tough, no-tuition City College has had some 600 graduates participating in a "co-op" educational system whereby they work for large ad agencies or p.r. firms while still in college.

More than 50% of them have been offered full-time employment with the co-op company upon graduation. The program is now in its 16th year. Students work at least 20 hours each week for minimum compensation of \$1.50 per hour.



## Top Draw

**14 exploitable new features! The TOP DRAW GROUP!**  
**An exciting package of truly adult entertainment for television.**

**THE HEAD** — Diabolical Science Fiction  
**MAN IN THE MOON** — Hilarious Astronaut Comedy  
**SECRETS OF THE NAZI CRIMINALS**, Plus Featurette  
**THE BATTLE OF STALINGRAD** — Revealing Documentary  
**THE CASE OF DR. LAURENT** — Shocking Medical Drama  
**NUDE IN A WHITE CAR** — Suspense Mystery  
**THE LOVEMAKER** — Tender Love Story  
**POOR BUT BEAUTIFUL** — Teen Age Laugh Riot

**ROCKET FROM CALABUCH** — Wild Comedy  
**THE TAILOR'S MAID** — Comedy, Laugh Riot  
**AND THE WILD, WILD WOMEN** — Women's Prison Drama  
**THE PASSION OF SLOW FIRE** — Murder and Suspense  
**THE SAVAGE EYE** — Shocking Exposure  
**CLOSE-UP** — Political Drama  
**OPEN SECRET** — Gossip and Mystery  
Australia about Trans-Lux's "AWARD FOUR" headed by Academy Award winning "LA STRADA."

**TRANS-LUX TELEVISION CORPORATION** 1000 PARK AVENUE NEW YORK 10021

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**Norman R. Glenn**

Executive Vice President  
**Bernard Platt**

Secretary-Treasurer  
**Elaine Couper Glenn**

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**H. Ame Babcock**

## NEWSPAPERMAN SPEAKS UP

It wasn't too far back that I read an article in your magazine which attacked newspapers for their use of research against television.

Now, in the 23 September issue of SPONSOR I read an article by James Landon, research director of WJXT in Jacksonville, Fla., in which Mr. Landon makes a big case for tv at the expense of the newspapers.

This, of course, is a popular and pardonable pastime for tv salesmen and others.

Even allowing for the fact that SPONSOR is, of course, a magazine for broadcasting, I am surprised that you would give so much attention to such an old anti-newspaper approach and that you would overlook such an illogical argument as Mr. Landon used in his essay.

No sound-minded, reasonable man—working for newspapers or whatever—would attempt to prove that tv is not a good medium. It is, of course, but is still of this earth and it does have weakness as every medium has.

But how fair or logical it is for Mr. Landon to use Starch readership of ads—which are a somewhat exact measurement of readership—with a Nielsen rating of viewers and try to prove how much better tv delivery of exposure is than newspapers.

If ever there was a clear example of the famed "apples and oranges" comparison, this is it!

We would like to have Mr. Landon write about the number of his 131,000 adult viewers who said they actually saw a station break commercial and remembered the product or the sponsor.

This, I think would make much more interesting and far more logical reading than his argument based on actual readership of ads vs. a Nielsen figure on total adults.

I will go further and offer you some research which deals with the very comparison Mr. Landon wrote about—the comparison of the exposure opportunity offered by newspapers and television.

Your readers, including Mr. Landon, would find it very stimulating, I think, also objective and we hope not unfair, either.

John H. Murphy  
executive director  
Texas Daily Newspaper Assn.  
Houston

Editor's note: Offer accepted

## THE CASE OF BITER GETTING BIT

The article which appeared in SPONSOR's 2 September edition, containing the gripes of Mr. Edward G. Ball, direc-

tor of advertising for Miller Beer, has been eating at my innards for some time now. To this date, no one seems to be concerned enough to deliver any kind of an answer. Although I have never been a network employee, I feel that it behooves someone in the industry to make somewhat of an answer.

For 10 years or more, Mr. Happy Tenant lived in a beautiful modern apartment. He paid a modest annual rent and the landlord kept his apartment in beautiful condition. Every two years in accordance with the whims of Mr. Happy Tenant the apartment was completely redecorated. The plumbing never had a chance to break down. The exterminators kept it nice and bug free. Since the apartment was only a short distance from Mr. Happy Tenant's business, he could come home for meals and he could save carfare. In short, everything was rosy in Mr. Tenant's little world.

One day, after several of Mrs. Happy Tenant's friends had moved into one of the new, modern co-op apartments on the other side of town, Mr. Happy Tenant was prevailed upon to go the same route. Although Mr. Happy Tenant was very content where he had been living all these years, he joined the rest.

At first, everything was dandy and the excitement and glamour replaced the peace and joy of his former domicile. But soon these things began to pall. The expense of maintenance and keeping up with the Jones's became a source of irritation to our former Happy Tenant. On a visit to his original happy home he found his landlord had suffered economic destruction. The whole neighborhood was run down. The building, almost a slum. The landlord was happy to talk to a prospective tenant, even if he's one of those that rushed off and left him.

So Mr. Happy Tenant leased back his old apartment at much less than his former rental. The landlord promises all kinds of improvements to the man who bit him once before. But in his heart the landlord resolves that if things ever get good for him again, he will remember the ones that left him and make them pay the full value of being his tenant.

So it came to pass that those advertisers that deserted the radio air waves for the glamour of television have come to realize that the old landlord, radio, provided a healthy, happy and prosperous home.

I, for one, can't see what Mr. Edward G. Ball or other advertisers have to complain about. It's merely a case of biter getting bit.

Harold A. Levy  
account executive  
WINZ Radio  
Miami, Florida



# WE'VE GOT A WAY WITH WOMEN

Big changes for Fall! A great new WJBK-TV season is born and thriving, with daytime programming our big women's audience likes better than ever. From second-cup-of-coffee time through the dinner hour, we captivate the ladies with the Morning Show, 9 to 10:30 a.m., Hennesey, 2:30 to 3 p.m., the Early Show, 4:30 to 5:55 p.m., a full hour of news from 6 to 7 p.m., plus great new syndicated shows and the best of CBS. Very definitely, WJBK TV's your baby to sell the big-buying 18 to 39 year old gals in the booming 5th Market. Call your STS man for availabilities.

**TV2**  
**WJBK-TV**  
**DETROIT**  


MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WIVN	MP-ACTIVE IN MARKETING
MIAMI WGBS	CLEVELAND WJW	LOS ANGELES KGBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WCAU	<b>STORER</b> BRANDING COMPANY

# COMMERCIAL CRITIQUE

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

## DOWN WITH THE SUPER SOFT SELL

JAMES N. HARVEY  
president and creative director  
*Richard K. Manoff, Inc.*



JAMES N. HARVEY joined Richard K. Manoff in 1959 after service with McCann-Erickson and earlier with Young & Rubicam. Primarily a packaged-goods agency, Manoff bills twelve million dollars annually, the bulk of it in television

HERE is a new breed of television commercial flashing across the home screens these days, and its technique is enough to make an old-time copywriter reverse polarity in his grave. I speak of the ultra - soft - sell announcement, in which the sell has become so soft as to be no sell at all. In fact, the result is no longer even a commercial. It is a non-commercial, and I suspect it was written by a non-writer.

The type is easily recognized. In one, a little boy wanders through a forest glen, sun dappling his brow and breeze stirring his locks, while the music is wistful and the announcer talks like Mark Twain recalling the joys of childhood past. The scene is fraught with realism, as the kid yawns and stumbles along, picking his tiny nose endearingly. At the close there is a quick shot of a box of cookies and a quiet, rather embarrassed mumbling of the brand name. If the viewer was able to brush the tear from his eye and cock an ear toward the set in time, he might even know what product he was expected to rush out and buy. And if he missed that part, so what? It's art, isn't it? Maybe. But it isn't a commercial.

Another features humor. Naturally it's animated, so that everybody will know it's funny. The principals are a pair of formless cretins who exchange hilarious witticisms for awhile (a long while, it seems), and then there is an incidental reference to a brand of beer. End of spot. Or joke.

The variations are endless, appearing in what seems an open-ended contest whose object is to see how far away a commercial can get from that unspeakable subject, the product, or even more revolting, the business of selling it.

I refer you to paragraph one. The new breed of commercial, the non-

commercial, is the off-spring of the new breed of writer — the non-writer. And of the non art-director and the non-producer. It would appear that these are people to whom advertising is a crass occupation with which they are only temporarily associated while on their way to writing the great American novel or directing a Broadway smash. While they are with this grubbs business, they can at least show their contempt for it, and at the same time help to purge it of its materialistic aspects.

What has given rise to these non-advertising people in the advertising business? There are two principal factors, I believe. The first is that many clients have become so sensitive to adverse criticism of past abuses that they are willing to bend over backward to be inoffensive and in the bending become ineffectual as well. The second is that the non-advertising people reproduce themselves, like amoebae. They exchange kudos, applaud each other's genius, and build the cult that judges the quality of advertising only by its ability to charm, to amuse, or to entertain, avoiding like dengue fever the question of whether it is effective.

Does all this mean that I favor the shouting pitch, or endless repetition of the proposition, or a ulcer's eye-view of the inside of somebody's stomach? It does not. But I do believe that it is not only possible but highly desirable to make commercials that combine favorable emotional impact with sound, persuasive selling idea — commercials that bring forth a smile or a chuckle or a warm glow just as quickly as the vapid kind but also leave the audience with cogent reason to buy the product. These commercials not only win friends but win sales too. And that — except for non-advertisers — is the point of the game.

# Judge TV picture quality here, and you'll be fooled!



View it on a tv tube and you'll see why today's best-selling pictures are on SCOTCH<sup>TM</sup> BRAND Video Tape

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

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

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

You've just completed a commercial you think is a winner? Then ask your tv producer to show it on a tv monitor, side-by-side with a video tape. Compare the live-action impact and compatibility that "Scotch" Video Tape offers agencies, advertisers, producers, syndicators. Not to mention the push button ease in creating special effects, immediate playback or either black and white or color. Write for a free brochure "Techniques of Editing Video Tape", 3M Magnetic Products Division, Dept. MCK-53, St. P-119, Minneapolis.



Magnetic Products Division **3M**  
COMPANY

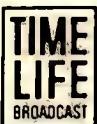


## **Sell them insurance? Not on your life!**

You know who buys the insurance. Dad. And if you want to buttonhole dad in Indianapolis, concentrate on WFBM. Honestly, it's the best policy. For we concentrate on reaching adults with your sales

message. All our broadcast features are pointedly programmed to adult tastes . . . calculated to please the people who do the real buying in Indianapolis. Isn't that the kind of coverage you want?

*Put your advertising where the money is!*

**WFBM RADIO**   
1260 INDIANAPOLIS  
REPRESENTED NATIONALLY BY THE KATZ AGENCY • 5000 WATTS

# Lush Christmas trim on tv's showcase

**Stocking promises to be crammed  
with Yuletide gift dollars this year**

**W**HILE most advertisers put "Do Not Open Before . . ." stickers on their Christmas-season promotional plans, some of them don't mind hinting, and it is possible to spot some of the 1963 holiday business in advance. The bumper crop of discretionary-dollar products which will be airsold, even as Santa and the elves go on overtime work shifts, testifies both as to manufacturers' faith in the consumer market, and in an ad medium—television—that has shown it can turn class luxuries into mass needs.

From the viewpoint of network and spot tv executives, it looks as though this year's tv industry stocking will hold some nice plump billings surprises. Specific merchandise already lined up for Christmas-season airselling ranges over the list of predictables from fancy confections to power toothbrushes and from imported perfumes to portable tv sets.

A preliminary check justifies sugarplum dreams for just about everyone in television time-selling. Billings for the fourth quarter gift

**Here they come  
in sales parades  
for holiday season**

CBS TV's 4-city show



Macy's event on NBC TV



From Pamplona to ABC TV

selling season will be something between a third and a half of the year's business, and national billings alone could reach \$60 million for gifts in October-November-December this year.

Television, of course, is tied to, and helps motivate, an annually improved national retail curve that took a dramatic 7% uplift last year, according to Census Bureau reports on total retail sales.

In 1959, a billion-dollar billing year for television, total retail sales were \$215.4 billion. Since then, they have climbed to \$240 billion last year, a point where television was well on its way to its second annual billion (see table).

#### *Biggest four weeks*

Of last year's all-retail total, the Christmas-season quarter accounted for well over a fourth annual portion. Certain gift items in the four weeks leading up to 25 December were totaled for an \$8.15 billion gift market last year in a study by Tie-Tie gift wrapping firm, but the figure underestimates total gift scope both in point of time and sales in such significant non-department-store marts as discount and variety houses.

Of television's national fourth-quarter sales revenue, toys alone are likely to account for a fourth, probably falling somewhere between \$15-20 million gross, accounting for half or more of this year's anticipated toy tv budget of \$25-30 million.

Other big gift customers include toiletries, who could invest \$40 million or more this fourth quarter, and jewelry-cameras, which could run some few millions in billings.

Among the important gift advertisers on the air, toys and perfumes both race to do half to three-fourths of their year's business in the last quarter. An indicator of toy prospects is that 50 companies now decorate the tv tree, with nearly 150 commercials reviewed this fall by NAB's New York Code people.

While Toy Manufacturers of the U.S.A. quit estimating annual totals after putting 1960 sales at \$1.7 billion, business in the intervening years points to a steadily enhanced total. The association stopped trying to estimate sales because price-cutting made it hard to figure.

Fragrances reached a \$154 mil-

## CHRISTMAS IN THE SALES YEAR

### Retails Sales in \$ Billions

1963 est.*	1962	1961	1960	1959
240	234.5	218.8	219.5	215.4

#### 4th Quarter

66.0	65.3	60.9	59.1	58.1
------	------	------	------	------

#### **Gift Month—Certain Items in 4 Weeks Preceding Dec. 25**

8.3	8.15	8.05	7.7	7.3
-----	------	------	-----	-----

### Television Sales in \$ Billions

1963 est.*	1962	1961	1960	1959
1.37				

SOURCES: U. S. Bureau of the Census, gift market survey by Tie-Tie Div. of Chicago Printed String Co., FCC

\* SPONSOR estimates

lion annual sales level last year with a national tv budget between five and six million dollars. Now new scents are sniffing at the tv trails of Lanvin and Chanel (Lanvin put more than half of its spot million into the fourth quarter last year, and Chanel with distributors spent nearly all their \$689,480 year's spot total then.

Merchandise that decorates the national economic tree this time of year shows last year's baubles reflected in current tv advertising. Electric housewares were selling at a "dizzying pace" four days before Christmas last year, Dun & Bradstreet reported in its Trade Review at the time. Hairdryers and can openers also were leading gift items, while defrosters, toothbrushes, percolators, toasters, tv sets (especially portable), and transistor radios also were prominent in Santa's pack.

Electric razors compete hotly at Christmas for an estimated \$8 million in annual sales. One survey last year found that women want dresses most as gifts, with watches and rings tied for second and third place. Men like shirts and other apparel, according to Tie-Tic, with

cameras, tv, radio and phonograph equipment also on the Santa list. (The same conservative survey last year predicted an average family investment of \$163 for Christmas gifts, averaging \$5.44 per gift.)

#### **Time is now**

Gift advertising is under way now, and spot buyers who didn't mark a September deadline on their calendars for gift availability may be out of luck in getting ideal time openings, according to sal representatives. Some little network time remains still for gift business but while spot possibilities are wide, networks seem to be giving only minor attention to the Christmas gift market, probably because the need for intensive season selling doesn't exist. Apparently there are few gaps to fill. Here the network box score:

► ABC TV reports bookings far for these gift customers: In the time are Schwab Bros. (through Grey) from 1 November to 21 December on various shows for the Samsonite luggage line, and Weyinghouse Electric (Grey) increasing its regular lineup from three to five shows this month to 21 Decem-

or its cordless electric toothbrush, hairdryer, broiler-fry pan, and team-and-dry iron. In prime time are Polaroid (Doyle Dane Bernbach) with participations in seven shows from the end of October through Christmas, Sunbeam (Foote, Cone & Belding) with scattered minutes from now until Christmas, Memmen (Grey and Warwick & Legler) with some December participations, and a couple of pre-Christmas minutes for Chanel Norman, Craig & Kummel), Remington Rand (Young & Rubicam) with a substantial participation schedule this month through 21 December, and Philco's special-products series of four parts, 10-11 p.m.,

September, 25 October, 20 November, and 10 December (through BDO), covering the world's royalities, festivals (next month; see photo), and girls, plus *Soviet Woman*.

#### Opportunities limited

► CBS TV has little to note in the way of seasonal business, since nighttime is 96% sold and daytime sold out. Chanel (NCK) and Shulton (Wesley) are participating in our and five-night shows next month, and probably there will be trade-offs between gifts and regular sponsors, as yet unrecorded. Captain Kangaroo's *Thanksgiving Parade Jubilee* highlighting department-store parades in four cities (28 November, 10-11:30 a.m.) is a seasonal availability but had not been sold last week.

► NBC TV opens the gift season color with the a.m. *Macy's Thanksgiving Day Parade*, underwritten by Goodyear (Young & Rubicam), M&M's candies (Ted Bates) and Remco toys (Webb). Eastman Kodak (J. Walter Thompson) will offer *The World's Greatest Showman* about Cecil B. DeMille 1 December at 8:30-10 p.m.

S. Time for Timex watches (Warwick & Legler) sponsors *Mr. Magoo's Christmas Carol* 13 December, 7:30-8:30. Two of Hallmark Cards' (FC&B) six *Hall of Fame* dramas this year fall within the season, "The Tempest" on 20 October and "A Cry of Angels" on

December, each with 90 minutes' prime running time. Daytime buyers include Shulton (Wesley) with a half dozen shows in September and October. In Christmas week nighttime, NBC's holiday trade-

mark, *Amahl and the Night Visitors*, goes on again for the 11th year, entirely restaged in color but still unscheduled and unsold.

Skimming over the crowd of gifts in spot tv, it is obvious that fragrance makers have read the hand writing on the wall by Chanel and Lanvin and are eager to use the tv technique to write up records of their own. In the wake of electric-razor successes by Norelco, Remington, Schick, and Sunbeam, a host of aids for top-to-toe grooming are coming out of the factory onto the living room screen. Gift appliances, of course, don't stop at the dressing room but march through the house into living room, kitchen, and beyond.

Joining the razor-appliance competition in holiday spot are electric shoe polishers, hair dryers, and toothbrushes, as illustrated by the rapidly diversifying Ronson. Ronson's holiday gift campaign breaks this week in some 60 markets for a dozen products. They include, besides the older lighter-and-lighter-accessory line (handled by Doyle Dane Bernbach), shavers for men and women, Escort hair dryer, electric shoe polisher, electric toothbrush, the Can-Do kitchen unit that opens cans, mixes, sharpens, and whips (advertising through Smith & Dorian), not to mention such innovations as butane gas candles.

#### Racing razors

Most of the dominant names in electric razors will show up in holiday spot, it's safe to assume, although campaign plans are "classified." Norelco (through C. J. LaRoche) isn't letting up in consolidating its reported sales lead, and Remington (Young & Rubicam) is understood to be heavily in spot in an effort to break out ahead. Other significant contenders in the razor race are Schick (Norman, Craig & Kummel) and Sunbeam (Foote, Cone & Belding).

In kitchen appliances as in other classifications, this holiday season is marked by tentative spot tests to see if the spot Santa won't do for newcomers what he has for others in seasons past. The patterns vary. Among home-appliance regulars in spot, Proctor-Silex (through Weiss & Geller) finds it gets enough momentum from a pre-Thanksgiving build-up in 50 markets to bring

in Christmas gift prospects for irons and toasters. Domeyer North starts its pre-Christmas push in November, and this year in test spot tv in three top markets in addition to network schedules for a grill, mixer, and "Hurry Hot" appliances items on a list of kitchen appliances, power tools and for dryer).

Fragrance advertising in tv spot with nearly four fifths of last year's billing concentrated in the fourth quarter, is showing possibilities of growth as new fragrances jump on board, some of the cosmetics adding fragrance lines and some of the fragrances adding cosmetics and other toiletry items, including men's products.

Lanvin, which has scored on tv in seasons past with its Arpege and My Sin scents, is lining up its usual Christmas spot campaign (the account moved this month to Foote, Cone & Belding). Chanel Norman (Craig & Kummel) won't talk about holiday plans but is another prime leader that has used spot tv to advantage.

Typical of bellwether activity by fragrances just beginning to sniff out tv possibilities is Balenciaga (Helitzer, Waring & Wayne). For the Quadrille scent, Balenciaga will test some teasing 10-second commercials that humorously suggest the product's romantic possibilities with the catchphrase, "She wore Quadrille." If the line does well this month and next in two test cities, it could be aired in other markets before Christmas.

Candy, cameras, jewelry, heavy appliances, radio, tv, and stereo sets can be counted on to join department stores and other spot and network competitors for the gift dollar between now and Christmas. These include at least one that plums ahead far enough to buy time in the critical last days of shopping. CandyGram (through Cole Fisher Rogow) will be around as usual. Sponsor, 5 August 1963 with minutes in 50 markets for the four days before Christmas.

In summary, it looks as though the Christmas season of 1963 will set new marks in both network and spot tv, particularly the latter, as to both total billings and total product variety. If it isn't a Merry Christmas under the family's holiday tree, it won't be tv's fault.

ADVERTISERS

## Revlon tries spot tv for 'special' campaigns, no plans for network

Sanford Buchsbaum, Revlon ad director, has been working on spot tv strategy for year



Photo: Audrey Heaney

REVLON, a heavy network tv sponsor, is currently on a spot tv binge, and there are indications it may continue well into '64. Last month the cosmetics advertiser began concentrating on 10- to 13-week campaigns which, in aggregate, will surpass all of Revlon's spot tv budget for last year.

Reps were gleeful at the thought of Revlon turning heavily to spot. The advertiser has not been a significant user of local spot tv since 1959.

Only a few products will be advertised during the fourth-quarter drive: Top Brass, a men's medicated hairdressing; Fabulash, a women's eyelash product; Esquire shoe polish, and one or two other cosmetic products. Reportedly, commercials for the different products are running on different schedules, beginning and ending at different times.

Buys include slots for five to 10 one-minute nighttime announcements per week on stations in each of 50 to 75 top markets.

Sanford Buchsbaum, director of advertising for Revlon, says spot tv is definitely being considered for next year. He indicated that it was still too early to firm up spot plans. On the other hand, no network programs, which are usually planned much farther in advance, have ever been discussed seriously.

The move into spot is for "added flexibility" and for testing the "susceptibility of certain things." The heavy and "special use of" spot tv are part of a particular strategy. Revlon has been planning for over a year, Buchsbaum admits.

"The use of so much spot tv this time—just before Christmas—is coincidental," says Buchsbaum. "Certain brands will be advertised more heavily during pre-holiday period as they always have been, but the spot strategy we're using could be applied in the spring, summer or any other time."

Revlon is turning to spot after three years as a heavy network sponsor, mostly on CBS. Last month, about the same time it b-

in the spot schedule, Revlon dropped its half-sponsorship of *The Ed Sullivan Show*. Traditionally, the advertiser had been a supporter of many network variety shows featuring top-flight stars.

In 1962, Revlon spent an estimated \$5,970,000 for time and talent in network tv. Spot tv, which was confined to sporadic promotions, at only \$394,840. Much of the spot money was used for products other than cosmetics (see chart).

During the last few years Revlon's have been tossed back and forth among several agencies. Grey advertising has held varying amounts of the Revlon account for about three years, now handles almost all of it. Warwick & Legler, which has been in charge of some Revlon advertising since 1957, was dropped two months ago, and Norman, Craig & Kummel, in on the accounts for only a year, will be dropped early this winter.

Buchsbaum himself was once allied with the agency side of the business. He was account supervisor on Revlon and other accounts

BBD&O from 1957 to 1959, immediately before taking over as ad director for the client.

"Changes in agencies have nothing to do with Revlon's advertising policies concerning the use of media," says Buchsbaum. "It is all decided on marketing needs. The ad director was reluctant to go into specifics. "Everybody has their eye on us," he says. "Even the little companies are out to get at a half-inch lead on our moves." Who are Revlon's competitors in cosmetics? Avon, with the innumerable number of housewives acting as salesmen, is strong. In 1961 the company's net profits were \$20.85 million, and in 1962, \$25.362 million. Revlon netted \$12.19 in '61 and \$12.99 in '62.

Chesebrough-Pond's had a net profit of \$6.38 in '61 and \$7.3 in '62. Max Factor, \$4.81 in '61 and \$5.57 in '62. Helene Curtis net earnings last year of \$2.57 were down about one-half million over the previous year. Helena Rubin-

stem was also down slightly. Last year netting less than a million Hazel Bishop, which lost \$752,000 in '61 made a slight net gain of \$19,521 last year.

Revlon, which remains steady in the higher ranks, sells products in almost every line of cosmetics including face make-up, eye make-up, hair sprays, hair care products, lipstick, hair coloring, sun prepara-

tions, fragrances, deodorant, hand lotions, body lotions, face treatment creams, nail implement

Alberto-Culver, Procter & Gamble, Bristols Myers, Colgate-Palmolive, and Lever Bros., although not competitive in cosmetics, have Revlon strong competition in the areas of hair sprays, deodorants, men's hairdressing and hand creams.

### Revlon diversified spot tv spendings last year

REVOLN INC.	SPOT TV 1962
Asthmanefrin	\$ 3,540
Cosmetics	106,460
Delamine Antacid	16,410
Esquire Shoe Polish	11,080
Hi & Dri	116,950
Living Curl	1,760
O-Mist Throat Spray	4,770
Perfumes	49,120
Pinex Cough Syrup	21,700
Top Brass	63,050
<b>TOTAL</b>	<b>\$394,840</b>

### Cosmetics, toiletry products heavy spot category

COSMETICS & TOILETRIES	SPOT TV 1962
Cosmetics	\$12,435.00
Deodorants	6,093.00
Depilatories	239.00
Hair Tonics & Shampoos	16,545.00
Hand & Face Creams, Lotions	4,272.00
Home Permanents & Coloring	7,163.00
Perfumes, Toilet Waters etc	2,591.00
Razors, Blades	3,405.00
Shaving Creams, Lotions etc	2,531.00
Toilet Soaps	10,723.00
Miscellaneous	6,418.00
<b>TOTAL</b>	<b>\$74,535.00</b>

# What will happen to cig market if ads geared only to adults?

If tobacco manufacturers continue to lessen advertising directed toward teenagers, and if anti-smoking groups continue their campaigns, where will the cigarette makers find their market in 1973?

Dr. Emerson Day, president of the American Cancer Society's New York division, announced last week that "smoking education programs are most effective when presented to younger groups that have not firmly established their smoking habits."

In line with this statement, the society's New York division has expanded its school smoking-education program to include elementary as well as high schools.

At the same time cigarette manufacturers have, in large measure, canceled advertising schedules in college media: school newspapers,

and radio and tv stations run by colleges. Also, commercial copy has, at least in one instance, actually tried to discourage youthful smoking: American Tobacco's Lucky Strike cigarettes are described as "blended for adult taste" and pictured as separating "the men from the boys but not from the girls."

## Society releases survey

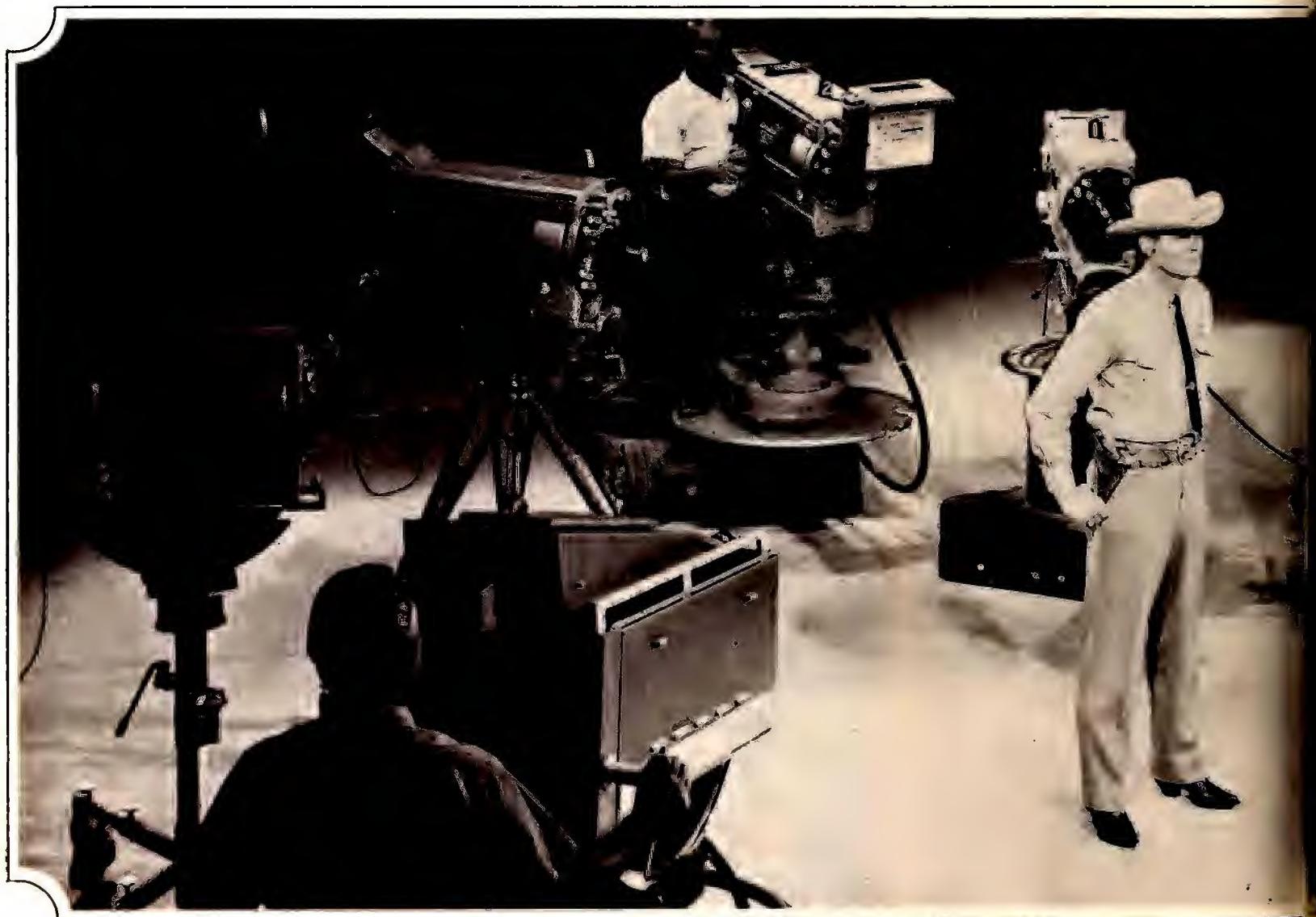
ACS's New York branch has released a study, conducted during school cancer-education programs, which indicates that smoking-cancer education "plays an important role" in changing the smoking habits of regular cigarette users now in their early teens. The study states:

"Programs informing students of the link between cigarette smoking

and lung cancer exerted an immediate and significant influence on their beliefs about the health hazards of smoking."

Twenty-one per cent of the smoking students queried, the survey found, thought they would give up cigarette smoking entirely after they had attended the education programs; 40% said they would smoke less.

Annual cigarette broadcast advertising expenditures are currently about \$160 million, and tv expenditures alone make up 70% of the tobacco advertiser's total budget. Cigarette sales total about \$6.8 billion a year, a high surpassed annually by new highs. If, however, impressionable youngsters are now approached mostly by the anti-smoking fraternity, how will cigarette sales fare 10 years hence?



## New study to bridge gap for retailers, suppliers

BBDO and the National Assn. of Food Chains are taking a serious look at the communications lag which is costing the food industry both time and money.

Both the agency and NAFC agree that the communications problems that exist between retailer and supplier result in lost time, lost sales, lost profits, and inventory adjustments. A pilot study which has involved interviews by BBDO of selected top-level chain executives, was completed 1 October. This preliminary investigation established some basic weaknesses in the communication line and determined the first direction the long-range study should take. Initially, because there are problem areas common to many chains, the study will explore the chain of communication between the manufacturer and the retail company. Eventually, it will extend to vertical communication within individual

food chains.

Five points to be tackled include (1) who in each retail organization or group approves a new product; (2) what information is required before submission to a retailer; (3) what are the facilities and arrangements for the supplier to present information to the retailer; (4) how much time is required for evaluation of a proposal; and (5) other information connected with distribution of a new product or promotion.

Under the auspices of NAFC, BBDO is currently surveying five retail organizations on the East Coast. Cooperating companies are Acme Markets, Philadelphia; Elm Farm Foods, Boston; Fernandes Supermarkets, Norton, Mass.; Loblaws, Buffalo; P&G Food Markets, Syracuse. The agency has been given access to new product committees, buyers committees, and other key personnel within the organizations at the operational or contact level. Where possible, a new product or a promotion is be-

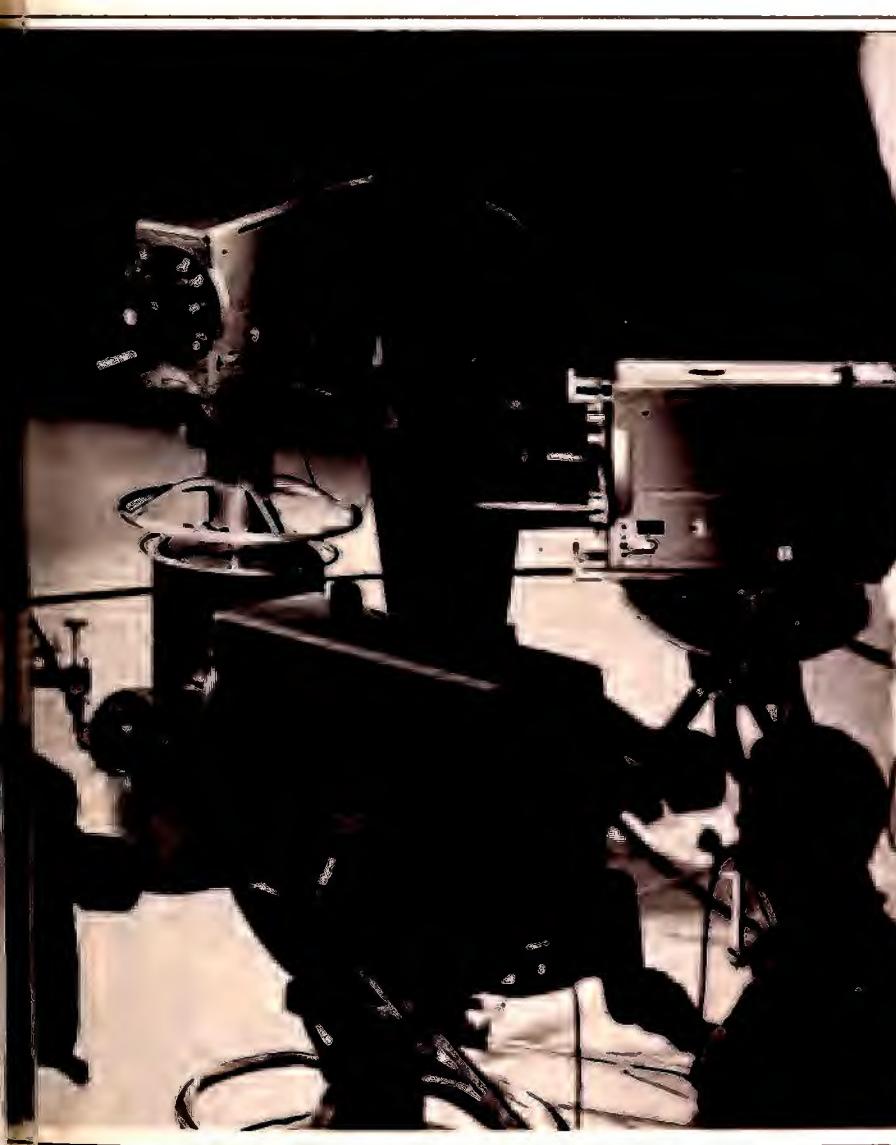
ing followed from the moment it is presented to the retailer until the time it finally gets into the store.

The next phase of the project will include an expanded survey of at least 100 chains throughout the country. BBDO and NAFC will begin to release results of the survey in the Spring of 1964 and periodically thereafter.

## P&G position 'healthy'

Procter & Gamble, the country's biggest measured media advertiser, reports its business is in a "healthy position" and is growing at a favorable rate.

At the annual stockholders' meeting in Cincinnati last week, P&G board chairman Neil McElroy said the firm continues to show profit gains as it invests the earnings needed to support the advancement of the business. "The expense of new-product introduction along with the establishment of businesses in new countries, plant construction and expansion into other



**TEXAN**

**if you were a**

You'd have nine Marconi Mark IV cameras, plus color equipment... more Marconis under one independent TV roof than any place in the world! And, you'd use them for network remotes, as portable equipment for your two mobile cruisers... in your three large Communications Center studios for a myriad of commercials, productions, local programming... and, sometimes, just for special effects like Chroma Key... We're prepared to provide this fleet of cameras for your peculiar needs — and a competent, richly experienced crew available to assure the excellent production which your assignment demands. Sort of a Texas service for those would-be Texans... Makes you wish you were... a Texan.

**WFAA-TV**

*The Quality Station serving the Dallas-Ft. Worth Market*

ABC Channel 8 Communications Center  
Broadcast Services of The Dallas Morning News Represented by Edward Feltz & Company



## Travel in these?—Never!

While most advertisers are seeking a "forward-looking" image that will show them well ahead of their competitors, two of them which are anything but traditionalists have taken a long look back at their early beginnings to show how far they've come. One is Ford, whose Tri-Motor (above) was one of the most famous of the early air transports. When it debuted in the late '20s, it represented a vast improvement over any airliner then flying. American Airways, immediate predecessor of American Airlines, operated a fleet of the Fords when it was the "workhorse of the air." The plane in the picture

was recently purchased again—by American for presentation to the Smithsonian Institution on completion of its Air Museum. Below, is a compact of 1891, a Peugeot that is one of the oldest operating autos in the U.S. Owned by William Pollock of Pottstown, Pa., it operates on hot tube ignition and is in perfect running order. The first French-made Peugeot was manufactured in 1889. Four years later a Peugeot won the world's first recorded auto race, a 79-mile run between Paris and Rouen. Today, Peugeot sells two models in the American market, the 403 and 404 automobiles.



areas of industry, all are "inevitably incident to growth," he said.

"We are gratified," McElroy noted, "that we have been able over many years to provide increasing profits for our shareholders and at the same time pay the investment cost of staking out future growth. Of course, a growing volume of business is the basis of future growth."

Procter & Gamble spent some \$120 million in measured media last year—93% of it in the television field.

McElroy reviewed the status of new P&G product entries, all introduced in the past year. Among them are Thrill, a detergent now in national distribution; Head & Shoulders, a dandruff control shampoo that completed its national introduction just last week and will begin national advertising within the month; Crisco Oil, whose distribution is almost completed, and White Cloud, a new toilet tissue product, currently being distributed mainly in the mid-west.

The P&G chairman reported that the acquisition of J. A. Folger Co., coffee packing firm, probably would be completed before the end of the year. A formal contract, in which P&G will exchange shares of common stock for Folger's assets, is now being negotiated.

Eugene N. Beesley, president of Eli Lilly & Co., was elected to the P&G board of directors at the annual meeting. Beesley succeeds recently retired Frederick V. Geier, executive committee chairman of Cincinnati Milling Machine Co.

## New ways to sell sought

"Somewhere on Madison Avenue today—maybe it was in New York, Chicago or San Francisco, or here in San Antonio . . . somewhere some advertising people came up with some ideas that are going to sell a lot of goods to a lot of people. That is the most important thing that's new on Madison Avenue today," says George C. Castleman, tv vice president for sales development at Peters, Griffin, Woodward.

He told the San Antonio Sales and Marketing Executives Club last week that advertising is in the forefront as an aid to keeping the U.S. strong, and enabling it to meet com-

petition from various parts of the world.

To maintain our economy and keep it dynamic, "we must continually develop new things to manufacture . . . new things to sell . . . and new ways to sell the things we make," Castlemann said. "Those things create new jobs, more pay envelopes, more buying power."

Castlemann told his audience there is always something new and different on Madison Avenue; advertising people around the country are always trying to find new and better ways to sell.

## Marketing not secondary but major cost of business

In far too many instances, financial management has not yet understood the full extent and impact of the evolution of marketing. Marketing men need, but in many cases have not yet been given, the full support and know-how that production management counts on from corporate finance," according to E. V. Kelley, v.p.-gen. mgr. of the Birds Eye Division of General Foods.

Addressing the Boston chapter of the Financial Executives Institute, Kelley said the ever-increasing costs of marketing demand the concern of financial management. "Marketing no longer represents a secondary cost of doing business . . . Well over half the product dollar is spent after the product leaves the place of manufacture."

In his speech last week, Kelley urged the financial executives to put aside "myths" about marketing, and work instead to develop new and better techniques to help marketing management." He mentioned four marketing concepts now surrounded by "myths." "Actually," he said:

"A company can often determine, before a product is nationally marketed, whether it will succeed.

"A company can measure the impact and value of its advertising expenditures.

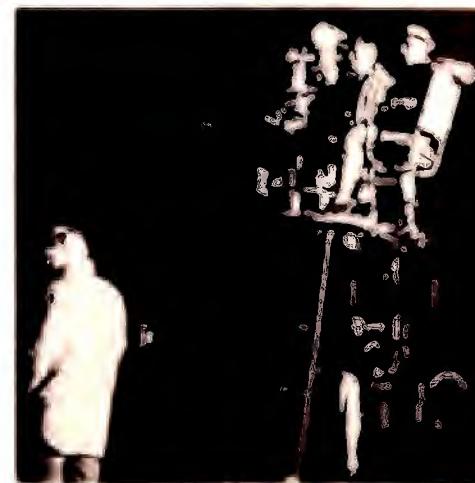
"Dropping products which are unprofitable right now is not always the best advised course of action.

"Cutting market expenses is not always the way to boost profitability in low-volume products."

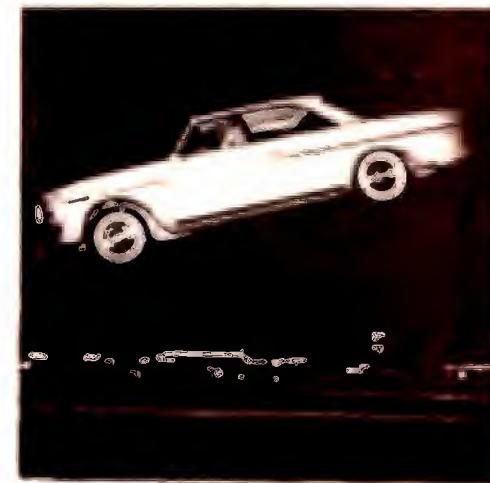
Kelley charged that financial ex-

centives are not "doing the creative job of fact-finding and evaluation they can do for marketing. Marketing is not yet offering the kind of support and encouragement and guidance it offers to other areas of company operation."

Kelley said financial management should not second guess the decisions and actions of marketing. It can be added offer advice. Marketing needs help and financial management is uniquely equipped to provide it.



GMB's Lee Emmerich (l) sets shots



1964 Rambler Classic off to flying start



Crowd extras cheer wagon's night landing



Stunt man "guides" car in dress rehearsal

## New way to beat the traffic

Automobiles, heretofore resigned to serving their purposes on terra firma, have taken to the air. To introduce its 1964 line, American Motors literally "flew" the new models into the Los Angeles International Airport, while TV cameras recorded the landings for a commercial on CBS-TV's *Danny Kaye Show*.

No, American Motors has not added wings to its cars. Actually, the cars were rigged to tall cranes and "flown" from a height of 40 feet, gradually lowered to the ground to give the effect of an airplane landing.

The brightly-lit Los Angeles Airport provided a backdrop for the Rambler landings, with principal

airport buildings discernible in the distance as the cars "flew" by, one model after another. The cars made typical aircraft landing glides, their "flying apparatus" hidden by the night.

The commercial, produced by Geyer, Morey, Ballard, Rambler's agency was filmed by VII Productions.

The airport arranged to have the runway 7R-25L closed to all real air traffic from 6 p.m. to 1 a.m. on August 23 for the filming.

American Motors, a sponsor of the *Danny Kaye Show*, presented its first 1964 introductory commercial, "Caravan 2000." The landing spot is one of six designed for the new model-introduction.



## Get Your Slice

OF THIS RICH  
AGRICULTURAL  
AND INDUSTRIAL  
MARKET

*with*  
**WREX-TV**

FOR DOMINANT COVERAGE  
OF NORTHERN ILLINOIS and  
SOUTHERN WISCONSIN

Represented by  
H-R TELEVISION, Inc.



WHO'S GOT  
THE AUDIENCE IN  
THE ARK-LA-TEX?

JUST  
GET THE "BOOK"  
(ARB or NSI)  
AND SEE!

...AND YOU'LL BUY  
THE TOWER OF POWER

**ktal★tv**  
CHANNEL 6 NBC FOR  
SHREVEPORT

## John W. Lynch to ad director of Schick Inc.

General manager of Tresco Industries since 1962, John W. Lynch has been elected director of advertising for Schick Inc. Lynch served as a corporate sales and marketing executive for U. S. Rubber for more than 10 years prior to his post at Tresco. He was sales and marketing manager of U. S. Rubber's passenger tire division and before that advertising and sales promotion manager of the footwear and hosiery division.



Lynch

work television, aimed mostly at children. All lemon advertising will be on daytime television and prime evening time spots. During the fiscal year ending Nov. 1 Sunkist will have spent \$450,000 in spot tv.

## NEWSMAKERS

HARRY A. BULLIS, former president and chairman of the board of General Mills, died after a long illness.

J. W. KEENER, president and chief executive officer of B. F. Goodrich to the board of directors of Campbell Soup.

GEORGE BEYER, JR. and ROBERT E. ANDERSON to merchandising managers with Lever Brothers' Personal Products Division and Household Products Division, respectively.

WILLIAM J. CONNELLY to manager of advertising for Union Carbide's Plastics Division, succeeding ROBERT W. BOCCS, who has been made manager of the company's new marketing services department.

GEORGE B. REICHART (left), advertising director for General Cigar, has been elected vice president, and assumes the added responsibility of the company's Escalante Division. Reichart joined the firm in 1936 as a salesman. After becoming West Coast sales manager in 1951, he became advertising manager at General Cigar's New York headquarters in 1957. The company also an-

## NEWS NOTES

State Farm follows its star: State Farm Mutual Automobile Insurance Co., a co-sponsor of the *Jack Benny Program* on CBS TV for four years, will continue its alternate sponsorship when Benny's show moves to NBC TV next season (SPONSOR, 30 September). Agency is Needham, Louis & Brorby. Benny's other advertisers haven't indicated their intentions as yet.

Fruit ad funds grow: Sunkist Growers of Los Angeles, in anticipation of a bumper crop of navel oranges this winter, has upped its advertising budget considerably to slightly over the \$4 million mark, according to Russell Z. Eller, director of advertising and marketing. Expenditures last season were curtailed due to freeze damage in January of this year. Sunkist is budgeting \$2,720,000 to promote the navel (winter) and Valencia (summer) varieties of oranges. Lemons will get a promotion budget of \$1,325,250. Also included in the budget will be much smaller amounts for grapefruit and tangerine promotions. National advertising gets under way in late November via Foote, Cone & Belding of Los Angeles for American consumption and thru Leo Burnett agency for oranges in Canada. Several participating buys are pending on net-



Reichart



Armstrong

nounced that RALPH ARMSTRONG has been appointed marketing manager for the Escalante Division of the company. Armstrong, who joined General Cigar early this year as marketing manager for that company, had previously been associated with the company's advertising agency, Young & Rubicam, where he was merchandising executive. He will be responsible for General Cigar's Pavillion at the World's Fair.



Inside

# F R E B E R G

U. S. A.

Y CHARLES SINCLAIR, *Executive Editor*

The quartet of visiting Y&R executives walking toward the rambling white frame house in the 7700 block of Hollywood's Sunset Boulevard contrasted sharply with the casual, Ivy-styled group of four men and three women opening their picnic lunches in the tree-filled garden. In their winter-weight dark suits, the Y&R agencymen looked as out-of-place as fur-clad Eskimos strolling along La Croisette at Cannes.

One of the picnickers, a tall young man whose round face, crew cut, studious glasses and slightly frenetic manner made him look like younger brother of Orson Welles, rose to his feet. Carefully setting down a container of prune yogurt alongside a frosty glass of carrot juice, he pocketed a hard-boiled egg and hopped over to the agencymen, his mobile features assuming a Good Samaritan look.

The senior agencyman acted as spokesman. "Sorry to interrupt your picnic, but we seem to be lost. We're looking for Freberg Limited . . ."

The tall picnicker's eyebrows lifted. He motioned sweepingly, a gesture that included the group under the trees as well as himself. "You," he said loftily, in the tones of Louis XIV indicating Fontainebleau, "are looking at Freberg Limited . . ."



Sergeantom "Great Seal" of Stan Freberg's Hollywood-based production firm was concocted by Freberg's friend, Bill Hall. The motto translates "In For Money."



## An 18-carat advertising non-conformist, Stan Freberg delights in making waves

**S**TANLEY VICTOR FREBERG, Hollywood's top independent producer of "satirical" commercials, frequently faces the problem of having an out-of-focus, enigmatic image in the advertising industry.

He is a highly successful radio-tv consultant who believes that a consultant should be consulted, not told what to do. His minuscule, free-wheeling production firm does a \$500,000-annually business in custom-created radio and television commercials for some of the industry's biggest ad agencies, even though Freberg himself views admen such as Ted Bates' Rosser Reeves much as Sherlock Holmes viewed Professor Moriarty. He has a low opinion of much of the shows and commercials he sees and hears on the air, and voices it with the sharp bite of a keen satirist.

His company motto, *Ars Gratia Pecuniae*, has the venal ring of a cash register about it, but he is downright soft-hearted (to the point of going over-budget on commercials out of his own pocket) when approached by an underdog client facing a struggle for existence in a competitive society. He is viewed by admen and business executives as being everything from

the savior of a sagging sales curve to being an unpredictable, over-priced, non-conformist nut.

During normal ad-industry working hours, Freberg can often be found deep in thought at poolside at his Spanish-type Beverly Hills hacienda (known locally as "Stan Simeon"), but he has the vast nervous energy of the compulsive perfectionist, and can still create with jet-propelled speed in the midnight hours when all around him have quietly wilted.

### Airdates are sacred

He seldom, if ever, misses a deadline, although his fall-winter schedule is enough to keep several Stan Frebergs busy. Included in current activities: radio-print renewal on Salada Tea for 18 radio commercials, via Boston's Hoag & Provandie; a renewal of GM offshoot Guardian Maintenance for a dozen radio commercials, via D. P. Brothier; a renewal on Contadina Tomato Paste—Freberg's first big commercial success—for the seventh Freberg radio campaign for the food company, via Cunningham & Walsh, San Francisco; directly-placed radio-tv campaigns for Stanley Kramer's UA-distributed film,

"It's A Mad, Mad, Mad, Mad World," and Lakeside Toys' new all-ages game, Zominoes; and radio and/or tv campaigns, production work on which was recently completed, for General Mills' Cheerios and Mars Candy, via Dancer-Fitzgerald-Sample and Needham, Louis & Brorby. He never misses airdates.

How does Freberg Ltd. manage the neat trick of juggling all these, and other, commercial silver balls without dropping them?

Sighs Bill Andresen, general manager of Freberg Ltd.: "Stan works best under the pressure of an air date. If that date is, say, the 15th of October, we work back from it to figure how close the whole thing can be cut and still do it properly. Actually, most of our stuff goes out by air express 48 hours before it's due to start a broadcast schedule."

Although Freberg prides himself on shoestring deadline catches, it's not just a matter of ad-industry grandstanding. Admits Andresen:

"If we wrote a commercial script too far in advance, there's always the chance that a client and agency will start picking at it, just to have something to do. Stan hates that. Our contracts say clients have the right only to make changes to con-



### BILL ANDRESEN: Freberg's Number Two

Calm, soft-spoken Bill Andresen, general manager of Freberg Ltd., is—technically—in charge of lining up new business for the firm, among other administrative and production duties. Most of the time, Andresen's problem is to turn business away without hurting anybody's feelings. Sometimes, he doesn't have to sell at all to land a desired account. Recalls Andresen: "The ad manager for Cheerios once heard Stan make a speech in Chicago. Two years later, so help me, they came to us and asked for a campaign." Andresen is a frank admirer of Freberg's tenacity and drive, and acts (with Freberg's wife, Donna) as a sort of counter-balance for the frenetic energy with which Freberg is endowed. Freberg's hobbies, according to Andresen: "wandering through antique shops and men's clothing stores."

form to things like government regulations and product accuracy. They can't tamper with the jokes. Still, Stan doesn't take chances. If a client *knows* there's no time to fool around, he doesn't fool around."

Freberg is adamant about working with a minimum of the normal restraints upon independent commercial producers. Like many successful artists, he has a high opinion of his own talents and a low regard for those of run-of-the-mill creators.

#### *Freberg's private war*

In rare relaxation in his Hollywood office — once an upstairs bedroom in a home owned by character actress Sara Taft, who appears occasionally in Freberg commercials — Freberg had this to say of broadcast advertising, creativity, and Madison Avenue:

"It would be hard to find a profession run more by amateurs. Just watch commercials on TV for an evening some time. You'll see a huge of amateur production, direction and writing. Instead of being different, agencies use the same bad types of commercials for us, for hair sprays, for menthol cigarettes, for detergents, for all kinds of products.

"Surely those guys on Madison Avenue don't feel it *really* communicates. It's doing so by brainwashing, by sheer frontal assault. Some agencies are literally spending millions of dollars to crash their way into the cranium, or to strike a responsive chord through nausea and shock."

As an afterthought, Freberg — who had begun striding between a fireplace above which rested a complete set of the "Tom Swift" books and a wall almost covered with awards and plaques — voiced what may well be The Basic Freberg Commercial Credo:

"I believe it's easier to open a car with a key in the lock than to batter down the door. The easiest way to gain attention in commer-

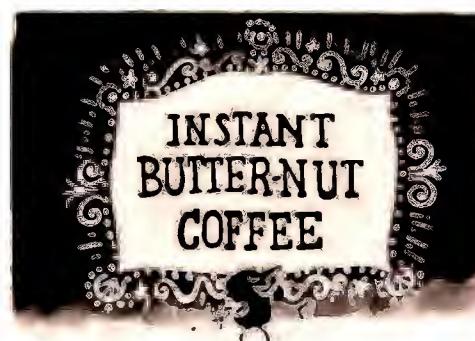
# CHEERIOS

IN TOASTED OAT CEREAL

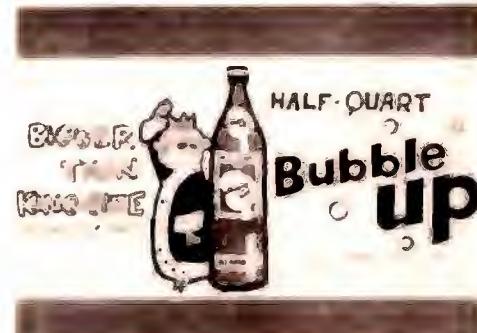
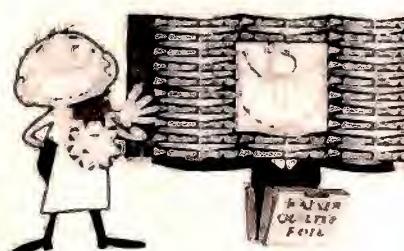


Cereals (Cheerios) and sleep-inducing tablets (Nytol) are among wide spread of

## **Freberg soft-sell touch charms audiences, and gets results**



products receiving Freberg treatment. Butter-Nut and Contadina spots boosted sales



of lagging products, as did Kaiser Foil and Bubbled-Up commercials. Freberg's blunt



of 10 doctors recommend . . . " spot for Chum King is a classic of its soft sell



## Freberg admits to a fee structure that "separates the men from the boys"

eials is through showmanship, not gimmicks and cheap shilling.

"People are sick and tired of advertising on the air that leers at them, or that uses cornball approaches like, 'Say, mother, next time washday rolls around . . .' or that wears out its welcome like the White Tornado. Boy! Talk about the *Ding Dong School* level of entertainment! It's a wonder people don't just walk over and kick in their picture tube."

"Remember, nobody outside agency and client offices *really* cares

about products. If you want to compound the problem, just talk about a product in a dishonest way on the air. Word-of-mouth is the most powerful, and least expensive advertising force in existence. It can work for you, or against you. At Freberg Limited, everything we do is designed to get people to talk about the *commercial*, and then the product."

Although Freberg Ltd.'s Andresen says, "we're not turning down business, but we're not looking for any, either," a growing list of clients and

agencies, large and small, regularly make the trek to the Sunset Boulevard GHQ of Freberg's firm, seeking his aid on his terms. ("It always amazes me that everybody wants to talk to me," says Freberg. The surprise is genuine; Freberg is seldom given to false modesty.)

Actually Freberg Ltd. has turned down business on occasion, usually because Freberg doesn't feel he can do a job for the account or because he is not *simpatico* with the product. Such rejects include Marlboro Cigarettes, Carling and Hamm Brewing, and Hollywood Vassarette Bras. He is currently "mulling" an offer from Hollywood's Forest Lawn.

Freberg's terms are, in the opinion of many, fairly stiff. "We always try a product first," says Freberg. "If we like it, we will discuss doing it. We won't take a cigarette or beer account. Also, there's a clear distinction between Freberg the creator and Freberg the performer. I seldom appear in commercials and I won't endorse a product in merchandising campaigns."

### Traveling first class

All this is enough to scare off a but the most determined would-be clients, who then have another major hurdle to clear: the Freberg Ltd. fee structure.

"We've got a fee structure that separates the men from the boys," Freberg admits. He generally charges \$1,000 as a 2-hour consultation fee, and \$5,000 for what Freberg calls "an analysis of the situation." Freberg feels the latter tactic, which basically allows a prospective client to take a peek inside Freberg's head, is more than justified "because the minute I'm exposed to a problem I start to solve it." Freberg calls this "Phase One."

What else does a client get for five grand? Replies Freberg: "I get eight mimeographed pages, simulated leather cover, and ten brass brads. He may also get one

### Rescuing "underdog" firms



*There is more than a dash of compulsive chivalry about Freberg, the commercial producer. His favorite campaigns are those in which his off-beat airsell literally put underdog sponsors and their products on the sales map. Here, Freberg is seen with a trio of such sponsors: TOP LEFT: Salada Foods' Jack Colpitts; TOP RIGHT: Freberg studies Butter-Nut packaging; ABOVE: Chun King's Jeno Paulucci, who bet Freberg a rickshaw ride that his spots wouldn't sell. They boosted sales 25-40% and Freberg got his ride*

wo script ideas which, if turned down, revert to Freberg Limited."

Although this sounds like a claim to rank with selling the Brooklyn Bridge or a brass key to Fort Knox, a Freberg Ltd. "analysis" is not a roundup of thoughts off the top of Freberg's crew-cutted head.

#### *Researching client problems*

When he approaches a new problem, he likes to have on hand as many aspects of the problem as a client can provide—product sales, corporate track record, industry standing, media history, details of what competitors are doing, previous radio-tv advertising, etc. Only then does Freberg feel he can properly evaluate a situation.

He is, however, no slave to research, which he feels "is only a guide, not a God." He's also a firm believer that "too many advertising agencies get bogged down in client search."

After the evaluation is presented to clients, they can then turn it down (which has happened only once), then move on to "Phase Two" of the new relationship with Freberg Ltd.

Under this arrangement, clients are charged \$5,000 per "unit," with each unit being considered as one radio or tv commercial, or print ad, plus the costs of production. It is, in effect, a cost-plus deal in which Freberg has control over the creative processes.

"Most of the time we don't get involved unless an advertiser is willing to commit for at least 10 units, or \$50,000 worth," says Freberg. The basic minimum, around Freberg Ltd., is considered three units, or \$15,000 worth of fees plus costs. (This sort of pricing has been known to wring loud *geshreis* from account departments on the agency client circuit. Recalls Freberg: "Y&R screamed in pain at our \$50,000 tab for the original Butter Foil air series. The campaign was designed to force distri-

## The compulsive perfectionist



When Freberg is in a studio shooting a tv commercial—he's in the most moe sheep-counting Nytol spots; or recording a radio spot aided by his blond wife, Diane, and top stereo engineer; or rehearsing the Omaha Symphony in a performance of the 100-length Butter-Nut commercial glorifying that Nebraska city, he strains under a cold draught and strives for nothing less than pure perfection and total control of television.



## Freberg's specialty is the commercial that doesn't seem to sell at all

bition. It did so, adding 43,000 new outlets. We told Y&R: "Well, now. That works out to just over a dollar an outlet, doesn't it?"

What goes on inside Stan Freberg's head when he starts to hatch a new campaign is an unmeasurable form of alchemy, but it seems to be an intuitive process which has its roots—but no more than roots—in marketing facts, and is occasionally colored by Freberg's own emotional attitude toward clients.

Freberg is fond of aiding the underdog, although he does not like the underdog to tell him how to go about it.

### Boosts sales up to 40%

One of his best-known successes is for Chun King Corp., whose line included canned Chinese food which was going quietly nowhere when Freberg concocted a low-pressure series of radio, and later tv, commercials. After Chun King's Jeno Paulucci climbed down from the wall, upon hearing the first Freberg spots (which, as far as Paulucci was concerned, seemed to be selling hot dogs rather than Chun King products), the campaign proceeded to boost Chun King sales by 25%, and up to 40% in some major markets.

"Jeno and I had a real fight over those commercials," recalls Freberg. "But I won. Why? Because I was right."

Another aid-the-underdog crusade by Freberg put Salada Tea back in the sales race by way of a radio spot campaign which was a masterpiece of whimsy—a picket line thrown around the Woburn, Mass. plant by out-of-work gypsy fortune tellers protesting Salada's decision to print fortunes on tea-bag tags, a contest in which 26,000 guessed the exact number of coffee beans in a jar, and first-aid instructions on how to use Salada tea bags to ease sunburn this past summer.

Not long ago, Salada Foods executive v.p. Arthur F. Beeby took a

look at the Nielsen Index showing Salada's sales standing, and wrote Freberg:

*...it clearly demonstrates that your toil and moil on behalf of Salada has produced real results.*

*As you know, before we enlisted your help our business had been flat. I am happy to be able to tell you that after over two years of 'Freberg sell' that it is showing a steady upward trend, and what is really pleasing is that the improvement has come on regular, non-deal merchandise.*

*Coupled with this, the name 'Salada' has been rejuvenated throughout the entire area where we used your artistry (I think in this case 'artistry' is a better word than commercials).*

*The once-wavering infant is showing real signs of lusty growth—another year of your loving care and it should be ready to take on any challenger.*

*Thought you would like to know you have done an outstanding job.*

A current example of Freberg-To-The-Rescue is a tv spot campaign being readied for Lakeside Toys.

"They came to me," Freberg recalls, "earlier this year, after they had just had a terrible fire at their plant. Instead of being able to launch 38 products, they were only going to be able to bring out one—a game called Zominoes. I advised them to fight fire with fire, and go into television."

### Delayed-action tv sell

Freberg, who considers "most toy commercials insipid, suspect and exaggerated," takes his own approach in a new commercial series for Zominoes.

For one thing, the film commercials are aimed as much at the intelligent, sophisticated adult as they are at children. For another, the commercial doesn't get around to talking about the product until the 45th second of a one-minute spot.

### Freberg Speaks, or, An Album of Highly Personal Opinions

With the rapier thrust of the satirist, Stan Freberg has been known to deflate pomposity and expose shams with record speed. Here is a sampling of Frebergisms on a number of topics.

#### FREBERG IMITATORS:

"90% are terrible. A lot of advertising agencies are now attempting humor commercials in the Freberg Ltd. manner. What they don't realize is that you just can't create humor by vote."

#### HIS MISSION IN LIFE:

"It would be a lot easier for me to give in and become just another con but someone's got to expose ludicrousness. If you don't hold it up to a rule, it gets worse and worse."

#### STOCK APPROACHES:

"If you were a mother, would you like to hear someone say, 'Say, mom next time washday rolls around... The trouble with advertising, which is supposed to be a form of communication, is that nobody knows how to communicate.'"

#### TV TALENT UNIONS:

"They're killing the goose that's laying the golden egg. They are fine producers, myself included, to be very careful about cast sizes. I practically clobbered us on one of Chun King spots for residuals."

#### NEW FALL TV SHOWS:

"I see nothing revolutionary coming down the pike. Tv is sitting there playing to a mass audience."

#### AD-AGENCY MORALITY:

"People at ad agencies get very competitive and petty and jealous sometimes. They stop thinking what is best for the product. I've known cases where an agency tried to horn in on the business of producing commercials, even though it meant the commercial would be bad just to say they had a hand in it."



**HUMOR COMMERCIALS:**  
"It's getting easier to do humor commercials. Nobody asks any more, 'Will your work?' Today, I can point to all kinds of track records in this area. I'd advocate humor commercials or every production. But they will & my work in almost every case."

**A PRODUCTION FIRM:**  
"We are basically creative consultants. We are not interested in becoming bigger, because quality would suffer in an assembly line. We are not merely interested in becoming an agency and have, in fact, referred back to agencies when they didn't care of their own already."

**TEST PANELS:**  
"I don't believe in commercial or television test panels in which you ask visitors to criticize. What I try to do is to create commercials that not only awards but sell products and outlets. Let people judge me by work. If I don't produce, then shame me."

**MISSED TV**  
"I would like to think tv advertising is getting better. But the only good commercials I see are at awards shows. Hardly to find them on the air."

What's happening in the first three-quarters of footage?

Well, a black-cloaked horseman, looking like Douglas Fairbanks Sr., playing "Zorro," rides up to the wall of a huge Spanish-type house. The rider dismounts, climbs the wall, crosses a garden, climbs to a balcony bedroom where a beautiful, dark-haired señorita is combing her hair. He bounds through the window. She screams. He smiles. With his rapier, he marks a "Z" on the wall . . .

"The Mark of Zorro!" she cries in vast alarm. The rider stares. "No," he remarks ingenuously, reaching under his cloak . . .

(Where's the sales message? Is Freberg kidding? Wait, don't go away.)

"It's the Mark of Zominoes, actually," he explains, withdrawing a box. "See here . . . it's a brand-new game for children and adults alike. The idea is . . ." The girl, meanwhile, is advancing upon the masked rider, her eyes gleaming.

In pure delight she sighs: "Oh, you darling, you brought me Zominoes!" Clinch, and Pan to product.

The campaign will roll, on the air, this fall in major markets.

#### New religious approach

Los Angeles-born Freberg, whose father is a Baptist minister (his father, incidentally, performed the wedding ceremony between Stan and his attractive blond wife, Donna, once Freberg's Girl Friday and now his associate producer), has another current campaign of which he is particularly proud.

Approached two years ago by the United Presbyterian Church in the U.S. Freberg this summer recorded his first series of religious radio spots. They sell the concept of religion much as other Freberg spots sell products—by indirection and with restrained humor. Members of the church group, at one point, were hesitant about having a noted satirist produce a spot series, but

Freberg helped win them over with a long, thoughtful letter which stated, in part:

*It is possible to reach people through advertising without once hollering at them or simply barking them to death. The trick is to disarm them, through entertainment of some sort. Then, once you have captured their attention, tell them what you have to offer in the simplest, most entertaining way possible. People will rush out and buy the product out of sheer gratitude if nothing else."*

The UPC campaign is scheduled to go national, in large radio markets, when initial testing in three cities is completed. Most of the buying will be in popular-appeal deejay shows. Freberg's comment: "It's a new and contemporary approach to the problem of the Young American who pretends to get along just fine with little or no spiritual element in his life."

(Footnote for posterity: the production budget for the UPC spots was finally set at \$10,000. The total bills passed that figure by \$3,700. The difference came out of Freberg's pocket.)

Although television looms with ever-growing importance in the plans of most advertising agencies, Freberg, whose firm is not an agency but obviously has to be prepared to do business with them, does about 60% of his commercial work in radio, and the remaining 10% in tv and occasional print.

"As a medium, radio is a real challenge," he says. "I like working in sound. I believe in the power of the spoken word. Unfortunately most U.S. radio was killed off in its prime. It's a shame because radio is the theater of the mind. The sky's the limit on creativity."

Remember, it's the sun! Dick speaker Jack Benny and Fred Allen came out of for years. The problem in radio is to create commercials which can hold their own and sandwich in between Nelson Riddle

and Ella Fitzgerald records. I feel Madison Avenue is not using radio enough, or properly."

Television, however, looms importantly in future Freberg plans. MCA's Revue has offered him an unusual deal for the 1964-65 season —50-50 partnership in a Freberg-produced filmed tv series at Revue in which Freberg would have complete creative control of everything "including the commercials." If the series, which Freberg plans to shoot in color, finds a network buyer, it will be the first time in tv history that a producer has packaged a show *and* all its commercials.

The series, according to Freberg, will be a "situationless comedy," and will be limited "only by my imagination and by network continuity acceptance departments." Length? "Maybe it will be 40 minutes long," says Freberg. "That way it'll be a 30-minute show I won't have to cut." Commercial policy? "It won't be for sale to cigarettes, alcoholic beverages or deodorants," says Freberg.

Also in the works: a Broadway revue under the banner of David Merrick, based on Freberg's hilarious comedy album "Stan Freberg Presents The United States Of America," one of a long string of satirical recordings he has made for Capitol Records.

As many a Madison Avenue adman knows, Freberg's running battle with rigid thinking and lack of innovation in advertising is a permanent fixture of the radio-tv landscape. ("Dealing with Madison Avenue is kind of like dealing with the Mafia," says Freberg.)

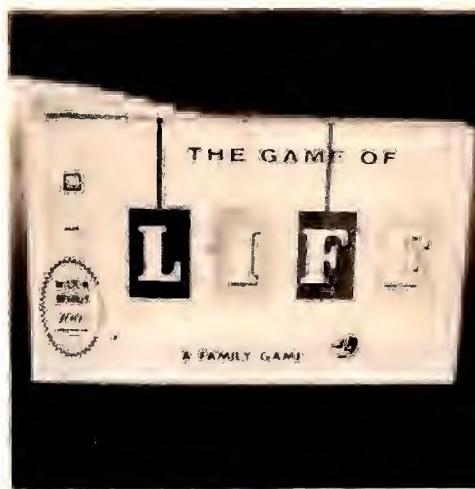
Not long ago, when preparing a radio-tv spot series for the Stanley Kramer production of "It's a Mad, Mad, Mad, Mad World," Freberg scripted a punch line for a commercial for the screen comedy which stated boldly:

"Go see it—it's funnier than Cleopatra!"

In New York, United Artists executives chuckled mightily, but vetoed the idea.

Undaunted, Freberg, in California, grabbed a phone and proposed, via long-distance, an alternative that would keep industry peace:

"How about," he offered, "'Almost as funny as Cleopatra'?"



## 'Game of Life' a challenge But Manoff agency finds 'family'

Milton Bradley Co., one of the largest producers of games in the world, gave Richard K. Manoff, Inc., exacting requirements for its latest spot tv campaign: create wholesome family appeal, explain the special interest of a particular game, and at the same time get across the fact that Bradley makes a wide variety of games. Technically, the agency also had a tough task: it had to use four days of stop-motion photography to shoot a commercial for Bradley's *Game of Life* and a companion one for *Stratego*, and construct a special rig for each of four effects, including a "parade" of game packages.

On the creative challenge, Manoff art director-film producer Gerald Gedney, who supervised the Bradley commercials, said a great deal of time and effort went into the casting of the family to make it a natural and believable group, which not only looked like a real family but could work together as a "family" for *The Game of Life* spot.

Cinematically, special emphasis was placed on tight closeups to get the expressions of excitement, fun suspense, and triumph in quick cuts. It turned out that the boy chosen for the "family" was actually a *Game of Life* fan, and was able to serve as unofficial advisor on the kind of situations which arise most frequently.

The *Life* and *Stratego* commercials, each one minute, are being aired on a saturation basis in 3 major markets for 13 weeks through Christmas. On network tv, live commercials for Bradley are being aired on NBC's *Today* and *Tonight* shows. *Life*, played by four people retails at \$6. *Stratego*, for two, retails at \$5 and is a big seller in Europe. Music was written by RKM president James N. Harvey and arranged by Ralph Burns. Filming was done at Audio Productions with Harold Lipman as director. RKM handled the entire Bradley account, except for educational materials and flash-cards.

# Interpublic now number one in billings

## Vaults over J. Walter Thompson with acquisition of EWRR agency

The billings explosion at Interpublic is bursting forth in geometric progression. In 1961, the Marion Harper-led advertising empire added \$29 million to its billings roster; the following year billings swelled another \$42 million; 1963 goes down in industry annals as the year Interpublic increased its family holdings by \$80 million (almost half in broadcast), a Malthusian feat accomplished with the merger of Erwin Wasey, Ruthrauff & Ryan.

The acquisition makes Interpublic the biggest billing advertising outfit in the world, an honor previously accorded to J. Walter Thompson. International billings were \$413 million, trailing JWT's \$420 million. Now of course, Interpublic is comfortably the big brother of advertising, with worldwide billings of nearly half a billion. With EWR&R added, it now boasts 7,000 employees in 160 offices in 37 countries. The David B. Williams Co., which had owned EWR&R in the U. S. and Canada, also owned EWR&R, Ltd. of London; a 50% interest in Erwin Wasey, G.m.b.H., of West Germany; and a minority interest in Ervaco Advertising of Scandinavia.

By bringing a new sibling into the fold, Interpublic is inviting the first real test of its fabled familial cohesiveness. Aside from its size, one of the distinguishing features of the Interpublic setup is its "management company" status rather than the traditional "agency" designation. (This distinction technically leaves J. Walter Thompson titular ruler of the billings realm among "agencies," administering \$130 million, with McCann-Erickson second with \$119 million annually.) Interpublic is head of a house which includes McCann-Erickson; McCann-Marschalk; Pritchard; Wood; Johnstone, Inc.; Afamal Advertising, Ltd., of Africa; and Communications Affiliates (Marplan, SCI, Infoplan, among other operations). The concept, according to chairman Harper, calls for "the building of a diversified

group of marketing communications services with the corporate resources of a strong management company." And, while theoretically all branches handle competing accounts, such intramural rivalry has been minimal. With the entry of EWR&R into the group, however, there are enough "product conflicts to pave Madison Avenue.

The autonomous nature of the Interpublic agencies "eliminates" the problem of client conflicts, according to the company. Nevertheless, the advertising community will be watching to see how one corporate roof houses such hostile habitants as: Gulf Oil products (EW) and Standard Oil Co. of N. J., and or Atlas Supply Co. (McC-E), Frito-Lay (EW) and National Biscuit (McC-M); Rolls-Royce (EW) and General Motors Buick (McC-E); Carnation Co. (EW) and Pillsbury (McC-M); Tuborg Beer (EW) and Genesee Beer (McC-M); Old Forester and Early Times Bourbon (EW) and Old Charter Bourbon (McC-E); Mutual Broad-

casting (EW) and NBC and or Cowles Broadcasting (McC-E).

Both David B. Williams, president of EWR&R and his father, Howard D. Williams, chairman of the finance committee will retain their positions with Erwin Wasey. A look at the new member of the Interpublic family reveals that domestic billings have been hovering for the past few years settling in both 1962 and '63 around the \$55 million mark. Last year, EW lost the corporate and plastics and resins divisions of American Cyanamid (\$750,000), Arizona Brewing Co. (\$370,000), the Bentley Lighter (\$250,000), and picked up Control Data Corp., Helene Curtis' Endae (\$500,000), National Benefit Life Insurance (\$1 million), the REA Express (\$500,000). Its heavy broadcast orientation (10% of billings in tv and some 6% in radio) centers around such clients as Wrigley, which alone has billings of about \$15 million, most of it in tv; Carnation; Frito-Lay; A. E. Staley; Van Camp, and Helene Curtis.

### SPEAKER OF THE DAY HONORED



WCAU (Philadelphia) personality Sylvie St. Clair L. accepts the Philadelphia Club of Advertising Women "Speaker's Citation" from Club president Ann Richter Lewis r. Looking on is Mabel Baudous, PCAW program coordinator. The presentation was made at the club's September dinner meeting, where Miss St. Clair was prime speaker.

## Compton appoints two new management supervisors

Richard H. Hurley (below) and Edward M. Gallagher, vice presidents and account supervisors at Compton Advertising, have been appointed management supervisors on their respective accounts. Hurley supervises Crisco Oil. He joined the station in 1949 as a time buyer. After three years in the media department, he moved into account handling on packaged goods brands, and was promoted to v.p. and account supervisor in 1960.



Hurley

Gallagher, who supervises Duncan Hines Mixes, joined Compton as a trainee in 1953.

## Northcross to FC&B as nat'l broadcast director

Foote, Cone & Belding has announced the appointment of Samuel H. Northcross as vice president and national director of broadcast, replacing John B. Simpson. Northcross, who will be headquartered in FC&B's New York



Northcross

B's New York office, is a veteran of the agency broadcast business. Prior to joining FC&B, he was a v.p. of William Esty, where he directed all television operations. He joined Esty in 1948, and was responsible for establishing its tv department. Earlier, he was associated with the Gallup Poll's Institute of Public Opinion and Audience Research and with Young & Rubicam.

## NEWS NOTES

**Weather copy line:** Smith Greenland, agency for New York's Roosevelt Raceway, has taken the weather into account in its commercial copy. The commercials, being run at the rate of 450 spots a week on

New York and Long Island radio stations, add the note that it's "comfortably warm" at Roosevelt. Murray Platte, S G account supervisor, said the "comfortably warm" line refers to the cool evenings the area will have up to Roosevelt's 7 December closing. However, now that Indian summer has set in, Platte thought the line inappropriate. Last week he dispatched another commercial to the stations, to be used in place of the "comfortably warm" spot whenever the temperature is over 55 degrees. Just to make certain the station operation desks don't make a mistake, he added a thermometer to each new commercial package he sent out.

**Merger in Salt Lake City:** Hoggan, Hall and Ray Higgins Advertising have consolidated under the name of Hoggan/Hall/Higgins with offices at 116 S. 5th East. Principals include Ned Hoggan, who will head the new agency and who is a veteran of 24 years in advertising work there; Nelson W. Hall, Hoggan's partner, and Ray Higgins, who was with several Salt Lake City agencies before opening his own shop.

## NEWSMAKERS

PAUL B. BLAUSTEIN (below) to J. M. Mathes as broadcast production supervisor from McCann-Marschalk, where he was a producer of tv commercials. . . . KING HARRIS to executive vice president



Blaustein

Harris

of Fletcher Richards, Calkins & Holden . . . E. L. TIMBERMAN to Kenyon & Eckhardt as management supervisor and vice president. He has been associate general product manager with Colgate-Palmolive.

WAYNE MONDVILLE to account executive with Nielsen's Broadcast Division. David Mudie to assistant manager for production; Luc Ste. Marie to manager for field opera-

tions, eastern division; and E. W. Collins to manager for field operations, western division.

NICOLAI A. PAVLOV to assistant director of the consumer survey division of Audits & Surveys.

DAVID L. LAMBERT to Feldman & Kahn as director of marketing and media. He was senior media buyer for Benton & Bowles.

WILLIAM S. MACDONALD to account supervisor at Crane Advertising Ltd. of London, the English associate of Norman, Craig & Kummler.

J. D. DE VAUX to copy director with La Grange & Garrison, Indianapolis.

JOHN W. HAYNES to Geyer, Morey, Ballard as a vice president. He was a principal and executive vice president of Robinson & Haynes.

GEORGE PAPPAS to art and production manager of Gaynor & Duca's west coast office.

HUGH L. HUFFMAN to production director of J. B. Neiser of San Diego.

DONALD D. HALSTEAD to the board of directors of J. M. Mathes.

DWIGHT SPQFFORD to the creative staff of William Schaller. He was creative marketing director for Carr Liggett Advertising, Cleveland.

DONALD F. STERNLOFF to office supervisor of Fuller & Smith & Ross in San Francisco.

FRANK N. PIERCE to creative director of Grant Advertising's San Francisco office. He was with Crown Zellerbach.

ARTHUR BORGII to assistant to the vice president of Frank B. Sawdon. He was broadcast buyer at Maxon.

MAURICE LERMAN and GUSTAVE L. SAELENS to vice presidents of Ted Bates.

WALTER A. SCHMINKE to Jack Lawler Advertising, Los Angeles, as vice president. He was with Hearst Advertising Service there.

ERNEST SMITH to senior art director at Sudler & Hennessey. MARVIN SCHILLER to copy group chief.

RALPH T. HARTELL to public relations director of The Bureau of Advertising. He was communications director of the National Oil Fuel Institute.

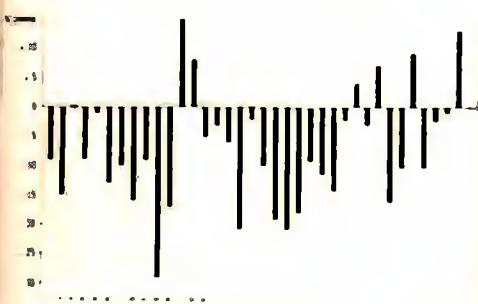
JOHN F. BRESNEHAN, WILLIAM P. GORDON, WILLIAM LACAVA and JOHN L. OWEN, all of Foote, Cone & Belding, to vice presidents.

Newspaper strikes should be apparent in records of department store sales over eight-month period, including strikes, if Starch theory is correct, TvB contends

**I**n the 23 August issue of Printers Ink, Daniel Starch analyzed the recent newspaper strikes in New York and Cleveland. In his opinion, newspapers had a great influence on department-store sales. Utilizing the same data, the Television Bureau of Advertising reached a somewhat different viewpoint which was submitted to Printers Ink and rejected because it was too competitive. When the same TvB material was presented to *Spiegel*, it was the opinion of the editor that where differing opinions exist, they should both be given an opportunity to be heard. In the interest of providing "equal time," the following article is printed.



At top, sales data for New York, while at bottom, Cleveland



Newspaper strikes had little effect on department store sales, TvB's Spiegel believes

## TvB rebuts Starch newspaper analysis

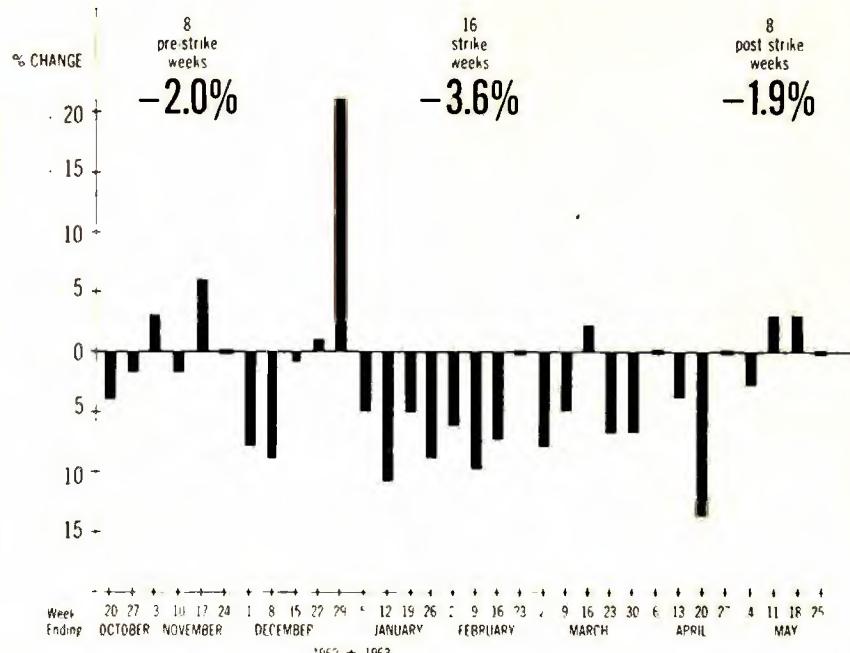
HARVEY SPIEGEL  
TvB vice president, research

"**N**EWSPIERS are the backbone of department-store sales. Without them, department-store sales suffer substantially and quickly. When newspaper advertising returns, department-store sales recover largely and quickly, but not fully at once."

If this summary of the effects of three 1962-1963 newspaper strikes by Daniel Starch & Staff is valid, the strike period should immediately be apparent on graphs showing weekly department-store sales data

during an eight-month time segment encompassing the strikes (above left).

The Television Bureau of Advertising analyzed the same Federal Reserve Board data and supplemented it with concurrent Department of Commerce retail sales data. TvB's conclusions are quite different from Starch's. The Bureau's analysis concludes that the problem of newspaper strikes in Minneapolis, Cleveland and New York had a negligible effect upon department-store sales in those markets and less effect on general retail sales in metropolitan areas.

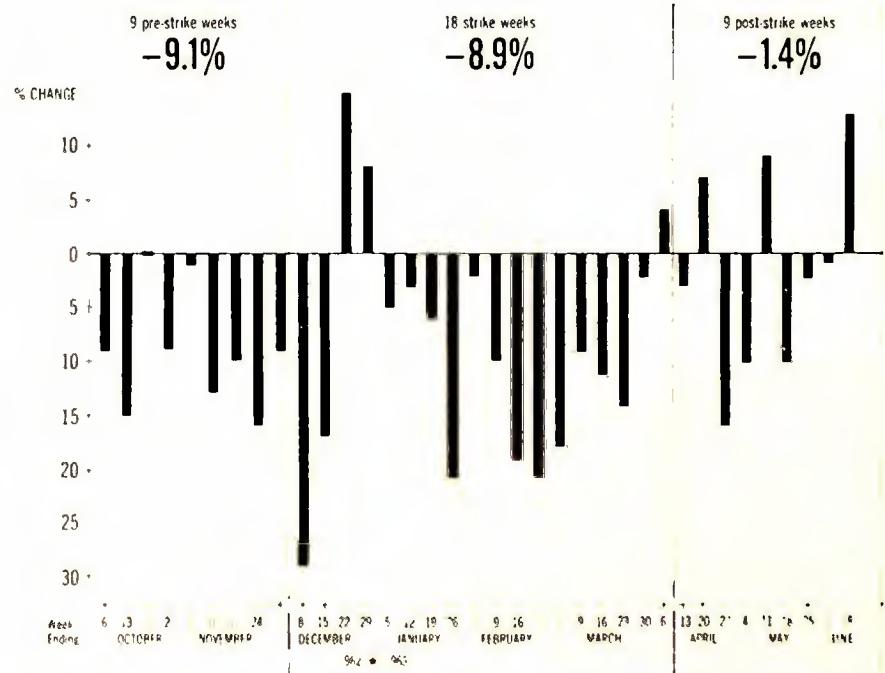


New York department store sales are shown with time factor added

## Time and tides together

Interpretation of sales data is risky when extracted from long-term sales trends, Spiegel notes. Many factors must be analyzed before reaching conclusions. Pre-strike sales records show a sustained slump in downtown department store sales, which continued during the strikes and afterward. Most striking conclusion to be

drawn "is that it's impossible to determine if a strike occurred at all," Spiegel states. Elements also play a role in sales, as for example, the heaviest snowstorms in 20 years blanketed Cleveland for a week starting 6 December, with sales skidding throughout the area as many shoppers were kept at home.



Cleveland department store sales show a pattern not unlike New York

There was some over-all effect on the cities' economies, especially to publishers, their employees, and those in allied businesses. Advertising lubricates the economy. Any sand in the machinery disrupts the normal interrelationship between advertising and sales. The overriding question is this: How much did the newspaper strikes influence sales? Tvb says the problem can be divided into three component parts:

- **PRE-STRIKE SALES TRENDS.** Interpretation of sales data, extracted and isolated from long term sales trends, is a risky endeavor. Starch compared sales figures in the struck cities using the national average for department-store sales as the base. Pre-strike sales trends within these markets were ignored. Tvb's study clearly shows a sustained slump in downtown department-store sales that started long before, continued during the strikes and, after the strikes, failed to turn upward significantly.

- **OTHER FACTORS.** You can't neglect local conditions that often can have a far greater effect on sales than the absence of newspapers, such as inclement weather and parcel delivery strikes. By doing so, you assume the newspaper strikes take place in a vacuum.

- **MEDIA PATTERNS AND RETAIL SELLING.** Downtown department-stores and big city newspapers account for only part of the economic activity in metropolitan and megalopolitan areas. Life goes on during a newspaper strike. Consumers continue to purchase household staples. Products continue to move from retailers' shelves because manufacturers are generating sales through steady advertising.

The Cleveland and New York strikes were concurrent, most recent and were fully reported by the Federal Reserve Board. Tvb's study omits Minneapolis, however, because the Board did not report sales data for three of the eight immediate pre-strike weeks, and three strike weeks. In addition, Easter week 1962 did not correspond to Easter week 1961, causing an artificial fluctuation in comparative weekly data. However, certain indications apparent in the incomplete Minneapolis data are later borne out by the full New York and Cleveland findings.

Graphs, left, based on retail dollar amounts, are derived from statistics published by the Federal Reserve Bank as per cent changes in department store sales for corresponding weeks from the previous year. Note that department store trends did not appreciably change due to the strike. Further, there was not a sales trough to distinguish non-strike and strike periods. The most striking conclusion to be drawn is that it's impossible to determine if a strike occurred at all.

Averages for the strike, and for the immediate pre and post-strike periods, were calculated. As the averages will show, the percent changes between pre-strike and strike periods are minor, and indicate that department-store sales did not plummet. In fact, Cleveland sales failed to drop at all.

Department-store sales in New York remained remarkably level throughout this period, falling only 1.6% during the strike, hardly a "substantial" decline.

*For nine consecutive weeks extending through December 1st, downtown Cleveland department-store sales failed to surpass corresponding weeks a year earlier. Newspaper advertising was available all but three days of this period. The heaviest snowstorms in 20 years blanketed Cleveland from December 6 through 14. The Federal Reserve Board reported: "During the week ending December 8, sales at local department stores skidded... Downtown and suburban stores as many shoppers were kept home suffered almost identical setbacks by heavy accumulation of snow."*

#### United Parcel Strike

New York's department stores experienced their sharpest weekly percentage decline after the papers had returned. Furthermore, the post-strike decline probably would have appeared greater had it not been for the 1961 United Parcel Service strike, which began on May 12. That strike virtually paralyzed store deliveries and undoubtedly influenced the artificial inflations of the corresponding 1962 data. The data also shows that newspaper advertising failed to stimulate department-store sales before the July 1st New York City sales tax increase, from 3 percent to 4 percent.

In many instances, Federal Reserve statistics are published for the downtown portion of a metropolitan area, as well as for the entire metro area. TVB's data is confined to New York City and downtown Cleveland areas. Only their prime central city dailies were closed as suburban dailies continued to publish within the metro areas of both markets.

#### Downtown vs. Metro

Starch did not cite which area statistics were used in its analysis. It is important that the downtown area, rather than the larger metro area, be examined. After all, in suburban counties downtown newspapers have minor import due to their penetration drop-off once they leave the central city counties. Also, suburban dailies offer great competition in suburban counties.

For example, there are 53 daily newspapers within New York television's primary coverage area, and 30 dailies within Cleveland tv station's signal coverage. Community chitlers containing their own businesses, schools, cultural programs and recreational facilities are served by these dailies. Often these outside dailies are giants, such as the Newark News and the Akron Beacon Journal. Suburban dwellers have little interest in what's happening downtown. They are better served by their local daily, with news of their own community, than by the big city downtown daily.

Macy's Senior Vice President for Sales Promotion and Advertising, John A. Blum, precisely defines this problem.

"...City newspapers generally have failed to keep pace, in terms of circulation, with population explosion in the suburbs—a fact of increasing significance to the retailer who is himself expanding physically with new stores into the same suburbs—so that the central city newspaper has become of decreasing importance to the retailer whose market and whose economic well-being has become increasingly area-wide. And finally, advertisers have been buying less and less with their newspaper space dollar over the years since the war, for a long-term spiral in rate increases has been accompanied generally by losses in circulation, and as a result

cost per-thousand has been going up and up and up."

TVB believes the strike had little effect on over-all retail trades and services. Here are statistics released by the Department of Commerce showing retail sales in New York, Chicago and Los Angeles—the strike & two non-strike areas. Corresponding city names alongside these monthly sales increases and decreases have deliberately been omitted. Can you determine where the strike occurred?

#### INDEX OF RETAIL STORE SALES November 1962 = 100

SOURCE: Department of Commerce  
Monthly Retail Trade Supplement

Nov	Dec	Jan	Feb	Mar	Apr	May*
100	118	81	77	93	97	99
100	119	89	82	91	91	95
100	117	89	82	92	95	98

\*preliminary estimate

As you can see, retail sales patterns in all three markets were virtually identical, although New York's papers were strikebound. The markets, in order of listing, are Chicago, Los Angeles and New York.

All advertising has a purpose and a place. Starch's analysis noted the inbred relationship between newspapers and department stores. It recognized that "retailers rely heavily on newspapers for their ad messages." Macy's John Blum stated,

". . . it is my conviction that one basic responsibility of those charged with directing the sales promotion end of any business is not only to test out and develop effective uses for old media, but also and most importantly to test out and develop effective ways of using desirable new media."

Apparently department stores' sales are not tied only to newspaper fluctuations. The greatest long range trends in big city retailing have little to do with strikes of downtown dailies. Population migrations to the suburbs, growth of local dailies and weeklies, and the metropolitan area-wide coverage of television are changing retail selling concepts.

Tomorrow's most successful retailers, TVB believes, will be those that best adapt to the realities of today's metamorphosis in media and markets.

## Second commercial tv network a "tough problem" for British

Can England support more than one commercial television network, when the U. S., with a much greater audience, seems able to support only "2½" networks? asks T. Steele, executive vice president of Benton & Bowles.

Addressing a group of British commercial broadcasters in London last week, Steele predicted that British operators "may have a very tough problem" in the next few years, as BBC develops a national UHF service, and a second commercial network is launched. This would make a total of four networks, two government-owned, and two commercial, available to viewers in the U. K.

Drawing a comparison, Steele pointed to the days when CBS and NBC had a clear advantage in TV network strength in the U. S. "Good time . . . was very difficult for advertisers to acquire—and this disturbed quite a few disappointed advertisers, not to mention our watchful government." Since then, ABC has emerged as a strong force in U. S. tv, said Steele. "And although SRO signs are out at CBS, you can still buy good time on NBC . . . and . . . quite a lot of it . . . on ABC."

The ABC ascendancy, which reached its peak in 1959, "sharply eroded" the audiences of the other two networks. Steele pointed to

"imaginative programing" as a prime factor in ABC's climb, which helped cut CBS evening half-hour program ratings by 15% in four years, and NBC's by 10%. CBS, he added, has regained its 1958 rating levels, and NBC has also recouped its strength by looking to ABC's policy of "sharper, smarter programing."

Steele cautioned his British audience to keep an eye on cost-per-thousand. In the U. S., he said, time costs for tv advertisers have risen 12% in four years, in stride with population growth, but talent or program costs have jumped 25%.

He told the British broadcasters to expect declines in "memorability" of tv commercials as channels multiply. ABC's emergence as a major U. S. network was accompanied, he said, by drops of 10%-20% in viewers' commercial recall.

Steele said Benton & Bowles' research into commercial recall has found that daytime commercials were only 14% more effective (based on rates and cpm) for reaching women than prime-time exposure. The agency originally estimated that daytime's efficiency in reaching women was twice as great as prime time's.

Steele said the decision of U. S. networks and advertisers to offer longer shows "reduce the viewer's tendency to switch channels—by providing fewer punctuation points during the evenings' schedule." He said there were 99 half-hour programs in evening network time in 1958; the figure for 1963 is 64. Five years ago there were only 23 hour-long evening network shows, compared to 46 today.

### Tv network billings up

Network television gross time billings increased 3.1% in August, and billings for the first eight months of the year climbed 5.3% over the 1962 period, according to Television Bureau of Advertising. August network tv billings were \$66,224,000, compared with \$64,205,100 in August 1962. The three-network total for the eight-month period was \$543,826,700, compared with \$516,268,700 a year ago. ABC scored \$141,225,100 for the first eight months, up 6.6% from last year. CBS' \$212,194,-

700 was an increase of 6%. NBC showed a 3.7% increase over '62 eight-month figures, with a total of \$190,406,900. Daytime billings for the first eight months totalled \$176,445,000, a gain of 10.6% over last year's. Nighttime billings rose from \$356,689,000 in 1962, to \$367,381,700, an increase of 3%. Network tv gross time billings are compiled for TvB by LNA - BAR. The month-by-month 1963 figures (with May, June, and July figures changed as of 2 October) follow:

### NETWORK TV GROSS BILLINGS

Month	ABC	CBS	NBC	Total
January	\$18,264.8	\$25,912.7	\$24,066.1	\$68,243.6
February	17,435.7	24,057.7	22,850.0	64,343.4
March	19,378.0	26,694.3	25,166.8	71,239.1
April	18,577.0	26,508.4	23,669.9	68,755.3
May	18,299.7	27,986.9	25,305.1	71,591.7
June	17,070.5	26,749.1	22,976.6	66,796.2
July	15,927.8	27,401.9	23,303.7	66,633.4
August	16,271.6	26,883.7	23,068.7	66,224.0

### '500' crashes arena tv

Another blackout has blighted commercial tv sports. MCA-TV last week revealed it has acquired from the Indianapolis Motor Speedway Corp. long-term exclusive rights to produce and distribute live coverage of world-famed Indianapolis 500 Mile Race to theatres and sports arenas via closed-circuit tv.

The deal is another in a string of "steals" pay tv has made from commercial tv sports fans including hockey games and championship boxing matches. It may be followed

by sporting events still more closely aligned with the free entertainment screen. There has been talk of the National Football League turning "pro" as far as tv is concerned and going for the big money available on the closed-circuit route. And, just as the Dodgers and Giants deserted New York, both teams are reportedly planning to turn their backs on national commercial coverage of their games.

Closed-circuit coverage of the Indianapolis auto classic will commence with next year's race to be run on 30 May 1964. It will be perhaps the most costly coverage in the world of sports because every foot of the two-and-one-half mile Speedway will be covered by cameras and microphones spotted strategically around the track.

According to David A. Werblin, president of MCA-TV, the possibilities are strong that if facilities are made available, the event might be beamed live via Telstar to Europe and then relayed to outposts around the world.

## Washington officials reply to ABC tv station report

Do Washington officials read their mail? The answer is yes, if results of an ABC-owned tv station mailing is any criterion. Not only do they read mail, they acknowledge it too!

ABC TV stations president Theodore F. Shaker sent the new presentation, "How the People of Two Great Nations Helped Join Two Worlds," to key Washington people, starting with the President, as well as political leaders throughout the country. Included was information in the collective and individual efforts of the ABC tv stations in behalf of their communities and country.

While the reply from President Kennedy came from a secretary, letters flowed back to Shaker from brother Robert Kennedy, the vice president and many more. Said Lyndon B. Johnson: "I find it to be fascinating and I am pleased that you were so thoughtful." Press Secretary Pierre Salinger reported back similarly: "I found it most interesting."

Among the nearly 100 others personally acknowledging the presenta-

tion were FCC chairman F. William Henry, Sen. Warren G. Magnuson (Commerce Committee chairman), FBI director J. Edger Hoover, FCC commissioner Kenneth A. Cox, and Sen. J. W. Fulbright.

One representative, Florence P. Dwyer (N. J.) reported she was "placing it in my district office in Elizabeth where it will be read by the many people who visit me on legislative business."

And James G. Morton, special assistant to the Secretary of Commerce, "noted with interest the question which is posed, 'Can service to the community keep pace with technical advance?' and the advertisements about your stations' performance in this regard."

## Minow in vast learnland

Former FCC chairman Newton N. Minow, although devoted to communication in a broader sense than before, is still talking in the idiom of his old job. TV and an "unnamed" toothpaste commercial (Crest) served to illustrate points in

his speech opening a New York exhibit, "New Dimensions in Learning," by Encyclopedia Britannica for whom Minow now is exec VP working on legal and financial matters.

Describing explosive population and information growth, Minow added: "I've recited a few statistics, perhaps not quite as familiar as the one that 'our group has 27 teeth cavities.' Most of us are aware of that particular statistic though the greatest new change in communications of our time—television. He cited more statistics: 50-60 million Americans viewing tv 'at this very moment' (around 5:30 p.m.), children in the U. S. spend as much time with tv as with a teacher ("that is one reason why we are sponsoring the NBC program, *Exploring* . . . to help insure that some of this time is used to stretch the mind and spirit').

While he had no "wasteland" epithet for educational tv, as for the commercial medium Minow did say that "educators have been slow to harness the great gift of television" but will begin to fulfill its

The advertisement features a large, stylized logo composed of four letters: 'W', 'A', 'V', and 'E'. Each letter is intricately designed with a pattern of small circles or dots, giving it a textured, antique appearance. To the right of the letters, the words 'WAVE RADIO AND TV' are printed in a bold, sans-serif font. Below this, the letters 'A' and 'V' are again used, with 'A' above 'V', followed by the word 'RE' in a smaller font. Further down, the letters 'V' and 'E' are used, with 'V' above 'E', followed by the word 'INARIABLY' in a smaller font. Finally, the letters 'E' and 'V' are used again, with 'E' above 'V', followed by the word 'EFFECTIVE' in a smaller font. At the bottom, the word 'LOUISVILLE' is written in large, bold, decorative letters, with 'BOTH NBC' underneath it. Below 'LOUISVILLE', the text 'BOTH REPRESENTED BY THE KATZ AGENCY' is printed. At the very bottom, a series of wavy lines suggest water or waves.

potential by the middle and late 1960's. More than 300,000 courses will be televised this year in this country, he estimated. (The next day National Educational Television announced that Minow had been elected to the NET board of directors.)

Reviewing Encyclopedia Britannica's display of books, machines and film, Minow said educational films "can be as habit-forming as the late show." He shared the platform with company president Maurice B. Mitchell, who reviewed EB's international progress since its 18th Century founding in Scotland. The exhibit will occupy the Pepsi-Cola World Headquarters Building in New York this month.

## World-wide organization urged for broadcasters

Robert W. Sarnoff called for a world-wide organization of broadcasters committed to maintaining free and open channels among nations, capable of dealing with the numerous problems which advanced technology will create and the details inherent in the free and continuing international circulation of information and programs. The NBC chairman made the suggestion at a press conference at Tokyo's Okura Hotel. He was in the

country to sign an agreement with NHK for exclusive tv rights in the U. S. for the Summer Olympic Games which start in Tokyo next October.

An important function of such an international organization would be the operation of an information center from which any broadcaster could learn what programs—live or recorded — are available in the world market or needed in these countries where production resources are limited. The need arises because of what Sarnoff called the "awesome potential" of global tv which places heavy responsibility on the world's broadcasters to assure that the tools at their command are used "in a spirit and with a skill that will serve the best interest of mankind."

In the absence of such an organization, Sarnoff said, "it is incumbent on the broadcasters of each nation to seek close cooperation, through existing organizations and on their own, with broadcasters of other nations."

## NEWS NOTES

**'Hootenanny'** hits newsstands: ABC TV is making the most of a good thing. Having come up with the first regularly scheduled network

tv series devoted to current folk music craze, the network expanded its Saturday night *Hootenanny* from last season's half-hour to a full hour this season. Now the network is carrying the idea over to a new medium and has published ABC TV *Hootenanny*, a magazine which contains articles and features by and about folk singers. It'll be available at newsstands starting 29 October.

**Werner progress report:** Mort Werner, president of the National Academy of Television Arts and Sciences, and NBC TV programs v.p., has delivered the first in a series of "progress reports" to ATAS chapters around the country. Addressing the New York chapter last week, he told of recent decisions by the board which will result in ATAS progress and expansion, with the chartering of new chapters in Boston, Dallas, Philadelphia, Denver, and other cities. Werner's next meeting with ATAS members is scheduled for 2 and 3 December, when he will visit chapters in St. Louis, Columbus, O., and Washington, D. C.

**Stock Exchange:** H & B American, CATV operator, and Video Independent Theatres, a subsidiary of RKO General, have announced the exchange of 1,550,000 shares of H & B common stock for all the outstanding capital stock of Vumore Co. and Mesa Microwave, CATV and microwave relay tv subsidiaries of Video Independent. As a result, H & B will acquire the 27 CATV systems of Vumore with 30,000 customers. In addition, H & B will expand its microwave relay facilities through the acquisition of Mesa. The agreement also provides for up to \$2 million of additional financing to be made available by Video to H & B by modernization and expansion. The transaction is subject to the approval of H & B's stockholders and the FCC. At the transaction's completion, Video Independent, which had previously acquired a substantial interest in H & B, will hold more than 50% of H & B common stock.

**More power for Springfield:** WWLP, Springfield, Mass., and WWOR-TV, Worcester, Mass. both owned by Springfield Television

## TIO GOVERNING BODY MEETS



Television Information Committee, governing body of the broadcasting industry's Television Information Office, at the Fall 1963 meeting (l-r): seated, Michael Foster, ABC; C. Wrede Petersmeyer, Corinthian Broadcasting; newly-elected chairman Willard Walbridge, KTRK-TV, Houston; Robert Wright, WTOK-TV, Meridian, Mass.; standing, Harry Clay, KTHV, Little Rock; Sydney Eiges, NBC; Roy Danish, TIO director; Joe Sinclair, WJAR-TV, Providence; John Cowden, CBS. Gordon Gray, WKTV, Utica, N. Y., was absent when the picture was taken

have been granted permission to increase their power. WWLP, on channel 22, will climb from its present 219 kw in all directions to a directional pattern of 376 kw toward the south and west, and to its maximum 1,000 kw toward Springfield. WWOR, channel 14, will, by spring 1964, have increased its power from 16.2 kw to 460 kw.

**Full sponsorship recorded:** The 1964 Summer Olympic Games in Tokyo, which will be carried on NBC TV, are fully sponsored. P. Lorillard, (Lemmen & Newell), Texaco, (Benton & Bowles), and Schlitz Brewing (Leo Burnett) will sponsor.

## NEWSMAKERS

ROBERT NORTHSHIELD to general manager of NBC news and public affairs. Carl Lindermann Jr. to vice president, NBC sports.

DAVID GORDON to publicity and exploitation director of WNEW-TV. He has been associated with Screen Genus.

GEORGE E. SHANNON to director of business affairs of WCBS-TV.

HARRY D. HONIG, JR. to sales promotion manager of KSD-TV-Radio, St. Louis. He was radio and television director for Batz-Hadgson-Neuwoehner Advertising.

STEVEN F. BEARD, JR. and GABRIEL P. DYPE to vice presidents of Blair Television.

RICHARD J. ANDERSON to engineering manager for KLAC and KTTV, Los Angeles. He was chief engineer at KOVR-TV, Sacramento-Stockton.

JAMES W. MANSFIELD to manager of the National Assn. of Broadcasters' audio-visual department. He is production coordinator of the Army's *Big Picture* tv series.

ROBERT R. SARACEN to local sales manager for WGAT-TV, Portland.

LYNN F. AVERY to sales manager of WTVM, Columbus.

WES POTTER to production manager of WTVO, Rockford.

RICHARD J. RABURN, JR. and ROBERT M. LAGINESTRA to vice presidents of NBC. JOHN SCUOPPO to director of promotion for the network. On the west coast, JEROME H. STANLEY to film programs director, program administration and JOHN HINSEY to manager, film programs.

DON'T  
OVERLOOK  
THE CENTER...



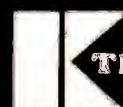
IT'S  
VIRGINIA'S NO. 1 \*  
TV MARKET \*

**Financial, transportation, medical, retail and service center for prosperous, growing Western Virginia - that's Roanoke - Best buy in Virginia's No. 1 market - that's WSLS-TV (Roanoke's Pioneer TV Station)**

\* TELEVISION MAGAZINE

**WSLS-TV  ROANOKE, VIRGINIA**

"THERE IS NO SUBSTITUTE FOR INTEGRITY"



**THE KATZ AGENCY, INC.**

National Representatives

## KIRSCH

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

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

## 3M

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

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

## FRC&H

"I find SPONSOR interesting and useful."

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

## C-E

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

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

## ALCOA

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

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

## GUMBINNER

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

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

## CASTOR

"Like current (yellow page) news!"

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

## GREY

"Fine, in-depth publication."  
Hal Miller, VP & Media Dir.  
Grey, New York

## AYER

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

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

## K&E

"Read it cover to cover every week."  
Joseph P. Braun, VP, Media  
Kenyon & Eckhardt, New York

## AMERICAN TOBACCO

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

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

## BRISTOL-MYERS

"Very informative and useful."  
John H. Tyner, Dir. of Advtg.  
Bristol-Myers, New York

## AF-GL

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

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

## AYER

"Appreciate your broader base features."

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

## S&H

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

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

## JEWEL

"Good for broad and timely information."

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

## AEROSOL

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

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

## FIRESTONE

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

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

## STEFFEN

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

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

**EVERYBODY'S TALKING ABOUT SPONSOR**

# BBDO

"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

# GENERAL MILLS

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

Mance Rose, Merch. Mgr.  
General Mills, Minneapolis

# MORGAN

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

# MELDRUM & FEWSMITH

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

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

# BIDDLE

One of the only magazines I read cover to cover."

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

# PLOETZ

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

Lester H. Plaetz, Pres.  
Plaetz, Inc., Chicago

# WADE

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

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

# HENDERSON-AYER & GILLETT

"A most helpful tool!"

Mrs. Jayce Clark, Med. Dir.  
Hendersen-Ayer & Gillett  
Charlotte, N. C.

# RIVAL

"Your SPONSOR-SCOPE commentaries are most helpful."

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

# KIRSCH

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

M. Wolff, Advertising Manager  
Kirsch Beverages, Brooklyn

# MILES

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

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

# STOCKTON-WEST-BURKHART

"It is excellent."

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

# Y&R

"SPONSOR serves to keep me informed on developments."

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

# FOLGER

". . . most interesting and informative publication."

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

# COMPTON

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

Lyle E. Westcott, AE  
Compton Advertising, Los Angeles

# K&E

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

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

# NL&B

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

Edmand C. Dallard, VP  
Needham, Louis & Brarby, Chicago

# HOEFER, DIETERICH & BROWN

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

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

# SPONSOR!

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

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

# SPONSOR

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

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

**Saturday Night  
"MOVIE 4"**

Delivers top ratings,  
reach and cost-  
per-thousand with  
WNBC-TV's biggest  
movie package ever.

**HERE'S HOW IT WORKS**

**YOU BUY** a :60 commercial in "Movie 4" (Saturday night, following "11th Hour News") at a cost of \$1800 flat or a :10 spot for \$550 gross (subject to discounts)

**YOU GET** a large, low c-p-m audience—assured by lead-in from NBC network movie and by nature of the films: most of them TV premieres and ★★★ or better ("Daily News"), all with top name stars.

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

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

**WNBC-TV** **4** **NEW YORK**



History class and teacher get sights and sounds of 36 years at new CBS building site

**WHO'S CALLING? —  
History show at CBS digging**

CBS is putting radio news tapes of the past 36 years to dramatic use at the site of its skyscraper under construction in New York. A series of top stories of each year back to 1927, when CBS was founded, is part of an elaborate show for sidewalk superintendents as the 38-story building goes up. Each year is marked by a photographic panel illustrating the story of the year. At each panel the passer-by can lift a telephone to hear, for example, President Roosevelt at his 1931 inaugural declaring that "the only thing we have to fear is fear itself," or in 1941 calling Pearl Harbor "a day that will live in infamy," or

Winston Churchill in 1946 coining the term, "iron curtain," in his Fulton, Mo., speech, or President Kennedy's "ask not what your country can do for you" appeal at his 1961 inauguration. Pedestrians should have plenty of time to enjoy CBS historical panorama. The building is scheduled to be finished late in 1964. Designed by the late Eero Saarinen, it will be 491 feet high, to take its place among the tallest reinforced concrete structures in the world.

Until now, sidewalk observers have been able to watch excavation and early work through a plexiglass fence.

# TIMEBUYER'S CORNER

Media people, what they  
are doing, buying and saying  
13 October 1963

■ BBDO (New York) adds two: Jonne Murphy joined the BBDO media department 1 October as a buyer for Dual Filter Tareyton. Jonne was with Gumbinner (New York). John Winkelseth returned to BBDO 1 October after a two-year tour with the Army. John has been assigned to the DuPont group as a buyer.

■ IRTS Seminar instructors announced: The line-up of instructors for six of the eight Time Buying and Selling Seminar classes has been announced by Al Petgen, director of client relations at the American Research Bureau, and chairman of the Seminar committee. Subjects and instructors are as follows: FIRST: *Broadcasting: Key to Marketing Era*—Julius Barnathan, v.p. & gen. mgr. ABC Television Network. SECOND: *Broadcast Research Basics*—William McDonald, a.e. Norman, Craig & Kummel Int.; Frank Boehm, dir. of research & promo., RKO General. FOURTH: *Research in Planning and Buying*—Joan Leahy, ass't. supervisor media analysis, BBDO; Hal Miller, v.p. & media dir. Grey Adv. FIFTH: *Network Basics*—Don Durgin, v.p. NBC Television Network Sales. SIXTH: *The Rep's Job*—Maurie Webster, v.p. & gen. mgr. CBS Radio Spot Sales; John

Dickinson, v.p. HR&P. SEVENTH, *Role and Functions of the Timebuyer*—Moderator, Sam Schneider, WLB Radio sys. mgr., eastern div., Crosley; Panel: Mary Lou Benjamin, media dir. Helitzer, Waring & Wayne; Marie Fitzpatrick, Y&R media supervisor; Judy Fields, Compton timebuyer; Bob Bridge, SSC&B senior media buyer. Instructors for the Third and Eighth sessions will be announced soon. First session is set for 5:30 p.m. 29 October at CBS Radio, 49 East 52nd Street, New York.

■ Late word from IRTS: As a postscript to the above report, the Corner has just gotten word that the instructor for the Third TB&SS, *The Media Plan*, will be Don Leonard, Kudner's media director.

■ Borden's is placing two products in test areas this month—Borden's Danish Margarine, and Borden's Kava, a low-caffeine instant coffee. Agency is DCS&S (New York). Borden's has been blossoming out in new products this year—claims that before 1963 is over, 35 new food products will have been launched in test markets, introduced in selected new markets, or put into national distribution. Half a dozen ad

## ART FISCHER: don't be afraid to try it

"One mistake a lot of buyers make is to handle every buy the same way, that is, to rely on a buying formula," says Cole Fischer Rogow's (New York) president, Art Fisher. Art estimates 80% of the agency's billing goes to radio and tv, and he takes an active part in timebuying. Eshewing formulas, he says, "Every buying problem is a different problem." He feels it's dangerous to fall into a buying pattern, that "many stations are being bought because of the audiences they had five or ten years ago, or not bought because of the audiences they once had." He urges buyers to "keep up-to-date, have courage, use ingenuity . . . don't be afraid to try new ideas." Art explains that when CFR was formed, Lee Rogow was

the timebuying expert. After Lee's death in 1955, Art, who says he "knew nothing about radio and tv," waded into timebuying and has found a wealth of satisfaction and success utilizing his fresh point of view. Art and his wife and two children live in Manhattan.



14 OCTOBER 1963

agencies are involved in the company's "new-product explosion."

■ **Squirt plans for fall:** Squirt Co. (Sherman Oaks, Calif.) planning an intensive fall multi-media campaign with \$1 million budget. Plans include radio and tv spots. Donahue & Coe (Los Angeles) is the agency; William R. Muller the account exec.

■ **KAUZ-TV, Wichita Falls, market tour:** An entourage of Dallas ad agency execs and station reps boarded a chartered bus (see photo below) and headed for Wichita Falls, Texas, for a weekend of fun and market study late in September. Activities included a tour of Sheppard Air Force Base, where a demonstration of the Atlas Missile was seen. KAUZ-TV general manager Bob Hobbs hosted the trip, said the primary purpose was to afford an opportunity to demonstrate to agency personnel and their clients the suitability of the market as a test area for tv campaigns, and to point out the wide variety of production facilities offered by the station. Are such market tours a success sales-wise? The report from KAUZ-TV says yes—two orders were received by commercial manager Hal Thompson before the bus returned.



A. C. Gilbert's Autorama, electric road racing car with fly-over chichane, will be featured in 30- and 60-second tv spots in a national campaign to run until Christmas

## TV BUYING ACTIVITY

► **A. C. Gilbert** campaign started on some stations in late September, will continue to pick up markets until the list includes about 50 top markets for a full strength push at Christmastime. Five toys are included in the promotion: Autorama (see photo), My Mixer, Tuggy the Turtle, Scrubble Bubble, and The Wing Thing. Spots are being placed mainly in action, adventure, and kid shows. New York stations WPIX and WNEW-TV started airing spots 7 October. Buyer lining up spots for the Gilbert campaign at BBDO (New York) is Bill Thompson.

► **National Airlines** buying prime and fringe minutes, 20s and ID's, in key national markets for a drive set to start 20 October. Duration will be eight weeks in some markets, nine weeks in others. Buyer is Bob Previdi at Papert, Koenig, Lois (New York).

## THEY LEFT THE DRIVING TO KAUZ-TV



**JOURNEY TO WICHITA FALLS:** Media folk from Dallas along with station execs and reps about to board the chartered bus to journey to KAUZ-TV, Wichita Falls, Texas, are (l-r) Jon Burkhart, KAUZ-TV; Jim Neal, ATS; Jane Achor, free-lance writer-producer; Owen Elliott, ATS; Frank Tinkler; Mrs. Glenna Tinkler, Traey-Loeke; Ben January, Walt Brownfield Assoc.;

Mrs. George Harding; Mrs. Elliott; Mrs. Dean Hulse, Grant Adv.; Mrs. January; Mrs. Billie Brady, Van Roberts, Inc.; Conrad Brady, Interstate Theatres; Bill Hobbs, general manager, KAUZ-TV; Tommy Thompson, Traey-Loeke; Mrs. Kinnemouth; Warren Kinnemouth, Ad PR; Mrs. Jeffords; Dave Jeffords, BBDO. Channel 6 was host to group for weekend

## RADIO REAPS CROP OF FARMERS

The twin-growing deluge of scientific farming techniques demands that the individual keep abreast of the latest developments in his business. How does he do it? By listening to radio. And, more specifically, by listening to established, authoritative medium-and-high-powered radio stations.

A Cedar Rapids advertising agency, W. D. Lyon Co., concerned with a lack of information about farm radio listening habits, underwrote a study to determine the nature of central Iowa's farm listening and the extent to which newly established local stations had cut into the farm audiences of the large regional stations.

The study found that the small stations made a dent in the high-powered outlets' farm audience; 50 w WHO, Des Moines, according to the study, is the dominant farm station in central Iowa, with WMT, Cedar Rapids, and KMA, Shenandoah (both 5 kw), following. Low-wattage stations, in general, had a small percentage of the total farm audience.

Dr. J. Robert Miller, marketing director of Lyon, pointed to the emergency, after World War II, of small radio stations in the central Iowa region. Before that, he said, farmers in the area depended in large measure on established, high-powered radio stations for the technical and weather information they needed. Commenting on the study's results, Miller noted that the farmer is "becoming sophisticated in terms of the information on which he can rely." Farmers seem to associate authority and knowledge of agricultural science with large stations, he said.

Regional station farm directors and farm newscasters have very high identification and listenership among farmers. In the study, veteran WHO farm director Herb Lambeck was properly identified by 77% of the farmers within a 10-mile radius of Des Moines, 73% reported listening to his broadcasts—47% regularly and 26% occasionally. WHO newscaster Jack Shelly was correctly identified by 73% of

the sample and listened to be 70—46% regularly, and 25% occasionally.

- Within the 100-mile radius there are 27 am stations. Despite this, the study notes, WHO dominates the farmers' listening:

- Before 7 a.m., in only one county of the 47 in the 100-mile radius around Des Moines did another station have a share of audience greater than WHO.

- Between 11:30 a.m. and 1:30 p.m., three local stations in their home counties had a larger share of audience than WHO. Two of them, KCOG, Centerville, and KJAN, Atlantic, are 250-watt stations; the third, KXEL, Waterloo, has 50 kw.

Other findings of the survey:

- 99% of the farmers questioned have radios in their homes, and 70% own more than three. 10% own six

or more. 78% have radios in their cars, and 23% carry transistors with them when away from the house or barn.

- Peak listening time is from noon-12:30 p.m.—80% listen then. Second highest period is 6:30-7 a.m., with 67% tuning in. 57% listen before 6:30 a.m.

- Farmers listen to radio for specific programs at particular times of the day.

- 94% have tv sets. They watch very little during the day, but turn to tv after 7:30 p.m., when radio listening drops off to 17%.

- Farmers favor tv stations affiliated with CBS TV for their evening viewing: 56% turn to CBS, 39% to NBC, and 32% to ABC.

The Lyon study included 574 farmers within the 100-mile radius of Des Moines, and its findings are based on 555 usable returns.



### WGN re-entering sports arenas

OLD TIME memories will be stirred among New York listeners with the return of WGN to sports arenas. Following by several weeks the signing of the New York Jets American League football entry for coverage by WGN, the station has now announced a two-year contract to broadcast the New York Mets games.

The 44-year-old station was tagged "The Station of Champions" from its earliest days. Sam Toul— one of the leading sports commen-

tators, aired boxing, basketball, hockey, and track from Madison Square Garden. In later years as WMGM, the station broadcast Brooklyn Dodger, New York Giant football, and New York Yankee games.

Looking at the new Shea Stadium is John C. Moller, WGN president and general manager. Left is Mets' president George Weiss. Baseball games will be sponsored by Rheingold and Brown & Williamson.

# 25-year-old copy theme sells

**A** QUARTER CENTURY ago, a young Chicago cookie baking firm took a big plunge into an equally young type of media buy, spot radio. Twenty-five years, and millions of cookies later, Salerno Megowen is still putting the major portion of its ad budget into the senior medium, radio . . . and spot TV.

Their remembrance line . . . "Mom-ee, I want a Salerno Butter Cookie" has become famous in Chicago. Not only are they still using a modern version of it, up until just two years ago, the originally recorded, twenty-three-year-old spot was still being heard!

WIND, Chicago, which has been running Salerno Cookie spots since

the beginning, teamed up with Jaek Scott of Scott & Scott Advertising, to commemorate their mutual 25-year Salerno association with a luncheon party. Guest of honor was the girl who recorded the famous seven word commercial, Florene Brower Fancy, flown from California for the occasion.

Mrs. Fancy must certainly hold some sort of record. She received residuals from the original spot for twenty-two years. Somewhat small by present standards, her semi-annual \$7.20 check was mailed to her regularly by the agency, though the last few years necessitated some special tracking down to find her.

Salerno's success with their long-

time radio relationship (they rose in size from 15th to first, now bake 40% of the packaged cookies sold in the Chicago market) has attested to the validity of adman Jaek Scott's philosophy that "spot radio has remained one of our most effective means of putting over a sales message."

The longevity of the spot announcement he created, a little girl's voice imploring, "Mom-ee, I want a Salerno Butter Cookie," backs up another of his tenets, "every spot should contain a good, strong remembrance line."

In the ease of the Salerno spot, there was never much question as to its remembrance value. After the

George Salerno and WIND's Howard Miller give veteran cookie "saleslady" Florence Fancy a taste of the product she advertised for 23



# or baking firm

## Salerno Megowen honors spot radio commercial star featured on air for 23 years

first four years of steady use, up to 100 letters a week would pour in, asking to please take that "whining brat" off the air. But by that time the line had become a Windy City catch phrase and as one letter noted, in requesting a respite from the slogan, "When I go in a store, can't think of any other butter cookie."

At about that point, Scott gave the spot a rest and incorporated the slogan into a singing jingle. However, for at least a few weeks every year, the original was resurrected, until in 1961, it was modernized to the present version to include the brother along with the little girl and the last \$7.20 check went out to

Mrs. Fancy.

For almost all their twenty-five years in radio, Salerno has adhered to some 100 spots a week.

For longer than anyone at WIND can remember, there has always been a 52-week order. Greater business and an increasing ad budget compensated for rate increases and four years ago allowed for a like dollar amount in spot TV.

Commenting on Salerno's non-stop schedule on WIND, General Manager Ed Wallis stated, "If the successful growth of our respective companies is any indication, this association has been a good one." We're gratified to see the impact of radio advertising indelibly confirmed

through the medium's continued use by one of our oldest long-time advertisers.

George Salerno looks at it this way, "Our twenty-five year stake in spot radio has proved conclusively to us the potency of the medium. We were sold on radio back in the early 40s when our slogan made us famous and we're sold on it now as a prime mover of the Salerno line."

"Marketing has undergone revolutionary changes during the past quarter century," he continued, "but we feel that the use of radio advertising has enabled us to keep pace with changing developments in distribution, merchandising and consumer purchasing habits." ■

See Brower Fancy shown 25 years ago when she made the first radio spot for Salerno Megowen (l), and with successor Denise Rogers (r)



L I S T E N I N G

**WWSUN** / 24 HOURS A DAY  
TAMPA - ST. PETERSBURG  
5 KW 620 KC

Get all the facts from  
Nati. Rep: VENARD, TORBET & MCCONNELL  
S. E. Rep: JAMES S. AYERS



## Raymond Smith to general sales manager at Mutual

Raymond W. Smith has been named general sales manager of the Mutual Radio Network. He comes from the National Advertising Co., subsidiary of Minnesota Mining & Manufacturing, where he began as assistant director of operations in 1949. He was named regional sales manager for NADCO's Eastern region in 1955, and was appointed general manager of the newly formed Poster Division in Fort Wayne, Ind., the following year.



Smith

## NEWS NOTES

**KGRB** goes on the air at fair: A new radio station, KGRB, West Covina, Calif., went on the air 25 September at the Los Angeles County Fair. This was one of the first times a station ever began broadcasting from the grounds of a county fair, according to Robert Burdette, president and general manager of Robert Burdette & Assoc., owners of the station. Burdette, for more than 25 years the owner of General Sound Engineering Co. of Hollywood, is associated in ownership with Dr. L. Paul Resnick, Los Angeles physician, and his brother, Edward Resnick. The new outlet, broadcasting at 250 watts on 900 kc, and with its call letters standing for "Good Radio Broadcasting" in the San Gabriel Valley, will feature "good popular music" combined with news and sports coverage, with special emphasis on local events. After the fair, KGRB will broadcast from its new studios located on 13½ acres in West Covina, utilizing 245 foot twin directional transmitting towers.

**Wometco income up:** For the first 36 weeks of 1963, Wometco Enterprises reported net income after taxes was up 15.1% over the same period in 1962, to \$1,514,068 as com-

pared to \$1,317,031. Per-share earning for the period ended 7 September was \$1.04, up 13% over the 95 cents earned through the third quarter of last year. (Per-share earnings have been adjusted for the 30% stock dividend paid 21 December 1962.) Gross income was \$14,826,918, up 13.2% as compared to \$13,099,915 in 1962. Wometco recently finalized an agreement to purchase for cash all the capital stock of the Coca-Cola Bottling Works of Nashville. The multi-million-dollar transaction is the largest single acquisition ever made by Wometco.

**Metromedia cashes in on high finance:** There are all kinds of financial successes, not the least of them being the annual awards which *Financial World* magazine gives for the most attractively prepared stockholder reports. Metromedia nabbed the first place in the broadcasting category in this year's 23rd annual Report Survey and John W. Kluge, president, will accept a bronze Oscar-of-Industry trophy at the banquet 30 October in New York. More than 5,000 annual reports were reviewed in 97 categories in the 1963 competition. In broadcasting, CBS was runner-up to Metromedia, while AB-PT placed third.

**New ABC affil.** KZUN, Spokane Wash., became an ABC primary affiliate on 7 October, with the network hour rate \$80. Station operates with 500 watts days on a frequency of 630 kilocycles. Although this is a daytime station, the fact that it operates on Pacific Time permits it to clear for practically all Trans-continental programs.

**Rust Craft earnings revive:** Rust Craft Greeting Cards reported net sales of \$33,668,000 for the 12 months ending August 1963 with sales of \$28,273,700 for the 12 months ending in August 1962. Net operating earnings after taxes were \$640,200, or 88 cents per share, compared with an operating loss of \$705,900 in the 12 months ending August 1962. The figures exclude non-recurring profits of \$110,000 in the 1963 period compared with \$1,356,700 in the 1962 period. The 1963 figures include a full year of

ales and earning by Rust Craft's newly-acquired broadcasting division, while figures for the previous year include only six months broadcasting operations.

**WSIX-FM** goes to 100,000 watts: **WSIX-FM**, Nashville, Tenn., broadcasting at 97.9 mc, boosted its transmitting power to 100,000 watts and added 22 additional hours of stereophonic broadcasting per week—bringing the weekly total to 38 hours of stereo. **WSIX-FM** is on the air from 8 a.m. to midnight daily. Power change was made late in September after installation of a new antenna.

**Tulsa Host to distaffers:** Tulsa will be the site of the 1964 annual convention of American Women in Radio and Television. Headquarters will be at the Mayo Hotel, from April 30-May 3. Saidie Adwon, account executive, KTUL-TV, Tulsa, is general chairman of the convention.

**Southern stations sold:** Blackburn Co. recently brokered the sale of both WLAQ, Rome, Ga., and WRFB, Tallahassee. Former station was sold by Mitchell Melof for \$50,000 to Clarke Broadcasting, owned by Randolph Holder and Thomas Lloyd. The Tallahassee outfit was sold by Emerson Browne for \$120,000 to Don Price.

**Equipment firm purchased:** Standard Electronics Corp., which specializes in the manufacture of radio and tv transmitting equipment, has been purchased by its former v.p. and general manager, William H. Illiger. Under its new ownership, the firm will move to a new plant in Monmouth County, N. J., about January 1964. SE designed and built what it reports to be the first 1 kw tv transmitter in the world for WOR-TV, New York.

## NEWSMAKERS

**JOHN BRUBAKER** to general manager of WFYI, Garden City, N. Y. He was formerly general sales manager for WFBG-TV-AM-FM, Altona.

**HAROLD GORE** to vice president Johnston-Taylor Broadcasting.

**William R. Brum** Sic to the sales staff of WDGY, Minneapolis-St. Paul.

**Bon Price** to sales manager of KCBS, San Francisco. He was with CBS Tv Stations National Sales.

**John Paley** to account executive for the Transcontinental Division of ABC in Hollywood.

**E. Paul Piercy** to director of radio sales service at CKLW, Detroit.

**Aras Fisemci** to station manager of KGLM and KBIG, Los Angeles. He was director of the Award Programs Division of NIA.

**Gary Davis** to account executive of WEPE, Cleveland.

**James L. Siverson** to the sales staff of KDKA, Pittsburgh. He was national sales service representative for WHC-TV, Pittsburgh.

**Pete Cousins Hyatt** to program director of WLJB, New York.

## FREEDOM of the air

### *an editorial*

KVIL, Dallas, is a station that believes in editorializing. Shortly after John Coyle, who in addition to being president of the station is also a member of the NAB Board, framed the NAB-adopted Coyle Resolution designed to awaken the public and their elected representatives to the dangers of government encroachment on the American system of free broadcasting, this editorial was broadcast over KVIL. Its author: John Coyle.

*When our Ship of State commissioned first  
for its uncharted sea,  
To the crew each Founding Father said:  
"You people hark to me!  
One law, immutable, we write to underwrite success:  
Let no man's itching fingers mar the freedom  
of the press."  
The politicians squirmed and cried and battled,  
tooth and claw,  
But the freedom of the press remains immutable by law.*

*The Founding Fathers knew too well  
what governments can do  
To stop the printed page and blot its messages to you.  
They could not know new means would come,  
in transmitting thought to share  
And that they should have guaranteed  
the freedom of the air.  
So today the politicians grin as, inch by inch, they go  
To limit thought that we may hear at home by radio.*

*The sanctity of the printed word by law we guarantee;  
Surely as much the spoken word is entitled to be free,  
Not words but thoughts all tyrants fear,  
the things that words may say:  
Restricting thought in any form is a threat  
to freedom's way...  
No law nor ride should bar the thoughts the  
radio waves can bear...  
Our Nation now should guarantee the Freedom of the Air!*



## SYNDICATION

### 'Cowboy & The Tiger' in can for holiday air

TAPING is complete for a new one-hour special its backers hope could be *The Wizard of Oz* of this generation. *The Cowboy and the Tiger*, commissioned by Helitzer, Waring & Wayne, New York agency specializing in children's advertising, is in the can for telecast Thanksgiving Day and an 8 December repeat. This could be the first of annual re-runs if the show fulfills its backers' hopes. Five national advertisers will sponsor *Cowboy and the Tiger*: Irwin, Transogram, American Doll & Toy, all through Helitzer, Waring & Wayne; Nestle through McCann-Erickson; and Miles Labs through Wade. Negotiations were still under way last

week with ABC-TV for the two showings, and a 25-market spot plan kept in readiness in case the talks were unsuccessful. To star in the musical, designed to appeal to all ages, HWW recruited Paul O'Keefe, 12-year-old singing star of the Broadway musical, *Oliver*. The young cowboy is shown here on the set with agency principals Melvin Helitzer (l) and Andre Baruch, vice president in charge of television and radio. David Wayne and other Broadway names fill human and animal roles alongside the young cowboy. Music and tv script for *Cowboy and the Tiger* are by Harold Beebe, who adapted the show from a Wallace Gray play. ▶

### "Beaver" in strip stage

Three out of every four stations now signed for MCA-TV's syndicated *Leave It to Beaver* series will strip it five days a week. A survey by the film company's research department also found that most of the 32 stations stripping the program will schedule it in late afternoon or early evening hours. There are 234 half-hours of *Beaver* in syndication, after six years on network (five on ABC; one on CBS).

### NEWS NOTES

**Heatter to tv:** Winnebago Productions, Rockford, Ill., has announced the availability of *The Gabriel Heatter Show*, a series of 110 five-minute programs on tape, each one with a self-contained message of "inspiration." The series is designed for stripping, both as a five-minute entry and as a feature in local news broadcasts.

**Consolidation:** The tv division of United Artists Corp., until now divided into the two firms of United Artists Assoc. (syndicated feature films) and United Artists Television (network and syndicated series), has been consolidated into one UA subsidiary called United Artists Television. Staff remains the same.

**Drug Center sponsors syndie movies:** Skaggs Drug Center, a large chain operating in 11 western states is taking on full sponsorship of Seven Arts' "Films of the '50's" on KSL-TV. The buy is one of the largest in Salt Lake City history.

On another Seven Arts sales front the new half-hour documentary, *Churchill, the Man*, has recently been bought by seven more stations, making a total of 18. The special was recently approved by Churchill at a private screening may not be telecast during his life time.

The syndicator's *En France* series of 26 half-hour French language shows has been sold to 12 more stations, bringing the total market count to 59.

**AA's sales exploit:** Allied Artist Television's most recent package of 12 science fiction features, called *The Exploitables*, has been booked by 51 stations, following the sale of the original group of 24 to more than 100 stations. Other large sales were made by UA-TV, Economic Television Programs division, among others. Company sold *Stoney Burke*, the hour series based upon the experiences of a rodeo performer, in 20 markets.

### NEWSMAKERS

**CHARLES GREEN** to director with Sarra. He was previously a freelance director.

**RED COX** to creative director and producer with WCD Production. He was formerly with Sarra.

**HERBERT I. LAZARUS** to vice president of Telesynd, a division of Wrather Corporation.

**CINET COLLIER** to general manager of WBC Productions and executive producer of "The Steve Allen Show." He is currently program manager of KYW-TV, Cleveland.

# AD AGENCY HEAD URGES PAYING REP BY-PASSED BY DIRECT BUY

## Attacks local rate card at RAB meeting

**R**ADIO STATIONS which sell direct to an advertiser at the local rate should still pay their representatives who call on the account a commission, says William L. Sanborn, president of Winius-Brandon Co., St. Louis advertising agency. He made the proposal while attacking use of the local rate card for spot radio advertisers, during an RAB management conference last week in Omaha.

Another solution offered by Sanborn to protect rep commissions is for national reps to "get a firm commitment that a station will not and cannot cut them out by selling at a local rate to advertisers they (the reps) call on." He conceded this was a "pretty drastic" solution, but stressed that "if all national reps were firm on this, the stations would go along."

Sanborn described his first proposal for paying commissions to bypassed reps as "somewhat more practical," and suggested the reps be paid either a full or half-commission in this instance. He noted that "a lot of stations are already doing this and, as far as we can see, it's working out very well. This certainly helps us, as we can be completely honest with the national reps who call on us."

Emphasizing that as long as the "double rate card system" is used his agency will seek to get the lower rate, Sanborn noted W-B bills "a little over \$3 million" per year in broadcast media, of which some 5% is in radio.

"In every case," he said, "we try to get the local rate for our client. If we can't get it—fine—we can't get it. But when we can get the local rate, we do so—and the national rep loses his commission. We feel very bad about this, as national reps are important to us. But, we must make the best buy we can for our client—or lose him, which hurts us all."

"I've called it a local rate, but you could also call it a cut-rate, or below-rate card. But, whatever you call it—it's the same. We deplore the situation, but we fight for it as hard as anyone. If we don't fight for the local rate and a competitive advertiser does get it, we haven't been completely honest with our client. And worse, another agency could walk in and take the account away from us, with such information in its hand."

Turning to ratings, Sanborn indicated he was less than excited with data showing just the number of people who listen. What's needed, he said, is more detailed breakdowns of the types of listeners each station attracts. He cautioned against using ratings "as a drunk uses a lampost—for support instead of illumination."

For a product like Pepsi-Cola, he said, a head count is sufficient. "But

I've also got some accounts like Blue Cross, Wabash Railroad, and Frisco Railroad, where I'm appealing to a specific group of people—high-level executives. When buying for these clients, I don't really care which station is the most popular. I want the station that has the programming that appeals to these people."

Sanford also discussed what he felt makes a good media salesman noting that compared to print media salesmen the radio seller is a "different breed of cat. The radio representatives are younger, sharper—they even dress better—have more enthusiasm, and don't mind trying something new or different . . . When you compare radio reps to newspaper or outdoor people, you find a certain stodginess or resistance to change in effect (in the latter)."

One possible reason for radio

### WELCOME ABOARD, AND GOOD HUNTING



CBS Radio network sales v.p. George Arkedis (center) stands by as two new additions to his staff, Tom B. Watson (l) and Ron B. Titus wish each other well in their new sales posts. Watson, formerly a media buyer for BBDO and Bates, will work with the N.Y. staff. Titus, who will be in Chicago, was a promo specialist with WOW, Omaha.

## STATION REPRESENTATIVES

reps being what they are, says Sanford, is that "radio, of all media, has to be sold. The tv reps quote rates and avails and ratings, and you take your pick. Newspaper and outdoor people have rates and position and locations to quote, and very little competition—so again you take your pick. But in radio, you've got to sell programming—personalities—salesmanship of d.j.'s—and an invisible audience. In radio, you need a guy who can sell creatively."

He adds that the only ones who come close to radio reps are those for consumer magazines—"possibly because these magazines have been having a tough time lately and need aggressive people working for them."

### Reps find few new sales from option time axing

The FCC's axing of network option time last May hasn't had any appreciable affect on rep firms thus far, according to nine of 12 quizzed on the subject last week. On the other hand, spokesmen for the three remaining companies said they saw a definite effect in the rise of national spot sales at the stations they represent, stemming from the FCC ruling.

H-R Television national tv sales manager Jack White seemingly spoke for most of the major rep firms as well as his own company, when he said succinctly that H-R has felt "no affect (of the ruling) so far," and "doesn't expect it to have much affect in the near future." Or as TvAR v.p. and national sales manager Marv Shapiro put it, the ruling is "academic—there have been no changes, and it is not likely there will be any." Advertising Time Sales v.p. Jack Thompson pointed out that at this stage of the fall selling season, since market-by-market ratings aren't out yet, pre-emptions of weak network properties have not occurred. "So far," says Thompson, "there's been no real change in the total amount of time available for national spot sale on ATS' 20 represented tv stations."

A number of the reps quizzed went along with Thompson's thinking in that although they have seen no affect so far, time alone would tell whether stations would decide

to drop network shows that prove to be weak vehicles, in order to substitute national spot carriers. There was the feeling too, among reps, that stations which have dropped network shows to schedule movies or syndicated shows in prime time, would have done so, ruling or not—that the ruling, although giving the stations a stronger voice, actually was in no way responsible for the changes.

Among those reps sharing a different opinion on the affect of the demise of network option time, Avery-Knodel sales v.p. Bob Kizer said: "a number of stations have been courageous enough to put in movies or syndicated shows where they wouldn't have before, giving more time to national spot." He hastened to add that this certainly doesn't necessarily apply to all markets. He does feel that where station people in the past would have hesitated to do so, they have now dropped network shows they feel aren't doing well, and substituted shows involving national spot.

Another rep general sales manager said his company has definitely already garnered additional revenue because of stations pulling the plug on network shows and airing spot carriers. He went on to comment that no one wants to weaken the networks, that the ruling may instead strengthen them by forcing them to weed out weak shows before they even reach the picture tube. Or as he put it, "Now there can be no such thing as a 'fill program.'"

Gene Sumner, president of E. S. Sumner reps, says his company sees a continuing trend towards spot carriers in place of network programs, "applauds the trend," and expects it to gain momentum "as production facilities become more universal." Sumner went on to say that "individualized programming in prime time is the perfect opportunity for stations to give a local market flavor, rather than a 'nationalized flavor' in their maximum audience periods, and it also provides a tremendous potential for increased national spot sales."

### NEWS NOTES

Two indie's change reps: Roger O'Connor, relatively new station

representative, swelled its list with two big-market independent stations. KTVW-TV, Seattle-Tacoma, and KCTO-TV, Denver. The former had been repped by Weed, and the latter by Adam Young. Other rep appointments include WICC and WJZZ (FM), both Bridgeport, to Bill Gred Associates, for New England sales; KFEQ (AM & TV), St. Joseph, Mo., and KLIK, Jefferson City, Mo., to Avery-Knodel.

## NEWSMAKERS

DAN KATZ to the New York television staff of the Katz Agency. He was formerly manager of WMT-FM, Cedar Rapids.

CHARLES R. O'MALLEY to sales executive at Stone Representatives. He was a salesman for Pan American World Airways, Socony-Mobil Oil Co., and T. J. Stevenson.

H. G. (BUCK) HARRIS to account executive at Ohio Stations Representatives, Cleveland. He was with WDBJ, Roanoke.

WHO'S GOT  
THE AUDIENCE IN  
THE ARK-LA-TEX?

JUST  
GET THE "BOOK"  
(ARB or NSI)  
AND SEE!

...AND YOU'LL BUY  
THE TOWER OF POWER

**Ktal★tv**  
CHANNEL 6 NBC FOR  
SHREVEPORT

# WASHINGTON WEEK

News from nation's  
capital of special  
interest to admin  
14 October 1963

★★ FTC has won a second Appeals Court decision in its case against the 1960 Rise shaving cream tv commercials, but the agency has been told to rewrite the order exonerating non-deceptive use of mock-ups.

In what should be a classic counselling on FTC treatment of the whole mock-up question, aptly-named Judge John Wisdom of the Fifth Circuit Court of Appeals begins summation for the three-man court this way:

"Everyone knows that on tv, all that glistens is not gold . On a black and white screen, blue looks white: the lily must be painted . . . Coffee looks like mud. Real ice cream melts much faster than that firm but fake (mashed potato) sundae."

The fault lies not in the mock-ups technically necessary to represent a product or its function before the tv camera -- but in commercials using them to disparage competitive products unfairly, and deceive the viewer. The Appeals Court found Carter Products' Rise commercial, discontinued in 1960, in the unfair category.

★★ The primer embodied in the court decision will guide not only the FTC but also sponsors and agencies.

The court rejected the innocent bystander plea of agency Sullivan, Stauffer, Colwell and Bayles, Inc. The agency has been associated with Carter Products for many years, and had managed the Rise account too completely to claim innocence. The court did suggest limiting agency involvement in the FTC order to the Carter Products only.

★★ The court also backs the FTC stand that the agency must push to the bitter end even in cases where a commercial may have long been discontinued.

Court agrees with FTC that an order against a particular commercial is valid only against the one instance -- similar instances must be forewarned.

★★ As in the earlier Colgate-Palmolive Rapid Shave case, the court suggests milder wording of the FTC order to avoid penalizing mock-ups in general.

The court suggests that the FTC order barring mock-up demonstration in the Rise case eliminate the word "genuine" as a requirement. It could be interpreted to mean that any use of substitute materials in tv mock-up was illegal.

At the same time, advertisers are warned not to use substitute materials unless they are necessary to overcome photographic problems, and to use none which have distorting effect disparaging to other products.

The Rise commercial represented "ordinary lathers" by a water-foam mixture that collapsed almost instantly. The concoction did not truly represent properties of any other shaving creams in competition with Carter Products, the court held.

★★ "Fairness time" demands from battling conservatives vs. liberal-labor forces may make the occasional broadcaster headache on political "equal time" seem like nothing at all.

Demands for free or paid Fairness Time on controversial issues looms as a year-round proposition.

The AFL-CIO has urged member locals to monitor radio and tv programs more carefully, to garner answering time against rightist programs like "Life Line" commentaries -- which run on some 300 stations. Labor is delighted with FCC's assurance in recent fairness doctrine spellout, that both sides of controversy must be aired.

★★ Al Zack, AFL-CIO public relations director, recently called on all central labor councils to reap more air time.

"This FCC ruling makes it clear that the stations must provide free time to our side where we don't have the money to buy time. If we are alert and monitor these programs properly, we ought to be able to get our views on the air much more often."

★★ In the conservative camp, Sen. Strom Thurmond (D., S. C.) quotes Dan Smoot's call to arms for fairness time for the right wing.

Thurmond put into the Congressional Record lengthy quotes from the Smoot report, which is condensed for programing in 33 tv stations on the west coast under Ross Pet Food Co. sponsorship. "Conservatives could really convert this provision (the FCC provision for adequate response) into something effective for our side."

Smoot urges local organizations for the protection of conservative opinion in broadcasting (OPCOB) to draw up lists of the controversies on which they will demand equal answering time, and transcripts of any related programs.

★★ NAB will try to help broadcasters bogged down in controversy questions during first 1963 fall conference in Hartford, Conn.

Howard H. Bell, NAB v-p. for planning and development, will moderate a joint radio-tv panel discussion on "Controversy on Your Station and How to Deal With It." NAB President LeRoy Collins and staff members will form a panel and take questions from delegates in the conference round-table session which will end the day-and-a-half meeting.

★★ In the broadcasters' own in-ranks controversy on what to do about commercials, the Collins public-interest viewpoint picked up another vote last week.

Stockton Helffrich, manager of the N. Y. code office of NAB, urged broadcasters to strengthen their stance on self-regulatory improvements. If broadcasters show some real concern for the audience as well as for their own industry -- the audience may show more concern for keeping broadcasters in business, and oppose FCC regulation, said Helffrich.

# Live and Lively!

For 8 years we've been Local, Live and Lively. When you buy this television station you buy a slice of the lives of people in Central Iowa. We hit 'em where they live! Take a look at our Monday through Friday Log of live telecasts—

6:40 to 6:45	Pastor's Study	6:10 to 6:20	Don Soliday News
	Ministers discuss daily life and religion informally		Our own interpretation of what is important on the world and national scene . . . completely written and produced for the Central Iowa Viewer.
7:15 to 8:00	Bill Riley's Breakfast Club	6:20 to 6:30	Bud Sobel Sports
Over 71,500 family members now!		Late scores, sports news, and features with emphasis on the local schools and athletes.	
9:30 to 10:00	Keep Trim	10:00 to 10:20	Russ VanDyke News
Probably the only Physical Fitness Program conducted by a Football Coach and his wife.		The highest rated local newscast in a multiple station market. Russ Van Dyke, our News and Public Affairs Director has been with KRNT for over 20 years	
12:00 to 12:05	Don Soliday News	10:20 to 10:30	Ron Shoop Sports
A major TV Newscast with plenty of pictures, videotape and local film. Includes weather and markets.		Our Sports Director features interviews with both local and national athletes, coaches, and sports figures. Of course, the latest scores and sports news, too	
12:05 to 12:15	On Camera with Russ VanDyke	ALSO LIVE:	
Our News Director gets the man-on-the street's opinion of current news events.		Sundays 10:30 a.m. Central Iowa Church of the Air Ministers, Choir Directors, Organists and entire church choirs from all over our area present this service	
12:15 to 12:30	Don Soliday Show	Sundays 5:30 p.m. Iowa State Fair Talent Search	
Such features as handicraft instruction, helpful information from the Credit Bureau and Better Business Bureau . . . in-depth interviews with local people in the news.		Talented teenagers from all over the state in competition for \$2,000 put up by the State of Iowa. Over 52 shows in local communities are conducted in conjunction with this program.	
1:00 to 1:30	Mary Jane Chinn Show	Tuesdays 6:30 p.m. People's Press Conference	
Almost half of the program daily devoted to a fashion show. Also, sewing, cooking and gardening hints by authorities. Book reviews and a weekly report from the State Women's Clubs.		The most outstanding community service program in Central Iowa. Viewers phone in their questions to leaders and authorities on vital city, county and state issues.	
3:45 to 3:50	Walt Reno plays "O Gee"	Fridays 10:30 p.m. Mary Jane Chinn	
A new game that our viewers can play at home.		Primarily an entertaining interview show with interesting guests, local, regional and national. They come from all fields—Politics, Medicine, Show Business, Government, the Fine Arts.	
3:55 to 4:55	Variety Theater	Saturdays 5:00 p.m. Talent Sprouts	
A Cub Scout, Brownie, or Blue Bird group are Bill Riley's guests every weekday. Films such as "Cartoon Classics" and "Mickey Mouse Club."		Talented youngsters from 2 to 12 are given the opportunity to perform.	
4:55 to 5:00	TV News with Dick Eaton		
Tells of upcoming and tonight's TV programs of special cultural, civic and educational interest. Of regular programs and guest stars, too.			
6:00 to 6:10	Paul Rhoades News		
Local and regional News by our veteran Managing News Editor.			

This schedule isn't the new Channel 8 Look for Fall. 80% of these programs have been on for over 5 years. Many since KRNT-TV went on the air in 1955.

Our program philosophy has been "Local, Live and Lively" from the beginning. Not only because we thought it serves our community best . . . it also SELLS for our clients best.

Live and Local KRNT Television with its survey-proved "most accurate news" and "most believable personalities" creates enthusiasm for products. It generates buying excitement. That's why KRNT-TV continues to do around 80% of the local business year after year after year

**Buy this Local, Live, and Lively station. You'll get action fast.**

# KRNT-TV

Channel 8 In Des Moines

An Operation of Cowles Magazines and Broadcasting, Inc.

Represented by The Katz Agency



## Reach 'em with a SPOT OF TAE

(the "homes reached" station in Pittsburgh)  
For an A.M. coffee break or P.M. snack  
TAE-time is prime time for viewing  
America's 8th largest market

Check your Katz representative. You'll find  
TAE up among the leaders in low cost-per-thousand  
homes reached. Daytime or nighttime.

Take TAE and

**WTAE CHANNEL 4**

Basic ABC in Pittsburgh

 THE KATZ AD