

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Sponsors face new proposals for radio and tv talent p. 19

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11-12-63  
 WILDED L JOY  
 MC - RM 274  
 MOCKELLER PLAZA  
 NEW YORK NY



MODEL OF THE RCA EXHIBIT BUILDING FOR THE 1964-1965 NEW YORK WORLD'S FAIR

## SPOT TV

### MODERN SELLING IN MODERN AMERICA

EDWARD PETRY & CO., INC.

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

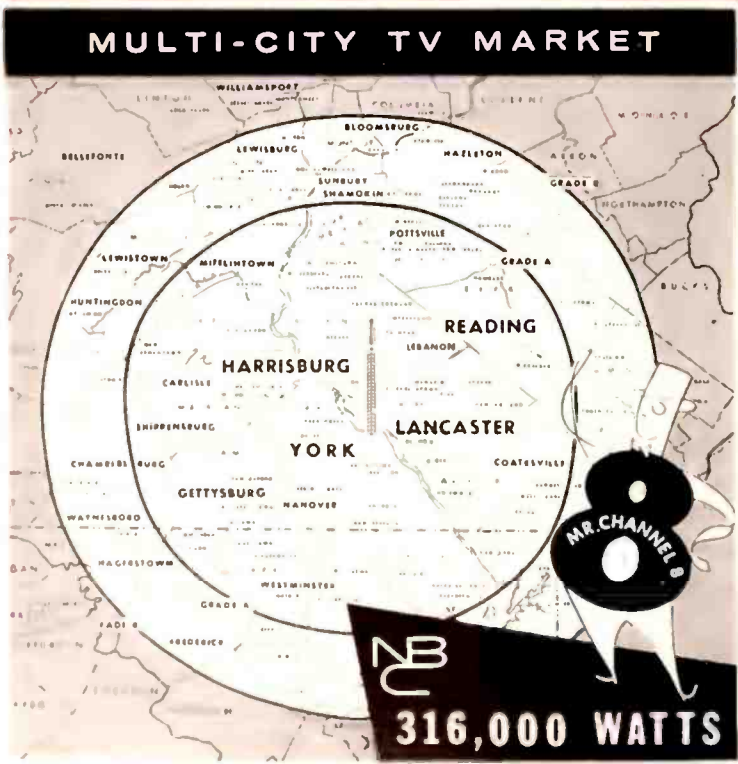
The use of color is one exciting chapter in the growth of Television. The rapidly increasing use of Spot Television by national advertisers is another. The success stories of new companies who rely almost exclusively on Spot TV are dramatic proof of its effectiveness. These quality stations offer the best of Spot Television in their markets.

- |         |                      |         |                       |
|---------|----------------------|---------|-----------------------|
| KOB-TV  | Albuquerque          | WISN-TV | Milwaukee             |
| WSB-TV  | Atlanta              | KSTP-TV | Minneapolis-St. Paul  |
| KERO-TV | Bakersfield          | WSM-TV  | Nashville             |
| WBAL-TV | Baltimore            | WYUE    | New Orleans           |
| WGR-TV  | Buffalo              | WTAR-TV | Norfolk-Newport News  |
| WGN-TV  | Chicago              | KWTV    | Oklahoma City         |
| WLW-TV  | Cincinnati           | KMTV    | Omaha                 |
| WLW-C   | Columbus             | KPTV    | Portland, Ore.        |
| WFAA-TV | Dallas               | WJAR-TV | Providence            |
| WLW-D   | Dayton               | WROC-TV | Rochester             |
| KOAL-TV | Duluth Superior      | KCRA-TV | Sacramento            |
| WNEM-TV | Flint Bay City       | KUTV    | Salt Lake City        |
| KPRC-TV | Houston              | WDAI-TV | San Antonio           |
| WLW-I   | Indianapolis         | KFMB-TV | San Diego             |
| WDAF-TV | Kansas City          | WNEP-TV | Scranton-Wilkes-Barre |
| KARD-TV | Kansas State Network | KREM-TV | Spokane               |
| KARK-TV | Little Rock          | WTHI-TV | Terre Haute           |
| KCOP    | Los Angeles          | KVOD-TV | Tulsa                 |



## Food sales

# \$824,492,000



The growing WGAL-TV market lives well. Your product advertised on Channel 8 moves profitably. WGAL-TV does an outstanding selling job because—in its market—it is more sales-productive 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 figure: SRDS 1/63

# WGAL-TV

## Channel 8

### Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres



**DGA for integration:** The enormous influence which the entertainment media — especially movies and television—can exert in the current struggle by Negroes for equal opportunities was discussed by Directors Guild of America officials and NAACP leaders. In a three-hour meeting at DGA Hollywood headquarters, Guild president George Sidney said the membership “will do everything possible to insure the proper portrayal of the Negro in motion pictures and tv.” James L. Tolbert, president of the Beverly Hills-Hollywood branch of the NAACP, reminded that Negroes have not been cast unfavorably—“they just haven’t been cast at all.” Indications that this situation is changing rapidly came from Charles Boren, executive vice president of the Assn. of Motion Picture Producers, who said that in the past two months, the number of Negroes registered at Central Casting has increased from 45 to 106. “We have told them (CC) to register 25 more,” he said. “The studios have ordered their people wherever possible to use more Negroes in motion pictures and on television.”

**Subscription tv start snagged:** The Denver pay tv test is having some trouble getting off the ground. Teleglobe-Denver Corp., applied to the FCC for a nine-month extension before starting KCTO programming because of “the present unavailability of sufficient product.” Gerald A. Bartell, president of the system, was quick to reaffirm his confidence in the Denver project despite this unexpected delay.

**Police print sins, says Cox:** It is up to broadcasters to inform the FCC about unfair tactics of newspaper people, commissioner Kenneth Cox told a recent RAB Management Clinic. He was referring specifically to double-billing for which an offender is liable for conviction for conspiracy to defraud. “If you broadcasters will send documented complaints to FCC, we will send them to the right government agency for investigation.”

**Record attendance for CBS Radio:** The affiliates convention for CBS radio beginning tomorrow is expected to break all attendance records. To date, 274 executives, representing 126 affiliates, have registered for the two-day session. They will come from 44 states, the District of Columbia, Toronto, and Montreal. Thursday and Friday the seven general managers and program directors of CBS-owned radio stations will meet with “the aim of expanding quality leadership in their markets.”

**Fee system “obsolete”:** It makes no sense for advertising agencies to demand that clients pay standardized fees, at least according to Frank Harvey, General Foods advertising controls mgr. He told an ANA workshop at Princeton, N. J., that the standard fee system is “obsolete” and urged that agencies’ compensation policies be “flexible enough to meet the individual requirements of each client.” He said agencies “admit” significant differences in the profitability of various types of accounts, because of their varying service requirements. At another ANA workshop, Charles A. Fabrizio, American Chicle mgr. of international auditing, described his company’s methods of auditing advertising agency charges. Basic questions Chicle reviews: Are the prices paid (by the agency) correct? Have claimed services actually been rendered? Are the expenditures definitely for Chicle? Has the proper accounting distribution been made?

**Broadcast fees fixed:** Win, lose, or draw, all broadcast applicants will pay fees to enter requests at the FCC, effective 1 January 1964. Application for new stations or major change will cost \$50 in radio, and \$100 in tv; same schedule holds for renewal or transfer applications, except where more than one license is involved, when the fee drops to \$30 in both radio and tv. Change of call letters calls for a \$20 fee. Translator and auxiliary matters and all other applications call for \$30 fees.

# SPONSOR-WEEK

Late news  
in tv/radio advertising  
30 September 1963

**John's in first tv buy:** John's Bargain Stores, one of the heaviest users of newspaper and radio advertising, has made its first venture into tv. Via Crestwood Advertising, N. Y., the discount store chain has purchased a test campaign of minute spots in WNEW-TV's (N. Y.) *Cartoon Playtime*, *Sandy Becker*, *Felix the Cat Just for Fun*, and *Wonderama*. To run from 28 October through the third week in December, the spots will promote toys exclusively. If successful, a 52-week buy is in the works, promoting other items in addition to toys. John's will also use *Life Magazine* for the first time this fall, in a major expansion of its advertising plans, previously confined strictly to newspapers and radio. John's now has over 300 stores. Others are expected to follow the move into tv in their local areas. Crestwood is the agency for the entire chain.

**CBS a color advisor:** CBS TV acting as advisor on operating requirements of American broadcasters for new color and b&w cameras announced at weekend by North American Philips Co. (Norelco), N. Y. Association is noteworthy in that CBS is only web not programming color on regular basis. Philips said new cameras use new tv camera tube called Plumbicon, which produces unusually uniform color pictures free of dark "halos," color shadows, and blurring, and its spectral response curve coincides more closely with human vision than other tubes now in use. Philips feels advertiser interest in color programming will increase because of better color and lower costs, and new tube will result in more programs in color with more faithful rendition.

**QXR interconnects affiliates:** Beginning 21 October, QXR will link its affiliates and transmit live from coast to coast. The stations will begin carrying five hours a week of topical interviewing and discussion programming. A business and news analysis program is expected to

be added to the schedule shortly thereafter. Stereo fm music and drama series will be distributed to affiliates on tape. The decision "was influenced in part by the results of three nationwide surveys conducted for QXR by Media Programmers, Inc." More than 50% of people interviewed voted for more news and information programming. The network estimates total purchasing power of its audience to be in excess of \$15 billion.

**Late-breaking appointments:** Willard E. Walbridge, exec. v. p.-gen. mgr. of KTRK-TV,



WALBRIDGE

Houston, elected chairman of Television Information Committee, governing body of TIO. He succeeds Clair McCollough, president of Steinman Stations, chairman of TIC since inception in 1959 . . . Alvin M. King,

field director of NAB's station relations staff, named to the newly created post of NAB director of State Assn. Liaison . . . Carl Lindemann, Jr., who was NBC v. p. of Special Projects, News, named to succeed Tom S. Gallery, who is retiring as director of sports. Lindemann assumes title of v. p., NBC Sports . . . Perry Smith, producer, NBC Sports Dept., named manager, NBC Sports.

**One man against city:** New type quiz show developed by Larry Thomas Productions (*100 Grand*, ABC TV) to be tested live on Sunday (6) at Rutgers Field House in New Brunswick, N. J., as benefit for local United Fund. Called "Solo," it was developed in conjunction with Jean-Paul Blondeau and pits one man's knowledge against combined knowledge of a given city. Winning contestant can take home maximum of \$120,000 in series of appearances against different cities, with each city eligible to win \$10,000 for pre-announced civic purpose.



STARTING OUR SECOND DECADE OF  
ENTERPRISING LOCAL COMMUNITY SERVICE



WREX-TV 'Live' Remote Telecast of Rockford Memorial Day Parade

	WHEC TV/RADIO Rochester, N. Y.	WREX-TV Rockford, Ill.	WINR TV/RADIO Binghamton, N. Y.	WDAN RADIO Danville, Ill.
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Joe M. Baisch, Vice Pres., Gen. Mgr.  
Represented by H-R Television, Inc.

WREX-TV



Remarkable ROCKFORD, ILL.

# !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

30 SEPTEMBER 1963

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## GENERAL:

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Broadcast division names former eastern radio sales head. Sanfo given post as midwest television sales manager

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SPONSOR® Combined with TV, U.S. Radio, U.S. FM®. ©1963 SPONSOR Publications EXECUTIVE, EDITORIAL, CIRCULATION, ADVERTISING OFFICES: 555 Fifth Ave., 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.

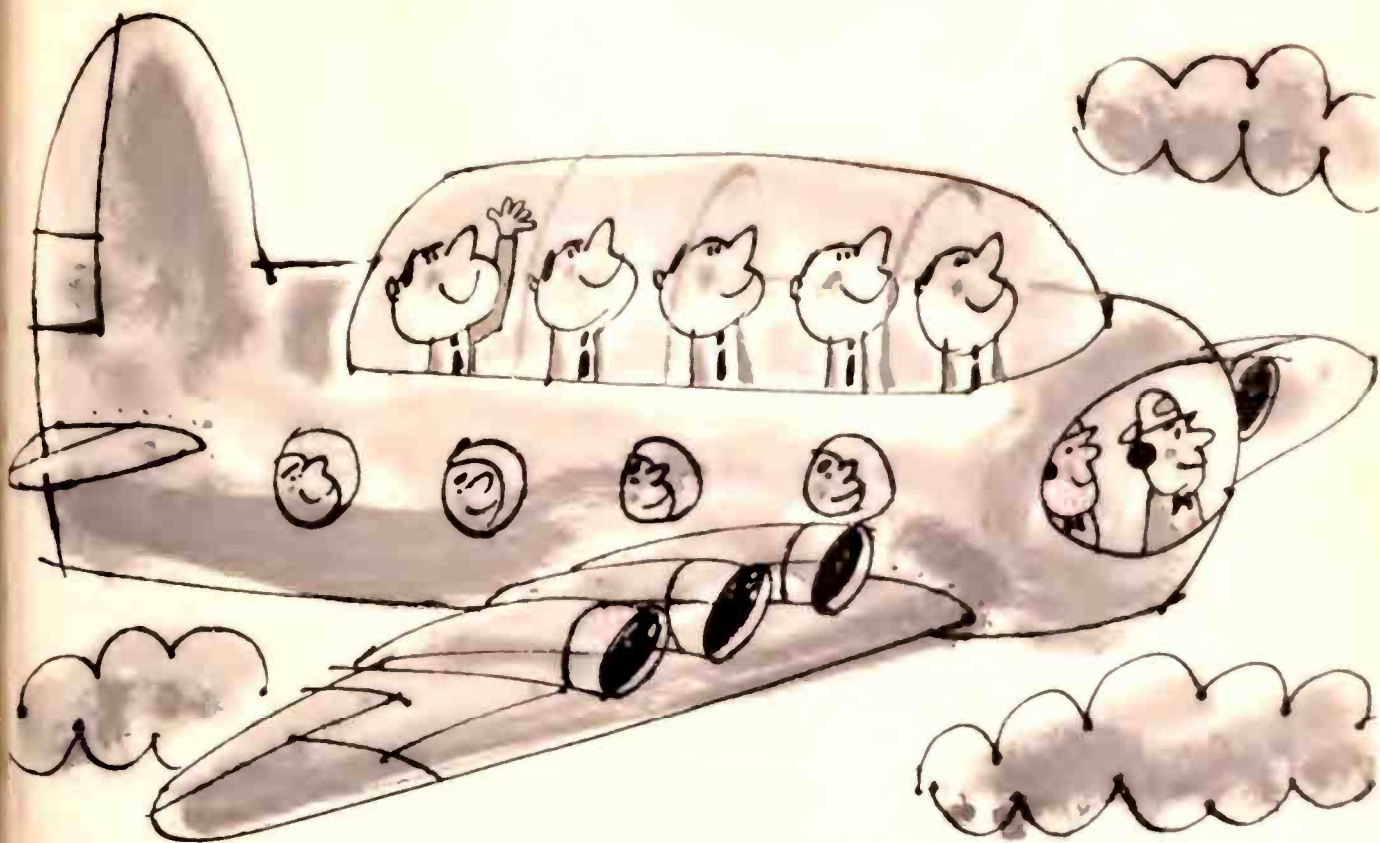
WESTERN OFFICE: 601 California Street, San Francisco 94108. YU 1-8913.

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.







## ***In a class by itself...***

The fastest . . . safest . . . most economical radio route to increased sales in Cleveland and Northern Ohio is via WJW Radio.

\$6,400 is the average annual income by the chief wage earner of a WJW Radio listener vs. \$5,700 for Cleveland market average. 32% of homes in \$25,000 or more class are owned by WJW listeners. vs. 23% for market average; 27% are proprietors, executives and professional vs. 16% for market average.

Cleveland's largest adult radio audience is attracted to WJW Radio because of balanced BEAUTIFUL MUSIC, TOTAL INFORMATION NEWS and effective prime-time personalities.

Your Katz representative has more information on how WJW Radio can help your sales situation in Ohio.

*James P. Storer*  
General Manager

Source: November-December 1962 Special Pulse Survey

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	MIAMI WGBS	TOLEDO WSPD	DETROIT WJRA	<b>STORER</b> BROADCASTING COMPANY
NEW YORK WHS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJRA-TV	



## The day we took our audience for a ride

On August tenth we took over a thousand of them on a festive "Zoo Train" trip to the Cincinnati Zoo. They happily handed over eight dollars a head . . . and we just as happily handed over the proceeds to the Indianapolis Zoological Society.

Thanks to contributions like this, our Indianapolis Zoo is now out of the dreaming stage and into the building stage.

And thanks to community service like this, The WFBM Stations are your best broadcast

buy in the rich mid-Indiana market. For the stations that *serve best sell best* . . . and we value our awards for good citizenship just as highly as those for superior broadcasting.

Ask your KATZ man!

**the WFBM**  
**STATIONS**



INDIANAPOLIS • TV • AM • FM • REPRESENTED BY KATZ AGENCY



# PUBLISHER'S REPORT

One man's view of significant happenings in broadcast advertising

## Breakfast with the Chairman

Last Tuesday FCC chairman E. William Henry came to New York to give his "maiden address to a broadcasters' association."

He talked to a packed house in the Waldorf ballroom—and the NRTS has every reason to be proud of its fall kickoff and the attendant volume of press and air coverage.

A few hours before this event I was sitting down with the Chairman and his assistant to a breakfast that I was surprised happened. The month before, at lunch with Mr. Henry in Washington, I had presented a picture of industry harassments, confusions, crises, and delays at the hands of the Commission. The recitation, to which he responded attentively and courteously, proved his great capacity for absorbing punishment. But I hardly expected to be invited back again.

Our discussions touched on several subjects not covered in his speech. Here are some impressions that can be reported.

*On the Chairman himself:* His style is poles removed from Newton Minow's. He's no word merchant. Neither is he a blaster. He prides himself on his reasoned approach to things. He's an avid reader and in a few short months has picked up a wealth of background on the Communications industry. In the process of his study he dusts off old policies and regulations and, like the ancient forgotten city ordinance still on the books, uses them when it suits his purpose. He says "self-regulation is the best regulation—if it's effective regulation." He's on the egg-head side with respect to programming and commercials and feels keenly on the subject. He'll work away at certain key objectives. If one method doesn't bring results he'll try another. He's a gentleman to the core—but I think he can be tough. He wants his tenure to be marked by progress in providing better broadcast service.

*On the Fairness Doctrine:* When I called his attention to the confusion caused by lack of interpretation of the Doctrine, and mentioned a suggestion by Mike Shapiro of WFAA, Dallas, that the Commission provide a booklet of examples, he told me that such a primer will be ready about December. He added this to his speech.

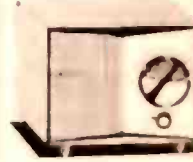
*On commercials:* He says, "Until you have soft-sell you won't have very palatable commercials." He'd like a face-to-face meeting between all segments of the industry and the whole Commission to explore the tv and radio commercials problem. I think he'd like to get out of the commercials mess—but with honor.

*On diversity of ownership:* Contrary to some printed reports, he has no strong feelings on this subject. He believes that the groups have a great deal to offer in the way of good broadcasting.



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

**WNEW**  
NEW YORK  
N. Y.



## DIFFERENT?

### PERSONALITIES

If the personalities at WNEW receive the same spontaneous praise from both advertisers and audience as those at WPTR, then both are creating maximum listener loyalty and advertising impact. Men like Pat Patterson, John Gardner, Brannigan and Badger have created a Station Personality of which WPTR is justly proud. Letters like the following reflect the personal appeal of the WPTR team.

### QUOTE

"He Brannigan hadn't been in the room for 5 seconds and had the situation in complete control—a mark of a masterful professional."

—John G. Weeks, Marketing Manager  
Stewart's Ice Cream Inc.  
Saraloga Springs, N. Y.

"Bob Badger, one of your 'Good-Guys' deserves a larger commitment for his mature businesslike approach to our sales problems. His manner is at all times complimentary both to WPTR and J. M. Fields."

—Cliff Henderson, General Manager  
J. M. Fields  
Scheneectady, N. Y.

### RATINGS

If personalities truly make the difference, then it's no surprise that WPTR leads all day in Hooper and Pulse. The following all-day averages substantiate this premise.

WPTR	Station X	Station Y	Station Z
26.7	17.2	16.6	13.8

## YES: WPTR

Albany-Troy-Schenectady

VP & GEN MGR: Perry S. Samuels



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

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

## EDITORIAL

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Executive Editor  
Charles Sinclair  
Senior Editor  
H. William Falk  
Art Editor  
John Brand  
Associate Editors  
Jane Pollak  
Barbara Love  
Audrey Heaney  
Niki Kalish  
Jacqueline Eagle  
Diane Halbert  
Copy Editor  
Tom Fitzsimmons  
Assistant Editor  
Susan Shapiro  
Washington News Bureau  
Mildred Hall

## ADVERTISING

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

## CIRCULATION

Manager  
Jack Rayman  
John J. Kelly  
Mrs. Lydia Martinez  
Gloria Streppone  
Mrs. Lillian Berkof

## ADMINISTRATIVE

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

## The new Sponsor

Your new package is most interesting and enjoyable.

I was sincerely delighted with the readability and eye-catching simplicity of the "new SPONSOR."

M. Dale Larsen,  
vice pres. and gen. manager  
KTVH, Wichita

I have just finished reading the September 9th issue of SPONSOR and would like to congratulate you on the new format. I for one think it is quite an improvement and I enjoyed the speed and ease of reading it.

Glenn Marshall, Jr.  
president  
WJXT, Jacksonville

Just received the 9 September issue of SPONSOR and wish to compliment you. The format is refreshing and more readable than ever.

Congratulations to all.

Bob Nashick  
advertising and sales  
promotion mgr.  
KPIX, San Francisco

SPONSOR's new editorial format makes a readable publication even more attractive to subscribers, and it was a surprise to open this week's issue and see the yellow page of capsule news jump out instead of an ad.

Charles W. Stroud  
promotion director  
WLS Radio, Chicago

Congratulations on SPONSOR's new shape and form. The new design is more indicative of SPONSOR's modern approach to reporting.

And quite beyond what you say, the form itself is indicative of the efficiency of the media you report.

John F. Hurlbut  
president and gen. mgr.  
WVMC, Mt. Carmel, Ill.

Have just been through the new SPONSOR and hasten to express my sentiments, to wit: It's wonderful, a great step forward.

James C. Wells  
vice president  
Leland Bisbee Broadcasting  
Phoenix

Just received the 9 September issue of SPONSOR and wish to compliment you. The format is refreshing and more readable than ever.

Congratulations to all.

Bob Nashick  
advertising and sales  
promotion mgr.  
KPIX, San Francisco

The new format is great and one more manifestation that there are forward-looking people at SPONSOR.

David C. Moore  
president  
Transcontinent Television  
New York

I certainly do like the new look of SPONSOR. It is exceedingly readable and is certainly quite newsy. Congratulations on a good job.

Harold Esses  
president  
WSJS-TV, Winston-Salem

I have just had a chance to sit back and take a good look at your "new" SPONSOR and I'd like to congratulate (all) on the appearance and content of the book.

It's an extremely attractive and well-integrated book and I'm sure it will find tremendous acceptance with your readers. As one of my staff said, "Gee it looks like Time and Newsweek," which is putting it in the really big leagues. I think the staff has done an exceptionally fine job with it.

Congratulations again and my best wishes for continuing and increasing success with the "new SPONSOR."

Phil Dear  
president  
Phil Dean Associate  
New York



# CALENDAR

The when and where  
of coming events  
30 SEPTEMBER 1963

## SEPTEMBER

Radio Advertising Bureau, management conferences, O'Hare Inn, airport, Chicago (30-1 October); Ricket's Hyatt House Hotel, Palo Alto, Calif. (3-4); Town House Motor Hotel, Omaha (7-8); The Executive Inn, Detroit (11-15)

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

Georgia Assn. of Broadcasters, regional meetings, Athens, Rome, Thomaston, Albany, Statesboro (30-1 October)

## OCTOBER

Advertising Research Foundation, 9th annual conference, Hotel Commodore, New York (1)

CBS Radio Affiliates Assn., 10th annual convention, New York Hilton Hotel, New York (1-2)

Missouri Broadcasters Assn., annual fall convention, Missouri Hotel, St. Louis (3-4)

Sales Promotion Executives Assn., 2nd annual Southwest Sales Promotion Workshop, Statler-Hilton Hotel, Dallas (4)

American Women in Radio and Television, east-central area conference, Coach House Inn, Milwaukee, New England conference, Chatham Bars Inn, Cape Cod, Mass. (4-6)

Advertising Federation of America, 7th district convention, Memphis (5-6)

Nebraska Broadcasters Assn., annual convention, Scottsbluff (6-8)

Federal Communications Bar Assn., annual outing, Washingtonian Country Club, Gaithersburg, Md. (7)

International Film Festival, including commercials presentation by Television Advertising Representatives, Barbizon Plaza Hotel, New York (8-10)

Kentucky Broadcasters Assn., fall meeting, Downtown Motel, Owensboro (7-9)

International Film Festival of New York, Barbizon-Plaza Hotel, New York (8-10)

Advertising Federation of America, 3rd district convention, Norfolk (10-12)

Alabama Broadcasters Assn., annual fall conference, Hotel Stafford, Tuscaloosa (10-12)

American Women in Radio and Television, west-central area conference, Holiday Inn South, Des Moines, Iowa (11-13)

Missouri Associated Press Radio-TV Assn., meeting, Arrowhead Lodge, Lake Ozark (12-13)

Society of Motion Picture and Television Engineers, 94th semi-annual technical conference, Hotel Somerset, Boston (13-15)

Assn. of National Advertisers advanced advertising management course, Hotel Moraine-on-the-Lake, Highland Park, Illinois (13-15)

North Dakota Broadcasters Assn., 12th annual convention, Ray Hotel, Dickinson (14-15)

National Assn. of Broadcasters, fall conferences, Statler-Hilton, Hartford (14-15); Leamington Hotel, Minneapolis

(17-18); Pittsburgh-Hilton, Pittsburgh (21-22); Apartment, Miami Beach (24-25)

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)

Mutual Advertising Agency Network, meeting, Palmer House, Chicago (21-26)

Gibson Report on the Negro Market, symposium, Hotel Roosevelt, New York (25)

American Women in Radio and Television, board of directors meeting, Mayo Hotel, Tulsa (25-27)

Institute of Broadcasting Financial Management, 3rd annual general meeting, New York Hilton, New York (28-30)

International Radio & Television Society, newsmaker luncheon, Waldorf Astoria, New York (30)

## 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, New York (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 Broadcasters, 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)

National Assn. of Educational Broadcasters, national convention, Hotel Schroeder, Milwaukee (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 Academies of Television Arts and Sciences, dinner, Hilton Hotel, New York (22)

Illinois

Madison Avenue

at Fairchild Lane

at La

Park Avenue

at Strawbridge Point

*You get them from other sources  
... by looking at a picture  
on their tv screens. It comes from  
Chicago 2 at Eastern Iowa hotel.*

WMT-TV

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

# COMMERCIAL CRITIQUE

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

## What is the commercial co-efficient for success?

KENSINGER JONES

Senior vice president, creative director, member of executive committee, Campbell-Ewald, Detroit

"It's the basic idea," says the man who thought of the marketing strategy. "Yes," says the research man who turned up the information upon which the strategy was based, "but if our field survey hadn't uncovered the attitudinal factors inherent in the familiar situation . . ."

"My script was sensational, really one of the best things I've done," the tv copywriter states.

"He's coming along nicely," his supervisor reports. "Needs a little help separating the good ideas from the bad, but he is tremendously creative."

"The production values are what made the commercial," states the agency producer. "We had to practically rewrite the visuals."

The man who wrote the background music forgets the pictures. The cinematographer doesn't hear the theme. The designer barely notices the performers. The performers are unconscious of their surroundings. The special effects man invents an outlandish rig without which the production couldn't have been accomplished. The account executive prides himself on the fact that he got the client to try a "way out" idea.



KENSINGER JONES has been with Campbell-Ewald since 1957; he was elected to v.p. and tv/radio creative dir. in 1958; to his present post in '60. Multi-award winner, he won two at Cannes International Film Festival, another at American Film Festival.

The client, who has invested four years and \$100,000 in perfecting the product, has a few things on his mind besides this specific tv commercial. Like the length of time that the new feature he's offering will be exclusive. Like maintaining quality control on the production line. Like making sure the dealers give enough display space to the new product and the salesman know how it works. So he takes one look at the answer print and says it looks o.k. to him.

The commercial runs.

The viewer, who had intended to go get a glass of water, stays in his chair.

"Pretty good," he says.

"I saw a good commercial," he repeats to his wife at breakfast the next day. "It was about this gizmo that makes things easier. You can get it at any hardware store. Let's try it."

"Spell it," she says.

He spells it. She gets it. They like it.

Later, much later, the commercial wins an award as the year's best demonstration.

So, what made it great? What's the equation, the tv commercial co-efficient for success?

Let "X" be the commercial. Is it research plus idea plus writing plus production plus music plus cinematography plus product times the commercial that equals the sale?

Who's the major contributor?

Which number in an equation makes the answer right?



Chevvie skims the water in one of C-E's most striking spots, filmed on location in Venice



There's more ... to McLendon Ebony Radio...



...than **SPECIALIZED AUDIENCE...**



...and **MODERN FACILITIES...** we've got  
**POSITION, too!**



"the Nation's highest rated Negro group"<sup>\*</sup>

\*Average rating position on Pulse and Hooper General Audience Surveys over a 2 year period... as compared with other Negro group operations in similar or larger markets.

(Excluding Tampa—our newest facility—which captured 34% of the Total Negro Audience in the first 30 days of broadcasting)

<b>WYOU</b>	<b>WENN</b>	<b>WOKJ</b>	<b>KOKA</b>	<b>KOKY</b>
TAMPA-ST. PETE	BIRMINGHAM	JACKSON	SHREVEPORT	LITTLE ROCK
10,000 WATTS AT 1550 IN ALL DIRECTIONS Florida's Most Powerful Ebony Voice	5,000 WATTS AT 1320 The Top-rated Ebony Voice in Alabama's 1st Metro Market	5,000 WATTS AT 1590 Consistently - the Nation's Highest Rated Negro appeal Station Soon - NIGHT & DAY	10,000 WATTS AT 1550 IN ALL DIRECTIONS The Southwest's Most Powerful Ebony Voice NIGHT & DAY	5,000 WATTS AT 1440 A Kansas City Area Negro Appeal Station



**mclendon ebony radio**

... Quality Negro Radio down South

represented nationally by **BERNARD HOWARD & CO.** - NEW YORK • CHICAGO • ATLANTA • SAN FRANCISCO • LOS ANGELES

# 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**  
Ministers discuss daily life and religion informally.

**7:15 to 8:00** **Bill Riley's Breakfast Club**  
Over 71,500 family members now!

**9:30 to 10:00** **Keep Trim**  
Probably the only Physical Fitness Program conducted by a Football Coach and his wife.

**12:00 to 12:05** **Don Soliday News**  
A major TV Newscast with plenty of pictures, videotape and local film. Includes weather and markets.

**12:05 to 12:15** **On Camera with Russ VanDyke**  
Our News Director gets the man-on-the street's opinion of current news events.

**12:15 to 12:30** **Don Soliday Show**  
Such features as handicraft instruction, helpful information from the Credit Bureau and Better Business Bureau . . . in-depth interviews with local people in the news.

**1:00 to 1:30** **Mary Jane Chinn Show**  
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.

**3:45 to 3:50** **Walt Reno plays "O Gee"**  
A new game that our viewers can play at home.

**3:55 to 4:55** **Variety Theater**  
A Cub Scout, Brownie, or Blue Bird group are Bill Riley's guests every weekday. Films such as "Cartoon Classics" and "Mickey Mouse Club."

**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.

**6:10 to 6:20** **Don Soliday News**  
Our own interpretation of what is important on the world and national scene . . . completely written and produced for the Central Iowa Viewer.

**6:20 to 6:30** **Bud Sobel Sports**  
Late scores, sports news, and features with emphasis on the local schools and athletes.

**10:00 to 10:20** **Russ VanDyke News**  
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.

**10:20 to 10:30** **Ron Shoop Sports**  
Our Sports Director features interviews with both local and national athletes, coaches, and sports figures. Of course, the latest scores and sports news, too.

## ALSO LIVE:

**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.

**Sundays 5:30 p.m. Iowa State Fair Talent Search**  
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.

**Tuesdays 6:30 p.m. People's Press Conference**  
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.

**Fridays 10:30 p.m. Mary Jane Chinn**  
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.

**Saturdays 5:00 p.m. Talent Sprouts**  
Talented youngsters from 2 to 12 are given the opportunity to perform.

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



# SPONSOR-SCOPE

30 SEPTEMBER 1963

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

## Independent stations can rival a network when it comes to color program output.

In New York next spring, WOR-TV will have nearly half—48%—of its total weekly programing in color. That's about 5½ hours of color weekly.

NBC TV, most color-tv-conscious of the networks, by comparison, will have somewhat over 40 hours weekly of color programing weekly next spring. Even the addition of local color shows on WNBC-TV, the network's New York radio outlet, will still leave WOR-TV out in front.

For the most part, WOR-TV's color consists of movies (color features shown several times weekly), specials and home games of the New York Mets.

## Will the Jack Benny CBS-to-NBC switch trigger talent raids? It might.

CBS TV, this fall, has the biggest lineup of "star"-class talent, and is thus a target for raiding.

Benny's back-to-NBC move, triggered by the comedian's dissatisfaction with the lead-in show CBS planned to put before his tv show this fall, should prove an interesting situation for lawyers and tax experts.

In 1948, Benny decamped to CBS when that network was willing to lay out more than \$2.5 million to buy Benny's production company. The government howled, claiming Benny was the company's chief asset, but Benny, with an eye on the capital gains structure, made it stick.

## The way to a man's supply of toiletries lies in non-breakable plastic tubes.

So reasons Alberto-Culver, one of broadcasting's biggest buyers, which has long eyed the growing market in masculine toiletries.

A-C is launching its Subdue Dandruff Shampoo Concentrate in a new cream formula packaged in a plastic tube. It's virtually the same as the Subdue sold—mostly to women—in bottles.

Sales angle you can expect to see in the heavy national tv campaign planned for the new packaging: "... a safe, convenient form of the product for shower use . . . ideal for travel."

What A-C learned recently through research: 65% of all males shower regularly, and half of all dandruff treatments occur there.

## Campbell Soup may hike this fall's tv budget 25% over that of last fall.

The food company isn't saying this is so, nor where the money would go, but there was talk in New York last week at BBDO that much of the additional budget weight would be swung behind Campbell's Red Kettle soup line with network tv programing.

Interestingly, Heinz is also said to be planning a heavy push for its soup products, via DDB, in print and tv. Other Heinz products are handled by Maxon.

## **There's a new measure of Negro attitudes toward radio now available to admen**

A special study of Negro and white families (1,164 of the former, 526 of the latter) was recently completed by Center for Research & Marketing in the New York area. Highlights:

- Negroes attribute exactly the same number of consumer-product purchases to commercials on "general" radio stations as do white consumers, but Negroes say they make twice as many purchases because of commercials heard over Negro radio stations specifically.

- Negro respondents do a lot of listening to Negro radio. Of those queried, 59% said they listened to Negro radio more than to general stations, 31% said listening was about the same, and only 10% of Negroes listened less to Negro radio than to general-appeal radio outlets.

- Negroes aren't always happy with the quality levels of Negro radio, with many respondents saying they'd like to see improvements in programming, news reporting, less rock and roll music, and a "higher grade" of advertisers.

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## **The QXR Network is taking a plunge into low-budget live interlinked programming.**

Affiliates of the fm network will be fed five hours weekly of "topical interview and discussion programming," starting 21 October.

Unlike QXR's stereo shows, which are handled on tape because of the high costs of matched, phased telephone lines, the interview-discussion shows can be fed on telephone equipment of "standard" broadcast quality for news events.

According to QXR network, addition of the talk shows was triggered by a Media Programers study which showed that "more than 50% of fm-station listeners wanted more such programming.

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## **ABC doesn't like the newest fast-rating service provided by ARB.**

The service, which began 22 September, is actually a combination of the New York Arbitron meter measurements and telephone coincidental interviews in other major markets. CBS TV is a prime supporter.

ABC TV doesn't dig the ARB service because:

- It isn't a "true national service." ABC feels that since only programs televised between 7:30 and 11 p.m. are rated, the rating service will short-change those falling outside of these prime hours because of delayed telecasts

- It doesn't "evaluate network tv programs against maximum competition." As an example of this, as ABC sees it, the service "includes viewing in some two-channel markets, thus inflating the ratings of the programs not carried in the live time period in the market.



# Read how WBKB-Chicago became the first television station in the country to use miniaturized mobile equipment; and why...

News is a perishable commodity. That's why WBKB took this big step into the future of television broadcasting. With the new Machtronic video tape recorder—(it weighs a mere 60 pounds)—set up time and editing are much faster than before and there's no processing.

This exciting new step in on the spot news coverage gives WBKB an advantage that both the viewer and the advertiser can enjoy.

Here's how it works.



10:05 A.M.—WBKB newsmen roll out the 60 pound Machtronic video tape recorder and 16 pound vidicon camera en route to City Hall.



10:15 A.M.—Station wagon delivers equipment, which is rolled into Chicago's municipal building.



10:30 A.M.—WBKB technician completes equipment set up for news conference with Chicago Mayor, Richard J. Daley.



10:35 A.M.—Mayor begins news conference.



11:25 A.M.—10 minutes after conclusion of news conference, compact video tape unit is rolled into WBKB station wagon.



11:35 A.M.—Station wagon's compact equipment is rolled into WBKB station wagon.

**WBKB CHICAGO**   
AN ABC OWNED TELEVISION STATION

"Sounds like  
the same old  
line to me."

"I could  
get you  
some good  
connections."



Try Television 4 in Jacksonville . . . the right number to connect you with the entire North Florida South Georgia *regional* market! Some of the best numbers in the book are on WJXT: 42 out of the top 50 breaks . . . 307% more television homes reached outside the metro area, *in addition* to a lead of 17% inside Jacksonville itself. The same old line? Can't be; too many busy signals!

Represented by TvAR

**WJXT** 

JACKSONVILLE, FLORIDA

**POST-NEWSWEEK  
STATIONS** A DIVISION OF  
THE WASHINGTON POST COMPANY





New contract proposals by SAG and AFTRA may heighten trend to tv commercials without faces

## Talent unions: what they ask

### Revised spot radio payment method a key issue

Union demands are often a mirror held up to an industry. They reflect the strengths and weaknesses of entire business segments. They reveal the latest strategies of management in trying to hold the line on labor costs, and of organized labor in seeking a better deal for union membership.

Last week, such a mirror was being held up to the radio-tv industry by the unions representing performers who work in radio and tv commercials, live or recorded. Some trends could clearly be seen, such as:

■ The talent unions (AFTRA, SAG, SEG) are seeking more money for the "minor" performers in commercials by seeking additional fees for the same work, or by allowing less work, rehearsal, lunch periods, etc. for the same money. The same concern is not exhibited, nor is it necessary, for those few top-level performers in commercials who are usually paid considerably over-scale anyway.

■ Tv's newer techniques — "visual squeeze," tricky lip-synce commercials involving actors, etc. — now have new price tags, and spot tv talent rates reflect market growths.

■ The growth of spot radio, as a major medium, is noted. It will now cost an advertiser more to operate large-scale, major-market spot radio campaigns. Conversely, in an era in which network radio has had difficulties, the talent union involved, AFTRA, is offering what amounts to reductions in commercial fees.

*On the following pages is a special Sponsor report on new talent demands*

**W**ITH millions in advertising dollars riding on the outcome, contract negotiations opened last week between radio and television talent unions and the joint committee of the American Association of Advertising Agencies, the Association of National Advertisers and the networks. In a brief session held at New York's Park-Sheraton, attended by more than 100 representatives of advertisers, agencies, and media, union proposals were presented. The proposals were anything but brief, including many points which will be hotly debated when conference table sessions begin in mid-October. In general, the proposals pointed clearly to one thing: rising costs for advertisers.

Objective will be to reach new three-year contracts for the Screen Actors Guild, the American Federation of Television and Radio Artists, and Screen Extras Guild before the present three-year pact

expires at midnight, 15 November.

While simply stated, both SAG and AFTRA radio and tv demands added up to more money from both network and spot commercial users, and program buyers here, there and everywhere. Outside the basic rates, revised terms for such things as lip sync, lunch hours, rehearsals, and many other side points, showed the way also to increased fees.

Via several pages of text, starting with the statement "Strike present formula and substitute the following," AFTRA sprung a new proposed method of payment for radio commercial talent which could conceivably shake the medium to its roots.

For radio, AFTRA wants to drop the present wild spot fees calling for flat payments, and would substitute the formula used in tv under the present contracts, namely city population units. Simply, advertisers would be faced with rising

talent fees as the market list grew.

What the union proposals will mean in a total dollar sense to advertisers cannot be estimated easily, but one can guess that the rate increases and changes will mean several million more annually above the estimated \$25 million now paid to talent.

For example, rates for all players except group singers for a class A tv program commercial, first use, would rise from \$95 to \$120. Similarly, the first five units for wild spots in cities except New York, Chicago, and Los Angeles would go up the same amount. Talent fees for dealer commercials would have a new six-month rate: \$560 for all players except group singers on camera (\$450 presently); \$400 for off camera (\$310 now). Other general fees and rates, plus information on the unit system are covered separately.

#### Radio proposals

Under the present AFTRA contract for transcribed spot announcements, actors and announcers are paid as follows:

For one minute or less wild spot announcement, fee per person is \$52.00 for the entire country, including any number of cities and stations. For one to three minutes the fee per person is \$69.00.

For the entire country other than New York, Chicago and Los Angeles, minimum fee per person is \$35.00 for a one-minute announcement or less; \$46.00 for more than one minute and including three minutes.

For one to ten cities, other than New York, Chicago, and Los Angeles, fee per person, one minute or less, is \$17.00; more than one minute and up to three minutes \$23.00.

Under the new radio commercial proposals, AFTRA would substitute this:

"City population units are proposed (see separate box) in Recorded TV Commercial Code, with same formula of one million of fraction thereof, utilizing the following minimum fees.

"Session of one to ten units: \$4.00 per unit; 11-60 units at \$2.00 per unit; 61 units and each unit thereafter at \$1.00 per unit. The minimum buy shall be at 10 units including one hour of required re-

### SAG-AFTRA tv commercial proposals

#### CLASS A PROGRAM COMMERCIALS COMPENSATION FOR USE AND REUSE

Rates—All players except group singers

##### ON CAMERA

Use	Proposed rate per use	Use	Present rate per use
1	\$120	1	\$95
2-13	57	2	70
14 and each use thereafter	30	3	60
		4-13	57
		14-20	15
		21 and each use thereafter	10

##### OFF CAMERA

Use	Proposed rate per use	Use	Present rate per use
1	\$ 90	1	\$70
2-13	45	2	55
14 and each use thereafter	18	3	48
		4-13	45
		14-20	9
		21 and each use thereafter	7.50



hearsal at \$10.00 per hour. Extra rehearsal shall be at the rate of \$10.00 per hour."

AFTRA also adds: "New York is to be weighted 30 units, Chicago and Los Angeles each to be weighted 20 units. A wild spot used in New York only: minimum fee \$80.00 excluding one hour required rehearsal. Chicago or Los Angeles singly, minimum fee \$60.00 excluding one hour required rehearsal. Chicago and Los Angeles together, minimum fee \$100.00 excluding one hour required rehearsal. New York plus either Chicago or Los Angeles, minimum fee \$120.00 excluding one hour required rehearsal. Combination of New York, Chicago and Los Angeles, minimum fee \$150, excluding one hour required rehearsal."

The same block-busting proposals would apply to singers on spot radio commercials, utilizing the unit system. "New York, Chicago, and Los Angeles, each shall be weighted as 30 units. Any combination of two of the three cities, i.e., New York, Chicago, or Los Angeles, shall be weighted as 50 units. All three cities shall be weighted at 60 units."

Under the present AFTRA radio agreement, minimum fees for a one-minute transcribed commercial, three to five voices come at \$45 per person, six to eight voices at \$35 per person, and nine or more voices at \$22 per person, for any number of cities and stations, or the entire country.

Under the proposed agreement, New York, Chicago, and Los Angeles (60 units), three to five voices would cost \$50.40 minimum fee six to eight voices \$41.40, and nine or more voices, \$33.40 per person. These are the same minimum fees for singers in the 51 to 60 city unit bracket for wild spot radio commercials.

For a broad campaign reaching more than 100 units on radio the basic price for three to five voices would be \$65.30 for 101 units, plus \$.10 for each additional unit; for six to eight voices \$55.30 for 101 units, plus \$.10 for each additional unit; for nine plus voices \$47.30, plus the \$.10 for each unit over 101, all rates per person.

Thus, for 101 units, a present commercial utilizing three to five

## SAG-AFTRA tv commercial proposals

### WILD SPOTS — COMPENSATION

#### FOR USE AND RE-USE

Rates — Cities not including New York, Chicago or Los Angeles. All players except group singers

#### ON CAMERA

Units	Proposed unit rate	Units	Present unit rate
1-5	\$120.00	1-5	\$95.00
6-10	add 9.00 per unit	6-10	add 8.00 per unit
11-25	add 5.00 per unit	11-20	add 5.00 per unit
26-35	add 3.00 per unit	21-25	add 3.00 per unit
36 and each unit thereafter	add 1.50 per unit	26-100	add 1.25 per unit
		101-175	add 1.20 per unit
		176 and each unit thereafter	add .25 per unit

#### OFF CAMERA

Units	Proposed unit rate	Units	Present unit rate
1-5	\$ 90.00	1-5	\$70.00
6-10	add 6.75 per unit	6-10	add 3.50 per unit
11-25	add 3.75 per unit	11-15	add 3.00 per unit
26-35	add 2.25 per unit	16-20	add 2.50 per unit
36 and each unit thereafter	add 1.15 per unit	21-25	add 2.00 per unit
		26-90	add 1.00 per unit
		91-125	add .65 per unit
		126-175	add .60 per unit
		176 and each unit thereafter	add .20 per unit

voices, would cost \$65.30 per person, minimum fee, against \$45.00 as at present.

#### Tv proposals

The SAG and AFTRA proposals for tv commercials included many other suggestions worthy of mention. For one, under Local Program Commercials, a separate listing was added for New York. All players on camera, under the New York market proposal, would receive \$265 for one to 26 uses, compared with \$210 as now. For New York off camera commercials, the fee would go from \$150 to \$195 for

use one to 26.

The unions noted. "The payment of the New York Local Program rate permits unlimited use of the commercial in up to and including an additional five cities without further compensation." After the 26th use, the on camera fee would rise \$2 per use through the 30th for 10th use and each use thereafter \$1 per use.

Keeping up with a growing trend in tv commercials, SAG and AFTRA would make changes under "Still Photographs." The agreement reads now: "It is the intent and spirit of this agreement that still

## Population unit weighting

In both SAG and AFTRA contracts, present and proposed, talent fees for spot tv are computed on a unit basis. Cities with less than one million, count one unit. The present SAG tv contract adds another unit "for each additional 500,000 to one million," while AFTRA allows "an additional unit for each additional one million or fraction thereof." New York, Chicago, and Los Angeles are exceptions. SAG now counts New York as 11 cities, Los Angeles and Chicago as seven for program commercials, with special Wild Spot Rates. AFTRA counts any one of these cities as 11 for local programs with other Wild Spot Rates. SAG proposes to count New York as 15 cities, Los Angeles and Chicago as 11 cities for program commercials. AFTRA proposes for tv that when a local program commercial is used in these three cities singly, each city shall be counted as 20 cities, or as a Class B local program commercial. For radio, under the proposed adoption of the weighting system, New York would count as 30 units, Chicago and Los Angeles as 20 units. For other cities under the AFTRA proposal for transcribed broadcasting purposes, the radio units would follow the tv units. From the AFTRA tv proposals, (SAG issued no revised list) following is their revised list of cities, population and units:

CITIES	Population	Proposed Weight	Present SAG AFTRA Weight
Philadelphia	4,342,897	5	4
Detroit	3,762,360	4	4
San Francisco-Oakland	2,783,359	3	3
Boston	2,589,301	3	3
Pittsburgh	2,405,435	3	2
St. Louis	2,060,103	3	2
Washington, D. C.	2,001,897	2	2
Cleveland	1,796,595	2	2
Baltimore	1,727,023	2	2
Minneapolis-St. Paul	1,482,080	2	—
Buffalo	1,306,957	2	—
Houston	1,243,158	2	—
Milwaukee	1,194,290	2	—
Seattle	1,107,213	2	—
Dallas	1,083,601	2	—
Cincinnati	1,071,624	2	—
Kansas City	1,039,493	2	—
San Diego	1,033,011	2	—
Atlanta	1,017,188	2	—

photographs made for use in television commercials shall not be used in a manner which evades the agreement."

In place, the unions would put this: "Performers in stop-action photographs, still photographs or any similar photography used in tv commercials, whether originally made for tv, print media, or any other purpose, shall be covered by all of the terms of this contract and entitled to session and use fees as provided therein." Some persons, not employed in television, could conceivably find themselves on the union payroll, if accepted,

Other points registered by SAG:

**Tie-Ins:** "The advertising of additional products (other than those of the sponsor) by use of the so-called tie-in commercial shall require the payment of an additional fee of 50% of the applicable use and re-use rate for each additional product."

**Discrimination:** "Discuss and put into effect an effective anti-discrimination program in connection with hiring and employment practices in the commercial field."

**Definitions:** "Commercials are short advertising or commercial messages made as motion pictures. 90 seconds (now three minutes) or less in length and intended for showing over television."

**Recording Session:** "Reduce off camera session from four to two hours (group singers). Additional time shall constitute an additional session for each two hours or part thereof." Present contract has two-hour limit for all players in commercials except group singers and other vocalists.

While following SAG commercial (film) proposals for a large part AFTRA (tape and live) included a number of thoughts of its own "New proposals" made by AFTRA included:

**Hand models and Physical Demonstrators:** "A performer without lines in a commercial who is required to demonstrate or illustrate any special business with his hands and or any other part of the body but whose face is not shown, shall be paid the applicable rate for hand models and physical demonstrators."

**On-Camera Performers:** "No more than 12 months from the date



of first use, but in no event more than 13 months from date of recording (now 18 and 19 months, whichever date is earlier, shall constitute the maximum period of use and re-use. The above period of usages is granted on condition that with respect to commercials for one product, a guaranteed minimum of \$500 per cycle shall be credited against usage within that cycle and paid to the performer."

SAG also proposed a reduction from 21 months to 18 months, maximum use for an off camera voice.

#### AFTRA network proposals

AFTRA also had in my proposals for the "Code of Fair Practice for Network Television Broadcasting."

The union for one, proposed revised program fees for announcers on camera five times per week. For a program in the 15 to 30 minute range, AFTRA proposed a fee of \$465, now \$397. For 30 to 60 minutes, \$630, now \$530. For 60 to 90 minutes, \$795, now \$663.

In a proposal which could materially change the role of off camera announcers, fees which formerly applied for more than ten lines, would be changed to "more than five lines."

For group dancers, AFTRA proposed a 10% increase in all program fees, and an increase in extra rehearsal from \$5 to \$6 an hour. And it would like to cut included rehearsal hours for group dancers from two to four hours, depending on program length.

Turning to growing industry practices, AFTRA asks this: "Lip sync is a performance which falls within the category of singers. When a dancer is required to learn and or rehearse and or memorize music and lyrics in addition to performing as a dancer, he shall receive an additional fee for the lip sync services of not less than 75% of the applicable dancer's program fee. When a dancer is required to sing on a program he shall be paid a) the higher of the two fees, or b) the additional fee of the aforementioned 75% for lip sync, whichever is the higher. If a singer also dances on the program, he shall be paid not less than a dancer who sings."

**Meal Periods:** "The said meal period shall be 70 minutes (now 60) in length."

## SAG-AFTRA tv commercial proposals

### CLASS A PROGRAM COMMERCIALS

Rates — Group Singers (present contract rates, where different from proposals, listed in parentheses, if not listed remains unchanged)

Use	ON CAMERA		OFF CAMERA	
	3 or 4	5 or more	3 or 4	5 or more
1	\$80.00	\$71.00	\$47.00	<del>\$40.00</del>
2	64.00	56.00	35.00	<del>30.00</del>
3	51.00	45.00	32.00	27.00
4 13	48.50	43.00	30.00	25.00
14 and each use thereafter	20.00 (\$13)	17.00 (\$11)	\$12.00 (\$6.75)	\$10.00 (\$6.25)

**Incidental Rehearsal:** "All performers shall receive credit of at least one hour rehearsal for each time that they are required by the producer to appear outside the studio premises during a regular rehearsal day for choosing and or fitting of wardrobe and or wigs which shall be part of or contiguous to the minimum call. This requirement shall not be deemed to extend the minimum call. Payment of three hours of rehearsal at the regular rehearsal rate shall be made to the performers who are required to appear for choosing and or fitting of wardrobe and or wigs on days which are not part of the consecutive rehearsal days or contiguous to the minimum call on any rehearsal day."

**Cast credits:** "In the event of a violation of any of the cast credit provisions, the producer shall pay each performer entitled to cast credits (including over scale performers) an additional payment of \$25.00, and no over-scale payments may be credited against this sum." The penalty provision is new.

**Phonograph recordings:** new proposal. "Singers whose vocal performances on phonograph recordings are used on television, either as background recording or where a singer or singers or any other performers, including puppets, animated cartoon characters or any other animated device, does lip

sync or performs in any manner to the phonograph record, shall be paid the applicable program rates as set forth in the Code as though the performer on the recording were performing live in said program.

**Newsman:** "NBC newsmen, Washington, D.C., shall be included in the provision of the AFTRA Codes the same as are newsmen of ABC, CBS, and Mutual in Washington."

Taking a look at the growing use of international broadcasts, AFTRA would like to put in this new proposal AFTRA will bargain for the establishment of rates covering live or pre-recorded programs produced in one country and transmitted via a satellite.

Unlike most other proposals set forth AFTRA came up with a series of rate changes which would CUT rates. For radio network program spots, AFTRA proposes:

1. Reduce four weeks use, group singers from \$320 per person per spot to \$240.

2. "13 weeks use for group singers, reduce \$640 per person per spot to \$480.

3. "13 weeks limited use, reduce for group singers 26 uses from \$320 to \$240 and 39 uses from \$480 to \$320.

4. "Reduce present 13 weeks use across the board, fee per person per spot of \$640 to \$480."

## Cold war thaw unblocks tv

# Reds aid U.S. specials

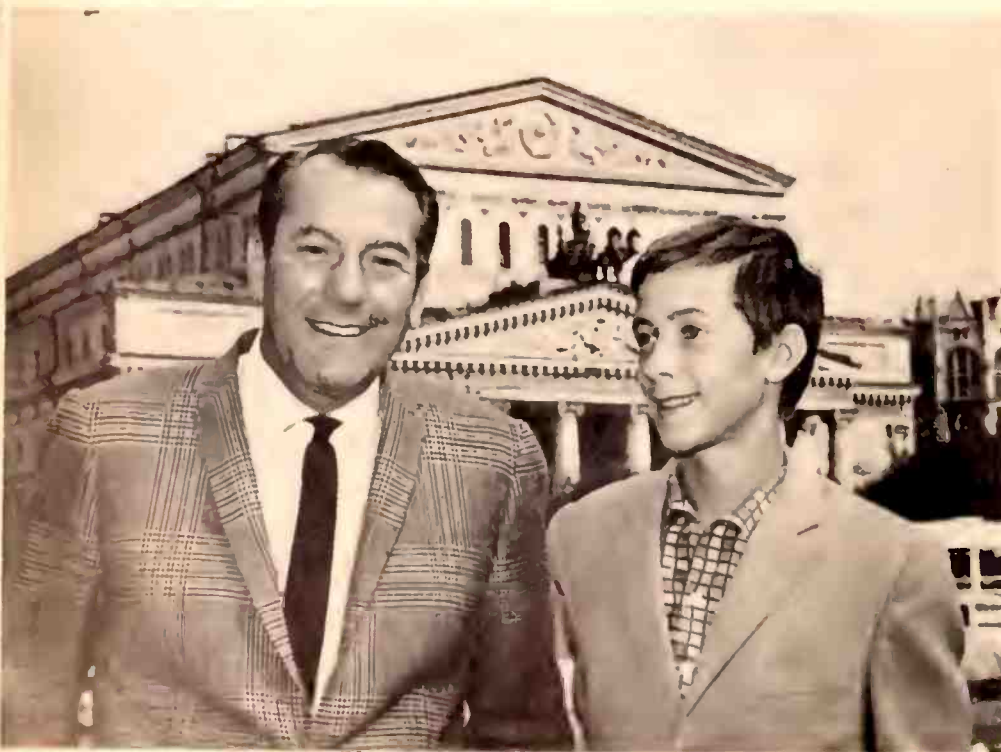
**L**EASING of tensions between East and West is resulting in more than friendlier relations between governments — it's also bringing about a flurry of activity by film production and syndication companies seeking to present a "real" picture of life in Russia to American tv viewers, as well as those in other countries throughout the world. One of the most energetic, and successful, of the producers is Sig Shore, a long-time tv executive who is commuting every few weeks between the U. S. and Russia to work out details on the import and exhibition of films depicting various aspects of Soviet history and life. Shore, who at one time distributed the Selznick pack of motion pictures to tv, was one of the first to import a made-in-Russia feature. *The Sword and the Dragon*, around 1958. After its theatrical run, he sold it to WOR-TV, New York, and the film scored one of the highest ratings in its airing on *Million Dollar Movie*. Now on his own for the first time, Shore just brought over

for theatrical booking the film, *My Name Is Ivan*, which has won critical acclaim in addition to packing patrons into theatres where it's shown. His latest move on the motion picture front is to acquire U. S. rights to the Russian version of *War and Peace*. He says it runs eight hours in its present form, and he's trying to work out details on cutting it down to four. All these negotiations, says Shore, paved the way for him to obtain footage from Soviet archives which he plans to augment with new film where necessary and develop into tv specials. The first one in his docket is titled *The Story of Pravda*, showing the newspaper's history as it related to the Russian revolution. He said he has 50,000-60,000 feet on film, which is being cut down to eventually be released as an hour or 90-minute black-and white special. "Previous documentaries on the revolution," says Shore, "have been rather shallow and kind of old-fashioned." But he feels his footage will "give the people of the free world a better

insight into the history of communism" as the Soviet has fostered it. Shore points out that Lenin gained his original recognition in the Bolshevik movement through Pravda, which he used to gain power for himself and mold the entire movement — even contributing to it while in exile. He said he has talked with ABC about this special, and the network is awaiting a copy of the first draft. The second show planned is titled *Ten Days That Shook the World*, compiled from all footage screened for him by the Soviet government during his visits there. This will be an hour program in b&w. In explaining his reason for taking this subject, he said: "The Russian revolution was very important to the American people. I felt the NBC *White Papers* on it should have been responsible for throwing the NBC News people out of broadcasting, rather than out of Moscow, as was done. The *White Papers* were terrible. The newsmen cheated and padded in order to do what were alleged to be documentaries. They were phony and created false illusions. I hope we don't do the same type of program."

### *Bolshoi Ballet featured*

Third special on tape is an hour in color on *A Night at the Bolshoi*, consisting of ballet highlights from the Bolshoi, Moiseyev, and Georgian dance companies. Plans call for each special to be sold on a separate basis. Commenting on potential sponsors, Shore noted: "I think American industry certainly recognizes there is some kind of thaw in the cold war. They recognize the economic factor as one of the first signs. Almost any big company, in foreign as well as domestic operation, should be able to recognize the abstract as well as tangible benefits." Others readying Soviet material for U. S. tv screens include Stallion Films and Desilu Sales. Stallion last week obtained exclusive and previously unshown film on the Russian space effort from the Soviet Embassy, and was also granted exclusive rights to all documentary and news film on their space program produced by Novost Press Agency. The film, titled *The Great Adventure in Space*, was produced expressly for Stallion and includes footage never seen by either American or Soviet public. ▼



**EAST-WEST COMMUTER SEES STARS:** Sig Shore, while on one of his jaunts to Russia, meets with Koyla Burlyayev, star of "My Name Is Ivan," Soviet film he is distributing in the U. S. He says Burlyayev's greatest ambition is to own a Corvette. In background is the Bolshoi Ballet theatre in Moscow, where one of his tv specials will be filmed



Uncle Sam's anxious doctor



What he's worried about



ADVERTISERS: *Special Report*

## Billions in smokes at stake in federal study

UNCLE SAM'S ANXIOUS DOCTOR, surgeon general's office, acted upon a nagging medical question last year when he got a Presidential okay to make a two-part study of smoking and health, Part I, due soon, to review existing data, Part II to follow with recommendations for action. Luther L. Terry, M.D., was assistant chief of the National Heart Institute before his White House appointment as surgeon general in January 1961 and has been in government service since the 40's. WHAT HE WORRIES ABOUT is partially summarized by this poster from abroad. It is being used by the British Health Ministry to warn youngsters of what the government believes is a smoking danger. At stake in the U. S. inquiry are \$6.8 billion in cigarette sales annually and \$160 million in broadcast money.

AS CIGARETTES weather what some think is the most crucial period in the trade's history, advertising is unabated and climbing to new levels. Advertising, of course, means television, the medium that gets 70% of the cigarette dollar. New research by Television Bureau of Advertising shows \$59 million for cigarettes on spot and network books for the first six months of this year (see table page 21). This is a \$3 million lead over that period last year which accounted for something less than half the year's outlay of \$118.4 million. Network is continuing to get around 70% of the tv cigarette money.

As the trade sweats out the waiting period for a report on cigarettes and health from the Surgeon General's fact-sifters in Washington, it is broadcasting a commercial picture designed

ADVERTISERS



Special Report

to be above reproach. How good the tobacco tastes, how well it is filtered and packaged—this is the story cigarettes are telling. And they are at pains to make it clear they are talking to responsible adult customers.

In spite of efforts to look reason-

ably wholesome as cigarettes seek an honest dollar, sniping goes on in various public opinion camps. Among the detractors — doctors, lawmakers and administrators, media critics and inevitably the makers of competing products—some are happily predicting a “harsh” report by the Advisory Committee on Smoking and Health. The committee, assembled at the President’s direction last year by the Surgeon General, is to report by yearend.

Still tobacco men manage to re-

main sanguine in the face of anxiety around them. They don’t see how the committee could make anything conclusive out of existing research. The Tobacco Industry Research Committee has seen no health charges proven. In Washington the Tobacco Institute welcomed the Surgeon General’s study as “timely and appropriate in view of the recent flurry of interest in the subject.” An American Tobacco official earlier this year told security analysts that cigarette use had increased since 1954, when the “anti-

Brand race on network tv

		7:30	8:00	8:30
MONDAY	abc	THE OUTER LIMITS Liggett & Myers		WAGON TRAIN R. J. Reynolds
	CBS	TO TELL THE TRUTH R. J. Reynolds		
	NBC	MONDAY NIGHT AT THE MOVIES American Tobacco/ P. Lorillard		
TUESDAY	abc	COMBAT American Tobacco		McHALE'S NAVY R. J. Reynolds
	CBS		RED SKELTON HOUR Philip Morris	
	NBC			REDIGO Brown & Williamson
WEDNESDAY	abc			
	CBS			GLYNIS R. J. Reynolds
	NBC	THE VIRGINIAN Liggett & Myers		
THURSDAY	abc			
	CBS	PASSWORD R. J. Reynolds	RAWHIDE Philip Morris	
	NBC			DR. KILDARE Liggett & Myers
FRIDAY	abc	77 SUNSET STRIP R. J. Reynolds		BURKE'S LAW Liggett & Myers
	CBS			ROUTE 66 Philip Morris
	NBC			
SATURDAY	abc			
	CBS	JACKIE GLEASON'S AMERICAN SCENE MAGAZINE Philip Morris		
	NBC			JOEY BISHOP SHOW P. Lorillard
SUNDAY	abc			ARREST AND TRIAL Liggett & Myers
	CBS		ED SULLIVAN SHOW P. Lorillard	
	NBC			

NOTE: Sponsorships all shared. Considerable sports and special-events activity by cigarettes not shown.



cigarette" campaign began, by 18.5% through 1962. While elsewhere a slight per capita slip was reported last year after a five-year rise, total sales continued to grow.

Media men worried about the future of tv's fourth largest customer are reassured when they remember that ad budgets have continued to climb with sales as cigarettes lend- ed off attacks the last decade. Cigarettes have thrived and based new successes on filtering the worry out of smoking. Competing brands have grown to 31 on tv's latest client list.

Some media undeniably have been affected by cigarette troubles. Cancellation of most cigarette schedules with college newspapers and wired radio stations this year seemed to represent a reaction to the rulings in Washington. General media, taking note of the loss to their junior colleagues, hardly expect to be similarly hit, since in the brand race advertisers plainly cannot afford to stop pressing for acceptance.

Rather than any curtailment, general media might look for re-

action in terms of advertising ton- To tell their stories of taste and fil- tration advertisers are using ho- men in sports settings, couple- companionship indoors and out to picture adult enjoyment and in some cases hardly any people at all in new product dominated se- quences. Companies stress they are placing commercials in and around shows that are strictly for grown- ups, disavowing interest in any- thing that appeals both to children and their elders.

Taste themes reflect the fact that

9:30		10:00	10:30	11:00
		<b>THE BREAKING POINT</b> Brown & Williamson		
		<b>EAST SIDE/WEST SIDE</b> Philip Morris		
		<b>SING ALONG WITH MITCH</b> Liggett & Myers		
<b>LATEST SHOW ON EARTH</b> American Tobacco		<b>THE FUGITIVE</b> Brown & Williamson		
		<b>GARRY MOORE SHOW</b> R. J. Reynolds		
<b>CASEY</b> Brown & Williamson		<b>CHANNING</b> Brown & Williamson		
<b>DEERLY HILLBILLIES</b> J. Reynolds	<b>DICK VAN DYKE SHOW</b> P. Lorillard			
<b>MY DEAN SHOW</b> American Tobacco				
<b>RY MASDN</b> Philip Morris		<b>THE NURSES</b> Brown & Williamson		
	<b>THE FARMER'S DAUGHTER</b> Liggett & Myers			
	<b>TWILIGHT ZONE</b> American Tobacco	<b>ALFRED HITCHCOCK SHOW</b> Philip Morris		
		<b>JACK PAAR SHOW</b> P. Lorillard		
	<b>JERRY LEWIS SHOW</b> Liggett & Myers			
<b>DEFENDERS</b> Brown & Williamson		<b>GUNSMOKE</b> American Tobacco		
<b>SATURDAY NIGHT AT THE MOVIES</b> American Tobacco/R. J. Reynolds				
<b>Y GARLAND SHOW</b> American Tobacco				



Special  
Report

cigarettes are making more than half their money on filters and 16% on menthol. (P. Lorillard on the strength of Kent and other evidence looks for filters to take 75% of the market eventually.) Explaining filtration presents a challenge that is giving some copy a mechanical slant. Variations of menthol's refreshment theme are following addition of new flavors to smoke. In the pitch for brand switching the

### \$25-million radio account

Radio advertising by cigarettes should be running better than \$25 million annually, based on a projection by Radio Advertising Bureau of \$20 million for this year, plus current sales at the networks. (Both are guesses, since radio sales are not officially recorded). RAB estimates that spot

virile appeal has worked so hard for sponsors that it has arrived at the point of satirizing itself to gain attention.

Here are highlights of big-six cigarette copy, much of it identical on the air and in print.

#### AMERICAN TOBACCO

Taste, pleasure and relaxation are central. Dual Filter Tareyton is making a good natured break with the "euphoria" tradition as BBDO, on taking over the account from Lawrence C. Gumbinner, introduces "the unswitchables," portrayed a man with a black eye who says he'd rather fight than switch. The theme, seen first in print, will show up later on television where the Tareyton "hungry for flavor" song still plays. Lucky Strikes, "blended for adult taste," separate "the men from the boys but not from the

girls," BBDO's copy says, sounding a note some critics have questioned. Pall Malls (through Sullivan, Stauffer, Colwell & Bayles) still tout extra length that "travels" the smoke for added pleasure. Montclair, American's menthol brand (SSC&B), says "the last puff tastes as good as the first puff" because menthol is in the filter, "not in our fine tobacco."

#### BROWN & WILLIAMSON

Claiming pioneer honors for filters and menthol (Viceroy and Kool), B&W continues to try new tastes, adding clove to the latest light-menthol filter, Breeze (through Bed Bates). The company also keeps the venerable de-

sales are 5% ahead of last year. Networks report encouraging cigarette activity and good gains over 1961, although 1963 vs. 1962 rates vary from 35% up to 23% down. Among the brands, R. J. Reynolds has been a mainstay over past years, now joined by all the majors but one, Brown & Williamson, which has been a holdout from network radio in recent years.

vice of coupons going for Raleigh and menthol Belair (both through Keyes, Madden & Jones) as the basis for a male brand-switch appeal. Viceroy copy (Bates) is sticking to the happy, young social theme of past years with "the taste that's right, that's right" refrain. Kool (Bates) suggests, "Come all the way up to Kool." Avalon (Bates) is in test markets with an old name but a new triple filter highlighting copy. Coronet (Compton) had a test fling this year but has already quit advertising. In listing B&W's ad themes, vice president John W. Burgard admitted to a persistent concern that commercials' effectiveness is being vitiated by air "clutter" of credits, promos and other non-entertainment material. He wishes NAB President Leroy Collins, who has been worried about cigarette advertising stand-

ards, would interest himself in this issue, but the NAB keeps ducking it, says Burgard, who has been campaigning on clutter in the Assn. of National Advertisers and other forums (SPONSOR 1 April).

#### LIGGETT & MYERS

Flavor is the whole story for Liggett & Myers' three majors, L&M Filter, Chesterfield King and Lark Filter, the last-named just breaking into big tv money this year. Copy (all three through J. Walter Thompson) mixes men, women and sporting in outdoorsy settings. L&M, third running tv advertiser with \$4.85 million the last six-month reporting period, says, "when a cigarette means a lot, get lots more from L&M." Chesterfield Kings, as any viewer knows, "taste great because the tobaccos are" and "21 great tobaccos make 20 wonderful smokes." Lark sells "rich, rewarding flavor" and its three-piece charcoal granule filter. Duke and Oasis, as the table shows, are practically out of the running on tv.

#### P. LORILLARD

Second in the tv stakes with \$12.6 million the first half of this year, Lorillard also spent the number two sum for Kent with \$4.86 million in that period. Kent copy (through Lennen & Newell, which also handles Newport, York and Old Gold Straights stalks with a smoker's straightforward comparison approach and appeal to "smoke Kent with the Miconite filter." Newport's "hint of mint makes the difference," and York Imperial is focusing on the package, freshness and sophistication. Spring menthol filter (through Grey) has a relaxed "lightness in living" outdoor theme. Old Gold Spin Filter (Grey) "spins the smoke, spins more flavor through," according to the brand's football-star commercial personality.

#### PHILIP MORRIS

Romantic figures and mechanical improvements are big in the Philip Morris picture from the classic Marlboro man (through Leo Burnett) to the new plastic pack for Paxton and Saratoga (both Benton & Bowles). Twin-filtered Paxton and Saratoga (the former with menthol) make much of their Humiflex pack and filters. "Marlboro coun-



**TV GROSSES**

Source: TvB Rorabaugh

**FIRST SIX MONTHS 1962**
**FIRST SIX MONTHS 1963**

	spot	network	total	spot	network	total
<b>AMERICAN TOBACCO</b>						
Lucky Strikes	\$ 11,520	\$ 1,265,466	\$ 1,276,986	\$ 18,280	\$ 1,446,400	\$ 1,464,680
Montclair	79,400	—	79,400	\$ 1,509,370	—	1,509,370
Pall Mall	402,270	2,733,674	3,135,944	206,240	2,934,700	3,140,940
Tareyton	43,650	1,537,533	1,581,183	24,640	1,532,200	1,606,840
<b>TOTAL</b>	<b>\$ 536,840</b>	<b>\$ 5,536,673</b>	<b>\$ 6,073,513</b>	<b>\$ 1,758,530</b>	<b>\$ 5,963,300</b>	<b>\$ 7,721,830</b>
<b>BROWN &amp; WILLIAMSON</b>						
Belair	\$ 14,330	\$ 701,714	\$ 716,044	\$ 267,180	\$ 312,200	\$ 579,380
Raleigh	5,910	1,217,133	1,223,043	380,350	233,300	618,650
Raleigh & Belair	—	292,609	292,609	—	1,531,600	1,531,600
Breeze	—	—	—	15,000	—	15,000
Coronet	—	—	—	15,160	—	15,160
Kentucky King	2,080	—	2,080	1,030	—	1,030
Kool	103,540	1,548,544	1,657,084	326,690	1,564,000	1,890,690
Viceroy	85,340	2,839,331	2,894,671	560,090	2,130,100	2,690,190
<b>TOTAL</b>	<b>\$ 216,200</b>	<b>\$ 6,569,331</b>	<b>\$ 6,785,531</b>	<b>\$ 1,555,530</b>	<b>\$ 5,818,200</b>	<b>\$ 7,383,730</b>
<b>LIGGETT &amp; MYERS</b>						
Chesterfield	\$ 1,498,850	\$ 1,756,640	\$ 3,255,490	\$ 714,730	\$ 1,953,300	\$ 2,668,030
L&M	1,692,950	3,275,854	4,968,804	1,239,930	3,564,400	4,804,330
Lark	—	—	—	199,320	86,600	285,920
Duke	4,200	—	4,200	1,930	—	1,930
Oasis	63,370	—	63,370	1,930	—	1,930
<b>TOTAL</b>	<b>\$ 3,259,370</b>	<b>\$ 5,032,494</b>	<b>\$ 8,291,864</b>	<b>\$ 2,207,890</b>	<b>\$ 5,604,300</b>	<b>\$ 7,812,190</b>
<b>P. LORILLARD</b>						
Kent	\$ 1,990,380	\$ 2,913,559	\$ 4,903,939	\$ 2,047,890	\$ 2,814,200	\$ 4,862,090
Newport	1,184,210	1,028,416	2,212,626	1,871,310	1,552,100	3,423,410
Old Gold	1,373,040	611,876	1,984,916	1,257,340	1,327,300	2,584,640
Spring	483,380	855,965	1,339,345	349,870	702,800	1,052,670
York	1,805,090	929,153	2,734,243	508,170	162,400	670,570
<b>TOTAL</b>	<b>\$ 6,836,100</b>	<b>\$ 6,338,939</b>	<b>\$13,175,039</b>	<b>\$ 6,044,580</b>	<b>\$ 6,568,800</b>	<b>\$12,613,330</b>
<b>PHILIP MORRIS</b>						
Alpine	\$ 67,790	\$ 739,489	\$ 807,279	\$ 31,600	\$ 571,200	\$ 602,800
Commander	586,240	500,185	1,086,425	357,140	523,200	880,340
Marlboro	853,080	1,851,470	2,704,550	420,100	2,143,900	2,564,000
Parliament	2,030,810	958,997	2,989,807	1,670,830	1,033,600	2,704,430
Paxton	—	—	—	223,920	919,700	1,143,620
Philip Morris	235,300	—	235,300	289,510	—	289,510
Saratoga	—	—	—	64,520	—	64,520
Tobacco Products	—	466,961	466,961	—	—	—
General Promotion	—	7,443	7,443	—	—	—
Dunhill	3,000	—	3,000	—	—	—
<b>TOTAL</b>	<b>\$ 3,776,220</b>	<b>\$ 4,524,545</b>	<b>\$ 8,300,765</b>	<b>\$ 3,067,720</b>	<b>\$ 5,196,600</b>	<b>\$ 8,264,320</b>
<b>R. J. REYNOLDS</b>						
Brandon	\$ 213,150	—	\$ 213,150	\$ 76,200	—	\$ 76,200
Camel	126,690	4,320,029	4,446,719	132,670	3,464,300	3,596,970
Salem	602,660	3,775,771	4,378,431	147,860	4,381,600	4,529,460
Winston	419,460	3,970,556	4,390,016	2,832,170	4,252,700	7,084,870
Cavalier	12,730	—	12,730	—	—	—
<b>TOTAL</b>	<b>\$ 1,374,690</b>	<b>\$12,066,356</b>	<b>\$13,441,046</b>	<b>\$ 3,188,900</b>	<b>\$12,093,600</b>	<b>\$15,287,500</b>
<b>GRAND TOTAL</b>	<b>\$15,999,420</b>	<b>\$40,068,368</b>	<b>\$56,057,783</b>	<b>\$17,833,150</b>	<b>\$41,249,800</b>	<b>\$59,082,950</b>



*Special  
Report*

try," is taking the man's man everywhere with a story of filter flavor based on the "Richmond recipe." Parliament (B&B) emphasizes "extra margin" in its recessed filter. Philip Morris Commanders (Burnett) boast tobacco vacuum cleaning by the new Mark VIII machinery, and Alpine (Burnett) sells the filtered "light touch of menthol" in outdoor imagery.

#### **R. J. REYNOLDS**

With a top six-month tv budget of \$15 million backing up a claim of national leadership for its three big brands, Reynolds' Winston, Salem, and Camel (all through William Esty) are hitting the flavor-pleasure theme in sports-work oriented copy directed to both sexes.

Winston's theme since 1955, "tastes good like a cigarette should," was a \$7 million tune on tv the first half of this year and has been varying its art lately to focus on the cigarette, as in one commercial that only introduces people in a golf green shot tagged on in closing seconds. Menthol filtered Salems illustrate taste freshening "softness" with couples in landscapes. Outdoorsmen, sport couples and singing groups carry the Camel message, "every inch a real smoke." Brandon, relative newcomer to unfiltered king-size ranks, is not being advertised at present, nor is Cavalier, an older long non-filter in a crushproof box.

With these general messages of taste and filtration for adult enjoyment, cigarette makers are maintaining their lifeline to the market. The importance of this lifeline was put in terms of survival by Lorillard President Morgan J. Cramer when he explained to stockholders that few businesses are so dependent on advertising as cigarettes.

Public prominence makes cigarettes sitting ducks for criticism. Being called on the federal carpet in the past about mildness claims has made careful copywriters of cigarette advertisers. But after steering clear of any questionable assertions for the product, cigarettes still are open to attacks on their own copy "taste" in addition to the basic medical question on the popular mind. While officials keep the fire hot in Washington, media critics and others complain elsewhere of "immorality" and "hypocrisy" in sex-oriented advertising.

Attacks on cigarettes mean opportunity to others. Anti-smoking products and cigars are two. Smokurb, a chewing gum by Hudson Vitamin Products to help curb "the habit," entered the market this year.

Cigars, for some 20 brands, made a national television investment the first half of this year that appreciated \$2.5 million over that period last year (including a small amount for other tobacco products).

#### **Advisory Committee on Smoking & Health**

The future of cigarettes is in the hands of ten experts, selected by the surgeon general from recommendations by the Public Health Service, American Cancer Society, American College of Chest Surgeons, American Heart Assn., American Medical Assn., Tobacco Institute, Food & Drug Administration, National Tuberculosis Assn., Federal Trade Commission and the President's Office of Science and Technology. They are:

LOUIS F. FIESER, Ph.D., of Harvard University, whose field is chemistry of tobacco smoke; EMMANUEL FARBEN, M.D., Ph.D., University of Pittsburgh, experimental and clinical pathology; MERVINE H. SEEVERS, Ph.D., M.D., University of Michigan, pharmacology of anesthetics and habit-forming drugs; LEONARD M.

SCHUMAN, M.D., University of Minnesota School of Public Health, health and its relationship to the total environment; CHARLES LE-MAISTRE, M.D., Woodlawn Hospital and Southwestern Medical College, Dallas, internal medicine, infectious diseases, preventive medicine; JACOB FURTH, M.D., Francis Delafield Hospital, New York, cancer biology; WALTER J. BURDETTE, Ph.D., M.D., University of Utah School of Medicine, clinical and experimental surgery, genetics; JOHN B. HICKMAN, M.D., University of Indiana, internal medicine, physiology of cardiopulmonary disease; WILLIAM G. COCHRAN, M.A., Harvard University, mathematical statistics with special application to biologic problems; STANHOPE BAYNE-JONES, M.D., LL.D., retired, formerly of Yale School of Medicine, and Cornell University New York Hospital

Medical Center, nature and causation of disease in human populations. Bayne-Jones also is special consultant to the committee staff.

Under chairmanship of the surgeon general, the smoking-health committee is working with:

Executive Director, HERMAN F. KRAYBILL, Ph.D., nutrition researcher who had been special assistant to the associate director for field studies at the National Cancer Institute; and medical coordinator, EUGENE H. GUTHRIE, M.D., who left his post as deputy chief of PHS Division of Chronic Diseases to take over for PETER V. HANDEL, M.D., PHS Air Pollution Control Specialist who was hospitalized from overwork after assignment to the smoking-health study [SPONSOR 19 August]. Kraybill is being assisted by ALEX KRITINI, career information officer.



Henry tells radio-tv executives:

## Avoid over-commercializing

The FCC will definitely impose limits on allowable radio and tv commercial time — if chairman E. William Henry can rally the support of fellow commissioners.

Addressing a packed gallery of broadcasting and advertising executives in New York, the 34-year-old FCC chief described the degree of what he termed "over-commercialization" on radio and tv:

"A listener or viewer may well have concluded that the only difference between radio and television is that one gives him 'plugs' in his ears and the other, 'spots' before his eyes."

### Industry heads listen

More than 1,000 industry executives, gathered last week at a luncheon meeting of the International Radio and Television Society, heard the successor to Newton Minow state:

"For 36 years the commission has relied upon vague policy pronouncements condemning undefined 'over-commercialization.' It is time . . . to get specific — to bring this policy down out of the clouds and into the homes of viewers and listeners. Whether by rule or by policy statement, we need to establish criteria which will tell the public and the industry what we mean by 'over-commercialization.'"

Last March, the FCC asked station operators to comment on its proposed rule to adopt NAB's radio and tv codes of commercial time standards as FCC rules. Of the response, Henry said the general feeling among licensees was that "the task is impossible." He added the FCC was not told "why it is impossible," and underscored his dissatisfaction by saying the commission "did not want merely to be inundated by dog-eared denunciations and over-simplified, unsubstantiated conclusions."

In answer to industry opinion that broadcasters, themselves, should control their own commercial time standards, Henry said that business men, concerned with the "profit picture," would always put the NAB Seal of Good Practice in competi-

tion with the Seal of the United States Treasurer.

In his speech, Henry proposed a "face to face" meeting of the commission with broadcasters, advertisers, and program producers to further demonstrate the problem and discuss solutions.

"We know that commercials are the life blood of your industry," Henry assured his audience, "and we do not intend to prescribe leeches."

At a news conference following his talk, Henry admitted that at least one FCC commissioner would have to alter his present opposition to instituting rules on commercial time standards if there is to be a majority of four commissioners



FCC chairman E. William Henry

needed to adopt such a rule. At this time, chairman Henry has only three firm votes behind him — his own, and those of commissioners Kenneth A. Cox and Lee Loevinger.

### Holds New Conference

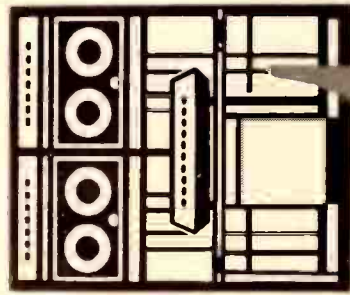
During his first major address to United States broadcasters, delivered in New York last week, FCC chairman E. William Henry digressed from his theme of "over-commercialization" to mention other problems in broadcasting the agency is "wrestling with"

► *Networks* "I would enjoy discussing the special role of networks — the valuable contributions to broadcasting that only networks are able to make — and their resulting unique responsibilities." At a news conference after his speech, Henry said that while the FCC is not permitted to license networks, he hoped eventually the agency would be able to exercise "direct regulation" requiring networks to "provide information" to the FCC. (In a 26 September interview on WOR-TV New York's *Ladies of the Press* series, Henry explained what he meant by "information" from networks. The "information" would consist of statistical data on programming, financial figures, number of affiliates, "all sorts of information . . . would be very helpful to us to see two things—one, how the networks are performing and two, how their affiliates are performing.")

► *Sustaining time* "If many affiliates often fail to clear network sustaining public affairs programs, or those only partially sponsored, and the public is thereby deprived of much of the best the networks have to offer, the commission has cause for concern."

► *Political time* "Radio and television are coming more and more to be relied upon by political candidates . . . The public in turn is relying increasingly upon radio and television to provide it with insight into making (voting decisions) . . . The cost to the candidate is skyrocketing—with 30% to 40% of campaign funds typically going to the broadcaster. I would therefore have liked to discuss further with you a thought that I had recently—that for each segment of time sold by a broadcaster in a particular race, a proportionate or equal segment of time would be donated for the use of all candidates in that race."

► *Summer reruns* "Does the voracious insatiable maw of television require so many reruns between June and September, or are there independent producers and writers with a wealth of new program ideas which the networks disdain?"



# The **AIM** of SELECTING MEDIA

...Seasoned Judgment,  
SRDS Information  
and Consumer/Audience  
Data. **AIM**

These are the kinds of Consumer/Audience data you have sought and asked for...these are the data which allow you to pinpoint advertising pressure by answering the question "cost per thousand WHAT"?

## AUDIENCE PROFILES (Selected Products)

	TV Shows						Consumer Magazines	News-papers	Radio	Newsp. Supply.
	Daytime		Prime Time		"B"	"A"				
	"A"	"B"	"A"	"B"						
<b>PRODUCTS: OWN/USE*</b>	INDV. (000)	INDV. (000)	INDV. (000)	INDV. (000)	INDV. (000)	INDV. (000)	INDV. (000)	INDV. (000)	INDV. (000)	INDV. (000)
<b>Appliances</b>										
Dishwasher	1,252	321	1,167	807	1,356	1,806	2,758	2,070	1,428	
Room Air Conditioner	3,295	1,194	4,268	3,045	3,720	4,207	7,272	6,735	3,954	
Wringer Clothes Washer	7,402	5,240	12,950	5,848	5,261	6,973	9,502	10,339	7,028	
Refrigerator with Freezer	19,636	10,827	31,006	16,980	17,098	19,548	34,592	30,975	18,845	
Electric Clothes Dryer	2,767	1,169	3,509	3,227	4,049	4,778	6,716	6,694	4,569	
<b>Food</b>										
Instant Coffee	10,521	6,910	18,421	9,377	9,885	11,432	20,721	17,638	10,718	
Regular Coffee	15,660	7,655	24,769	14,963	14,324	17,102	26,883	25,577	16,890	
Frozen Orange Juice	8,676	4,624	14,992	8,974	10,234	12,026	17,839	15,792	9,774	
Margarine	16,209	9,659	25,936	14,378	15,290	16,850	29,294	24,341	16,166	
<b>PRODUCTS: INTEND TO BUY</b>										
<b>Appliances</b>										
Dishwasher	286	26	219	242	267	274	469	282	198	
Room Air Conditioner	527	372	730	665	514	937	1,487	434	351	
Automatic Clothes Washer	1,120	295	1,021	1,109	986	617	1,519	1,549	1,010	
Separate Freezer	439	372	365	343	226	663	650	723	242	
Color TV	549	103	438	403	493	320	435	605	417	
<b>Food</b>										
Instant Coffee	5,381	3,583	9,448	4,779	5,056	4,504	9,474	8,506	5,118	
Regular Coffee	9,730	4,739	14,883	10,002	8,816	11,249	16,663	15,524	10,279	
Powdered or Dry Milk	1,977	1,734	2,955	1,633	1,685	1,806	2,508	2,632	813	
Cake Mix	4,898	2,787	6,238	4,114	4,706	5,213	7,838	6,523	3,866	
<b>DEMOGRAPHIC CHARACTERISTICS:**</b>										
<b>Age</b>										
15-17	1,743	1,332	2,812	2,178	2,117	2,904	3,379	3,269	1,955	
18-34	6,932	4,718	8,215	8,469	7,974	7,302	11,000	13,788	7,424	
35-49	5,497	2,053	9,713	5,909	5,528	6,440	12,632	9,268	6,457	
50-64	4,812	2,867	9,130	2,158	3,411	4,662	8,665	6,276	3,625	
65 and over	2,980	1,874	6,608	1,452	1,521	1,555	4,399	4,134	2,503	
<b>TOTAL AUDIENCE:</b>	21,964	12,844	36,478	20,166	20,551	22,863	40,075	36,735	21,964	

\*Fifty products profiled across ALL media in every Consumer Audience Profile Service Study

WITH BRAND INFORMATION OBTAINED FOR EACH PRODUCT LINE.

\*\*Fifteen additional Demographic Characteristics available.

**AIM**  
INCORPORATED

©1981 Demographic Information, Inc. All rights reserved. This type of product-market analysis can also be carried to the national level.



The media selection process has, for years, been long on seasoned judgment, well provided with accurate, up-to-date rate information, but woefully short on reliable, current and comparable consumer-audience data.

Now the Consumer/Audience Profile Service, announced in August, 1962, field tested in September, 1962 and launched in February, 1963, is offering the industry the most comprehensive consumer and media audience data available. Based on personal interviews conducted in 100 sampling points throughout the continental U.S., the C/AP data profiles the buying and media habits of all individuals fifteen years of age and older. The C/AP Service studies 50 product lines and 200 media vehicles from the same sample at the same time.

The tables opposite present "live data" from the National Spring Sweep. The many ways of combining these data prohibit any attempt at comprehensive presentation here. However, we do welcome your inquiry.

The household characteristics of total income, number of residents, education level, etc., which have been most often used to profile a medium's audience, were very helpful but required assumptions that an audience meeting these measurements actually used the product to be advertised. Now Consumer/Audience Profile data adds to demographic characteristics the heretofore unavailable specifics of product purchase and usage, directly related to the media exposure of the individuals who comprise your market.

Today, the combined services of SRDS and its subsidiary, Data, Inc., provide the required data and the data processing facilities that offer exciting new creative scope to the ART of selecting media.

## Consumer/Audience Profiles

AN EXCLUSIVE SERVICE OF

**SRDS**  
**Data**

INCORPORATED

A SUBSIDIARY OF SRDS

Created to further the art of selecting media through research and computer utilization.

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The question of "cost per thousand WHAT?" becomes even more penetrating when the additional detail of C/AP data is used. This type of product-market analysis can be also carried to the brand level.

### CONSUMER PROFILES (Cigarette Smokers)

	TOTAL AUD.		TOTAL CIGAR. ETTE SMKRS.		DAILY CIGARETTE CONSUMPTION			TYPE OF CIGARETTE USUALLY SMOKED					
	INDV. (000)	INDV. (000)	INDV. (000)	INDV. (000)	Less than a pack	About a pack	More than a pack	Total	Non Filter		Filter	Menthol	
									INDV. (000)	INDV. (000)			INDV. (000)
<b>TV SHOWS</b>													
Daytime													
Show "A"	21,964	9,341	3,801	2,976	2,564			4,153	1,819	2,623	4,150	1,572	
Show "B"	12,844	4,556	2,696	1,269	591			1,980	1,071	1,062	1,746	996	
Prime Time													
Show "A"	36,478	16,902	6,788	5,389	4,725			6,761	3,900	3,173	7,895	2,987	
Show "B"	20,166	11,076	3,704	3,891	3,481			4,467	2,517	2,099	5,921	1,445	
<b>CONS. MAGS.</b>													
Magazine "A"	20,551	9,450	3,142	3,371	2,937			3,694	1,819	2,050	4,555	2,139	
Magazine "B"	22,863	9,268	4,073	3,392	1,803			2,560	1,022	1,562	4,757	2,714	
<b>NEWSPAPERS</b>													
Audience "A"	40,075	17,073	6,381	6,263	4,429			7,172	3,912	3,404	8,552	3,290	
<b>RADIO</b>													
Audience "A"	36,735	15,126	5,334	5,285	4,507			6,230	2,940	3,441	7,970	2,538	
<b>NEWSPAPER SUPS.</b>													
Supplement "A"	21,964	9,731	3,045	3,329	3,357			4,008	1,744	2,282	4,782	1,459	
<b>DEMOGRAPHIC CHARACTERISTICS:</b>													
Age													
15-17	13,230	1,920	1,416	333	171			1,014	673	342	557	420	
18-34	38,405	21,516	7,874	8,031	5,611			8,427	3,538	4,978	10,879	4,746	
35-49	34,937	18,637	5,004	7,075	6,558			7,824	4,311	3,547	9,413	3,348	
50-64	25,047	9,812	3,685	3,267	2,860			4,854	2,567	2,526	3,082	2,911	
65 and over	16,825	3,860	1,416	2,102	342			2,028	1,170	769	1,392	547	
<b>TOTAL CONSUMERS</b>	128,444	55,745	19,395	20,808	15,542			24,147	12,478	13,292	31,363	9,161	

From additional Demographic Characteristics available

With combinations showing unassociated Consumer Audience Profiles available

**Data**  
INCORPORATED

## duPont finds tv spot effective

A test marketing-advertising experiment by duPont has found spot tv an effective medium to sell Teflon cookware. The duPont study, involving controlled advertising in 13 cities, found the total cookware market expanded by 21% and purchases doubled of the type carrying a duPont finish.

James C. Becknell, Jr., and Robert W. Isaac of duPont's advertising research section, report on results of the successful test in the September Journal of Advertising Research. The research design called for three levels of tv advertising in the 13 cities during the fall of 1962, and a cross-over experiment in the winter of 1963 to detect any continuing effect from the fall tv advertising. A wave of 1,000 telephone interviews in each of the markets during each test period was conducted.

"The successful advertising strategy more than doubled purchases of cookware coated with Teflon," they report. "Purchases went from 27 units in markets exposed to low

or no advertising to 59 units per thousand female heads of households.

"A 'carry-over effect' from the fall advertising occurred at the high level of advertising, i.e., purchases were significantly higher in markets exposed to a high level of advertising in both fall and winter than they were in markets exposed to a high level of advertising in either the fall or winter tests alone."

"These differences account for both market expansion and gains in market share for cookware coated with Teflon. There is strong evidence of an advertising 'carry-over effect' from season to season in terms of building market share.

"In markets with no duPont television advertising for Teflon cookware coated with Teflon accounted for about 11% of the market. In markets with only one season of advertising, the market share reached about 16%, and where advertising ran for two seasons Teflon mar-

ket share reached 27%. It should be remembered that the increase in market share for cookware coated with Teflon occurred in markets where an expansion in cookware sales also occurred.

"Most of the gains for cookware coated with Teflon were in the metalware segment of the market. Gains in the glassware-coated-with-Teflon share of the market also occurred in those markets exposed to a high level of advertising, but they were spotty and may be a result of the differences in the distribution. There is no evidence of an advertising 'carry-over effect' in the market-share data for glassware coated with Teflon."

The duPont researchers note the market has been brought to life with an improved product and a \$1,000,000 level of advertising, particularly metalware. With glassware, the response was not as good, which they say may be a distribution problem or one concerned with the product itself.

Cookware units per 1,000 female heads of households in the fall of 1962 were as follows: with high advertising, total units of all types were 404, units coated with Teflon 38, skillets and griddles coated with Teflon, 28; with low or no advertising, total units were 317, Teflon units 16, skillets and griddle coated with Teflon, 16.

In the winter of 1963, high advertising showed 268 units of all types, 59 with Teflon, and 27 for skillets and griddles coated with Teflon. With low or no advertising, there were 221 total units, 27 coated with Teflon, and 13 with skillets and griddles coated with Teflon.

Becknell and McIsaac report sales of cookware with a Teflon finish followed a characteristic pattern of fad products. Sales dropped after an early spurt. At the time, duPont was not involved in consumer promotion, but the duPont name and trademark were both heavily used by retailers and manufacturers. The cookware, they also note, was of poorer quality. By midsummer 1962, products coated with Teflon were at distress prices.

DuPont had developed an improved Teflon finish by this time. "Thus the technical problems were pretty well overcome and a truly satisfactory product was now pos-

It's a plane; it's a bird; it's Chevrolet!



Latest commercial from Chevrolet brings viewers, via helicopter, closer and closer to top of Monument Valley's 2,000-ft.-high Castle Rock pinnacle in Utah. Seated nonchalantly atop dizzying perch is model Shirley Runsey in a 1964 Chevrolet. 'Copter then pulls away and soars around the monolith, showing the heights and scenery with appropriate voice-over concerning new car and theme, "Chevrolet Stands Alone." Car was lifted to its perch in sections and assembled on peak, with model also taken up and down by 'copter. Commercial was produced by Alexander Film Co., Colorado Springs. Campbell-Ewald is agency



sible, but the market had disappeared." As a result, a new advertising and marketing plan was developed, including a duPont "Seal of Approval" and a heavy promotion campaign.

The test was designed to discover whether or not the market for non-stick cookware could be resurrected with the improved product and a tv consumer advertising program.

The cities used in the test were: Detroit, Springfield, Dayton, Omaha, Columbus, St. Louis, Bangor, Youngstown, Pittsburgh, Wichita, Philadelphia, Grand Rapids, and Rochester.

Problems included spotty distribution (out-of-stock situations were created in markets where sales were strongest), loss of Rochester because of a heavy cookware advertising campaign run during the fall by a local retailer, and distress sales by retailers who became aware of the campaign which may have inflated sales.

### Somebody's been selling our honey

This joyful cry comes from R. D. Bradshaw Co. whose Spun Honey has been selling 300% ahead of the first six months of 1962 in the Los Angeles area. And there's no Goldilocks behind the counter, either. There is—of all things—a bear and he's turned out to be a gold mine for the west coast company.

Spring from some creative heads at agency Hoefler, Dieterich & Brown, Spunky Bear began his career as an animated walk-on in Spun Honey tv commercials. Agency and client soon selected Spunky—grown to life-size proportions in the person of Marc Seaton, the actor beneath the costume—as a merchandising device to appear in supermarkets on weekends giving out balloons to the kiddies. At the same time, Bradshaw launched a schedule of spots on KTLA, Los Angeles, where one of the top kids' shows was *Bozo the Clown*.

Serving as the intended fall-guy of Bozo (whose tricks eternally backfire), Spunky is a daily source of laughs and Spunky, the merchandiser, continues to give his cartoon predecessor a free ride on a very expensive ad medium.

# WAPI-TV OWNS EVERY MAJOR FEATURE FILM PACKAGE!

Examples of WAPI-TV's exciting film packages that will be seen on:

Friday Night Movie (Fridays, 9:00 PM)

Hollywood Hit Parade  
(Monday—Friday, 1:00 PM to 2:30 PM)

Best of Hollywood (Monday—Friday,  
11:30 PM to conclusion)

Seven Arts—Vol. 1, 3, 4, 5, 7

Screen Gems—Post '48

Screen Gems—Group 6

Columbia—Post '50

Selznick Movie Theatre

MGM Library

RKO Library

Paramount Library

NTA—Santa Monica Features

NTA—Wilshire Features

NTA—61 for 61

NTA—Sunset Features

Warner I

Showcase for 60 s

Warner II

Embassy

## WAPI-TV

BIRMINGHAM, ALABAMA



WAPI-TV represented by Harrington, Fichte, and Parsons, Inc.

## Advertising "war chest" urged to spur coffee consumption

The cup of coffee, as American as baseball and the longhorn steer, is suffering withdrawal symptoms, according to Andres Uribe, United States representative of the National Federation of Coffee Growers of Colombia.

"The situation, already serious, may well become critical, unless the coffee-producing nations act immediately to stem the dangerous indications of decline of consumption in their largest world market," Uribe warned. (Americans consume more than half of the world's total coffee exports).

Uribe urged that all coffee exporters contribute \$1 a bag to a "war chest" for advertising and promotion. Such a voluntary levy, placed on world coffee exports for 1963, would total about \$45 million. Limited to coffee shipped to the U. S. market, the \$1 "coffee-defense contribution" would provide approximately \$25 million for promotional use.

Uribe, a former chairman of the World Coffee Promotion Committee, cited findings of the U. S. Dept. of Agriculture, which anticipate per capita coffee consumption will decrease in 1963 by 11%, against the 1947-49 base average.

"Coffee's market of tomorrow depends on funds invested in promotion today," Uribe said, adding that "while coffee producers stand mute, probably unaware of the consequences of doing nothing, coffee's competitors have already launched massive promotional campaigns in a concerted drive to capture part of the coffee consumer market."

He cited Coca-Cola's publicly announced goal of capturing 7% of the coffee market, and Dept. of Agriculture figures indicating an expected growth in tea consumption in 1963 of 17%.

The coffee-producing nations of Latin America have contributed up to 25¢ a bag for U. S. promotional campaigns handled by the Pan-American Coffee Bureau. The PACB spent \$1.3 million (gross billing) in spot tv in 1961, according to Television Bureau of Advertising, but nothing in 1962. Uribe said the Bureau faces extinction un-

less coffee-producing countries immediately offer funds to support it.

The Federation of Coffee Growers of Colombia has been a steady customer of spot tv in the past three years, having spent an estimated \$1.6 million in 1962; \$1.5 million in 1961, and \$600,000 in 1960 (all figures from TvB).

"Colombia's position," said Uribe, "has always been that funds spent for coffee promotion are an 'investment,' and not, as most producer countries still appear to believe, an 'expense.'"

The only other major coffee-producing nation using television, according to TvB, is the Brazilian Coffee Council, with about \$140,000 (gross billings) in spot in 1962.

### New Sindlinger service on radio audience, buying

A new national and local-market service measuring radio audience, its demographic characteristics and buying plans, has been announced by Sindlinger & Co. Covering 67

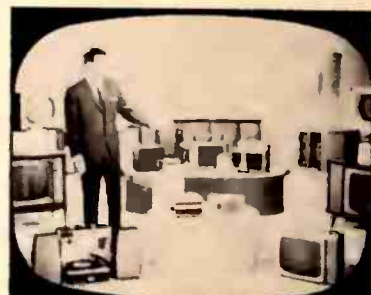
markets, the service is called the "Sindlinger Market-by-Market Media Mix Reports," and will use a minimum sample of 2,000.

A newly purchased IBM 1602 computer is used for all calculating to process Sindlinger's data with lightning speed. Punch cards carrying 450 factors each will be processed at the rate of 800 per minute. Sindlinger estimates "20 minutes of computing with the new IBM would take 20 people three months to accomplish."

The reports will contain data on station listening by 15-minute time periods, taking in a wide variety of audience characteristics on out-of-home and in-home listening as well as information on all the communicating media.

Ratings range will go to three figures (indicating upper and lower range of statistical deviation) rather than the usual one figure. President Albert E. Sindlinger believes the "validity of broadcast data is the responsibility of the research company that provides the data, and since Sindlinger defines exactly what it does there should be no need for a disclaimer clause, and we will never use one."

### RCA Victor announces really big event



Here's a sample from RCA Victor's two-minute color commercial specifically promoting "RCA Victor Week." This is one of several being aired by Victor as part of its \$7-million multi-media ad campaign in support of the 1964 radio-tv-phono line. Above will be viewed on "Walt Disney's Wonderful World of Color" this Sunday on NBC



## 1963 phonograph sales up, though July drops slightly

Distributor and factory sales of phonographs in July dropped slightly from those recorded for June, the year's record month, according to the FIA Marketing Services Department's latest report released today.

In July, 211,645 portable table and 57,336 console models were sold by distributors, compared with the 215,036 and 100,007 recorded for June. Year-to-date totals were 1,334,370 and 724,081 against 1,102,415 and 619,572 reported for the first seven months of 1962. July 1962 figures were 211,007 and 78,293.

At the factory, sales of 230,282 portable table sets were reported and 106,766 consoles, compared to the 305,946 and 149,253 in June. During the first seven months of this year, 1,421,608 portable table and 809,738 consoles were recorded. Last year during the same period, 1,155,663 and 722,115 were sold. Sales of portable/table and consoles in July 1962 were 220,196 and 90,197, respectively.

### Network gross time billings

Source: TvB LNA BAR

	Jan '62	June '62	Jan '63	June '63	Change
ABC	\$116,399.0	\$125,214.3			+7.6
CB	175,237.0	185,311.0			+5.7
NBC	160,427.6	167,338.2			+4.3
Total	\$452,063.6	\$477,863.5			+5.7

## Breast O' Chicken shifts

San Diego based Westgate California Products will move its \$800,000 account to the Barnes Chase Adv. Agency of that city 1 January, according to Milton Fillius, J. v.p. of the client firm. Most of the billing goes for promotion of Breast O' Chicken Tuna, with tv spot getting a major share of the budget. Other W-C promoted products include Purr Cat Food, Girard's Dressings, and Adams Packing. Account has been with the D'Arcy San Diego office past three years. Breast O' Chicken has been using tv spots in some 40 key major markets except the New England states and was the only major tv campaign originating from the San Diego area.



## Another friendly giant on the scene

Designed to dominate any supermarket just as he dominates the pretty gal, this eight-ft.-tall aluminum giant is being offered as a P-O-P piece to push Giant Reynolds Wrap and any other "giant size" items the individual grocer may choose. It is the first national promotion on Giant Reynolds Wrap, the company reports. A heavy user of television advertising, Reynolds relies mostly on network shows



MEMORIAL STADIUM

JACKSON, MISSISSIPPI

**WJTV ch. 12: Katz • WLBT ch. 3: Hollingbery**

Serving 1,465,700 PEOPLE

**Many are claimed as readers...**

**(by the advertising trade press)**



ENOUGH of astronomical figures. Forget geometric rates of expansion. Let's see how few really do the choosing. To be ultra-generous, you still can't figure more than 2,000 national timebuyers, by job title or function. This isn't just our opinion. It's the opinion of just about every national representative, as well. Want to add the people who exercise some degree of *influence*? Let's. This adds another two

# but few do the choosing

to four thousand. Thus, in order to measure up, your advertising must take the measure of roughly 5,000 people.

To reach the few who do the choosing must you buy five-figure box-car circulation? No. 5,200 copies of SPONSOR (more than 50% of our total) go to agency and advertiser readers—to timebuyers, other media personnel, account executives, plans board members, research people, ad managers, and others concerned with buying radio and tv. We don't burden SPONSOR circulation or *you* with big gobs of peripheral readers who eventually must affect our editorial content so that it veers away from strong agency/advertiser emphasis. We edit SPONSOR 100% for buyers—not for sellers. We do it with news. We do it with features. We do it with "how-to's." We do it with think pieces. We do *not* do it with *numbers*.

## SPONSOR

*The Happy Medium Between Buyer and Seller*

## NEWS NOTES

Eversharp approves 100% dividend: Eversharp stockholders have voted to increase firm's authorized common stock from 12-million shares to 5 million shares, clearing the way for distribution of a stock dividend of one share of common stock for each share of common stock outstanding. New shares will be mailed 2 October to stockholders of record at close of business 20 September. This disclosure comes during successful sales campaign on new stainless steel Krona blade of Schick Safety Razor Co., Eversharp's only operating division. The stock was placed on a 75-cents-per-share annual dividend basis, equivalent to \$1.50 per share prior to the split, by company board action in declaring a quarterly dividend of 18½ cents per share payable 26 October to stockholders of record 14 October. For the past seven years the annual rate of Eversharp common has been \$1.20 per share.

Drug firm sales, earnings, hit peak: Richardson-Merrell Inc. had its 15th consecutive year of sales increases for the period ended 30 June. Consolidated sales were \$169.9 million compared with \$161.9 million last year. Net earnings were \$17,514,000 compared with \$17,263,000, and earnings per share were \$3.01 compared with \$2.09 last year. This was the 11th consecutive year of earnings increases. Richardson-Merrell also announced the formation of a new company in Europe to produce and market laboratory chemicals in the Benelux countries, and plans to build a plant in India.

Publish data on discounting: Super Market Publishing has released its latest book, "Discount Retailing in the U. S.," a 256-page marketing study describing discounting in 213 major metropolitan areas. Statistics include names, numbers, locations, sales, share of retail volume, store area, and 1963 projections in each of 213 areas involved. Also included is a special statistical report on all

discount stores in the country, as well as a market research study which explores food discounting in competition with super markets in a major metropolitan area. "Discount Retailing in the U. S." is on sale at \$25 from The Discount Merchandiser, 67 West 44th Street, New York. Super Market Publishing also publishes *Super Market Merchandising*, a monthly trade magazine of the food retailing industry.

## NEWSMAKERS

RICHARD SIRINSKY to northeastern district manager for video and audio products at Ampex.

EVE KIELY to senior vice president of the Stephan Company. She was vice president and account supervisor at Compton in Chicago.

JANET SILLEN to research coordinator of women's products at Albert Shepard Associates — Motivation Dynamics. She was a vice president of Dichter Institute for Motivation Research.

EDWARD G. JESINSKY to sales promotion manager for the Home Products Division of Shulton. He was merchandising manager for the Chain Division of Rubbermaid.

RICHARD A. DAUGHERTY to assistant general manager of the Special Sales Division of Gillette.

BERNARD O'DALY to director of production, planning and manufacturing for Los Angeles Soap and White King. He was with Procter & Gamble.

JAMES COLVIN to director of sales promotion, advertising, and public relations for Field Enterprises Educational Corporation.

DON BELDING to the executive committee of Eversharp. He is a founder and former chairman of Footc, Cone & Belding.

JAMES A. G. BEALES to director of marketing for the consumer products division of Calgon. He was a product marketing manager for several consumer products of Scott Paper.

GENE D. WILKEN to president of a new cosmetic and toiletry division of Warner-Lambert.

HUGH GOODMAN to media programming manager at Warner-Lambert. Formerly, he was advertising services manager, grocery division, Standard Brands.

Physicist finds new friends through tv



Dr. Albert Hibbs, senior staff scientist at California Institute of Technology Jet Propulsion Laboratory as well as chief of the Arms Control Study Group, commutes between Pasadena and New York for weekly hosting of NBC TV's "Exploring." Series is Encyclopaedia Britannica's first venture into tv program sponsorship. Via McCann-Erickson, it is bankrolling half of the hour skein. With Hibbs above are three of the Paul and Mary Ratts puppets who regularly join him as popular characters in the series



## Marketing data exported

**U**NITED STATES marketing know-how is being exported to Central American countries as a result of a special businessman's advisory mission headed by Walter Guild, president of Guild, Bascom & Bonligli, and Robert O. Davis, president of his own international marketing consultant firm.

The project is part of the Alliance for Progress under the auspices of the U. S. Agency for International Development.

The aim is to significantly reduce the cost of consumer products in Central America. Following a survey made by Guild in Nicaragua late in 1962, Guild and Davis were contracted to return in mid-May

to work on a three-month pilot marketing program aimed at developing methods of stimulating business and trade activity in all of the Central American Common Market member countries. Having progressed far beyond the pilot, according to Guild, the program is now in operation, centering on a new distribution system in the retail grocery field. Keystone of the project was the introduction of the food broker system, as used in this country, plus seminars and meetings with key business executives in each country.

Other consumer goods fields can and should be brought into the program, said Guild. "A new policy of

marketing and management—and financial assistance from the U.S. to Central America business is badly needed," he concludes. "Prompt and efficient assistance in this area would pay off in increased growth, a higher standard of living and in building a future market for the U.S."

### Ruth Ratny to creative dir. of Chicago agency

Award winning tv-spot writer Ruth E. Ratny has been named broadcast creative director of Powell, Schoenbrod & Hall, a Chicago-New York agency. Miss Ratny had been vice



Ruth Ratny

president and creative director of the Niles Communications Centers for the past nine years and is succeeded there by Gwen Smart. One of Niles' first three employees when he formed his own film company, she became vice president in charge of creative copy and art staffs in 1958. From 1945 until 1951 she was associated with J. Walter Thompson Foote, Cone & Belding, and Ruthrauff & Ryan.

### Theodore Angelus named Lennen & Newell vice pres.

Promotion of Theodore Angelus to vice president of Lennen & Newell in New York was announced last week. Angelus joined the agency in 1962 as an account executive on the Colgate Palmolive account. His responsibilities cover the Lustré-Creme line. Prior to joining L&N, he had been with BBDO for three years, and was advertising and market research manager of Coumar Products before that.



James Packer

### James Packer joins KVPD as a vice president

Klau-Van Pietersem-Dunlap has announced the appointment of James W. Packer as a vice president of the Milwaukee-Chicago agency. Packer, who will be headquartered in Chicago, will be responsible for planning and executing special broadcast media projects for KVPD and its clients. Prior to joining the agency, he was vice president of station relations at John W. Shaw Advertising and before that served as vice president of Arthur Meyerhoff Associates. He was previously associated with Ziv-United Artists, where he spent five years in a sales and sales management capacity.

### Wright named v.p. of Cunningham & Walsh

Arthur Wright, head of the television production department of Cunningham & Walsh, has been named a vice president of the agency. Prior to joining Cunningham & Walsh, Wright had been executive producer with Wilding Picture Productions in New York. In 1960 he came to C&W as television producer, and was made executive producer in charge of commercial production in January 1963. Films produced by Wright have won Turin and Venice Festival awards, and one which he co-produced won an Academy Award and the Golden Reel Award.



Arthur Wright



Manning Rubin

### Grey ups Rubin, Konheim and Kennedy to v.p.'s

Grey Advertising has announced the promotion of Manning Rubin (above), Norris Konheim, and William W. Kennedy to vice presidents. Rubin, who was recently named director of commercial production, came to the agency in 1962 from Benton & Bowles. Norris Konheim, copy group supervisor, returned to Grey from Kenyon & Eckhardt in 1955. William Kennedy is an account supervisor in Grey's Beverly Hills office.

### U.S. Rubber Tire to DDB

Doyle Dane Bernbach has snared the \$6 million account of the U. S. Rubber Tire Co., division of U. S. Rubber Co., effective 1 January. The account, now handled by N. W. Ayer & Son, takes in "U. S." Tires, Tubes, Accessories & Repairs Material Div., "Fisk" and "Gillette" Tires. All media are used, except bus posters.

### Kennedy at N.Y. office of Foote, Cone & Belding

Former publisher of *The American Weekly*, Edwin C. Kennedy has joined the New York office of Foote, Cone & Belding as a consultant to management for planning and development. Kennedy was with *The American Weekly* for the past 29 years, and served as publisher from 1960 until it ceased publication this month. He joined the sales staff in 1934, became eastern advertising manager in 1940 and in 1949 was elected v.p. of Hearst Publishing and advertising director of *The American Weekly*.

## NEWS NOTES

Luer Packing to Recht & Co.: The Beverly Hills agency of Recht & Co. will handle complete advertising and public relations for Luer Packing Co. of Vernon, Calif., with the initial budget set at some \$500,000. Originally founded in 1887, Luer was recently reactivated. The campaign will begin in mid-September with a heavy schedule of tv spots backed by a strong program of print ads in consumer and trade publications. Other recent account switches include Bendyne Ltd. to Ben Saekheim; Cadet Dog Food to Durand-Sapan; B&K Distributors, which handles British Motor Corp. in a seven-state western area, to Reach, McClinton; Elanco Products to Clinton E. Frank, Chicago; The Kipling Corp. to Yardis Advertising; Ayerst Laboratories division of American Home Products to Robert A. Becker for a special assignment; Theo C. Ulmer, Inc., and American Home Service, both Philadelphia, to Ball Associates; CIBA Pharmaceutical Co. to Donahue & Coe; Story Book Park, amusement park to open in San Diego in 1964, to Vineyard, Hornly & Associates, Faberge to Pritchard, Wood for its complete line of men's toiletries; Department of State of the Commonwealth of Pennsylvania to Doremus & Co.; Essex International to Newman-Martin Advertising; Watson Seafood and Poultry Co. of Raleigh to C. Knox Massey & Associates.

Grablin-Shaw gains largest GM dealer: Quite a coup for the John W. Shaw Advertising division, Grablin-Shaw, Milwaukee, has been chosen agency for Humphrey Chevrolet Co., same city, world's largest General Motors dealer organization. Other account switches include Government of India to Pritchard, Wood for tourism in the U. S.; American Lumber Corp. to Yardis Advertising for a new line of wood floorings imported from Africa; Wallace Laboratories to Robert A. Becker for Soma and Somacort; United States Rubber Co. to Papert, Koenig, Lois for the Textile and Naugatuck Chemical divisions; Ald. U. S. and Canadian distributor of Westinghouse and other commer-

cial laundry and dry cleaning equipment, to Herbert Baker Advertising, Chicago, for the newly-formed Sofspira division which will manufacture and market a new coin-operated, self-service car wash process; White Front Stores (\$1 million) to Recht & Co.; Burnett Extract to Smith/Greenland for its Vanilla Extract and other flavorings; Block Drug to Cunningham & Walsh for Green Mint Mouth Wash and several new products; Remington Electric Shaver and Portable Typewriter division, Sperry Rand Corp. to SSC&B for portable typewriting advertising; Pacific Foods Products of Seattle to Wenzler Advertising to handle its Sunny Jim brands of peanut butter, jams, jellies, and fruit juice drinks.

Y&R, Puerto Rico adds three: General Foods, Puerto Rican Cement Co., and Farmacias Moscoso, Inc., the largest drug store chain in Puerto Rico, have all joined the agency's office there. The Puerto Rican Cement Co. was created this year with the merger of the Ponce Cement Co., and the Puerto Rican Cement Corp., and is the only enterprise on the island listed on the New York Stock Exchange. Farmacias Moscoso is made up of a chain of ten pharmacies, with two more outlets to be operated shortly, it was reported.

Ale account to DDB: Sieks' Rainier Brewing Co. of Seattle has appointed Doyle Dane Bernbach to handle the advertising of Rainier Ale in addition to Rainier Beer for which DDB has been the agency since 1961. In recent years, advertising for Rainier Ale has been heaviest in California but the product is already marketed in other areas and the brewery is planning further expansion in the future. Other account switches include Proprietary Products division of the Pro Ply-Lac-Tic Brush Co. to Kasto-Hilton Chesley Clifford & Atherton for their Prolon Plastics division manufacturer of Melmac plastic dinnerware. It markets nationally and uses all media for both trade and consumer advertising; new hosiery, underwear, and outerwear knitting yarn developed by Gerli & Co. to Chirurg & Cairns; Iliko Corp., research and development



firm, to Mario Trombone Associates; Parker House Sausage Co. to Bozell & Jacobs; Factory Products Co., Chicago, to Advertising Unlimited as its first agency, Teen American Associates, which conducts the annual Miss Teenage America Pageant and year-round scholarship and merchandising program, to The Hal Copeland Co., Dallas, as public relations counsel, The Devo Mutual Assn. of Media, Pa., to Gray & Rogers; Ecclesiastical Records to Yardis Advertising; Panacolor to Dunwoodie Associates; State of New Hampshire, Department of Resources and Economic Development to Weston Associates; Hamilton Cosco of Columbus, Ind., to Gardner Advertising for its household products division.

## NEWSMAKERS

HOWARD ENGLANDER to vice president of Smith Greenland

JAMES A. ROBERTS to account executive for Doherty, Clifford, Steers & Shenfield.

ALVIN H. GOLDSTEIN to account executive at Ellington & Co. He was director of advertising and promotion for Cohn-Hall-Marx.

FREDERICK D. MONTGOMERY to account supervisor of Leo Burnett, Chicago.

DON WIENER to vice president for administration and finance of Geyer, Morey, Ballard, a new post. WIENER held a similar position at Norman, Craig & Kummel.

JOHN REED to president of Chesapeake Advertising, Norfolk, succeeding James Stiffler, who has been named director of marketing for Smith-Douglass. Reed has been promotion manager for the *Norfolk Virginian-Pilot* and the *Ledger-Star*.

HAROLD L. MOONEY to vice president and marketing director for Vinti Advertising. He was a director of market research at Mogul, Williams & Saylor, Gardner, and Warwick & Legler, and media and research director of Paris & Peart and Maxon.

DR. VALENTINI APPEL and RICHARD GERSON to vice presidents at Benton & Bowles.

JACK CUNNER to director of public relations for Byer & Bowman, Columbus. He has held the same post previously for Commercial Motor Freight.

### Checking IAA roster for possible IBA judges



Checking the roster of the Intl. Advertising Assn., which will provide final judges for this year's Intl. Broadcasting Awards sponsored by the Hollywood Advertising Club, are (l-r) Grant Advertising exec v.p. in Hollywood Robert L. Bellinger, president of the IAA I.A. chapter and chairman of the committee to select the judges, Hollywood Ad Club president Oliver H. Crawford, and Don Esty of Morgan-Esty Productions, who will serve as the chairman of the judges' committee for IBA.

FRED L. BERNSTEIN to general manager of Tobias & Co., Charleston and Columbia advertising and public relations agency. He was general sales manager of WLOS-TV, Asheville.

NANCY HES FULTZ to the creative staff of W. B. Dorer in Chicago. She was a copywriter for Compton, also Phillips & Cherbo.

VINCENT C. SKELTON to director of research for the Detroit office of Young & Rubicam. He was marketing account executive with Campbell-Ewald.

DAVID FREYSS and ROBERT VAN BUREN to the creative television production unit of Fuller & Smith & Ross. Freyss was a tv producer with McCann-Marschall, Van Buren a tv producer with Reach McClinton.

WILLIAM VICTOR to account executive at LaRue & Cleveland, Detroit. He was previously with Mel drum & Fewsmith.

HENRIET LABALIS to independent design consultant. He was creative director with Sudler & Hennessey for 15 years.

RICHARD C. LEWIS to producer-writer in the radio and tv department of Buchen Advertising, Chicago. He served as tv art director

for Foote, Cone & Belding, J. Walter Thompson and Earle Ludgin.

FREDERICK D. MONTGOMERY to account supervisor at Leo Burnett in Chicago.

JOHN B. CLARK to account executive at Zimmer, Keller & Calvert, Detroit. He was branch manager and account supervisor for Landis Ad Agency of Pittsburgh.

ROBERT W. HORY to vice president and executive art director of Cooper, Strock & Scobell, Milwaukee marketing communications firm. He was with Klau Van Pieterseon Dunlap in the same post.

JOSEPH P. LUCAN to regional account executive of N. W. Ayer & Son in Kansas City. He has been a radio sales representative for KCMO Broadcasting there.

LILLIAN BOSS to chief copywriter for Meier & Co. She was a copywriter for Preiss & Brown, Leonard Davis Assoc., and Rose-Martin.

JAMES P. ODELL to vice president of Leo Burnett, Chicago.

JAMES K. HAMILSON to vice president and director of tv production and network programming for Street & Emery. He was formerly with Lemmon & Newell as executive tv producer.

Wilson rates above par

## NBC research cites gain for golf program sponsor

**I**MPACT of golf tv programs as an advertising medium can be extensive. So reports the National Broadcasting Company in a newly-completed research project conducted by TV-Q.

Selected for study was *The National Open Golf Championship* sponsored by Wilson Sporting Goods Company. Working with Wilson's agency, Campbell-Mithun, NBC had TV-Q ask special questions, and the survey findings based on 1,529 interviews with adults 18 years and older show:

▶ Viewers of the program tended to rate Wilson golfing equipment higher than non-viewers.

▶ The program, as well as other golf shows, has a high proportion of golfers viewing.

▶ Both golfers and non-golfers liked the program, with golfers tending to consider the program one of their favorites more often than non-golfers.

As a whole, 7.6% of the 1,529 respondents were golfers, 92.4% were non-golfers. But among the viewers (404 in the study) of the *National Open*, 19.3% were golfers, 80.7% non-golfers. With those who didn't watch (1,125 in the survey) only 3.4% were golfers.

"During the study period (June 1963)," NBC Research said, "there were four golf programs telecast. 74% of all golfers viewed at least one of these programs, compared with 31% of non-golfers."

Adding an economic note, based on Nielsen data, NBC also said the audience of golf programs slants heavily toward the upper-income homes. "For example, the rating of the *National Open* in upper income homes was over twice that in lower homes."

The *National Open* was liked by the viewing audience, it was added. The show received a 35 Q-score

among adults, whereas the average evening program in June and July had a Q-score of 25, among adults.

When it came to advertising, Wilson scored well. When asked the name of the company making the best golf balls, 28.0% of viewers said Wilson. In comparison, only 18.3% replied Wilson among non-viewers. McGregor was named by 9.7 of viewers, 14.1% by non-viewers. Spalding held its own among both groups: 44.1% of viewers, 43.7% of non-viewers gave them the nod.

Spalding also did well when it came to naming the company making the best golf clubs and golf bags among both viewers and non-viewers, though Wilson's viewer advantage was greater. For name the "best golf clubs," the survey showed the following:

Brand	Non-Viewers	Viewers
Wilson	28.0%	24.3%
McGregor	23.3%	24.2%
Spalding	31.2%	28.5%
No Answer	17.5%	23.0%

Proportion of adults who said that the named company makes the best golf bags ran as follows:

Brand	Non-Viewers	Viewer
Wilson	25.7%	21.5%
McGregor	30.2%	30.8%
Spalding	24.8%	23.5%
No Answer	19.3%	24.2%

"The image of Wilson's golf equipment," NBC noted, was considerably higher among viewers of the *National Open* than non-viewers. The sponsor's advantage was 53% for golf balls, 15% for golf clubs, and 20% for golf bags. The two competitors measured did not attain comparable advantage among the viewing group."





# PROJECT: MOON MONEY



SALES MANAGER Jim King of KDKA-TV briefs his men on the "Project Moon Money" summer sales promotion. Left to right are Wally Dunlap, assistant sales manager, "salesmanauts" Bill Early, Bill Kelley, Max Reilly, and Marvin Gottlieb.

## Pittsburgh "Salesmanauts" orbit

A showmanly moon race promotion put summer sales aloft this year for KDKA-TV, Pittsburgh. Translating sales goals into sky mileage, sales manager James King with his assistant, Wally Dunlap, and David N. Lewis, sales promotion manager, charted "Project Moon Money" to motivate the sales force. Heralding a special 12-week push, they called in "salesmanauts" for briefing and sendoff, marking out their courses by separately identified capsules on a launching-pad chart. When flight

logs were tallied at the end of the period, KDKA-TV's books showed a 10% increase over the same 12 weeks last summer, with 18 new accounts brought in. The first salesman to the moon goal was William R. Kelley, who was awarded \$500 in extra flight pay by Jerome R. Reeves, general manager of the Westinghouse station. Others in the four-man crew got checks and congratulation from management at a celebration luncheon staged in their honor.



WINNER Kelley presents a token of appreciation to David N. Lewis, sales promotion manager, who worked with King and Dunlap to stage "Project Moon Money." The car fuel drove the sales volume up 10% and brought in 18 new customers to the station.

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

**9 GO** FALL SEASON TICKET

<p>Have gun will travel!</p> <p>Monday - 7-30 P.M.</p> <p>AVAILS</p>	<p>"THE SEVEN O'CLOCK HABIT"</p>
<p>The Rebel!</p> <p>Tuesday - 7-30 P.M.</p> <p>AVAILS</p>	<p>Have gun will travel!</p> <p>Monday - 7-30 P.M.</p> <p>AVAILS</p>
<p>See Adam!</p> <p>Saturday - 7-30 P.M.</p> <p>AVAILS</p>	<p>FOR MINUTE AVAILABILITIES CONTACT: Adam Young, Inc.</p>

Wonderful Florida Tele Vision

**WFTV**  
ORLANDO, FLORIDA

## Jack Benny Back To NBC In Fall Of 1964

It's a funny way to start a new season but Jack Benny has been making people laugh for over 30 years. Still industry eyebrows lifted last week at the news that the comedian who started on NBC 31 years ago and defected to CBS in 1948, would be back on NBC in the fall of 1964.

The switchover, which begins to shape up as a 16-year tidal wave, is thought to in part reflect Benny's displeasure with the positioning of his show on CBS TV this season (Tuesdays, 9:30 p.m.). The network slotted the new *Petticoat Junction* series immediately before Benny's show, whereas last season he had followed Red Skelton. In the last year of a two-year contract, Jack Benny's option for the 1964-65 season was not picked up by CBS; however, this season's show will finish its run (started last week) on that network.

NBC is not revealing details of its new contract with Benny but it is public knowledge that when the 70-year-old comedian left in '48 it was to snap up \$2,260,000 at the rival network. That was the purchase price paid by CBS for Amusement Enterprises, Benny's own company that controlled the contracts with artists appearing on his show. J. & M. Productions Inc., producer of Benny's program, negotiated the deal with NBC.

### Plunks 100 grand on fall programming promotion

September was a peak promotion month on all programming planes, with the most extravagant outlay coming from the tv networks. But on the strictly local level, KHJ-TV, Los Angeles, mapped out an ambitious publicity drive which will set that station's promotion budget back some \$100,000.

Starting the beginning of this month and running through the end of the year, the station is using every type of advertising medium available. Included are queen-size bus posters, the largest single station of television outdoor boards, newspapers, magazines and on the



James Levey

### Levey to manager of daytime tv programming at ABC

James Levey, who has been working principally on business matters pertaining to daytime program development for ABC, has been promoted to manager of daytime programming at the network. Levey joined ABC in 1955 as a program assistant and was later promoted to supervisor of film programs. He subsequently was made assistant to the director of program development, involving him in the acquisition of new properties and in the development of new program concepts and formats.

### Miranda moves to CBS

CBS Television Stations National Sales has established a Client Relations Department to explore and evaluate spot tv in relation to clients' specific marketing problems; and has named Alfred I. Miranda as its director. Miranda has been with the Katz Agency as account executive and as spot television sales manager of the western division. Recently, he was assistant to the president of ABC International.

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## NEWS NOTES

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**Seasonal sales at NBC:** Several advertisers are back at their sponsorship posts for NBC TV annual events. The 75th annual Tournament of Roses Parade at Pasadena (1 January) will be sponsored for the 10th consecutive year by Minute Maid (McCann-Erickson) and for the sixth consecutive year by Hi-C (D-F-S). General Mills (Knox

Reeves) and American Tobacco (SSC&B), sponsors of pre-world series games on NBC TV for the last four years, return as sponsors of *World Series Spotlight*, a 15-minute show with sportscaster Bob Wolf as host, preceding each of this seasons games.

**Fourth Network sets sports shows:** Three special sports features for the inventory of the Fourth Network, formed recently in Los Angeles by John R. Vrba, formerly with KTTV, and agency executives Donald Johnson, Robert Colombatto, and Robert Davis. First presentation is the Frank Sinatra Golf Tournament, a \$60,000 charity affair to be played 9-10 November at Canyon Country Club, Palm Springs. Vrba says some 125 stations will clear time for the tourney. Other programs coming up will be live coverage of the Fifth Annual Palm Springs Golf Classic from Bermuda Dunes Country Club and El Dorado Country Club on 1-2 February; then telecasting to the east the USC-Ohio State football game.

**Documents importance of documentaries:** Two stations have just formed special units to create and produce public affairs programs. WTIC, Hartford, calls its unit the Special Programs for Radio and Television Division and says it was "made necessary by the increasing importance in both radio and tv of documentary programs and productions of a public service nature." Heading the division is George W. Bowe, who leaves his duties as assistant program manager of WTIC-TV. KBTW, Denver, has formed a documentary unit to do a series of public service programs "spotlighting the needs of the community." It will fall under the direction of Al Helfer, station's director of news, sports, and special events.

**Another tape machine from Ampex:** Marking its third all-transistorized video tape tv recorder introduced in the last nine months, Ampex has unveiled the VR-660, a \$14,500 machine that weighs just under 100 pounds and is designed for mobile and studio use by network, commercial, and educational broadcasters throughout the world. It is available in both a 60-cycle version for



operation in this country, Canada, and some other nations, and a 50-cycle version for elsewhere in the world. The 60-cycle version offers, according to Ampex, the lowest tape consumption of any broadcast recorder on the market. It operates at a tape speed of 3.7 inches per second and can record up to five hours of continuous program material on a single 12½-inch reel of standard 2-inch broadcasting tape.

100 guaranteed replays on tape: Beginning today the Videotape Center offers a new service to tv advertisers by initiating a guarantee for their "Super-Dupe 100" tapes—100 replays or free replacement.

The new service will reportedly eliminate much of the high over-all cost and traffic problems of advertising agencies using film who must continually supply stations with film replacement prints. Many agencies must supply new film prints to local stations after 15 or 20 plays in order to maintain acceptable sound. Although more expensive, tape has always lasted longer than film, but guarantee is unprecedented.

Tv boom in Calif: ARB reports California surpassed New York as the state with the largest number of tv homes this year, probably due to the greater percentage growth of total homes last year. California is estimated to have 5,101,000 tv homes. New York is at 5,016,100, and Pennsylvania is third with 3,202,000. This state line-up is part of ARB's updating of 1960 Census tv home percentages by the latest regional U.S. Census penetration data projected to current SRDS total homes estimates. Effective 1 September 1963, total tv homes in the country stand at 50,433,100, an increase of 1,104,000. This reflects no change in the total penetration percentage, however, which remained at 90 per cent.

"Festival" on KTVU: Grodins of California (men's clothing) will sponsor two-hour *Grodins Music Festival* on KTVU, San Francisco independent, featuring such headline entertainers and groups as the Dave Brubeck Quartet, Vince Guaraldi, The Four Freshmen, The Brothers Four, Carol Brent and Georgie and Teddy. Festival staged

# first every day

...and here's why:

- **EXCITING, COLORFUL LOCAL PROGRAMMING**  
Central New York's greatest news department updates New York's only true musical variety show. Community based, for women's show, outstanding documentaries that out-rate network programs.
- **GREATEST TV PERSONALITIES**  
Fred Hilleas, Joel Warren, Jerry Barthe and experienced news staff of top-rated Denny Sullivan and the WSYR Game. Musical variety show starring Eileen Wideman and Fred Krack. Bill O'Donnell, sports. Ed Murphy, comedies and sketches. Kay Russell women. Sally Saw. Pipey, host Central New York's greatest sportsman.
- **BEST TECHNICAL FACILITIES**  
In Central New York—first with color, first with video tape, first with a modern, completely equipped TV center and the only channel with maximum power at maximum height.
- **EXPERIENCE AND "KNOW HOW"**  
A top flight veteran staff directed by executives averaging more than 20 years at WSYR TV. No "J-bros" come-along.
- **OVERWHELMING SUPERIORITY**  
\*WSYR TV delivers 33% more homes than the No. 2 station.

24 Counties  
656,700 TV Homes  
2,470,800 in Population  
\$4,813,849,000 in Buying Power  
\$3,129,621,000 in Retail Sales

ARB MARKET REPORT MARCH 1963

# WSYR • TV

NBC Affiliate

Channel 3 • SYRACUSE, N. Y. • 100 KW  
Plus WSYE-TV channel 18 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

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

**10-second  
"ORBIT"  
PLANS**

Deliver greater reach of unduplicated homes in economical ten-second announcements never before available on this basis.

**HERE'S HOW THEY WORK**

**YOU BUY** a fixed schedule of four 10-second prime-time announcements in four weeks—each one in a different time.

**YOU GET** good average weekly ratings with economical 10-second announcements . . .

**PLUS** a four-week cumulative rating with more unduplicated homes and greater cost efficiency.

**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**

by Grodins 29 September, at the Oakland Auditorium, was taped by KTVU for telecast 5 October, at 10 p.m. Three Bay Area radio personalities, Jack Carney, Jimmy Lyons, and Tom "Big Daddy" Donahue emceed the show, with an assist from seven Playboy "bunnies."

**Black Hawk diversifies:** Black Hawk Broadcasting has purchased the stock of the Coca-Cola Bottling Co. of Waterloo, Iowa. The bottling company will be operated as a wholly-owned subsidiary of the broadcasting company. Black Hawk Realty Co., another subsidiary, has purchased the bottling company's land and buildings. The realty company also recently purchased the Insurance Building and the International Harvester Building in Waterloo. Following an operational analysis, the bottling plant will be remodeled and re-equipped to make it a modern plant. Black Hawk Broadcasting owns and operates radio stations KWVL, Waterloo; KAUS, Austin, Minn.; and KLVW, Cedar Rapids; and television stations KWVL-TV, Waterloo; and KMMT-TV, Austin.

**NEWSMAKERS**

**DONALD F. FISCHER** to promotion manager of KTVI, St. Louis. He was promotion manager of WCKT-TV, Miami.

**JACK DEUTSCHER** to director of organization development, employment and training at NBC.

**JAY BUTTERFIELD** to director of video tape sales for KCOP, Los Angeles.

**JAMES ROBERTSON** to vice president and general manager of Community Television of Southern California. He was vice president for Network Affairs of the National Educational Television and Radio Center.

**ALBERT CAPSTAFF** died 20 September in St. Thomas, Virgin Islands. He was a vice president of NBC, and president and general manager of the Virgin Isle Television Cable Corp. since 1962.

**G. WOODRUFF SLOAN, JR.** to regional sales manager of WTIC-TV, Hartford.

**TOM REYNOLDS** to director of operations for WOR-AM-TV, succeeding Bernard Boyle.



**YOUR  
MONEY  
IS  
WORTH  
MORE  
IN  
TAMPA  
ST. PETERSBURG**

Your advertising dollar goes three times farther on **WSUN-TV** the pioneer station

**WSUN-TV**

Tampa - St. Petersburg

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



# TIMEBUYER'S CORNER

Media people:  
what they are doing, buying  
and saving

■ **IRTS Time Buying and Selling Seminar:** Know anyone aspiring to become a timebuyer? Or someone who just wants to become a little more knowledgeable in this part of the ad business? It's time to remind them that the fall TS&SS will be starting soon, and they'd be wise indeed to sign up early, for this extremely popular eight-class course given by the International Radio and Television Society has been a sell-out in past seasons. The first session will be held 29 October at CBS Radio, 49 East 52nd Street, New York, and the seven follow-up sessions will be held on successive Tuesday evenings. Sessions line up as follows: **FIRST:** *Broadcasting: Key to Marketing Era*; **SECOND:** *Broadcast Research Basics*; **THIRD:** *The Media Plan*; **FOURTH:** *Research in Planning and Buying*; **FIFTH:** *Network Basics*; **SIXTH:** *The Rep's Job*; **SEVENTH:** *Role & Functions of the Timebuyer*; **EIGHTH:** *The Future is Exciting*. Instructors, whose names will be announced shortly, are industry execs. Fee for course is \$15. Anyone interested in registering or in having more detailed info, contact Claude Barrere, IRTS executive director.

■ **Gershon elected v.p.:** Richard Gershon, an associate media director at Benton & Bowles (New York), has been elected a vice president.

■ **Media department descending:** The Papert, Koenig, Lois (New York) media department has moved from the 30th floor of the General Dynamics Building at 9 Rockefeller Plaza down to the 3rd floor, where the agency's library and accounting department are also located.

■ **Nevada news:** John McCreary has been named director of media and production at Thomas C. Wilson Advertising (Reno).

■ **Windy City switch:** Marion Jerelle, formerly with Biddle Co. (Chicago), has joined Endro Advertising, same city, as coordinator of media and production.

■ **From the Islands:** Stewart McCombs goes to A. D. Starr Inc. (Honolulu) as account exec and director of broadcast media. He was with N. W. Ayer, same city.

## **BILL DANTZIC: salty, broad, and deep**

"The media man of the future will have to have a broad, deep understanding of various media and be capable of marrying the media information to marketing requirements of any given product," says Bill Dantzie, assistant media supervisor at BBDO (New York) handling all media for the Lever Bros. account. Bill, who joined the agency two years ago after a 3½ year tour with the Navy, found the 11 months he spent in the analysis group invaluable to him as a buyer. With this experience, he can "take all rumbling and grumbling about rating services with a grain of salt"; understands the "limitations as well as the validity of ratings." He feels buying all media for an account is particularly necessary if a buyer wants to delve deeply into an ad plan — that "it's not fair to a client that the agency ask a media man with experience limited to one medium to create a media mix in the wake of rising costs, and a trend to-



ward a more sophisticated outlook on the different audience potential and audience delivery." Bill, a graduate of Johns Hopkins University, where he majored in history, also attended Hebrew University in Jerusalem. He and wife Judy live in Queens, New York.

## TIMEBUYER'S CORNER

30 September '63

■ **CARTA starts fall season:** The first fall meeting of the Catholic Apostolate of Radio, Television and Advertising will be held 4 October at 12:30 p.m. at Rose's Restaurant, 41 West 52nd Street, New York City. Luncheon speaker will be Msgr. Timothy Flynn, moderator of CARTA.

■ **First market for Clanky:** Family Foods' (Chicago) Clanky, chocolate syrup in a 20-ounce container shaped like a spaceman, being introduced via tv in Denver on five children's shows over KLZ-TV and KBTB. Special premium, 40-inch Clanky toy valued at \$2, is being offered during intro. Syrup in Clanky container retails for 59¢. Agency is Edward H. Weiss (Chicago).

■ **Derma-Fresh Medicated Hand Cream:** Alberto-Culver's new concentrated cream with Silicone is slated to be introduced nationally with a heavy tv schedule beginning early in October. Agency in Compton (Chicago).

### DON'T LOOK, JUST LISTEN



**NEW YORK BALCONY SCENE:** Claude Piano, executive v.p. of Vic Piano Associates, proves his sales talents by diverting Lee Kaye's gaze from rep firm's jazzy penthouse view of Manhattan to pitch a new Piano buy. Lee, Chock Full O' Nuts buyer at Peerless Advertising, listens to new total zone buying concept—"One Mighty Bite"—which enables buyer to purchase a number of stations in one specific area on a one-buy one-bill basis

■ **Stella D'Oro Biscuits:** Biggest campaign in company history started mid-September to run for 13 weeks, utilizing an intensive major-market radio and television schedule plus national magazines. Theme of drive is the "Ten Free Trips to Europe" contest. Agency is Firestone-Rosen (Philadelphia).

■ **Thomas Organ Co.:** Firm's fall campaign includes television spot schedules in a number of key markets including Denver, San Diego, and Minneapolis, supporting national magazines, newspapers, and dealer tie-ins. A new invention exclusive with Thomas that permits a beginner to play on sight—the Color-Glo Keyboard—will be featured in the campaign. Agency is Cunningham & Walsh (San Francisco).

### TV BUYING ACTIVITY

▶ **Colgate Congestaid** going into about 25 selected markets across the nation for an eight-week campaign set to start 14 October. Buyer George Blinn at Lennen & Newell (New York) looking for nighttime chainbreaks.

### SALES

▶ **Sara Lee** Brownie Halloween promotion will be supported with a nighttime campaign on ABC-TV from 21 October to 31 October. . . . Prince Macaroni (Lowell, Mass.) using tv commercials for the first time in the New York metro market. The 10-, 20-, and 60-second spots featuring pixie-ish Imogene Coca are being aired on WNBC-TV. Campaign also includes radio spots on WHN and WABC, also New York. . . . WPIX-TV (New York) reports sell-out status on all its new fall hour-long programs, *Hawaiian Eye*, *Naked City*, and *Dick Powell Theatre*. . . . Schluderberg-Kurdle Co. (Esskay), meat packers, have signed 39-week contract for *Biography* on WBAL-TV (Baltimore). . . . Dodge 10-second "teaser" (cut versions of minute commercials) spots on tv in 50 major markets, one-third in color, used to lead up to company's largest in history network campaign of minute spots in late September. Dealers will supplement with own campaigns. . . . WNAC-TV (Boston) running sked of 10 to 15 spots per week for the products of Mrs. Paul's Kitchens, through Aitkin-Kynett Co. (Philadelphia). . . . WPDQ (Jacksonville, Fla.) reports their extensive football schedule completely sold out. University of Georgia sked sponsored by Texaco, 14-game high school coverage sponsored by Gulf Oil, five-minute feature *Football Predictions* sponsored by Igloo Custom Equipment, three-hour *Football Scoreboard* sold to Gordon Thompson Chevrolet, plus pre-game shows all sold to various sponsors. . . . Realemon (Chicago) has scheduled Fall-Winter-Holiday Radio Rampage of spots on NBC stations during the months of October, November, and December. Schedule calls for 28 messages per week on 190 NBC stations. Agency is Lilienfeld & Co.



PERSONAL-IZED . . . person-to-person radio that cashes in with powerful personalities . . . producing listener-confidence in the Des Moines area, and "cents-ational" results for Iowa advertisers. KIOA, family radio "personal-ized" for people, to people. People who listen, like it . . . people who buy it, love it!




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# KIOA

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## PERSONAL-IZED

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THAT  
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<b>KRMG</b> <small>TULSA OKLAHOMA</small>	<b>KIOA</b> <small>DES MOINES IOWA</small>	<b>KQEO</b> <small>ALBUQUERQUE N.M.</small>	<b>KLEO</b> <small>MINNAPOLIS MINN.</small>	 <small>robert o. eastman &amp; co. inc.</small>
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## Do radio commercials have longevity?

**A** NUMBER of seasoned advertising men have tried to answer this question: Just how many times can a radio commercial be played without loss of effectiveness?

The question was recently raised by Robert F. Hurleigh, president of the Mutual Broadcasting System. Hurleigh also discussed print space and its impact on the reader.

Answers, of course, varied, from "this is one of advertising's imponderables" to "it depends." One reply: "The question is similar to asking . . . how long is a piece of string?"

On one thing, most ad agency men seem to agree: variations, slight as they may be, tend to extend the life of a campaign, and that in many instances, the off beat, the soft sells and the humorous approach — in other words, the imaginative and the fresh — have greater staying power than others. Moreover, the right musical theme helps considerably to lengthen the life of the radio commercial.

Hurleigh says the repeated use of the same commercial on radio has become so standard and accepted a procedure, so obviously a part of any campaign, that no one seems to trouble to analyze it. Yet this low-cost factor (added to many others) helps make radio the truly inexpensive and remarkable medium it is, and Hurleigh puts it.

"It is almost 30 years since radio commercials have been put on record or tape," Hurleigh continues. "The quality of production, mostly, has been excellent, and anything excellent doesn't come cheap. Yet the cost for the most expensive of these commercials has been a negligible factor compared to the budget for time proportionally far less (on a ratio basis) than any other production costs for any other media. Many commercials for national brands are often heard on all four networks simultaneously and

hundreds of independent stations across the country. Some of the very best of them have run for years. I wouldn't be surprised if many of these have been played over 100,000 times before they were finally retired. And I would not be astonished if some one proved me 'low' in my estimate."

Hurleigh believes good radio commercials have lots of life in their veins. People actually like them, he says. And, he adds, one doesn't really know whether many of these commercials have not been discarded too soon.

"There's just no adequate research in this field," Hurleigh says. "The advertiser and/or the agency may have become personally bored while the listener may have been ready for still more. How long a truly great commercial can run is still anybody's guess. This is the 'plus' in radio that few men emphasize. It is just one more factor re-



HURLEIGH: "The quality of production . . . has been excellent . . . yet the cost . . . has been a negligible factor compared to the budget for time . . ."

emphasizing radio's economy and impact."

Perhaps the most shining example of a commercial with extraordinary staying powers is Pepsi Cola. Time and again, Pepsi is cited for its almost total acceptance by

listeners. Philip B. Hinerfeld, v.p. and director of advertising, Pepsi Cola, believes the irritation factor is absent from his firm's singing commercials because they possess these two long-lasting properties, namely *quality* and *simplicity*.

Hinerfeld says for a singing commercial to be popular over a long period of time it must possess a tune that is neither "tricky nor kooky." As the Pepsi-Cola ad executive puts it: "Taking the cue from Broadway hit tunes, you must get something so simple, so pleasant, so memor-



OLDS: "Many corporations have established a visible logo but relatively few have done the same thing with sound . . ."

able, that the audience walks out of the theatre at the end whistling the tune. The tune is the keystone because if they can remember the tune, they will more easily remember the words."

Many ad experts point out that J-E-L-L-O is another prime example of a radio commercial with little wear-out possibilities. Mark Olds, general manager of WINS, New York observes that "many corporations have established a visible logo but relatively few have done the same thing with sound." He says Jello was one product that was successful with its long standing sound signature (J-E-L-L-O) "and there are others who create the same effect with a character—the Tetley Tea taster, for example."

"The problem, of course is to find a good one that will wear; this is why it is so hard to find a really good musical theme," Olds recently observed. "Once you do find one however, you can use it in a dozen different ways — as a march, a jazz theme, a waltz and so on—and it will last far longer than the average slogan or tag line."





**PERKINS:** "Pepsi gets across indelibly the nickel, nickel price for a 12-ounce bottle. Chiquita Banana is still quoted by name, though off the air some time."

The J-E-L-L-O commercial also is recalled by Ted Douglas, ABC vice president in charge of sales for the Radio Network. He says if the copy is effective, there's no limit on the number of times a commercial can be played. "How many years was the J-E-L-L-O commercial played successfully?" Douglas asks. "To this day, that message is still identified with Jack Benny."

Advertisers and their agencies, according to Douglas, now realize that reach isn't the only dimension of a sales message. Continuity and frequency have become extremely important in the success of commercials on radio, Douglas believes. Citing such names as Campbell's V-S Juice, Casite, Sylvania, R. J. Reynolds, Philip Morris, I&M, Bristol-Myers, P. Lorillard, the Mennen Company and, of course, the aforementioned Pepsi-Cola.

"These advertisers, among others, have been successful because they and their agencies recognize that continuity and frequency as well as reach are required to move a product—especially if the product is a low-cost, high volume one," Douglas says.

In the opinion of George Perkins, vice president, network programming for CBS Radio, Pepsi-Cola, Chiquita Banana and J-E-L-L-O are all time favorites. "All three registered immediately, not one of them wore out its welcome and people are still quoting them today even though one's off the air and the other two have changed their pitches, if not their tunes," Perkins declares.

What are Perkins' reasons for his choices? Pepsi heads Perkins' list for getting across indelibly the nickel, nickel price for a 12-ounce

### Cinzano Vermouth uses the Tom Swiftie approach

**YOUNG WOMAN:** "Why don't you give me a ring sometime," she asked engagingly.

**YOUNG MAN:** "I called you seven days ago," he said weakly.

"I'm talking about third finger left hand," she insisted stonily.

"Let's have some refreshment," he suggested spiritedly.

"I'll take Cinzano Red Vermouth!" she said sweetly.

"With lemon," he asked sourly.

"Over ice," she replied coldly.

"I prefer Cinzano White Vermouth," he said dryly.

"And soda?" she asked effervescently.

"No, quinine water," he said tonically.

"A Chin'in Tonic," she said refreshingly.

"So delicious in the summer," he said coolly.

"No wonder it's the Continental favorite," she said importantly.

"Cinzano's the only vermouth for me," he said exclusively.

"It makes my drink better," she said tastefully.

**JINGLE:** When you mix with Cinzano, you mix with the best  
Cinzano, Cinzano, Cinzano!

bottle." As for Chiquita Banana, it "did a job of education people have never forgotten."

"Chiquita Banana is still quoted by name though she's been off the air some time, on the subject of bananas and refrigeration," Perkins says. "Jello's spellout of its name, has, to my way of thinking, never been surpassed for effective product identification."



**FROLICK:** "Sometimes playing a commercial more than once will destroy its effectiveness, good jingles can play and be enjoyed for long periods of time."

"If it's a good commercial, baby, then she can run," comments Tom DeHull, partner in The Zakm Company. Variations of ten help, he notes, adding that with an effective campaign exposure to sound can be greater than to tv or print. Hull figures that an effective radio com-

mmercial can be played up to 80 exposures a week in a single market. However, he cautions no one radio station should exceed 35 to 40 plays.

How many times can a commercial be played without loss of effectiveness? At Fletcher Richards, Calkins & Holden, experts see it in various lights. William C. Dekker, vice president and director of media feels it is one of advertising's unponderables, with so much depending on the marketing target, frequency of purpose and product profile.

The answer, according to S. J. Frolick, senior v.p. and director of tv radio at FRC&H, depends on a number of factors. "Sometimes playing a commercial more than once will destroy its effectiveness," Frolick says. "In fact, many so-called humorous approaches lose their impact once the gag is known. On the other hand, a good jingle often can be enjoyed for very long periods of time. A clever play on words, such as in the Tom Swiftie commercials for Cinzano Vermouth, also tends to wear well. Such commercials can be heard many times over without loss of listener interest."

The Cinzano Vermouth commercials (see box) referred to by Frolick began airing over New York radio 1 July.