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Spot Television is selling the markets of America today and tomorrow. It's the most flexible of all advertising media for saturation and dynamic impact. You'll find these quality stations offer the best of Spot Television in their respective markets.

### Spot TV • Modern Selling in Modern America

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Miss Shawn exchanges pleasantries with Dr. Ozie D. Pruett as the Richard Elliotts, "typical WXLW family," leave church.

... REACHES AN ADULT AUDIENCE COMPOSED OF COMMUNITY MINDED CITIZENS WHO HAVE FAITH IN THEMSELVES AND IN THE FUTURE TOWARD WHICH THEY PLAN AND BUILD. Creative research reveals our WXLW listening audiences as an above average citizenry—interesting . . . active . . . vital! They are people who face the new year with courage and resolution! They are people who make things happen! Ninety eight percent of them attend church regularly and ninety four percent vote in local, state and national elections. They are people who lend strength to their community, state and nation!

To reach and influence this above average "profiled" adult audience . . . make a New Year's Resolution to buy WXLW and enjoy a more successful sales year in the Indianapolis Market in 1963.
YOU CAN'T
MISS
MICHIGAN

...if you follow big-medicine signal of Princess Carol Jean Van Valin (Miss Michigan '62). Make your campaign the toast of advertising tribe.

Read the signs in either ARB or NIELSEN which prove that you will miss Michigan without WJIM-TV ...dominant trail-blazer for over 12 years in that rich industrial outstate area made up of LANSING - FLINT - JACKSON and 20 populous cities... 3,000,000 potential customers...734,700 TV Tepees (ARB June '62) ...served exclusively by WJIM-TV.

Ask your Blair TV-brave.

WJIM-TV
Strategically located to exclusively serve LANSING ... FLINT ... JACKSON
Covering the nation's 37th market. Represented by Blair TV. WJIM Radio by MASLA
These food and related advertisers have discovered the moving power of WSPD-Radio.

WSPD-RADIO, TOLEDO

MOVES THE GROCERIES/off the shelves

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

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

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

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

THE KATZ AGENCY, INC.
National Representatives

LOS ANGELES KGBS
PHILADELPHIA W1BG
CLEVELAND W1JH
MIAMI WGBS
TOLEDO WSPD
DETROIT W1BK

NEW YORK WHN
MILWAUKEE W1TL-TV
CLEVELAND W1JH-TV
ATLANTA W1AGA-TV
TOLEDO WSPD-TV
DETROIT W1JBK-TF

STORER BROADCASTING COMPANY

January 1963
**SPONSOR-WEEK** / News  
Top of the News p. 12, 14 / Advertisers p. 50 / Agencies p. 50 / Associations p. 52 / TV Stations p. 53 / Radio Stations p. 54 / Networks p. 57 / Representatives p. 57 / Film p. 57 / Public Service p. 59 / Station Transactions p. 52

**SPONSOR-SCOPE** / Behind the news  

**SPONSOR BACKSTAGE** / Popeye show  

**KEY STORIES**

**BUSINESS OUTLOOK FOR '63** / SPONSOR’s annual summary and forecast of economic trends, ad volume, tv/radio expenditures prepared by Richard P. Doherty, economic expert.  
P. 25

**TVQ’S BUYER-TARGET SHARPSHOOTING** / Research firm uses aluminum foil survey to explain how to get more mileage out of advertising dollars by “fishing where fish are.”  
P. 28

**SALES ARE UP IN STRIKE CITIES** / Newspaper strikes in New York and Cleveland but pre-Christmas department store business was ahead of last year in both cities. Here’s how strikes are effecting radio and tv.  
P. 31

**CLOSE-UP OF WALTER SCHWIMMER, TV PROGRAM ACE** / Profile of the creator of World Series of Golf and of many other sports programs. Description of his varied ad career.  
P. 32

**TV MUPPETS CO-STAR AS MEAT SALESMEN** / Hand puppets share humorous commercial chores with live talent on children’s programs for big meat packer. Tv gets 50% of ad budget.  
P. 34

**IT’S WILD, MAN! CALIFORNIA IS NOW NO. 1** / Broadcast media in all-out display to salute the Golden State, now first, population-wise; Governor Brown applauds the advertising industry.  
P. 38

**SPOT SCOPE** / Developments in tv/radio spot  
P. 63

**TIMEBUYER’S CORNER** / Inside the agencies  
P. 47

**WASHINGTON WEEK** / FCC, FTC and Congress  
P. 55

**SPONSOR HEARS** / Trade trends and talk  
P. 56

**DEPARTMENTS**  
555 Fifth p. 6 / 4-Week Calendar p. 6 / Radio/Tv Newsmakers p. 52 / Seller’s Viewpoint p. 62

**HELLER:** “How do you like that for ‘The Call of the North, Allyn?”’

**FERGUSON:** “Well, Hugh, maybe we’d better give up on the solo horn and use our full orchestra and chorus.”

**AND THEY DID!**

“The Call of the North,” musical thematic image, was created expressly for WLOL by Hugh Heller and Allyn Ferguson. It’s a hit with Twin Citians, for whom the “anthem” captures the busy beat of their cities, the exciting sounds of their Land O’ Lakes. And nothing solo about it—for Minneapolis and St. Paul are two great cities that live as one . . . and listen as one to music, news and special events on WLOL.

*Heller-Ferguson Inc. of Hollywood*

**WLOL**

**MINNEAPOLIS • ST. PAUL**

5,000 Watts Around the Clock • 1330 kc
WAYNE ‘RED’ WILLIAMS, Vice-Pres & Gen Mgr
Larry Benton, Pres. • Joe Floyd, Vice-Pres.
Represented by AM RADIO SALES

**MIDCO**

Midcontinent Broadcasting Group
WLOL/AM, fm Minneapolis-St. Paul; KELO-LAND/TV and radio Sioux Falls, S. D.; WKOW 940 and tv Madison, Wis.; KSO radio Des Moines
KUDOS FOR TOBACCO EDITORIAL

Congratulations on the excellent editorial, "Governor, Please Calm Down," you had in the 10 December issue of 

I have no idea how many people automobiles kill, or what hygienic dangers are involved in kissing, but certainly Governor Collins, for whom I have always had considerable respect, spoke intemperately. These may be his own views, but I agree with your editorial which states that his position of leadership requires a greater restraint than he has shown in this matter.

I wanted you to know that I thought your editorial was most commendable and, though our stations are not members of NAB, it spoke for many of us in the industry. The Governor's speech was tantamount to an unfair indictment of the tobacco industry which has not yet been proven guilty. 

FREDERICK GREGG, JR., president, LIN Broadcasting Corp., Nashville, Tenn.

THANKS FOR FINE ARTICLE

On behalf of the Bedside Network of the Veterans Hospital Radio and Television Guild I would like to thank you for the fine article on our organization, "Goodwill Is the

Only Sponsor Here," which appeared in the 17 December issue of sponsor. We are very proud of it, and intend to order reprints which we will use to good advantage in the future.

Many thanks to you and your expert editorial staff for your cooperation.

ALEX KRAMER, president, Bedside Network, New York, N.Y.

MISSING RADIO ANTENNA

Thanks for sending the letter from John Tucker, chief engineer of KOWB, Laramie, Wyoming, who mentioned the missing radio antenae on the two cars in our 12 November ad on sponsor's front cover.

Actually, one of the cars has an antenna clearly visible. We noticed that the other car did not have one, but thought that it would appear to be cropped out of the picture. Both cars were right off the factory lines and both radios are installed before delivery to the customer rather than at the factory. Next time we won't photograph cars that are quite as new as these just to be sure.

WILLIAM H. STEESE, Edward Petry & Co., New York, N.Y.

20th CENTURY-FOX FEATURES

In Sponsor-Scope (page 22) of the 3 December issue, reference is made to the deal we recently made with NBC TV for 16 feature films.

In this you say that Twentieth Century-Fox features had been earmarked for scheduling during the 1963-64 season. This is not the case inasmuch as the features earmarked for the upcoming season, which will be the third option held by NBC TV for Saturday Night at the Movies are still intact and the 16 features in question are in addition to those.

I might also mention that a figure of $175,000 per negative has been quoted as the price which we received; actually the total price is closer to $8.500,000 or well in excess of $200,000 per negative.

GEORGE T. SHUPERT, vice president, Twentieth Century-Fox, New York, N.Y.

FINE ARTICLE

Congratulations on your fine article on Los Angeles as a broadcasting center (19 November). I think this is very well done.

CHAS. W. COLLIER, Advertising Assn. of the West, San Francisco.

FARM SPECIAL

Congratulations on the farm feature in your 26 November issue. I feel you gave the Cub Cadet "farm radio case history" very fair treatment. I did notice, however, that you called the Cub Cadet "Cub" in the cut copy used with a photo on page 32. This is incorrect, the Cub being an entirely different model.

DIXON L. HARPER, vice president, radio/tv, Aubrey, Finlay, Marley & Hodgson, Chicago.

SPLENDID COVERAGE

We appreciate your splendid coverage of the Doniphon, Missouri Chamber of Commerce talk. In fact, we would appreciate 25 copies of the December 17th issue, if possible.

The spark of color on the cover adds a lot of impact, and accentuates the new modern format of sponsor.

DAVID R. KLEMM, director of promotion, WIL, St. Louis.
Why WRGB bought Seven Arts’ “Films of the 50’s” Volumes 1, 3, 4 and 5

Says Merl L. Galusha:

"We call our late evening weekend movie, "The Critic’s Choice". This title implies THE BEST IN MOVIES

We know that with the acquisition of Seven Arts’ "Films of the Fifties" WRGB will be presenting the very best to the viewers of the Albany-Schenectady-Troy markets. As the nation's pioneer TV station and the number one station in its market, WRGB must constantly SEARCH FOR PROGRAMMING MATERIAL THAT WILL MAINTAIN ITS DOMINANT POSITION. The Seven Arts' "Films of the Fifties", we are confident, represents the top flight entertainment that will keep us in first place".

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue   YUkon 6-1717
CHICAGO: 4630 Estes, Lincolnwood, Ill.  ORichard 4-5105
DALLAS: 5641 Charleston Drive  ADams 9-2855
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif.  STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West  EMpire 4-7193

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data) Individual feature prices upon request.

Merl L. Galusha, Manager-Operations for the General Electric Broadcasting Stations, WGY-WRGB-WGFM
... and now, a word for SPONSOR'S sponsors

a new plan

lets you save

$12 out of every $100
$120 out of every $1,000
$1,200 out of every $10,000

in your 1963

trade ad

budget
a new plan lets you save
$12 out of every $100
$120 out of every $1,000
$1,200 out of every $10,000
in your 1963 trade ad budget

Or (putting it another way) this new plan lets you buy $11,400 worth of advertising for every $10,000 you spend. With pride we announce our:

12%

Pin-Down-the-Dates Dividend Plan

—Sponsor’s new and pioneering incentive to improved ad planning—by date

By pinning down all the insertion dates at the time you sign your Sponsor contract,

• You get a 12% reduction, above and beyond already attractive frequency rates as shown on rate-card #8.
• You get a campaign, instead of caprice.
• You retain flexibility because you can substitute insertion dates at any time during the contract period.

Finally (without which what else would matter?) your SPONSOR contract places you where the buyers are, because SPONSOR is the one book spotlighted to agency and advertiser tv and radio buying forces.

Examples (all due in 10 December SPONSOR):
"HOW TV ADVERTISERS CAN PLAN BENCHMARK RESEARCH"
"THE STEP FROM TIME BUYING TO ACCOUNT WORK"
"SOAPS: WHY SPOT RADIO CAN HELP"
"AT LAST MACY'S DISCOVERS THE RIGHT TV FORMULA"

Not to mention this week’s stories on Ed Ebell; on a new pocket computer for radio spot buying; on why TV Fees are an agency problem.

If you want to save $120 on every $1,000 in your budget, and if you can name your dates in advance, write, wire or phone:

SPONSOR

555 Fifth Avenue • New York 17, New York • 212 MU 7-8080

SPONSOR/7 JANUARY 1963
Whatever your product, Channel 8 moves goods. On WGAL-TV your sales message reaches more families in the prosperous Lancaster-Harrisburg-York-Lebanon market. Why? Because WGAL-TV blankets these key metropolitan areas and is the favorite by far with viewers in many other areas as well. Your cost per thousand viewers? Less than that of any combination of stations in the area.

WGAL-TV
Channel 8
Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.
**SPONSOR-WEEK**

Top of the news in tv/radio advertising
7 January 1963

**WHEN IS A RATING AN ESTIMATE?**

Always, according to the FTC. And three leading services—ARB, Nielsen, Pulse—have bound themselves to agree. Consent orders last week ensure that the companies will no longer claim near-total accuracy for their measurements; will instead label the ratings as estimates, derived by mathematically imprecise methods. In the companies' view, this long-standing FTC negotiation had concerned only the completeness of explanation which accompanied each rating report: nothing would change except the fine-print footnotes. However, the FTC said it was concerned not only with "misrepresentation" of accuracy, but with "halting the three concerns...from using survey techniques which cause bias or error." This left the crucial point somewhat up in the air, since the Commission never interprets its own orders, but leaves this to the courts. Backyard legal opinion in Washington was the language of the FTC's public release had been ill-judged; correct interpretation was "...we can't stop you from making a bad product, but we can stop you from describing it as a good one." (The consent orders did not imply that the rating services agreed with the FTC's thinking.) ARB commented that some parts of the order "appeared unnecessarily strict in their requirements for minute detail," the purpose is in line with ARB policy. No changes in sampling procedures, etc., are contemplated, but required modifications in text of reports will be made soon.

**FOUR-STAR THEATER WILL CONTINUE**

Sudden death of Dick Powell will not affect NBC schedules until next fall. Hollywood production of Four Star Theater was six weeks ahead of screening; had 21 of projected 30 hours completed. Remaining nine programs (none of which was to have starred Powell) will be completed shortly; with normal summer re-runs, this will carry NBC's Tuesday night slot through to the new season. Powell will not appear as host or star of any remaining program, under arrangements made earlier during his illness. Since Powell had already dropped his corporate guiding activities, his death will not immediately jeopardize Four Star's role as a leading program producer. (Four-Star Theatre has Reynolds as primary sponsor, with American Gas and Kimberly-Clark participating, for an estimated cost of $97,500 hourly).

**Y&R FILLS TOP EXEC POSTS**

Young & Rubicam this week filled its two top executive posts. Agency president George H. Gribbin becomes chairman of the board (but remains chief executive officer). New president is Edward L. Bond, Jr., formerly executive v.p. & general manager. The appointments follow the retirement as chairman of Sigurd Larmon. Gribbin and Bond are 55 and 49 years old, respectively: the new chairman joined Y&R in 1935, and the new president came to the agency in 1946, after prewar service with K&E. Working together in the past two years, they have engineered major changes at Y&R, including a new internal divisional system, and realignment of overseas business into a new international arm.
NEW MONITOR MAY AID SPOT TV BUYERS

All-day, every-day monitoring of tv stations has been undertaken by Broadcast Advertisers Reports. New tape recorders began logging every minute of tv transmission, in 10 markets, this week; will cover the top 75 markets by year’s end. BAR previously logged only a few sample weeks each year. Planned total coverage is possible through new systems linked to IBM processing equipment. Company will offer weekly reports of commercial information not more than 10 days old. BAR believes its service will provoke quick counter-punching on highly competitive spot accounts such as tobaccos and detergents. And by quickly tagging new spot strategies, BAR hopes to get its first crack at blue chip client companies in addition to its current 35 major-agency subscribers. Monitor records also may be saleable to tv stations as pre-processed accounting records; as proof-of-performance audits, and to replace the old handwritten station log (for which tape recording is now permitted by the FCC).

NEW DIRECTOR FOR WCKR

James LeGate has been named station director of WCKR, Miami. This follows strengthening of Cox Radio/Tv interest in the 5,000w station. Milton Komito will continue as WCKR’s general manager.

H-R HIRES SHURICK, PROMOTES 11 IN EXPANSION MOVE

In a move that realigns its top executives, H-R Representatives and H-R Television late last week appointed Edward R. Shurick vice president in a senior executive capacity of H-R Television and announced 11 other changes.

Frank M. Headley becomes chairman, chief executive officer, and treasurer for both companies. Dwight S. Reed becomes president of H-R Representatives, executive v.p. of H-R Television and continues to headquarter in Chicago. Frank E. Pellegrin is now president of H-R Television, executive v.p. of H-R Representatives, and secretary of both firms.

In other promotions, H-R has appointed James Alspaugh executive v.p., H-R Representatives; John T. Bradley v.p. and eastern sales manager, H-R Television; Max M. Friedman v.p. and eastern sales manager, H-R Representatives; Grant Smith v.p. and eastern sales manager, H-R Representatives; Bill McCrae v.p. and midwestern sales manager, H-R Representatives; William MacCrystall v.p. and sales manager, Los Angeles; Joseph M. Friedman v.p. and sales manager, San Francisco.

Max Everett moves to the new post of v.p. and director of creative sales.

John White was promoted last month to v.p., nat’l sales mgr., H-R Television.

Shurick is a former executive v.p. of Blair-Tv and v.p. of CBS. For H-R he will head a new department of station relations and forward planning, designed to give more extensive consultation services to stations.
Who tuned up Cleveland truck sales?

Since WHK Noon News drove new car sales up 47% in three years, Mosher-Lally Chevrolet decided to route its truck ad budget onto the same newscast. "Our truck business increased 87% in three months," says Floyd Mosher. Impressive? Very. Unusual? Not really. All of WHK's clients play to Cleveland's largest Radio audience...a loyal lot that has made WHK Number One in Cleveland for over two years.* Next time, why not sound your own sales message on WHK RADIO. Let our conductor, Jack Thayer (or Metro Broadcast Sales) put your business in tune with WHK RADIO, CLEVELAND.

METROPOLITAN BROADCASTING RADIO, REPRESENTED BY METRO BROADCAST SALES
JACK THAYER, V. P. AND GENERAL MANAGER, A DIVISION OF METROMEDIA, INC.
PGW MOVE INTO MAJOR MARKET (S)

Top rep firm PGW is moving into some new major radio markets. At a sales-force huddle this week, plans were revealed for signing of at least one station in a major market not currently served by PGW. Twenty officers, representing about three-quarters of the company’s sales force, were also told of progress in other solicitations, designed to further strengthen the 27-station radio line-up. Though there was no public disclosure of details, PGW’s president, H. Preston Peters, went on record as saying “1963 offers a bright horizon for spot radio.”

FTC HITS CO-OP ADVERTISING

The FTC is tightening-up on co-operative advertising. This time it’s the garment trade, in which manufacturers are accused of illegal discounts to retailers under the guise of co-op ad funds. Leading manufacturers have been granted until mid-February, to sign consent orders. (The FTC move won’t immediately affect radio/ tv budgets, since most of the money involved would be spent, by department stores, in print media. But the commission’s surveillance might induce caution in some industries which are big broadcast spenders; notably, the co-operatively financed gas/oil campaigns, auto promotions, and some food advertising.)

RKO-NBC MAY SWITCH STATIONS

NBC’s Philadelphia tv station, WRCV, may yet be transferred to RKO-General. The station has to be sold under an anti-trust consent decree; NBC’s original plan was to switch stations, buying in turn RKO’s Boston outlet, WNAC-TV. Deal was impelled when Philco Broadcasting asked the FCC for the Philadelphia Channel in 1960, claiming that NBC was not giving enough time to local public service programs. Philco last week announced it would seek to withdraw its application (with NBC paying costs)—an agreement announced simultaneously with RCA and Philco Corp’s settlement of a multi-million patent dispute (see below). If the FCC agrees, RKO and NBC probably now will resume their long standing negotiations for a joint switch.

RCA PAYS $9 MILLION TO PHILCO

RCA and the Philco Corporation jointly announced last week the settlement of their patent claims against each other. Philco’s claim, and RCA’s counter-claim, has been dropped (they were asking a total of $324 million damages between and against each other.) Philco’s original suit in 1957, alleged that RCA and others had monopolized the electrical and electronic industries and by discriminatory patent licensing had shut Philco out of certain markets. The counter claim included allegations of willful infringement of RCA color patents. In the new agreement, RCA pays $9 million for access to Philco patents and processes, and Philco gets the right to buy the use of some RCA radio and color patents. One important result may be to bring Philco (now owned by Ford) into the color tv receiver market.
Where were Pittsburgh’s Mayor and business leaders on October 31, 1962?
(They were working for Pittsburgh’s United Fund on KQV)

Mayor and the city’s business leaders know and understand needs of the people of Pittsburgh. When they learned that goals to the United Fund were still short of its goal, they acted swiftly by participating in KQV Radio’s “Million Dollar Wednesday.” For the third year the station offered its facilities to United Fund. Throughout the day, these civic leaders sat at KQV microphones, introducing music, reporting the time and weather and, most important, urging the people of Pittsburgh to support the United Fund. The participation of Pittsburgh’s top leadership in KQV’s “Million Dollar Wednesday” was, in the words of Campaign Chairman Philip A. Fleger, “but one example of the genuine interest, the concern, the imagination, and the work which the station invested in the 1962 United Fund Campaign.” KQV’s “outstanding cooperation” demonstrated the kind of “superior public service” ABC Owned Radio Stations perform to generate true community action.

ABC OWNED RADIO STATIONS
WABC NEW YORK WLS CHICAGO KGO SAN FRANCISCO
KQV PITTSBURGH WXYZ DETROIT KABC LOS ANGELES
Promotion aids for Popeye show

As everyone is fully aware by now, the runaway No. 1 show in television this season is The Beverly Hillbillies on CBS TV. And as was inevitable a number of new shows of this general nature are presently in the works. The most advanced of the new efforts seems to be an opus called Ozark Widow. And I just learned from my old associate Gene Plotnick, who is presently director of creative services for King Features Syndicate TV, that we are going to have a cartoon entry in this category. None other than those lovable friends of our childhood days, Barney Google and Snuffy Smith.

The King Features TV operation has evolved into one of the most imaginative, aggressive in the field, and its job with the Popeye cartoons (both those newly created for television and the older ones) constitutes an outstanding example of how sponsors, stations, and all kinds of third parties utilize a kiddie attraction of this kind effectively. Among the long list of national advertisers who ran spots on Popeye shows around the country during 1962 we find these:


Recently King Features made a study in depth of some 36 stations who utilize the Popeye cartoons. The study revealed many interesting facts about this type of children's television show. For example, 31 of the 36 stations covered ran Popeye shows across the board, Mondays through Fridays. The most frequent time period, as might be expected, is 5 to 5:30; next most favored is 5 to 6. All but five of the 36 shows have their own local emcees. Twenty of the 36 have an area for studio guests, akin to the old Howdy Doody peanut gallery. Nineteen of the 35 stations queried said their Popeye shows were tops in ratings in their time period.

Live stage shows

King Features goes through a continuous promotion effort in behalf of the shows. This past fall, for example, they created a new Popeye act which played outdoor amusement parks, fairs, carnivals, etc. The act featured Popeye as a young actor named Herb Messinger, and his arch rival, powerful, mean Brutus, played by another actor named Brett Pearson. The act is built around the simple plot idea that Popeye has come to town to be crowned King of the Fair or the Park, but Brutus challenges his right to the title. Messinger and Pearson, artfully costumed and made up as the cartoon characters, then stage a real knock-down, drag-out battle on stage. Popeye is knocked down by Brutus four times each show, but guess who

(Please turn to page 46)
Beware of the commercial on the conference room screen!

TV viewers see it on a tube—where today's best-selling pictures come from Scotch® BRAND Video Tape

On a movie screen your commercial may rate Oscars; but on the family tv it can lay there like cold popcorn. Trouble is, home audiences don't view it theatre-style. It reaches them (if at all) on a tv tube. And the optical-electronic translation loses sharpness, presence, tone scale gradations, and picture size.

On the other hand: put your commercial on “Scotch” BRAND Video Tape, view it on a tv monitor, and see what the customer sees—an original, crystal-clear picture with the authentic “it's happening now” look of tape. No second-hand images, no translation, no picture cropping. Video tape is completely compatible with your target: America's tv set in the living room.

Proof of the picture's in the viewing! Take one of your filmed commercials to a tv station or tape production house and view it on a tv monitor, side-by-side with a video tape. You'll see at once why today's best-selling pictures come from “Scotch” Video Tape.

Other advantages with “Scotch” Video Tape: push-button speed in creating unlimited special effects, immediate playback, and no processing wait for either black-and-white or color. For a free brochure “Techniques of Editing Video Tape”, write 3M Magnetic Products Division, Dept. MCK-13, St. Paul 19, Minn.

Magnetic Products Division
WKRG-TV
Mobile—Channel 5—Pensacola

Exception To The Rule

WKRG-TV dominates morning, noon, and night in the three-station Mobile-Pensacola market according to November 1962 Nielsen.

Share-of-audience for WKRG-TV: 6-9 a.m., 57%; 9-12 noon, 53%; noon-3 p.m., 61%; 3-5 p.m., 38%; 5-6:30 p.m., 46%; 6:30-10 p.m., 43%; 10-12 p.m., 41%.

Effective Immediately Call
H-R TELEVISION, INC.
or
C. P. PERSONS, JR., General Manager
SPONSOR-SCOPE did its annual scouting for anticipated problems, shifting directions, heightened interests and conflicts involving air media and out of this grab bag of portents for 1963 there emerged these highlights:

- The Washington tail will do exceedingly more wagging of the broadcast advertising dog than it’s done since the imposition and lifting of the tv freeze.
- With a fairly sound economy in the offering—at least for the first six months—there’ll be plenty of money to keep tv in clover and that goes for both network and spot.
- The nighttime minute participation sales pattern will proliferate, but CBS TV will start off its 1963-64 selling season with a policy of alternate half-hour sponsorships only and then around 1 March open whatever is unsold to the minute shoppers.
- The tobacco companies will lean away from tv buying and commercial patterns that might tend to accelerate the teenage-appeal point made by the NAB’s LeRoy Collins and the forthcoming report by the U.S. surgeon general. (For clue as to how R. J. Reynolds seems to be approaching this surging migraine see item on next page.)
- The tv networks have a bigger nighttime clearance problem than ever cut out for them, with affiliates preempting more and more chunks of time from two self-justifiable vantage points: (1) to compensate them for reduced network compensation; (2) growing FCC pressure on the theme of local programing responsibility.
- Spot tv will be better—even better than it was in the robust 1962—because national advertisers have come around to the thesis that they must adjust their campaigns to take care of local variations, and this regardless of their network involvement.
- The product protection wrangle will become increasingly acute, with a good possibility of CBS TV, because of its preeminence in 1962-63 ratings, breaking the basic core of the traditions brought over from radio. The general assumption is that if CBS can’t or won’t do it, nobody else can or will.
- Daytime network tv will continue its strong position, shifting its program schedules frequently and abiding fundamentally by the precept that what it’s selling are numbers that can’t be matched elsewhere.
- It will be rougher for Hollywood tv producers to get a generous slice of the network pie what with the trend of the networks to put more and more of their resources into their own program production. What it also means is that there will be fewer co-op deals with outside producers on syndication and other rights. It will be the biggest leap forward for the networks in that area, unless, of course, the FCC meantime implements Ashbrook Bryant’s anti-monopoly report.
- Network tv shows will get longer and the trend to overlap the beginning of the competition program will take some curious turns before the year is over.
- There will be more gross but less net for the networks, which could lead to a marked attenuation of the corporate discount.
- The agency media department’s role in the over-all marketing plan and execution will flourish in importance and, with the computer lending further substance to this role, more and more agency tv departments will be looking over their shoulders for the management scythe that cuts things down to size.
- As the networks learn to make better news-public affairs programs, there’ll be a greater surge of buying them among corporations concerned with their public image.
If Alberto-Culver goes through with its plans to increase its 1963-64 expenditure by 50%, it could turn out to be the second biggest nighttime network tv customer in terms of minutes, the first, of course, being P&G.

Alberto-Culver this season has been spending at the rate of $20 million for network and $8-9 million for spot. Should the plan to extend from eight nighttime minutes a week to 13.15 minutes a week for '63-'64 materialize, it has a chance of outranking even General Foods in terms of total commercial nighttime minutes per week. GF’s aggregate is 12.

The circumstance would give Compton the No. 1 and No. 2 accounts in nighttime tv.

It appears that R. J. Reynolds has elected not to fight “City Hall” on the teenage-appeal issue and veered to a long-range policy of keeping away from shows that attract too youthful an audience.

The cigarette manufacturer’s latest Saturday night strategy indicates implementation of this policy tack. Instead of continuing in the ABC TV 8:30-9 period when Hootenanny, the replacement takes over, Reynolds elected to buy into the NBC TV Saturday night movie, even though the latter already had Liggett & Myers as one of the sponsors.

Reynolds’ agency, Esty, had deemed Hootenanny as too youthfully oriented. Incidentally, if Reynolds hadn’t slipped into the feature movies it would have been the first time the company’s products hadn’t had a Saturday night exposure back as far as the network debut of Grand Ole Opry.

Radio reps, generally speaking, seem to be facing the new year with a small measure of optimism.

Sustaining them in this prospect is the fact that January is starting off for them with more and a better assortment of schedules than the year before.

Among those with January starts were Everready Cocoa (McCann-Erickson), Nescafe (McCann-Erickson) and Sterling Drug’s Fizzerin (Thompson-Koch).

As for 1962, national radio billings turned out by yearend what the reps had anticipated and a random guess would indicate that the year should show a gain over 1960 as well as the offyear 1961.

CBS TV Spot Sales has staked out for itself an agency approach strategy which it plans to put into effect with the start of the new year.

In essence: it's to go after the top level people in agencies who make the decisions with a presentation showing some of the rather novel and more effective ways of augmenting their tv impact in the top markets; that is, for those using tv.

Also, how the exploitation of their product by tv can take command in a market by following certain blueprints which have been tested successfully in certain markets. An example, Dodge’s fall campaign in Philadelphia.

Men’s toiletries advertisers may be overlooking a good bet by not directing a goodsy part of their buckshot at women.

A study just completed by the Research Guild (Chicago) indicates the wives like the idea of their men using masculine cosmetics and toiletries, that is, as long as his initiative in that area hasn’t an outside motivation.

Two conclusions of the survey:

1) The advertiser would be wise to address his masculine toiletries commercials to the little women directly, telling them how the grooming aids can spur a little romance on both sides.

2) Get the woman to buy the grooming products for the old man and one thing the trade could be fairly sure of: she’s trying out a lot more products than the other half.
This is the period when agencies with major TV clients start nudging the TV networks for information of what their dream schedules for the fall will look like.

Judging from these agency’s findings so far, the only one that can offer a fairly frozen set of nights is CBS TV.

CBS TV should be unveiling to the trade the middle of this month its study evaluating TV as against magazines.

The project’s been the works a long time, with CBS TV research director Jay Eliasberg overseeing an outside firm in its gathering and sifting of data.

ABC TV and NBC TV are scrambling between them for a budget that Maradel, the new toiletries combine, is talking about unlimbering in March or April.

Mogul Williams & Saylor and Donahue & Coe have the account and George Abrams, whose tour of duty included Block Drug, Revlon and Warner-Hudnut heads up Maradel.

If you’re disposed to conjure with viewing hours in terms of hundreds of millions, here’s an exercise in that area which shows that during a typical week covered by the Nielsen December I report more time was spent with general drama than any other category.

In the way of contrast, the biggest time consumer the year before was suspense-crime shows and the years before that were situation comedies and westerns, respectively.

Following is a breakdown of dramatic fare total viewing based on the December I NTI: 

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOURS OF PROGRAMING</th>
<th>TOTAL HOME VIEWING HOURS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suspense-crime</td>
<td>6</td>
<td>60,955,000</td>
</tr>
<tr>
<td>Situation comedy</td>
<td>15</td>
<td>152,388,000</td>
</tr>
<tr>
<td>Westerns</td>
<td>8½</td>
<td>115,561,000</td>
</tr>
<tr>
<td>General drama</td>
<td>16</td>
<td>165,734,000</td>
</tr>
<tr>
<td>Adventure</td>
<td>5</td>
<td>54,282,000</td>
</tr>
<tr>
<td>TOTAL</td>
<td>50½</td>
<td>548,920,000</td>
</tr>
</tbody>
</table>

Agency researchers whose familiarity with rating vicissitudes stretch back a lot of years are offering a word of caution about this season’s nighttime network TV figures.

They’re pointing out that the ratings certainly don’t reflect normal competition—the top count is too lopsided in CBS TV’s favor—and hence it would be folly to establish any rules of thumb for them.

One of these veteran experts suggests that it might be wise to pay more attention to top 30-market averages for a realistic evaluation of how the networks are faring against one another in leadership by both periods and nights of the week.

For the first time since its sponsorship of Kate Smith, General Foods next season will have a Friday night opus, namely, the Phil Silvers show, on CBS TV.

Silvers will be lodged between an educational series on American history (7:30 to 8:30) and a western, Rawhide (10-11 p.m.).

Incidentally, CBS TV plans on Wednesday nights to follow the McCoys, Beverly Hillbillies and the Dick Van Dyke show, in that order, from 8:30 to 10 with a prison series, Morrison’s Retreat.

ABC TV’s Hawaiian Eye goes into repeats early in April and will be off the network the middle of May.

The series will be in syndication via Warner Bros., in the fall, or even earlier.

Eye’s been on for three seasons and there are about 100 negatives.
Sellers of tv might as well face up to the hard news that the magazine people's
determined assault on tv is paying off in no insignificant way with tv's giant cus-
tomer, to wit, P&G.

Crest's debut in the January issue of Reader's Digest is just the beginning. A num-
ber of the P&G brands this year will be spending as much as 25-30% of their budgets
in print.

What brought this about basically: tabs from Nielsen purporting to show that
P&G's tv advertising wasn't reaching as much as the company would like to cer-
tain strata of consumers.

The trend back to print is also bound up with this proposition: the telling of some
product stories are more adaptable to tv, while others are more adaptable to the
printed media.

The early trainees in Y&R's media department are now getting a feel on how
the other half lives, and the other half in this instance is the reps.

Each of these trainees is given the benefit of spending at least a couple days with a rep
firm observing how availabilities and orders are handled. The trainee even goes out with
a rep accountman on a call on some agency. But, of course, with the understanding that
the proceedings in cases are totally entre nous.

However, Y&R could be taking a chance: the peregrinating youngsters may find that
the grass is greener on the rep side of the compound and start nurturing ideas of
migrating over there.

Manufacturers who harnessed most of their Christmas promotion funds to tv
have a gripe that hasn't been heard heretofore.

The plaint: the impact they had anticipated had been materially reduced by the net-
work preemption of spot carriers they had bought into for news specials during No-

November and December.

These manufacturers realize that the networks did what responsibility dictated, but
they're irked by more than the fact of losing advertising weight: they feel that it has
adversely affected their integrity with channels of distribution and retail. These
channels had been alerted to exact nights and shows of the manufacturer's exposure of his
commercials.

Something that agency marketers look for in 1963 is an acceleration of the
trend toward product differentiation, that is, items of a grocery nature that have a
limited or specific purpose.

It's the only way that the smaller manufacturers, who haven't field forces like the soap
and food giants, to get shelf space for themselves in the supermarkets. Otherwise
they're just also-rans.

Neither rating service will attempt any explanation but there's a curious dis-
parity that agencies say they have found between recent almost parallel NTI and
ARB national reports in two particular respects.

The reports they have reference to are the second November Nielsen and the ARB No-

vember, and the two particular respects are these:

TOTAL NUMBER OF HOMES PER AVERAGE MINUTE 7:30 TO 11 P.M.
THRUOUT WEEK: Nielsen offered a figure of 3,843,000 and ARB, 10,254,000.

NUMBER OF FIRST PLACES BY NETWORK: the conclusion from Nielsen was
that CBS TV had 35, ABC TV and NBC TV each had 7, while the deduction from ARB
was that CBS TV chalked up 27, ABC TV, 9, and NBC TV, 13.
First in Hoosier Hearts

Here's lovely Frances Farmer, whose illuminating "program notes" add interest to the movies she shows on "Frances Farmer Presents."

First in Hoosier Homes

Most movies do pretty well on television. Make them good movies and they do even better. Add a former Hollywood star as hostess, and you have a real winner.

That's what we have in "Frances Farmer Presents." Fine films from Warner Brothers, Metro Goldwyn Mayer, Twentieth Century Fox, Seven Arts, and Republic ... with "program notes" by charming Frances Farmer, one of Hollywood's leading ladies of the forties.

Miss Farmer does more than just look pretty ... though she does that exceedingly well. She is intelligent, articulate, and engaging ... and her comments and recollections about the films she shows and the personalities in them make the films themselves far more interesting to her audience.

And quite an audience it is. We cover a 69-county area ... Indianapolis and its rich satellite markets, where more than three billion retail dollars are spent annually.

A share of that audience and those dollars is yours for the asking. Ask your KATZ man!
wsai, #1, and still

SOARING...

in the

nation's

21st market

CINCINNATI

On Madison Avenue ... Michigan Boulevard ... Peachtree Street ... Wilshire Boulevard ... wherever time-buyers gather, from coast to coast—the word's around that soaring WSAI is #1* in CINCINNATI.

*CALL

robert e. eastman & co., inc.

He'll prove it to you with the latest Pulse and Hooper Figures!

JUPITER BROADCASTING RICHARD E. NASON—PRESIDENT.

LEE C. HANSON—GENERAL SALES MANAGER.
# Business Outlook for '63

**SPONSOR'S annual summary and forecast of economic trends, advertising volume, radio and tv expenditures and general business conditions for the year ahead, prepared for the fourth year by outstanding economic expert**

By Richard P. Doherty  
President, Tv-Radio Management Corp., Washington, D. C.

FOR most American businessmen and for most sectors of American business, 1962 was a very good year. Broad economic expansion was characteristic of the American economy when one averages out the full year as compared with the level of 1961. The overall 6.5% gain in Gross National Product (GNP) fairly well reflects the cross section national economic growth for the past year.

At the start of 1962 (SPONSOR, 1 January 1961) we predicted that GNP would rise by 6%; that practically every major business index would gain by 4 to 6%; that along with an anticipated 6% rise in personal income the automobile industry would produce and sell 6,600,000 to 7,000,000 new cars and total retail sales would gain by nearly 7%. The economic pattern of 1962 has just about matched the exact anticipated design for the year.

Against the backdrop of expanding national economic conditions, we estimate that advertisers spent approximately $12,450,000,000 for all-media advertising. Our estimate also indicates that tv attracted $1,782,000,000 or 14.3% of the all-media pie; radio received $733 million or 5.9% of the total ad outlays.

'62 forecast accurate. Total broadcasting advertising, radio and tv combined, for the first time reached $2,500,000,000. On the basis of our estimated 1962 total combined radio and tv advertising of $2,515,000,000, the broadcasting industry apparently attracted 20.2% of the nation's all-media advertising.

## How Doherty forecasts tv/radio gains in 1963

<table>
<thead>
<tr>
<th></th>
<th>1962 estimate (millions of $)</th>
<th>1963 forecast (millions of $)</th>
<th>1963 forecast (% gain)</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL U. S. ADVERTISING</td>
<td>$12,450</td>
<td>$12,900</td>
<td>4%</td>
</tr>
<tr>
<td>TOTAL TV ADVERTISING</td>
<td>1,782</td>
<td>1,913</td>
<td>7.5%</td>
</tr>
<tr>
<td>TOTAL RADIO ADVERTISING</td>
<td>733</td>
<td>762</td>
<td>4%</td>
</tr>
<tr>
<td>TV/RADIO % OF TOTAL ADVERTISING</td>
<td>20.2%</td>
<td>20.6%</td>
<td>......</td>
</tr>
</tbody>
</table>
1963 rate of economic growth will be slightly less than 1962 rate but still very satisfactory

Radio and television broadcasting outlay during the past year. One year ago, we predicted that for 1962, total broadcasting advertising should reach 20.2% of all media advertising. The same analysis suggested the likelihood that tv broadcasting would rise by some 10%. Preliminary estimates for the year 1962 indicate that the total tv industry experienced a 10% increase in combined national and local advertising business.

One year ago, we foresaw that radio would benefit by an overall gain of about 4%. Actual evidence is that the total radio industry experienced 4%, to 4.5% higher total advertising with local radio moving by about 5.5% and national radio advertising advancing by some 4%. National radio advertising advanced slightly less than we had assumed likely while local business matched the expected pattern.

The 1963 outlook is indicated by our predicted increase of 4% in GNP. We believe that 1963 will be another good year for American business, for radio-tv broadcasting, and for the overall advertising business. In 1962, the nation advanced out of the general 1960-61 business recession and established a solid base of economic profitability and growth. From this achieved higher level, 1963 gives promise of adding further gains for most sectors of the economy. Benefiting from this forward national economic expansion, broadcasting will again achieve a new high sales record and further expand its position within the nation’s all-media advertising structure.

Broadcast outlook. In our own opinion, 1963’s economic improvement will be mirrored by a rise of about 4% in GNP for the overall average year. Against this background, all-media advertising should push upward by approximately 4% with tv advertising rising 7 to 8% and radio keeping a 4% with the general rise in the economy. Most businessmen and broadcasters would like to believe that 1963 will match the percentage gains of 1962. This prospect does not appear to be justified by economic realities. There are various counter cyclical forces at work in the national and international economy which will restrain 1963 advances. In fact, we are fortunate that we shall avert a 1963 recession which, in truth, was in the process of developing before the

High spots in Doherty’s predictions for 1963 economy

1. Gross National Product will rise approximately 4% in 1963, compared to 6.5% rise in 1962. Personal income is expected to be up between 4-5%.

2. Retail sales will rise 4%. Increased buying will be felt over a broad field, including consumer durables, non-durables, and soft goods.

3. Corporate profits (before taxes) will rise 10% over 1962 levels. Agricultural income will remain approximately the same if no bad crop year.

4. Total advertising (all media) will reach a record high of $12.9 billion in 1963. Greatest percentage gain for any medium will be in tv.

5. Total tv advertising will near the $2 billion mark ($1,913 million). Net and spot tv will be up 8%, local tv will rise by 4 to 5%.

6. Top 50 tv markets will show greater gains than the overall tv industry in both national and local sales, particularly at well-managed stations.

7. Total radio advertising will keep pace with GNP and show a 4% rise. Local radio sales expected to be up 4-5% with national sales showing less gain.

8. Top 500 radio stations in top 75 markets will do better than industry average. Many well-managed stations will be 10-15% over 1962.

9. Events of late 1962 have brightened economic outlook: Cuban crisis spurred economy, tax cut and tax revisions will prevent 1963 recession.

10. Slowdown in building forecast for 1963. Home building, industrial and commercial building will decline, public construction will be slightly up.
Cuban crisis. Had this forecast been written 60-90 days ago, we would have predicted a 1963 slump in general business.

Business and broadcast statistics will definitely not advance consistently, quarter by quarter, throughout the next 12 months. The final tabulations for 1963 will show a positive gain for the overall year but there will be some moderately soft spots, especially during the spring and early summer periods even allowing for seasonal corrections. The fairly strong 1962 year-end rate of expansion will flatten out by the spring of 1963 and a further advance will probably not develop until the fall months. The extent of economic and broadcast improvement during the last four to six months of 1963 will hinge heavily upon four factors: (1) the effect of the Administration's tax cut, if put into operation early; (2) revision of the tax laws by Congress; (3) expansion (or relative lack of expansion) of business investments in plant and equipment and (4) preservation of the prevailing strong consumer buying attitude.

1962 was a year of general expansion in local and national broadcast sales and in all media advertising.

**Highlights of ad pattern.** 1963 will bring to radio and tv broadcasters further added gains in gross sales and again establish a new historical high level for broadcast advertising outlays. Virtually all well managed radio and tv stations will experience a rise in sales during 1963 but, as usual, many stations will advance by much smaller percentages than will the industry as a whole.

The 1962 past is prologue to the 1963 continued growth of the broadcasting business. As we see the 1963 advertising pattern, the highlights will be as follows:

- All media advertising will climb to $12,900,000,000, a rise of about 4% over 1962.
- Tv will reach a total level of approximately $1,913,000,000, plus 7.5%.
- Both national (network and spot) and local tv sales will again move to new grounds with national expenditures rising by about 8% while local tv advances by about 4% to 5%.
- Total broadcast advertising should reach 20.6% of all-media advertising.
- Television expansion will be broad and generalized within all markets, except that the well managed tv stations in the top 50 markets will experience higher percentage gains than the overall tv industry, both in local and national sales.
- Radio as a whole will largely match the underlying economic expansion of the nation. Both GNP and all-media advertising are expected to expand by about 4%; so should radio as a total industry. However, radio local sales will likely do a bit better and come up with about a 4.5% to 5% gain with local sales being somewhat stronger (percent-wise) than national business.

Unlike tv, where cross section gains should be achieved among virtually all stations, there will be marked discrepancies within the radio industry's stations.

The best managed top 500 radio stations, among the stations of the first 75 metropolitan markets, will do considerably better than the expected 4.5% to 5% rise in total advertising revenue. Many of these

(Please turn to page 45)

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RICHARD P. DOHERTY, whose annual predictions of business and broadcast trends have appeared in SPONSOR for the past four years, has long been recognized as an economic expert and authority on broadcast business subjects. Prior to joining the broadcasting industry, he was for 17 years professor of economics and chairman of the economics department at Boston University and for several years lecturer in economics at Harvard University. He holds membership in Phi Beta Kappa and has written five books on business economics and business cycles and many articles on economics, labor relations, and broadcasting.

Since 1954, as broadcast management consultant, he has specialized in radio-television station operations, sales, station promotion, and station operating efficiency. His consulting work has brought him into contact with a wide cross section of more than 125 American television stations and 225 radio stations. His 1962 forecasts turned out to be virtually the exact results which were achieved during the year both within the general economy and within the broadcasting and advertising industries.
Mr. Advertiser—would you like to know which tv programs are most liked by the heavy users in your product category; which programs are most favored by your competitors’ customers, and which are most enjoyed by your own customers? Would you like to know how to increase sales through a more refined selection of programming?

These proposals are not pitchman “hookers,” but actual services which for three years have been provided to clients, advertising agencies and tv networks by TvQ, the qualitative tv service, a division of Home Testing Institute, Manhasset, N. Y.

Functionally, it is possible for an advertiser—whether his strategy aims to ensure his customers’ loyalty, or whether it tries to reach into his competitors’ share of market—to use TvQ data to buy into those programs best suited to his purpose.

How the TvQ system works may be explained beginning with an analysis last June and July of 711 housewives who used aluminum foil.

How it’s done. In the national sample, TvQ broke down the differences in program preferences, by specific cues and program types, between 1) light, moderate, and heavy users of aluminum foil, and 2) users of the three major brands of aluminum foil—Alcoa, Kaiser, and Reynolds.

Heavy users—those who consume a roll in three weeks or less—comprise 37% of the sample, but account for about 63% of total consumption, making them the logical target for an advertiser.

Again, if an advertiser knows who uses what brand, he may adjust his campaign strategy accordingly. For instance, if an advertiser has a lion’s share of the market, such as Reynolds, he may prefer to shorten his customers’ loyalty. Alcoa and Kaiser, on the other hand, in an effort to increase their share of the market, may reach out for the Reynolds consumer.

“One important thing for an advertiser to remember about TvQ data,” said Henry Brenner, HTI president, “is that favorable program opinion by the viewer is positively related to tv advertising effectiveness.

“There is much evidence, which we will soon release in a report, that people who favor programs, compared to lukewarm viewers, watch the programs more often and more attentively. They also watch commercials more often and more attentively and have better recall of the commercials and their selling points.”

The report, Brenner said, is based on TvQ studies, studies by the J. Walter Thompson and Benton & Bowles advertising agencies, by the London Press Exchange, and by doctoral candidates at Ohio State University.

Drawing the bead. “Once an advertiser knows his target consumer,” Brenner continued, “whatever his strategy, he can maximize his advertising effectiveness by locating the programs most enjoyed by these people.”

The three programs sponsored by aluminum companies last summer were: The Dick Powell Show, Reynolds; Alcoa Premiere; and Follow the Sun, Kaiser.

The table (at left) shows the per cent favorites (%) Fav.) for the three aluminum company shows, as well as their rank among all 117 prime-time network shows, by two categories, intensity of usage, and brand.

But, before any understanding of the tables can be made, it is necessary to know what “% Fav.”
"Top 10" table helps advertisers find desired programing

<table>
<thead>
<tr>
<th>Programs</th>
<th>Total % Fav. Rank</th>
<th>Heavy % Fav. Rank</th>
<th>Alcoa % Fav. Rank</th>
<th>Kaiser % Fav. Rank</th>
<th>Reynolds % Fav. Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>WELK</td>
<td>40 1</td>
<td>38 3</td>
<td>33 8</td>
<td>38 1</td>
<td>44 1</td>
</tr>
<tr>
<td>MASON</td>
<td>39 2</td>
<td>36 7</td>
<td>43 1</td>
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<tr>
<td>HAZEL</td>
<td>39 2</td>
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<tr>
<td>MOORE</td>
<td>36 6</td>
<td>39 2</td>
<td>39 5</td>
<td>28* 10</td>
<td>37 5</td>
</tr>
<tr>
<td>GRIFFITH</td>
<td>35 8</td>
<td>30*</td>
<td>32 9</td>
<td>35 6</td>
<td>37 5</td>
</tr>
<tr>
<td>KILDARE</td>
<td>35 8</td>
<td>37 6</td>
<td>39 2</td>
<td>29* 10</td>
<td>33 9</td>
</tr>
<tr>
<td>WAGON TRAIN</td>
<td>33 9</td>
<td>31 10</td>
<td>34 7</td>
<td>33 7</td>
<td>33 9</td>
</tr>
<tr>
<td>SING ALONG</td>
<td>33 9</td>
<td>35 8</td>
<td>31 7</td>
<td>26* 1</td>
<td>35 8</td>
</tr>
</tbody>
</table>

By use of above table, advertisers are better able to zero-in on programs which support their advertising strategies. Shows which are marked by asterisks indicate other shows have been better rated to reach audiences in the various categories means in TvQ’s qualitative method of scoring.

Interviewees rate programs as 1) one of my favorites, 2) very good, 3) good, 4) fair, 5) poor, or 6) have never seen. If, of 1,000 respondents, 220, or 22%, say they have never seen a program, then only 780, or 78%, are familiar with it. If, of the 1,000, 210, or 21%, say the program is “one of my favorites,” then the “% Fav.” is 21%. (The TvQ, or “Q,” which doesn’t concern us here, would be found by dividing 780 into 210, which equals 27%.)

Reading the tables. The significance of the table (see p. 28) may be gained by referring to the Powell show in the “Total users” column. Here the % Fav. is 24, which means that of the 711 aluminum foil users, 21% chose Powell as “one of my favorites.” Also, they ranked it 25th among the 117 evening programs.

It is interesting to note how closely this score tallies with that of the Reynolds users, 24% of whom also called Powell “one of my favorites.” In rank, however, they placed it one step below the choice of all aluminum foil users.

Top aluminum foil brands in TvQ’s consumer-target study

National sample of 711 housewives showed how well 117 prime-time network programs were liked, including shows in which Alcoa, Kaiser, and Reynolds were sponsors. Survey also broke down programs favored by light, moderate, and heavy users
The table above, which presents an analysis of % Fav. by program types, provides some interesting variations by intensity of usage and brand usage.

For instance, the comedy-variety shows, such as Jack Benny and Red Skelton, are more successful with heavy users than with light or moderate users, while situation comedies appeal somewhat more to the other users than to the heavy users.

Dramas rate high. Dramas, both medical and others, appeal more to the heavy-user group. Suspense and mystery shows have a similar appeal. Quiz shows, on the other hand, do not appear to be an especially good choice for reaching this group.

As far as users of the different brands are concerned, the two types that appeal to Reynolds users (the natural target for the strategies mentioned earlier) more than the others, would, by this analysis, be comedy-variety shows and musical-variety shows.

Alcoa users find drama shows—especially medical dramas—more to their liking than do the other groups; they also provide the most appreciative audience for the suspense-mystery group.

Kaiser users find all the program types less appealing than do the other groups, except for documentaries and westerns, and here the difference is quite negligible.

Essentially, as the table indicates, the three types of programs which provide the best audience in all categories for aluminum foil advertisers are: 1) medical drama, 2) musical variety, and 3) variety.

Adman's game. The table on p. 29, which has the dual fascination for an aluminum foil advertiser of a chess game and ouija board, shows the “top 10” programs favored—by brand and intensity-usage categories—by the 711 housewives in the survey.

It must be pointed out, however, that this table is only a beginning; greater opportunities for pin-pointing the show best suited to reach a desired audience are found below the “top 10.”

It also must be pointed out that other factors, such as cost, or strategy, etc., must also be considered in addition to the numerical superiority in the % Fav. column of one show over another.

By way of illustration, the Andy Griffith Show may be referred to in the “Heavy users” column. The % Fav. here is 30, and it may be seen that a blank space in the rank column next to it indicates that it has been squeezed out of the “top 10” by higher rated shows, which is the case.

The Perry Como Show, for instance, although it is not shown, achieved a 32% Fav. by the heavy users, even though it rated only 28 with “Total users.”

Picking programs. Thus, it would behoove an aluminum foil advertiser who wanted to reach heavy users to give the edge to the Como show, cost not being a factor.
Among Alcoa users, The Price Is Right would replace Sing Along with Mitch in the "top 10" by virtue of a 34% Fav. compared to 31.

Thus, Price has the % Fav. edge on Mitch for an aluminum advertiser wanting to reach Alcoa users.

Among Kaiser users, Moore with a 28, and Mitch with a 26, would be bumped from their high perches by The Real McGovys and GBS Reports, both of which rate 31. Kildare would hang in there along with Price, both with 29.

There doesn't seem to be much room for change among the Reynolds users, applying this system.

What makes an advertiser's eye gleam when panning for a programing nugget, is when he discovers a low-cost show with high impact in a desired market.

TvQ illustrates the importance of isolating the particular target group, rather than users in general by showing the % Fav. differences among total users and heavy users among three pairs of programs, namely 1) Candid Camera and Perry Como, 2) Father Knows Best and Route 66, and 3) Andy Griffith and Garry Moore.

The % Fav., TvQ notes, among total users in each pair is nearly the same, but among heavy users, substantial differences show up.

For instance, the % Fav. among total users for Camera and Como is both 28; for Father it is 23 and for Route 66, 22, or only one less; for Griffith it is 35 and for Moore 36, only one more.

However, among heavy users the Camera % Fav. is 24, and Como 32; Father gets an 18 and Route 66 a 26; Griffith 50 and Moore 39.

Similarly, TvQ points out that although appeal among total users for three pairs of programs are relatively the same, the % Fav. among the three aluminum brands' customers vary widely. To illustrate: total users rate Velk 40 and Matson 39. But Alcoa users rate them 33 and 43 respectively. Total users rate Camera and CBS Reports 28 and 26, but Kaiser users rate them 20 and 34. Total users give Hennesey and Lassie 17 and 19, but Reynolds users rate them 14 and 21.

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**Sales are up in strike cities**

- Department store business up in N.Y., Cleveland
- Radio picks up more newspaper money than tv

Booming department store sales and increased post-Christmas use of broadcast media by retailers in New York and Cleveland were the facts of note last week as newspaper strikes in the two cities continued.

Department store sales in the last full week before Christmas moved 8% ahead of last year in New York and 15% ahead of last year in Cleveland, according to the Federal Reserve. The increase in New York topped the New York district which was up 7%, while in the entire Cleveland district, the increase was 8%. In the United States as a whole, department store sales moved ahead but 5% in the Christmas week.

The strike in Cleveland had started 30 November which apparently provided retailers more time to make advertising schedule changes, whereas in New York, where the strike began 9 December, the switch to radio and television was somewhat slower.

**Retailer use up.** Moving into January, both cities have now experienced increased use of radio and television by retailers, though tv has not been used as widely as radio. Worthy of special note was new interest shown by national advertisers in radio and television in Cleveland as a result of the prolonged newspaper strike.

When the nine papers serving New York suspended publication, their total daily revenue was an estimated $300,000. In the two weeks before Christmas, some $4 million was theoretically available to New York broadcasters. Most radio stations gained extra money and a few tv stations benefited slightly, but a large part of the money budgeted for newspapers went unspent. Lack of availabilities in the normally heavy Christmas season accounted for part of the unspent funds, lack of time for preparation may have accounted for another part.

Now with the New Year, most department stores are fully represented on New York radio and television stations. There's increasing interest for January promotions and a general feeling that the next two weeks (rather than the days before Christmas) will give local outlets a real chance to demonstrate their pulling power.

B. Altman, Gimbels, Macy's, Abraham & Strauss, and Bond Stores are among those looking for additional time. Bond, for example, is buying sponsorship of three late night news programs; Gimbels, Altman and A & S have increased their schedules on a number of radio and television stations; Macy's is concentrating on one-day saturations. And several chain stores are also coming into the medium in New York, including John David and Howard Clothes.

In Cleveland, where the newspapers have been out since 30 November, broadcast picked up major business from the department stores from the beginning. Particularly three major department stores—Higbee, May, and Halle—have heaved radio schedules and one station reports that these three alone are running some 100 spots a week. Tv has not yet felt the full influence of the strike, but at least one store, The May Co., has become a major advertiser on one tv station, buying spots, newscasts, and other shows.

**National nibbles.** An important development at this point is that some Cleveland radio stations are

*(Please turn to page 59)*
One cold evening before Christmas, Walter Schwimmer sat behind his desk reminiscing to a sponsor editor about his days in advertising as a partner in Schwimmer & Scott, a Chicago-based agency begun on a small scale in 1930 which later grew to national stature.

He leaned back in his chair, rubbed eyes that looked very tired, and said, "I seemed to be running like hell on a treadmill."

"But do I miss anything about the advertising business?" he asked himself, echoing the editor's question. He tilted his chair forward and leaned toward the windows overlooking Wacker Drive and the ice-coated river, and answered.

"I've never been able to shake the habit of thinking in terms of advertising ideas. Every day I get ideas for new campaigns and for new products, and I wish there was some way I could put them into action."

As president of his own company, Walter Schwimmer, Inc., the past nine years of Schwimmer's life as a producer-packager of television shows could hardly be termed devoid of action.

Tv sports impresario. "The biggest thrill in my life so far," he admits, "is The World Series of Golf. It kills me when people say 'Schwimmer was lucky the way that show came off.' The labor pains were unbelievable—nobody realizes the arduous two years we went through to get the show off the ground."

The greying, square-jawed entrepreneur talked like a proud mother about his most recent contribution to tv—the production that reinforced his reputation as the impresario of tv sports.

On a weekend late last summer, an average 15 million viewers watched The World Series of Golf, a new concept in sports spectacles. In the two-day series (Saturday and Sunday, 8-9 September) NBC’s color cameras covered the last six holes of Firestone’s championship course in Akron where three star golfers—Arnold Palmer, Gary Player, and Jack Nicklaus—winners of golf’s four major championship events, entered the fray to determine television’s world golf champ and the winner of the largest single purse in golf history, $50,000.

Excitement and suspense of the tournament, plus the glamour of golfing’s greats, was brought live to viewers via this unprecedented sports special. In fact, the event itself had never occurred before. The million-dollar package was created especially for television, pre-sold to its sponsors (Amana and Zenith), and negotiated for with the networks by one man—Walter Schwimmer.

Bowling, bridge on tv. Schwimmer is also responsible for popularizing bowling and introducing tournament bridge to mass tv audiences.

Grossing now in excess of $1.5 million annually, the success of Walter Schwimmer, Inc., is based on a number of factors including the self-perpetuating nature of the shows, but primarily, according to his associates, on the dynamics of Schwimmer himself. The personality of Schwimmer the man is closely interwoven with Schwimmer the company, and provides the corporate impellent.
Schwimmer, television program program ace

"The man's talent," it has been said by a close observer, "resembles the tactics of a master chess strategist. He is always several jumps ahead in his ability to foresee what will click with tv audiences."

Championship Bowling, in its ninth year and ninth series, has been utilized in a variety of ways by national and regional sponsors, as well as by tv stations themselves, because of the show's popularity with audiences through the years. Currently, two major advertisers have selected Championship Bowling as a cooperative vehicle. Both Zenith and Firestone are backing their local dealers who buy spots on the show in their own markets, by sharing the cost from co-op funds. This Schwimmer salesmanship has been considered a major breakthrough by station operators around the country who for years have complained about lack of co-op funds for television.

Championship Bridge with Charles Goren, a series shrugged off as Schwimmer's folly by trade observers when he first presented the idea, is another example of the man's ability to create television series of a durable, continuing nature. Now in its third season, the bridge show has been placed in individual markets by North American Van Lines (Biddle Co.) and Schwender Brothers, manufacturers of Samsonite (Grey), both sponsors of the show during its first two-year network run on ABC TV.

All Star Golf, now a network color vehicle, was originally distributed by Schwimmer on a syndicated basis. It is now handled exclusively by Henry Saperstein's UPA.

Success factors. Contributing to the success of sports shows in general, both from an audience and advertiser viewpoint, are four important elements. As outlined by Arthur E. Pickens, Jr., Schwimmer production v.p., they are:

1) mass appeal;
2) suspense factor—outcome unknown until very end;
3) non-controversial, therefore easy to sell—advertisers run no risk of offending;
4) audience builders—tune-out on sports shows much less than on non-sports.

Following much the same pattern as other Schwimmer tv sport series is the proposed Championship Tennis. Tennis, Schwimmer feels, has even more sponsor potential than bowling because of its appeal to higher income groups.

A pilot has been prepared but a major obstacle is the problem existing with professional and amateur standings of tennis champs.

But overcoming obstacles is a Schwimmer attribute. Last month (7 December), the FCC ruled favorably on a technicality which had been holding up the latest Schwimmer project—a tv series, Let's Go to the Races, featuring horseracing from major U. S. tracks. The racing series has a built-in viewer participation hook, whereby the home audience can (Please turn to page 60)

Stars of the "World Series of Golf" chat on the green
On location at the Firestone Country Club in Akron, O., stars of Schwimmer's "World Series of Golf" discuss game. From l-r: Jack Nicklaus, Arnold Palmer, producer Walter Schwimmer, and Gary Player. Annual tv event has PGA blessing
Familiar commercial take: presenting the product label clearly
In WJZ-TV studio, Baltimore, Doug Tillett, radio-tv producer at VanSant, Dugdale & Co., Esskay's advertising agency, shows Pat Mackenzie how to display advertiser's product (here bacon) to best advantage, as cameramen get set for action.

Muppets co-star as meat salesmen

- Talent, hand-puppets share Esskay messages
- Humorous commercials aired on kid specs
- Tv gets 54% of firm's budget; radio, 41%

Barely two months after their inception on tv stations in five markets around Baltimore, a group of humorous commercials, blending the make-believe aura of muppets (hand puppets) and the reality of a tv personality, have already evoked strong mail reaction from moms and kids who, in essence, state that "the commercials are as much fun as the shows."

The messages, on behalf of Schuderberg-Kurdle Co., Inc., packers of Esskay Quality Meats, combine the fantasy, humor, and entertainment of the muppets, and the mature, woman-to-woman appeal of a charming professional performer, Pat Mackenzie, who also is the mother of five children.

Largely as a result of the new campaign, designed by its advertising agency, VanSant, Dugdale & Co., the meat packer has allocated 51% of its total advertising budget to tv for 1962-63. The firm also is
continuing its strong radio advertising, with 41% of its budget set aside for that medium.

**When and where seen.** The commercials, which began in October, appear with Westinghouse Broadcasting Company’s series of hour “Children’s Special” programs, which are carried each month on five stations in the sponsor’s marketing territory—WJZ-TV, Baltimore; WTOP-TV, Washington; WGAL-TV, Lancaster; WRVA-TV, Richmond, and WVEC-TV, Norfolk—each station pre-empting regular programs in prime 7:30-9:30 p.m. hours.

The specials, which usually examine the history of some art, are shown on a different night of the week each month, and appeal not only to kids but to adults as well.

A total of either seven or nine shows will be used, according to Robert V. Walsh, vice president in charge of radio-tv at the agency, depending on what may be considered optimum viewing times and other factors. The December show, for instance, was not used, he said.

**From 90 secs. to 60.** Four 90-second commercials, built around the program content, are produced on video tape for each show. The taping begins about 10 p.m. at the WJZ-TV studios after local programming for the day is concluded, and when the equipment, etc. is available. The messages are then dubbed for use within the programs in each of the markets.

The first 30 seconds of a commercial are used to tie in with the children’s specs, while the last 60 seconds pull free for the Eskay pitch. After they appear on the specs, the 90-second commercials are edited to 60-seconds for use as spots throughout Eskay’s marketing area, which includes stations in Salisbury, Md., and Harrisonburg, Va.

**Writing the messages.** The messages are produced by the agency’s copy supervisor, Bill Mauter, the agency’s radio-tv production supervisor, Doug Tillett, and Jim Henson, who originated the muppets and operates them with his wife,

(Please turn to page 61)
Social science in market research

> Researcher explains use of behavioral science
> Emphasizes importance to advertising, marketing
> Cites case where it uncovered selling problem

The speech below was delivered recently at a session of the 1962 Winter Conference of the American Marketing Assn., in Pittsburgh, by Warren Seulowitz, staff member, Arthur D. Little, Inc., Cambridge, Mass., industrial consulting and research firm. His subject was "Marketing Research — Bridge Between Decision and Information," part of a series of discussions on "Is Marketing Research Becoming Technologically Obsolete?"

A great deal of money is being spent every year by universities and foundations on research in the various behavioral and social sciences. Some of this work in fields such as economics has proven to be valuable to the business community. The fields of psychology, sociology and anthropology, aside from a few specialized service agencies, are, on the whole, little known, understood, or utilized by American business. This is somewhat surprising as this research deals with such basic issues as human needs, wants and motivations; with perception, learning, attitudes and values; with communication, influence, and leadership.

It seems obvious that a deeper understanding of these aspects of human behavior can be most valuable to the market researcher in any number of ways: for example, in the analysis of market segmentation, the process of new product introduction, in the measuring of advertising effectiveness, in capitalizing on the word-of-mouth phenomenon in his market strategy.

Survey a basic tool. Furthermore, many of the standard marketing research techniques and concepts have been derived from the behavioral sciences. Survey research is a basic tool in marketing and most of its contemporary sophistication is the result of the subtlety and skill of behavioral scientists. The complex notions of socio-economic class, family life cycle, and innovation-mindedness represent marketing applications of concepts long known and appreciated by psychologists and sociologists.

One explanation for the lack of mutual recognition resides in the difference in interests and goals of the scientist and the marketing researcher. The behavioral scientist often talks a jargon that sounds strange and confusing to others. This language is the outgrowth of attempts to arrive at precise definitions of phenomena which, although basic to the understanding of human behavior, often seem far fetched when associated with toothpaste, cake mixes, or washing machines.

The bridge between the marketing man and the behavioral scientist has primarily been in the development and application of techniques. The use of a specific technique to generate information is not necessarily dependent on the content of what is to be measured. Surveys can be employed to measure voter attitudes and expectations, or the relationship between prejudice and education, or consumer preferences for brands of breakfast foods. Some techniques, however, are intimately woven into certain theoretical positions. As many marketing researchers have no readily available means with which to evaluate these theories, they are forced to accept or reject the entire package.

Method and theory. Motivation research is a good example of a legitimate combination of methodology and theory which, under certain conditions and for certain purposes, can generate important marketing information. However, MR quickly assumed the proportions of a fad, and its use has been indiscriminately applied, applauded, or condemned.

Furthermore, to the marketing man, the behavioral sciences often appear to have little to offer that is pertinent to a business decision. Psychologists seem to know more about the psychopath than about our more normal citizenry.

There are many reasons, of course, for this interest in and concern for marginal or deviant groups. Sometimes the nature of the research in proving a critical point is dependent on the analysis of the exception rather than the rule. Or, on some occasions, marginal or deviant groups are the most accessible to the researcher.

Specific data. The marketing researcher, on the other hand, has in his files a great deal of basic data on the behavior and attitudes of more "typical" people. His interests are more broad and, in a sense, more basic. Much of this information, however, is highly limited, relating to a specific product or service. Much of it is descriptive rather than analytic, reflecting the more narrowly defined interests of management rather than the overall usage patterns that characterize the various consumer segments.

The marketing function in many companies rarely demands that this information be cumulatively developed and available. Marketing research is often a one-shot affair.
“Behavioral jargon] seems far-fetched . . . associated with tooth paste, cake mixes . . .”

We strive to periodically analyze the array of market segments and their corresponding purchase behavior in the way, for example, that voting behavior can be simulated on a computer program.

One way in which behavioral science techniques can assist the marketing researcher can be illustrated by the following example. The appliance industry collects a great deal of information on consumers. Both the trade associations and the competing firms perform extensive market research. In examining the market for an appliance that had been available for some time but had not sold very well, we found that little research had been done on the ways in which women looked at the chore which this particular appliance was designed to perform more efficiently and effectively.

Using behavioral science. We employed a form of “motivation research” which, incidentally, like most so called motivation research, had little to do with motivation per se or depth psychology, in general, but rather focused on identifying the perceptions and attitudes of consumers as these relate to a purchase decision. We developed a number of hypotheses about the place of such an appliance in the housewife’s scheme of things. For these hypotheses to be left at the level of clever insights is not sufficient. Each hypothesis was converted to a testable proposition and the appropriate steps taken to statistically support or reject it. By combining the disciplines of marketing research and the behavioral sciences, we were able (a) to pinpoint the market segments most interested in the product, (b) ascertain the advertising themes that would call consumer attention to the product’s existence, and (c) identify the kinds of media which would represent the best vehicles for the advertising message.

It is worth noting that the advantage of the distinctive features that the manufacturer saw in his product were not the features which gave the product its value in the eyes of the consumer. The way in which housewives performed their chores, that is, their usage patterns, were much different from the way in which the men who made the business decisions believed to be the case. The manufacturer was trying to reach the wrong market with the wrong message in the wrong place.

In this particular research effort the market was analyzed from the point of view of the consumer, taking into account how she views the household chores she must perform, the choices that she sees as available to her, and the congruence of each of these choices with the way in which she viewed herself.

Consumer’s self-view. The exploratory research concentrated on the specific aspects of the product but rather on how respondents described the role of a housewife. In the case of this particular appliance, the degree to which a woman saw herself as traditionally oriented sharply affected her attitudes toward mechanical devices which are designed to reduce her work load.

Respondents were presented with a series of drawings, each picture depicting a household scene involving one or more persons. Women were asked to describe what was happening in the scene depicted, what preceded the event, and what they thought would take place subsequently. The analysis of these stories yielded the recurrent observation that housewives differed markedly in their interests and the ways in which they allocated their time.

Women who saw themselves as entirely devoted to housework, to child rearing, to deferring to the demands of the husband and children, whose activities outside the home were primarily of a social nature, represented a combination of traditional behaviors. At the other extreme were women whose abilities and interests placed them in a social position more competitive with men.

We were successful in converting this collection of insights into a “traditional values scale” which measured the degree to which a woman viewed herself in these terms. The scale, consisting of 10 agree-disagree items, was incorporated into a questionnaire used in conjunction with a large probability sample of households.

The results demonstrated the predictive value of this scale. In the case of this particular appliance, those women who rejected the traditionally defined role of a housewife were (a) by far the most likely group to be positive in their attitudes toward the appliance, or (b) already own it.

As competitive pressures increase, the marketing researcher is forced to probe more deeply into the “whys” and “hows” of the consumer market. To go beyond the approaches ordinarily employed in marketing research, there are a number of opportunities resulting from the integration of mathematical models with the findings, concepts, and insights of the behavioral sciences. For the purpose of this talk, I have selected one such application to illustrate a means of sharpening one’s definition of the market for a specific appliance.

Properly merged, the interests of the marketing researcher and the

“[Motivation research] can identify the best media vehicles.”

techniques of the behavioral sciences can provide a competitive edge in isolating those consumers most prone to purchase a given product or service.
Dear Mr. Glenn:

I congratulate Sponsor magazine on this important issue devoted to the greatness of California and the importance of advertising in building our economy.

California now is the first state in the nation in population. And certainly we are very close to the top in the excellence of our broadcast media and advertising.

In Hollywood, radio was built into the greatest entertainment media of its time. And from Hollywood's movie studios came the talent which now has lifted television to its great eminence.

As the largest market in the West, California will continue to be an important center of the broadcast and advertising arts. It is at once both the challenge and responsibility of these two industries to continue to meet their own high standards of excellence and ethics on which their future must inevitably depend.

My congratulations to everyone in broadcasting and advertising for a great achievement last year and my best wishes for an even better record next year.

Sincerely

EDMUND G. BROWN, Governor
It’s wild, man! California is now No. 1

- Broadcasters salute rapid population growth
- Big event marked by many air specials
- Governor Brown hails the role of radio/tv

Poets, in the past, have sung eloquently of California’s bigness, but there will be no holding back their iambus and dactyl now that the Golden State has passed the Empire State in population.

To herald this notable event, mass media in California began a massive promotion campaign, the likes of which no man has gandered since the glittering ’49 gold rush on Sutter’s property in Sacramento.

The 19th century editor and poet, Sam Foss, rhapsodic of California, chanted: “Bring me men to match my mountains.” This, assuredly, has occurred.

At the end of ’62, California passed New York and thus became No. 1 state, population-wise, in the Union. California’s daily growth rate of some 1,600 exceeds New York’s by about 1,000. The total population for California was 17,500,000 last month.

The celebration was officially launched by Governor Edmund G. Brown on 31 December, with all state employees getting the day off.

Both radio and tv hopped into the holiday mood with a staggering number of programs appropriate to the occasion. A quick poll of the state’s broadcasters reveals that they’ll continue this special programming all through 1963.

As obvious as California’s sunshine is the undeniable fact that the state has racked up a glittering number of firsts—an arsenal of phrases that will prove valuable to broadcasters when the ad agency computers assay the qualitative and quantitative aspects of the No. 1 state.

California, believe it or Ripley, has more automobiles, houses, farm income, students, Nobel Prize winners, portable barbecues and, praise Esther Williams, more swimming pools than any other state in the Union. The boom is on and civic and industrial leaders of the state, with careful planning, are determined that it shall not be a bust. Momentarily, however, the more than 17 million Californians—more than the combined populations of 20 other states—are tip to their necks in celebrating the historic event.

Governor Brown’s message. In a special communiqué to sponsor, Governor Brown congratulated the publication on calling attention to the event and “to the greatness of California and the importance of advertising in building our economy.” He indicated his pleasure at “the excellence of our broadcast media and advertising.”

“In Hollywood, radio was built into the greatest entertainment media of its time,” Governor Brown’s message declared. “And from Hollywood’s movie studios came the talent which now has lifted television to its great eminence. As the largest market in the West, California will continue to be an important center of the broadcast and advertising arts. It is at once both the challenge and responsibility of these two industries to continue to meet their own high standards of excellence and ethics on which their future must inevitably depend.

“My congratulations to everyone in broadcasting and advertising for a great achievement last year and
Broadcasting in 1909
Among other “firsts” for California is pioneer radio station KQW (now KCBS), San Francisco. This is view taken in 1913. Station first went on the air in the month of January 1909.

Many broadcast hands pitched in
Services of 25 individuals were employed to produce KPIX, San Francisco, public affairs documentary “California First,” hour-long program celebrating California’s ascendancy to number one state in the nation.

my best wishes for an even better record next year.

Broadcasters built boom. California stations, in their own way, encouraged the migration to their state. The balmy weather reports, for instance, aired by California’s broadcasters were heard in as many as 11 states, George Whitney, president of the California Broadcasters Assn. and v.p. of and general manager of KFMB (AM-FM & TV), San Diego, and v.p. of KERO-TV Bakersfield, told sponsor. Moreover, Whitney noted that origins of radio and later tv network and syndicated programs not only came from California but revolved around the state.

“Is there an American anywhere who doesn’t feel intimately acquainted with the LaBrea Tar Pits or our freeways or Anaheim, Azusa, and Cucamonga?” Whitney mused. “Isn’t just about everybody aware of, say, the police forces of San Francisco, Los Angeles, and San Diego? Remember, too, the millions of California visitors who like what they see on our local tv stations or hear on our radio stations.”

In Whitney’s judgment, there are business opportunities in California for broadcasters “and while their number may be small, their migration to California is significant because broadcasters are usually opinion leaders in their communities.

“When such people move, others take notice of it,” Whitney con-
cluded. "Yes, broadcasting built the boom. Not alone, of course, but I'll bet only the sun can claim more credit."

Lincoln-Mercury sponsorship. Nor will the national networks overlook the nation's most populous state. Already, NBC News is at work on a comprehensive documentary to be presented Thursday, 21 February, from 7:30 to 8:30 p.m. The hour-long program will be sponsored by Lincoln-Mercury division of Ford Motor Co. through Kenyon & Eckhardt. Edwin Newman will narrate the program. Gerald Green will produce. Fred Rheinstein is associate producer and director. Dexter Alley is the cameraman. NBC News correspondent Newman said the program would show what it is that draws people (1,000 migrants a day since 1956) to California and probe some of the problems arising from the extraordinary growth of the state.

Scenes to be depicted include a border agricultural checking station; a large San Diego defense plant; the University of California's Berkeley campus where Nobel Prize winners will be seen in their classrooms; several water supply projects including the Feather River Valley project and a desalination plant in San Diego; bulldozers at work in desert land for a new suburban community, complete with artificial lake; an "Okie Club" gathering, whose members are former "Okies" and now substantial citizens of the state, and other high-spots such as a "mushroomburger" restaurant for members of one of Los Angeles' numerous cults and, of course, a visit to the much-publicized Forest Lawn Cemetery.

CBS affiliates offer salute. To promote California's emergence as the No. 1 state, nine affiliate stations of the CBS TV Network also commemorated the event with a special one-hour program on Friday, 28 December. The nine stations contributed remote segments from their respective areas. Art Linkletter, as host, introduced features from Eureka to the state capital in Sacramento, to San Francisco and the Salinas and San Joaquin valleys, to Los Angeles and San Diego, linking the state on this holiday occasion from North to South.

Tv stations carrying the statewide celebration were KNXT, Los Angeles; KFMB-TV, San Diego; KPIX, San Francisco; KXTV, Sacramento; KFRE-TV, Fresno; KSBS-TV, Salinas; KIEM-TV, Eureka; KBAK-TV, Bakersfield; and KHSI-TV, Chico.

Two producing teams were involved in the hour-long program. KNXT public affairs manager Mike Kiziah and director Dan Gingold traveled to CBS affiliates in northern sector of the state. KNXT producer Jere Witter and director Brad Aronson covered Southern California. Governor Brown appeared in a segment produced by KXTV, Sacramento.

Must continue to deliver. Throughout the state, broadcasters were proud to be part of the notable accomplishments, but they weren't ready to sit back and wait for new business to rush in. "Although it is encouraging to be in the fastest growing area in the country, it is in itself no assurance of success," Robert D. Wood, v.p., CBS Stations Division, and general manager, KNXT, told sponsor. "KNXT must continue to deliver to its viewers and to its sponsors if it expects to maintain the pace."

Speaking of broadcast business, Ray L. Beindorf, general sales manager, KNXT and CBS TV Pacific Network, observed that the increase in business has not approached in a big wave but rather in a steady tide during 1962. "As more advertisers realized how much of a giant the southern California market has become, they steadily have put more advertising weight into this area."

In addition to carrying the statewide CBS program, KFMB-TV also carried a saturation schedule of on-the-air spots proclaiming the three-day period as "California First" days. It also carried a special "California First" theme on other regular daytime programs and its news programs were jam-packed with bulletins anent the historic event.

Fishman named to committee. Milt Fishman, news bureau chief for KABC, the ABC-owned radio station in Los Angeles, was named by Governor Brown to the communications committee for the commemoration of "California First." And in keeping with the other stations throughout the state, KABC dedicated a good portion of its year-end time to appropriate features and special station breaks. A high spot was Dale Van Aman's interview with Governor Brown on the KABC Special Report.

One of the positive signs of the emergence of California as the dominant state, population-wise,
was that it would be bringing additional business to numerous industries including broadcasting. Herbert Edelman, president and general manager of KEAP, Fresno, was of this opinion. William O. Edholm, general manager of KICU-TV, Fresno, said the continued growth would be especially beneficial in the state's inland valley region. Dean Banta, general manager, KSAY, San Francisco, observed that "business can only be good" in the burgeoning state.

KF DB, Los Angeles, commemorated the event throughout a 24-hour broadcast period on Friday, 28 December. It staged quiz shows on the history of California and recorded the sound of some 2,000 motor car horns being honked simultaneously at the hour set as official "lead time." Listeners also heard for the first time the sound of specially created "KFDB Horn" which sounded at that hour.

San Diego on upbeat. "No one can deny the population explosion of California," Ted Millan, sales manager of XFTV, San Diego, told sponsor. "Figures indicate 20,000 homes added annually here. Significantly, it is most deserving to note that youth must be served. The family size and age indicates a volatile strata of our society is spearheading the migration. This should be vital to the mass producers of consumer goods."

Lee Bartell, managing director, KCBQ, San Diego, also revealed that his city was approaching 1968 "with confidence of continued growth and prosperity." He said local advertising was booming and national advertising had increased more than 30% in the past three years "and the rate continues unabated."

Radio will gain. As a result of the California boom, radio stands to gain immeasurably according to Robert P. Sutton, v.p. of CBS Radio and general manager, KNX, Los Angeles. Sutton, an active member of the committee of 125 prominent Californians assisting Governor Brown in planning the year-long observance, noted that the population explosion was creating a "vast urban sprawl from Santa Barbara to the Mexican border which can only be covered eco-

nominically by radio." He thought the result would turn southern California into "the biggest radio market in the world.

"In all of California, as well as the southern portion, the size of its population and its unique way of life is developing not only the nation's largest 'buying audience,' but also the nation's most mobile megalopolis," Sutton declared. "Only radio seems capable of serving this audience in the way it desires to be reached—instantaneously and at its own convenience."

KNX presented a special California First on 31 December. Participants included former Mayor Fletcher Bowron of Los Angeles, Mayor Christopher of San Francisco, Mayor Houlihan of Oakland, Mayor Yorty of Los Angeles, Supervisor Ernest Debs of Los Angeles, Governor Brown, Architect William Pereira and other famed Californians. The station is also presenting a new across-the-board nightly feature entitled Megalopolis at Night with spot coverage of worthy events from Santa Barbara to the Mexican border.

Richard D. Buckley, Jr., general manager of KGIL in the San Fernando Valley, Los Angeles, observed that the population boom in California had just begun and that the next 10 years "will be even greater than the past 10." KGIL has observed the big event with taped interviews with leaders of the state, but the emphasis is on the San Fernando Valley, population center of the state.

John Barrett, general manager of KR LA, Los Angeles, said the honor befalling the state was a challenge calling "for fresh ideas and new concepts if the communications industry is to keep pace not only with the change in growth, but also the changing character of the audience." Barrett said his station was flexible enough to offer service to a daily increasing audience "which at the same time is growing younger every day." He thought most radio listeners today were 25 to 30 years of age "but the day is rapidly approaching when we will be called upon to present program content appealing to the coming average national age level of 20 to 25 years.

(Please turn to page 44)
SAN FRANCISCO’s cable cars are a permanent part of the city’s landscape. Moving at 12 miles per hour, the cable cars climb lines on three of the city’s routes, carrying passengers from the Bay to downtown San Francisco.

OVER THE TOP...

goes California to become the Nation’s most populous state. The growth of KTVU has matched that of California. Now recognized as the Nation’s LEADING Independent TV Station, KTVU serves over a million and a half TV homes in California’s number 2 market...the only independent TV station in Central and Northern California.

Buy the LEADING Independent in the Number 1 State.

The Nation’s LEADING Independent TV Station

KTVU

SAN FRANCISCO • OAKLAND

Represented nationally by H-R Television, Inc.

Photo Moulin Studios
CALIFORNIA IS NO. 1
(Continued from page 42)

Mansion for Rockefeller? Pulling out all promotional stops, promotion manager Tony Bachman of KXTV and station manager Jay Hoffer of KRAK, Sacramento, drafted a parchment offering the old Governor's Mansion to Governor Nelson Rockefeller of New York. The Governor's Mansion is for sale since a new State Mansion is in the works. Messrs. Bachman and Hoffer, active participants in the publicity committee of the Sacramento Chamber of Commerce proffered the mansion to Gov. Rockefeller on the basis that if he sought to be governor of the No. 1 state, he had better establish residence in the capital of that state. Here, said the parchment, was his opportunity to do so with a built-in Governor's Mansion. The document was to be delivered to Gov. Rockefeller by a pony express rider.

Particularly fitting was the role played by KCBS Radio, San Francisco, in the celebration. Since it claimed to be the first radio station in the nation (it stems from a 15-watt spark transmitter in San Jose in 1909), it felt impelled to welcome the entire state of California to the select "First ..." club. In a three-day observance tagged "THE State of the Nation," KCBS Radio focused on California's past and promising future. Many Bay Area firms bought time in and around these special programs.

The problems facing California in 1963 were deeply probed on KOVR, Sacramento, in a first of the year program entitled The Road Ahead moderated by Helen Bale, staff member. She interviewed Governor Brown and director of finance Hale Champion. Others on the program were Dr. Max RaFFert, new state superintendent of public instruction and Eving Perluss, director of the state department of employment. KOVR, a Metropolitan Broadcasting Station, also plans news features about the No. 1 state for January.

One of the most detailed and elaborate documentaries dealing with California First was offered by KPIX, San Francisco in connection with the ceremony. The Westinghouse station, whose general manager is Louis Simon, also alerted its listeners to the significant event under the umbrella heading of Community of Strangers. "Many people who had migrated to California were not familiar with the landmarks and traditions of the Bay Area, nor with its cultural activities," Simon explained. "Thus, it became our duty to acquaint the residents of this great metropolitan area with its problems."

San Francisco shows many plus signs, business-wise, according to John MacRae, general manager of Crowell Collier's KEBW. "The newly released FCC National and Regional Time Sales figures show San Francisco up 3.6% (1960 vs. 1961), "MacRae pointed out." Of the top 60 markets listed, only 21 showed billing increases. In fact, these 60 showed a dip of 2.8% in overall revenue. San Francisco's 3.6% increase is indeed very real." Moreover, San Francisco has three times as many radios as tv sets and four times as many radios as the total circulation of all San Francisco-Oakland newspapers combined, MacRae noted.

Fresno's big payroll. The Fresno market also has been fortunate in the population boom, according to Keith Swinehart, national sales manager, KJEO-TV. The development of the Lemoor Naval Air Station is expected to bring an annual payroll of some $20 million to the area, in addition to merchant income of between five and 10 million dollars for goods and services, Swinehart pointed out. This, plus the burgeoning agricultural growth of the area, marks the Fresno area as a dominant one in the state.

KCRA-TV, Sacramento, devoted an entire week to discussion of the California growth. Much of the state's glory was revealed by Bette Stanley on her Valley Playhouse program. She interviewed, for example, state controller Alan Grantson, Governor Brown, notables from the Salk Institute in Santa Barbara.

Significantly, California's Spanish heritage has not been lost in the growth of the state. Richard E. Ryan, general manager of KLOK, San Jose, told sponsor. The rate of growth of the Spanish-speaking people has equaled and in some places exceeded the growth rate of the general population, Ryan said. The 1960 census reveals there are over one-and-a-half million people in California with Spanish surnames, representing 10% of the total population.

Ryan, who is also president of the Spanish Language Broadcasters Assn. and chairman of the California Advisory Committee of the Advertising Assn. of the West, observed that the Spanish people of the state "play an important part in its economic life." A recent study by Pulse, Inc., made for the Spanish Language Broadcasters Assn., showed that they were scattered through all types of occupations from agriculture to the professions. "Our association has four member stations in California covering the areas of greatest concentration of the Spanish-speaking people," Ryan declared.

Said Ryan: "Our California Advisory Committee was most fortunate in obtaining the services of Long Advertising, Inc. of San Jose and San Francisco to serve as the voluntary task force on the California First project. With their help and the help of the ad clubs in the state we'll get maximum publicity for California First Days."

State organization leaders. Helping maintain the image of California as one of the most alluring states in the union, a state with enormous growth potential for industry and tourism, is the California Broadcasters Assn. headquartered in Sacramento. Its roster of officers and board of directors follows: president, George Whitney, KFMB-TV, San Diego; vice president (radio), Hugh Turner, KTIM, San Rafael; vice president (tv), Al Constant, KRON-TV, San Francisco; secretary-treasurer, Alan Lesser, KEZY, Anaheim.

Board of directors: Howard Haman, KXOA, Sacramento; Hugh Turner, KTIM, San Rafael; Leslie Peard, KFRE-TV, Fresno; Ernest Spencer, KWiz, Santa Ana; Robert Wood, KNXT, Los Angeles; Lou Simon, KPIX, San Francisco; Constant: Lissier: Ellsworth Peck, KWIP, Merced; M. F. Woodling, KHS1-TV, Chico; Whitney. Ken DeVaney is managing director.
BUSINESS '63
(Continued from page 27)

stations will likely show 10%, to 15% gains over their 1962 sales.
Likewise, medium-sized and smaller stations with aggressive and effective sales-promotion procedures will do better than the industry averages. We would include another 500 stations in this latter category.
The balance of 2,500 radio stations will either run an average industry race or experience a sales decline of 5%-10%. Radio is not an industry where a license and operating facility assure individual ownership of a percentage share in the expansion of the industry.
Generally speaking, tv and radio management should not budget 1963 sales on the basis of the individual station's percentage rise in 1962. Higher sales goals will be justified for practically all tv stations and for some 1,000 radio stations but on a more moderate basis than management would like to expect.

Economic background. It would be unusual and economically unexpected if an average 6% growth year could be succeeded by a second successive year of equal strength. However, we believe that 1963 will find the national economy moving upward to a new plateau of production output, employment, sales, profits, and general well-being. The 1963 growth factor will be less than that of 1962.

If some businessmen and broadcasters are disappointed that 1963 does not equal or exceed 1962 gains, they should reflect on the fact that we were actually generating a sizeable economic recession for 1963. We shall avert this recession and achieve an average 4% growth—and this will be a worthwhile achievement for the year ahead.
Increasingly, during this decade, profits have been squeezed to smaller margins by cumulative increases in wage costs and higher labor costs per unit of sales. Our tax structure, developed largely for wartime financing, has exercised restraining influences on the overall national economic growth.

(Please turn to page 60)
emerges (as the flight announcers say) victorious at the end.

Pearson and Messinger play real rough. After their 12-day date last summer at Freedomland, New York, Pearson featured a split and pulled up lip, and after the Delaware State Fair date Messinger was limping for four days due to a bruised solar plexus or some such injury resulting from a body blow by Pearson. The tv stations, and often the sponsors, running the Popeye programs are tied in to the live stage show quite effectively.

King Features sets it up for the park, fair, or other promoter to get the services of the emcee of the local Popeye show to act as a master of ceremonies for the live act. Thus Jack McCarthy of WPIX, New York, was the emcee during the Freedomland run. And when the act played Kennywood Park in Pittsburgh over the 4 July and Labor Day weekends, Paul Shannon of WTAE-TV emceed. In Cincinnati, where Popeye and Brutus staged their struggle at Coney Island Park, Bob Shreve of WCPO-TV was emcee.

Another promotion stunt the Syndicate developed was the Popeye Museum. This was set up shortly after the live act made its bow at Freedomland, but the Museum continued as a Freedomland feature for the full three-month season, long after the act itself moved on. And when the New York park closed, the exhibit was moved to the Mid-South Fair in Memphis, Tennessee. Among other features the museum contains a series of six showcase displays showing how Popeye cartoon is made. The step by step procedures are shown, including all actual materials such as story board, drawings, cels and sound tracks. There are numerous photos of the animators at work. Another feature is a series of six wall panels showing the history of Popeye. This goes back to 1919, when the comic strip then known as "Thimble Theatre" was born. Popeye himself, this portion of the display reveals, wasn't created until 1929.

Department stores in the act

In October of 1962 the Popeye promoters moved into the department store field. They built a new coronation ceremony routine around the Sailor Man. The department store sets up a simple raised platform in its toy department, assigns a handful of its prettiest sales girls to throne duty, sits Popeye on the throne and the Coronation begins. Popeye is made "King of Toyland," and all the kids in the store come up, shake his hand, are given a greeting and a "Certificate of Good Citizenship." All this is done to voice and music from a specially prepared and carefully cued record supplied by the King Features creative services department.

Pomeroy's Department Store in Reading, Pa., and the Ann Hope Outlet Store in Pawtucket, R. I., and the Times Square Hotel in Hempstead, Long Island, N. Y., are among the stores which reported the store coronation promotion a solid success.

Talking about stores, the show, of course, has always received and continues to receive substantial promotion from the many merchandising tie-ups that King Features' Chester Weil, director of special services in the merchandising department, develops. About 80 manufacturers make Popeye merchandise.

And now ready to do for the kiddies (presumably) what Beverly Hillbillies has done for adult viewers (again presumably) come hillbillies Barney and Snuff. And with the kind of sales and promotion effort King Features has put behind Popeye, it could be that the new show may be another good buy for stations and advertisers.
While the New Year gears itself to peek out from under its swaddling clothes, many of the timebuying fraternity are taking advantage of the lull to do some soul searching, chart career courses, and long, collectively, for a crystal ball. The big wonderment, of course; how will they stack up in the year ahead against that mechanical monster: the computer? To the more assured, there seems to be no threat. This was summed up by one bright, young buyer like this: "They're pleasant to have around, like beer and typewriters, but they'll never replace buyers."

Early-year agency hoppers: Cunningham & Walsh's Sunshine Biscuit buyer, Kit Powers, has joined Dancer-Fitzgerald-Sample, N.Y. At press time there was no news of a replacement at C&W . . . S&CrB's (N.Y.) Pete Holland switched to N.W. Ayer, Philadelphia . . . Dancer-Fitzgerald-Sample (N.Y.) media buyer Bill Keeler is now assistant media supervisor at Gardner Advt., St. Louis.

New York radio station parties admen in Philly

This is no way to start the New Year dept.: At Papert, Koenig, Lois, (New York), 1963 seems to have come in on a wave of crutches and plaster casts. Three members of the agency are hobbling around, victims of broken limbs. The three: George Lois, who sprained his ankle playing basketball; Rose Mary Bohjalian (secretary to executive v.p. Norman Grulich), who broke her leg ice-skating at Rockefeller Plaza; and Jo-Anne Ruesing (she's secretary to account men Robert Lurie and Craig Ward), who broke her arm in a fall at home.

The promotion of Bates' Bill Abrams from buyer on Blue Bonnet to assistant account executive on Royal Pudding, has caused a bit of wailing among many of the reps in the New York timebuying arena.

(UHF vs VHF)

In Central Illinois
it's just plain TV!

. . . to the viewers, that is!

(But, shh, they don't know they've been watching UHF, to all these years since 1953!)

If you are one of those who think there is a difference between UHF and VHF television (and we suspect there are a few left), we invite, indeed urge, your close inspection of the Central Illinois television market.

You will find . . .

- from the Illinois River on the West to Indiana's Wabash River on the East the three Plains Television Stations (All UHF) provide virtually unduplicated NBC-TV service to 953,290 people in 27 Mid-America counties including the four major Metropolitan Illinois markets of Springfield, Decatur, Champaign-Urbana, and Danville—an area of 271,038 TV Homes.

- the VHF station (for those of you who still persist in drawing a distinction) is duplicated by six other stations with the same network affiliation within its basic coverage area.

- UHF offering strong . . . very strong . . . competition to the VHF.

- UHF competing for viewers on an equal basis with VHF.

- UHF more dominant in News-Weather-Sports and programming to local needs.

- UHF programming such first-run film packages as MGM, United Artists and 20th Century Fox.

- UHF delivering lower c-p-m than VHF.

- You will discover many other things as well!

UHF vs VHF??

WE REPEAT!
It's just plain TV!

From the Illinois River to Indiana's Wabash, the Plains Television Stations have eliminated the distinction. You will, too, following your close inspection of this Central Illinois television market.

Just for the record—132 National Spot Buyers already have made this inspection . . . and placed their advertising with us!
We’ve talked a lot lately about the helpful service bulletins we broadcast over WEZE in the mornings, so here — in bulletin form — is what we wish for you in 1963:

WEATHER: Sunny dispositions in all the people you meet, followed by warm friendships and no showers except the gift-giving kind.

TRAFFIC: Fast-moving progress on the road to success, with a clover-leaf every now and then to make the trip even easier.

NEWS: Peace and brotherhood everywhere — internationally, nationally, and especially where peace begins . . . within ourselves.

Sincerely,

Arthur E. Haley
General Manager

Other Air Trails stations are:

- WIZE Springfield
- WKLO Louisville
- WCOL Columbus
- WING Dayton
- WRIT Milwaukee

While most opine that the promotion is indeed a good thing for Bill, they feel the loss of his buying know-how will leave a definite void. Taking over the buying chores on Bill’s Blue Bonnet account is Bates’ Everett Keller, who bought on Brown & Williamson.

Other account assignments: Also at Bates, N. Y.: Florence Simon has taken over the Fab and Palmolive accounts left orphaned by the defection two weeks ago of John Flynn. Florence had worked on the Colgate group there . . . Dancer-Fitzgerald-Sample’s Doug Flynn inherited the Falstaff distributor buying previously handled by Jack Liddy. Jack, as reported here last week, defected to Robert Eastman.

Portrait of a staunch Republican dept.: Donahue & Coe’s Stuart Kaufman. He named his new Bassett pup, Adlai.

If you were to ask Gumbinner’s (New York) Jonne Murphy for some words of advice on improving time-buying techniques, she’s apt to wrap it up with these three words: take a trip. Jonne, who is shown at left in New Orleans with David Wagenvoord, v.p. and general manager of WWOM, that city, isn’t being facetious. She genuinely impressed with the importance of getting out into the field and personally sizing up a market. During a recent jaunt to New Orleans, Jonne managed to squeeze in a lot of activity. She sat in on several radio programs, visited the city’s historical sites, toured Schwegman’s Supermarket (reportedly the nation’s largest) and fell in love with the city’s French Quarter. Back at work in her New York agency habitat, Jonne sighs “it was more than a glorious visit to a glorious city—it gave me a fresh perspective on the different habits and tastes of the people in this important part of our market.” A talented artist, Jonne “dashed off” a watercolor of her new-found love—New Orleans’ French Quarter—and sent it along to Dave Wagenvoord “in appreciation for the invitation to visit.”

First name to pop up on the 1963 availability list: Fred Koppelman. Formerly with N. W. Ayer, Philadelphia, Fred’s last affiliation was with Elkman, also that city.

And in the gifts-we-can-do-without-dept.: Y&R’s (N. Y.) still hospitalized Ray Jones received a parachute (bright red, yet) from a well-meaning station man with an outsized sense of humor.

SPONSOR/7 JANUARY 1963
PEOPLE PACKAGE . . . person-to-person radio, in one giant "people package"! That's KRMG, the friendly giant in Southwestern radio, programmed for the entire family . . . and, reaching the total Oklahoma market in one big 50,000-watt breath. People who listen, like it . . . people who buy it, love it!

KRMG
HAS
P.P.

YES,
PEOPLE
PACKAGE

THE JOHN BLAIR 6 STATION
KRMG TULSA, OKLAHOMA
KIOA DES MOINES, IOWA
KQEO ALBUQUERQUE, NEW MEXICO
KLEO WICHITA, KANSAS

robert e. eastman & co., inc.
SPONSOR-WEEK
Continued

First at this convention
Miss Wisconsin, Joan Engh, is guest of radio and tv people of Milwaukee who gave a cocktail party recently for AFA 8th Annual Convention. L-r: Sprague Voner, WTMJ-TV; John Reddy, WOKY; Sam Greco, pres., Milwaukee Ad Club and ad mgr. of Harley-Davidson Co.; Roger LeGrand, WTIV-TV.

Radio Central
NBC's new $500,000 "Radio Central" under goes inspection by William McDaniel, executive vice president, NBC Radio (c), and Frank Mc-Gee, NBC News (r). Their guide is William Trevarthen, vice president, operations and engineering, National Broadcasting Company.

SRA chapter meeting
Attending the Cleveland meeting of the Detroit chapter of SRA are Lou Boyce, Fuller & Smith & Ross; Commissioner Robert E. Lee of the FCC, the speaker for the meeting; Joan Stockhouse, McCann-Marschalk; William W. Bryan, PCW, pres. of Detroit chapter of SRA.

Advertisers
The new v.p. and director of marketing of Mars, Inc., is John J. Coady, it was announced last week by general advertising manager J. K. de Lapp. Coady had been director of marketing since June, 1962. He joined the company in 1948 as a promotional retail salesman.

Miles elevates two: Former assistant advertising managers of Miles Products division of Miles Laboratories who were elevated last week were John S. Connally, Jr., now division administrator, new product marketing, and Oliver L. S. Joy, division product director. The promotions were announced by division president O. G. Kennedy.

Advertising art awards open: A call for entries has been issued by the Sixth Annual Exhibition of Southwestern Advertising Art, sponsored by the Dallas-Ft. Worth Art Directors Club. Television and other media are invited to submit entries by 20 February and all awards will be presented at the awards dinner 13 April at the Sheraton-Dallas Hotel.

PEOPLE ON THE MOVE: Fred Herschler to director of marketing activities of the new Nursery Land division of World Toy House.

Agencies
The merger of Potts-Woodbury, Kansas City, and Joseph F. Callo, New York, will add about $1 million to Potts-Woodbury's billings and give the agency an expanded New York operation.

In the merger, chairman Joseph F. Callo, Sr., and president Joseph F. Callo, Jr., join Potts-Woodbury as senior vice presidents, and account executives Louis F. Tuscarolo and Henry F. Fontana, Jr., also make the move to P-W.

Agency appointments: Squirt Bottling Co. to Lane & Bird Advertising of Phoenix for its Squirt, Hires Root Beer, Nesbitt's Orange and other beverage lines . . . Western States Telephone Company's an-

New name: Bert Eifer Advertising of Los Angeles has changed its name to Advertising Unlimited and moved to new offices at 8272 Sunset Boulevard. Phone: OL 6-9413.

In a major realignment at Schwerin Research Corporation, Horace S. Schwerin is relinquishing the presidency to become chairman of the board of directors. Schwerin, who founded SRC, will be succeeded in the presidency by Leonard Kudisch, formerly executive v.p., and a co-founder of the company in 1946. The new executive v.p. will be Donald H. McCollum, who joined SRC in 1950, and has been v.p. in charge of client relations since 1954.

New v.p.s: Dudley D. Carroll, Jr., and John H. Miller at BBDO. Both are account supervisors in New York . . . Robert S. Marker departs the Detroit office of MacManus, John & Adams, where he has been v.p. in charge of creative services, to join Leo Burnett as a v.p. and creative director, heading up a new creative services division; earlier, Marker had been at Maxon, Griswold-Eshleman, and B. F. Goodrich . . . Neal R. Faessler named v.p. in charge of merchandising services for Perry-Brown, Cincinnati.

Department directors: Cecil E. Bundren to Ketchum, MacLeod & Grove as director of marketing, succeeding William J. Gillilan, who was named senior v.p. and director of advertising service; Bundren was formerly marketing su-

Tape and easel program
WCAU, Philadelphia, recently gave a program and presentation for ad agency and client executives. Shown in attendance are (l-r): James Poister, vice president, and Bob Pekarek, media director, F&S&R; Torrence Hunt, gen. mgr., adv.-pro., Alcoa; John Downey, v.p., CBS Radio, gen. mgr., WCAU.

Disk jockeys raise money
Byron Millenson, vice president and general manager, WCAO, Baltimore, gives $3,000 raised by disk jockeys to Hy Boyar for children's aid. Bill Howard (r) holds award for Millenson.

Spot tv cost yardstick
The first printed "yardstick," prepared by Peters, Griffin, Woodward is presented by the firm's v.p., George Castleman, to Jeffrey Milam, ad manager, biscuit div., National Biscuit Co.

El Chico sponsors weather
WFAA-TV, Dallas, weathercaster Blaine Smith (c) chats with execs. of El Chico restaurants. El Chico sponsors Blaine's weathercasts. With Smith are Silverio Trujillo (l) and Willie Jack Cuellar (r).
supervisor, general merchandising division, BBDO . . . Robert M. Glazer to Carl Ally, as head of agency TV broadcasting operations; formerly he was at Ogilvy, Benson & Mather, and earlier he was at Ben Sackheim . . . Ray Howard to Post-Keyes-Gardner as director of marketing; Howard was marketing research manager at Container Corporation; new agency results from merger of Post, Morr & Gardner with Keyes, Madden & Jones.

PEOPLE ON THE MOVE: Jane Haeberly to tv producer at Wesley Associates . . . Perry Mohlar named account executive for Miles Bacht at Wade Advertising, Chicago . . . Helen M. Macarthy appointed media research analyst for Wesley Associates.

Here & There: Pasadena, Calif. is making plans for its annual Ad Fair Awards, to be presented in February. . . San Jose’s Ad Club will hold its Ad-L-Gras workshop and exhibit in mid-April, according to president Sal Millan . . . The Fresno Ad Club will have its own Advertising Recognition Awards. Deadline for entries is 15 January. . . "Christmas in Old San Francisco" will be the theme of this year’s San Francisco Ad Club party at The Village. Toys for Tots will be collected . . . Clenaghan & Mount Advertising of Portland has changed its name to Jack Clenaghan Advertising and added Sylvia Porter to the staff . . . Gourfain-Loeff, Chicago, changes its name to Gourfain, Loeff & Adler.

Associations
Here, after its most successful membership year in recent history, is a year-end look at NAB’s membership totals:
- 1,851 AM stations, an increase of 95 during 1962;
- 660 FM stations, an increase of 58;
- 396 TV stations, up 16 during the year;
- All four radio and three TV networks, no change;
- 138 associate members, an increase of 18.
At year’s end, the number of Radio Code subscribers had climbed to an all-time high of 1,685, and total of Television Code subscribers had hit the 400 mark for the first time.

New officers: The Media Club of St. Louis elected Robert Hyland, vice president of CBS Radio and general manager of KMOX, as chairman of the board. President for 1963 will be Alfred Fleishman, senior partner in the public relations firm of Fleishman-Hillard.

New officers: Of the Arizona Broadcasters Assn. are C. Van Haafken, KTUC, Tucson, president; Homer Lane, KOOL, Phoenix, vice president; Ray Smucker, KTAR-TV, Phoenix, secretary-treasurer.

Station Transactions
Cowles buys Memphis outlets: WREC-TV-AM, Memphis, has been sold to Cowles Magazines and Broadcasting, Inc., for an announced purchase price of $8 million, subject to FCC approval.

Stations were started by Hoyt B. Wooten, owner of WREC Broad-

Newsmakers in tv/radio advertising

Don E. West, president of Donahue & Coe since 1959, has been appointed chief executive officer of the agency. West joined the agency in 1957 as vice president and director of merchandising. He had been director of merchandising of Ogilvy, Benson & Mather and was exec. v.p. of Robert W. Orr & Associates. He also was with Standard Brands.

Charles R. Sanders moves up to assistant general manager of the Spartan Radiocasting Co., owners of WSPA (AM-FM & TV), Spartanburg. He became associated with the radio station in 1961 as assistant to the president. Later he became manager of the am and fm outlets. He was also associated with Sears, Roebuck for 15 years.

Morton S. Cohn has been appointed vice president and general manager of WLOS (AM-FM & TV), Greenville-Asheville-Spartanburg. He joined the tv station in 1959 as program-production manager. Before that Cohn was program manager of WCHS-TV, Charleston, a position he held from the station’s construction in 1951.

Jack M. Duffield, new eastern tv sales manager of RKO General National Sales Division, has most recently been in charge of the New York office of KTTV, Los Angeles. He joined that station in 1952 as assistant sales service manager. His subsequent posts included merchandising manager, local sales, eastern sales and marketing manager.
cast Service. The radio station began in 1922 and the tv outlet in 1956; both are affiliates of CBS. Wooten will continue to be active in the operation of the stations.

Transactions: WRUL, only commercial shortwave radio station in the U.S., transferred from Metroimedia to International Educational Broadcasting Corporation for $1,775,000; FCC has approved ... KXOA, Sacramento, sold by Riley Gibson and associates to Producers, Inc., for $750,000 through Edwin Tornberg & Co. ... Copper Broadcasting announced the FCC has approved its acquisition of KGHL, Billings, now owned by Midland Empire Broadcasting Company. The license for WXLW, Indianapolis, has been transferred, with FCC approval, from Radio Indianapolis, Inc., to Greater Indianapolis Broadcasting, Inc., for $657,000 for shares owned by Lymas S. Ayres, Frederick M. Ayres, and F. Eugene Sandford; a fourth stockholder, Robert D. Enoch, is president of the purchasing corporation.

Going on the air: WCIU (TV), channel 26, Chicago's first uhf station, will go on the air in May 1963, with an eight-hour broadcast day. Station, owned by Weigel Broadcasting, plans special appeal to Negroes and to other ethnic groups.

Claude Sullivan will head up WINN, Louisville, as vice president and general manager under the new management of Kentucky Central Broadcasting, Inc.

The new management group is headed by Garvice D. Kincaid, Kentuck eye financier.

Tv Stations

Passenger car tv billings in the first nine months of 1962 in network and spot television were $38.4 million, which was 23.3% more than they spent in 1961.

Network tv increased from $22.0 million to $24.6 million, and spot tv went up from $9.2 million to $13.9 million in comparable nine-month periods. Ford's combined network and spot expenditure rose from $8.5 million to $11.8 million, and General Motors' combined figure went from $11.2 million to $16.8 million over the same periods.

Offbeat sale: North American Van Lines (The Biddle Co.) and Shwayder Bros, on behalf of Samsonite Luggage (Grey) will sponsor the WPIX (TV), New York, new "Championship Bridge" series which bowed on the air 6 January.

- WMAR-TV, Baltimore, last week launched a new series with a novel approach to religious programming. The program features a Protestant minister and a Roman Catholic priest, discussing their respective faiths. The aim is to help both faiths better understand how his Christian neighbor believes. One week one participant will be the teacher and the other the student; the next week they will reverse their roles.

- WNEM-TV, Flint-Saginaw-Bay City, starts the new year out...
right with a giant "June in January" contest for its viewers featuring trips to exotic vacation spots such as Jamaica, Bermuda, Nassau, etc.

Kudos: KHOU-TV, Houston, was awarded a special Corinthian citation for "the outstanding public service programing series, 1961-62." Citation was awarded for "The Magic Room," a weekly, 30-minute program series on the world of books... The American Legion Auxiliary selected WJXT, Jacksonville, for the best children's educational program in its Golden Mike competition. The station was also selected by the Florida Public Relations Assn. for an honorable mention for its public relations... Louise Morgan, WNAC-TV, Boston, personality, received the Award of Merit from the New England Chapter of the National Home Fashions League for "increasing public knowledge"... Los Angeles County Parks and Recreation Dept. honored the "You're Never Too Old" show on KTTV for contributions to senior citizens in the area... Harold Essex, president and general manager of WSJS-TV, Winston-Salem, was named vice chairman of the Winston-Salem/Forsyth County Civil Defense Advisory Council... WNHC-TV, New Haven, general manager Howard W. Maschmire was elected to a three-year term as a director of the Connecticut State Chamber of Commerce... John B. Babcock, vice president and general manager of WLWI, Indianapolis, was elected a vice president of the 500 Festival Associates, a non-profit civic corporation... Lee J. Hornback, director of special broadcast services for WLW and WLWT, Cincinnati, has been appointed representative of the TV industry on the Ohio Governor's Traffic Safety Committee.

PEOPLE ON THE MOVE: Jerry Molfese, former account executive with H-R and RKO General Sales, New York, to national sales manager of KHJ-TV, Los Angeles... Dick Garvin to the sales department of KXTV, Sacramento... Harold Sundberg to general sales manager of WZZM-TV, Grand Rapids, from general manager of WMBD (AM-FM & TV), Champion... He'll be replaced by William L. Brown... Hal Siegel to WRGP-TV, Chattanooga, as account executive... Elmer D. Kammer to WRGP-TV... Lamont (Tommy) L. Thompson has been appointed sales manager of KPIX, San Francisco; he joined TVAR in 1959 and was recently appointed to KPIX... René Reyes, former media director of Sackel-Jackson, to WHYN-TV, Springfield, Mass.

Radio Stations

A unique attempt at radio "syndication" is underway, an effort of Dick Clark, star of "American Bandstand" and Mars Broadcasting, Inc.

Mars will produce tailor-made disk jockey shows starring Clark in 15 markets. The program—a two-hour tape-recorded show for airing Monday through Friday—made its air debut 31 December.

Clark spins the music, names the station call letters, gives the weather forecast and kids with other station d.j.'s.

Creator of the show is Robert Whitney, Mars executive vice president.

WLS, Chicago, reports a steady rise in sales since acquisition of the station by ABC in May, 1960.

November was recorded as the greatest single month for the station, with sales hitting a new high.

Jerome Bess, veteran of the agency business, takes over as head of RKO General Broadcasting, the newly created division of RKO General.

As executive vice president, Bess will be responsible for the broadcast operations of all 12 stations.

Here and there: KINO, a new station in Winslow, Ariz., began broadcasting 17 December under the management of Eric Manola, formerly with KIKI, Globe-Miami, and KATO, Safford. KINO is the 10th affiliate of the Arizona Broadcasting System, which has KTAR, Phoenix, as the key station.

Happy 10th anniversary: WKMI Radio, Kalamazoo, celebrates its 10th anniversary with those call letters this week. Station, now an independent, was an NBC and ABC affiliate prior to 1953 and was known as WGFG.

Radio syndication: Marriage, Before and After, a 260 episode one-minute series, heard on ABC Radio since 1961, has been sold by Alan Sands Productions to Australia, New Zealand, and Trinidad.

- News hungry advertising agencies in New York city are getting their daily copies of the New York Times, compliments of the RKO General stations 5,000 miles away in California, West Coast editions of the Times are air-mailed by KHJ (AM & TV), Los Angeles, and KFRC (AM-FM), San Francisco.

PEOPLE ON THE MOVE: John Perry to assistant sales manager of KPTV, Portland... Colson Mills to WINZ, Miami, as an account

(Please turn to page 57)
Year-end statements are traditional for heads of government departments, but rarely are they newsworthy.

Usually, they boast of accomplishments by the incumbent administration and frequently push for acceptance of administration programs. But the 1962 Newton Minow year-end statement reeks with threats of things to come. It takes only a bit of reading between the lines.

First, Minow states point-blank that the FCC will ask Congress for power of direct regulation over networks and over CATV systems which compete with local TV stations.

It is true that the FCC has in the past sought unsuccessfully to be granted those particular powers. It is also true that it takes a new vote each year, and Minow is obviously confident enough of his 1963 control over commission votes to predict the outcome.

This is particularly significant with respect to network regulation. The FCC in 1962 elected to hold off asking Congress for the power while it completed its network study, and pending a new vote based on that study. But Minow is now taking this vote very much for granted.

Minow elects to consider developments in communications via space satellites as the most important Commission events of 1962. But his own words select the toughening FCC regulatory attitude for that spot.

Among court developments in the year, he picks out only the Elizabeth, N. J., fm case and Hartford pay-tv case as significant enough to merit mention. Both upheld FCC powers, the latter to authorize pay-tv on a test basis, the former and vastly more important, to deny a license because an applicant had made no effort to ascertain community programing needs. The fm case widens court interpretations of FCC power over programing, and Minow gives every sign of knowing it.

Minow also speaks almost fondly of 1962 FCC "stiffening enforcement action on stations which failed to carry out their promises and obligations." He notes that "an unprecedented number of stations" were fined, given short-term renewals and that for the first time there were not only one but two refusals to renew primarily on programing grounds.

Visions of a mellowing Minow vanished as the year-end report progressed. It was a Minow boasting of the way the FCC had gone in 1962, and inferentially promising further toughening in 1963. Naturally, he didn't point it out, but in February he will have two more votes for most of his regulatory ideas than he had on the Commission in February of 1962.

Congress returns this week, to be asked for the additional regulatory powers by the FCC and to be asked by some broadcasters if not by a united industry for legislation to cut back on Commission powers.

It will be a Congress faced with debate on extension of many administration powers scheduled to die as well as requests for a broad new set of programs. It will also be a Congress hit hard by internal dissension. Both the FCC and broadcasters could find their own proposals sidetracked in the general confusion, haranguing and debate over filibuster rules, tax cuts and whatnot.

If all of this seems to spell more than usual difficulty in getting broadcasting legislation through Congress, whether wanted by or opposed by the industry, it has little to do with whether there will be Congressional probes. These can be carried on while Congress figuratively burns. However, present probe schedules are unusually bare.
The P&G agencies have got their preliminary answer from CBS TV's James Aubrey on the question as to what might be expected from the network in the matter of positioning for the 1963-64 season.

The answer, in effect, was this: let me know how much you've got and I'll spend it for you in good programs and good time periods.

The implication: you agencymen concentrate on programing for just a couple months (the buying season), while we at the network are thinking about it all the time; hence we can do a better job of wrapping up your needs.

Aubrey's agency callers were not particularly surprised or dismayed by his message. They had heard he had said the same thing to Bates' Dick Pinkham.

Y&R says it, like Benton & Bowles, has six shows in the top Nielsen 15, this in reference to an item in the 24 December SPONSOR-SCOPE.

Overlooked in the breakout, reminds Y&R, is the fact that it's got Ben Casey and Candid Camera, as Bristol-Myers' agency for those shows. Likewise Casey for J&J.

Another pointer-outer in the matter is Compton: it notes that the record should show it has Alberto-Culver in Casey, Kildare and Gunsmoke.

ABC TV's Julius Barnathan denies the report that the network has been considering giving a couple of minutes of the forthcoming Jerry Lewis show to affiliates for local sale (SPONSOR, 31 December).

The report had it that the ABC TV exclusive committee consisting of Leonard Goldenson, Everett Ehrlich, Tom Moore, and Barnathan were weighing the idea of spotting these two minutes toward the end of the Saturday night two-hour show.

Also that the Jerry Lewis marathon would be scheduled to start at 9:30, which, if it materialized, would require setting the Lawrence Welk show back to 8:30. Welk has started at 9:00 P.M. since 1954.

Both NBC TV and CBS TV personnel were frustrated in their hopes of getting around the New York blackout of the Giants-Packers championship game by putting it on closed circuit.

NBC TV had the rights to the broadcast and CBS TV had an assignment to tape it for syndication, overseas and other use. Both had arranged gatherings for the inside screenings.

Somebody tipped off the National Football League's office—the suspicion is that NBC TV pointed the finger at the other network first—and an order went out banning anybody but the designated engineer from viewing the event.

Dentifrice competitors are wondering how much longer Colgate and Lever will take to break out with the results of their fluoride studies which have been going on now for about two years.

The aim of these studies: the seal of the ADA, a la Crest.

What you can look for in the roster of new shows on the tv networks next season are a couple more shows involving medicos and a spate of programs with penal institutions as backgrounds.

CBS TV has already scheduled one of the latter: Morrison's Retreat.
executive...Timothy F. Moore elected v.p. of Star Broadcasting, owners and operators of KISN, Portland, Oregon; he will continue to serve as general manager of the station and on the board of directors of Star Broadcasting...Sol Radoff elected to the board of directors of Cream City Broadcasting Company; he is executive v.p. and station manager of WMIL, Milwaukee...Eugene C. Keenan, Jr., promoted to promotion and merchandising manager of WEBB, Baltimore...Tom Feldman has been named national sales manager for WEBB; has has been associated with the Baltimore station for a number of years.

**Fm**

KFMX, San Diego, reports it has set a new business record since inaugurating its jazz oriented format in September.

The station picked up 22 accounts on the basis of the new sound.

As a public service to classical music enthusiasts, KFMX ran a series of spot announcements promoting San Diego fm stations still prograinmg serious music. These stations reciprocated by plugging the new KFMX format.

**PEOPLE ON THE MOVE: Walter H. Simon** to station manager of KGMJ, Seattle, and Ronald Todd to sales manager.

**Networks**

Tv sales: Eastern Air Lines (Fletcher Richards, Calkins & Holden), in its first use of network tv, purchased sponsorship in NBC TV’s “Today” for the first quarter.

Affiliation: KTNT-AM-FM, Tacoma, has become an affiliate of the Mutual Broadcasting System, effective 1 January.

Programing note: Judy Garland will star in a weekly, full-hour musical-variety series in CBS TV starting in the fall. She joins two other major stars as network regulars next season, namely Danny Kaye and Carol Burnett, who’ll do a number of specials.

**Reps**

Katz presentation: This week the Katz Agency introduced a major new presentation on national spot tv and the introduction of new consumer products.

The presentation related spot tv to the test-marketing and commercialization stages of new product research and development, an area in which $5.5 billion is now being spent annually.

The presentation covers retail distribution machinery, market differences, and motivation through advertising.

Appointments: KFYO, Lubbock, to Venard, Torbet & McConnell...KXEX, Fresno, to Tele-Radio & Tv Sales...KKHI, San Francisco, to George P. Hollingbery...KGNC-TV-AM, Amarillo, to Venard, Torbet & McConnell.

Automated billings: Pearson National Representatives, radio representatives, has subscribed to Broadcast Clearing House automated central billings services.

People: William J. Lemanski appointed radio sales executive with RKO General National Sales Division in Chicago; he had been with WBBM, Chicago.

Programing note: Jack Linkletter returns to radio today on his own ABC Radio West program (11:15-11:30 a.m.), Monday-Friday, originating from Hollywood. Designed for young adults, the show will be carried on the 116 stations affiliated with the regional network.

New officers: Joseph H. Sierer of Edward Perry was elected president of the Radio and Television Representatives Assn. of Atlanta for the coming year. H. W. Maier of Blair TV is vice president and James T. Lewis, of Hollingbery, is secretary-treasurer.

**Film**

David L. Wolper is set to enter the filmed dramatic show field, after several successful seasons as a producer of tv documentaries.

The decision to expand the scope of his operation was prompted, according to Wolper, by network and syndication demands for diversified programming from his company, Wolper Productions. Production will continue on documentaries.

Music shows lend themselves—very readily to international distribution. ITC’s “Broadway Goes Latin,” sold in the U. S. in 40 markets, has also been sold abroad in 19 countries within the first three weeks of sale. Countries include Canada, Japan, Australia, United Kingdom, Argentina, Uruguay, Rhodesia, Costa Rica, Honduras, and Hong Kong.

Organizations: Radio & Television Productions of Chicago has enlarged its operation and has opened a Hollywood office, of which Bob Grant has been named manager...ABC International Television has appointed Richard
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$12 for 2 years

555 Fifth Ave., New York 17

Job, Ltd., London, as United Kingdom sales representative.

Sales: Four more stations have purchased Seven Arts' volumes four and five of "Films of the 50's" bringing the total number of markets sold up to 44. Recently signed stations: KTVH-TV, Wichita; WFMV-TV, Indianapolis; KBTX, Denver; and KOOCO-TV, Oklahoma City. Warner Bros., Television reports year-end sales spurt to 12 stations: WASH-TV, Atlanta; WLW-TV, Miami; KXLY-TV, Spokane; KVII-TV, Amarillo; KSHO-TV, Las Vegas; WLW-1, Indianapolis; WLW-D, Dayton; WSIX-TV, Nashville; WAST-TV, Albany-Schenectady-Troy, and KAKE-TV, Wichita. WLBW-TV, Miami, announces purchase of 73 features from Columbia Pictures; they were produced mostly between 1956 and 1961.

Renewal report: UA-TV reports second-year renewal for Ripcord in 80% of the markets which carried in the first year. Second year, which added color, had 120 sales.

New properties: Jane Fonda and Robert Morse star in People and Other Animals, the fifth in a series of monthly specials produced by Michael R. Santangelo for Westinghouse Broadcasting Co. The show debuts on various dates during the coming six weeks on five WBBM TV stations and on other stations via syndication.

Production: ABC Films will produce an additional 13 weeks of its daily half-hour daytime series, Girl Talk.


Public Service
The National Association of Broadcasters will hold a two-day Public Service Institute in Washington, D. C., on 7-8 February to instruct non-profit organizations on the use and problems of using radio and television.

The Institute will be conducted in cooperation with American University.

Inaugural: WXYZ Radio, Detroit, carried the inauguration address of Governor-elect George Romney on 1 January.

Kudos: Ken Dunham, KCBS, San Francisco, director of public affairs, has been named winner of the California Teachers' Assn. 1962 John Swett Award for his "outstanding contribution to public understanding of education made by an individual through the medium of radio."

WXYZ-TV, Detroit, began on-air editorials the first of this year. The editorials are delivered by president John F. Pival, expressing the views of the station's management editorial board.

Equipment

Total sales of TV sets and radio receivers by distributors in October dropped under the 1962 record and remained strong enough, however, to make October the second highest sales month of the year.

The EIA's Marketing Services Department recorded October tv sales at 611,763 units, against 731,100 sold the month before by distributors. Radio sales in October totaled 1,063,014, compared with 1,255,346 in September.

During the January-October period, a total of 5,034,880 tv sets were sold at the distributor level. The total for the same period in 1961 was 4,634,024. Cumulative sales of radios through October totaled 8,888,901, compared with 8,538,829 during the comparable period in 1961.

Ted Herkes, marketing vice president of Motorola's consumer products division has announced that Motorola has made plans to manufacture color tv receivers in mid-1963.

Another upbeat note from Moto-
RADIO/TV STRIKE BUSINESS

(Continued from page 31)

getting queries from national advertisers who are now aware that the strike will be lengthy. One national advertiser, Musterole, has ordered an increase of 20 spots per week for its January schedules. The National Observer, anxious to establish more circulation in strike-ridden cities, is inquiring about air time in Cleveland.

In some cases the added business is an expansion of either sporadic or light schedules of former radio users. But in two cases, new advertisers have climbed aboard. One station acquired a schedule from Sterling-Lindner, another picked up J. C. Penney, both department stores.

Shopping centers have entered into the picture, too, some for the first time. But one station reported that department stores got the better availabilities first and are the leaders in strike advertising.

Department stores are virtually all over the clock, buying time in an 18-hour day. Spots are also heavy on weekends, in spite of the fact that stores are closed Sundays.

Impact on tv. Television stations, although not feeling significant influx of business during December, expect the mood to change sometime this month. Until now, many advertisers and broadcasters were optimistic about strike settlement and thus a sudden move to television was delayed. But the strike is now in its second month and it's freely predicted that it may go into a third and possibly a fourth. Such a prolonging is expected to give tv some strike business. However, few are complaining because television is going through one of its biggest years on record and most stations have a lack of availabilities. Two television stations have sold advertisers expanded news coverage which, of course, exists only because of the strike.

Two non-department store advertisers rushed onto Cleveland radio in December for a one-week campaign. They were Grace Lines and Cunard Lines, both promoting winter Caribbean cruises. Another advertiser, Stroh's beer, added extra stations to its regular radio lineup in Cleveland.
B ASINESS '63  
(Continued from page 45)

Plant expansion has grown cumulatively at a rate which now finds most industries with output running fairly well below capacity. We have experienced at least a decade of building boom and today we now possess a temporary market surplus of housing. Inflation and inflationary prospects, prevalent for 15 years after the end of the war, have been replaced by considerable price stability with only minor upward changes in the cost of living index. The previous rapid expansion of the European economies has slowed down substantially.

After 18-20 months of relatively persistent advance from the low point of the 1960-1961 recession, the fall of 1962 indicated a flattening-out process with a variety of adverse economic trends.

Recession, recovery. In the decade from 1952 to 1962, we have had three periods of economic recession, 1953-1954, 1957-1958, 1960-1961. Since the initiation of recovery in the spring of 1961, we have experienced 20 months of rather sustained recovery. By the fall of 1962, recession making forces were being built up. In all logical probability, the 1961-1962 recovery process would have run its course by early spring of 1963. A 1963 recession was definitely in prospect.

Since November 1962, several factors came into being and reversed the developing underlying economic trends.

First, there was the dramatic Cuban crisis which spurred production and consumer purchases. The momentum still continues and will push into early 1963.

Second, the Administration and Congress adopted a realistic attitude toward an early tax cut and 1963 tax law revision.

Third, the public retained strong confidence and continued to spend its disposable income and to buy merchandise and services despite the fact that new capital investments in plant and equipment lagged. An outstanding example has been the 1962 purchase of new automobiles.

Fourth, American industry intensified its advertising campaign to create consumer demand and move merchandise.

Despite these situations, many economists look for 1963 as a year of mild recession, or a year of relatively little gain. This group of economic analysts may, indeed, prove to be correct in their appraisal. There is still a very good prospect that 1963 may prove to be a year when no basic economic gain is achieved. It may be a year of moderate rises and declines with an average overall result which is practically on the same plateau as 1962.

We predict. Our personal opinion is more optimistic than the average economist. We now predict:

1) GNP will advance by about 4% for the overall year.
2) Personal income will rise within the range of 4% to 5%.
3) Retail sales will rise moderately by 4% and this larger buying will be broadly reflected in consumer durables as well as in nondurables and soft goods; services will advance by 10% to 12%.
4) Employment will expand by 5% even though unemployment will continue above 3,500,000 persons and in excess of 5% of the total work force.
5) Cost of living will rise by about 1.5%.
6) Total corporate profits (before taxes) will be about 10% higher than in 1962.
7) The construction industry, a major factor in the economy, will be fortunate to retain its 1962 level. Home building is expected to decline slightly, as are private industrial and commercial building. The offsetting small gain will be in public construction of roads, schools, and buildings.
8) Agricultural income will remain practically the same as 1962, assuming no bad crop year.
9) Our international payment deficit will not be cancelled even though it will be reduced by nearly $1 billion.
10) Our commodity exports will be reduced slightly by virtue of the fact that the majority of European nations will develop mild recession situations or fail to expand in line with past records.

The consumers of radio and television are basically and principally the manufacturers or distributors of consumer goods and services. A general growth year of about 10%, as is expected in the overall economy, fundamentally sets the stage for advertising in total.

Station competition. Because of its dynamic growth, as the world’s and nation’s most effective medium of communications, tv will benefit by the 1963 economic expansion but also gain at the expense of other advertising media. Thus, tv advertising should rise by a higher rate than other advertising media or the economy generally.

Radio will strongly hold its established position within the economy and equal the expected 4% national growth for 1963.

Station competition for the national and local advertising dollars will be intensified during the year ahead. Effective promotion and selling (both locally and nationally) will be more necessary for the individual radio or tv station if it is to hold its relative sales position in the market or to experience a gain in gross sales.

TV PROGRAM ACE  
(Continued from page 33)

try for prizes by obtaining numbered cards at sponsor’s point of purchase. The FCC ruled that this gimmick does not constitute a lottery because purchase of sponsor’s product is not necessary to play the game.

Another obvious key to Schwimmer’s success with sports packages is his own enthusiasm about sports—particularly tennis, bridge, and golf.

Sport of kings. Also included in his list of interests is horseracing. He described a tv special scheduled for next summer involving the sport of kings, “Can you imagine,” he asked, “all the excitement and color of a state fair on television, plus the suspense of the world’s harness racing classic?”

The special, similar in concept to World Series of Golf, is based on Hambletonian Day at the Du Quoin (Illinois) State Fair. The Hambletonian, says Schwimmer, is the Kentucky Derby of harness rac-
ng. Winners of other state fair contests will be highlighted, too, but the tour de force of Schwimmer's Du Quoin special is planned around several heats comprising the Humbletonian Classic, which, incidentally, required no clearance with the FCC.

**Creativity is key.** Creativity has always been Schwimmer's primary function, in the agency and now as a TV packager. It was through one of his showmanship brainstorm that the first radio production spot was born and the first national client for Schwimmer & Scott was named.

"In those days there were no singles around," Schwimmer said, "no production spots—only the radio announcer reading a straight commercial." One of Schwimmer's copywriters came up with a comedic radio commercial: a restaurant owner extolling Lea & Perrins in Greek dialect. Not only did the Lea & Perrins people buy the idea, but gave their entire advertising account to $88.

"This began our move into the big leagues," Schwimmer said. Later other national accounts were acquired including Walgreen Drug stores, Esquire, Coronet, and Look magazines, La Palina Cigars, Wurlitzer Organ, ReaLemon, and Salerno biscuit. For the latter, it was Schwimmer who had a hand in creating the still-used radio-TV slogan, "Mommy, I want a Salerno butter cookie."

"One of the things I'm proudest of is looking back on my agency days," says Schwimmer, "is the Lincoln series." A dramatic radio series based on the life of Abraham Lincoln, it was carried by the Mutual Broadcasting System for 26 weeks.

**Complex personality.** Schwimmer is a character of anomalies. Regarded by some in the industry as a tough businessman and one of the best salesmen on Michigan Avenue, he is considered one of the creative geniuses of television.

He possesses a remarkable ability to blend new production ideas with practicality. He seldom proceeds too far with an idea without determining its saleability, developing ideas for new kinds of shows and, simultaneously, developing advertiser and agency interest.

**Origin of golf series.** Often his most successful ventures have evolved from ideas proved impractical originally. The World Series of Golf, for instance, was embodied in an idea that Schwimmer and his lieutenant, Art Pickens and Bernard Crotz (sales v.p.), had been thinking about since 1960—a TV special called Sports Year, featuring champs of all major sports events. In selling the idea to advertisers, they noticed that prospects seemed particularly drawn to the sequence on golf. It was apparent to Schwimmer and his two v.p.s that a special based on golf alone would be more commercially sound. Thus began the World Series of Golf.

Termed by NBC TV as "the most ambitious, live color coverage of a golf event ever attempted," the World Series of Golf is scheduled again for September on NBC, with the same co-sponsors. Schwimmer has obtained the official blessing of the PGA which has established the show as an annual event.

**Life's ambitions.** "My life's ambitions," Schwimmer said, pointing a determined finger across the desk, "are to have enough money to produce a Broadway musical and to finish two books I've started."

He has already written the musical, A Full and Happy Life, based on characters and events in Logan Square in the neighborhood where he was raised on Chicago's Northwest side.

One of the books he has started—title it an unorthodox biography—has the working title, "I Always Wanted to be Somebody."

A fanatically loyal Chicagophile, Schwimmer has entitled the other book currently in the works, "It Happened on Rush Street."

"Rush Street contains the best and the worst of Chicago," Schwimmer maintains, and this book of short stories will be about both.

Schwimmer's plans for the immediate future do not include retirement from business, however.

"I'd like to produce some TV shows of artistic and cultural excellence," he says, "not for limited cultural consumption, but within the ken of the average man."

**MUPPET MEAT SALESMEN**

(Continued from page 35)

Jane, and their associate, Jerry Jewell.

They also produce from two to four 60-second commercials for use as spots for products not shown in other messages; Esko, a shortening, is one of these.

The commercials are so designed that the muppets emphasize copy points on the various products by repeating key lines and the overall Eskay slogan—"Made up to a standard, not down to a price."

"The finished commercials are aimed mostly at women," Walsh said. "While they are slapstick, they are subtle enough to appeal to adults, usually mothers. We cover a full line of meats, including luncheon meats and hot dogs."

The Hensons, presently appearing on NBC TV's Today, have won wide TV recognition with their muppets. In 1959, the TV Academy of Arts and Sciences bestowed its top award on their Sam and Friends (also sponsored by Eskay), for the best locally produced show (Washington) in its category.

**What's a muppet.** In the past four years, the Hensons also have produced nearly 250 eight-second 1.D.s for use by regional coffee, dairy, bakery, and soft drink firms throughout the country.

The quick spots are syndicated through Muppets, Inc., a corporation name the Hensons dreamed up years ago when they had an act, no longer in use, consisting of marionettes (strings) and puppets (with and without strings).

Schulderberg-Kurdie, which claims to be the largest independent meat packing firm on the East Coast, has been successfully using humorous commercials on radio for a number of years, and is anticipating using Stan Freberg radio commercials for the fifth successive year.

**Radio big in summer.** The meat firm is an especially good radio user in summertime, and for the past four summers has aired between 100-120 spots a week for 10-16 weeks. It also supports its TV buys by airing radio commercials in smaller towns where the TV messages are not seen.
United sales front for fm

While considering the future of fm, it might be appropriate to look back over the past five or six years to see how well fm has fulfilled the promises made for it.

When FM Unlimited began its pioneering efforts as a national representative for bona fide fm broadcasters, programming for the home audience, we believed wholeheartedly that fm was about to resurrect radio from the depths of so-called "modernism."

There were many glowing articles to come, with a few success stories showing fm's sales effectiveness, through 1959, '60, '61 and '62.

Here was fm's big opportunity to climb on the advertising bandwagon with a fresh, new, intelligent sound, delivering the type of listeners who had the buying power and the discrimination to use it. Here was a selective audience in an expansive frame of mind, ready to reach out for newer and better things—with the necessary funds to acquire them.

What a set-up! All we had to do was run to the ad agencies shouting, "Hey—look what's happened to us! We've got the listeners—the people who really listen. They're educated; they've got money to spend; they own homes. Everybody who is anybody is buying an fm set. Boy, look at all the cards and letters we're getting! They listen for hours. They love fm because of better music, fewer commercials and no djs. No more than five or six spots per hour. Fin is made to order for your clients—just what you're looking for to reach a different audience, ahead of your competition."

How could we go wrong? Wasn't everything we said absolutely true? And what's more, most of the agency people were listening to fm, too! We sat back and waited—and waited—and waited.

What were these agency buyers asking:

"How many listeners do you have?"

"Why, there are over 900,000 in the Chicago area alone."

"Yes, but how many of them listen to your station?"

"Well, uh, thousands and thousands of them. Didn't we tell you about all the letters and phone calls we get?"

"Yes, but how many listen to your station, at what times do they listen, what's your cost-per-1,000?"

And so it went—for months and years. We cut our monthly expenses even lower. Some of us fell into the automation trap (if we were not already in it) and did everything we could to push our stations even further into the background.

But agencies are now giving radio a second look with the idea of buying selective schedules.

At the N. Y. State Broadcasters' convention, an agency timebuyer asked for more intelligent salesmen and more qualitative information.

"Who can tell us what the competition is spending, how many stations in a market should be bought for saturation, how many spots per week are enough or how people in the market feel about each station? Who can give us a true measure of out-of-town listening? In some markets, the rating services don't even give us figures for in-home listening at night or on weekends."

On the level, now—what do you know about the people who listen to your station? It's not so hard—or so expensive—to find out. And you're going to find it much more expensive if you don't. $20 spots on rate cards don't pay your bills—if they're never sold.

Remember all those cards and letters you used to brag about? Well, all you have to do is compile a mailing list, prepare a simple questionnaire and send it out. When the replies come in (a large percentage will be returned), you'll know what kind of people they are. As for how many there are, you'll have to spend real money to find out.

The basic problem here is the almost complete lack of cooperation among fm operators. Only if a few areas have there been any real effort made to put forth a united front. Local fm associations in Los Angeles, San Francisco, Sacramento, Seattle, Houston, and Kansas City have done a fair to good job of selling fm as a selective radio service.

Let those far-seeing fm broadcasters who want a place in the foreground, support an FM Advertising Bureau with Facts, Figure and Finances. For those fm operators who prefer the background, let them stay there until they gradually disappear from earshot. Fm is radio with a future. The success you have depends on you!
Spot radio will get a shot-in-the-arm in '63 from the Schilling division of McCormick & Co., via Cappell, Pera & Reid.

The 1962 budget of $300,000 will be increased 20%. Schilling, long one of the West's top spot radio users, will double its number of spots and has scheduled year-round campaigns in four new radio markets (Oklahoma City, Denver, Kansas City and Minneapolis). The normal lineup of 26 stations in 23 other markets will be renewed.

The total overall budget for Schilling of $1 million in 1962 will also be upped 20%.

Another upbeat note for west coast spot radio: the medium will continue to be number one in 1963 for Pacific Southwest Airlines. Around $400,000 will be spent with steady schedules on San Francisco, San Diego and Los Angeles stations.

Gross & Roberts of San Francisco is the agency.

Van Camp Sea Food will have the heaviest tv spot schedule in its history this year for Chicken-of-the-Sea and White Star Tuna.

The annual Lenten campaign will cover 53 major markets and run for 18 weeks. The budget for 1963 totals around $3 million, as compared with $1.1 million three years ago.

Network tv is being dropped, although it may be reinstated late in the year.

Agency is Erwin Wasey, Ruthrauff & Ryan, Los Angeles.

The Cereals division of Carnation will continue its broadcast buys on a 52-week basis in 1963, according to agency Erwin Wasey, Ruthrauff & Ryan.

Spot radio saturation schedules are booked for San Francisco and Los Angeles stations to promote Albers Flapjack Mix. Corn Meal and Grits also will be promoted with radio spots in top west coast markets.

**SPOT TV BUYS**

**Gallo Wines** is going into tv spot in a big way for its specialty lables. Campaign for Thunderbird Wine is now underway in key markets coast-to-coast except Chicago, using 20s and 60s on 28 stations in 19 markets. In San Francisco, BBDO continues to handle the Gallo label and has just launched a new tv campaign. National campaign for specialties is handled out of Carson/Roberts, Los Angeles.

**Mrs. Filbert's Margarine** began a four-week spot campaign 6 January using fringe minutes, preferably Wednesdays, Thursdays, and Fridays on programs with a women's audience. The agency is Young & Rubicon and the timebuyer is Carl Laborie.

**Ballantine Beer** kicked off a 39-week spot schedule on New Year's Day.

---

Significant news, trends, buys in national spot tv and radio

---

Which station are you listening to/have listened to?

**Washington answered:**

**WWDC...21.4%**
**Station A 17.2%**
**Station B 16.9%**
**Station C 16.3%**
**Station D 14.0%**
**Station E 9.7%**

*Based on completed interviews in 2,598 homes, September 9 to 20, 1962. Additional demographic material from this Trendex survey available. Contact WWDC, 1627 K St., N.W., Washington 6, D.C. or your John Blair man.

---

**WWDC RADIO**

**WASHINGTON, D.C.**

represented nationally by John Blair & Co.
Night chainbreaks and primetime will be used. Shelly Allweiss of William Esty is the timebuyer.

**Corning Glass** will be on spot tv with Centura for two weeks beginning 11 January. Minutes, early and late night, and daytime are to make up the schedule. The buyer is Billy Farren of N. W. Ayer.

Nestle’s **Quick chocolate** will begin 21 January with a seven-week campaign of minutes on children’s shows. Judy Bender is the timebuyer, and McCann-Erickson is the agency.

**Gold Medal Flour** is buying night and day minutes for a women’s audience for 15 weeks beginning 11 January. Al Donomolo is buying for Dancer-Fitzgerald-Sample.


**Lipton Tea** (regular), a product of Lever Bros., will be on the air with a new campaign beginning 21 January for four weeks. Night and day minutes are called for. The buying is being done out of SSC&B by Don Ross.

**Hill’s Bros. Coffee** is opening a spot campaign on 21 January for five weeks. Prime minutes and 20’s, fringe minutes and daytime are being bought by Bill Graham of N. W. Ayer.

**R. J. Reynolds Tobacco**, handled by William Esty, is using prime time minutes for a 52-week campaign which began 21 December. Ralph Payton is the buyer.

**Clark Oil** out of Papert, Koenig & Lois will be on with prime time 10s and 20s for six weeks beginning 9 January. The timebuyer is Elaine Art.

**SPOT RADIO BUYS**

**Ford Motors**, in addition to regular dealer action, is readying a special three-week campaign for its Ford division. Starting date for the campaign is set for early this month. Drive time minutes will be used to air the slogan, Trade Winds. J. Walter Thompson, New York, is the agency.

**Texaco** is heavying up on radio schedules in the Chicago area for the month of January. Drive time minutes, plus newscasts are being sought. Benton & Bowles, New York, is the agency. Bob Gorby is doing the buying.

**TWA** has renewed its radio schedules in the top eight markets for 1963. Some 20 stations are involved in the action which began 31 December and will run for 52 weeks. Schedules call for wide range of announcement time from minutes to 10-minute programs with heaviest concentration slotted in traffic times and weekends. Agency is Foote, Cone & Belding, New York. The buyer: Bert Hopt.
TELEVISION

"ONCE UPON A DIME"—one-hour spectacular—16mm, black and white, starring (alphabetically): Marey Amsterdam, Pearl Bailey, Neville Brand, Richard Chamberlain, Bing Crosby, Frank Gorshin, Lionel Hampton, Don Knotts, Dean Martin, Dick Powell, Andre Previn, Juliet Prowse, Rose Marie, Soupy Sales, Connie Stevens, Dick Van Dyke, Cara Williams, Jane Wyatt and Ed Wynn.

"INVITATION"—15 min. — Documentary with Jane Wyatt and Dr. Frank C. Baxter.

SPOTS—1 min., 40 sec. and 10 sec. — Featuring Bing Crosby, Jack Bailey, Helen Hayes, Basil O'Connor, President of The National Foundation, and children assisted through the March of Dimes, plus—slides, cards, consisters and special copy.

RADIO TRANSCRIPTIONS

FIVE MINUTE MUSICAL SHOWS featuring Eddy Arnold, Chet Atkins, Diahann Carroll, Perry Como and Frank Gallup, George Maharis.

CELEBRITY SPOTS—1 min., 30 sec. and 15 sec.—by show business notables: Johnny Carson, Rosemary Clooney, Bing Crosby, Robert Merrill, Garry Moore, Robert Taylor, Shelley Winters and Jane Wyatt.

"DISCS FOR DIMES"—30 sec. deejay specials featuring favorites such as Molly Bee, Tony Bennett, Rosemary Clooney, Nat King Cole, Jimmy Dean, Connie Francis, George Maharis, Della Reese, Bobby Rydell, Leslie Uggams, Andy Williams.

THE SPANISH SHOW—special five minute musical shows featuring Juan Garcia Esquivel, Machito, and Johnny Rodriguez and spots for Spanish language stations.

Plus—Special for FM

THE MARCH OF DIMES CONCERT HALL featuring Robert Merrill of the Metropolitan Opera plus a five minute musical show featuring George London.


THE NATIONAL FOUNDATION

Franklin D. Roosevelt, founder
800 Second Ave., New York, N. Y.
OXford 7-7700
GEORGE P. VOSS,
Vice President for Public Relations
If you lived in San Francisco...

...you’d be sold on KRON-TV
HERE'S THE LAND OF MILK & MONEY!

WBAY-TV
GREEN BAY, WISCONSIN

MAYON R. EVANS, General Manager • Represented by H.R. Television, Inc.
Mary goes to a party three times a week

Until two years ago, Mary Sherman, owner of a St. Louis cosmetics firm, did no radio advertising.

Then she tried KSD Radio. Specifically, three spots a week, for 13 weeks, on Russ David’s “Playhouse Party”, the only “live audience”, “live music” program on St. Louis radio.

While sales continued to increase in all of the markets where her cosmetics are distributed, sales increased most dramatically in St. Louis. And Mary says the only thing she did differently in St. Louis during that 13-week span was to advertise on KSD Radio.

Today, her schedules on “Playhouse Party” have jumped from 13 weeks to 39 weeks.

One problem. Mary would like to advertise on radio in other cities, but she can’t find a program like “Playhouse Party” anywhere else.

St. Louis advertisers sell St. Louis on
KSD RADIO 55
The St. Louis Post Dispatch Station
Charter NBC Affiliate / Represented nationally by the Katz Agency, Inc.
For the first time in the Pittsburgh area, the news takes on a big, bold look. It's DATELINE '63—a twice-a-day, close-up portrait of local, area and world events.


DATELINE '63's Eleven O'Clock Report features Larry Gaffney in a round-up of local, area and world news—up-to-the-minute—followed by sports with Red Donley.

The news is bigger . . . the news is hotter on Channel 11, because around the clock, WIIC newsmen and cameramen are there when it happens.
WCCO Radio delivers TOP ACCEPTANCE

68.1%

share of audience

SOURCES: Nielsen Station Index / Station Total / 6:00 AM-Midnight, 7-day week / September-October, 1962 • Nielsen Coverage Service 1961
Twice as many listeners as all other Minneapolis-St. Paul stations combined!

Powered by an enormous 68.1% share of audience, WCCO Radio provides a setting of outstanding acceptance for your advertising story. You get sales-sparking coverage of two markets in one: the 5-county Twin Cities metro area plus 119 non-metro counties. Big audiences, top acceptance and great coverage are yours at the lowest cost-per-thousand in the market—less than one-third the average of all other Minneapolis-St. Paul stations.
Among all the market strongholds west of the Mississippi River, only a half dozen other CBS stations deliver your sales message to a larger audience than does KELO-tv SIOUX FALLS. How does KELO-LAND TV elevate Sioux Falls into this top tier of major markets? Through three strategically placed transmitters operating as one station. Your sales message gets major station coverage of Sioux Falls' entire KELO-LAND 103 County Market — simultaneously, completely, efficiently. Only KELO-tv makes this the mighty, natural market it is. Only KELO-tv can deliver it to the advertiser.

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SPONSOR-SCOPE / Behind the news
P. 19

DATA DIGEST / Radio facts
P. 16

KEY STORIES

10 YOUNG AGENCIES TO KEEP AN EYE ON / sponsor polls radio/tv representatives and station and network executives for their views on the rising young agencies of America.

100-MARKET 'LIVE' HOOK-UP SET / Live telecast of Bing Crosby Celebrity Golf Tournament will be seen in 100 markets on independent basis through KTTV Productions, Crosby Productions.

WHERE THE FIRST TIMEBUYERS ARE NOW / Career tracing of the old pioneer agency timebuyers: some are still calling for avails, others are VIPs at agencies and networks.

10 TIPS ON IMPROVING TV SPOT BUYS / Media men and reps give suggestions to buyers for making more efficient and effective tv spot buys, and for setting up better tool systems.

Y&R'S 'FIELD HANDS' HOE MEDIA ROW / Agency's new Field Services Division is a vast, extensive media market and media information from all parts of the country.

WOMEN'S PRODUCTS: A RADIO PLAN / Advertisers of women's appeal products are faced with how to reach rising numbers of working women. Here is how spot radio can help.

SPOT SCOPE / Developments in tv/radio spot
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TIMEBUYER'S CORNER / Inside the agencies
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SPONSOR HEARS / Trade trends and talk
P. 56

DEPARTMENTS
The 13 Virtues

Ben. Franklin

Philadelphia, rich in "firsts" in many fields, was the home of Benjamin Franklin, considered by many, Colonial America's foremost citizen. Franklin's numerous firsts and talents ranged in astounding diversity. His experiments with lightning and electricity are well known. Franklin also developed the rocking chair, the Franklin stove, bi-focals... he was the driving force behind the first hospital in America, the first fire insurance company to receive a charter, the first circulating library and many other activities.

Franklin, a man of the highest moral inclination, conceived a "bold and arduous project of arriving at moral perfection." WIBG, first in listenership in Philadelphia,* is proud to offer "The 13 Virtues of Benjamin Franklin" in a handsome and inspiring booklet.

*According to Pulse, Hooper and NCS.
GREATEST POST '48 FEATURE ENTERTAINMENT EVER OFFERED TELEVISION STATIONS

Last year the MGM 30/62 feature films were acknowledged the finest single offering of post '48 films yet released. Now we're topping those with the 30/63. It's a truly exciting array of entertainment values that will keep audiences and advertisers looking and buying.

Some of the titles from Metro-Goldwyn-Mayer Television's 30/63
"I'll Cry Tomorrow" • "Malaya"
"Silk Stockings" • "Pat and Mike"
"First Man Into Space" • "Ambush"
"Dream Wife" • "Blackboard Jungle"

Some of the stars:
Cary Grant • Elizabeth Taylor
Gregory Peck • Ava Gardner
Clark Gable • Grace Kelly
Spencer Tracy • Debbie Reynolds
Gene Kelly • Fred Astaire

HIGHLY PROMOTABLE! HIGHLY SALEABLE!

Get individual prices and availabilities on the 30/63 from any MGM Television office. Presentation and film available right now.
HOW DO YOU MEASURE A BROADCASTING STATION?

The lady cannot see. Still, she knows our station and wanted to visit us. We are told that she "sees" WTIC-TV programs, as do many who are sightless. Their vivid imaginations supplement the audio with a video of their own. And, of course, WTIC Radio has been her friend and companion for many years.

But this lady had to "see" with her hands the statue of "The Broadcaster" which stands in Broadcast House.

Surveys, such as A. C. Nielsen and ARB, clearly define WTIC-TV's outstanding audience leadership in southern New England. The latest Politz survey of our area has proved that WTIC Radio is also without peer.

But somehow, a blind lady who came to visit us tells of another kind of leadership which cannot be measured in sheer numbers . . . and reminds us anew of the awesome trust which our viewers and listeners repose in our station.

WTIC TV3/AM/FM

Broadcast House, 3 Constitution Plaza, Hartford 15, Connecticut

WTIC-TV is represented by Harrington, Righter & Parsons, Inc.
WTIC AM-FM is represented by the Henry I. Christal Company
NC&K EXPANDS IN EUROPE, MERGING WITH GERMAN AGENCY

Norman, Craig & Kummel, Inc., in its second international move within the past year, has merged with Markenwerbung KG in West Germany. The merger was in conjunction with its London partner, Crane, Norman, Craig & Kummel Ltd., formed last June when the agency affiliated with Crane Advertising Ltd. Norman B. Norman, agency president, said world wide billings will be nearly $75 million in 1963 with an agreement either in Italy or France expected some time this year. NC&K accounts served internationally include: Colgate, Hertz, Dow, Willys, Revlon, Chanel and Maidenform.

FALK ELECTED V.P. AT COMPTON

Albert Henry (Hank) Falk, Jr., manager of the market development department of Compton Advertising, has been elected a vice president. Falk joined Compton in 1957 as a marketing executive after serving with Comstock Foods as national sales manager.

AD GROWTH TO BE MORE IN LINE WITH ECONOMIC GROWTH

Advertising expenditures have risen less since the '20s and '30s than the economy generally, according to a report by the Value Line Investment Survey, published by Arnold Bernhard & Co., investment advisers. The maturity of television has slowed even the post-war upsurge in advertising, says the report. It predicts that future growth will be more in step with general business activity. The survey also released a review and forecast of the most important financial events of the movie and TV industries in 1962-63.

WMAL-TV AND KTVI TO CHANGE REPRESENTATIVES

WMAL-TV, Washington, has selected Harrington, Righter & Parsons as its new representative and KTVI, St. Louis, has moved to H-R. WMAL-TV move takes effect 1 February and KTVI in April, or perhaps earlier. H-R has handled WMAL-TV, Blair has had KTVI.

ALCOA TRADEMARK TO BOW ON ABC

Major introduction of new trademark for the Aluminum Co. of America's new trademark is scheduled on Alcoa Premiere on ABC TV this Thursday. A 30-second commercial will be devoted to the new symbol. Trademark will be used in all advertising. Development took place under the guidance of the company's graphic design committee headed by T. M. Hunt, general manager of advertising and promotion.
REASSESS AGENCY-CLIENT RELATIONSHIP: K&E'S STEWART

Advertising relationships and functions between clients and agencies call for drastic reassessments, David C. Stewart, president of Kenyon & Eckhardt, told The Adcraft Club of Detroit Friday. This is imperative because of the big rise in advertising costs and the need for more effective and productive mobilization of advertising manpower, he declared. Mobilization is needed in such areas as planning and goal-setting, the area of advertising measurement and the area of advertising creativity, he asserted. He also said the time had come to toss "into the ashcan the old 'partnership' concept." Stewart insisted that the ideal relationship is not that of partners at all but a "relationship between two strong, independent, self-respecting organizations — each with its own aims, goals, duties, responsibilities, specialized skills, manpower, and resources — who work together on specific, common problems."

O'BRIEN ELECTED PRESIDENT OF METRO-GOLDWYN-MAYER

Robert H. O'Brien has been elected president and chief executive officer of Metro-Goldwyn-Mayer, succeeding Joseph R. Vogel, who becomes chairman. George L. Killion resigned as chairman, and moves to the MGM Executive Committee. O'Brien was MGM Executive Vice President and Treasurer and formerly was a director and financial vice president of American Broadcasting-Paramount Theatres.

CBS TV SALES NEAR SRO IN 1962

CBS TV Network nighttime sales were at the 90% or better mark throughout most of 1962 while 12 Noon to 5 p.m. programs were almost continuously SRO last year, the network's year-end review reveals. Altogether 177 different sponsors advertised on CBS TV in 1962, of which, 86 were new to CBS TV and 13 new to network television. The network also reported the Morning Minute Plan hit the SRO mark in the last quarter of 1962.

HEALTH, FITNESS DEBATED IN RADIO SERIES

Survival of the Fit, a four-part series on the health of America, will be premiered next month on the six Westinghouse Broadcasting radio stations. The series will be heard on prime time on various starting dates beginning 3 February.

$2 BILLION IN AD COUNCIL CAMPAIGNS IN 20 YEARS

Over $2 billion in time and space has been contributed to its public service campaigns in the last 20 years, the Advertising Council announced today. The amount was contributed by advertising media and by businesses advertising commercially. In addition, more than 80 advertising agencies have participated in the campaigns.
There's been something fishy going on in New York. That probably isn't news to most people, but those in the broadcasting and advertising fraternity in general are being subjected to a new aroma of Eau de Fulton Fish Market.

For the past year or more the FCC has been spending the taxpayers' money to find out if UHF would work in a place like New York. (We could have saved them a lot of time and the taxpayers a lot of money, but somehow the "experts" on UHF television didn't want to know what UHF broadcasters have accomplished in their own markets.)

Anyhow the FCC, having spent all this dough and then studied the results, has found that their UHF channel works pretty well; in fact, they said, it works as well as the VHF channels operating from the same location.

Then guess what? The "Fat Cats" of TV stirred their stumps, dipped into their gigantic slush funds and assigned their expensive engineers to prove such statements on UHF were tantamount to treason.

Then guess what again? These expensive engineers, very objectively (?) studied the same channel and, lo and behold, they found it wasn't any good at all. You figure it out.

Meanwhile, back at the Bench, FCC Commissioner Robert E. Lee, under whose guidance the UHF tests had been conducted for more than a year, said, "Whoa." And Commissioner Lee rejected the conclusions drawn by the "Fat Cats" expensive, objective (?) engineers.

We can tell you one thing for sure. The FCC was not interested in seeing if this UHF channel could put a good signal into Poughkeepsie, or Providence, or even here in Springfield. The Commission was interested in seeing if the UHF channel worked in the area it was supposed to serve; for, in case you didn't know, there are other channels assigned to Poughkeepsie, Providence and Springfield which do the job they are supposed to.

But the "Fat Cats," being what they are, would prefer to operate one station that would cover all three towns and New York as well, so naturally they disagree with the FCC findings.

Like we've been trying to get across all along: UHF channels are not good for the "Fat Cats," but they are great for the people they serve so well.

Represented nationally by HOLLINGBERY
MAYES PREDICTS SWITCH TO RADIO, MAGAZINES

Rising costs of television advertising will cause some big advertisers to switch back to magazines and radio, predicts Herbert R. Mayes, president of the McCall Corp., in an interview with the Wall Street Journal. Mayes also noted that McCall's magazine was in the black in the fourth quarter of 1962 for the first time in several years.

NEW "GEMINI" TAPE-FILM SYSTEM ELIMINATES KINESCOPE

A system created for the elimination of the kinescope in multi-market spot placement of videotaped commercials and programs was announced last week by George K. Gould, president and general manager of MGM Telestudios, producers of videotape. Telestudios has acquired exclusive rights to the device which enables advertisers to produce 16mm film and videotape at the same time. The entire system has been named "Gemini," and the prints are called "Gemprints."

RKO GENERAL BROADCASTING NAMES ADMINISTRATIVE V.P.

Charles G. Drayton has been named v.p.-administration of RKO General Broadcasting, latest in a series of moves that reorganizes RKO General operations. Drayton will head finance, auditing, systems, procedures, real estate, and personnel administration for the company's 12 radio and tv stations. He had been controller for RKO General.

CONDON TO MANAGE MIDWESTERN SALES FOR TVAR

William Condon, formerly an account executive in the New York office of Television Advertising Representatives, will head up the firm's Chicago office as midwest sales manager. He succeeds Lamont L. (Tommy) Thompson, recently named sales manager of KPIX, San Francisco.

CBS NEWS FELLOWSHIPS OFFERED AT COLUMBIA U.

Eight fellowships for study at Columbia University during academic 1963-64 are available through CBS Foundations. Deadline for applications is 1 March; winners will be announced in April. Those eligible: news and public affairs employees of CBS News, CBS oto stations, affiliates, non-commercial educational outlets, and teachers of news and public affairs in colleges and universities.

BOB HOPE FIRST ENTERTAINER TO WIN IRTS MEDAL

Winner of the 1963 Gold Medal of the IRTS is comedian Bob Hope for his "contribution to broadcasting and to international good will." Hope started radio show in 1938, tv career in 1950. Award will be made at IRTS 23rd anniversary banquet, 6 March, Waldorf-Astoria, New York. Previous Gold Medal recipients: Brig. Gen. David Sarnoff (1960); John F. Kennedy and Richard M. Nixon (1961); and Dr. Frank Stanton (1962).
Another in RCA's Famous Family of TV Tape Recorders!

Universal TV Tape Recorder

The basic compact with provisions for adding PixLock, Cue, ATC and Color.

The Universal model enables you to obtain in one compact unit very high standards of performance, reliability and interchangeability... at lowest cost. You buy this basic unit and add exactly what you want in the way of accessories to achieve your desired type of operation.

The availability of a complete line of accessories provides programming flexibility and operating convenience, making the TR-2 an excellent choice for many applications. Circuits of proved performance are utilized throughout. Transistors are employed where they do the most good in achieving materially improved performance and significant savings in space.

Studio and Mobile Models. The studio model is available in a single (3-rack) cabinet 70" wide, 84" high, and 24" deep. It requires less than 10 square feet of space. For mobile applications the TR-2 is housed in two separate cabinets each measuring 66" high, 24" deep, and 50" wide. Both models are designed for adding color.

Accessories. The wide range of accessories which can be integrated in the basic TR-2 includes: Air Bearing Headwheel, PixLock, Picture Monitor, Waveform Monitor, Audio Cue Channel, Automatic Timing Corrector (ATC), Two-speed operation, and Color.

See your Broadcast Representative for complete details. Or write to RCA Broadcast and Television Equipment, Building 15-5, Camden, New Jersey.

Outstanding Features

- Lowest Priced Compatible Quadruplex Recorder
- Optional Two-Speed Operation
- Electronic Quadrature Control
- Designed for Adding Color
- Complete Line of Accessories

The Most Trusted Name in Television
More advertisers are spending more dollars on WSUN... than at any time in our 35 year history.

ONE OF THE NATION’S GREAT STATIONS

WSUN
5 KW  620 KC
Broadcasting 24 hours daily!
TAMPA—ST. PETERSBURG

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

DATA DIGEST
Basic facts and figures on radio and television

“Dimensions ’62,” a qualitative study of the U. S. Radio Audience underwritten jointly as a contribution to the industry by The Pulse AM Radio Sales, H-R, Katz, and Radio-TV Reps, reveals a number of radio basics; these are presented below. Pulse interviewed a sample of 2,500 radio households distributed among 250 separate clusters nationally. From the data collected, AM Radio Sales produced the charts that are reprinted below.

WHEN RADIO AUDIENCE IS DIVIDED INTO FOUR GROUPS

<table>
<thead>
<tr>
<th>Total Radio Audience</th>
<th>Total Hours of Listening of Family Members on Average Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heaviest Listening</td>
<td>11.8 Hours per day</td>
</tr>
<tr>
<td>Moderate Heavy</td>
<td>7.8  Hours per day</td>
</tr>
<tr>
<td>Listening</td>
<td>4.6   Hours per day</td>
</tr>
<tr>
<td>Light Listening</td>
<td>1.3   Hours per day</td>
</tr>
</tbody>
</table>

BY SIZE OF FAMILY
(Average weekday, 6 a.m.-midnight)

<table>
<thead>
<tr>
<th>% Listening in one day</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 person</td>
</tr>
<tr>
<td>2 persons</td>
</tr>
<tr>
<td>3 &amp; 4 persons</td>
</tr>
<tr>
<td>5 or more persons</td>
</tr>
</tbody>
</table>

MOBILITY
Every weekday, the average home listens to radio four hours.

BY INCOME
(Average weekday, 6 a.m.-midnight)

<table>
<thead>
<tr>
<th>% Listening in one day</th>
</tr>
</thead>
<tbody>
<tr>
<td>Homes earning $7,500 or more</td>
</tr>
<tr>
<td>Homes earning $5,000-$7,499</td>
</tr>
<tr>
<td>Homes earning under $5,000</td>
</tr>
</tbody>
</table>
City-County Building Reporter for WWJ News, Kirk Knight covers the many administrative offices governing Metropolitan Detroit—heart of WWJ's primary coverage area. Especially noted for crisp, accurate reports of activities in the Mayor's Office and at daily Detroit Common Council meetings, Knight is another important member of the great WWJ News operation—the only local service that includes:

- 13-Man Broadcast News Staff—Michigan's Largest
- Newsgathering Resources of The Detroit News
- NBC Correspondents in 75 Countries
Express an opinion and you’re likely to get disagreement. The more controversial the issue, the more disagreement.

Such is the case with “Personal Opinion”—TV-3’s daily editorial. The issue: everything from a pedestrian crosswalk to an event of world-wide scope. Most of the time we are praised... sometimes not!

But to say nothing usually means you stand for nothing.

Taking a stand takes “guts.” But it’s rewarding. It’s the satisfaction of a job well done. A public better informed. A confidence fulfilled.

That’s the attitude of TV-3. It has built an image of integrity, confidence, dependability. That’s the backing your sales message gets from the “fabulous following” of TV-3 viewers in Georgia and Alabama.
Everyone from time immemorial has enjoyed a battle between a David and a Goliath and there may be one in the making, at least in one product area, between Alberto-Culver and no other than P&G.

The object of the pair, which has the earmarks of a slugfest, is share leadership of the two new anti-dandruff shampoos, namely, A-C’s Subdue and P&G’s Head and Shoulders.

It happens that the newcomers are breaking nationally at the same time and the anti-dandruff duel will bring into play the contenders’ massive weight in both network and spot tv. The two companies have never met head-on before.

Sideliners might be amiss in belittling A-C’s chances in this particular arena, because of these two quite pertinent factors:

1) It was about this time last year that A-C introduced the VO-5 Shampoo coincidental with Helene Curtis’ debut of its own Suave Shampoo. Within six months VO-5 had over 10% of the entire shampoo market.
2) Leonard Lavin’s formula for product success, which is to spend in introductory advertising as much as is spent by the leading competitive brand and to spend all this in tv.

BBDO Chicago is the agency on Subdue and Tatham-Laird has Head and Shoulders.

Could a certain trend which took on speed and scope during the past year indicate a diminishing relationship of trust between major clients and their agencies?

The accelerated trend: the client staffing himself up with a counterpart for almost every function that the agency performs. The exceptions are art and copy.

Veteran agencymen in observing this phenomenon think that the counterparting stems from more than supervising, or coordinating, the activities of the account’s several agencies.

They suspect that, while agencies do have highly proficient people working for them, corporate problems like that of product growth and diversification and a closer evaluation of sales to advertising has made it necessary for the client to lean more and more toward the judgment of his own specialists in marketing, research, media, programming, commercials, etc.

What disturbs these veterans most of all is the tendency of such clients to reduce the agency relationship to strictly that of execution, that is, following orders.

The Four A’s Committee on Broadcast Media has advanced a suggestion which can’t help but cause a lot of eyebrow-raising among the sellers of spot tv.

The proposal concerns the granting of a period of sponsor protection to the buyer of a preemptible spot. And this protection, in the committee’s own language, would work this way:

1) No preemption (of the preemptible spot) during the initial two weeks of a schedule.
2) At least seven days notice of preemption at any time during the schedule (unless specifically waived by the agency).

Immediate reaction from some reps: The setting up of such ground rules would only serve to complicate the whole purpose of the preemptible spot, which basically is a special rate, to permit better sales maneuver ability for the station and perhaps even cause stations with a preemptible rate structure to abolish it altogether.

Noted one rep to SPONSOR-SCOPE: Apparently the Four A’s Committee is not conversant with the fact that the preemptible spot is based on price and aim of the buy.
McCann-Erickson has switched course again in its media planning and buying procedure.

After a year of wrestling with the system which put the emphasis on specialists working in groups the agency has gone back to the account group plan.

The account group plan has been a way of life for most of the bigger shops for a number of years.

Under the re-embraced plan at McCann-Erickson an associate media director will have authority over a top-billings account or several accounts and he will have under him supervisers who will have buyers, estimators, etc., reporting to him.

The specialist system was composed of four sections: print, broadcast spot, trade-papers and outdoor. Reason for its scrapping: the group plan lends itself more efficiently to the needs of modern media planning and buying.

Miradel, the new toiletries company headed by George Abrams, should be soon making its entry into tv through a deodorant named Dry.

Commercials are set and the Miradel agencies are Donahue & Coe and Mogul, W&S.

These are the weeks in which rep personnel assiduously scrutinize the November ARB ratings for their markets with either switch-pitching or fence-mending aforethought.

Those with stations whose ratings are good will press arguments to timebuyers as to why they should move to cozier spots, while reps with stations who haven't been faring so well from their network schedules will fortify themselves with defensive data stressing the audience composition factor as against numbers.

And that's the way it's been going with each successive January, becoming a sort of ritual in the midseason consortium between timebuyer and rep salesman.

SPONSOR-SCOPE last week garnered the inference from a cross section of tv reps that there was hardly any prospect of wholesale basic changes in tv station rate structures.

What is meant here is that stations may do some jockeying around to get advantages over their competitors but they'll, broadly speaking, maintain the status quo as to package plans, discounts, etc.

One of the inhibiting factors perhaps is this: the continuing tendency among agency copywriters to favor the minute commercial and the disposition on the media side to let them ignore the efficiency of the midweek prime 20s.

A hard economic fact of life that may, among others, interest Newton Minow, is the failure of the smaller market to garner a proportionate share of the record national spot tv boom that the medium has been experiencing this season.

The source of this picture are reps whose lists contain a broad assortment of large and smaller markets.

Their consensus: despite the increase in spot tv expenditures, the trend has been sharper than ever toward concentrating it in the top 50 markets, with the result that what trikles down to what might be referred to as below the top 75-80-market level has become a veritable pittance.

Some of the reps quizzed on the situation estimated that stations in smaller markets were getting only about 30% of their volume from national spot, as compared to the 65% average for stations in the larger markets.

Conducive to the wide disparity has not only been the mushrooming of the network minute scatter plans but the agency attitude on the cost of doing business with regard to smaller markets.

Reason for the reference to Minow: his espousal of all-uhf, which, if it is assumed, will proliferate the number of stations in smaller as well as big markets.
Considering the time of the season, NBC TV sales the past week turned out a fairly cozy record of new buys and renewals.

The asset side included:
- **Ralston Purina** (Gardner) taking on about 85 minutes in the Merv Griffin show and Your First Impression for 26 weeks, starting in March.
- **ExLax** (Warwick & Legler) renewing 26 daytime minutes to run off during the first 1963 quarter.
- **Revere Copper** signed an order for a spring campaign of 15 commercial minutes, effective in April.
- **Purex** (Weiss) continued its daytime specials for March and April.

P&G seems to be taking CBS TV’s vacating of Edge of Night from the 4-4:30 niche come the fall with much forebearance and equanimity.

The Cincinnati giant, like anyone else, prefers to ride with a winner—on the rating side CBS TV has had plenty of that this season—and so it will wait awhile before deciding what to do with Edge of Night, which, incidentally, ranks among the top five in daytime ratings.

Two gambits are in the offing:
1) Tie the soaper in with what CBS TV is able to do for P&G nighttimewise next season, with Edge replacing a film rerun, say, the Millionaire, on that network’s schedule.
2) Put the serial on NBC TV, which has already expressed an interest in it, and in the process sweeten the pot with large doses of nighttime.

Agencymen who are in the position of being able to recommend a tv network buy without having to run the critical gauntlet of other agencies on the same account can count themselves lucky.

Why is this being brought up at this time?

Well, the networks are complaining that this business of agencies looking over the shoulder of the agency of record for a buy is getting too rambunctious and sticky for the network’s own comfort.

The hub of the gripe: in their zeal to second-guess the other fellow, such agencies are making it increasingly rough on the network to wrap up a deal with dispatch.

The agency of record is now disposed to explore every conceivable facet of a buy so as to preclude the “opposition” pointing out some loophole in the selection of the participating minutes. Like, for instance, the schedule time, audience composition and compatibility of the programs with the various brands.

The ground rules on the program billboard, which have been the source of wrangling between agencies and tv networks, appears headed for an overhauling.

The three networks have been asked by the NAB Code Board to discuss among themselves whatever revisions they deem necessary in the treatment, length and placement of billboards and submit a common agreement designed for incorporation in the code at the next meeting of the board.

CBS TV is plumping for a new wrinkle on billboards. It would like to expand the time allowance to 30 seconds for programs running over an hour. At present the quota is 10 seconds opening and close for a half-hour show and 20 seconds for a program covering an hour or more.

According to the networks, there’s been a constant argument about the inclusion of copy in the billboards which smacks of sell. It’s their contention that the billboard is designed to merely identify the sponsor or sponsors and that even a description adjective about company or product violates the spirit of the billboard.

A moot point being debated by the networks: whether the time consumed by the billboards shouldn’t be excluded from the commercial time standards.
Sellers of national spot tv should be heartened by the fact that they'll have a couple of astute business development specialists hitting the cross-country trail in behalf of the medium during the next two months.

The duo, each going his own way and armed with fresh-off-the-research board presentations: Katz's Halsey Barrett and Harrington, Righter & Parson's John Dickinson.

Barrett is taking his Launching Your New Product story on two-three-day stands in Pittsburgh, Minneapolis, St. Louis, Atlanta, Chicago, Dallas and other points west.

Dickinson heads early next month for the westcoast with a batch of material on the spot theme with the object of stirring up a little more dollar interest in the medium, but is, more than has been accruing from this potentially rich region.

Following this exploratory trip Dickinson and his HR&P associates will apply themselves to a documented summer pitch that he will likewise take on the road. Obvious problem-solver target here: iron out that summertime billings valley.

Radio reps may be overlooking an angle that would ease their sales penetration of agencies, at last with the smaller ones.

From what SPONSOR-SCOPE has gathered among media people in smaller Chicago agencies they could become a rewarding source of revenue if the reps would provide them with total data on a station's market.

Pointed out by these agencies: they're not equipped with the research staffs that prevail in larger agencies; hence they'd appreciate the reps furnishing them with the sort of comprehensive material that they themselves could incorporate in a recommendation to a client.

The over-all boost in average hours of viewing per day the past November can easily be attributable to the fact that there was quite a jump in daytime attention.

In other words, the hike in daytime more than made up for the slide in nighttime.

Tv usage this November for the entire day was five hours and 35 minutes, as compared to five hours and 25 minutes for 1961 and five hours and 47 minutes for November 1960. Here's a three-year comparison of average daytime usage by hours of the day:

<table>
<thead>
<tr>
<th>TIME SEGMENTS</th>
<th>NOV. 1962</th>
<th>NOV. 1961</th>
<th>NOV. 1960</th>
</tr>
</thead>
<tbody>
<tr>
<td>8- 9 a.m.</td>
<td>11.8</td>
<td>11.2</td>
<td>13.6</td>
</tr>
<tr>
<td>9-10 a.m.</td>
<td>14.5</td>
<td>13.3</td>
<td>15.5</td>
</tr>
<tr>
<td>10-11 a.m.</td>
<td>17.2</td>
<td>14.6</td>
<td>17.4</td>
</tr>
<tr>
<td>11-noon</td>
<td>20.8</td>
<td>17.1</td>
<td>20.5</td>
</tr>
<tr>
<td>1- 2 p.m.</td>
<td>24.3</td>
<td>23.0</td>
<td>24.2</td>
</tr>
<tr>
<td>2- 3 p.m.</td>
<td>22.1</td>
<td>19.7</td>
<td>20.1</td>
</tr>
<tr>
<td>3- 4 p.m.</td>
<td>21.3</td>
<td>20.5</td>
<td>20.8</td>
</tr>
<tr>
<td>4- 5 p.m.</td>
<td>25.9</td>
<td>24.8</td>
<td>25.9</td>
</tr>
</tbody>
</table>

SOURCE: Nielsen, Monday through Friday, average audience per minute.

Educational breakout for adults supplied by TvQ in its December report would indicate that the Ford Division had got on the right audience-mix track when it bought football this season to buttress its Hazel series.

TvQ's educational-level quotients are based on adults from 19 up and here's how these levels stacked up for the Ford Division's three principal tv network investments:

<table>
<thead>
<tr>
<th>FACTORS</th>
<th>HAZEL</th>
<th>NFL FOOTBALL</th>
<th>NCAA FOOTBALL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adult Avg.</td>
<td>35</td>
<td>48</td>
<td>46</td>
</tr>
<tr>
<td>Grade School</td>
<td>40</td>
<td>35</td>
<td>32</td>
</tr>
<tr>
<td>High School</td>
<td>35</td>
<td>48</td>
<td>46</td>
</tr>
<tr>
<td>College</td>
<td>29</td>
<td>55</td>
<td>57</td>
</tr>
</tbody>
</table>
The course of this typical day on Manager Ed Pfeiffer's schedule includes:

- Developing a new format for 'ws-Weather-Sports shows at 6 and 10 p.m. (Makes note to set up screening for local agencies and advertisers.)
- Phone conference with program department of rival network regarding loan of mobile cruiser for two-week 1,000-mile taping trip.
- Oversaw equipment maintenance visits with chief engineer.
- Lunch with Petryman and client dining weight to rep's proposal for important spot buy.
- Resigned commercial manager on Chicago after interviewing others of prospects.
- Decided to send reporting to Pom, Texas (object: location-produced documentary on the Billie Sol Estes case).
- Worked on countless small and large jobs that ultimately affect the station's physical operation...its profit...
- Responsibility to the community, of which necessitates an occasional pause for Pfeiffer to get his second wind. For alas, has one more place to go, right, another awards banquet his boss, Mike Shapiro.

Our Mr. Pfeiffer is a fireball.

WFAS-TV
Channel 8 abc
WFAS-AM-FM-TV
Communications Center
Broadcast services of
The Dallas Morning News
Represented by
Edward Petry & Co., Inc.

*Most recent — 1962 Man of the Year — from Associated Broadcasters of Texas.*
Here is the clear dope about a good broadcasting operation.

Although most guys and gals our age who are in the advertising business know almost everything about us, we are often reminded that time flies and each day new people are joining the ranks of agencies of the country. Some of them sit in judgment on us, and so they need to know all about us.

Well—We operate KRNT Radio, KRNT Television, and KRNT Theater out here in Des Moines, Iowa. All under the same roof. All run by the same people. Many of the personnel are up to their necks in all three all the time.

Our radio station has led in service and adult audience most of its 27 years. The television station reflects credit on its parent and generally leads in ratings, and in every one of its seven years, it has done around 30% of the local business! Both stations are affiliated with CBS. The CBS know-how together with the KRNT "know-how and go-now" keeps us out in front. The theater is the largest legitimate theater in the U.S.A. Everything from the Grand Opera to the Grand Ole Opry is shown in it. It truly is the "Show Place for All Iowa."

So what happens? Well, the stations promote the theater and the theater promotes the stations, and we learn show business from running all three. We learn about people, too. Nothing will straighten out a person's thinking about what appeals to people as well as the box office. 'Tis the till that tells the tale. People either put their money where their mouth is at the box office or they don't—they kid you not.

Out of this baptism of fire comes some pretty hep people in programming and promotion and market knowledge.

Few organizations, if any know this market as well as the KRNT organization knows it.

Few organizations know more about program appeals—

Few organizations know more about promotion and publicity—

Few organizations are held in as high esteem by its public.

Few organizations of our kind in the U.S.A. have the track record that KRNT Radio and KRNT Television post year after year.

The KRNT name means leadership and has for a long time.

What about right now, today?

Well, take KRNT-TV:

The hot CBS-TV schedule is hotter here.
The hot Steve Allen Show is hotter here.

The hottest movie package is here.

The hottest news outfit is here. In fact, one of the top daily nighttime news programs in a multiple station market in America is here on KRNT-TV.

The hottest sports programs are here. The football coaches of the three largest universities in Iowa are seen exclusively in this market on KRNT-TV.

The most and the best and the best-known local personalities are on this station.

Civic, cultural and religious groups know from long experience that they can count on our eager cooperation and support. They know we do operate in the public interest, convenience, and necessity.

And—this is the station, in this three-station market, that carries around 80% of the local television advertising and has since the station's inception. Yes—where the cash register has to ring today to make today's profits, this is the station the local merchants depend on for sales—some of them selling products your agency represents.

Then about radio:

Every Des Moines survey a fellow can find shows KRNT Radio leading in total audience, total adults...leading in believability, too. KRNT "Total Radio" has the solid sound of success you like. You're proud to be associated with it. It, too, is a great news station. a great sports station, and it has the most and best known local personalities. It, too, is an outstanding public service station.

Our KRNT Radio personalities appear regularly on KRNT Television. This is a big advantage: Radio listeners know what KRNT personalities look like. Likewise, television viewers are constantly reminded of their local KRNT-TV favorites because of their frequent exposure on KRNT Radio. One medium helps the other in our operation. And personalities are pictured in heavy newspaper promotion, too. Our personalities are "old friends" to Central Iowa people—an important plus in their merchandising and sales effectiveness.

These stations of ours provide the proper climate for responsible advertisers—a climate of leadership, believability and responsibility. It is said that Lord Chesterfield once invited his young friend thusly: "Come walk down the street with me. It will make your fortune!"

We invite responsible advertisers to come walk down the street with us. It will go a long way toward making your fortune.
VIEWER PAYS THE PIPER

Your 21 December issue carries a long and rambling letter about advertiser's freedoms which includes several confused points and slightly misused quotations. To avoid similar confusion, I'll dwell on only one of them: "He who pays the piper has the courtesy of calling the tune."

Aside from obvious contradiction to the principle of public ownership of the airwaves, the writer overlooks the fact that the viewer pays the piper to far greater extent than the advertiser. While the advertiser's investment is measured in tens of thousands, the cumulative investment of the show's viewers in terms of set depreciation alone would be in the hundreds of thousands. While the advertiser's investment in terms of man-hours would number in the thousands or possibly only hundreds, the viewers' investment would be in the millions.

To answer a quotation with a quotation: Mr. Oakes' kind of thinking could "kill the goose that laid the golden egg."

DAVID A. COURSE, promotion manager, WJRT (TV), Flint, Mich.

THE MORNING AFTER

We suppose such fluffs as transposed lines are inevitable on New Year's Eve; but we'd like to have this one corrected:

On page 56 of your 21 December issue you have moved our Channel 2 station from Las Vegas to Reno, with the most undesirable effect of leaving Las Vegas a one-station market for KLAS-TV. And it did not help matters to make Reno a 3-station market either!

Finally, the station thus moved by 457 miles to the northwest is no longer named KLJR-TV but KORK-TV (as of 19 November 1962).

Thanks for letting us be a part of your morning after.

HARRY HUEY, development director, Donrey Media Group, Fort Smith, Ark.

RADIO FREE EUROPE

A few weeks ago I was privileged to inspect the European facilities of Radio Free Europe. I was not only impressed with the powerful technical facilities but with the dedication and expertise of the staff at the headquarters in Munich.

One thing that may be of interest to your readers is that the Radio Free Europe staff of experts listen regularly to all the Communist radio stations in the satellite countries and read all major publications of the Communists. Recently, they have heard some unbelievable broadcasts emanating from these Communist stations—broadcasts indicating not only a breach in relations between China and Russia but that serious problems exist between the Reds and the captive countries. The RFE monitors really perked up their ears about a week ago when comments like these were heard:

Nikita Khrushchev was called a "blind admirer" of President Kennedy by the Albanian Communist Party daily, Zeri i Popullit. Albanian Premier Mehemet Shehu accused Khrushchev of "high treachery."

In Czechoslovakia, Communist Party Secretary Vladimir Kouchy said: "The Albanian slanders remind us of the methods of Hitler and Goebbels."

The Chinese delegate to the Italian Communist Party congress denounced Tito as a "servant of American imperialism—a 100% traitor to the cause of world Communism."

Peiping charged that Khrushchev and his ilk have submitted to "imperialist pressure" and that they are "scared stiff before the policy of strength of United States imperialism."

Khrushchev himself finally struck at the root of the anti-Moscow charges by saying that the so-called "Marxist-Leninists" (the Red Chinese) apparently are trying to provoke a clash between the USSR and the USA.

The raging dispute has been caused by a basic ideological difference in Communist thinking. Khrushchev, impressed by Western strength and unity, has been advancing "coexistence" theories. Mao Tse-tung, the hard-line Marxist-Leninist, still believes in the inevitability of war between East and West.

Although differences between the Russians and the Chinese have been smouldering for a number of years, the conflict burst into flames in the last two months. Cuba was the spark. When Khrushchev agreed to remove his missiles from (Please turn to page 49)
The KINE is dead!

LONG LIVE GEMINI*

The GEMINI process is an exclusive MGM Telestudios development which produces a twin high quality 16mm film simultaneously with the video tape.

Pardon the slogans, but we've been working on this for a long time and we're really excited. At MGM—and only at MGM—the kine finally is dead; not just reworked, disguised, or renamed. It's dead! The tape industry has worn this albatross for too many years. We at MGM Telestudios decided that trying to improve it further was an exercise in futility. So we focused our energies in a completely new direction—and perfected GEMINI.

GEMINI is a direct film process, capable of producing unlimited 16mm GEMPRINTS.

GEMINI is made as a twin product to MGM Video Tape, shot scene-by-scene, simultaneously.

With the last roadblock removed by MGM Telestudios you can now have the superiority of tape for network and major markets, and supply local markets with superb 16mm GEMPRINTS.

Today, tape, more than ever before, is TV's prime production tool. For more information, call Bob Fierman, Sales Manager, LO 3-1122.

This is one of a series of major announcements from MGM Telestudios. Look for Part II of The Anatomy of PRIMACY.

MGM TELESTUDIOS
1481 BROADWAY, N.Y. 36, N.Y.
Why it pays to advertise your station in a broadcast book

BECAUSE THE TIMEBUYER IS KING

There's nobody better qualified to advise you how and where to invest your national advertising dollars than your own national representative.

He'll tell you that the time-buying system really works. Which means that at any of the top 50 (or top 100) advertising agencies placing national spot business the recognized time-buyer, backed up by his supervisors, decides which stations get the nod. Sure, there are exceptions to the rule. Of course there are some account executives and ad managers that exert a heavy influence. But, by and large, the timebuyer is king.

Reaching the timebuyer, and the other men and women who strongly influence a spot buy, is a job for a specialist. That's why the several thousand time-buyers (by job title and job function) who buy national spot read the broadcast books. Moreover, they rely on them. They rely on one or two favorites almost to the exclusion of all others.

Buy broadcast books to give your national campaign impact where it will do the most good . . . at least cost.

a service of SPONSOR
Younger agencies scorn the status quo and traditional techniques

Carson/Roberts uses slogan "have a happy day" on signs in Calif. while Henderson Advertising, S.C., flies staffers everywhere.

10 young agencies to keep an eye on

- Ten ad agencies rated comers of tomorrow
- Industry execs pick those with most potential
- They are regarded as agencies to watch
- PKL, GB&B, D&C, C/R, S/G in the top ten

Each year, like crackerjack baseball rookies, sees the emergence of real hot, bright, aggressive advertising agencies. These happen to be agencies that instantly recall, say, Ogilvy, Benson & Mather or Doyle Dane Bernbach. These are agencies — some teen-years old, others sturdy moppets with the breath of birth barely wiped from high pink brows — that in the evaluation of communications connoisseurs may be the comers of tomorrow.

Last week, sponsor asked some savvy industry observers, including a number of radio/TV station and network executives, top station reps and key Madison Avenues to select 10 agencies who, in their educated opinion, should mature into the big ones of tomorrow.

Industry figures polled by sponsor came up with these agencies which possessed that extra creative twist and bend so deeply necessary in order to stand out in a field so fertile with copy and marketing notions:
  - Papert, Koenig, Lois, New York.
  - Guild, Bascom & Bonfigli, San Francisco.
  - North Advertising, Chicago.
  - Carson/Roberts, Los Angeles.
  - Smith/Greenland, New York.
  - Henderson Advertising, Greenville, S.C.
  - DeGarmo, New York.
  - Trahey/Cadwell, New York.

Observers in the industry view Papert, Koenig, Lois, which went public recently by selling a portion of its stock to outside investors, as the Cinderella of recent times. PKL started with $100,000 in billings three years ago. It is figured that the young agency should be billing in the region of $20 million in 1963. It billed $7 million in 1961 and over $14 million in 1962. Approximately 40% of its billings...
Reps and station execs pick some smaller agencies that may easily become big ones of tomorrow

goes into the television medium.

Don't use scared money. What advice has Frederic Papert, chairman of the board, for launching a new agency? "I think it is important if you go into business that you not try to do it with scared money," he said. "Collect some money or collect accounts or collect some assets of some kind and give yourself six months or three months or however long you need to relax and say, 'I'll go till July, and I'm going to try to do it my way, and if I can't, I can always go back and get a job.' and you can as a matter of fact."

What prompted Julian Koenig to join Papert and George Lois? Koenig had a good copywriting job at Doyle Dane Bernbach. He left, he said, because he was "crazy." "After all, Lois and I had the best jobs in advertising. We should have been bankrupt within a month. But we weren't... So my advice to you is this. If you like what you are doing, quit and start an advertising agency." Another active figure at PKL is Norman Grulich, exec. v.p.

What's PKL's creative philos-ophy? As Koenig puts it succinctly: "Rosser Reeves has a creative philosophy and it is enormously successful. Mr. Ogilvy has a creative philosophy and it is brilliantly tabulated. What is our creative philosophy? We have none. All we do is make ads."

It is Papert's contention that a great deal of advertising is inefficient. "Better take a chance on something and slip once in a while, but at least keep people awake."

Bah to status quo! The unconventional pays off brilliantly in advertising, particularly when humor is applied. This appears to be one of the precepts followed at Guild, Bascom & Bonfigli, the sizzling agency which berths in San Francisco and has a "branch" office in New York. "We don't believe in the status quo in anything" is the way Walter Guild, president of the firm, expresses it.

Guild is the key-administrator-marketing genius at the agency. Dave Bascom is the creative brains and Dante Bonfigli the art man. Billing is now running close to $20 million (including fees). Interestingly, the agency's New York "branch" has turned into pretty much of a full-fledged office. Billings accounted for by the Gotham office are almost $5 million and a GB&B execs point out, that's bigger than many New York-headquartered agencies. The agency is rated the largest West Coast based agency with national accounts.

About 65% of GB&B's billings are in television, network and spot sponsor's annual estimate place GB&B in 34th position among the agencies in television with more than $13 million in total air billings.

"We don't want to be the biggest agency," Guild has said. "We just want to be the best. Size is no particular virtue." Like his counterpart at PKL, Guild is a proponent of change-taking and tradition smashing. "Be contrary," Guild says in discussing his agency's creative behaviour. "The hell with tradition. Take the opposite point-of-view. There are other ways to go than the usual way."

But above all, he insists, don't be afraid to take a chance.

An agency based outside of New York should not regard itself as handicapped, according to Guild. "Advertisers will come to North Platte, Neb., for good advertising:" Guild observed recently.

Steadily pushing forward at S/G, GB&B and DeGarmo

Leo Greenland (l), president of Smith/Greenland, operates "no-formula" shop; Walter Guild (c), president of Guild, Bascom & Bonfigli, doesn't believe in status quo in anything, and Elliott Nomas (r), exec. v.p., DeGarmo, emphasizes tasteful creativity.
North's three offices. North Advertising, founded in 1955, is presided over by Don P. Nathanson: Bruce Dodge is executive v.p.; Reggie Schuebel is v.p. in charge of media, radio and tv. Miss Schuebel will be recalled as one of the outstanding media directors for Craig & Kummel and the old Biow agency. Prior to joining North she was v.p. of GB&B, heading their New York office.

In 1962 North billed at $16.5 million. Television gets about 60% of North's billings. The agency has offices in New York, Chicago and Hollywood. Both the New York and Chicago offices are complete, self-contained operating agencies: Chicago serves midwestern clients and New York serves eastern clients.

Alice Westbrook is v.p. and director of creative services for North Advertising. She's also one of the agency's founding members. Two years ago she was voted Chicago's Advertising Woman of the Year. Her television commercials and ads have won numerous awards. Mort Heineman, v.p., New York creative service, previously was v.p. of the Franklin Bruck Agency. He joined North two years ago leaving his post as senior v.p. of Kastor Hilton Chesley Clifford & Atherton.

"Involvement" is the key. When one encounters the name of Carson/Roberts, one thinks instantly of a Los Angeles-based agency that, since its inception in the late 40's, has increased its gross billings 200-fold. Under the aegis of Ralph Carson and Jack Roberts, the agency has racked up a staggering number of "firsts" for such clients as Mattel, Inc., California toymaker; Max Factor Cosmetics and Rose Marie Swim Suits. Roberts, the agency's executive v.p. and creative director, has been a steadfast critic of the pompous and tasteless in copy. Carson, president of the firm, plays a vital role in planning and formulation of direction of all agency accounts. He's been a newspaperman, a broadcaster and a public relations man.

"Why they refer to Carson/Roberts as an 'independent' agency I'll never know," Carson declared recently. "We're pretty independent, all right, but that's more a frame of mind rather than a physical state. We do have only one headquarters office, but we service accounts nationally, just as do the agencies with branches throughout the country. We happen to do it differently." The Carson/Roberts boys insist on what they term "first-hand translation." This means doing away with middlemen and "long, involved chains of communications between clients and the people who direct the actual work.
PROSPECTUS

100,000 SHARES
PAPERT, KOENIG, LOIS, INC.
CLASS A STOCK
($.30 Par Value)

The 100,000 shares offered by this Prospectus are being sold by certain stockholders named under "Principal and Selling Stockholders." The Company will receive none of the proceeds of this offering. Of such 100,000 shares 15,000 are initially being offered by Andre森 & Co. to employees of the Company (including officers) without Underwriter's discount. There is no assurance that any of these offers will be accepted, but to the extent they are, the number of shares available to the general public will be reduced. (See "Underwriting").

THESE SECURITIES HAVE NOT BEEN APPROVED OR DISAPPROVED BY THE SECURITIES AND EXCHANGE COMMISSION NOR HAS THE COMMISSION PASSED UPON THE ACCURACY OR ADEQUACY OF THIS PROSPECTUS. ANY REPRESENTATION TO THE CONTRARY IS A CRIMINAL OFFENSE.

Prior to this offering, no market existed for the Class A stock of the Company. The offering price was determined by arms-length negotiations between the selling stockholders and the Underwriters.

<table>
<thead>
<tr>
<th>Price to Public</th>
<th>Underwriting Discount(1)</th>
<th>Proceeds to Selling Stockholders(2)</th>
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<tbody>
<tr>
<td>Per Share: $5,000 Shares ..................</td>
<td>$6.00</td>
<td>$.48</td>
</tr>
<tr>
<td>15,000 Shares (To Employees) ..........</td>
<td>$5.52</td>
<td>None</td>
</tr>
<tr>
<td>Total(3) ..........</td>
<td>Maximum $600,000</td>
<td>Minimum $592,800</td>
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(1) The Company and the selling stockholders have agreed to indemnify the Underwriters against certain liabilities, including liabilities under the Securities Act of 1933. The selling stockholders have agreed to sell to the Underwriters, for a total consideration of $120,000, Warrants to purchase an aggregate of 12,000 shares of the Company's Class A stock at a price of $5.00 per share (see "Warrants") of which 3,500 warrants will be purchased by Oppenheimer & Co. and $5,000 by Andre森 & Co. The selling stockholders have agreed to reimburse the Underwriters for certain advertising expenses and fees and disbursements of their counsel not to exceed $16,500.

(2) Before deducting expenses incurred by the selling stockholders estimated at $47,000, including the $10,500 of expenses incurred by the Company.

PKL surprised the advertising industry by going public

Here is the front page of young, rapidly-rising ad agency's prospectus for 100,000 shares Class A stock ($50 par value) which went on the market over-the-counter several months ago. Issue reportedly was "oversubscribed and widely distributed" which is done on the account."

Carson/Roberts expects to go beyond $10 million in 1963 billings. The agency topped some $7 million in 1962 billings. This Los Angeles agency radiates an impression of a superb blend of estheticism and colorful frontierism. This is how Carson says it: "Here in the still pioneer west we are able to communicate directly to the founders of the firms we represent. Each of them...the Handlers at Mattel; the young Firesteins and Factors at Max Factor; the Gallos at the Gallo Winery; the Kesslers at Rose Marie Reid; the Hoffman at Hoffman Electronics...pioneered in his particular business. Each of them looks for and appreciates the same pioneer quality in communication. For each of them we are interpreting and projecting 'the dream.' Each of them is today a Horatio Alger story. So our gratification in growth is very personal. 'Involvement' is the key to our associations. We are able to be 'part' of every company, and to make contributions in all areas. That opportunity—and the appreciation of our work in all these areas—makes our growth vibrant and very worthwhile."

Provocative copy at D&C. Daniel & Charles, launched 10 years ago with $50,000 in billings, achieved a billing record of $16.5 million in 1962. It has projected billings of $20 million for this year. Nearly 40%, of its billings is allocated to television. Its tv production department, in the opinion of experts, is turning out some of the most unusual commercials in the field. The agency's Fresh Roll-on commercial won the top award in the cosmetics and toiletries division in the TV Commercials Festival three years ago. It also scored significantly in the 1961 and 1962 competitions. More than two-thirds of its current billings derives from accounts with the agency five years or more.

Among the recent additions which indicate the extent to which the agency has diversified from its soft-goods beginning are the Univac Division of Sperry-Rand; Colorforms children's toys and games; Topps Chewing Gum, and Highway Trailer Corp. A partial list of its other clients include American Broadcasting Corp.—okio radio stations, Kayser-Roth Corp. (Spon.hose-Support Stockings and Men's & Women's Hosiery & Gloves), Manhattan Shirts, and Melville Shoe Co. Principal agency personnel are Charles Goldschmidt, chairman of the board; Daniel Karch, president, and senior v.p.s.
Murray Dolmatch and Joseph Mintzer.

Said Goldschmidt to sponsor: “Even though we are known as one of the outstanding creative agencies in the country today, we don’t subscribe to the popular conception of the ‘hot creative shop.’ We don’t even know precisely what it means. To us, the only real measure of creative effort is the success of a product. We attempt to translate sound marketing objectives and an understanding of consumer motivations into striking graphics and provocative copy. This end product is our creative effort. But it does not designate us as ‘a hot creative shop’ until we have proven our creative contention in the market-place under the pressures of competition. This we have done repeatedly.”

Daniel & Charles has a fully staffed marketing service department. The agency employs about 145 people.

“No formula” method at S/G. Smith/Greenland is also regarded with great esteem among the smaller agencies. It started in business in 1958. Leo Greenland and Martin L. Smith spearhead the agency and they are backed up, according to the experts, by a remarkable group of independent thinking men and women. The agency billed $6.1 million in 1962. Its list of clients is most varied, from pizza (Roman) to perfume (Marcel Rochas), pets and pans (Farberware) to publications (New York Times). Greenland revealed: “We operate on a ‘no formula’ method. Each marketing problem is analyzed on its own merits. Markets are then segmented. Advertising is aimed at the direct target—and sales respond.”

“There is a singleness of purpose in this agency,” Smith remarked recently, “and that is to make every advertisement we create memorable and profit-making. We just cannot compromise. The whole staff is imbued with the idea from the top down through the ranks.”

Working with Greenland and Smith are such pros as executive

(Please turn to page 47)
Where the first timebuyers are now

- Old soldiers fade away, not timebuyers
- Some buyers still call for "avails"
- Others become agency, network VIPs

A famous general once said, "Old soldiers never die, they just fade away" and then signed himself off the muster rolls to a crescendo of applause. Which resulted in one veteran of Dinty Moore's quipping that "Old actors never fade away, they just die."

In these days, with broadcasting a billion-dollar business, station men and reps with hash marks on their memories often cringe when the current crop of spot peddlers downtalk contemporary timebuyers by saying, "They're not buyers, they do everything by the sliderule, yardstick and the numbers."

Starred as buyers. What makes those old professional program peddlers cringe is something the newcomers never knew, namely, that many a topman in modern broadcasting started as a timebuyer. Among these are:

Hubbell Robinson of CBS who bought time for Young & Rubicam; Charles Ayers, the ABC vice president for sales, who bought for the now defunct Buchanan Co. and for Ruthrauff & Ryan; Joseph Holmes, Jr., now a senior vice president for Dancer-Fitzgerald-Sample, who went from the messenger corps at Young & Rubicam into its timebuying department; another Y&R graduate is Ralph Starr Butler, Jr., now a vice president at Benton & Bowles.

Hagen Bayles, now a partner in Sullivan, Stauffer, Colwell & Bayles, was a Ruthrauff & Ryan timebuyer back in the days when Radio Row chuckled over what one of the R&R scions said when he nixed a Sunday afternoon timebuy: "Sunday at three? Jumping Jehovah, that's a bad time. No one'll be listening to the radio.

That's when the polo matches are on and everyone goes to the polo games!!"

Turn the wheels. Others who started as timebuyers and now make the wheels turn in agency circles are: Frank Kemp of Compton, who started as a timebuyer and now is the vice president in charge of media; Reggie Schuebel, one-time timebuyer for Biow, Duane Jones, etc., and now the media vice president at North Advertising; Terry Clyne, the executive vice president at Maxon, Inc., who started as a rep, went to Biow as a timebuyer, and then moved to McCann-Erickson's upper echelon; John Kucera, now the Ted Bates vice president for network relations, was a timebuyer for Young & Rubicam and, after a hitch in service, started his executive climb in the Biow organization; Tom Luckenbill, now and for many years a vice president at William Esty, was a timebuyer for J. Walter Thompson back in the days when that shop thought it should have a man in the buying post rather than Linnea Nelson; another Thompson alumnus is Howard Meighan, now head man at Videotape Productions, who was a bellringer for the Thompson research department and served some time in that agency's timebuying balli-

Once timebuyers, now agency v.p.s

Hagen Bayles, Terry Clyne, John Kucera, Reggie Schuebel, Frank Kemp, Tom McDermott
ick before moving on.

Jack Latham, remembered by many as the former president of American Cigarette and Cigar Co. and later as an executive for Philip Morris, started as a timebuyer for Young & Rubicam back in the days when the radio department consisted of Latham, Hub Robinson, the late Bill Stuhler, and the now retired Don Stauffer. Today he is sales executive for Raymond Lowe-William Snaith, Inc., the industrial and product designers and architects, and needs urging to reel the tales of how he bought time for Lucky Strike and Pall Mall and how the late George Washington Hill tapped him to read the American Tobacco operation.

Lots of muscle. Another Y&R graduate was Carlos Franco, now consultant to reps and agencies, who started as an NBC time salesman, went to Y&R where he had the unusual status of being a stockholder—possibly the only timebuyer of those days to have that much muscle—and then saw service with Kudner, Weintraub, and other firms as an account executive and new business supervisor before opening his own shop.

The late Myron P. Kirk, affectionately known as “Mike,” came out of NBC in the 1939-31 era to be a timebuyer and, before finishing up as a vice president for Lennen & Newell, had bought a flock of time for Old Gold cigarettes when the agency was known as Lennen & Mitchell.

Some of the original timebuyers are still in action. Tom McDer- mott and Frank Barton are still with N. W. Ayer, albeit McDer- mott wears the stripes of a vice president. Beth Black, now at Donahue & Coe, starred as a buyer back in the halcyon days of the late Joseph Katz Agency in Balti- more. Bill King is still active at the J. M. Mathes shop. Vera Brennan, who followed Reggie Scheubel from Biow to Duane Jones, is still calling for “avails” at Sullivan, Stauffer, Colwell & Bayles; Helen Thomas, another graduate of the Biow shop, is in action at Street & Finney; and Mary Dunleavy, who had been at Ruthrauff & Ryan, is buying for an agency in Philadelphia.

Trailblazers. Others of the original trailblazers were Gertrude and Eleanor Scanlon of Batten, Barton, Durstine & Osborn. Gertrude is up in the timebuyers Valhalla, along with Fritz Schneider, who several years ago had retired to a dude ranch outside of Peekskill, N. Y.; and none of the veterans knows where Eleanor Scanlon can be reached.

Frank Coulter, who had been with N. W. Ayer and Young & Rubicam, retired last fall and is now relaxing in the sun of Sarasota, Fla. And Margaret Jessup, the McCann-Erickson veteran, is, according to cronies, enjoying life in San Francisco.

The two old pros of the timebuying business who, along with Carlos Franco, were the deans of the business in terms of service, influence, savvy, and sagacity, are Linnea Nelson of J. Walter Thompson, and Frank Silvernail, of BBDO. Both are now retired, Frank to Bennington, Vt., and Linnea to Long Island where she happily indulges her ancient hobbies—teaching millinery, sewing, and silk screen painting to other housewives as the chairman of the Babylon Unit of the Home Demonstration Division of the Suffolk County Extension Service.

In those hectic days when broad- casting was born, timebuying was inhabited by a different breed of people. Linnea Nelson, who had started with Thompson as a typist and wound up in media as a stenographer, was the new girl in media when the agency started buy- ing radio; since no one wanted the job, she was stuck with it and had to blaze trails to do it properly since there was no one to ask. Likewise Frank Silvernail, who had been a sales promotion man for General Outdoor and a guitar player for WEAF back in 1925 before NBC was born, did sales pro-

**Five were, one still is buying time**

Howard Meighan

Jack Latham

Charles Ayers

Beth Black

Frank Silvernail

Carlos Franco

SPONSOR/14 JANUARY 1963

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motion and merchandising for NBC before joining Pedlar & Ryan and buying time for Canay, then going to Y&R and finally to BBDO.

More than sliderules. In those days timebuyers had to be and were involved in everything. They bought programs, provided ideas, suggested and often sold clients, advised networks, knew station managers all over the country, had to keep their finger on the pulse of the business to know what "names" would draw in the small towns, what stations were unhappy with the network and might switch affiliations, what local programs had audiences. Since they spent so much time in the field, many a station and network executive was hired because a Nelson, Silvernail, or Franco recommended them.

In these early days the timebuying business was a much more personal affair than it is today. It was an era of pioneering in the sense that nothing like it had been done in agencies before, and anyone in the shop had a crack at the new game—from mail room boys and secretaries right up to the agency president. For nearly 25 years the new crop of buyers cut their teeth on radio, and when television came along they were ready to move into this medium and learn again. By this time agencies had not one buyer, or two, but entire departments. And the buying they did was suddenly not just Jack Benny for Jeff or the Lucky Strike Hit Parade at a few spot campaigns in a few markets.

They started when the business was one network and a handful of stations. They retired when the business was four radio and three video networks and more than 1,000 stations. And although there won’t say it, buying as they knew it in the days before computers was more exciting, and the seat of the pants was more important than the sliderule.

10 tips on improving spot TV buys

» Buyers and reps strive to alleviate problems
» Give suggestions on systems, thinking
» Efficiency and effectiveness are analyzed

A survey of opinions among media men and reps has revealed at least 10 ways a buyer can improve his methods.

Sponsor has compiled these suggestions to aid buyers looking for more efficient and effective procedures.

Agreed upon by both sides of the buying-and-selling discussions are the following ideas, which should prove a helpful checking chart for advertisers, as well as a guide for media men.

Hot availabilities. Don't sit on the buys. Take hot availabilities before someone else takes them. Unfortunately, strong belief in this buying philosophy has no bearing on buyers' procrastination. He often has to wait for other availabilities from other reps or stations.

This problem causes both sides irritation. The rep, while anxious to please the buyer and have his information on time, often feels it is better to be late, because, oddly enough, he is penalized for being on time. When the buyer waits, the last availables are the freshest and most accurate while the first ones may be completely out of date. If this happens, it means the first availabilities turned in may be jettisoned, or the rep handling them has to go through the work all over again. The answer is to set a due-date for reps and stick with it, buyers say.

Hold that date. If the buyer or client has a reputation for buying when he says he will, the reps will respect it and get the work in on time, even if it means taking the material to the agency in person. There is nothing more embarrassing, one rep commented, than explaining to your boss that a station was not used in a campaign because the availments weren't submitted to the buyer on time.

Given a reasonable amount of time and a firm due-date, there is no reason why availments can't be read on time for the buyer to make his decision with his superiors, who he says he will, and have all the up-to-date facts he needs at his fingertips, buyers admit.

Problem buys. To keep med plans running at a steady pace, experienced buyers recommend working on problem markets first. The main situation involving overlapping coverage, conflicting audience composition, or a high CPM.

While the rep is working on the more routine buys, problems can be worked out so the whole campaign can be ready the same time.

Stagger the buys. The staggering of submission dates for reps can save frustration for both rep and buyer. If 30 markets are under observation for a spot TV campaign, reps could do a better job if the availabilities were due a day. This is because the rep cannot g
Studying special problems that may arise in a market

Going over special situations in Connecticut tv spot buys are Dee Demirjian, timebuyer at Benton & Bowles, and Bob Lamkin, account executive at Harrington, Righter & Parsons. Often a rep gives the buyer new insight into the market

the material to the buyer all on one day if given enough time, but the buyer cannot possibly act on them all, and each day of waiting means the rep report is less useful.

This system not only would relieve pressure on both buyer and station representative, but keep all availabilities current.

Buy early. No need telling anyone that some of the hottest and biggest shows have been gobbled up by astute advertisers while competitors for the time were pondering the buys in conference rooms.

In the business of timebuying, hesitation can mean frustration and lost money; if the buyer can exert any influence on the campaign schedule he should take his assignment and get to the station market as soon as possible.

Whether through planning or chance, reps claim Chicago agencies as a group beat large New York agencies to some of the biggest and best buys last fall by some two weeks.

Early can mean days as well as weeks when the buying season reaches its height. Thus, many reps would like the buyers to have more responsibility to choose and make firm decisions quickly. And if astute buyers had this opportunity it might add to the value, pay, and enthusiasm of the timebuyer and make timebuying more sought-after as a permanent job.

The fast turnover of buyers makes it difficult for reps and buyers to make the best buys as efficiently as possible. Many do not understand the problems in certain markets and therefore rely heavily on the c-p-m crutch. More responsibility in making buying decisions might mean better training, better buyers, better rep relations, and faster and more qualitative buys, reps claim.

By being able to buy quickly, the best availabilities can be obtained for the client and the buyer may not have to settle for third or fourth best.

Harness cost-per-1,000. Worshiping at the altar of the cost-per-1,000 inhibits efficient buying, reps claim. But with mass buying in short periods it is a common agreement among buyers that it is the safest way when in doubt.

The following should also be weighed:

1. Overlapping tv coverage in the markets being bought.
2. Homes reached outside the metro area, as well as homes within the metro area.
3. Sales of the individual product in the market or station area.
4. Ratings of programs available on each station.
5. Media competition in the
markets under consideration.

6. Prestige and reliability of the stations in question.

Reps consider a good timebuyer one that uses his judgment when necessary even when it transcends the rules set up for him. He should not be afraid to stand up for what he believes even though the cost-per-1,000 may be against him. In many markets different sets of considerations prevail. It is the very advantage of spot buying that enables the media man to study these considerations. In these cases, the reps wish the buyers would do less talking and more listening.

"The timebuyer is often pegged to the c-p-m philosophy and we have to follow it, but with great reluctance," says one spot tv representative. "However, most buyers are overworked and too much is demanded of them. They cannot be expected to be as accurate and efficient as possible. In their position shortcuts are often understandable."

Efficient system. Because there is often so much to do in so little time, oldtimers in the buying field have often established systems for the top 50 or 100 markets. Some choose market size or the alphabet for the first criterion and deviate from there. Others choose cost-per-1,000, but only as the first guide rule—any station buy should violate the formula when it appear merited.

Some system is needed, however buyers and reps concur. When avails on 50 or 100 markets come in at once it is physically impossible to go through the materia without a system, and the more time that passes the more out-dated the material gets.

Buying plans. Some buyers recommend taking advantage of station representatives' buying plan when possible. These plans offer discounts based on frequency or dollar volume, depending on the stations. Such plans could offer great savings when the buyer has a limited budget.

Representatives believe they can be a greater help in offering the best availabilities for the client if the buyer reveals what he's bought in the competition and how much money is available for the campaign. In this way the rep can offer important suggestions on improving the campaign schedule as a whole and planning more intelligent buys.

Consider 10s and 20s. Minute buys are as popular as chocolate ice cream with kids, and lapped up just as fast. Minutes on major programs are difficult to secure unless buying is done early. Reps feel that when a relatively poor minute is the only choice available, the buyer should consider the excellent 10s and 20s open.

The 10s and 20s may be limited in the overall buy, but if the buyer feels strongly enough he should follow his convictions and take them back to the client. Buyers are reluctant to go to the client and recommend a change in policy even when they believe in it. Although they may maintain the respect of the reps they may lose an account.

Reps also would like buyers to consider the good daytime minutes (Please turn to page 49)

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**Buyers and reps offer 10 tips on buying spot tv more effectively**

1. Don't sit on buys. Take the hot availabilities before someone else snatches them.
2. Set a due-date for reps on availabilities and stick with it.
3. Work on problem markets first, so the information will be ready along with that of less-difficult markets.
4. Stagger the buying so the rep can give availabilities on time and buying decisions can be made more quickly.
5. Buy early so that availabilities can be purchased in the best interests of the client.
6. Don't lean on cost-per-1,000. Use judgment when needed.
7. Design an efficient system for multi-station buys, but one that can be deviated from when necessary.
8. Use station rep buying plans which offer special discounts when possible.
9. Consider excellent availabilities in 10s and 20s, instead of taking third or fourth buys in minutes.
10. Try to have as much contact with station people as time allows, in order to better understand the markets.
Y&R's 'field hands' hoe media row

- New Field Services Div. aids clients, agency
- Information sent direct from markets
- Data swells agency's media files

S

Since August 1962, from four to nine media men from Young & Rubicam have been spot checking cities throughout the country in a new effort to find out everything possible about the nation's markets and advertising media which serve them.

Called the Field Services Division, this unit acts as a service arm of the agency's media relations and planning department, and, essentially, fulfills a fourfold need:

1. Transmitting up-to-date market/media reports which benefit media people and therefore clients.
2. Providing Y&R's media and other departments with useful information.
3. Further training younger men toward more responsible jobs within the agency.
4. Cementing relationships for the agency with local media.

Cover all media. The FSD, which covers radio, tv, print, outdoor, car cards and all other local media, is headed up by Thomas J. Lynch as associate media director reporting to Warren Bahr and Joseph St. Georges, senior media directors.

Working as supervisors in the FSD are Raymond E. Jones, Jr., and John J. Hembre, formerly with National Outdoor Advertising Bureau as vice president in charge of NOAB field services.

Assisting Lynch, Jones and Hembre, who work in the field as well as in the New York office, are from two to six agency personnel who, in this way, are being trained for a media buyer's job. From time to time, buyers from Y&R offices in Chicago, Los Angeles, Detroit, and San Francisco also are called upon to assist in the field work.

FSD job description. These media men in the field, or FSDs, are sent out to a market by Y&R not only to gather facts, but to explain the function of the FSD at agency and client meetings, to interpret the media program of a client to sales and distribution personnel, and to provide assistance, upon request, to clients in the area of local merchandising.

One thing FSDs do not do is purchase from the field without prior approval; all buying is done by the assigned media buyers within the various Y&R offices.

An FSD receives his assignment from Lynch, who generally requests specific information for a client or a thorough survey of a market, not necessarily a large market.

However, according to Lynch, the number of activities in which FSDs become involved in following through on their assignments is almost limitless.

Out in the field. For instance, one job may require information of the scheduling of a client's commercials on a radio or television station; that is, whether they are being aired punctually, completely, or properly, or whether the surrounding programming is beneficial or detrimental.

Another typical assignment calls for a study of suburban newspapers in order to determine their value in media programing.

Another object is to gather information on placement of outdoor boards in conjunction with the NOAB field staff; whether they are placed as ordered; whether they may be placed to better advantage, or what the potential of outdoor showings is in a specific area.

Still another assignment will send an FSD on a round of calls to retailers who sell a client's products in order to advise them of the client's media program and how it is being merchandised throughout the market. Through this retailer contact, information on the movement of a client's merchandise as well as the competition is usually determined.

Filling in the blanks. When sent to cover a market—and the local media in it—an FSD is well supplied with instructions from the New York office, a long list of guides to be followed, and the use of a Field Service Manual as he goes along.

After a trip, the full report is sent to Lynch who channels the data into the media department or any other Y&R department which will benefit from it.

"For example," Lynch explained,

Heading up new media arm
Thomas J. Lynch, assoc. media dir., funnels Field Services Division data
"A media buyer may be interested in the merchandising aspects of an account: what the shelf talkers for a certain product look like and how they are placed in a given market. In the same area of merchandising, the field men may be requested to check shelf facings, competitive pricing and condition of product on the shelves. Full reports of this type of activity are sent to our merchandising department as well as the media buyer who is interested in it.

"Another thing we ask an FSD to keep his eye open for," Lynch went on, "is good local programing. If there has been a noticeable change for the better on a woman's show, kid's show, quiz show or sports' show, we would like to know as much about it as possible—the station, time of day, personality, format, length, etc. These things always come in handy. In this way, the FSD helps in the buying function, although he doesn't directly buy. Also, the face-to-face contact and rapport with advertising managers, station managers, and general managers is beneficial all around.

"Our men in the field are also in daily contact with sales people—from all media, as well as from advertisers and retailers—and other local representatives, including brokers.

"The FSDs serve very much as reporters—making sure that every bit of information about media and the markets is thoroughly reported.

"The demands on a man in the field," Lynch said, "are many and require people with confidence and a sound working knowledge of advertising.

"At one time, we used beginners in some of these functions, but now we use intermediate people who have had basic training for a time in various service units of the media department, such as research, statistical, estimating or traffic—all feeders for the buying function. Most of these people have previous training in business, either with advertising agencies or manufacturers.

"Then," Lynch continued, "depending upon a man's ability and the needs of the media accounts divisions, these people become media buyers."

Such development proved impractical in the earlier program in which media trainees were taken from the mail room, for example, and given a course in outdoor. They were then called "outdoor reps," but, being green to all media, their first exposure to outdoor was much less than satisfactory and the program was quickly dissolved.

**Local media helpful.** The work of the FSDs is invaluable in keeping the agency abreast of changes in the markets. The studies show the kind of building construction going on: what the commuting times and facilities are; what ethnic groups predominate in a market; the number of private homes, ad infinitum. In one study, Y&R found that a basically manufacturing town had changed over the years to a servicing function.

"Much of the success of the program," Lynch said, "is due to the fact that the personnel involved in the local media in the markets where studies have been made have been as cooperative as you could possibly expect."
Number of women who work has changed radically since 1920

The rising number of women who work is indicated above. Also, proportion of married women has doubled since 1940, making it difficult for advertisers to reach this important consumer group. Figures provided by U. S. Dept. of Labor.

SPECIAL INDUSTRY REPORT NO. 5

Women’s products: a radio plan

- Advertisers to women face social changes
- More women work, are harder to reach
- Marketing affected by private label inroads
- Spot radio plan offers admen solutions

Two fundamental evolutionary developments in the economic framework of the United States signal the need for marketers of mass consumer items directed to women to examine the very foundations of their marketing-advertising structure.

These two changes have by and large escaped significant notice. However, manufacturers of women-appeal products—particularly household laundry products—must now take a hard, research-bolstered look at the advertising strategy designed to reach and sell the nation’s women. Because of these fundamental changes in the economy, the time-honored methods of advertising to women are no longer the most efficient and must be re-evaluated.

These changes are:

1) Composition of the labor force—with a steadily increasing percentage of women, particularly married women with school-aged children.

2) Increased competition from private-label brands. Their emergence as a marketing factor has engendered greater sales problems for the nationally advertised brands, which are usually higher priced than the supermarket chain’s own brands.

It is the conviction of many that efficient and well-planned use of spot radio will aid advertisers of women-appeal products in solving both problems: reaching the elusive, working housewife, and combating the threat from lower-priced, private labels.
To explore the changes affecting advertisers of these products, McGavren-Guild, Inc., representatives have prepared a study detailing the effect of increased numbers of working women on buying habits, and outlining the role that spot radio can play in adapting to these new patterns. Their findings are reproduced here so that they may be shared with advertisers and with those in the radio industry who have vital interest in such problems.

The composition of the labor force today accords the married housewife with children. Furthermore, the number of women who too, as shown by these figures from the Department of Labor: in 1920, 23% of all working women were married; in 1940, 36%; and in 1959, 61% (see chart page 41).

At the same time, the proportion of married women who work has more than doubled from 15% to 31% between 1940 and 1959. The proportion of single women in the labor force dropped from 48% in 1940 to 13% in 1959. Others, such as divorced women, widows, advanced slightly from 36% to 41%.

To quote the U. S. Department of Labor (Bulletin 28):

"The substantial labor force increase among older married women was reflected in a large gain of about one million in the number of working wives with no children under 18. However, the most striking labor force increase for all married women in terms of the presence and age of their children was among those with children of school age only (6-17 years), whose number rose by two million.

"Among women with children of pre-school age, the increase was one million, or about the same as for those without children under 18."

Moreover, the Labor Department goes on to say that while discussions of employment trends of married women have usually emphasized part-time work rather than full-time work, married women actually accounted for a greater proportion of the recent increase among full-time workers than among part-time workers. Furthermore, relatively few married women work in the recession-affected goods-producing industries.

In March 1961, 71% of the married women with husband present who were working had full-time jobs.

Reach and sell them? It therefore becomes apparent that of the women who constitute the natural market for household laundry products—married women, particularly young married women—significant and rapidly increasing percentages are employed and therefore out of their homes every day. Naturally, they are not available during normal "housewife time" to the advertiser.

How to reach and sell them?

"Dimension ’62," a Pulse national radio survey of March 1962, shows that more employed adult females listen to the radio at all times except the mid-day hours. (See chart, page 44.)

Also heavy radio listening is associated with higher family income, which is more and more associated with a working wife.

Radio’s advantages. Throughout the years that these fundamental changes have been occurring and gaining momentum, the advertisers of household laundry products have
been emphasizing television.

It is ironic that precisely the women such advertisers want—housewives with families and money to spend—are leaving the home to work, and becoming more elusive and difficult to reach. Further, because of their numerical importance, it is increasingly essential to reach them. By the same token, since time is so important to those working women, they are likely to be more interested in modern, time-saving products. By virtue of the fact that they work away from the home, their housekeeping activities are apt to be performed at different times than the so-called "typical" housewife who is presumably at home most of the day. In fact, the "typical" housewife is increasingly the working housewife.

The working housewife necessarily shops at night or on weekends, not during the weekday. She, as well as the conventional housewife, can be reached via her car radio as she drives to the supermarket. She is likely to do considerable housework, the laundry and so forth in the evening and weekends during which time she will be listening to the radio—which can advise her of products as she is doing the jobs for which they are intended.

New technique developed. It is obvious that neither television—nor even radio as it is conventionally bought—can reach and sell this new breed of housewife that is looming ever more important to most of the largest advertisers.

A new radio use technique, developed by Claire R. Horn, research director of McGavren-Guild, and put into use only last week, by two major food advertisers, provides a method of efficiently reaching today's housewife working and unemployed. Called Systematic Rotation (SRO), it is based on the relationship between a station's total weekly cumulative audience and its average quarter-hour rating, and scientifically determines the most efficient minimum number of announcements to be used in a week to reach the maximum unduplicated audience.

With SRO scheduling, the advertiser has available the maximum

Product categories that appeal to woman are affected

With more women employed than ever before, and the encroachment of private brands on national business, advertisers with products such as these—soaps, furniture polishes, and quick-preparation foods—need to re-evaluate ad strategy
Radio listening of employed women vs. unemployed women

<table>
<thead>
<tr>
<th>Time</th>
<th>Employed Adult Female (18 &amp; over)</th>
<th>Unemployed etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 am to 12 midnight</td>
<td>80.2%</td>
<td></td>
</tr>
<tr>
<td>7:30-9 a.m.</td>
<td>64.5%</td>
<td></td>
</tr>
<tr>
<td>9 am-3 pm</td>
<td>62.6%</td>
<td></td>
</tr>
<tr>
<td>Night (6 pm-12 midnight)</td>
<td>48.4%</td>
<td>35.3%</td>
</tr>
</tbody>
</table>

Figures above from "Dimension '62," Pulse national radio survey taken in March 1962, indicate that more employed adult females listen to radio than unemployed females at all times with the exception of the midday hours from 9 a.m. to 3 p.m.

Flexibility he needs to reach this exclusive growing market and, because of radio's economy, with sufficient frequency to do the job.

Contributing to the under-utilization of radio's capabilities have been:

1) concentration on quarter-hour ratings;

2) lack of a simple approach to spot placement that would allow advertisers to realize maximum reach with radio and at the same time permit easy station traffic operations;

3) lack of comprehensive audience data for individual stations from which cumulative measurements for specific schedules can be made... data that incorporate all of the many different forms that radio listening takes today.

4) emphasis on strip buying, limited to weekdays.

SRO goes a long way toward solving the problem of how to reach radio station cumulative audiences efficiently.

Minimizes duplication. Since SRO is unrelated to personal listening habit patterns, it minimizes both horizontal and vertical audience duplication. The number of cumulative homes delivered by station is maximized while a minimum number of announcements is used. This maximum unduplicated circulation is available at the most efficient cost level.

Since SRO utilizes the entire broadcast program range—all time periods and all days of the week—it reaches not only the housewife who is at home but also the now super-important, and more elusive, working housewife.

Another plus of SRO is that it efficiently reaches housewives in those sections of the country where outdoor living is an important year-round factor, such as California, Florida, and the Southwest—all rapidly-growing areas.

The working housewife is the person whose extra income and reduced time for confidence in the effectiveness of products she uses—because those products are bought when she is busy, schedule—is more likely to be sold on a nationally advertised product—despite price differences.

This is a real factor in the looming battle against private brands.

Private brands are becoming a more important factor in the merchandising of mass consumer items, particularly those sold in supermarkets. Most of the private brands, of course, are put out by the supermarket chains, and their advantage continues in items ranging from hand sprays to liquor to gourmet foods.

No category seems to be exempt. At the present time brand name items are under extreme pressure from private brands.

Private label threat. It is not
thoroughly known that local labels outnumber national in chain-supermarket sold products in 12 key metropolitan centers. According to the 13th annual Scripps-Howard grocery product distribution survey, of the 5,099 brand name products found in chain supermarkets of the 12 centers, 58% of these brands are sold in supermarkets in only one city.

Private brands have been successful even in such an unlikely field as cigarettes. A private cigarette label put out by the Shop-Rite chain in New York, New Jersey, Connecticut and Delaware has accounted for 8% of the Shop-Rite cigarette sales since its debut. The interest of other supermarkets has been whetted with this evidence of success.

The threat of private brands runs deeper than the idea that they provide higher markup and increased profits. Actually, in certain cases the reverse is true. However, many stores use them to develop customer loyalty and create store identity. But it is true that the selling price is invariably less.

It is estimated that at present private labels account for 30% of dry-groceries volume in supermarkets.

Through adroit combinations of stations in a market, SRO offers both reach and the needed frequency, at the most efficient cost levels radio can offer. Note that this is talking about weekly frequency—and TV is usually evaluated in terms of monthly frequency.

Because of SRO's flexibility, radio can reach housewives while they are doing their laundry as well as while they are preparing their shopping lists and on the way to buy.

Expert radio copy—that is copy which is directed to the housewives' needs, wants, and interests—is of course, essential.

Above all, radio has a solid history of success in selling to women, and with SRO the medium offers advertisers the reach and frequency they need to sell effectively in today's market place.

**Radio aids women-appeal products**

A program to effectively reach the working housewife—a factor in today's marketing—was developed by McGavren-Guild, Inc., under Claire Horn, director of research.

Here Daren F. McGavren, president, explains the approach his company developed in solving the marketing problem of mass consumer products.

**Radio can best sell the working wife**

When many major national companies began to decrease their radio budgets they thought they were taking a marketing step that was inevitable and natural and right. Television offered excitement and appeal and a vast viewing audience. Those of us in radio were saddened by the fact that so many budgets were diverted from our medium. We felt then and feel even more strongly now—particularly because of the significant and growing number of working housewives—that effective selling of nationally advertised products purchased and used by women must involve greater use of radio.

But radio has changed and is no longer a program medium, in the sense that television is, but rather a "total" station entity, with each station having its selective audience. Nonetheless, advertisers have continued to evaluate radio in terms of quarter-hour ratings as though it were a program medium. This kind of evaluation leads to a conclusion we now know is false, namely that to buy a radio station's circulation involves a very heavy expenditure.

The solution was to find an economical and feasible key to reach radio's circulation, including the difficult-to-reach working housewife. With the development of SRO by Claire Horn, we feel that we have made a major breakthrough by providing advertisers a means of accomplishing this goal.

Furthermore, it is easier to administer at the station level and simplifies buying. SRO also contributes to easing pressure on time periods currently in heavy demand by buyers, thus enhancing announcement impact. SRO buys on adroit combinations of stations in a market make it possible for radio to deliver both the necessary frequency and maximum reach at advantageous cost levels—which are but a fraction of television costs. It is time for serious evaluation of radio's role in media mix decision.
From the way desks are being shoved about in the media department of McCann-Erickson's New York office, you can tell the holiday recess is all over. The reshuffling sounds? The agency is scrapping its present media operational set-up and is going back to its former group plan. The result—aside from the desk moving: a lot of accounts will be changing hands and some buyers will be sporting new titles. First word has it that Nabisco buyer Joe Kilian has been upped to an assistant supervisory capacity.

In other agency action: At BBDO (New York), associate media director Ed Kohler is about to seat himself at a new desk as assistant to Mike Donovan, the agency's v.p. and media manager. Ed's old place will be taken over by Mal Oakes, who's traveling all the way from McCann-Erickson's Minneapolis office to do so.

Speaking of replacements: The accounts left orphaned by Chris Russell at Young & Rubicam (New York) when he quit the buying game to take over as station manager of WERI, Providence, R. I., a couple of weeks back, will be handled by Bob Colgan. Bob is a graduate of the Y&R media trainee course.

Promotion dept.: McCann-Marschalk's (New York) Kathy Noble has been promoted to associate media director. She was broadcast supervisor in charge of all timebuying there.

And in the agency-hopping dept.: Lennen & Newell's (New York) Mike Widener switched to Dancer-Fitzgerald-Sample (New York) . . . Lynn Baker's (New York) Mary Lavis Carlson starts this week as a

(Please turn to page 48)
Feels there'll be more agencies like his springing up across the country. "I believe that the next few years advertisers will come to realize more and more that not all the imagination and creativity stem from New York," Henderson said.

"Already the creative people are beginning to spread out across the country. Many are looking for more compatible surroundings, less rarefied working atmospheres than the concrete city canyon." Henderson execs have no trouble getting to their clients or checking markets in a hurry. They fly here and there in a twin-engine Aero Commander with a full-time pilot at their command.

Individual to the core. Hockaday & Associates is another agency that commands considerable respect, in the opinion of those polled by sponsor. It has been billing around $6 million. Margaret Hockaday is chairman of the board; Alvin Chereskin, president; Zini Rosten, overall copy chief. Miss Hockaday spent five years at Marshall Field and then worked on Vogue as well as Holiday. She believes that advertising must have an ingredient or idea of such personality that it belongs inescapably to the client's product. Everything Hockaday does appears individual to the core, according to the experts, be it Health-tex (Standard Romper clothes for children), Alder socks, Grant's Scotch, or Dunbar Furniture. Says Miss Hockaday: "In all good advertising today the twain must meet. No consumer is at the bottom of the market for long and who's in the middle wants everything at the top—motorboats to mint. Even if you're not the best, you have to act that way."

Females, also both attractive and aggressive, run the Trahey & Cadwell Agency. The agency, which bills more than $1 million, was started three and a half years ago. At first the agency had small fashion accounts but soon extended itself into cosmetics, perfumes, fabrics and other allied industries. Jane Trahey, founder and president, said: "My one goal for the past year was to divert some of our talents into fields which are allied to women but not necessarily to fashion, such as food, beverages—you can see the paper products division of Weyerhaeuser (a small but fascinating path to food makers) is one step we've made."

Frankie Cadwell, Miss Trahey's partner, has been a partner since the beginning of the agency. Both of them previously worked at the house agency of Kayser Roth. Hal Davis is v.p. and senior art director. "I would say we all like visual advertising with a kick; both Miss Cadwell and I try our darndest to sell it, and thank heaven most of the time we do," Miss Trahey said. Davis was at Service prior to his joining the agency. "He's got enough art director awards to burn, and occasionally, he lights his cigar with one," Miss Trahey smiled.

Before working for Kayser Roth, Miss Trahey did sales promotion for eight years for Nieman-Marcus. "That's crackerjack boot training for any client-agency relationship," she observed. As for advertising, it is a bit like teaching, she philosophized, because so much material has to be explained and fed to a client and to a reader. "Some teachers make the subject matter fascinating, and you remember them as well today as you did when you were in school—some teachers read from yellowed notes and were just plain cream of wheat," she observed. "Advertising isn't too different."

Tasteful creativity. DeGarmo billed about $5 million in 1962. The agency was founded by Louis deGarmo in 1919. When the founder died, the son John deGarmo, took over. Elliot Nonas joined the agency in 1959 as v.p. and became executive v.p. in 1960. The agency says it believes that there is no such thing as hard or soft sell. "All ads must be commercial," an agency spokesman said. "If we have properly defined the problem and its solution, the application of tasteful, exciting, eye-catching art and copy will result in a greater sell than if these same selling points were made prosaically. Tasteful creativity, we say, is the most profitable policy."

DeGarmo clients include American Rolex Watch, Republic Aviation, Young Rubber, Olympic Airways, Irish Tourist Office, Grolier Inc., Peerless Photo Products, and C. R. Gibson Co.
The Corner pays its respects this week to Kudner's (New York) chief radio/tv buyer, Maria Carayas. Maria, who started the New Year off in the right direction by cop- ping kudos from Broadcast Time Sales with the rep firm's Timebuyer Award, is a gal with a diversified back-ground in buying skills. Now buying on such accounts as Fisher Body division of General Motors, Sylvania and Goodyear, Maria came to Kudner well endowed with buying experience. She start- ed her career at Roy S. Dur- stine where she wasted no time moving up to head buy- er. From there she went to Hilton & Riggio, and later, to Moxon where she became one of the first buyers to try out field buying for the Gillette account. This latter training Maria considers an in- valuable asset, "It's the perfect way," she comments, "to acquire, first hand, a good working insight into the markets you're buying." Maria whose blonde beauty adds an aura of incongruity to her capability as a buyer, boasts also a wealth of experience in political buying. A native New Yorker, Maria delights in her work and spends most of her free time "talking advertising" with colleagues in the business. The few moments when she isn't thus engaged, she indulges in her other favorite pastimes—skiing or playing bridge. The Kudner buyer has some pretty strong feelings about how to get along in advertising: she believes that the only way to do a good job in this dog-eat-dog busi- ness is to get along with other people. "A good working relationship," she says, "is based on complete rapport and understanding—not only with reps, but with your own agency people." Obviously Maria practice what she preaches because she's quick to credit her love for her work to "all the great people I work with here at Kudner."

If you're keeping a list of spouses involved in timebuying-broadcast sales, you might jot down these Chicago names: Evelyn Adell, buyer on Wrigley at Arthur Meyerhoff, and husband, Charles Adell, a CBS radio network salesman . . . And, until just recently also of Meyerhoff, timebuyer Donna Hanson Zapato, who left the agency business because of approaching motherhood, is married to Dick Zapato of Hol- lingbery's Chicago office.

Top personalities, top programming, top facilities and top manage- ment combine to insure adver- tisers a really effective selling job in WSYR's 18-county service area. WSYR's big margin of superiority is confirmed by all recognized market coverage studies.

Maria Carayas

TIME is not all we offer...
• personal attention
• effective merchandising
• value-plus rate plans

CHATTANOOGA
CALL ATS ADVERTISING TIME SALES INC.
NOW!

The CALLMARK OF QUALITY RADIO IN CENTRAL NEW YORK

Represented Nationally by
THE HENRY I. CHRISTAL CO., INC.
New York • Boston • Chicago
Detroit • San Francisco

WSYR
5 KW • SYRACUSE, N. Y. • 570 KC

SPONSOR/14 JANUARY 196
UYING HINTS
Continued from page 38)
available, instead of taking third
fourth buys in nighttime.
Personal contact. There are al-
ways some things to be explained
about a station that does not show up
in Standard Rate and Data, and
rep's plead for more personal con-
 tact with buyers to explain them.
Buyers claim there is no better
way to learn about markets than
earing reps and station people
com peting stations tell the
ory. It's the only way to learn
more about the business, as well as
dividual markets, buyers think.
Many of the suggestions given
are well-known and some little-
own, but reps claim and media
ten confess that most of them are
not taken advantage of—often be-
cause multi-market buying leaves
little time for considerable thought
in methodology.

55/FIFTH
Continued from page 26)
he island, Mao called him a cow-
rd. For a while, China's closest
friend, Albania, was used as Pei-
ing's sounding board. However,
o no one doubted the real source
of the criticism, and China soon be-
an attacking the Kremlin directly.
Khrushchev answered China's
buse by posing as world peace-
maker in the Cuban crisis. He
ounced Peiping's charges that
he USSR bowed low before the
American "paper tiger" by remind-
ing Mao that the tiger "has nuclear
eth." Khrushchev also rallied the
upport of the satellite countries to
is cause. Gomulka of Poland, Ka-
dar of Hungary, and Novotny of
zechoslovakia were summoned to
Moscow for "conferences."
The reinstatement of the former
Kremlin whip pen boy Josip Broz
Tito of Yugoslavia has been
Khrushchev's most significant slap
at the Red Chinese. Tito's visit
to the Soviet Union and the treat-
ment accorded him there is being
aken by the Chinese as further
provocation and as proof that
Khrushchev has sold himself to the
imperialists.
As for Communist Parties in
other parts of the world, Khrush-
chev's "coexistence" is winning
more supporters than Mao's "war
inevitable" policy. The Italian

CP, largest in membership outside
Communist territory, has denounce-
ed China. The French Commu-
nists have scored Mao's "incompre-
hensible and dangerous attitude."
After China's attack on India, the
Indian Communists have backed
Nehru. And, as a result of Presi-
dent Kennedy's strong stand on
Cuba, Latin American Communists
have had serious doubts about the
possibility of support from either
Khrushchev or Mao.
For many years now, one of
the chief objectives of the Communists
has been to separate the United
States from our Allies. Apparently,
now "their own chickens are com-
ing home to roost," due I believe
to two reasons: 1) oppression and
 unrest in the captive countries and
2) the effectiveness of Radio Free
Europe, the Voice of America, and
a few other non-military but potent
tools which we are privileged to
have—thanks to the American
people.

CHARLES H. CRUTCHFIELD, executive v.p.,
Jefferson Standard Broadcasting Co., Charlotte,
N.C.

Pete Holland, of S.S.C.&B., joins the Tricorn Club

How come? He's wise, that's how. Wise to the fact that North Carolina's
No. 1 metropolitan market (in population, households and retail sales) is that
combined three-city "tricorn" . . . Winston-Salem, Greensboro, and High
Point. Want to join the Tricorn Club? You're probably eligible already, if
you're also wise that North Carolina is the No. 12 state in population. And
in the market upper crust today, my deah, one simply doesn't ignore the
No. 1 market in the No. 12 state! And while you have your lorgnette out,
remember WSJS Television is your best sales entree to all this Confederate
money.

Source: U.S. Census

WSJS
TELEVISION
WINSTON-Salem/GREENSBoro/HIGH Point

Ted VanErk, of Peters-Griffin-Woodward, "hats" Pete with Club symbol
A LONG-RANGE COMMITMENT TO THE USE OF RADIO & TELEVISION TO SPUR PUBLIC ACTION ON VITAL ISSUES

Focal Point is a year-long project that attempts to harness the power of broadcasting to the forces at work on community and statewide issues and problems. The function of Focal Point is to overcome citizen apathy and to encourage action.

Focal Point in Baltimore
In Baltimore, on WJZ-TV, Focal Point is tackling the varied and complex problems of metropolitan expansion as they apply to education, transportation, urban renewal, police administration, roads and highways, and other areas. The project was started with a leadership conference, which included among its participants Senator Harrison A. Williams, Jr., Federal Housing Administrator, Dr. Robert Weaver, FCC Commissioner, Frederick W. Ford and former Mayor J. Harold Grady of Baltimore.

Focal Point in Boston
Most recently, in Boston, Focal Point is taking a penetrating look at the state, its government and its problems. The project began with three 90-minute forums given prime time on three successive week nights over WBZ-TV and Radio. Participants included Attorney General Robert Kennedy, Governor LeRoy Collins, Archibald MacLeish, Moderator Erwin D. Canham and Paul C. Reardon, Associate Justice Supreme Judicial Court.

Discussion areas—as related to government—were “Morality” (can it be legislated?), “Modernization” (can statutory and constitutional law be changed to keep pace with the
times?), and “Manpower” (how can political parties be revitalized?).

Two audiences were involved: those present in New England Life Hall, where the programs took place; listeners and viewers at home (estimated at 500,000), including members of audience action groups.

“New and Better Directions”

These programs represent the kick-off to a year-long project, but already their effect is being felt. Focal Point has fired the imaginations of critics, columnists, and viewers. “The phrase ‘focal point’ is likely to be one that Massachusetts citizens will remember for a long while...it may mark the turning of a corner that leads to new and better directions,” said the Pilot, official organ of the Archdiocese of Boston. The Boston Herald called it “...the most interesting, but more important, informative, program of a local nature...this season.”

Its success ultimately will be measured by the public’s involvement. In Baltimore and Boston, additional programs on specific issues of state and local significance are being contemplated. Other WBC stations are already applying the Focal Point concept in their particular areas.

The Power of Broadcasting

The Westinghouse Broadcasting Company has long believed that the power of broadcasting can successfully be brought to bear in the practical area of community improvement as a constructive force in the solution of social and political problems.
Date set for commercials festival

The year's best TV commercials will be screened in New York on 24 May, the date set for the awards luncheon of the Fourth Annual American TV Commercials Festival. Presentations in other cities will follow in May and June.

Festival director Wallace A. Ross estimates the final selection will be made from more than 1,500 entries (closing date for which is 15 February).

General organization of the event is relatively unchanged. Last year's big innovation was the creation of five regional councils to choose semi-finalists; with this accomplished, Ross feels the 1963 task is to "consolidate the national status of the projects."

As in previous years, the council's chairman is John P. Cunningham, chairman of the executive committee of Cunningham & Walsh. However, the festival council will announce the appointment of two vice-chairmen in March. One of these will assume control in 1964.

All commercials broadcast in the U.S. and Canada between 1 March 1962 and 1 March 1963 are eligible. They will compete in approximately 40 product categories. There also may be special citations for outstanding achievement.

Entries may be on either film or videotape. Ross reports that discussions are still being held with leading tape producers on the problem of screening and projection methods for prizewinning tape entries. (Optical projection on large-screen does not reveal the claimed visual superiority of taped commercials. This led the major tape producers to protest at last year's festival.)

The 1963 winner will again receive a symbolic golden statuette, introduced last year. However, it's hoped that the emblem will have a suitable name this year. Nominations are open, and among those already received by the festival organizers are Telly, Addy, Mindy, IDy, Wally, and Tad.

As in earlier years, the fourth festival is being guided by a council of 135 prominent advertising executives. These experts serve on five regional groups, which select semi-finalists in each product category. In the final judging, the overall criterion is "based on the strength of the sales message, visual and aural appeal, and technical skill... commercials so superior to the average that they may be set up as examples of what the advertising profession stands for and believes in."

In announcing the opening of the competition, director Ross last week said, "It is again our hope that the cooperative nature of the festival will continue to attract outstanding entries, talented people to judge them, and the broadest possible range of advertising executives to see and be influenced by the exceptional winners."

Headquarters of the festival is at 40 E. 49 St., N. Y. 17.

Tv is target in U.S. probe of aged

The Senate Committee on Aging, which will spend three days this week on hearings dealing with frauds, quackery and other schemes aimed at old people, is due to put the spotlight on advertising in general and TV in particular. Staffers who have collected data for the probe indicate much will be said about admen and ad media failing to police false advertising relating to the old. Also that some of the witnesses will assail TV advertising of nostrums. Among those lined up as witnesses are the National Better Business Bureau, AMA, the FTC, and the Consumers Union.

GOP names Burnett

It may not mean a lot in the long-range billings picture, but its selection as agency for the Republican National Committee is quite a feather in Leo Burnett's "image" cap.

The GOP elected to throw its account Burnett's way for a two-year period starting this month, thus including the 1964 Republican Convention.

In addition to placement of all advertising—radio, tv and print—Burnett's extensive research and public relations resources become available to the national committee.
as supplement to its own staff activities.

William E. Miller, national chairman, said the committee “was impressed with the grass roots philosophy,” creative talent, and research strength of the Burnett organization.

**Advertisers**

The charge of conspiring to restrain trade and eliminate competition through retail price fixing was leveled by the FTC against Hallmark Cards and five other companies.

Helena Rubinstein was also cited, along with two other cosmetic companies and two lipstick container manufacturers.

The order, not final, to cease conspiracy to fix prices or conditions of the sale of lipstick containers and refills, reverses an initial decision filed last 28 February, which would have dismissed the original complaint of 16 June 1958.

-

A gamble which paid off handsomely for Colgate-Palmolive and agency Ted Bates was the rather unique launching of Soaky, a liquid bath soap for children.

Introduced in January 1962, the item came from nowhere into a highly competitive market. In just a year it has not only taken over sales leadership, but quadrupled sales in the field, according to Colgate.

Most unusual aspect of the Soaky introduction was its plunge, via network and spot tv, into national distribution, unlike most new products which travel the test market route.

Both Colgate and Bates credit the unusual package with most of the product’s success: the cartoon character bottle can be used as a toy long after the bath soap has gone down the drain.

- “Ford Means Business”: That’s the theme of a new hard-hitting trade advertising campaign which will review the Philco consumer products and merchandising accomplishments since Ford Motor took over in December 1961.

Ad groups ready ‘63 campaign: The

**Advertising Assn. of the West and the AFA** will have as the theme of their joint 1963 program “Advertising is the Voice of Free Choice.” Leaders of the National Advertising Recognition campaign are Peter Folger, of J. A. Folger, San Francisco, and Douglas L. Smith, of S. C. Johnson.

The sound of music: Does more than soothe, it seems. Greyhound Corp. and agency Grey Advertising, gambling on its selling qualities, has added music (four singers and 13 musicians) to the slogan “Go Greyhound . . . and leave the driving to us.”

News for scholars: A professional course in advertising copy will be offered in the Adult Education division of Hunter College, New York, starting 19 February from 7:30-9:10 p.m. The course will examine the latest techniques of writing for tv, radio, and print.

**PEOPLE ON THE MOVE:** Richard A. Lipsey to director of marketing research for three consumer product divisions of Helene Curtis Industries—Helene Curtis Products, KM Products and Lernerth . . . Mark L. Finch to director of sales development for Hallmark Cards . . . James J. Mahoney, general sales manager since 1958, to group products director of Miles Products; he’ll be succeeded by William N. Sallee . . . James V. Bassett, president of the Borden Foods Co., division, to vice president of the parent company, succeeding Theodore O. Hofman . . . A Richard Diebold to a director of American Home Products . . . Paul L. Farber to director of advertising of Mogen David Wine . . . Stephen E. Upton to director of customer quality and services department at RCA Whirlpool . . . D. A. Laird to executive vice president of Borden’s southern division . . . Frederick M. Hoar to manager of advertising and information, RCA Electronic Data Processing . . . Robert P. Swan, vice president for trade relations, has been elected to the management board of Personal Products Co., a division of Johnson & Johnson.

**Agencies**

Recent Washington regulatory interest in broadcast-market research

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**EASTERN EXECS DISCUSS TV FLIGHT**

In preparation for its first big splash in network television sponsorship, two top Eastern Air Lines officials, Frank Sharpe (l), executive v.p. for sales & services, and Malcolm A. Maclntyre (c), pres., get together with Hugh Downs (r), host of NBC TV’s “Today” show. Eastern’s participations began last week, on a twice-weekly basis. The campaign centers on the carrier’s pitch for winter vacations. Agency: Fletcher Richards
activities hasn’t discouraged at least one new firm from entering the industry.

It’s called Marketing Evaluations and is based in Manhasset, New York. Jack B. Landis and Henry Bremer are the principals.

The firm will issue monthly measurements of brand awareness, attitude, image, advertising penetration and purchasing behavior.


New agency: Al Eicoff, vice president of Mohr & Eicoff, has resigned from the agency to his own firm, Gottschalk & Eicoff, Chicago. The two agencies will provide reciprocal services for each other's clients in Chicago and New York.

Headquarters switch: Kenyon & Eckhardt moves its main West Coast operation from Los Angeles to San Francisco, effective 1 April. A tv-radio service office will be maintained in Los Angeles, but all accounts which have been handled exclusively in L. A. will be resigned 31 March. Move is linked to the loss of four key accounts in Los Angeles over the past 14 months. These, totaling some $3 million annually, were: Max Factor, Eldon Industries, Reddi-Wip, and Mercury division portion of the Lincoln-Mercury Dealers Assn.

New quarters: On 1 January, one year after its founding, C. C. R. Hood moved to new and larger offices in the Architects Building, 17th and Sansom Streets, Philadelphia. New phone number is L.Ocust 3-2767.

Top brass: Kenneth W. Hayden to executive director of Holtzman-Kain Advertising, Chicago . . . Gordon H. Johnson to executive vice president of Dancer-Fitzgerald-Sample . . . Gerald V. Kelleher to senior vice president of Erwin Wasey, Ruthrauff & Ryan . . . Harry J. Lazarus member of the executive committee and the board of directors, has been appointed administrative vice president of the western division of Geyer, Morey, Ballard, a new post. Lazarus now has, in addition to his account responsibility, supervision of financial, personnel and office operation matters.


PEOPLE ON THE MOVE: Thomas Shull and Edward Van Horn to account executives at Doyle Dane Bernbach on ABC TV and General Mills respectively, and John Robinson to assistant to the director of radio-tv programing . . . Bud F. White to creative director of W. B. Doner, Philadelphia . . . Mike Cammuso to art director in the Chicago office of Erwin Wasey, Ruthrauff & Ryan . . . C. Arthur Cochran, former market analyst for Thiokol Chemical, to marketing director and account executive of Eldridge, Trenton.

Kudos: Vincent R. Else, administrative director for Knox Reeves, has been elected treasurer by the agency's board of directors.

Resignation: Herbert S. Gardner, Jr., has given up his post as secretary-treasurer of Gardner Advertising, the agency founded by his father in 1902, to become a full-time private consultant to other agencies.
Newspaper monopoly probe by Rep. Emanuel Celler (D., N. Y.), originally set for January, now appears to be off at least until February; also the direction of the inquiry may change.

If the New York newspaper strike is still in progress that situation will take at least the opening brunt.

Cellar had in mind going into the effect on the public of newspaper mergers, and also taking a long look at newspaper ownership of broadcasting stations. But the newspaper strike is right in his back yard and these other matters could be long delayed by a lengthy sub-committee look at the New York situation.

Prospects for a probe of the rating services, following FTC consent decrees, are far from clear.

Though the FTC in its announcement did not differentiate, most of the claims of inadequate or inaccurate methods were aimed at single-market, rather than national ratings. An outside study made for the House Commerce Committee had already given national ratings a relatively clean bill of health, while looking askance at the local picture.

Sen. Mike Monroney (D. Okla.) is the lone member of the Senate Commerce Committee with any great interest in the topic. He held one set of hearings, promised others, but has never since been able to interest committee chairman Warren Magnuson (D., Wash.). The idea that something has already been done by the FTC might cool rather than fan interest. As to the House Committee, much will depend on the workload.

The Administrative Conference of the United States, appointed at the start of the Kennedy administration but growing out of studies started during the Eisenhower regime, has wound up its work: major recommendation was that it be continued to keep an outside eye on regulatory bodies.

FTC wasn't mentioned by name in a very long report filled mostly with very general recommendations, but FCC came in for notice. One suggestion was to the effect that when FCC spends time and taxpayer money holding hearings between competitors for a radio or tv station, and then winning applicant sells, the buyer should also be required to be superior to losing applicants.

Commission, which has criteria by which it chooses winning applicant in such cases but which appears to give different weight to different factors case-to-case, was urged to set up stronger criteria. To the point, even, that “some applicants would be automatically preferred over others.”

Small business is handicapped because national advertisers push local sponsors out of the best tv time through discount practices, network option time and network-affiliate relationships in general, a House Small Business subcommittee report holds.

The report said that the small businessman has no such handicap in radio, but that radio has lost nighttime audience to tv. It called for new hearings in the current Congress, because of “a serious problem for the small business sponsor or local advertiser as well as the station representative or advertising agency who seeks time on a (local) station.”
Like CBS TV (Richard aSlant), ABC TV has a lawyer-executive who exercises the authority over the network's news division.

With ABC TV it's Everett Ehrlich, general counsel and director for both AB-PT and the American Broadcasting Co. In other words, under the reorganization of the division, administrator Robert Lang reports on the policy level to Ehrlich.

Background: Ehrlich got his start in the business via Y&R's legal department.

One of the tv networks is both mystified and dismayed at the affiliate pullouts it's getting on a daytime strip with a decided public service slant.

The strip's share has been good for a show of that type and the series' commercial position (minutes sold) is holding up nicely.

CBS TV is now making it a routine matter of closed-circuiting for affiliates daily a program culled from the next day's batch of scheduled telecasts.

The network says there are no controversial implications in the procedure; in other words, the selection of a show is not determined by its possible inclusion of something that an affiliate might find objectionable.

Last week's pick for affiliate reviewing: the Lloyd Bridges Show, CBS Reports, Twilight Zone, Rawhide and the Jackie Gleason Show.

You may have wondered lately, because of certain migrations, how key executives have been able to settle their stock and fringe-benefits and then join a competitive setup with impunity.

Your musing may also have included this premise: it would seem logical for the organization making the settlement to include a clause circumscribing the departing executive's subsequent business involvement.

Trade lawyers have challenged such clauses as non-enforceable on the ground they pose a one way street; in other words they are not bilateral.

The issue got its comeuppance some years back when D-F-S tried to enforce the provision in a settlement agreement which barred the departee from going to work on an account competitive to P&G, the group he had been aligned with.

In other media, looking five years back has the approximate aspect of a yesterday but with tv, because of its dynamic and constant change, five years can appear to be a long time ago.

For instance, it was five years ago this month that:
- Advertisers were muttering about the impracticality for them of 52-week tv network contracts and the imperative desirability of the resurrection of the 13-week cycle.
- The scatter plan of network buying, as propounded by ABC TV, was beginning to be embraced as one way of meeting the rising costs of the medium, that is, by spreading the risk.
- The application and prospects of magnetic tape were an issue of debate.
- The CPM of the average nighttime minute on the networks, according to Nielsen, was ABC TV, $3.06; CBS TV, $3.00 and NBC TV, $3.54.
- ABC TV was selling some of its repeat-show minutes at $12-14,000 (time and talent), with an estimate of 75-85% coverage of all U. S. homes.
Outlook for 1968: The financial future of the networks is excellent. National advertisers will steadily increase their tv spending. More importantly, the networks' ratio of profit to revenue will also improve.

This is the opinion of the investment house, Bache & Co., in a report to its clients which closely examines the advertising and network structures.

The investment analysts point out that advertising is closely linked to spending on non-durable goods. The market for these goods has expanded at a 3.4% rate over the past decade, and will continue at that pace for three to five years. Ad expenditures should follow the same pattern.

National advertising is about 61% of the total, and network tv is getting a bigger share: a jump from 6.9% in 1952 to 10.6% in 1956 and 11.2% in 1961. (The 1962 take was probably a record 12%.)

Since 1956, Bache calculates that network spending has grown by 6.2% annually. It predicts over the next five years an annual increase between 5.5% and 6.2%.

"We assume," says the report, "no great changes in the state of the economy or of the place of advertising. Nor do we look for a major diminution of television's fascination for millions of people and therefore its value as an advertising medium."

These assumptions mean that:
- "Total advertising will reach $14.1 billion in five years (from $11.84 billion in 1961).
- "National advertising may hit $8.75 billion at that time.
- "Network spending will be $1.10-$1.14 billion in 1966--a compound annual growth rate of 5.5%--6.2% for network revenues over the next five-year period."

This is an average for the period and it is expected that swings in the business cycle will cause faster or slower growth over short periods of time. Bache figures also predicate a continuation of the slowing rate of growth of network tv, which grew at 14.4% per year rate over the 1952-1961 period, and 6.2% per year from 1956-61.

In the profit area, the financial experts believe that the networks' take-home will increase at least the same proportion as revenues, about 6%. This doesn't sound spectacular but it involves a profit boost of 45-50% above the 1961 level. Reasons:

"ABC suddenly became an effective third force in network television in the post-1955 period . . . this resulted in intense price competition among the networks during the period 1956-61. The supply of time outran the demand. While more time was sold, price cutting kept the rate of growth of dollar volume (gross time billings) down.

"Indications are that demand for network time will be more in line with supply. Little price cutting is occurring this year . . . (There is) a fundamental change in the supply and demand situation."

Bache points out that during tv's growth, each of the networks in turn has had to pay a high price for securing its affiliates. There now is greatly reduced competition for outlets, and each network in turn is expected to renegotiate its contracts at substantial savings.

The new CBS contracts, for example, should add about $3-4 million to network profits before taxes in 1963 without additional cost. NBC has announced similar changes in its affiliate contract.
Because of price cutting and the fight for affiliates, profits before taxes of the three nets were much lower in 1961 than in 1956 ($43 million, 3.2%, compared with $13 million, 8.1%).

In 1962, however, total pre-tax net income should be well above 1961. Volume for eight months is up 12.7% and the increase for the balance of the year could be well in excess of this. The combination of volume increases, the abatement of price cutting, and reduced competition for affiliates is being translated into increased profitability.

Bache estimates that network pre-tax profits for ’62 should reach at least $35-$36 million, a healthy 45-48% rise over ’61. For the future, there should be stable prices and therefore improved margins as volume increases.

“In fact, there may be opportunities in the next two or three years for prices to be raised, further improving the profit picture.”

Bache’s report is particularly concerned with one group, CBS. Its informed guess is that, in 1961, CBS made a total pre-tax income of $17 million, of which $22 million was contributed by the television network. An estimated further $21 million came from the o&Sos.

Ad effectiveness gets new formula

N.B.C research director Dr. Thomas E. Coffin called on the advertising industry last week to spend more money in measuring the impact of its messages.

In a talk to the American Marketing Assn.’s research discussion group on Thursday, Dr. Coffin presented a new formula for effectiveness of different media. The formula is stated as $E = A \times I$, or, advertising effectiveness equals size of audience multiplied by impact per member of the audience. This equation allows evaluation of different media, he said, because measurements are reduced to comparable terms.

However, Dr. Coffin warned, the formula can work only with precise measurements of both audience and impact, and at present “the precision of our audience measures far outstrips that of our impact measures.” Impact studies promise the greatest improvement in the efficiency of advertising evaluation, he declared, and it is time the industry began spending more money on them.

**BUTTER-NUT MAKES NETWORK DEBUT**

Jack J. Bard, director of media activities for Tatham-Laird, signs the dotted line which will initiate client Butter-Nut Coffee into the network tv sponsorship fraternity. The buy involves three ABC TV nighttimers, “Going My Way,” “The Sunday Night Movie” and “Premiere, Presented by Fred Astaire.” On hand for the contract signing were top network executives Julius Barnathan (l), vice president and general manager of ABC TV, and Slocum Chapin, ABC vice president in charge of tv network sales, western div.
quick action by the FCC was anticipated last week on amending, if not ending, the AM station freeze. This opinion was expressed at the end of the two-day 'shirt-sleeve' session between the FCC and NAB, and the FCC and other groups, on the problem of radio's overpopulation. A spokesman for the FCC intimated, however, that announcement of a change would not be forthcoming for about a month.

NAB president LeRoy Collins said that he believed good things would result from the sessions, but they would depend on the Commission and its reaction to NAB proposals. The sessions were, he added, "a basis for corrective efforts on the part of the Commission that can be meaningful."

In presenting its position to the FCC, the NAB radio development committee recommended strongly against the use of economic factors as a base for limiting the number of stations in a community. The committee proposed 1) changes in engineering rules (which it expects would cause economic factors to adjust themselves, within reason) and 2) encouragement of mergers between stations where broadcasters are in violation of engineering standards.

The report suggested that the FCC revise its rules on directional antennae to be more in line with population shifts of recent years. It also urged the FCC to drop its "10%" rule, which permits licensing a station to an applicant who can show an overlap with another station of no more than 10%. NAB feels the restrictions should be tightened.

The next step belongs to the FCC, which must now take NAB recommendations under advisement, and it is believed that within a month rule-making proposals will be announced. In the meantime, an FCC spokesman indicated there is "some possibility" that part of the freeze would be lifted on engineering grounds, but any such development would be relatively "insignificant."

### Tv Stations

Little change is expected in programming, personnel or policies of WREC (AM & TV), Memphis, following transfer of both operations to Cowles Magazines and Broadcasting, Inc.

WREC Broadcasting Service, Inc., owned by Hoyt B. Wooten, sold the two stations for $8 million, subject to FCC approval.

New call letters: WRGP-TV, Chattanooga, greeted the new year with...
and Franklin. Montana.

Power Harold harge departure director. SPONSOR/14 Intermountain. Kendall Arthur program. Frederick Tom change.


The news and information services department of the WFBM stations swept nearly all the honors in the 1963 Indianapolis Press Club Journalism Award program. The tv station won all of six possible prizes for spot news, community problems, documentary, editorial, feature stories and sports. The radio station won plaques for community problems, editorial and feature stories.

PEOPLE ON THE MOVE: Bob Sprouse to national sales manager of WBNS-TV, Columbus. Tom Burkhardt to local sales manager, Jim O'Ronke to assistant national sales manager and Frank Boscia to senior account executive at WTVJ, Miami. Kendall Smith, assistant program manager, to program manager of WTIC-TV, Hartford. Mary Ann Casey, for nine years the director of programing and women's news editor for KEYT, Santa Barbara, has resigned. Tom Gillies to farm director for WFLA-TV and radio, Tampa-St. Petersburg, replacing Frank Johnson. Harold C. O'Donnell to program director and Edward J. Ryan to promotion and merchandising manager of KEYT, Santa Barbara. Arthur "Duke" Struck to tv director and Arnold Collins to production manager at WTOP-TV, Washington. Frederick M. Espy to account executive of WLWT, Cincinnati.

Radio Stations

Transfer of ownership of WCKR (AM & FM) from Biscayne Television Corp. to Miami Valley Broadcasting took place in Miami. Milton Komito will continue as general manager of the radio stations and, effective next month, James LeGate assumes duties of station director.

Changing hands: WTTM, Trenton sold by Peoples Broadcasting for $375,000 to Scott Broadcasting Co., Herbert Scott, president. Peoples Broadcasting hopes to expand into larger markets with purchase of another station. Blackburn brokered the deal. WEEY, Richmond, sold for $300,000 to J. Olin Tice, Jr. by Burton Levine, with Blackburn the broker.

News expansion: WTCN, Minneapolis, has set up its own separate news department and hired two veteran radio newsmen to handle the coverage. Intermountain Network has formed a Montana Intermountain Network News Bureau, with feeding facilities located in KBLL, Helena, and placed it in charge of Terry Bass; on another front, Wendell Weaver has been named news head of the Idaho Intermountain group, stationed at KGEM, Boise.

Power increase sought: WSPA (FM), Spartanburg, has filed a proposal with the FCC for a power boost to 100 kw. This would be maximum power for the station under FCC rules. Outlet was South Carolina's first fm station and the Southeast's first stereo station.

PEOPLE ON THE MOVE: Arnold C. Johnson, manager of WGEE when the station signed on the air in Indianapolis in 1956, returns to

Houston heralds arrival of Bob, Ray, and 'cast of thousands'
The zany team of Bob Elliott and Ray Goulding (alias Wally Ballou, Mary Backstage, etc.) joined the KXYZ roster 1 January, spoofing for Gulf Coasters from 6-9 a.m. during the week and throughout the weekend. They do some spoofing here on the subject of stn. mgr. Jack Carnegie's hat
the station in the capacity of general manager ... **John Kirkpatrick** to managing director of WSPA, Spartanburg ... **Timothy F. Moore** to vice president of Star Broadcasting, owners and operators of KISN, Portland ... **Robert E. Klose**, program director of WFIL, Philadelphia, to program manager of KFRE, Fresno ... **Don Shepherd**, promotion director of WLOS-TV, Asheville, to promotion director of KFRE stations, Fresno, and **Guy B. Farnsworth**, of WUSJ, Lockport, to assistant general manager in charge of sales for the am station ... **Otto A. Goessl** rejoins WTIX, New Orleans, as account executive ... **Joe Tucker** and **Robert McLaughlin** to the sales staff of WLW, Cincinnati ... **Paul Allen** to national program director for the four Trigg Vaughng radio stations ... **Homer K. Peterson** to general manager of the IMN group of five radio stations in Utah, Idaho, and Montana, affiliated in ownership with The Intermountain Network. Peterson, who has been station manager of KALL, Salt Lake City, will also serve as general manager of KGEM, Boise; KOPR, Butte; KMON, Great Falls; and KGHL, Billings.

### Reps

**Robert E. Eastman** has opened its 10th sales office, this one in Boston. **Raymond A. Gardella**, who has been sales promotion manager for Eastman, headquartered in New York, will take over as manager of the office.

**Rep appointments:** KTEN, Ada, Okla., and KTTS-TV, Springfield, Mo., to Select Station Representatives ... WHLL, Wheeling, to Ohio Stations Representatives, for Ohio sales ... WJAR, Providence, and WFGM, Fitchburg, to Eckels & Co., for New England sales ... WHJB, Greensburg, WLEC, Sandusky, and WTAP-TV, Parkersburg, to Penn State Reps ... KMYZ, Everett, Wash., to Grant Webb ... KPAM, Portland, and KETO, Seattle, to Broadcast Time Sales.

New subscriber: **Pearson National Representatives** has signed for the automated centralized billing services offered by Broadcast Clearing House. All time orders for spot radio campaigns will henceforth be processed by the BCH billing and payment system with the aid of Bank of America electronic data processing machines.

**PEOPLE ON THE MOVE:** **Bram Emous** to the sales service staff of the BTA Division, Blair Television ... **George Swearingen** to Atlanta sales manager for CBS Radio Spot Sales, a post he'd previously held for four years. He replaces **George Crumbley**, resigned to form his own advertising agency ... **John C. Liddy** to sales promotion manager at Robert E. Eastman ... **Richard J. Quigley**, head of Blair’s St. Louis office, to vice president of Blair Television ... **Thomas M. Lawrence** to senior account executive for H-R Television, New York.

### Newsmakers in tv/radio advertising

**Harold C. Sundberg** is the general sales manager for WZZM-TV, Grand Rapids, western Michigan’s newest tv station. Sundberg comes to his post with a 10-year background in the radio/TV industry. He has, for the past three years, been general manager of WMBD (AM-FM & TV), Peoria. **Mark L. Wollinger** is general manager.

**Anthony G. Kupris** brings to his new job of marketing vice president for Donahue & Coe 15 years background. His most recent post was vice president of the Market Planning Corp, affiliate of Interpublic. In 1946 he joined Standard Oil as assistant advertising manager, later becoming sales manager. In 1954, he joined R. M. Hollingshead.

**William L. Brown** replaces Harold Sundberg as general manager of WMBD (AM-FM & TV), Peoria. He was formerly assistant manager in charge of the radio station and, most recently, sales manager of the tv outlet. Prior to 1957, Brown was with the Ralph Jones Advertising Agency of Cincinnati and Crosley Broadcasting.

**Alan Henry** has been named assistant to John W. Kluge, president and chairman of the board of Metromedia. Henry joins Metromedia following a two-year association with KWK, St. Louis, as general manager. Before that he was general manager of WCKR, Miami Beach, and v.p. and general manager of KXEL, Waterloo-Cedar Rapids.
Building an audience with the GMA

Recently, sponsor had occasion to report on a statement by the president of the Grocery Manufacturers of America, Paul Willis, at the TVB meeting in New York.

I do not intend to discuss the pros and cons of Mr. Willis' statement except to note that I feel his remarks were possibly misunderstood and misinterpreted. What I would like to bring out, however, is the fact that Mr. Willis and all members of the Grocery Manufacturers Representatives groups around the country are becoming more and more important to the broadcast industry.

The importance and influence of these people, particularly at the local level, is becoming greater every day. I feel that for far too long the local food and grocery brokers have been overlooked by the broadcast people with whom they should have a closely knit alliance.

I consider the food broker the first line of attack for local TV dollars. He knows his market and he knows his principals. His suggestions can bring a lot of new money into the TV till. Consequently, I make sure that my station people maintain an extremely close alliance with the food brokers in our area and keep them informed as to the latest developments in the television industry.

We arrange seminars and special meetings for the brokers in our particular area, most of whom are members of the Northwestern Michigan Grocery Manufacturers Representatives, lend them merchandising support for their campaigns, provide them with economic reviews of the State of Michigan, attend all their functions and try to aid and advise them about the TV industry in as many ways as possible.

Just recently I was deeply honored by the GMR people of northeastern Michigan and was presented an award for "the long and continued cooperation between WNEM-TV and the Eastern Michigan GMR and for our support and effort on behalf of this group." This was a high point in our close relationship as it was the first individual award ever given by these men.

I am not pointing this out to prove how good we are, but rather to point out that TV as a whole has not truly provided the food brokers throughout the country with the type of information, assistance, and understanding that they need. Consequently, one of the TV industry's most affluent and vital customers has been neglected.

When you consider that food and grocery advertisers spent in the neighborhood of $850 million in 1961 and that more and more of these advertising budget placements are being assisted in the field by the food brokers who know the local and regional aspects of the market, it would be safe to assume that TV stations and their management would lend every effort to offer more information and greater service to the food brokers. However, such is not the case, I would venture to say that less than 20% of the stations in the country are aware of the rapidly increasing importance of the food brokers or take the time to get to know them or the extent of their operation.

Recently, in a discussion with Mr. Willis, I suggested that, rather than the editorial support idea, which was brought up during the New York TVB meeting, the GMA itself document some of the more dramatic aspects of their industry and produce a series of 13 half-hour films which might then be distributed to local TV stations in a manner similar to that utilized by the NAM which has had a resounding success over the years. This documentary approach might have more value to TV stations from a programming standpoint and would obviate the awkwardness implied by the term "editorial support." It would include the added advantage of having the people who know the food and grocery business tell their own story which would have much more impact than any editorial commentary by various stations.

I feel that this approach to making TV stations more aware of the activities and potential of members of the GMA might provide the opportunity for a closer spirit of cooperation and a better understanding between the members of the GMA and the broadcasters themselves. It could be an extremely interesting, informative, and educational presentation on the various aspects of this important adjunct to the TV industry.

Not only a successful broadcast executive but also an industrialist is the Toledo-born James Gerity, Jr. In 1948 he acquired WABJ and put WNEM (FM & TV) on the air in 1951. A firm believer in the importance of TV's role in the local community, he has enlisted his station to aid the Grocery Manufacturers Representatives of Eastern Michigan and other such groups.
The introduction of four new products is providing the impetus for a heavy television push by BernzOmatic (Rumrill), with a major emphasis on national spot.

The four products set to make their debut in 1963: (1) a new spray enamel which harnesses the advantages of propane as a propellant in the aerosol field; (2) a new Bernz-O-Matic Dual Flame Propane Torch; (3) portable ice-making refrigerators; and (4) a portable radiant heater which provides a total of 21-hours of steady heat wherever set up.

TV budgets will be greatly increased over 1962, with current plans calling for three 13-week campaigns, the first covering the top 40 markets and the subsequent schedules blanketing the top 70. Some network will also be used.

Leo Burnett threw some unexpected money spot tv's way, this on behalf of Salvo.

Budget to cover spots in quite a number of markets stems from an expired ABC TV schedule. About three minutes per week of the 40 some Wally Cox commercials are being used.

The year began with an enormous upbeat on the midwest spot tv buying front, with all the major agencies stirring up activity for the tv reps.

Here's what's breaking: Betty Crocker Brownie Mix (NL&B), buying day and night minutes for 10 weeks beginning 28 January. Five or six spots a week will be used; Betty Crocker's potato products and Wheaties (Knox Reeves), both using daytime and late night minutes. Potato products, buying from an extensive market list for a six-week run, begins today, and Wheaties, using a moderate number of markets, begins next Monday, varying its schedule according to markets.

Kitchens of Sara Lee (HRM&S) is buying another two week flight starting 23 January, as is United Biscuit (Hartman); Climaleme (D'Arcy) has switched from radio, in which it was very active last winter, to spot tv, buying a four-eight week schedule slated for late January start; Kleenex (FC&B) kicks off another spot tv flight beginning 18 February; and Pearl Brewing (John W. Shaw) is buying again.

For details of other spot activity last week, see items below.

**SPOT TV BUYS**

Readers Digest is lining up several markets for a one-week saturation spot campaign starting the end of the month, 27 January. Minutes or IDs will be used, depending on the market. The buy is out of J. Walter Thompson and Larry Reynolds is the contact.

Peter Paul Candy is active in top markets. The campaign, which kicked off last week, will continue for 14 weeks. Time segments: nighttime chainbreaks and minutes. Agency: Dancer-Fitzgerald-Sample. Buyer: Dorothy Medanic.

Lever Brothers gets a campaign off the ground this week on behalf of its Golden Ladle Sauces. Schedules consist of daytime and fringe night minutes and will have a five-week run. Chuck Woodruff is the buyer at SSC&B.

Crackerjack Co. kicks off today, 14 January, with kids minutes in and Can anybody claim more loyal viewers? Our metro share in prime time is 90%, and homes delivered top those of any station sharing the other 10%. (ARB, March, 1962) To cover this influential market, such loyalty means the big buy for North Florida, South Georgia, and Southeast Alabama is
SPOT-SCOPE

around kids shows. The action, heavy in several primary markets, is scheduled for seven weeks. Agency is Doyle Dane Bernbach. The buyer: Nace Rind.

Borden will break a campaign next week, 21 January, for its Instant Coffee. Schedules of prime-time and fringe IDs will run for 13 weeks in selected markets. The account is handled out of DCS&S and the buyer is Frank MacDonald.

Lestoi will promote various products with a 15-week spot TV drive which gets started either this week or next. Daytime and fringe minutes will be used. Agency is Fuller & Smith & Ross and Mary Meahan is the buyer.

Schlitz breaks its major 1963 spot push on 27 January, with a long list of markets included. Spots are being set to run through mid-December of 1963. Time segments: nighttime minutes, 20s and IDs. Agency: Leo Burnett.

Colorforms has a call out for minutes in several markets, to start in late January. Campaign will run for seven weeks. The agency on this account is Daniel & Charles. Buyer: Isabel Stannard.

Kraft starts today with schedules on behalf of its Miracle Margarine. Spots are daytime minutes with housewife appeal and they will run for five weeks. Mark Oken is the contact at Needham, Louis & Broady.

Edward Dalton, which kicked off the first of the year with 13-week schedules in some markets for Metrecal, is adding seven-week runs in several other areas starting tomorrow, 15 January. Nighttime minutes are the mainstay of the campaign, placed out of Kenyon & Eckhardt by Phil Ganz.

General Mills starts today for Noodles Romanoff, via Doyle Dane Bernbach. Day and night minutes and breaks will continue for six weeks. Buyer is Marie Luisi.

SPOT RADIO BUYS

Equitable Life Assurance Society will launch a spot radio campaign in over 100 markets, beginning in early February. Object of the campaign: to give local advertising support to Equitable agents. Foote, Cone & Belding, New York, is the agency and Martha Sykes Murray is the buyer.

American Tobacco is issuing contracts on behalf of Pall Mall for six two-week flights during 1963, the first of which kicks off on 11 February. Agency for the buy is SSC&B. Buyer: Nick Imbornone.

P. Lorillard has some action going in some 30 to 50 markets for its Kent, York, and Newport cigarettes. Schedules, which call for minutes, 20s and IDs, will run from 22 to 26 weeks depending upon the market. Starting date for the campaign was 1 January. Lennen & Newell, New York, is the agency. The buyers: Sally Reynolds and Bob Kelly.

Beechut Life Savers is going into all the major markets for a 13-week push in behalf of its Tetley Tea. Minutes are being used in women’s audience shows and drive times. The agency: Ogilvy, Benson & Mather, New York. Art Topal is doing the buying.
NO SPROUT
...and still growing!

Already with more viewers than any other Kansas TV, KTVH...a pioneer in the heart of mid-America prosperity, has intensified its coverage area by constructing a new 1,503-foot transmitting tower. Now it provides the ultimate in television reception for viewers in industrial Wichita, Hutchinson, and all other important central Kansas communities. Mature in experience and stability... KTVH continues to increase its capacity for profit-producing presentations to a flourishing, rapidly-expanding audience. KTVH...with the tallest transmitting structure in Kansas...is your most effective sales route to the heart of this rich, mid-America market.
20% of the food distributed through Houston warehouses is consumed by families in Beaumont/Port Arthur/Orange. If your spot television budget is based on wholesale distribution figures in Houston, you're missing one-fifth of the consumers. If you put your television dollars on any other station in the Beaumont/Port Arthur/Orange market, you're missing 43% of the viewers. Peters Griffin Woodward CBS KFDM-TV CHANNEL 6
SPONSOR
THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

21 JANUARY 1963—40c a copy / $8 a year

Why Cyanamid has moved into net tv  p. 30

RADIO DIVISION
EDWARD PETRY & CO., INC.
THE ORIGINAL STATION REPRESENTATIVE

selling toothpaste? What better time to talk to her than now? Reach your customers while they're using the product. Put Spot Radio's unique timeliness to work for your brand on these outstanding stations.

Albuquerque  WSTAR  Norfolk-Newport News
Atlanta  KFAB  Omaha
Buffalo  KPOJ  Portland
Chicago  WRNL  Richmond
Cleveland  WROC  Rochester
Dallas-Ft. Worth  KCRA  Sacramento
Denver  KALL  Salt Lake City
Duluth Superior  WOAI  San Antonio
Houston  KFMB  San Diego
Kansas City  KYA  San Francisco
Little Rock  KMA  Shenandoah
Los Angeles  KREM  Spokane
Miami  WGTO  Tampa Lakeland Orlando
Minneapolis-St. Paul  KVOO  Tulsa
Intermountain Network
You Can't Cover Indianapolis from Indianapolis

*The Indianapolis market, we mean!

This provocative headline is more than a facetious approach to a marketing problem. If you presently have distribution in and are exerting advertising pressure on the Indianapolis market, then consideration of the Terre Haute market is of vital importance to your sales success.

Here's Why:

1. Terre Haute is closely linked to Indianapolis for its distribution.
2. Two of the Leading Supermarket Chains in the Terre Haute-Indianapolis coverage area credit the WTHI-TV area with more than one fourth of their total area sales.
3. Indianapolis Television, even when extensively used, misses 80% of the Terre Haute metro area.
4. Combining WTHI-TV with any Indianapolis television develops sizeable, additional penetration without additional cost.
5. The combination of WTHI-TV with an Indianapolis effort reduces excessive duplication, substituting new potential customers.
6. The Terre Haute-Indianapolis media approach does not reduce the level of impact in metro Indianapolis.

These facts were revealed through a series of special studies conducted by ARB. These are presented in detail and are available through your Edward Petry Man.

WTHI-TV

Delivers more homes per average quarter hour than any Indiana station* (November 1962 ARB)

*except Indianapolis

WTHI-TV

CHANNEL 10
TERRE HAUTE, INDIANA

*AN AFFILIATE OF WTHI AM & FM

Edward Petry & Co., Inc.
Why WTMJ-TV bought volumes 1, 2, 4 and 5 of Seven Arts' "Films of the 50's"

Says George Comte:
Vice President and General Manager, WTMJ-TV, Milwaukee, Wis.

"We bought volumes 4 & 5 of Films of the 50's for the same reasons we bought Seven Arts' volumes 1 & 2. The films have been highly successful in our programming schedules. We select features by checking their ratings, stars, and type of story. This has

PAID OFF IN AUDIENCE AND IN MARKETING RETURNS

If you'll check the rating books of the Milwaukee market you will find that WTMJ's Saturday Night Theatre has consistently been one of our top rated programs. Our audience is very pleased, very loyal, and very appreciative of this type of entertainment."

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue Yukon 6-1717
CHICAGO: 4630 Estes, Lincolnwood Ill. Orchard 4-5105
DALLAS: 5641 Charleston Drive Adams 9-2855
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif. State 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West Empire 4-7193

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data) Individual feature prices upon request.
... and barrel your way through the Madison market!

The dramatic climb of WKOW-tv, Madison's dynamic UHF station, is hot news to advertisers. But a familiar story to viewers in Wisconsin's booming South Central market, WKOW-tv has always been their station.

Example: Dane County's 99%, Green County's 98%, Sauk County's 90%, Iowa County's 99%. These percentage points tell the near-perfect score WKOW-tv's local live personalities and network shows have earned with over a half-million people in Wisconsin's 2nd retail trade zone. Your product displayed and sold on WKOW-tv will earn that enthusiastic acceptance too. WKOW-tv concentrates on this Madison trade zone... allows you plenty of dollar-power for massive frequency. Make that U-turn to WKOW-tv now!

WKOW TV
MADISON, WISCONSIN

Ben Hovel, Gen. Sales Mgr.
Larry Benton, Pres.
Joc Floyd, Vice-Pres.
Represented by Adam Young

Midcontinent Broadcasting Group
KELO-LAND TV and radio Sioux Falls, S.D.; WLOL/AM, FM Minneapolis-St. Paul; WKOW/AM & TV Madison, Wis.; KSO radio Des Moines

KEY STORIES

MEDIA MEN ON PROGRAMING KNOWLEDGE / Experts, such as Lee Rich, Benton & Bowles, present their philosophies on what media men should know about the program area and why.

P. 25

AN AUTOMATED STATION PROCESSES A SPOT / Steinway pianos move into a new world of automated radio and find that getting a canned spot on the air requires human ingenuity.

P. 28

CYANAMID STEPS INTO NETWORK TV / Chemical giant has slashed its print budget and is moving in a new direction with its sponsorship of an ABC TV show to sell corporate image and products.

P. 30

BROADCASTS TO ORIGINATE AT '64 FAIR / Plans are underway through a committee of broadcast advisers to make facilities available for originating at World's Fair.

P. 33

CREATING A COMMERCIAL FOR TELEVISION / A picture story of a Gentle Fels detergent commercial shows the many weeks and many people involved in making a 20-second announcement.

P. 34

SPONSOR'S SEMI-ANNUAL INDEX / Index itemizes for quick reference articles that appeared during the months of July through June 1962. Wherever possible, articles have been cross-indexed.

P. 37

SPOT SCOPE / Developments in tv/radio spot

P. 68

TIMEBUYER'S CORNER / Inside the agencies

P. 45

WASHINGTON WEEK / FCC, FTC and Congress

P. 55

SPONSOR HEARS / Trade trends and talk

P. 56

DEPARTMENTS

555 Fifth p. 6, 7 / 4-Week Calendar p. 6 / Publisher's Letter p. 8 / Radio/Tv Newsmakers p. 65 / Seller's Viewpoint p. 67

Weekly, 88 “In Depth News reports” scoop the TV sky in Cleveland. Adair’s City Camera, Walter Cronkite, Doney’s Features, Armstrong’s International Reports, plus CBS-TV’s comprehensive coverage are more reasons why WJW-TV—Cleveland delivers up to twice the spot audience on a CPMH basis, compared to the nation’s top 15 markets. Want to know the facts? Call your Storer Television Salesman — WJW-TV CBS 8 in Cleveland.
555/FIFTH

Letters to the Editor

BROCHURE FOR CLIENT

We are preparing a brochure for our client, the Alberto-Calver Co. of McRoe Park, Ill. This brochure will be used as a selling aid by the sales force and will emphasize the importance that advertising has contributed to the growth of the company.

In order to impress the dealers and salesmen alike, we are planning to reproduce a chart which appeared on page 10 of the 17 September 1962 issue of sponsor. As I mentioned earlier, this would appear only in the brochure and will list both the source and date of issue.

MICHAEL J. DEVLIN, BBDO, Chicago, Ill.
• Permission granted.

COMMERCIAL PLUGS

Whenever we find a case of a public service program promoting a commercial enterprise we protest, as we have just done to the Navy Department in connection with the Lawrence Welk series.

However, ours is just one voice and I am wondering if there is any area in which sponsor might possibly consider drawing attention to this practice.

On one Army series they threw in a line about “Danny’s Hideaway,” and the Welk series promoted Dot and Coral records.

It just seems to me that if stations are willing to provide time and their facilities for such public service programs, the artists involved should not be permitted to make such commercial plugs.

CECIL WOODLAND, general manager, WEJL, Scranton, Pa.

FM SITUATION

Charles W. Kline’s appraisal of the FM situation (Seller’s Viewpoint, 7 January 1963) was the most intelligent that I have ever read. People who are afraid of FM should not try it; they get in the way of others.

BILL LANE, WAHR FM, Huntsville, Ala.

CONTEST APPEAL

I wonder if you know of any opening in news departments in the State of Texas? I plan to move just as soon as I can find an opening so I can get in on some of the contests they run down there.

I came by this idea in a recent issue (26 November) when I saw the story about how Carlos Garcia won not only the Texas Association of Broadcasters’ “Best-on-the-scene” award—but also Rosita Fernandez, vocalist.

JOHN HARKRADER, vice president and general manager, WBJJ-TV, Roanoake, Va.
• Carlos, Rosita, and caption add up to a brand new contest concept.

Award-winning staffers


NO ADDITIONAL NAMES

On 31 December 1962, under a listing of television station broadcast facilities (page 57), you have designated WLUK-TV as “Green Bay-Marinette, Wisconsin.” As an officer, director and stockholder of WLUK-TV, I become very disturbed when errors of this kind are made. WLUK-TV has never been designated as “Green Bay-Marinette.” In addition, WLUK-TV has never been designated “Marinette-Green Bay.”

At one time, the designation was “Marinette, Wisconsin.” The designation, however, was changed to “Green Bay, Wisconsin” on 1 May 1960. WLUK-TV, therefore, has had the designation of “Green Bay” for nearly three years...we do not appreciate having any additional names added to the name “Green Bay, Wisconsin” whether they be Marinette, Oshkosh, Waupaca, or Fond du Lac.

NORMAN M. POSTLES, certified public accountant, Superior Wis.

4-WEEK CALENDAR

JANUARY

Georgia Radio-TV Institute annual meeting, co-sponsored by Georgia Assn. of Broadcasters and U. of Georgia, Athens, Center for Continuing Education, Athens, Ga., 22-24. Among the participants: FCC Commissioner E. William Henry; Georgia Governor-elect Carl Sanders; Stephen Labunski, WMCA, New York; Maury Webster, CBS Radio Spot Sales; Stephen Riddleberger, ABC owned radio stations; Edmund C. Bunker, president-elect, RAB.

Nebraska Broadcasters Assn. convention: Hotel Cornhusker, Omaha, 23-24. NAB President LeRoy Collins will be principal speaker.


FEBRUARY

National Advertising Agency Network eastern regional meeting; Hotel Roanoke, Roanoke, Va., 1-3; midwest regional meeting; Hotel Peabody, Memphis, Tenn., 8-10.


National Assn. of Broadcasters Public Service Institute conducted in association with The American University: American U. campus, Washington, D. C., 7-8. William Ruder, president of Ruder & Finn, and NAB President LeRoy Collins are key speakers.

Assn. of National Advertisers clinic on tie-in promotions with other manufacturers: Savoy Hilton Hotel, New York, N. Y.

Mutual Advertising Agency Network meeting: Royal Orleans Hotel, New Orleans, 11-16.

SPONSOR/21 JANUARY 1963
COLOR TV ISSUE
Your issue on color tv (31 December 1962) was excellent—so excellent in fact that I need five extra copies for distribution to our account group.
ALFRED K. EDDY, JR., associate media supervisor, Leo Burnett Co., Chicago, Ill.

STRIKE SPURS SALES
Please send us 100 reprints from your recent edition (7 January 1963). The story is entitled “Sales Are Up in Strike Cities”; it describes department store business and radio picking up more newspaper money than tv.
R. C. EMBRY, vice president, WITH (AM & FM), Baltimore, Md.

SMOKEY BATTLE
Through the smokey battle, this is one Washington area broadcaster’s view of the cigarette advertising matter.
ARTHUR ARUNDEL, president, WAVA (AM & FM), Arlington, Va.
• Parts of WAVA editorial are reprinted below.
“Today Gov. Collins ... once again, has found himself in the midst of a wild, woolly, and really smokey battle—all over the simple suggestion that the broadcasting industry curb cigarette advertising aimed at inducing children to smoke.
“Results of it all now, as Collins points out, is that 20% of American boys have begun smoking in the ninth grade and 30% of girls have picked up the weed before they finished high school. This is new stuff not to be tracked to newspapers and magazines but mainly to the advent of television. Now this is a pretty shabby situation. Irrespective of the cancer issue, since when does any high school youngster get the idea he or she with a smoking weed looks like anything but a foul-mouthed shrimp?
“LeRoy Collins is on the right track. For if the radio and television industry continues long on its weak kneed, no policy bender with respect to this issue, then the federal government will in time be forced to impose limitations which this mature industry of a free society can perfectly well and far better impose on itself.”

Two-Way Radio: the vital interaction of the San Francisco buying public with KCBS...more than 17,000 listeners phoned in their questions and opinions for broadcast last year. Interaction such as this is an adult response to the variety of thought and information delivered by our award-winning staff and by the famous and the fascinating who are our guests (2,000 during 1962). KCBS Two-Way Radio is not mere background sound. Response to this foreground programming is so great it calls for a new measurement of effectiveness: not sets in use, but number of minds engaged. In the San Francisco Bay Area your advertising gets the attention it needs on
RADIO/KCBS
A CBS OWNED STATION
REPRESENTED BY CBS RADIO SPOT SALES
The remarkable Mr. Doherty

Maybe this should be titled "The courageous Mr. Doherty." For the past four years he has told our readers, 12 months ahead of the fact, how much business will be done in the year ahead by spot tv, network tv, spot radio, and network radio.

The hazards of this occupation impress me as being equivalent to participating in a football pool or sticking your head in a lion's mouth.

Dick Doherty seems to enjoy it, although he said the other day that he is "embarrassed" at the extraordinary "on target" outcome of his 1962 predictions as reported in our January issue. His forecast of total 1962 broadcast advertising expenditures was $2,515,000,000; it reached $2,500,000,000. He predicted broadcast advertising could account for 20.2%. He estimated that tv advertising would rise about 10% and radio 4%; tv, he reports, rose 10% and radio 4-1/2%.

If Dick is "embarrassed" it's probably because this kind of unnatural exactness may jeopardize his standing as an economist (he's regarded in government circles as one of the best) and label him as an oracle.

He says that in 1963 all advertising will tally a record high of $12.9 billion with tv getting $1,913 million of it. Net and spot tv will both be up 8%, local tv up 4-5%. Radio will be up 4% with local showing slightly more improvement than national. Gross National Product (GNP) will rise 4% as compared to 6.5% in 1962, retail sales 4%, and corporate profits (before taxes) 10% above 1962 levels.

Now that we all know how we'll do (thanks to the courageous Mr. Doherty) let's roll up our sleeves and prove we can do better.

Mr. Glenn

NEXT WEEK IN SPONSOR

"New Developments in Tv Tape"—a close look at the new developments, improvements, and techniques which are changing the face of tv tape, a subject of enormous importance to all agencies and advertisers using tv. SPONSOR presents a special report on the advances in tape, including some which permit advertisers to use techniques which have been unknown until recently.
Meet The Selling Power Behind U.A.'s “Showcase For The 60's”

This is a selling force with power behind it... and it's selling U.A.'s “SHOWCASE FOR THE 60's”, with an unprecedented entertainment line-up. With 33 top features... and scores of stars. You have pulling power that's untapped... sales potential unequalled. Have a look at U.A.'s "SHOWCASE FOR THE 60's”. It's the easiest way we know to dazzle both audiences and sponsors. Today... call your U.A. representative. He'll show you how U.A.'s "SHOWCASE FOR THE 60's” can be your Showcase for profits.
Whatever your product, Channel 8 moves goods. On WGAL-TV your sales message reaches more families in the prosperous Lancaster-Harrisburg-York-Lebanon market. Why? Because WGAL-TV blankets these key metropolitan areas and is the favorite by far with viewers in many other areas as well. Your cost per thousand viewers? Less than that of any combination of stations in the area.

**WGAL-TV**

**Channel 8**

**Lancaster, Pa.**

STEVINMAN STATION • Clair McCollough, Pres.

**Representative** The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco
"MEN IN WHITE" BARRED BY CODE; COLLINS TO CONTINUE

Phoenix—"Men in White" tv commercials are barred effective 1 July under the NAB Code. The NAB tv board adopted the Code amendment submitted by the review board prohibiting the use of physicians, dentists, nurses, or actors representing them in tv commercials. Previously, only actors representing these professionals were banned. Other actions taken here were:

- A continued study of the relationship of cigarette advertising directed to minors by the radio-tv code review board was approved by the radio-tv boards. The subject was raised last month by Governor Collins in a speech which provoked many leading tobacco advertisers. A serious, long-range study will take place on the problem, according to broadcast industry sources.
- A new three-year contract for NAB president Leroy Collins was authorized by the NAB board, to be negotiated by a committee. Collins’ contract would have expired December 31 this year.
- Appointment of Douglas L. Manship, president and general manager, WBRZ, Baton Rouge, by Collins and reappointment of Lawrence H. Rogers, Taft executive vice president to the code board was ratified by the tv board of directors.
- A tv code amendment clarifying the provision which permits limited waivers from the code commercial time standards for programs presenting women’s services, features, shopping guides, fashion shows, etc., was approved by the tv board. The code authority will evaluate each such program on its own merit.

THE FCC SEeks $1.5 MILLION HIKE IN NEXT BUDGET

The FCC is asking for the fiscal year 1964, which begins 1 July 1963, an increase of $1.5 million over its current budget of $15 million. The Commission’s broadcast activities would account for $3,756,000; an increase of $642,000, while field engineering and monitoring is ticketed for $4,914,000, up from $4,007,000. The FTC wants its anti-deceptive work budget hiked to $3,253,000 from $2,976,000, so that such cases can be expedited in the upcoming fiscal year.

AIR MEDIA LEAST HIT AT SENATE PROBE

Broadcast media came in for somewhat less criticism than did newspapers and magazines at last week’s three-day hearing by the special Senate Committee on Aging relating to product frauds perpetrated on the elderly. The committee, represented by such diverse political poles as liberal Senator Williams of New Jersey and conservative Senator Goldwater of Arizona, endorsed FTC Chairman Paul Rand Dixon in his plea for tightened cease and desist powers from Congress. Drug Commissioner George P. Larrick urged state fair trade and pure food and drug laws so that federal regulatory activities could be supplemented by a network of local officials able to spot transgressions more quickly.
GENERAL MILLS BUYS CINDERELIA SPECIAL ON CBS TV

General Mills through Dancer-Fitzgerald-Sample has signed to sponsor a new production of the Rogers & Hammerstein musical on CBS TV in the 1963-64 season. Starring in the new production will be Julie Andrews of "My Fair Lady" and "Camelot" fame. Presentation might be in color, though no decision has been reached. Taping is slated for September. Cinderella was written for and originally presented on television several years ago.

MILLER NAMED NEW GREY MEDIA DIRECTOR

Harold (Hal) Miller, associate media director at Grey Advertising, has been appointed media director. He succeeds Larry Deckinger who has taken over the post of c.p. in charge of media and network relations. Deckinger had functioned in an unofficial capacity in this latter position since it had been vacated by Gene Accas almost a year ago when Accas switched from Grey to Leo Burnett.

BBDO GETS CAMPBELL'S FROZEN SOUPS

BBDO will go to work for Campbell's frozen soups beginning 29 July. The company said the move from Leo Burnett will permit consolidation of the overall marketing effort in behalf of all canned condensed soups, heat-processed and frozen. Burnett, which has had Campbell's frozen soups account since the product's inception, will continue the company's Franco-American and Swanson brands. Red Kettle Dry Soup Mixes, Campbell's Tomato Juice, and Campbell's corporate campaign, in addition to the introduction of Swanson 3 Course Dinners and Deep Dish Meat Pies.

Y&R RETITLES TWO TOP MEDIA EXECUTIVES

Warren A. Bahr (left), vice president and senior media director, has been named director of the media relations and planning department of Young & Rubicam, and Joseph St. Georges, a vice president and senior media director, has been appointed media department manager and director of media computer application, reporting to Bahr. Bahr replaces William E. (Pete) Matthews, who retired as media director last year. He joined Y&R in 1951, was made a vice president in 1960, and two years later, a senior media director. St. Georges joined the agency's media department in 1955, and was made an associate media director in 1959. He was named a vice president and senior media director last year.
Why has Cleveland's taste improved?

Oriental chemistry wrought a tiny pearl-shaped pill for sweetening things like taste buds: Jintan Mouth Refresher. Then WHK Radio started Cleveland tongues wagging when distributor, Inca Land Products, chose the station exclusively to introduce Jintan. Inca Land's president, Randolph Gregg exclaims, "WHK gave immediate selling action at all distributor levels...Results have far surpassed expectations." If your expectations are high and you too want to taste success, spend your time on the Number One station* WHK RADIO, CLEVELAND

*WHK RADIO, CLEVELAND METROPOLITAN BROADCASTING RADIO, REPRESENTED BY METRO BROADCAST SALES, JACK THAYER, V.P. AND GENERAL MANAGER, A DIVISION OF METROMEDIA, INC.
TIO PRESENTS "TELEVISION ADVERTISING"
A 25-minute color-slide presentation, "Television: Advertising," is being distributed this week by the Television Information Office to its sponsor stations for showing to community groups and station personnel. It examines the role of advertising as a marketing tool, explains local, spot, and network advertising, and discusses ratings, costs of TV advertising, and the uses advertisers make of the medium. Earlier educational presentations were: "Television: Dimensions," "Television: Programming," and "In the Public Interest."

RADIO FANS OUTVOTE RADIO QUITTERS 3 TO 1
Increased interest in radio listening last year was two-and-a-half to three times as great as diminishing interest, according to two special studies made for CBS Radio by R. H. Bruskin Associates. In July, "greater interest" was expressed three times as much as "less interest." In November, the "greater interest" group was two-and-a-half times as large as the "less interest" respondents. The 2,600 July interviewees and 2,500 November interviewees were of both sexes, from 18 to 55, residents of all parts of the country with incomes between $4-$10,000. Much of the renewed interest in radio among young adults, CMS says, is due to the emergence of inexpensive transistor radios.

FTC ACTING AGAINST BAYER'S PAIN RELIEF CLAIMS
The FTC last week announced its intentions to seek an injunction restraining Bayer aspirin and its agency D-F-S, from continued use of air and print advertising stemming from the commission-financed Baltimore tests of pain relievers. The court action will contend that contrary to Bayer's claims the test did not show the product has a "higher pain relief score" and caused less stomach upset compared to five tested remedies.

PHILADELPHIA ADMAN WOULD PLUG $100 MILLION LEAK
Philadelphia agencies must "go out after big accounts" in order to bring back $100 million in billings which area firms annually spend through out-of-town agencies, David Wermen, president of Wermen & Schorr, today (January 21) tells that city's Guild of Advertising Men at the Poor Richard Club. He states that $55 million in annual billings have left Philadelphia since 1953.

CAMPBELL SOUP ACCEPTS OFFER TO PRESENT LASSIE IN COLOR
CBS TV's offer to originate programs in color during the period 17 February through 19 March at a surcharge of $7,500 per hour or $4,000 per half hour has brought response from only three advertisers. Ford and Chemstrand accepted earlier for Grace Kelly program on 17 February. Campbell Soup is the latest and will do Lassie in color during the period. Total of 12 hours of programming and 17 different advertisers were involved in the offer.

SPONSOR-WEEK continues on page 50
WHAT'S WRONG WITH DETROIT?

Detroiters are spending some 5 billion dollars annually for retail goods and services . . . 9% more than the U. S. average. Where does the extra money come from? Metropolitan Detroit families are earning an average annual income of over $7,000. That's up 12% over the U. S. average of disposable income per family.

Here are some more facts to think about. In the first 10 months of 1962, greater Detroit car sales were up 32% over the same period as last year: Bank debits climbed 20%. Power consumption rose 12%; and new building value was up 59%.

How about the future?
Auto production is soaring to a 640,000 car December output. October and November were two record-smashing sales months back to back. The '63 models continue to sell at a faster rate than any new model in the industry's history. And construction contracts awarded to Detroit through October amounted to over 369 million dollars. If that doesn't show confidence, nothing does.

And if all those facts still add up to trouble in Detroit, let's bottle what's wrong with us and sell it to the rest of the country. Not cheap, either.

What's wrong with Detroit? NOTHING!

WXYZ-TV has been getting the facts to the business world and the family for 14 years. If you have a product to sell, WXYZ-TV can deliver your message to 1,983,100 TV homes in America's fifth largest market.

WXYZ-TV
ABC IN DETROIT

AN OWNED STATION OF
AMERICAN BROADCASTING-PARAMOUNT THEATRES, INC.
Farewell and good luck

It must have been sometime in 1953 or 1954 that I left my post as editor in chief of The Billboard for the second time, and set up my own music publishing, talent management and record and show production operations. It was at that time, too, that I began writing Sponsor Backstage. Which makes it eight or nine years. A lot of columns. Some written through the wonderful, exciting days of my own companies' first big record hits, "Santa Baby," and "Green Door," and the kaleidoscopic days and nights of commuting between New York and Chicago to produce the 26 episodes of the Eddy Arnold tv film series; and a hundred and one other emergencies and crises all of us who work in any area of showbusiness experience.

Many a sponsor deadline day I was hard pressed for the time and the freedom of mind to do Backstage, but always I got it done. That held through the years until 1960 when I left my own enterprises and took on the assignment of vice president in charge of eastern operations for Capitol Records. That was even more time and thought consuming, even more demanding and energy-draining than running my own firms. And still I managed to do the piece. But now that I'm back in my own businesses, those I ran prior to leaving for Capitol, and involved in several new projects I've concocted since, I find the pressures reaching the point where I am turning out some Sponsor Backstages, with which I have not been particularly pleased.

The time is ripe

When John McMillin resigned his editorship, I thought perhaps it would be a good time to consider discontinuing the Backstage chore. Norman Glenn and I discussed it, and at it turned out, new editor Bob Grebe had some interesting new approaches to columnning himself. All of which would consume considerably more research and writing time than I'm able to spare.

So I say a reluctant goodbye to sponsor's readers. I hope that some of them got as much pleasure out of reading some of my pieces as I got out of writing them. I hope that every now and then one of the columns was of real help. I am grateful to Norm Glenn and all of his associates at sponsor for supplying me the Backstage platform all these many issues and for never once refusing to publish my opinions even on those occasions when they were diametrically opposed to the notions of sponsor itself.

I will, of course, continue to participate in the broadcasting and advertising scenes in my own fashion and my own areas, and I hope my path will continue to cross that of the several hundred sponsor readers whom I consider personal friends. To them and all the others, I want to say goodbye for now, and good luck for the future.
This is the highest rating in history for any single motion picture presentation on the New York station. "Hercules" overwhelmed all competition with 46.1% of the viewing audience according to Nielsen Station Index. The 35.1 average quarter hour rating exceeded that of the three major networks combined in the same time slot 7:30 to 9:30 P.M. Friday, January 4th.

This is the first of the thirty-three motion pictures purchased by WOR-TV, Channel 9 from Embassy Pictures.

NOW AVAILABLE FOR THE REST OF THE UNITED STATES FROM EMBASSY PICTURES CORP.
KPRC-TV SELLS SO MANY HOUSTONIANS, A BLOODHOUND COULDN'T FIND THE ONES IT DOESN'T!

No "ifs" about KPRC-TV. KPRC-TV keeps Houstonians tuned to Channel 2 up to 27 hours a day! And not just by tricking them with hoopla and gimmicks. KPRC-TV helps persuade all Houston—all day and night. That's selling power! KPRC-TV is the neatest, fastest, easiest-to-use salesman you ever laid hands on. Try great new KPRC-TV selling!

Represented nationally by EDWARD PETRY and COMPANY
Base rates in national spot tv may not change much during 1963, but you'll probably see more unorthodox methods of selling.

And the reason for this is two-fold: (1) the wide disparity of the level of nighttime ratings among the three networks; (2) the volatile nature of the audience as exemplified so frequently between rating periods.

An unorthodox selling method that could make headway before the year ends: subjecting specially-priced packages to wide orbiting of the spots into different positions on the schedule by time of day or night or day of the week.

Under this sort of flexibility the key words are accumulated circulation and unduplicated homes reached, with an implied guaranteed cost-per-thousand. The concept is totally alien to the traditional fixed spot but it shouldn't be confused with the run-of-schedule strategem.

In its essence the orbiting, or rotating, schedule is not exactly an innovation. A couple of the NBC TV o&os tried this but held off exploiting it in depth.

On the other hand WCBS-TV, New York, has been selling a dispersion plan, which is quite kindred to the allotment rotating package. It's done well with it.

The annual battle by NBC TV for that $20-million bundle of General Foods billings has started and the pitch is described in that network's circles as being so "terrific" as to give GF much reason for weighing this one against the account's position at CBS TV.

It may be said that never in the history of air media has a network advertiser been able to sit down at the bargaining table with the cards stacked so much in his favor.

Probably as important as the money involved is the fact that General Foods exercises controls on such top programs as the Lucy show, the Andy Griffith show, the Danny Thomas show. And next season it will add the Phil Silvers show to its roster.

On the other hand, General Foods has three going on CBS TV which are controlled by the network, namely, Jack Benny, I've Got a Secret and Gunsmoke.

Lucy, Griffith and Thomas have been in the top ten throughout this season.

P.S.: At NBC TV this General Foods drive is referred to as Project January. What NBC TV puts up to sweeten the pot will obviously depend on how much it wants the prize.

Preeminence in a field can often sprout problems from those that share it, and this observation has promise of becoming quite applicable to CBS TV and its affiliates.

The network's frolic with this season's ratings is showing up in the market rating books and CBS TV affiliates are citing their rating advantages on the local front as good and reasonable cause for the network to grant them rate increases.

The impression gained by such petitioners so far is that the network will hold fast to its policy against wholesale increases and will only consider those isolated cases that fall within the purview of the established formula for determining increases.

The formula, administered by a committee consisting of Bill Lodge, Carl Ward and Jay Eliasberg, is deemed by CBS TV affiliates generally as uncommonly hardnosed.

Spurring the request for hikes, in part: the 5% cut in daytime station compensation imposed by the network last year.
Benton & Bowles last week performed an exercise in rating computation from which, it reported, there emerged the finding that on the basis of an average of the October II through December NTI’s, B&B had more shows than any other agency in both Top Ten and Top 15.

In the Top Ten classification the agency credit totals were: B&B, 5; Y&R, 4; Burnett, 2; J. Walter Thompson, 2; Compton, 2; FC&B, 2; L&N, 1; Esty, 1.

In the Top 15 summary the tallies came out: B&B, 6; Y&R, 5; Burnett, 4; JWT, 4; FC&B, 3; Compton, 3; L&N, 3.

The averaging up of these five Nielsen pocketpieces (the October II report, incidentally, being the first with all the season’s series, projected these as the Top 15 for the period, as figured by B&B:

1. Beverly Hillbillies (34.1)
2. Candid Camera (31.0)
3. Lucy Show (29.6)
4. Red Skelton (29.3)
5. Danny Thomas (29.1)
6. Ben Casey (29.1)
7. Bonanza (28.2)
8. Andy Griffith (27.6)
9. Gunsmoke (26.9)
10. Jack Benny (26.1)
11. Dr. Kildare (25.6)
12. Dick Van Dyke (25.3)
13. What’s My Line (25.0)
14. Ed Sullivan (24.8)
15. Hazel (24.1)

Judging from reports coming from secondary as well as key markets, it looks like the major reps have geared their solicitation for tv stations to the highest pitch in years.

The pitching gentry seem convinced that quite a number of stations are examining their representation studiously, primarily with a view to reevaluating how their particular station or market fits in with the combined list of the present rep or some prospective rep firm.

In other words, a rep’s prestige, manpower and organizational efficiency are all of utmost importance but there is also this element to conjure with: is his list an easy one for him to work with in the initial calls for avails and scrapping for business.

It’s obvious why the scramble among spot tv buyers for late fringe minutes has become more lively than ever: the audience between 11 p.m. and 1 a.m. this fall took quite a hike.

In fact, last November, according to Nielsen, the homes viewing between midnight and 1 a.m. were 946,000 more than there were for the like month of 1961.

Here’s a comparison for the past two Novembers of the homes using tv between 11 p.m. and 1 a.m.:

<table>
<thead>
<tr>
<th>TIME SEGMENT</th>
<th>NOVEMBER 1962</th>
<th>NOVEMBER 1961</th>
</tr>
</thead>
<tbody>
<tr>
<td>11 p.m.-midnight</td>
<td>23.9</td>
<td>23.4</td>
</tr>
<tr>
<td>Midnight-1 a.m.</td>
<td>17.5</td>
<td>15.6</td>
</tr>
</tbody>
</table>

The twin directorial setup of Young & Rubicam’s media department ended last week with the appointment of Warren Bahr, a v.p., as head of the department.

With the resignation of W. E. (Pete) Matthews last July department top authority was shared by Bahr and Joe St. George on a senior media director basis.

St. George will remain in a media managerial capacity and he’ll also be No. 1 man on media computer applications with the title of director, something for which he’s got quite a flair. Both Bahr and St. George are still in their 30’s.
The 1963-64 tv network selling season officially opened last week with a perennial ritual that's somehow akin to the President's tossing out the first ball to mark the opening of the Washington Senators' season.

The ritual among the networks: calling upon the Detroit automotives to relate what shows are in prospect for the fall and find out what those customers have in mind.

The Detroit visitors: Tom Moore for ABC TV; James Aubrey and Bill Hyland for CBS TV; and Walter Scott, Don Durgin, Walter Gross, and Chick Avery for NBC TV.

During the course of the call Moore informed Chevrolet that ABC TV intended to retain "My Three Sons" in the Thursday 9 p.m. spot regardless of whether the GM division renews for the series.

Indications are that Chevrolet will continue with "Bonanza" and stay with CBS TV, perhaps fattening its obligation to more than a half-hour weekly.

Agency people last week must have misunderstood the message conveyed to them about "The Nurses" and "Twilight Zone" by CBS TV salesmen.

How the pitch for participation in these two shows was interpreted: in order to fatten up clearances, the network was toying with the idea of offering stations minutes in the pair for local sale.

What the network said the message merely intended to convey: "Nurses" and "Twilight Zone" are available for minute buys.

Background: the periods occupied by the twosome had been preempted by scores of CBS TV affiliates for their own programing.

Whitehall (Bates) is pulling back on nighttime network tv, with the result that on ABC TV, starting in April, it will be down to a minute on the "Untouchables" and an alternate minute on "77 Sunset Strip."

The American Home division, like Colgate, will meanwhile collect compensatory minutes on the "Jetsons" due to a clause in their contracts which stipulates an average delivery of 15 million adults. Both orders were for 26 weeks. Colgate continues beyond the 26.

A development of the past week that tv network advertisers and agencies can be expected to follow closely is the $452,000 performance of contract suit brought by ABC TV against the Kemper insurance group.

The actual focus of this attention will be the adjudication of the defense entered by Kemper, namely, that the network violated the contract when it used the show Kemper was on for a crossplug promoting a competitor's program, Nationwide Insurance's Howard K. Smith. This will make the first court test of that issue.

Kemper dropped out because of its objection to Smith's Nixon show.

Proctor appliances (Weiss & Geller), which has been relying heavily on tv in recent years, is all set for its network spring promotion.

This time it's using 48 daytime minutes on NBC TV, with the appeal principally at gift buying for weddings, graduations, and anniversaries.

Proctor's other annual splurge in tv takes place before Christmas.

General Electric is exploring some program ideas for next season and it'll likely make a decision this week on a successor, if any, to True on CBS TV Sunday nights.

BBDO is the agency of record and program recommendation for this period.

GE, incidentally, has been a consistent Sunday tenant since 1954.
Timebuyers, SPONSOR-SCOPE has been hearing lately some complimentary things about you from tv rep salesmen.

It’s been to this effect:

- You’re veering perceptibly away from numbers and hence are encouraging the seller to become more creative and provide you with lots of supplementary data.
- The frenetic approach has gone largely out of your buying and your sharpened savviness shows up in your deeper examination of audience composition, image of the station, adjacencies and commercial content.
- You’ve become particularly sophisticated about your buying into film features. Past or current numbers aren’t as important to you as the library or actual feature that’s slated for scheduling during the run of your order. In other words, you’ve become quite conversant with the films on the market and how long they’ve been around.

Put down J. Nelson Prewitt’s Matey (John W. Shaw) as another case of the adversity that befalls a high-riding tv-oriented product when a giant competitor exerts the full power of its advertising weight, packaging ingenuity and distribution advantages.

This time last year Prewitt was spending at the rate of $2 million in spot tv. That allotment is pretty much down to a trickle, although Matey is still in kid network shows.

The counter brand responsible for the turn in Matey’s fortune was, of course, Soaky, Colgate’s kids bubblesoap with the cartoon-toy container.

Blair will shortly be distributing a fancy 54-page brochure, stressing among other things what its group plan offers as compared to the radio networks.

The brochure will point up the quality of the management of the Blair stations and focus attention on their public service aspects. The title: Project ’63.

As an organization, Blair has a big thing coming up in April. It’s the celebration of its 30th anniversary. Among the highlights is a dinner for its stations the Sunday before the opening of the NAB convention.

Add to the latest hypos given spot radio by national advertisers the incidence of Ford’s (JWT) coming use of the medium on a broad scale to exploit its midyear 1963 passenger models.

The highspots of the current season for spot radio include the sizeable schedules put out by Sunshine Biscuit (C&W), the alliance by Nestle with the Blair group plan, added action from Bristol-Myers and Accent’s bolstering of its schedules.

Another encouraging sign: major advertisers who have heavy stakes in tv are talking about coming back to radio on a product test basis.

Advertisers and agencies disposed to buying local evening newscasts will be interested to know the frame of thinking of a number of CBS TV affiliates in connection with the network’s intent to expand the CBS News strip to a half-hour in the fall.

On the premise that the combination of local and network news would set rather awkwardly from a scheduling viewpoint, these stations are mulling the expediency of expanding their local segment to a half-hour.

The proposition, as the experts see it, entails the creation of an entirely different formula and a considerably added expense, particularly in the area of film news features.

It would also require a quite different organization of manpower, in contrast with that which puts together the 15-minute sequence of news bits, weather and sports. Balance and integration would be the key words of the 30-minute structure.

Likewise contributing to the gravitation toward the half-hour news program: continuing pressure from the FCC for more programing of an enlightening nature.
First in Hoosier Hearts

Here's lovely Frances Farmer, whose illuminating "program notes" add interest to the movies she shows on "Frances Farmer Presents."

First in Hoosier Homes

Most movies do pretty well on television. Make them good movies and they do even better. Add a former Hollywood star as hostess, and you have a real winner.

That's what we have in "Frances Farmer Presents." Fine films from Warner Brothers, Metro Goldwyn Mayer, Twentieth Century Fox, Seven Arts, and Republic... with "program notes" by charming Frances Farmer, one of Hollywood's leading ladies of the forties.

Miss Farmer does more than just look pretty... though she does that exceedingly well. She is intelligent, articulate, and engaging... and her comments and recollections about the films she shows and the personalities in them make the films themselves far more interesting to her audience.

And quite an audience it is. We cover a 69-county area... Indianapolis and its rich satellite markets, where more than three billion retail dollars are spent annually.

A share of that audience and those dollars is yours for the asking. Ask your KATZ man!
..just like any 3 peas in a pod?

You'll agree it's hard to tell one pea from the other two ... but imagine one in green.

THERE IS A DIFFERENCE. Give your television commercials the PLUS OF COLOR and see the difference! Straightaway your product stands out. Customers see it as you see it—a colorful reality ... identify it the instant they see it on dealers' shelves, in friends' homes.

Whatever you do—be sure to film your commercials in color. Your black-and-white prints will be much, much better. Shades and subtleties will stand out as never before.

For more information on this subject, write or phone: Motion Picture Film Department, EASTMAN KODAK COMPANY, Rochester 4, N.Y. Or—for the purchase of film: W. J. German, Inc., Agents for the sale and distribution of EASTMAN Professional Film for Motion Pictures and Television, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.
What media men should know about programing

- Eight media men give program pointers
- Buyers must understand public's taste
- Judgment needed to supplement numbers
- Program knowledge can avoid errors

The media man's lot is seldom a tranquil one. What he should know about programing is indeed plentiful. Sponsor last week asked a number of seasoned, widely-informed agency executives to express their philosophies and to give hints on what a media man ought to know or learn about the program area and why.

The most colorful and articulate of agency media chieftains, Lee Rich, senior vice president for media and radio/TV programing, Benton & Bowles, expressed it clearly when he remarked that "in dealing with network television evaluation, which involves programing changes, the well-rounded media man has learned through experience that even the most astute application of facts and figures can lead to a false conclusion and a bad decision."

The outspoken agency executive (he once called television "the hungriest monster that ever devoured script"), said that "in the final analysis, the undermining factor often turns out to be our inability to predict the public's reaction to all programs all the time." Rich added that Shakespeare summed it up too simply as "the play's the thing."

"In entertainment media today, casting, direction, and production values, etc., can contribute importantly to the end product," Rich declared. "The good media man, therefore, realizes that he must familiarize himself as much as possible with the programs involved in his evaluations. He should at least be familiar with the basic premise and principal casting of a given program. He should then be able to relate this informa-
Top media men view timebuying problems and other media objectives in relation to program content

tion with whatever historical data his many sources may provide in order to narrow down the potential that a program might have in the context of its position in the television schedule. He should seek the judgment, advice, and counsel of people trained to evaluate programs from an appeal and technical point of view and use their judgment as part of the overall evaluation.

Programing knowledge. As Michael J. Donovan, vice president and media manager of BBDO put it, a media man in today's advertising world should know as much as possible about programing. Donovan, who came to BBDO from B&B where he was vice president and associate media director, observed that "programming" is the "editorial" of the broadcast medium.

A media man must have the ability to judge, or estimate, the probability of a show type to correlate most favorably with an advertised product or service profile, according to Donovan.

"He must be able to make judgments on the relative impact value of the 'editorial' content of programing in the same manner that he judges print publications, one to the other," Donovan asserted. "These requirements are amplified by the fact that a great deal of network purchasing is being based on 'media' considerations as a result of the high level of network scatter plan sales—situations where the program is packaged with the facilities."

Esthetic appreciation. The production of television programing always has been, and is, the function of the agency's television program department, Philip C. Kenney, vice president and media director of Reach, McClinton & Co., commented. But this does not mean that a media man does not have an esthetic appreciation of program values, he noted.

"With today's method of buying and selling television—that is, participations in network produced shows—final decisions are based on media values as well as creative or showmanship values," Kenney said. "It isn't necessary for the media man to know the acting ability of the second lead or the talents of the writing team, but he must know the public's taste for program types and, specifically, the media values in terms of demographic audience characteristics."

What is the profile? Many questions about programing confront the agency media man, Max Tendrich, executive vice president and director of media, Weiss & Geller, told sponsor, "In addition to the program rating, too religiously referred to in connection with consideration of a television program, a media man must delve into the program proper and get answers to numerous questions," he said.

In Tendrich's opinion, a media man is confronted with such queries: "What is the profile of the viewer, size, income, sex? To what group of viewers is the program directed? How do the commercials fit into the program? Are they back to back or repeated? Will they be led into by the program personality or abruptly cut away to? Are there opening and closing billboards? What are the competing programs? How strong or weak is the program that precedes or follows? Is the program part of the mood or block programing of the network for the particular period of the day? Does the program have continuity of characters or is it a new situation with new characters each week? How many of the programs are originals? How many repeats? Does the series have sufficient basis to last for more than one year? Is the show live? Or taped? Or on film? Is the star available for live commercials? Is the star available for merchandise? Can the sponsor be identified on the set? Do the viewers already own the product in the client's category?"

Program compatibility. "If it can be assumed that the media buyer has been fully informed and is familiar with the marketing objectives for his client's product or services, he is then in possession of such facts and figures as the consumer profile, differences of geographical importance, the heavy consumer group, and the primary consumer initiator to purchase motivation," William C. Dekker, vice president and media director of Fletcher Richards, Calkins & Holden, Inc., observed.

"These factors are available (a)
through the supplier of the television program and, or (b) his own research facilities," Dekker explained. "Although not too readily available, a valuable measure is the factor of program compatibility with products, i.e., the climate or receptivity in which the commercial is televised and received. Steps have been taken toward the goal of determining this compatibility, but many of the conclusions have been after the fact and, therefore, remain to a large degree a matter of professional assessment."

**Buying programing adjacencies.** Commenting on the all-important question of what a media man should know about programing, Zal Venet, president of the Venet Advertising Agency, Inc., said that a media director should know a great deal because he's not really buying time *per se*, "he's buying programs, or more usually, program adjacencies."

Specifically, Venet's media people try to cover the following programing criteria before the buy: 1) *The personalities* (The best talent establishes a rapport with the audience); 2) *The character of the programing* (It is important that the program policy recognize that most goods and services are sold to adults); 3) *The image of the station* (Does the audience feel that the station is concerned about its welfare? Does it make an honest effort—not just the fulfillment of the requirements—to interest itself in the affairs of the community?).

"A good media buyer should have a sound working knowledge of programing," Stanley Newman, vice president in charge of media, Hicks & Griest, Inc., said. In today's marketplace the average buyer plays a relatively small role in the selection and recommendation of new buys, according to Newman. There are, however, instances when a buyer will help prepare such a recommendation.

**In the forecasting business.** "A good timebuyer must know and understand programing because he is actually in the forecasting business," Newman continued. "A spot buyer selects certain stations or spots for his client because he expects these spots will deliver, at a given future date, an audience of a certain size and type. As a guide in making these selections the buyer has ratings which indicate a past history of audience delivery for a time period and for particular programs. If a buyer uses ratings as his only guide, he will often find himself misguessing. You can't simply project into the future numbers out of the past."

**Same as in print.** It is essential that the media planner have a knowledge of network television programs to the same degree as any other media vehicle that is to become part of a plan, Robert L. Faust, media group supervisor, Gardner Advertising, St. Louis, told sponsor. Faust said that in addition to evaluating quantitative data such as cost, audience size, and composition, etc., the media man "should be in an informed position to render a professional opinion in the qualitative area of environmental compatibility, not unlike his evaluations on the suitability of editorial environments of print media."

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**WILLIAM C. DEKKER**
Vice president & media director
Fletcher Richards, Calkins & Holden

**PHILIP C. KENNEY**
Vice president and media director
Reach, McClinton

**MAX TENDRICH**
Executive vp. and director of media
Weiss & Geller

**ROBERT L. FAUST**
Media group supervisor
Gardner Advertising
An automated station processes a spot

Quality at a price: National advertiser of an expensive product seeks an upper-bracket audience, with an interest in music. That's why Steinway now is using FM stations in 35 markets, in the fourth year of a campaign that's breathing new life into a grand old piano. Although the making of music is an individual art, its promotion has plunged Steinway into a mechanized world; that of the automated radio station. A 60-second spot on WLOL-FM, in the Twin Cities, will be "spoken" by a machine reading off a tape. But getting the message on air takes a lot of human effort.

1. Local dealer Robert Schmitt (r) maps campaign at station. His music trade in Minneapolis is among nation's ten biggest. Station pres. Larry Bentson (l) and mgr. Tom Ruben propose a five-part schedule, with Christmas push.


5. Ayer agency oversees recording; announcer Cy Harrice uses "instrument of immortals" tag created in 1920's.
Basic programing is duped from records to tape at Washington headquarters of Heritage-IGM Co. Tape service enriches programing on small stations by giving them access to a library of 30,000 records.

Tape service enriches programing on small stations by giving them access to a library of 30,000 records.

Completed music tapes are ready for shipping to station. Nine two-hour tapes are backbone of one day's program at WLOL-FM, although local live shows also are important.

Client Schmitt sees Ampex reel containing his spots; campaign runs five times weekly throughout the year, helps to promote local and visiting symphony orchestras.

Local merchandising pays: Steinway reports "good sales on fm; we're expanding the effort."

Quality with economy: Although most am and fm stations now use semi-automatic equipment in some part of their operation, few as yet are as completely automated as WLOL-FM. Station has only two full-time staffers, plus two half-time helpers from its am sister. President Larry Bentson claims that heavy use of pre-recorded programs means "we have been able to maintain high standards of quality with a product that is not easy to see. At the same time, we've stayed in the black financially (on-air, 1957) by avoiding costly 'extras' and by selecting our objectives carefully." In addition to its advertisers, the station also makes money from multiplex service to subscribers.
Cyanamid steps into network TV

- Chemical giant slashes its print budget
- $500,000 test with new ABC show
- Corporate I.D. coupled to a hard-sell

American Cyanamid advertising moved in a new direction last week as the company launched sponsorship of a program on ABC TV to sell both corporate image and products.

Though money's no problem (AC is a top 100 advertiser), the chemical giant chose to finance its TV venture by slashing a budget previously earmarked for magazines.

The change is significant, because a prime Cyanamid objective is to erect a corporate umbrella under which its divisions may sell. This type of package is what national magazines claim they best deliver.

The point is being tested in a 14-week run on ABC, Sunday afternoon, 4:30-5 p.m. Chosen vehicle is brand new: Alumni Fun, a quiz-entertainment show built specifically to AC's needs.

A direct sell. Those needs demand a superior audience, including community leaders, plus a healthy leavening of young folks; the whole with an active interest in higher education. Viewing has not only to be upper-dome, but also big...
enough to accomplish a direct sell.

By developing its own program, plus a canny timebuy on ABC, the company hopes to march partway toward these mixed objectives on an initial budget of around $500,000. Cyanamid's corporate ad director, Warren Highman, says the campaign "looks like it's doing everything we'd hoped for."

One of those hopes is making the parent as familiar as its products. Cyanamid earned $650 million last year (as the 73rd largest U.S. company), yet is almost unidentifiable by the average consumer. But the same consumer's daily life is buttressed and supported by AC's basic contributions to his feeding, shelter and clothing, and his physical well-being.

His food is nourished by Cyanamid fertilizers and protected from AC pesticides—a group promoted via the nation's biggest farm-ad budget. (See SPONSOR 5 February 1962.)

His suburban ranch-style home is built, held together and tinted with AC plastics, laminates, and paint-bases. His wife goes shopping in a dress made of acrylic fiber (Creslan); unpacks the groceries on a decorative laminate sinktop (Formica). His children are protected against polio and measles by Lederle vaccines and, whenever anyone gets a shot of antibiotic, chances are one-in-three it'll be from the same laboratory.

Return to the pitchman

Stand-up selling by Bill Shipley will aid new synthetic, Cyanamid is bucking still competition of older du Pont fibers

The ad problem. Products which are themselves a household word—such as Formica—have little consumer association with Cyanamid. This is a part of the advertising problem. Beyond it again is the vast world of industrial and organic chemicals produced by AC as the raw material for all American industry. As far as the ultimate consumer is concerned, most of this production is anonymous.

Cyanamid's new TV strategy hopes to remedy both of these defects. Tactics call for a combination of "look at us" corporate advertising, hypoed by vigorous, hard-sell commercials for the better-known consumer products. Ad director Highman believes that one hand will rub the other, with AC benefiting from the viewer's discovery that the sprawling chemical complex has a direct daily meaning for him, and some of the individual products also getting a new glamour-by-association.

"The last thing we want," says Highman, "is some sort of pie-in-the-sky for Cyanamid. This is a hard, cold, commercial property."

Some of the products to be boosted are Melmac dinnerware, Creslan fiber, and Formica. Concepts to be developed include AC's involvement in public health, basic research, and industrial service.

Double objective. The company is thus using television to promote itself in some bitterly competitive areas (direct consumer opponents include Monsanto, du Pont, Allied Chemical, Westinghouse, St. Regis, Pfizer—all users of airtime).

It's also trying to save some paint-

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**Tv share of Cyanamid's ad spending is growing steadily**

<table>
<thead>
<tr>
<th>Year</th>
<th>Total measured media spending</th>
<th>&quot;Net tv&quot;</th>
<th>&quot;Spot tv&quot;</th>
<th>Total tv</th>
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*Source: T/D, LNA-BAR.  **Source: T/D, Borbaugh.*

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**SPONSOR/21 JANUARY 1963**
fully sensitive regions (like all major drug manufacturers, AC is still smarting from recent FTC and Congressional probes; and is acutely aware that its complex activities touch government and community life at almost every level).

To pull off this double-header, the New Jersey corporation had originally planned to invest about $1,000,000 in corporate advertising. Last year's schedule included ads in The New Yorker, National Geographic, Scientific American, Wall Street Journal, and Barron's. This year, about half the same kitty is being invested in the first, trial run on television, and print plans are being kept fluid until some broadcast results are in. Though no one's saying, the bet is that Cyanamid will renew and maybe boost its tv budget for the second half of the year, providing hopes are realized.

By participation in the 11-week run, AC divisions get network exposure that wouldn't otherwise be possible. Formica already has a total ad/sales promotion budget of around $2 million; Creslan is spending about $3 million (has yet to catch up to some competitors, in consumer identification), and Melmac has about $1 million.

(Creslan was promoted on tv last year by participations in CBS' Eye-witness.)

These divisional appropriations are not affected by the new corporate campaign. But for the equivalent of a few percent of the divisional budgets, each product gets a crack at network time—and a sharpened edge in merchandising its product to dealers.

**Program format.** There's no benefit, of course, unless the new show clicks. *Alumni Fan* has two teams: each is a mixed bag of notable and known ex-students. In last week's premiere, commentator Howard K. Smith, novelist Charles Dufour, and tennis Ham Richardson (Tulane) were matched against footballer Eddie LeBaron, Chock Full O'Nuts v.p. Jacob Rosenthal, and U.S. Mint Director, Eve Adams (George Washington).

Any resemblance between *Alumni* and General Electric's *College Bowl* is strictly deliberate. Cyanamid was impressed by GE's success in attracting a selective audience and in selling both products and a corporate personality. *Alumni* is produced by John Cleary, whose package company also conceived and delivered *Bowl* to GE. (The client brought in the show to ABC; *Alumni* appears one hour ahead of *Bowl*; interplay of audience on ABC and CBS will be matter of interest to both networks. A recent analysis of *Bowl*'s audience composition was: 12% under 12 years; 10% 13-17 years; 20% to 39 years; 58% 40 years and over.)

Campaign planning is handled by Dancer-Fitzgerald-Sample agency, through account supervisor Ray Gorski. Cyanamid's $1,750,000 agri-cultural chemicals account was gained by Dancer, from C&W, in 1961; corporate advertising also was shifted to the same shop from Erwin Wasey Ruthrauff & Ryan in a later move.

**Breck acquisition.** Currently up in the air are other big broadcast accounts, which may shortly come from new divisions of Cyanamid. The company is negotiating for the New England toiletry concern of John H. Breck, and also is trading for the Dumas-Milner Corp., Mississippi-based manufacturers of household preparations Copper-Glo, Perma-Starch, and Pine Sol.

The Breck lines, via Reach-McClinton and N. W. Ayer, spend 60% of their ad budget in tv and have $3 million riding on ABC's *Going My Way* series (see sponsor,

*(Please turn to page 49)*
Broadcasts to originate at '64 Fair

World's Fair to have 26 origination points
Tv/radio advisors directing installations

Leading origination point for special television and radio programs in 1964 and 1965 more than likely will be the billion-dollar World's Fair in Flushing Meadow, New York. This development has been made possible by the cooperation given by the World's Fair.

And to facilitate handling of radio and tv programs from the fair grounds, a TV-Radio Industry Committee to the World's Fair, working in an advisory capacity, has helped bring about the most extensive arrangements for coverage, unlike those developed for any previous fair. Starting from scratch two years ago, the industry group has pioneered in four areas with World's Fair executives. They are: engineering, operations, labor relations and programing.

26 basic points. As a result of these combined efforts, tv broadcasters and advertisers will have at least 26 origination points on the fair grounds where color mobile units can be brought to present "live" broadcasts. In addition to the 26 basic origination points, it is also expected that some major exhibitors will establish origination points.

Among major advertisers who will have exhibitions are: Brown & Williamson, Ford, Chrysler, General Motors, Coca-Cola, du Pont, Greyhound, U. S. Rubber, Seven-Up, RCA, General Electric, S. C. Johnson, Eastman Kodak, Pepsi-Cola, Scott Paper, and others.

William Berns, vice president, communications for the Fair, worked in cooperation with the advisory committee for the industry headed by George Heinemann of NBC. In addition to the three networks, the committee also includes representatives of the N. Y. Telephone Co., WINS, WNEW, WNYC, and WOR, New York; WNDT, Newark, and the U.S. Information Agency. In addition to the full industry group, a "Minute (Please turn to page 49)

TV-Radio Industry Committee to World's Fair

Chairman—George Heinemann NBC

Recording secretary—Frederick J. Schuhmann ABC

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Bert Cowlan

G. Edward Hamilton

Richard Heffner

Frank Leicht

WNJ

Lew Hicks

W. D. Kelly

WNEW

Seymour Siegel

Henry Wei

WNYC

George B. Riley

Orville J. Sather

WOR

USIA

Howard Maier

SPONSOR/21 January 1963
Creating a commercial for television from start to finish

At 2 p.m., Wednesday, 16 January, a 20-second Gentle Fels commercial appeared on WJBK-TV, Detroit. From the first discussion of the idea to the appearance of the commercial on the television screen more than 100 people were involved at Fels & Co., Richard K. Manoff advertising agency, Olmstead Sound Studios, Robert H. Klaeger film producers, Storer Television Sales, and the station.

The story behind the production of the announcement and the organization and work involved is told through pictures. The people and the companies are specific, but the sequence of creation, the vast number of people, the amount of planning, and the months of work necessary before the 20-second spot appears in the tv home, are universal.
4. Experimenting in the agency with still camera
Chenoweth tries out some ideas by using agency photographic equipment. Virginia Gannon of the traffic department doubles as hand model. Here she shows that Gentle Fels is easier on hands. New ideas may result from this method.

5. Agency proposals are approved
Fels executives and Manoff account men meet again to go over creative suggestions of the agency. Keeler and Milne (l) of Fels discuss a point with Jim Harvey (standing), agency president, who also acts as creative director.

6. Timebuyer checks availabilities
Yolan Toro, timebuyer at Manoff, checks availabilities. While commercial is in production she will work with the media director and complete orders to the networks, stations. Gentle Fels used about 175 stations in 1962.

7. Agency president writes music
Lyrics and musical arrangements are conceived by Jim Harvey and worked out with Ralph Burns, noted arranger of “No Strings,” “Little Me,” other Broadway hits.

8. Ahead with production
After the musical arrangements are completed, they are recorded along with announcer voice at a sound studio. Olmstead engineer (r) works with agency producer.
Production, media planning may take many weeks and involve scores of people.

9. The filming is begun
Director of cinematography for Robert H. Klaeger Associates (r) discusses film techniques to be used for Gentle Fels spot. Chenoweth checks light contrast. About six weeks are required for filming, editing

10. Completed commercial is presented
At agency screening room the finished 20-second commercial is shown to the client before it is sent out. Films are then mailed to stations through traffic department and scheduled for appearance

11. Stations receive films
Films of the commercial arrive at the stations and are filed. Looking over the film above is Seymour (Hap) Eaton, general sales mgr., WJBK-TV, Detroit

12. The commercial appears on tv
Mother and children watch the Gentle Fels 20-second commercial. Seated are Mrs. Helen Faris and her two children.
Presented here is SPONSOR's semi-annual index itemizing for quick reference articles that appeared in the last six months of 1962. Wherever possible, articles have been cross-indexed and story headlines reworded to guide the reader to his source. The index which covers the first half of 1962, January through June, appeared in SPONSOR 16 July 1962.
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"I don't know what I'd do without you."

'I'm carrying the torch for you.'

WJXT puts your name on everyone’s lips in the total North Florida/South Georgia regional market. The tidy lead of 30% more homes reached inside Jacksonville expands to a thundering 210% more homes outside the metro area! More people. More efficiency. More value.
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SPONSOR/21 JANUARY 1963
YOU MAY NEVER EAT THE OLDEST CANNED FOOD*—

BUT... WKZO Radio Moves Shelf Goods in Kalamazoo and Greater Western Michigan!

Something to chew on: NCS '61 credits WKZO Radio with more circulation than any radio rival in Greater Western Michigan—with 40.4% more than all other Kalamazoo stations combined.

More food for thought: the 6-county Pulse of Sept., '62 shows WKZO Radio outrating all competitors in 358 of 360 quarter-hours surveyed—dominating all hours surveyed, in total listening and adult listening.

Finally—Greater Western Michigan is a growth market. Sales Management has predicted that Kalamazoo will outgrow all other U.S. cities in personal income and retail sales between 1960 and 1965.

Get all the amazing facts from your Avery-Knodel man!

*Roast beef canned in 1823 (and salvaged from H. M. S. Fury) was opened in 1958.
The Future of Your Business

MAY DEPEND UPON HIS EDUCATION

The young mind which today discovers an old principle may someday reveal a new one capable of revolutionizing your business and creating undreamed of growth. But this is possible only if he gets the finest education we can offer.

By the time today's youngsters are ready for college, business and industrial technology will be even more complicated and will require many more trained specialists. To fill this order we must provide our young people with the best possible college educations.

Unfortunately many colleges are already overcrowded. In ten years applications are expected to double. We will need more and better college classrooms and libraries, more efficient college laboratories, and additional top-quality professors. You can help assure your own future by helping the college of your choice.

If you want to know what the college crisis means to you, write for a free booklet, "OPEN WIDE THE COLLEGE DOOR," to Higher Education, Box 36, Times Square Station, New York 36, N.Y.

Published as a public service
in cooperation with The Advertising Council and
the Council for Financial Aid to Education
It's a real happy New Year for former Norman, Craig & Kummel buyer Stan Yudin. Stan, who parted company with NC&K some weeks ago after a year-and-a-half buying on such accounts as Hertz Rent-A-Car, Chesebrough, Dow Chemical and Colgate, is active again in the New York timebuying arena. He joined Hicks & Greist early this month. At posttime, there were no commitments as to his current account assignments.

Still on the availability list: Former Hicks & Greist buyer, Mort Reiner and Fred Koppelman, last of Elkman, Philadelphia.

Latest one to join the "at liberty" brethren: Compton's Dave Newman. Dave, who bought on Duncan Hines there, quit the agency early last week.

Dallas timebuyers get the message
Tracy-Locke's (Dallas) Glenna Tinkler and Tommy Thompson (t) were first to receive personal invitation from Miss KVIL Winter Carnival (l) to participate in a ski weekend at Crested Butte, Colo., as guests of radio station KVIL, Dallas. Assisting in the presentation is KVIL's v.p. Joe Wolfman (c).

And in the agency-hopping dept.: Donald E. Leonard, former Fuller & Smith & Ross v.p., director of media, and director of F&S&R International, joined Kudner, New York, as v.p. and media director. Kudner's new media head was with W. B. Doner, Baltimore, before he joined F&S&R, and earlier, broadcast media buyer and supervisor at McCann-Erickson, New York.

Promotion dept.: At Norman, Craig & Kummel, New York: Mike Stern was upped to assistant buyer on Goddess Soap, and Larry Hoffman to assistant buyer on Colgate.

Oops is our face red dept.: Joe Btfsplk (with all due respect to cartoonist Al Capp), that innocent dispenser of calamity, made an unscheduled call to sponsor's printer's shop and rearranged the type in

(Please turn to page 46)
last week’s column dealing with the item concerning BBDO’s Mal Ochs. Bitlspk (for correct pronunciation, better check Capp), with his usual uncanny talent for creating havoc, misspelled Mal’s last name to read as Oakes, and twisted the type around to report that Mal came to BBDO’s New York office from McCann-Erickson, Minneapolis, instead of BBDO, that city. We apologize to Mal for Bitlspk’s meddling and hope this sets the record straight.

Vignette of a couple of restless timebuying souls: Two of San Francisco’s (and the West’s) best known and most popular timebuyers got the wanderlust last fall, resigned their jobs, and struck out on a “see the world” tour. The duo, Elmore “Ellie” Nelson and Peg Harris. Ellie quit her job as timebuyer for J. Walter Thompson’s San Francisco office (after six-and-a-half years), turned over the lease on her Clay Street sun-deck apartment to John E. Pearson (who coincidentally took over sponsor’s western operations at that time), and headed for Continental Europe. Ellie spent four months “living it up” in the Scandinavian countries, visiting relatives in southern Sweden where her parents were born; lingered in Norway, England, Paris, and Switzerland and then spent three weeks in Italy, where, as Ellie puts it, she “just plain ran out of money.” Returning last month to San Francisco, Ellie got back into the timebuying swim as a media buyer for the San Francisco office of Botsford, Constantine & Gardner. Her JWT post was taken over by Mrs. Colleen Mattice, last with the Western Pacific agency of Seattle.

And Peg: Two short months after Ellie headed for Europe, Peg shook up the San Francisco ad world by handing in her resignation to Guild, Bascom & Bonfigli, after 10 years as a top media buyer there. Declaring that she would be gone for “at least a year,” Peg boarded a freighter in San Francisco, cruised down to Los Angeles, through the Panama Canal and the Caribbean; wound up in London and rented a small car for a leisurely tour of England, Ireland, and Scotland. Peg met her sister, Fran (of Bozell & Jacobs’ New York office), in London for a visit, and then took off for Continental Europe. After hitting the high spots in France, Belgium, Switzerland, etc., Peg then plans to “settle down for a spell” in a rented villa just outside Rome for the balance of 1968. Envious friends back in the States who are the recipients of numerous colorful postcards and letters can only sigh, “What I wouldn’t give to carry her cameras for her. . . .” When the year is out, Peg plans to return to San Francisco and, no doubt, get back in the agency swing. In the meantime, back at GB&B, no one has been named to succeed her. Instead the department personnel were merely reshuffled to take up the slack but GB&B’s “door will always be open” when and if Peg ever returns to S.F. It’s a boy! dept.: For Compton’s (N.Y.) Frank Kemp and for J. Walter Thompson’s (NY) Lou West.
PERSON-TO-PERSON... a new concept in continuous radio pleasure... total radio for the whole family, individually programmed for people, to people. No “paper dolls,” SWANCO STATIONS effectively reach the people who buy, because they’re “person-to-person.” People who listen, like it... people who buy it, love it!

SWANCO

IS

P.T.P.

PERSON

TO

PERSON

THE JOHN BLAIR STATION
KRMG TULSA
KIOA OKLAHOMA
KQEO ALBUQUERQUE
KLEO WICHITA

NEW MEXICO
KANSAS

ROBERT E.
eastman & co., inc.
"Public interest" and "private profit"... two phrases often used, particularly in broadcasting, and sometimes thought to be conflicting and incompatible. Corinthian believes them to be inseparable and completely compatible.

Profit is the mainspring of this country's economic system, a system we have chosen to best serve most of the needs and wants of the people. It provides our lipsticks and our locomotives, our matchbooks and our magazines, our baby bottles and our broadcasting.

The purpose of the competitive profit system is not to enrich the few, but to responsively serve the many. Those who serve best profit most. This is the incentive which encourages people to build better mouse traps... to operate more efficiently... to try to guess what the consumer will want tomorrow and the day after tomorrow.

At the heart of the profit system is a simple idea: most needs are best met by letting the people themselves make their own decisions... the free choice of those who use and the competitive response of those who produce. The alternative is a master plan developed and directed by government, a solution now being questioned even within the walls of the Kremlin.

Corinthian believes that this competitive profit system, although less than perfect like every human institution, has served us all well. It has provided an unparalleled standard of living and contributed importantly to the maintenance of individual freedom.

In our judgment, "private profit" is clearly in the "public interest."
CYANAMID ON TV

(Continued from page 32)

22 October 1962.

Dumas-Milner is also a heavy time buyer: in the last measured year had $100,000 in radio and $1.5 million in tv, through Chicago’s Post & Mort.

Cyanamid’s projected broadcast spending could thus be around $8 million.

Its first big move into tv reveals American Cyanamid and its advisors as shrewd bargain hunters (ABC was signed only after a year of quiet sifting) and resourceful programmers. Since the company announces it is moving further into consumer manufactures, it may become an important new factor on the broadcast scene.

WORLD’S FAIR

(Continued from page 33)

Man Committee” has been at work with architects and other planners to advise exhibitors. The subcommittee includes Heinemann, Schuhmann, Walter Pierson of CBS, E. Stolzenberger of NBC, and Walter Giebelhaus, assistant chief engineer of the World’s Fair.

Mobile access. When the committee first started work two years ago, a mobile unit couldn’t come on the grounds until after midnight and could not leave until after midnight the following day, tying up equipment over lengthy periods, Heinemann points out. Now, access has been provided on the main thoroughfares used by the buses so that any of the 26 origination points can be reached during the day.

Request for the advisory committee was initiated by the World’s Fair itself in order to work out problems ahead of time.

Since the fair grounds are spread over 646 acres and will include some 70 foreign exhibits, 75 national, five religious, 45 states and a host of others, the problems were considerable. Each of the origination points was established so that any point on the fair grounds could be covered by “live” television. Miles of co-axial cable alone are now in process of being placed to achieve this.

Another key provision was power for the mobile units at the origination points. To meet the need, 15 kw power will be available at the 26 points to handle mobile units, Heinemann reports.

Each of these origination points will be available to all broadcasters.

The committee also served in an advisory capacity to the World’s Fair in making plans for the Press and Communications Building on the grounds which will serve as headquarters for the various media.

Programs in works. With preliminary plans now complete, networks and others are proceeding to develop news, specials, and documentary programs from the fair as well as making preparations for the origination of regular programs at various times. None of these plans have been completed as yet, sponsor learned last week. But many are anticipated in view of the large number of large advertisers who will be exhibitors.

A highlight of the plans is a television link between the fair and Lincoln Center which will be nearly completed by the time the fair opens on 22 April 1961.

The Radio Corporation of America, in addition to being an exhibitor, is involved in closed circuit broadcasts on the fair grounds. RCA will make available to all exhibitors color television sets and will cover many of the key events each day through the system. With such an arrangement many of the more than 70 million persons who are expected to attend the fair will be able to view the outstanding events taking place through closed circuit television.

And United States Steel, a veteran user of broadcast media, is both the builder and contributor of the symbol of the Fair, the Unisphere which will be a major attraction in the center of the grounds. The Unisphere is tied to the overall theme of the Fair, “Man’s Achievement in an Expanding Universe.” The industry committee will continue to function as the needs arise.

With Berns and Giebelhaus, other key World’s Fair executives in the broadcast area are General William Whipple, chief engineer: Judge E. C. Maguire, labor consultant; and Arthur Schneider, tv/radio consultant.
CARTA tackles ad ethics, responsibility

Disagreement as to who should accept the responsibility for "truth" in advertising keynoted the CARTA (Catholic Apostolates of Radio, Television, and Advertising) conference 12 January at the Commodore Hotel in New York.

The ethical responsibilities inherent in the multi-million dollar advertising business frequently bounced back and forth between the FCC, the broadcaster, the ad agency, the advertiser and, more basically, the home, the school, the church, and finally, the individual.

Most important, perhaps, was the meeting itself, which showed an individual as well as collective conscience on the part of the advertising industry, and a willingness to reach solutions through the weaving of an intellectual tapestry.

Each of the ten panelists, and the featured speaker, Senator Eugene McCarthy of Minnesota, differed in their opinions as to which groups bear the primary responsibility for advertising. Here are some of the positions taken:

Senator McCarthy: "Only the practitioners in the industry can set and achieve a goal of true and lasting excellence. The communica-
tions field imposes a special responsibility for self-discipline. Unless the professions assume greater responsibility, they will be increasingly subject to negative legislation."

Henry Schacht, management committee, Unilever Ltd.: "What we need is a more objective view of advertising by those who seek to take control away from the advertisers themselves."

Clay Buckhout, v.p., Time, Inc.: "All segments of the industry share responsibility, but their responsibilities are different. The most effective rules are those set down by the people themselves. The public can lay down the ethical standards it feels it must have."

Robert E. Lee, commissioner, FCC: "The consumer must make the final choice. He is the censor and also the cash register. The advertiser's responsibility is to sell, but this doesn't mean he has the right to do it in an inappropriate manner. The first responsibility to the station is to stay in the black, so it is in a position to carry out other responsibilities."

Edmund Blake, v.p., P. W. Brook & Co., investment bankers: "Advertising's responsibility is a vast area. We should strive to have maximum respect for the advertiser, and not maximum restriction. I'd rather see only broad outlines made by government."

James Stabile, v.p., associate general attorney, NBC: "The advertiser should accept full responsibility. The agency has dual responsibilities: to please the client and maintain image and believability to the public consumer. Any plan calling for group action is questionable. The government should not define even broad outlines. It is inappropriate for government."

Peter Allport, president of ANA: "Advertising is persuasive communications and the responsibility ultimately goes back to the advertiser. However, there is no alternative to the individual's responsibility."

James Schule, v.p., director, BBDO: "It is the agency's responsibility. No agency will be in business long if it misleads the American people. You cannot substitute regulation for ethics. If you do, ethics will soon disappear. Treat us like the rest of man and we will continue to contribute to the welfare of this country."

Martin Mayer, author of "Madison Avenue, U. S. A.": "We don't have a grey area of responsibility. Each individual has the fluid line who should assume the responsibility?

Robert E. Lee, FCC commissioner (c), discusses the FCC role in the responsibility for truth in advertising. With him are Dean Clarence Walton, Columbia University School of Business (l), a member of the panel; Arthur Hull Hayes, president of CBS Radio and CARTA conference chairman.
of his own conscience. The consumer has no responsibility as he is the recipient with no ethical involvement. I would talk less of organization and enforcement codes than individual values. Therefore, I am interested in the church's influence on self-analysis."

Rev. Thomas M. Garrett, S.J., professor of ethics, Scranton University: "While the primary responsibility is on the advertiser, all others share the responsibility. Advertising people suffer from a bleeding guilt complex and need to develop a real sense of pride."

**Advertisers**

One of the largest broadcast advertisers to face FTC censure in a long while, American Home Products has been charged with falsely advertising its ingrown toenail remedy "Outgrow."

According to experts in the field, the product will have no significant effect on pain or infection, nor will it cure or offer relief for ingrown toenails. In fact, some testified that its use may have aggravated the condition in some patients.

Specifically cited were "Outgrow" tv commercials.

In an initial decision, FTC ordered AHP to stop making false claims and using a deceptive trade name.

The decision is final and may be reviewed by the Commission.

**The Advertising Research Foundation** has appointed a 17-man tripartite committee to consider ARF's future research program.

Lyndon O. Brown, Dancer-Fitzgerald-Sample, is the chairman.

The other members are: Peter W. Allport, ANA; Richard J. Babcock, Farm Journal; Julius Barnathan, ABC; Rex M. Budd, Campbell Soup; John Crichton, 4A's; Frank W. Mansfield, Sylvania; A. Edward Miller, McCalls'; W. Parkman Rankin, This Week Magazine; Paul E. J. Gerhold, Foote, Cone & Belding; Arthur Hull Hayes, CBS Radio; John D. Henry, Procter & Gamble; Leonard Kent, Needham, Louis & Brorby; John H. Kofron, Chilton; Robert C. Sorensen, D'Arcy; Ray Weber, Swift & Co.; Cyrus G. Young, Ford Motor.

Network tv is the mainstay of a multi-million dollar launch which Colgate-Palmolive is wagering for Ajax Floor and Wall Cleaner.

The first powdered household cleaner with ammonia, the heavy duty cleanser is not competitive with another new Colgate product, Ajax All Purpose Cleaner, a liquid cleanser.

Norman, Craig & Kummel is the agency.

Schick is using both network and spot tv, in addition to other media, to announce its exclusive use of electric shaver heads of surgical stainless steel in its 1963 line.

The use of stainless steel was pioneered by Schick last year.

Dr. Charles G. Mortimer, Chairman, General Foods, told the second Industrial Conference on research at Stevens Institute of Technology that business and higher education must realize their mutual dependency.

He said that education provides the best manpower to business, while the latter, as in the case of public education and private grants, financially supports education.

Here & there: "The Advertising Citizen of the West for 1962" will be named 15 February by the Western States Advertising Agencies Assn. Presentation of the award will be made by president Marvin Cantz at a special luncheon at the Ambassador Hotel in New York. The awards committee is headed by Doug Anderson of the Anderson-McConnell Agency, Los Angeles. Kai Jorgensen of the Hixson & Jorgensen agency was the 1961 winner . . . Entries closed 15 January for the third annual International Broadcast Awards competition sponsored by the Hollywood Advertising Club. The IBA competition honors the best tv and radio commercials broadcast any place in the world during the pre-
Ayer, AT&T agency, launches Telstar exhibit

N. W. Ayer staffers adjust a model of the horn antenna located at Andover, a highlight of "The Telstar Story" now on view in the agency's Philadelphia galleries. Ayer handled Telstar advertising.
It's Anderson, Arthur & Morgan Advertising, located at 1717 North Highland Ave.

Principals are Robert F. Anderson, Harold "Red" Arthur and Raymond R. Morgan, Jr., who've been working together at the Walker Saussy agency in Los Angeles.

Some Walker Saussy clients will go with the new agency, as will a service agreement.

Other new agencies: C. J. Neugebauer, well-known former Chicago, Spokane, Seattle and Los Angeles agency executive, has opened his own shop, C. J. Neugebauer & Associates at 1213 N. Highland Avenue in Los Angeles. He'll specialize in public relations and specialty advertising . . . William Averill has opened an agency at 6269 Selma Avenue, also Los Angeles. Averill Advertising specializes in the building materials field. For the past three years, Averill has been vice president of R. H. Buss & Associates.


Literary note: Vic Ratner, veteran agency executive, is taking a year's sabbatical from the business to author an autobiographical novel.

New name: Brangham/Brewer & Holzer, of Los Angeles, from Brangham/Brewer. Change was made to include Lou Holzer as a full partner and senior vice president. For the past five years, Holzer's been senior vice president of Cole Fischer Rogow.

New quarters: Nelson Advertising Agency, Des Moines, formerly located for 10 years in the Masonic Temple building, has moved to a new home office located at 1511 Grand Avenue.

Top Brass: Bernard Kramer has been elected a senior vice president and director of Mogul Williams & Saylor.


He'll head up radio and tv for the Washington and New York offices.

PEOPLE ON THE MOVE:

**DYNAMIC GROWTH!**
**the Key to the SOUTH’S FASTEST GROWING TV MARKET**

<table>
<thead>
<tr>
<th>Automobile Sales</th>
<th>$307,199,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Food Sales</td>
<td>$263,498,000</td>
</tr>
<tr>
<td><strong>Tv Homes</strong></td>
<td>317,523</td>
</tr>
</tbody>
</table>

**Jackson, Mississippi**

**WJTV channel 12: KATZ. WLBT channel 3: HOLLINGBERY**
Wall, American style

We have our walls, too. But the big difference is the *purpose*. And our kind of purpose keeps such walls standing, keeps Americans rallying to defend and strengthen our country. The Payroll Savings Plan for U. S. Savings Bonds is a good example of how Americans rally to a good cause. When you install a Plan in your company, you harness the power of your payroll in strengthening our country. You help encourage thrift that increases reserve buying power and individual independence. Keep our kind of wall standing forever. For help in installing and promoting a Payroll Savings Plan for U. S. Savings Bonds, call your State Savings Bonds Director. Or write Treasury Department, U.S. Savings Bonds Division, Washington 25, D.C.

*Keep Freedom in Your Future ... U. S. SAVINGS BONDS*

The U. S. Government does not pay for this advertisement. The Treasury Department thanks, for their patriotism, The Advertising Council and this magazine.
While there appears to be no doubt that the Commission will decide to take some steps to cut the radio "birth rate," the route may be a long one.

First step after the "shirtsleeve" conference is likely to be issuance of proposed rule-making. This would involve receiving pro and con arguments, and then answering briefs. The FCC would have to hammer out details of its proposals before issuing the proposals; would have to consider changes afterwards.

Commissioner Rosel Hyde appears to be the only one adamant against the whole proposition. However, there could be differences of opinion as to just how hard to make establishment of new stations.

With an eye not only to the fact that any appearance of protection for existing stations from competition might bring danger of more rigorous regulation, but also to the fact that a precedent could be set for tv, the FCC will likely move with some caution.

The Commission majority agrees with NAB testimony to the effect that "birth control" should make no reference to economic considerations or competitive effect of new stations.

The Commission majority also appears to agree with the NAB that engineering standards should be tightened and financial qualifications stiffened. Also that little if anything else should enter into it. However, there is still a possibility of some disagreement on how stiff these requirements can be made without permitting attack on the grounds the new rules actually do amount to no more than economic protection.

If the gradually increasing circulation of all-channel sets does result in wider use of uhf as backers of the all-channel law hope it will, the same overpopulation situation could come to tv. In this case, action in radio could be taken as a precedent for tv. For all of these reasons, final steps following the am conference could be longer in coming than anticipated from the fact that there is no essential disagreement within the FCC majority.

The House Small Business Committee came out for cease-and-desist powers for the FTC, something the ad industry opposes quite strongly and something Congress last year didn't consider because the Commerce Committee desisted from doing anything about bills on which it held hearings.

These powers would permit the FTC to stop challenged ad and other unfair business practices immediately, instead of waiting for conclusion of litigation. Ad industry witnesses claimed last year such powers would make FTC judge, jury, and executioner all in one.

Small Business issued its recommendations in a report on a probe into problems in the dairy industry. However, it is an investigative rather than a legislative unit, and its recommendations merely go to the same Commerce Committee which was so unsympathetic to the same idea last year.

The FTC is likely to renew its request for the power, in which case hearings will be held again this year.

FCC annual report was almost a replay of the Newton Minow year-end statement.

It dwelt lovingly on step-up in denials of renewals and license cancellations, fines, short-term licenses. Tone was equally threatening for the future.
The lopping off of “Don’t Call Me Charlie” from NBC TV isn’t expected by the other networks to have any adverse effect on their situation comedies which have armed services officers as the central characters.

Sudden banishment of “Charlie” from the air followed a letter of protest directed to top level officials of Scott Paper and Brown & Williamson, the show’s co-sponsors.

Source of the protest was somebody in the Army’s PX hierarchy.

He wrote that the antics of the colonel in “Don’t Call Me Charlie” created an image disrespectful to the rank, causing him second thoughts about the sponsors’ products.

In inducing P&G to let it make a couple taped pilots of the “East of the City” proposed nighttime soaper, Young & Rubicam pulled a coup over Benton & Bowles.

B&B was pitching to P&G a house-conceived property and when the verdict went to its rival, the loser’s disappointment, to put it mildly, was quite distressing.

Craig Smith of Y&R, who suggested this adaptation of a British tv hit, “Coronation Street,” was at one time on the program staff of P&G’s Cincinnati headquarters.

Mark Goodson’s remark last week that the FCC in its efforts to influence programming ought to realize it can’t legislate creativity echoed, maybe inadvertently, a statement made by Ollie Treyz before that commission 26 May 1960.

Said Treyz, speaking for ABC TV: “You simply cannot legislate or enforce excellence in the creative field.”

At the rate executives have come and gone in the broadcast field, 25 years can, in the eye of the long survivor, be equated with the flight of an eon.

Hence to take count of network executives of 25 years ago who are still plying their efforts in the trade makes a piquant bit of curiosa.

The following roster spins over that 25-year arc:

<table>
<thead>
<tr>
<th>NAME</th>
<th>THEN</th>
<th>NOW</th>
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</thead>
<tbody>
<tr>
<td>Charles Crutchfield</td>
<td>WBT program manager</td>
<td>Exec. v.p. WBTV-WBT-WBTW</td>
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<tr>
<td>Merle S. Jones</td>
<td>KMOX mgr.</td>
<td>Pres. CBS division</td>
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<tr>
<td>J. J. Karol</td>
<td>Research director</td>
<td>CBS TV sales v.p.</td>
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<tr>
<td>Gerald Maulsby</td>
<td>Asst. dir. prog. operations</td>
<td>Adm. mgr. affiliate relations</td>
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<tr>
<td>William S. Paley</td>
<td>President</td>
<td>Chairman of the board</td>
</tr>
<tr>
<td>Frank Stanton</td>
<td>Research mgr.</td>
<td>CBS, Inc., president</td>
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<tr>
<td>H. M. Beville, Jr.</td>
<td><strong>NBC</strong></td>
<td>V.p. charge of research</td>
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<tr>
<td>Lewis H. Titterton</td>
<td>Chief statistician</td>
<td>Compton tv v.p.</td>
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<tr>
<td>Niles Trammell</td>
<td>Mgr. script depart.</td>
<td>Pres. WCKT, Miami</td>
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<tr>
<td>Lloyd Yoder</td>
<td>Midwest div. chief</td>
<td>Midwest div. chief</td>
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<td>KPO-POG mgr.</td>
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SPONSOR-WEEK (continued)

NETWORKS

NBC TV has 15 pilots for '63-'64; more drama in depth on tap

Approximately 15 pilots for new evening programs on NBC Television in the 1963-64 season will be offered to advertisers in the next few weeks, Mort Werner, vice president, programs, reported last week.

Of the new programs, NBC is committed to three comedy shows: *Harry's Girls* starring Larry Blyden, already sold to Colgate Palmolive through D'Arcy; the Bill Dana series; and the new *Joey Bishop Show*. Also set is a Richard Boone-Clifford Odets series and another starring Robert Taylor on the Department of Health, Education and Welfare.

Strong prospects for the new season are: *Attaboy Mama* starring Ann Sothern; *David Grant, Ph.D.*, starring Dana Andrews; *Adamsburg: Espionage*; Mr. Novak, starring Jim Francis, and *Grindl*, featuring Imogene Coca.

With at least three comedy shows set for the new season, Werner sees a "slight" trend to programs of this type, though the overall objective of the network is simply "to review its new product with the current schedule."

Total package cost increases for the coming year are nominal, Werner said, and will be about 5%.

Highly significant in program development, the NBC program head reports, is more drama in depth. Cited as examples in this trend were the present shows *Du Pont Show of the Week*, *Eighth Hour*, *Dick Powell Show*, and *Dr. Kildare*, and among the new series, *Espionage* and Richard Boon-Clifford Odets.

Responsible for this dramatic trend are strong dramatic stories, better casting, better writing, and better production, Werner feels.

In addition to completing plans for next season, NBC is also at work on 1964-65 pilots, with one involving a "fast" project to be shot in the next several months.

Packagers for the new shows are: Goodson-Todman for the Boone-Odets series and *Attaboy Mama*; Belmar for *Joey Bishop*; MGM for *Mr. Novak* and *Harry's Girls*; Four Star for Taylor and *Adamsburg*; Herbert Brodkin with NBC for *Espionage*; Shelden Leonard-Danny Thomas for Bill Dana; Screen Gems for *Grindl* and NBC for *David Grant, Ph.D.*

**Networks**

Advertiser investment on NBC TV in 1962 was the highest since the start of the company and showed a 13% increase over the record 1961.

This was one of many upbeat developments reported in the annual review of the company's activities.

Some 262 national advertisers contributed to the bullish sales picture, which included a virtual SRO position for NBC TV daytime during most of the fourth quarter and a 16% increase in nighttime sales over the peak level of 1961.

NBC Radio strengthened its position, operating at a profit for the third consecutive year. It devoted four-fifths of its airtime to news and public affairs programming, with a total of 75 advertisers contributing to the highest profits for the radio network since 1950. It averaged 43% of the total sponsored hours on the three major radio networks.

Other highlights: NBC News contributed a record 25% of NBC TV's overall program schedule; the tv network programmed nearly 2,000 hours in color with 68% of its total current nighttime schedule in color.

Another annual report, this from the CBS TV Stations Division, showed a net sales increase of 6% over 1961.

The division includes the five tv okeos; CBS Films; CBS TV Stations National Sales; and Corporate international tv investments.

The stations group reported an 11% net sales increase over 1961, with sales hitting the highest point in the group's history. CBS Films had a 10% increase in gross billings overseas, and the Stations National Sales arm reported a 15% hike in net sales.

The Thomas Alva Edison Foundation presented its National Mass Media Award for distinguished contributions to science education and for education and service to youth at the eighth annual award dinner in New York last week.

In addition to awards presented to networks (see following section) several network programming efforts were honored. They were:

Best science tv program for youth—"Discovery '62," ABC; Best children's tv program—"Exploring," NBC; Tv series best portraying America—"David Brinkley's Journal," NBC; Special citation—ABC and Bell & Howell for documentary on Russian Education; Tv program best portraying America: "U. S. #1—American Profile," NBC; Radio program best portraying America—"Why They Do What They Do," NBC; Best science radio program for youth—"How Will Man Shape Man's Future?" NBC.

Daytime network tv is picking up a good piece of business from the Golden Grain Macaroni Co.

The splurge by the convenience food manufacturer involves the introduction of four new dinners: Noodle Roni, Twist-a-Roni, Scallop-a-Roni and a complete Spaghetti Dinner.

Seventeen daytime shows on all three networks are involved.

ABC International Television increases its foreign associations with its appointment as sales representative for Television of Iran, Inc.

That company operates stations TVI-TV, Teheran, and TVI-A, Abadan, the only commercial stations in Iran and the largest commercial stations in the Near East. They serve 100,000 tv sets reaching more than a million viewers.

ABC International now has agreements with 35 stations in 18 nations outside the U.S.

New affiliates: KINO, Winslow, has
joined the NBC Radio Network...KEYC-TV, Mankato, Minn., is the newest member of the CBS TV Extended Market Plan. The station has operated as a satellite of KGLO-TV, Mason City, since 1961.

The first 1963 quarter looks like a very healthy one for NBC Radio, according to the pace of contract signing since early last month.

William Fairbanks, vice president in charge of sales, points to the fact that since 1 December, radio network sales are over the $8,200,000 mark and, in the first quarter alone, net sales in new and renewed business are nearly a quar-

ter of a million dollars ahead of last year's record first quarter.

Averaging about $800,000 a week in volume over the past month, the sales picture includes 20 different clients.

See page 57 for details of NBC Radio's 1962 profits.

Sales: Kiwi Polish Co., Pty., Ltd. picked up 15 one-minute spots in "CBS Reports" effective 9 January. Agency is Donahue & Coe.

Programming notes: The first of several original dramas planned by Time (Warwick & Legler) co-sponsored the special, the first of several Hope will do this season. Pepsodent was the sponsor of Hope's NBC radio series which started his long association with the network in 1938.

Groundrules: High school students wishing to enter the "G-E College Bowl" essay-writing contest must have both the completed essay blank and their essay on "My Most Unforgettable Teacher" filed by 31 March. Applications may be obtained by writing Scholarship Contest, Box 4448, Chicago. G-E will award, in addition to money given winners of the CBS TV series, ten college scholarships each worth $6,000 to the best essays.

A note from Nielsen: The 17 December, threenetwork presentation, "Conversation With the President" was seen by an estimated 21,960,000 homes (44% of all tv homes), with the average home viewing 12 minutes out of the hour.

Literary note: "Clearing the Air," a collection of more than 100 of Edward P. Morgan's ABC Radio news commentaries since 1955, is being published today by Robert B. Luce, Inc., Washington, D. C.

Kudos: Louis Dorfman, creative director of sales promotion and advertising and art director for CBS TV, was honored by the Printing Industries of Philadelphia with a gold medal for his design of the CBS TV booklet, "It Was An Unprecedented Seven Days Of Television."

Extra curricula note: Mary Prendergast, a secretary in the sales development department at NBC, was last week crowned "Queen of the New York Heart Fund." One of her first official acts during a one-year reign will be to receive a $1,000 donation to the Heart Fund from employees of the New York City Welfare Department. Miss Prendergast is also a volunteer worker for the Bedsie Network.

PEOPLE ON THE MOVE: Irving Novick to director of labor relations for ABC...Frank H. Fraysur to sales presentation writer in the sales development department of ABC TV...Marvin Kalb, CBS News Moscow Bureau Chief since 1960, to the CBS News Washington Bureau in the newly-created post of CBS News diplomatic correspondent. He's succeeded in Moscow by Stuart Novins...Sam Zelman is resigning 1 February as news director for the CBS TV Pacific Network to join KTLA, Los Angeles, as director of news and public affairs...George Patrick to program and commercial production manager for ABC TV...Edward Andrey to art manager of ABC.
Why it pays

to advertise your station

in a broadcast book

YOU PINPOINT YOUR BEST PROSPECTS

In a field where a select group of people really buys national time you look for the specialized broadcast book to carry your ad message.

One reason is the logic of making your impression where the interest is greatest. Broadcast books are tailored for people involved with TV radio advertising matters.

Another is economy. Ask your national representative. He'll tell you there are only several thousand readers worth spending money to reach with your ad message. The books that offer box-car circulation figures also offer higher page rates and highly diffused readership.

In a nutshell, specialized trade books run rings around non-specialized books in ability to target a specialized audience in practically any field.

The broadcast advertising field, which has some outstanding books, is certainly no exception.

a service of

SPONSOR
STATIONS

Metromedia's rep arm forms two units

Metro Broadcast Sales has been divided into two units, effective immediately, handling radio and television representation separately.

Announcement of the change came today (21 January) from John W. Kluge, president of Metromedia. Metro Broadcast Sales had been the station representation division of Metromedia since the former was organized in February 1962.

The new units are known as Metro Broadcast Television Sales and Metro Broadcast Radio Sales.

John Sias, formerly national TV sales manager for Westinghouse Broadcasting Co., is v.p. and head of the new television division.

H. D. “Bud” Neuwirth continues as vice president and becomes director of the new radio division.

Kluge indicated that the firm's broadened base of operations as a result of the division anticipates the acquisition of additional communications and media facilities during the year.

Metro Broadcast TV Sales represents all Metropolitan Broadcasting Television stations including WNEW-TV, New York; KMBC-TV, Kansas City, Mo.; WTTG, Washington, D. C.; KOVR, Sacramento-Stockton, Calif.; WTWH, Peoria, Ill., and WTVP, Decatur, Ill.

The radio division represents all Metropolitan Broadcasting Radio stations including WNEW, New York; KMBC, Kansas City, Mo.; WIP, Philadelphia; and WHK, Cleveland. The unit also represents WCBM, Baltimore.

Both new divisions will continue to headquarter at 3 E. 54th Street, New York.

In another action announced last week, Metromedia bought KTTV (TV), the Times Mirror Co. station in Los Angeles, for approximately $10 million. With the acquisition of KTTV, subject to the approval of the FCC, Metromedia will have independent outlets in three major cities, New York, Washington, D. C., and Los Angeles.

News of the sale was made in a joint announcement by Norman Chandler, chairman and president of Times Mirror, and John W. Kluge, chairman and president of Metromedia. Metromedia will acquire all of the stock of a wholly-owned Times Mirror subsidiary.

Kluge indicated there will be no change in station management. Robert W. Breckner, president of Times Mirror Broadcasting, will be retained in his present post, and the station will continue to be operated under the same call letters as a division of Metromedia.

With the addition of KTTV, Metromedia will now be operating seven video outlets. It also owns four radio stations. Chandler said he was selling KTTV in order to further also the company's interest in its chosen fields of printed communications media and graphic arts.

TAC adds 2 to board

The acceptance of locally produced cultural and informational television shows has triggered a major expansion of Television Affiliates Corporation, a clearing house for such productions, and a wholly-owned subsidiary of Trans-Lux. (See sponsor story, “Local Shows' New TV Web,” 4 June 1962.)

Details of the expansion program were outlined by TAC's three-man supervisory team—president Richard Brandt, executive v.p. Richard Carlton, and v.p. Robert Weisberg.

In the expanded TAC program two prominent industry men have been added to its advisory board. They are: Sylvester L. (Pat) Weaver, Jr., chairman of the board of McCann-Erickson (International), and Gordon Gray, president of WKTV, Utica-Rome, New York. Other members are Richard Borel, director of tv, WBNS-TV, Columbus, Ohio; Eldon Campbell, v.p. general manager, WFBM-TV, Indianapolis, Ind.; Roger Clipp, v.p. and general manager, radio and tv, Triangle Publications, Philadelphia; Jack Harris, v.p. and general manager, KPRC-TV, Houston; Norman Louvan, president, KCOPX-TV, Salt Lake City; David C. Moore, president, Transcontinent Television Corp., New York; and A. Louis Read, executive v.p., WDSU-TV, New Orleans.

Since its inception, 14 sponsors have utilized TAC programs. The TAC subscriber list has grown from 12 stations in January 1962 to 52 stations in 1963.

Radio Stations

WMIN, St. Paul, has been acquired by KTWN, Inc., a Minnesota corporation headed by Gene Posner. Posner is president of Cream City Broadcasting of Milwaukee, oper-
Franklin the To Georgia. proposed 61 week-long stations, the Lucky spotted Even.

ranging jingles cholera With station, additional WINS, second and Georgia's inghouse 25% thur newspaper the highest been busy Mobile dio quota: Posner.

According to the NAB's Only members $13,700,000.

Ideas at work:
- To supplement is news coverage heard every 15 minutes, WL1B, New York, is also “publishing” a newspaper which is being distributed twice daily to the listeners in its area for the duration of the newspaper strike.
- Lucky winners of the WNAC, Boston, Winter Carnival Sweepstakes now being conducted on the air will spend their skiing holidays in either Massachusetts, Vermont, or Switzerland.
- Even though Mobile, Ala., is located some 11,000 miles due south of the North Pole, WABB was able to import 20 tons of ice and enough sleds to make “Operation Snow” a huge success with the kids of all ages in Mobile. The event was a tie-in with merchants

With public service campaigns ranging from eradication of hog cholera to a week-long salute to Georgia's schools, the Georgia Assn. of Broadcasters released its 2nd annual public service report to the FCC.

Among the highlights of the report: GAB personnel travelled 25-300 miles, conducted 370 public service meetings and conferences, made 75 speeches promoting broadcasting. Its stations broadcast 1,515,000 public service announcements and programs valued at an estimated $13,700,000.

Only nine Georgia radio stations are not members of the association.

Something with which weathercasters can “warm” viewers
WLW TV weather girl Virginia Booker prepares her 10-15 second spots for weathercasters in some 17 northern, snow-bound cities, appropriately mentioning the appealing Miami temperatures.

San Antonio station buys space in Dallas
An outdoor sign announces new Golden Hit Carousel programing and the new call letters K-BAT to Dallas timebuyers. Station was KENS. Checking the sign are PSW Dallas radio mgr. John Butler (l), and stn. gen. sales mgr. Chester Maxwell. Billboard is spotted in Downtown Dallas.
of Prichard, a near-by community.
• Recalling radio's halcyon days when a sound effects man with some cellophane could create the crackling of a log fire, sounds are the clues to WHN, New York's "Funny Caption Contest." Listeners are asked to supply witty captions for such unmistakable sounds as a tray of dishes falling.
• Coinciding with a five-week campaign for Sunshine Biscuit, WXYZ, Detroit, listeners who predict the total number of hours of sunshine for the area between 11 January and 16 February will win an all-expense-paid week in Florida.
• KRAK, Sacramento, has started the year off with two Country Music Spectaculars, at the Memorial Auditorium.
• Over 18,000 listeners participated in football promotions on WTOP, Washington. Score predictions won prizes, relating to the sport itself, every week during the season.

Here & there on the public service front: WAAF, Chicago, and Keystone Laboratories of Memphis, have joined hands with Negro religious leaders in a program to find jobs for unemployed non-whites in the Chicago area. The religious leaders will sponsor qualified persons currently unemployed in an appearance and interview on "Challenge of Democracy" broadcast 15 minutes a week via WAAF. . . . The celebrated English actor and director, Sir John Gielgud, has recorded special public service announcements for the six ABC-owned radio stations' Community Action project on behalf of the Peace Corps' current recruitment campaign . . . WIP, Philadelphia, stepped right in on the first morning of that city's transportation strike to help its listeners get where they were going. Both people with available passenger space in their autos and those needing a ride called into the station's special operators, who did some fast matching up, to everyone's satisfaction . . . WRR, Dallas, launched a Fina Traffic Report series from 6:30-9 a.m. and 4:30-6 p.m., Monday-Friday, sponsored by American Petroleum.

New format: WDON, Washington, changed its morning programming (from sign-on to 2 p.m.) from a "pop" music type format to country and western music, the result of three months of research to determine the Washington-area audience demand.

Programing notes: KWKW, Los Angeles, has a new monthly showcase called "Probe" which covers a specific problem or point each month of interest to the Latin American population of Southern California . . . "The Community, the Corporation and the National Purpose" is the theme of a series of six lectures heard weekly on WWJ, Detroit. It started last week . . . "The Military News Capsule," a feature currently running on WCAO, Baltimore, is being inaugurated on the other four Plough stations.

Changing hands: FCC has approved transfer of control of WTKO from Radio Ithaca to Ivy Broadcasting Co. Radio Ithaca has been associated with Ivy since the latter was founded in 1959 through common ownership and direction of E. E. (Woody) Erdman, president of both firms.

Publisher branches out: Arthur W. Arundel has purchased The Loudoun Times-Mirror, America's second oldest weekly, which is published in Leesburg. Arundel is the founder and president of United States Transdynamics, which owns
Washington area station WAVA (AM & FM). He is also owner of WXVA, Charles Town, W. Va.

Sales zeal cited: The 502 affiliates of Mutual Broadcasting System competed with each other to see which could sign the largest volume of local advertising from Homelite Co., one of the network's leading advertisers. Winners of $100 cash prizes: Walter Stamper, commercial manager, WAPO, Chattanooga; Samuel Searfoss, sales representative, WSJM, Saint Joseph; and Frank Donnelly, account executive, KVFD, Ft. Dodge.

Nice work if you can get it dept.: Ken Graughan, d.j. and program director of WWCO, Waterbury, has been appointed to a three-year term on the Miss Connecticut Management Committee and made an officer of the group.

Happy anniversary: To Jean Connelly, women's director of WTAE, Pittsburgh, who began her fifth year with the station on 5 January . . . to KGO, San Francisco, celebrating its 39th birthday this month.

News expansion: KRLA, Los Angeles, has set up a news bureau at the Los Angeles Civic Center with Gordon Franks in charge, to intensify coverage of local government activity. Station is also adding the full UPI California regional wire service for greater selectivity of news of California interest . . . The KYW, Cleveland, Radio News Editor Concept has gone into effect, along with a major rescheduling and expansion of airtime for newscasts. The move involves the appointment of a day and a night news editor and the start of all principal newscasts on the hour, instead of on the half-hour as was previously the case.

Sales notes: One of the Bay Area's largest radio spot buys in years is that of Larraburu Brothers Bakery of San Francisco, which has signed a 52-week contract with KCBS . . . Nine national advertisers renewed their 52-week contracts with Mutual Broadcasting System and one other has signed for a year's campaign, following a successful 13-week schedule just completed. The manager of WMBD, Peoria . . . Tommy Dickson to director of publicity for WCAU, Philadelphia . . . William R. Demjan to assistant program director for WJAS (AM & FM), Pittsburgh . . . William J. Gallagher, Jr., to sales manager of WPIK, Alexandria . . . Ira L. Hewey, manager of WENY, Elmira, to assistant manager of WHAI, Greenfield . . . Robert Kovoloff to the sales staff of WLS, Chicago . . . William R. Horine to radio producer in charge of public affairs at WHAS, Louisville . . . Robert Kennedy to advertising and promotion manager of KNBC, Los Angeles, succeeding Michael Gradle at New York's Waldorf-Astoria . . . Jeanne Maxey, for the past year and a half traffic manager of KGFJ, to KABC, Los Angeles, as radio sales coordinator . . . Douglas Campbell, national sales manager since February 1962, to sales manager for KABC, Los Angeles . . . Robert B. Frolich to director of promotion and publicity for WLW, Cincinnati.

Kudos: WSB, Atlanta, won the 1962 Edison Foundation National Station Award as "the radio station that best served youth." The awards were presented 16 January

Sure sleeves session in Honolulu on Savings Jamboree

Tv Stations

There's disquieting news for newspapers contained in a TVB study on retail sales in newspaperless New York City.

Stores in the area had been selling at a rate below the previous year in early December 1962 when the newspaper strike hit the city. These stores went well ahead of 1961 after the strike started. And,
EDITORIAL POLICY

"Realizing the importance of editorial policy as established by WXWL, we will continue to be dedicated to the task of urging greater interest and activity on the part of listeners in the serious business of government, from the precinct level on up. "WXWL will continue to oppose welfare stateism, collectivism, in any form, and irresponsible pressure campaigns of selfish power-seeking individuals and groups. The station will be basically for rugged individualism and the conservative point of view, and will constantly fight for the free enterprise system and it's continued growth and expansion.

"We believe that there can be no second class citizens in a republic such as ours. Furthermore, we believe that first class citizenship carries equal responsibility and privilege. "WXWL will endorse or be critical of either political party, candidates to office, or office holders, when such a position is deemed to be in the public interest."

Statement of editorial policy by Robert D. Enoch, president and gen. mgr., WXWL, Indianapolis

New York as an area had been below the national average prior to the strike and above the average since.

Implicit in these facts: TV has been doing a good job for the usually newspaper-oriented retailers.

There are at least a few folks out on the west coast who put stock in the old early bird adage.

A case in point: some hustling Los Angeles salesmen, headed by Spence Fennell of KMEX-TV, have come up with a Monday morning Six-Ayes Club. They hold break-
used KMBC-TV's "Mickey Mouse Club" exclusively for five weeks in Kansas City to promote a "Wonder Mouse" premium inside the 59 cent package of Chips. Result: a record five-week sale of over 300,000 packages containing the trick-mouse premium. The campaign will be repeated in Omaha.

New Tower: Service will be uninterrupted during the construction of a new tower for WTRF-TV, Wheeling. FCC approved the move and the 740-ft. structure will be double the height of the present one. Projected completion date is Aug 1 at which time the station's coverage for the area will be greatly expanded throughout the Ohio Valley.

Kudos: WLOF-TV, Orlando, was selected winner of the 1962 Thomas Alva Edison Foundation national station award for "the tv station that best served youth" . . . Amos Eastridge, merchandising manager and Bill Hughes, national sales rep of KMTV, Omaha, have been named secretary and first vice president of the Omaha Grocery Manufacturers Representatives respectively . . . Richard J. Fischer, news director for WLW and WLWT, Cincinnati, has been appointed co-chairman of the Wire Policy Committee of the Radio-Television News Directors Assn. He'll serve with Thomas Frawley, news director of WHIO-TV, Dayton . . . WCBS-TV has been awarded a New York Citizens Budget Commission special citation for "distinguished coverage" of municipal affairs for the general scope and depth of its continuing coverage as evidenced by its presentation "New York Spectrum" . . . Three WBBM-TV programs received top awards in the annual Chicago News Photographers Assn. competition. First place awards went to "The Dropout" program on "See Chicago," and to the holiday safety feature, "Minutes to Live." A news special, "The Wasted Years," got a second place honor in the documentary division . . . KNTV, San Jose, newscaster James Dunne has been appointed to the faculty of San Jose State College, effective 4 February, as assistant professor in the journalism department. . . . Jack E. Krueger, news editor of WMJ (AM-FM & TV), was elected president of the Milwaukee Press Club, the first broadcast news representative ever to head the Milwaukee club.

Reps
Rep appointment: KRDO (AM & TV), Colorado Springs, to Adam Young.

PEOPLE ON THE MOVE: Gene Malone to assistant sales manager for western stations for HR Television.

Film
Some $2,500,000 in license agreements are already in the MGM-TV till for rights to 30 newly-released MGM features.

Twelve stations have bought the post-'48 films so far.
Some of the titles: "The Black-
WHAT ARE YOUR PHOTO REQUIREMENTS?

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

BUT QUALITY is something else again . . . ours is superlative!

And SERVICE is still another matter . . . ours is unbeatable!

board Jungle," "I'll Cry Tomorrow," and "Somebody Up There Likes Me."

There's quite an upbeat note to come from ITC regarding its "Supercar."

The series has grossed $1,900,000 to date on sales in 140 U.S. and 19 foreign markets.

Among the sales are substantial regional markets to American Doll & Toy (Madison Square Advertising), for six top markets; Remco Toys (Webb Associates), for 16 leading markets; Leitzey Dist. (Dixie), in five markets; and Miss Georgia Dairies in two.

Sales: Six more stations have bought the Allied Artists Television Science Fiction feature package. They are: WISC-TV, Madison; CKLW-TV, Detroit; KOGO-TV, San Diego; WJRT-TV, Flint; KMBT-TV, Harlingen; WJW-TV, Cleveland . . . MCA TV's "M-Squad" to Ford Motor (JWT) for four markets and to WISC-TV, Madison, and renewed by WPTA, Ft. Wayne and WDAM-TV, Hattiesburg; "Bachelor Father" to Louis Shanks Furniture and the Nash Philips-Copus Co. for KTBC-TV, Austin, and the Collins & Ryan Co. for WBOC-TV, Salisbury. Program was also sold to WXYZ-TV, Detroit, KXLY-TV, Spokane, and KIRO-TV, Seattle . . . King Features Syndicate's new cartoon Trilogy to Ideal Toy (Grey) for over 50 markets and Kenner Products for several markets, in addition to 10 station sales.

Financial note: United Artists Associated reports that volume of business in 1962 was better than double that of the previous year, with returns setting a record. Most recent sales on "Showcase for the Sixties," consisting of 33 post-1950 pictures, were made to KTVI-TV, Los Angeles; WTN, Albany; WDAV-TV, Scranton; WTOL-TV, Toledo; KROC-TV, Rochester; WOWL-TV, Florence; and KMD-TV, Midland.

New properties: "Face and Place," a "variety show of the world, with emphasis on the unusual, the exciting and the bizarre." The series is a spinoff from "Across the Seven Seas," a Jack Douglas Organiza-


PEOPLE ON THE MOVE: Michael Laurence has left his post as executive vice president of Robert Lawrence Productions . . .

"Happy New Year" in typical Texan style

KHOU-TV, Houston, saluted New Yorkers with a new year's greeting via New York's largest outdoor display sign. The salute was filmed by the station and run in Houston at holiday time. Production shots included the 95-ft. sign, atop the Warner Theatre, with shots of Times Square, so Houston got a taste of Gotham
Worthy investment: specialized radio

Radio is not necessarily a mass medium, and many advertisers who think of it as such are missing out on a good bet. Many manufacturers of specialty products that have a definite market, but are not necessarily of mass appeal, have found that radio is tremendously successful in reaching highly specialized audiences. Radio can not only pinpoint these audiences, and do a magnificent selling job, but at a very low cost-per-I,000.

This means that a manufacturer of specialized items, or the supplier of limited-appeal services, can, through the economically cost-efficient use of radio, advertise his wares with a comparatively small budget, reach the particular audience he wants, and hear the cash registers jingle a merry tune.

It's been proven many times that a specialized radio program can not only reach a particular audience, but can influence that audience to go out and buy a product, which is, after all, the only real proof of the pudding. This has happened time and time again on my own program, Living Should Be Fun, which has been syndicated on numerous radio stations since 1941. Since, as a nutrition researcher, I deal with topics involving health and diet, my sponsors are mostly those whose products are related to this field.

Radio is singular in its ability to influence people, I think, mainly because of its intimate quality—a broadcaster speaks directly to each person in his audience, and a rapport is built up between the two. This liaison carries over to the commercial portions of the program. This is especially true when the broadcaster himself delivers the commercial message to the audience.

I recall a survey the Buitoni Co. made at supermarkets, where they questioned shoppers leaving the markets with Buitoni products. They found that one out of every four buyers reported that they had purchased Buitoni after hearing it recommended in a personalized on-the-air message. Sales of Banana Banana Flakes increased 300% in three months after its message was introduced on pinpointed radio.

At the time the makers of Levy bread decided to use a special recipe I had developed for making a nutritious white bread: they had two delivery trucks. With more than 95% of their advertising budget placed on a specialized radio program, sales soared to the extent that at the end of a year, they were making use of 72 delivery trucks.

Specialized radio sold 5,900 food freezers in New York City in a span of 14 months, grossing $6 million in sales at an advertising cost of less than $35,000. When this personal touch was used in broadcasting commercial messages for Sterling Drug to sell a pharmaceutical product, the complete stock of this product was sold out. Desperate listeners clamoring for the item were told on-the-air, and with the permission of the sponsor, that the product would be obtained for them ahead of other consumers through the program by personal intervention.

The influence of the radio broadcaster who establishes a good rapport with his listeners is so great that the broadcaster has a real responsibility to his audience. This is why I have made it a rule that I must always personally approve every account.

The only way for such an advertiser to test the truth of the theory of specialized radio is to try it. Scout around and find the program best suited to your product—a program which attracts numbers of your potential customers. Whether it be syndicated or live, it must have a personal appeal to its listeners. Investigate the successes it has had in past years in actual sales of products. After all, it is the success stories that actually prove the personal influence of the program in regard to its listeners. Ratings are not an important factor in buying such programing.

It isn't enough that a large number of people are merely exposed to a sponsor's product. Specialized radio, I believe, is high in this "buy-factor."

Advertisers, especially those dealing with specialized products who don't want to waste their ad dollar with buckshot campaigns, should take into account the concentrated influence that specialized radio has with its audience. Add to the picture the relatively low cost and high efficiency of such programs, and you come up with the best advertising investment available in any medium.
Honda Motor Co., Ltd., of Tokyo, world's largest manufacturer of motorcycles, will spend a record budget of over $2 million this year for its subsidiary, American Honda Motor Co.

A 300% increase over 1962, the budget is heavily earmarked for TV and radio spot. Commercials are being prepared by agency Gumpertz, Bentley & Dolan, Los Angeles, to send to Honda dealers and dealer associations throughout the country. Honda now has more than 750 American dealers coast-to-coast.

A very substantial TV plunge for Swift's Golden Vigoro, via Burnett, set the pace for buying in the Midwest.

Resulting from last year's successful spot TV campaign, Vigoro's budget for the same has been greatly increased this year, reflected in a longer market list.

The schedule, which consists of nighttime minutes aimed at a male audience, begins in some markets during February, with staggered start dates according to regional climates, running for from four to ten weeks, depending on the market. Eloise Beatty is the buyer.

**SPOT TV BUYS**

Lever Brothers launches a campaign on the first of February to promote its Lux Liquid. Minutes in both night and daytime will run for 22 weeks. The buy is out of J. Walter Thompson and Larry Reynolds is the contact. National Biscuit put a call in for minutes in and around kids shows, part of a campaign for its Wheat & Rice Honeys. With a 4 February kick off, the schedule will run for four weeks. Erwin Davis is the buyer at K&E.

Liberty Mutual Insurance bought a schedule, to start as soon as possible and run for 13 weeks. The insurance company is using adult fringe minutes. Buy is out of BBDO, Boston, and Wright Briggs is the buyer.

S. C. Johnson is going into a host of markets with schedules on behalf of Glade. The campaign gets rolling the first week in February, with the schedule set to run for 10 weeks. Time segments: nighttime, daytime and fringe-time minutes. Agency: Benton & Bowles.

Andrew Jergens is lining up several selected spot markets for a campaign involving its shampoo. Kick off date is 18 February and the schedule will run for six weeks. Time segments: prime 20s and day and fringe-time minutes. Agency: Cunningham & Walsh.

**SPOT RADIO BUYS**

Penick & Ford is getting set to break a four-week push for its My-T-Fine product sometime this month. Schedules call for minutes slotted in housewife time segments. Jeanette LeBrech is doing the buying out of Grant Advertising, New York.

Western Airlines has tied in with Hertz-Rent-A-Car in a spot campaign to encourage winter vacationers to utilize the Hertz car services while vacationing in Southern climes. The slogan—Take a sunbreak—will be aired on some 77 stations in some 24 northern markets during a three-week campaign. Starting date is mid-January. Minutes will be used. Agency is BBDO, Los Angeles. The buyer: Hal Ballman.
ARB* Special Tabulations from available television audience data...

...create invaluable opportunities for research tailored to your precise needs. Thousands of viewer records offer practically unlimited possibilities for cross-tabulations of data. Cumulative studies, audience flow analyses, commercial preferences and many other audience estimates give you new and important information for television audience evaluation.

Standardized procedures make Special Tabulations quick and inexpensive. And because of the vast amount of data on hand—in diaries, punched cards and computer tapes—capable ARB researchers can go right to work immediately, with no new survey costs involved for clients. When you need research of a specialized nature, call ARB. There will more than likely be an economical Special Tabulation to give the answer.

ARB Special Tabulations Fact Sheets provide important details of extra measures of audience available to clients. If you haven't already received your ARB Special Tabulations Fact File, notify your ARB representative today.

* ARB stands for American Research Bureau.
A FISTFUL OF FIRSTS IN ATLANTA FOR WAGA-TV!

FIRST IN PRIME TIME!
NOV./62 ARB, 7:30 PM - 11 PM, MON. - SUN., METRO AND TOTAL HOMES

FIRST IN DAYTIME
NOV./62 NIELSEN, 6 AM - 5 PM, MON. - FRI., METRO, AND TOTAL HOMES

FIRST WITH ADULTS
DELIVERS 5.8% MORE ADULTS THAN 2nd STA, NOV./62 ARB, 9 AM - MIDNIGHT, MON. - SUN.

FIRST WITH 6 OUT OF 10 TOP SHOWS
NOV./62 ARB, RANK BY TOTAL HOMES DELIVERED.

WAGA-TV HEADED FOR THE TOP!

<table>
<thead>
<tr>
<th>WAGA-TV</th>
<th>STATION &quot;B&quot;</th>
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*NOVEMBER 1962 ARB, 9:00 AM TO MIDNIGHT, MONDAY THRU SUNDAY

Represented by Storer Television Sales, Inc.
"Advertise with us," radio stations badgered.

So Excelsior-Leader, a major St. Louis laundry and dry cleaning firm, decided to compare promises with action.

Excelsior-Leader launched campaigns of four weeks on each of the other major St. Louis stations—one station at a time. Air copy in each case included the phrase, "radio special."

KSD Radio was the last of the majors to be tried. The terrific volume of "radio special" business encountered during the KSD schedule clearly showed who was taking 'em to the cleaners.

Today, two years later, KSD Radio is the only St. Louis station to have received a continuous schedule of advertising from Excelsior-Leader.

St. Louis advertisers sell St. Louis on KSD RADIO 55
The St. Louis Post-Dispatch Station
Charter NBC Affiliate / Represented nationally by the Katz Agency, Inc.
COVERAGE  The whole market...three states...one million plus homes...one billion plus consumer dollars.

TV 10...WJAR-TV has the big stake in the surging PROVIDENCE market...a 100% reach in one of only two markets in the country with almost total television saturation. WJAR-TV...exciting total homes leadership. WJAR-TV...the whole market.

**arb tv Homes**
TOP OF THE NEWS
Top of the News p. 11, 12, 14 | Advertisers p. 47 | Agencies p. 48 | TV Stations p. 59 | Radio Stations p. 54 | Networks p. 51

BEHIND THE NEWS
SPONSOR-SCOPE / Behind the news

LIGHT ON THE NEWS
DATA DIGEST / Light on the news

KEY STORIES

REVOLUTION IN RESEARCH? / Arrival of computers in agencies is causing media departments to take a long, hard look at their approach to media research and planning.

CBS MEASURES MEDIA EFFECTIVENESS / New CBS study utilizes new technique concentrating on impact of advertising to measure relative efficiency of TV vs. magazines.

TV AND THE 'CULTURAL EXPLOSION' / Boom is attributed to television's "astounding power." Agencies are taking a new look at commercials. Experts say quality and ratings can go together.

TV GIVES BUDGET FASHIONS A NEW LOOK / Dress-store chain continues to add tv markets to tv campaign based on success of 1962 one-market test; messages aired year-round.

TELEVISION TAPE CHALLENGES FILM / A special report on video tape today—agency attitudes, producers, manufacturers, research, technical and creative advances, predictions.

SPOT SCOPE / Developments in tv/radio spot

TIMEBUYER'S CORNER / Inside the agencies

WASHINGTON WEEK / FCC, FTC and Congress

SPONSOR HEARS / Trade trends and talk

DEPARTMENTS
Publisher's Letter p. 6 | Radio/Tv Newsmakers p. 59 | Seller's Viewpoint p. 65 | 555 Fifth p. 67 | 4-Week Calendar p. 67

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Vol. 17 No. 4

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P. 11

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SPONSOR-SCOPE / Behind the news

P. 19

DATA DIGEST / Light viewers heavy on radio

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TIMEBUYER'S CORNER / Inside the agencies

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WASHINGTON WEEK / FCC, FTC and Congress

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SPONSOR HEARS / Trade trends and talk

P. 56
E'VE GOT A WAY WITH WOMEN

Specially the Big-Buying 18-to-39 Year Olds!
They love us in the years when they're buying most! Get in on this happy marriage of Detroit's No. 1 station and Detroit's No. 1 spenders. Call STS to get your clients' products on more 5th market shopping lists.

WOMEN VIEWERS
18 to 39 YEARS OLD

WJBK-TV 42,800
STATION "B" 28,600
STATION "C" 11,400
STATION "D" 10,900

9 AM - 5 PM, M - F
ARL Nov 6th, 1962

WJBK-TV
CBS IN DETROIT

STORER TELEVISION SALES, INC.
Representatives for all Storer television stations.
This we fight for

Numerically, trade papers are getting to be in the same class as radio stations. There are now about 2,300 of them.

Professionally, they’re head and shoulders above where they were five years ago. A trade paper now can no more fly by the seat of its pants than can an advertising man.

But two factors separate a handful of trade papers from the pack: (1) a passion for service and (2) well-defined and worthwhile objectives.

This column deals with sponsor’s objectives. Here are some to keep your eye on.

1. Recognition in official Washington that the television medium is in responsible hands, and that constant harassment of broadcasters in the form of frequent investigations and costly difficult report requirements is not in the public interest.

2. Compilation of spot radio figures comparable to those of other major advertising media and released on a regular basis.

3. Formation of a federated NAB as suggested by sponsor a number of years ago and since urged in editorials and articles. A federated NAB would be divided into a tv association and a radio association with a president in charge of each. An overall president would function in areas common to both.

4. Reselling major advertisers on the values of national radio via a strong “back to radio” sales drive.

5. Drive to spur creative programing, both in tv and radio. Encouragement of such projects as programing and editorializing seminars by responsible elements of the industry, notably the NAB.

Sponsor is a crusading publication. Its “This we fight for” has spurred into being the TVB, RAB, spot tv figures, ways to untangle the spot paper jungle, and many more industry improvements. 1963 will see even more of this kind of service.

Next Week in Sponsor

Research in Revolution?—Media researchers are beginning to explore the vast, unknown area of advertising effectiveness. In their efforts, they are applying new methods and techniques, and finding invaluable aids to the measurement of former unmeasurables such as advertising impact. The second of two parts in a series on media research pinpoints the progress and the problems.
RCA's most popular AM transmitter

This 1 KW AM Transmitter is one of the finest RCA has ever offered. More have been installed than any other type RCA 1 KW Transmitter—because it ideally meets requirements of local stations.

For the listeners, the best sound and the loudest sound. For the owners, highest assurance of fine performance, with a long list of operating advantages: Accessibility full front and rear for easy maintenance...low operating costs with few tube types...unrestricted remote control without need for building heat, thanks to reliable silicon rectifiers and temperature controlled crystals...simplified operation and single tuning procedures, with all operating controls mounted on the front panel.

If you want the finest 1 KW, you'll want to know more about the BTA-1RI. Call your RCA Broadcast Representative. Whatever your broadcast requirements, you'll find him exceedingly helpful. Or write to RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J.

The Most Trusted Name in Radio
THEY'RE HAVING A GREAT TIME
(so is all of Cleveland)

They're only some of the nationally known participants appearing on The Mike Douglas Show, a Cleveland daytime television program seen live Monday through Friday for 90 minutes on KYW-TV. Some of them have done week-long co-host shots. All have had a chance to take part in discussions, to interview other guests and studio audiences, to express their own opinions.

Cleveland really has something to be excited about! The Mike Douglas Show is big on entertainment. It's big on public information. It's big on current, topical, and provocative content. And it's locally produced.

What KYW-TV is doing in Cleveland reflects the WBC group as a whole. Westinghouse stations are encouraged to create exciting, local television programs to supplement their network schedules. Like the unique pantomime of Lorenzo and His Friends in Baltimore. The John Reed King Show every morning in Pittsburgh. The crime documentary series. Works of Darkness, in San Francisco. Live telecasts of Cleveland Symphony and Cleveland Play House performances. Boomtown, from Rex Trailer's "ranch" in Boston.

Such programs arouse community interest. They demonstrate daily the fact that community responsibility evokes community response.
Year After Year **ARB PROVES**

WKRG-TV IS

"THE EXCEPTION TO THE RULE"

50% or More SHARE of Audience

Represented by H-R Television, Inc.

or call

C. P. PERSONS, Jr., General Manager
SPONSOR-WEEK
Top of the news
in tv/radio advertising
28 January 1963

COLLINS BLASTS OMAHA HEARINGS OPENING TODAY

OMAHA—The FCC begins its hearings here today on the programing of this city's three TV stations. NAB president LeRoy Collins characterized the proceedings as "irresponsible" and "meddling" in an address before the Nebraska Assn. of Broadcasters, Lincoln, Neb., last week. Collins demanded that the FCC "cease its efforts to govern by harassment—by needling—by nibbling—directed against all broadcasters." As "responsible broadcasters," these stations serve their areas well, Collins said, deploring the lack of motivation which "put these stations on the mat."

WESTINGHOUSE TO RETURN TO DAYTIME NETWORK TV

Westinghouse will use daytime network television starting 4 March on ABC TV to promote portable appliances. The 42-week schedule includes some 250 commercials on four ABC TV shows. The campaign will be backed by an intensified merchandising program. The use of network daytime TV is the first for Westinghouse in ten years. Agency is Grey.

AGENCY COMMERCIALITES CLASH OVER AFM HIKE

A strong difference of opinion prevails among agency commercial executives over the equity of the terms negotiated for the American Federation of Musicians' code which becomes effective 1 February. Some thought the new terms too harsh, others considered the money increases and rules quite moderate. Highlights of the new AFM requirements affecting TV-radio jingles and announcements: 1) an immediate increase of 5% over the old scale; 2) a 2.5% hike over the scale prevailing before February 1965; 3) reuses will be limited to 13 weeks, which is half of the previous arrangement. (This pattern is the same that applies to singers, actors, and announcers.)

ALBERTO-CULVER INITIATES FALL BUYING SEASON

Alberto-Culver's Leonard Lavin last week got the fall buying season off to an official start from the nighttime participation side via an alternate half-hour of the Travels of Jimmy McPheeters on ABC TV. It appeared that during Lavin's trip to New York that network was the only one ready to talk business re the 1963-64 line. With McPheeters and continuation in holdover programs, A-C now has eight nighttime minutes set for next season. It's in the market for four more.

FCC'S HENRY TELLS GEORGIA MEETING OF FM PLAN

Newly appointed FCC Commissioner E. William Henry last week told the Georgia Radio and TV Institute, Athens, that though he has an open mind on the subject, he presently favors "the establishment of an FM table of allocations, similar to that employed in tv" as the best opportunity to achieve adequate nighttime primary coverage of the U. S. (For other highlights of the meeting turn to story on page 52.)
NIELSEN TO MEASURE DAILY NEWSPAPER AUDIENCES

Announcement by Nielsen last week of plans to measure daily newspaper audiences in 1963 is one more development in the fast-moving media research area. The measurements will make it possible to analyze newspaper schedules by the same market breaks as television and magazines, said Nielsen media service v.p. Donald G. McGlathery. He also cited newspapers' steadily declining share of national ad revenue. Meanwhile, McGraw-Hill published today (28 January) "Measuring Advertising Effectiveness," by Darrell B. Lucas and Steuart Henderson Britt. Book describes latest methods and information on measurement of advertising methods and media. (For summary of important new developments in broadcast research, see lead story, "Research in Revolution," page 25.)

TELE-BROADCASTERS PUTS UP $1.1 MIL. FOR 3 STATIONS

Tele-Broadcasters, Inc., New York City, has offered TV Colorado Inc., over $1.1 million for purchase of tv station KKTV, Colorado Springs-Pueblo; am station KGHF, Pueblo, and fm station KFMH, Colorado Springs. The buyers own radio stations WPOP, Hartford; KALI, Los Angeles; KOFY, San Francisco, and KUDL, Kansas City, Mo. Upon FCC approval, the purchase of KKTV, a CBS TV outlet, will give Tele-Broadcasters its first tv station.

WBC FILLS NATIONAL TV SALES MANAGER POST

Westinghouse Broadcasting Co. has appointed Henry V. (Hank) Greene, Jr., national tv sales manager, position formerly held by John Sias who last week became v.p. and director of Metro Broadcasting Television Sales. Greene first joined WBC as assistant sales manager of WBZ-TV, Boston. Since May 1959, he has been sales manager at KDKA-TV, Pittsburgh. He has also served as assistant to the president of Mutual Broadcasting and as manager of the Boston office of Weed & Co.

SNELL MOVES FROM COMPTON TO L&N AS SR. V.P.

Frank Snell today begins his duties with Lennen & Nevell, as a senior vice president and management account supervisor on the Warner-Lambert Pharmaceutical account, worth $3.5 million in billings.

Prior to his move to L&N, Snell had been with Compton Advertising, where he served as a vice president and account supervisor on the Procter & Gamble and Alberto Culver accounts, and as manager of the agency's creative department.

Snell is the author of two books on communications: "How to Hold a Better Meeting" (Harper's), and "How to Stand Up and Speak Well in Business" (Citadel).
I would like to give three cheers and an alligator for the New York Giants and the Green Bay Packers football teams. To these play-for-pay gladiators, we owe a debt of gratitude. Never has the efficiency and value of our service to the public been so admirably spotlighted as when thousands of football hungry fans, victims of the New York TV blackout of the championship game, found that the easiest way to see the game was to travel to the Connecticut Valley, hole up in a motel and watch the historical battle—on television out of Hartford and Springfield yet.

For the first time many agency footballers were able to see for themselves how easy it was to tune in one of these strange channels and how easy it was on the eyes. Facts that we and other UHF operators have been trying to tell agencies and rating takers ever since we’ve been on the air.

Strangely enough, we heard no complaints about our reception despite the fact that in many cases the methods used to pick up the UHF signals were completely primitive.

I’m sure more people learned more about and the type of service we provide during the weeks prior to the championship game than they ever knew before and many of the innuendoes prevalent about UHF service must have been laid to rest following the game.

Again, a rousing hoo-ra-rah and even a “Yea Crimson” for the sons of Cold Cash College, the Giants and the Packers. They are both champions in our little old UHF book.

Represented nationally by HOLLINGBERY
**SPONSOR-WEEK** Top of the news in tv/radio advertising (continued)

**MEDIA DIRECTOR NAMED AT F&S&R, N.Y.**

John Nuccio, a Doyle Dane Bernbach media group supervisor for the past three years, has been named v.p. and media director at Fuller & Smith & Ross, N. Y. Nuccio succeeds Don Leonard who last week took over the media directorship at Kudner, also New York. Prior to joining DDB, Nuccio was media supervisor at Benton & Bowles for some eight years. Earlier he was a media buyer at BBDO.

**O’CONNOR TO HEAD AVERY-KNODEL’S DETROIT OFFICE**

Avery-Knodel, Inc., national tv and radio sales rep, has named Arthur O’Connor of the New York office to succeed Stuart I. Mackie as director of the Detroit office. David N. Simmons has been appointed to the New York tv sales post vacated by O’Connor. Prior to joining Avery-Knodel, where he has been a tv account executive since 1961, O’Connor most recently had been vice president of Devney/O’Connell, station representatives. Simmons, president of his own firm from 1955-59, has been associated with John Blair & Co. and Joseph Weed Co.

**ELECTRONICS TO CONTINUE RISE IN ’63: EIA**

The electronics industry by the end of the year will move up a notch to become the nation’s fourth largest industry, the Electronic Industries Assn. has announced. Dollar volume of sales by all industry segments, set at $13.1 billion last year, is expected to rise to $15 billion by the end of 1963. Total sales are expected to reach $20 billion by the close of 1970.

**RCA COLOR SALES RUNNING AHEAD OF LAST YEAR**

Sales of color television receivers and color picture tubes are running at a higher rate now than in the first quarter of last year. Elmer W. Engstrom, RCA president, announced last week. He said that color television has begun to pay off and that sales of color sets and tubes were the greatest profit contributors among RCA products. Engstrom forecast sales of $2 billion by 1965 and predicted sales gains for this year by subsidiary NBC.

**NEW BOOK TO BE BASED ON CBS TV’S ‘CONQUEST SERIES’**

The alliance between book publishers and broadcasters continues to prove profitable. Most recent deal was between Murray Benson, director of licensing for CBS Films, and Doubleday to issue a book titled “Conquest,” based on the CBS public affairs series of the same title. Book, written by David Alman, will be published 1 February. In the past year, Benson has made at least five book deals based on programs built by CBS News and Public Affairs.

**SPONSOR-WEEK continues on page 47**
Triumph triumphant in Philadelphia

Talk about a virtuoso performance! Motor-Sport Havertown, Inc., the Delaware Valley’s largest sports car dealer, sold 30 Triumphs totalling $60,000 with an 18-announcement schedule on Philadelphia’s WIP.

According to President John J. Greytak, “WIP generated more traffic and sales than any other single promotion we’ve ever used.” To maintain its front-row position in the Philadelphia market, Motor-Sport Havertown, Inc., now buys WIP Radio on a 52-week basis...just like scores of other national, regional and local clients.

Want your Philadelphia campaign to end on a triumphant note? Then underscore this statement: Nice things happen to people who listen to (and advertise on) WIP...Philadelphia’s Pioneer Radio Station.

WIP/610, Philadelphia

HARVEY L. GLASCOCK, V.P. AND GEN. MGR., REPRESENTED BY METRO BROADCAST SALES METROPOLITAN BROADCASTING RADIO
Are light viewers heavy listeners?

On behalf of RKO General, Inc., for its Target: The Consumer series of research studies, Pulse Inc. last October conducted a 500-home survey in 22 "area clusters" in San Francisco-Oakland to determine whether radio, with its characteristics as a music-and-news medium, achieves the same or dissimilar home usage as tv, which has ascended as the family's drama and entertainment medium. Major conclusions (discussed more fully in the report) are:

1) Light tv-viewing homes are heavy radio-listening homes.
2) Light tv-viewing women are heavy radio-listeners.
3) Light radio-listening homes are heavy tv-viewing homes.

Although acknowledging the limited nature of the study, RKO claims the conclusions "confirm the complementary nature of radio and tv advertising . . . and establish radio as a primary means of reaching that sizable portion of the 'consumer target' represented by light tv viewers."

Study divides radio-listening homes into five equal groups (quintiles) based upon number of different quarter hours of radio listening by family members between 7-11 a.m. the previous day. Each quintile represents 100 homes. Procedure was repeated for tv viewers from 7-11 p.m., and adult women (over 18) for radio and tv.

**THE RADIO-TV AUDIENCE SEE-SAW**

As the chart above shows, 82% of the lightest tv-viewing homes are among the top two (heaviest listening) radio quintiles. The chart also shows that in those homes where tv viewing is lightest, radio-listening is also very light—the third, second, and first (lowest) quintiles amounting to only 18%.

Among the three lightest-viewing to quintiles, representing 60% of homes studied in San Francisco-Oakland, radio listening levels exceeded tv-viewing levels by 14%. Percentages represent average homes using radio and tv per quarter-hour in the three lightest quintiles. Homes, interrogated from 5-8 p.m., were questioned about radio usage Monday-Friday from 7-11 a.m.; tv usage from 7-11 p.m., and were asked about activities and where programs were heard and viewed.

(Please turn to page 46)
If you lived in San Francisco...

...you’d be sold on KRON-TV
Jim Uebelhart is news in Toledo

Jim gets radio ratings comparable to TV's top shows. One of America's highest rated and most respected newscasters, his daily WSPD news programs gain audiences as high as 16.8 (a 51% share) at noon, 14.2 at 8 a.m.!

Newscasters like Toledo's Jim Uebelhart (a 25-year Storer veteran) are the rule, not the exception, on Storer stations. Spencer Danes in Miami, Doug Adair and Mike Prelee in Cleveland, Jac Le Goff in Detroit, Milwaukee's Carl Zimmerman (and many more) — all top newsmen in key time segments — provide Storer audiences with the most thorough and authoritative news coverage in their markets, as well as Storer's famed daily editorials. Outstanding news facilities are just one more reason why all the Storer stations...television and radio...are IMPORTANT STATIONS IN IMPORTANT MARKETS.
National spot tv is still on that boom wave which started last August but the reps who compose the bellwether clan of the business aren’t sitting back smugly while the billings roll in.

They realize that every medium, like the economy, is subject to fluctuation and they’re preparing for the day when the forces of hot competition, not only medium against medium but station against station, will put them on their mettle.

How are they coming to grips with a possible shift in the competitive status? They’re strengthening their individual activities in the area of new business development.

The function, as can be seen happening in these bellwether organizations, entails the creation of studies pinpointing marketing problems at which spot tv has been conspicuously effective, the concentration of effort in regions where the billings potential should be better than they are and the updating of statistical data that will bring the story of spot into sharper focus.

In other words, they’re plowing back some of their present resources to buttress the medium’s future, and not waiting for the other fellow to do the job.

It could turn out to be a later than usual selling season as regards the fall among the tv networks, and agencies are getting edgy about how CBS TV will allocate its fall inventory.

ABC TV and NBC TV, as Madison Avenue is now beginning to suspect, are waiting for CBS TV to lock in its schedule before going into details about their plans.

The pair evidently want to make sure that CBS TV has laid the foundation for its 1963-64 house, particularly the placement of the currently high rating shows before working out their own structures.

Meantime the reports of what spots CBS TV has in store for its current leaders and such newcomers as Phil Silvers, Cara Williams, Danny Kaye, Judy Garland change from day to day. Also about the possibility of Lucille Ball and Jackie Gleason being back for the 1963-64 lap.

The NAB board of directors may find the whole piggyback mishmash laid at its doorstep while the association is in convention at Chicago in April.

The pressure is due from leading stations in key markets, edged on by their reps.

Their quest: the board instruct the tv code review board to lay down more explicit groundrules governing the acceptability of piggybacks.

The petitioning stations will argue that the provisions pertaining to piggybacks set up standards that put them in a truculent light with national advertisers, who say they can’t understand why types of piggybacks embraced by networks aren’t acceptable to the same network’s affiliates when submitted in a spot schedule.

Sought, in essence, by such stations are rules that are as economically liveable and viable for spot as they are for the networks.

The computer era has finally arrived in Chicago, giving the reps their first encounter with automation, which is to say their first taste of impersonal service.

The spot tv buy involves American Bakeries, with the rep salesmen’s function limited to submitting their availas to Y&R on special forms provided by the agency.

This and other data were run through the machines in Y&R’s New York office and the recommended buys were phoned in to the agency’s Chicago shop.

It was that cut and dried.
The CBS o&o's, through their national sales arm, will again meet the problem of the summer billings valley with a plan that got its initiation among them last year.

In essence, there'll be a different set of rates for individual periods. This is not to apply on a blanket basis.

What this move takes recognition of is the fact that the network itself has a policy of charging less for time than in the regular season. Hence the corollary, what's good enough for big brother is good enough for us.

Lever Bros. is in process of planning its second 1963 quarter product budgets, that going for both daytime network tv and spot tv.

The company is one that lives closely to the turnover of its market and, like Colgate, is inclined to put off its tv commitments until the last possible moment.

Don't be surprised if CBS TV and NBC TV make some adjustments in their rates in midyear, and the changes can go either way.

Both networks introduced new approaches to daytime buying in January and they're watching the books closely to determine where the arrangements are working out economically too unfavorably for them or not favorable enough for the advertiser.

In the case of NBC TV all daytime was put on a flat package rate (time and program) with all discounts eliminated.

Tv station managers and sales managers descended last week on their rep's New York offices in droves.

It's the annual hegira when they come armed with the November rating books and with one of two incentives: (1) laying the groundwork for a switchpitch against a competitor; (2) summoning a line of argument that would serve as a bastion of defense against an inclination to switch the business elsewhere.

As is customary on such occasions as this, stations also discussed with their reps the expediency of changes in the ratecard.

Referring again to those November books, a goodly number of stations have this in common; disappointment in the level of viewing compared to the previous two years, with the result that cost-per-thousand didn't have quite the succulence that the stations would have preferred. Naturally, this reflects the network rating imbalance for this season.

A hope being cherished by sellers of spot tv: that audience level takes a big bounce upward in the March books, which happens to be the tool used widely for fall buying.

For cosmetic marketers there's some sharp motivation in Helene Curtis' introducing a new deodorant package, Secure, whose initial spot tv budget will run around $1 million.

Secure comes as a compressed powder in a compact, including applicator puff.

Curtis' incentive here is get the husband out of the habit of sharing his wife's deodorant and getting one of his own, such as creams, sprays and sticks. The use of a puff, it figures, would be much too feminine.

Curtis estimates the deodorant market to somewhere around the $110-million mark.

Y&R's media department has an explanation for those tv reps and stations who've been perplexed by the fact that the agency has lapsed in the habit of taking as much as three weeks to make a decision on submitted availabilities.

Says the department's spokesman, there's no mystery about it, nor does the delay have anything to do with the use of computers, although time has been taken out to do three or four test runoffs on spot campaigns.

The protracted decision is merely due to the fact that Y&R has a number of accounts given to changing course after they've had an opportunity to examine a plan more thoroughly.
SPONSOR-SCOPE  Continued

Proctor-Silex (Weiss & Geller) will do some market-by-market testing of nighttime tv this spring, with a view to making it a supplement to its daytime network buy.

The household appliance manufacturer is now spending about $1 million in the medium. Point of comparison: its initial bow into tv was with $50,000 in 1954.

Incidentally, another small appliance firm on the tv upbeat is Dominion Electric.

Before CBS TV can make much progress toward locking up its plan for a half-hour evening news strip in the fall, it's got a lot of answering to do to affiliates about the points they're raising about Midwest feeds.

The network has suggested 6 to 6:30 for the Midwest, but affiliates to an appreciable extent in the central zone think they ought to have a choice of alternatives.

Crux of their objection to clearing on the 6-6:30 basis: the time preceding is too early for their local news commitments.

Their guess is that if the network doesn't get enough clearances by June or July it will assent to instituting a more flexible feed structure.

ABC TV's initial four-hour run of Saturday afternoon sports demonstrated that there's a sizeable built-in audience for that type of fare in mid-January.

Challenge Golf, Pro Bowling and Wide World averaged out to a 10.9 rating and 32 share.

Sellers of daytime tv may find handy for quotation some facts put together by NBC research on the accumulative viewers to daytime, particularly women.

Highlights of these findings:

- About 53% of all people who have tv sets can be reached by daytime in a week.
- Of all viewers 31% are daily habitués of the set.
- Each day tv reaches 44% of all women, while during the course of the week it reaches 65% of all women.
- During a week 67% of all women under 40 are exposed to daytime tv, and the ratio for those over 40 years is 64%.
- Daytime, that is weekdays, achieved its highest viewing quotient among women between 1:30 and 2 p.m.; 18% for those over 40 and 22% among the under 40. Over the week, for the same daypart, this goes to 30% and 38%, respectively.

If there's been any marked change this season in terms of program types it's been the strides taken by the variety shows from the viewpoint of relative screen attention.

Situation comedies over the week consume more hours than the variety clan, but variety still gets a larger share of over-all viewing—at least that's the way it stacked up in a breakout Nielsen did for SPONSOR-SCOPE from its I December report.

Following is what that breakout showed for total home viewing hours and share of viewing per program class:

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>PROGRAMING HRS.</th>
<th>TOTAL VIEWING HRS.</th>
<th>SHARE OF VIEWING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suspense-crime</td>
<td>6</td>
<td>49,302,000</td>
<td>7.2%</td>
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<tr>
<td>Situation comedy</td>
<td>15</td>
<td>133,713,000</td>
<td>19.6%</td>
</tr>
<tr>
<td>Westerns</td>
<td>8½</td>
<td>96,512,400</td>
<td>14.2%</td>
</tr>
<tr>
<td>General drama</td>
<td>16</td>
<td>137,846,400</td>
<td>20.2%</td>
</tr>
<tr>
<td>Adventure</td>
<td>5</td>
<td>43,824,000</td>
<td>6.4%</td>
</tr>
<tr>
<td>Variety</td>
<td>13½</td>
<td>135,804,600</td>
<td>19.9%</td>
</tr>
<tr>
<td>Other</td>
<td>13</td>
<td>85,556,400</td>
<td>12.5%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>77</td>
<td>682,558,800</td>
<td>100.0%</td>
</tr>
</tbody>
</table>
Chevrolet would like to get a commitment from NBC TV for another year of "Bonanza," but there's a hitch that will take the network a while to solve.

It hasn't the least idea how much more the series will come in for until union negotiations determine the new under-the-line costs.

TvB's latest step on that massive spot tv computation study is the picking of a label for it, namely, the Selectroscope.

The data, which was run through Nielsen machines, deals with costs-per-thousand, homes reached with certain types of schedules per week or per month and other updated angles showing what the spot advertiser gets for his money.

Meanwhile TvB's seeking to evaluate the conclusions, trends and demographic sidelights from these hundreds of the sheets of figures.

P&G scored a victory for what it would be prone to term "conservatism in rates adjustment" when CBS TV last week backed off to a half-way position in the percentage of increase it had announced for its Buffalo affiliate, effective 15 March.

The basic rate for that affiliate, WBEN-TV, had been hiked from $1,600 to $2,000. The 15 March effective rate will be $1,800, which reduces the increase to 12½%.

The expectation: (1) P&G will withdraw its cancellation of CBS TV feeds to Buffalo and (2) NBC TV, which also got a cancellation notice, effective 1 April, will seek to induce its own Buffalo affiliate, WGR-TV, to institute a similar compromise.

Unlike the other networks, CBS TV was faced with this retaliatory pinch: P&G's control of four soaps in the network's daytime schedule.

The third move will have to come from ABC TV, which started the whole thing in Buffalo.

Specialists in syndication point to a development in this season's local tv ratings as posing a significant bit of irony.

Their observation: the emergence of New York and Chicago independent stations in third place could in large measure be related to the fact that the independents are now loaded with off-the-network reruns of the action type that not so long ago served as a rating-propulsive force for network tv.

The roster in that category available to the independents, whose markets collectively constitute 40-45% of all tv homes, includes "Maverick," "Roaring 20's," "Surfside 6," "Bronce," "Adventures in Paradise," "Hong Kong," "Thriller."

The likely additions to this list for next season: Clint Walker's "Cheyenne" series, "Hawian Eye," "The Untouchables," "New Breed," and even "Naked City."

Incidentally, freelance producers work on a syndication release credo that, in effect, is this: if the off-the-network package involves westerns or costume dramas they can hold awhile, but if they deal with the current American scene get them quickly out of the vaults, because the clothes, women's hairdos, cars, etc., will otherwise have a dated aspect.

J. Walter Thompson is on the way to becoming NBC TV's biggest No. 1 middleman for actuality programs during the current season.

Brought into that buying area by the agency are the Institute of Life Insurance, Scott Paper, and Liggett & Myers.

Philosophy propounded to them: through public affairs and cultural programs an advertiser of even packaged goods is offered the advantage of reaching a segmented audience not available to him in the general run of nighttime scheduling.

Other hefty actuality buyers from NBC TV are McCann-Marschalk and K&E. The latter agency does the bulk of its public affairs and cultural program buying in behalf of Lincoln-Mercury, which figures it not only reaches a higher income group but average at a CPM which approximately matches the CPM for its entertainment show participations.
This is Atlanta! The cable stretched from two television sets in a studio at White Columns northward to an NBC studio in Rockefeller Center, New York.

For almost a half-hour, all 800 miles of that cable were reserved for the exclusive use of over 150 high school newspaper editors and correspondents, who had a question and answer session with NBC’s Frank McGee.

This was only one of the stimulating experiences on a November afternoon, during WSB-TV’s presentation at the station’s Fourth Annual News Conference. Ray Moore, WSB-TV’s News Director, and the South’s number one news team again demonstrated to these aspiring journalists the importance of considering broadcast journalism in their future.

Atlanta’s WSB-TV
how do you fit a hippo into a hatbox?

You can! ... if you're interested in just his foot. Like ranking TV markets. You can take a small portion of the market by using the SMSA metro approach ... but if you want the whole hippo, you gotta rank by total market! Consider. More than 90% of the Charlotte Market is located outside the metro area and the total Charlotte TV Market contains 574,800 TV homes ... ranking 20th in the nation!* We throw our weight around too, with an 87% lead over the market’s second station.* Throw your hat into our coverage ring — it’s a whopper!

*ARB TV Market Digest
PART ONE OF TWO PARTS

RESEARCH IN REVOLUTION?

- Media research in state of transition, challenge
- Computers raise questions on measurement
- Mc-E outlines steps in media strategy
- Measurement of impact is the next frontier

By Philip Shabecoff

In 1962 the seismograph that records significant developments in the advertising industry reported major tremors in agency media departments. The source of these shock waves was the announcement by several large agencies that they had installed their own electronic data processing systems and that these systems would play an important role in media research and selection. Media departments, it seemed, were entering the space age.

The computers immediately aroused a heated controversy. Enthusiasts hailed them as the advent of a new age of scientific and efficient media planning. Some observers dourly dismissed the computers as a publicity gimmick. Others saw them as having a useful but limited role in the process of media research and selection.

Before long, however, the dialogue on computers led to new and broader questions among many people for whom media research previously amounted to no more than tables of figures on television audiences and magazine circulation that emerged from some dark corner of the agency.

"Where do computers fit into media research?" the industry wanted to know. For that matter, just what is media research anyway? What is its function? What are its...
Media research today is an enormously complicated and sophisticated process. But it was not always so. In earlier days, there were few media available for advertising messages. An advertiser might use posters or handbills and perhaps one or two local newspapers. Preparing an advertising schedule under these conditions was a simple task.

As the number of media proliferated and advertising expenditures grew, however, advertisers began to ask for information about just what they were getting for their advertising dollars. They wanted to know whom they were reaching and at what cost.

**Audience data.** In response to advertisers' demands, the media began to gather information about their audiences. At first this data amounted to bare circulation figures and was relatively easy to obtain. Gradually, however, research techniques improved as the media began using audience studies as competitive weapons.

When television appeared with its awesome potential for advertising, the older media felt themselves under more and more pressure to provide advertisers with more detailed information on their audiences. Advertisers themselves began to provide extensive customer profiles of their markets. Today, there is a vast body of information available for media research.

With these data, the advertising agency attempts to answer the question: "How can we make the best use of the client's advertising dollars, considering all the media alternatives that are available?" The methods used to answer this question vary from agency to agency, but there is a logical sequence of stages in the process that is followed by most media departments.

Robert J. Coen, research director at McCann-Erickson, recently described this process to sponsor. At McCann, as at a number of other agencies, media research and media planning departments maintain distinct identities, but in practice work in concert at most stages of the media selection process.

**Planning media strategy.** The first stage in planning media strategy, Coen explained, usually is a set piece presented by the advertiser himself—the advertising objectives. The advertiser knows his own product, the people to whom he can expect to sell it and how much money he can spend on advertising. If he is selling lipstick, for example, he probably will want to direct his advertising to women, perhaps to a certain age group, income bracket, and geographic location. He also may be aware of other market data such as seasonal influences or what the competition can be expected to do, and his objectives will take these into consideration.

"The advertiser's objective may be sharp or it may be blurred, but the agency has to comprehend it," Coen asserted. "It is upon this objective that the strategy of media selection must be based."

The second step is an assessment of the media viewed in the perspective of the advertising objective. "This calls for practical fact-finding and media research plays..."
Model shows how Y&R programs computer for media schedules

Y&R's HIGH ASSAY MEDIA MODEL

Instructions to computers for devising media schedules (General Decision System) differ among agencies but all computers require comparable information on product, market, media, and effect to do the job of producing an efficient schedule.

an important role," Coen explained. It must be determined what media are available, what their distribution and reach are, how much exposure to the advertising message their audience is likely to get, and what they cost.

Media departments also require information about the composition of the audience such as age groups, size of income, sex, geographic location, education, and other variables. This information is referred to as "demographic" data.

Although this information on audience size and composition is a basic tool of media departments, Coen said, little of it is actually unearthed by the agencies themselves. The job of obtaining raw data on media audiences is done by the media themselves, or, more frequently, by the syndicated research services such as Nielsen, ARB, and Starch.

Choosing right medium. At the third stage of this process, alternative media strategies are formulated, based on the advertiser's objectives and the known data on what the media offer. But at this point other decisions must be reached—decisions for which there are no ready numerical answers. Which, for example, would be better for a given objective, a 60-second commercial on prime evening television network time or a full-page, four-color ad in a women's
service magazine? How do you weight a half-page newspaper advertisement against a 30-second radio commercial? What is the value of sight and sound? How much time is required to actually perceive an advertisement in a given medium? What would happen to a campaign if television were substituted for outdoor advertising posters?

In short, how do you measure the impact of advertisements in different media or even in different vehicles in the same medium?

Sometimes these decisions are relatively easy to reach. If the advertisement calls for a demonstration of the product, television would seem to be the best possible medium. If it is a food product with a recipe in the ad, perhaps a newspaper or a women’s service magazine would be preferable.

More often, however, there are no ready answers to these problems. But the problems must be met, and agencies have tried a variety of methods for meeting them. At a number of large agencies, the problem is handled in the following manner:

The media judges. Those responsible for devising a media schedule for a given campaign—the media researcher, the media planner, the time and space buyers, representatives of the advertiser and, often, creative and account executives—are given a list of the media selected as possible alternatives on the basis of the advertising objectives, reach and audience characteristics, and cost. They also are given a scale ranging from zero to 100, at one end of which might be “excellent for the purposes of this campaign” and at the other end “poor for the purposes of this campaign.” The participants then rate the media and an average of the ratings is extracted.

These judgments are based in part on numerical data, but primarily lean on experience and even intuition. One executive described these decisions as “guesstimates.”

Another called the process, “flying by the seat of our pants.” There is rather wide agreement that the results of this process are often quite valid when it is done by trained and experienced advertising men. But it is obvious that what emerges is still a judgment and not a fact.

At this point, the final selection of the media schedule is made. The audience data has told the advertiser the maximum number of prospects he can reach within his budget. The judgmental, qualitative factors may lead him to sacrifice maximum exposure for his ad in exchange for better results from each exposure.

The schedule is then executed. Orders are placed and costs adjusted. Even at this final stage, the schedule is subject to revision. If an advertiser’s competitor, for example, suddenly doubles his ad expenditures, the advertiser may wish to increase his own efforts in the middle of a campaign.

This sounds like a complicated process, and it is. Thousands of facts and hundreds of decisions are involved in it. In practice, however, it may be simplified by factors that have no direct relationship to the process itself. “In several of our accounts,” said one agency research director, “the client tells us beforehand what 75% of the schedule will be. If an ad

WILLIAM T. MORAN  
Vice president and manager, research department, Y&R

DR. CLARK L. WILSON  
Vice president in charge of research, BBDO

ROBERT J. COEN  
Director, media research department, McCann-Erickson

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New element: computers. Last autumn, a new element entered the media selection process. Within several weeks of one another, Young & Rubicam, BBDO, and Leo Burnett announced that they (Please turn to page 61)
CBS measures media effectiveness

- Study employs new research technique
- TV-magazine audience attitudes probed
- Results indicate tv is more efficient

A new study measuring the comparative advertising effectiveness of television and magazines has been announced by the CBS Television Network.

The study uses a new research technique developed by Jay Eliasberg, director of research for CBS. This technique departs from the traditional media research approach of measuring size and characteristics of the audience to concentrate on what happens to the attitudes of individual members of the audience as a result of the advertising message.

In measuring the value of different media to an advertiser, Mr. Eliasberg pointed out, audience and cost data are not enough. While this information often is useful in comparing vehicles within a single medium, it is inadequate for making comparisons between media.

Results of study. The CBS study came up with some interesting results and the relative efficiency of magazines and television:

- TV made 25% more people aware of an advertising brand per dollar spent than did magazines.
- TV made 42% more people aware of a brand's advertised values.
- TV made more than twice as many people increase their evaluation of an advertised brand.
- TV made twice as many people eager to buy the advertised brand.

"What is really new about this study," said Mr. Eliasberg, "is that it compares different media on the only logical basis for comparison—impact on their audience."

The study was conceived four years ago by Mr. Eliasberg, who spent two years "just thinking about it, which was the hardest part." The objective sought was to measure the advertising effectiveness of television and magazines by measuring audience response to parallel ads in the two media under normal conditions of exposure.

The products tested were Bayer aspirin, Campbell soups, Dial soap, Ford Falcon, GE refrigerators, Goodyear tires, Kellogg's corn flakes, Kraft barbecue sauce, Marlboro cigarettes, Palm Blades, Sanka instant coffee, 7-Up, Sunbeam electric shavers. Advertisements appeared in Life, Look, Reader's Digest and the Saturday Evening Post, and the commercials tested were on nighttime network broadcasts on ABC, CBS, and NBC.

Test groups compared. The study was conducted in 1960 and 1961 by Audits and Surveys, using 6,000 interviewers selected from 30,000 trainees. The 8,779 people surveyed were split into matched samples, one of which was interviewed before exposure to the ads and the other afterwards. The samples were then compared on four levels: 1) awareness of the advertised brand; 2) belief in the brand's advertised attributes; 3) evaluation of the advertised brand; 4) desire to buy the brand.

(Please turn to page 62)

Study shows how tv returns more for ad dollar

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<th>BRAND AWARENESS (PEOPLE INFLUENCED PER DOLLAR)</th>
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<td>Tv 40.3</td>
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<td>Tv 78.1</td>
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<td>+103% TV ADVANTAGE</td>
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</table>

CBS survey measuring comparative effectiveness of television and magazines shows that for each dollar spent tv influences more people on brand awareness, belief in brand's attributes, brand evaluation, desire to buy brand by as much as 103%
Call it what you will—the Cultural Explosion, the Bernstein Burst, the Picasso Putsch or the Stendhal Surge—television, in the educated opinion of mass communications experts, including broadcasters, advertising agency executives, and preceptors, is contributing influentially and immeasurably toward the elevation of American culture. Moreover, the significance of the cultural boom, as sparked by television, is not being ignored by the big advertising agencies. Madison Avenue is probing deeply how best to create advertising "which can function in the two intellectual climates; performing mass marketing functions while still being acceptable to the culture-seeking minority." This is a dominant thought expressed in a recent Kenyon & Eckhardt study of cultural changes.
sweeping over the land.

Social scientists maintain that mass media (especially television) have been important elements in stirring up vital interest in the various arts. More people than ever before are going to the Metropolitan Museum of Art, the Museum of Modern Art, the National Gallery in Washington, the Boston Museum of Fine Arts, to mention a few; theatre attendance is up and book reading is zooming.

Only last week, the American Library Assn. indicated that television was one factor most often named by librarians for the increase in library attendance and elevation of the public's taste.

Dr. Frank Stanton, president, CBS, delivering the Great Issues Lecture at Dartmouth College recently, observed that attendance at concerts had grown enormously. Today more people go to concerts than go to all major and minor league baseball games including the World Series, he said. Dr. Stanton noted that when the New York Philharmonic went on a two-month tour in 1960, 100,000 crowded into the concert halls to hear it. Said Leonard Bernstein, conductor of the Philharmonic: "It's just an example of the astounding power of television."

That American society is changing due to television was also noted by the pianist Arthur Rubinstein, who had this to say: "In the past 25 years, this country has made more advances than some places in Europe have made in 250 years. Small towns throughout America are more receptive to fine music than older cities in France, such as Lyon, Marseille, and Bordeaux."

Exciting time in history. America has always been much maligned and by the Americans themselves, Dr. Floyd Zulli Jr., New York University professor and pioneer television teacher (Sunrise Semester) on WCBS-TV, New York, told sponsor last week. Despite the professional merchants of gloom and frigid statistics, Americans do read and listen to good music, Mr. Zulli said.

"You can't wish the paperback or long-playing record explosion away," he emphasized. "It's time for Americans to shake off their unjustifiable feeling of inferiority. And it's also time to stop ridiculing the ladies in Dubuque. Life in the little European town is far drabber than one realizes. After all, Emma Bovary was French, not American."

Dr. Zulli said he was not at all opposed to the mass communications media. "From very personal experience, I know they stimulate and challenge; when that is done, education and self-enrichment inevitably follow. This is an exciting time in our history; thanks to good television and radio, the entire country has become alive and aware of wonderful and inexhaustible worlds of arts and civilization. The task now is to alert the Americans to what their own country has done in a short 200 years. They have nothing to be ashamed of; ask the cultivated European. I don't think this is just a cultural explosion. I think America is waking up and wants to be awake."

Commercial implications. The commercial implications of the stepped-up cultural flooding of the country are indeed many, and Kenyon & Eckhardt has probed this deeply. It is the thesis of the K&E study that the effectiveness of advertising "can be considerably enhanced or limited by the degree to which it matches the intellectual climate in which it operates; major consumer advertising operates in two intellectual climates (the mass and the class) at one and the same time; both mass and class tastes are continually developing but remain substantially separate, and those advertisers and agencies who ignore this duality of climate are responsible for much of the current clamor about advertising sins."

TV in 1970. Supplementing what Dr. Zulli said about the boom in cultural services, Arthur L. Brandon, vice president for university relations, New York University, said that colleges and universities anticipate a doubling of enrollment in less than a decade and although the facilities will be expanded, the colleges alone probably will not be able to meet the demands for education on the campus. "Television may be a substitute for the classroom," Mr. Brandon said. "N.Y.U.
through *Sunrise Semester* has demonstrated over a continuous period of six years that college courses for credit can be taught effectively by tv.

"For example, one student, a mother with a child, took half her courses by tv and was graduated last June with Phi Beta Kappa honors. Today's novelty will be tomorrow's accepted practice. The tv station or network of 1970 must plan for education and information, entertainment, and advertising as a combined public service if it is to deserve widespread acceptance."

The advent of tv did not "lower our taste, blunt our sensibilities, sap our intellect," to quote Robert W. Sarnoff, chairman of the board, NBC. "In the decade since the U.S. began to feel the impact of tv as a national medium, our population has gone up 20%," he said at the Ammenberg School of Communications, University of Pennsylvania. "But the publication of books has gone up more than 100%; publication of juvenile books is up about 200%; library circulation is up 50%; the number of museums has grown by nearly 80%; the number of symphony orchestras has doubled; the sale of classical records is up 50%;... Now, I do not suggest that tv is necessarily to be credited for all of this upsurge in cultural activity. At the very least, however, it is hard to see how it is dealing us a cultural blow."

What New York, Chicago, and San Francisco stations are doing to boost the arts, stations in smaller cities are duplicating on a somewhat smaller level, but scoring nonetheless. Typical is KMTV, Omaha, one of the main supporters of the local Playhouse Group, the local symphony orchestra, the Junior Theatre, the local ballet group and the local art group. KMTV reportedly was the first local, non-network owned tv station to offer a local, live opera in color. The station has made substantial financial contributions to the Omaha Community Playhouse and is a sponsor of the Omaha Civic Opera Society and the Joslyn Art Museum. Stations in other cities are behaving similarly.

**Quality and rating linked.** Quality and ratings can go together, Norman E. Walt Jr., vice president and general manager of WCBS-TV, New York, told sponsor, in commenting on the cultural explosion. He cited two events which "provided us with two of the most successful evenings of broadcasting within the past year"—the opening of the new Delacorte Amphitheatre in Central Park and the opening of Philharmonic Hall at the Lincoln Center for the Performing Arts. Each of these events were aired in their entirety over WCBS-TV: the two-and-a-half hour New York Shakespeare Festival production of *The Merchant of Venice* from the stage of the new amphitheatre and the entire evening of *Opening Night of Lincoln Center*.

"The evening of Shakespeare, a local presentation, dominated the ratings in New York on the night of the broadcast and *Opening Night of Lincoln Center* (network) similarly drew higher ratings than any of the other stations in New York on the night of broadcast," Walt observed. "Encouraged to count heads with programming of cultural and intellectual appeal, the station has been able to attract large audiences as well as critical acclaim for many other programs of similar calibre. Tv programming has always included a wide range of cultural programs regardless of the extent of audience appeal. There is now, seemingly, an increasing mass audience for programs of high quality in music, art, and drama in New York—areas formerly considered to be strictly the province of the 'longhairs.' To find that high quality and ratings can go together is one of the most encouraging developments in the recent history of tv and we will nourish and sustain this development in every practicable way."

**Cultural chain reaction.** The interest in culture may have been sparked, in a large measure, by television, according to Peter M. Affe, station manager, WNBC-TV, New York. "This new awareness may well be the end product of a cultural chain reaction set off by the tv industry," Affe told sponsor. "There may not yet be an 'Exploring' program for every cartoon 'pacifier' on tv, but the young of today has far more chance to be inoculated with the virus of intellectual curiosity than ever before. With each new 'Picasso' program, many new cultural interests are created and as more such interests are prodded into being by the box in the living room, tv will respond with more programming to meet these new interests. Our own awareness of the cultural explosion may be indicated also by the new WNBC-TV Pathways subscriber (Please turn to page 64)
Tv gives budget fashions a new look

- Mode O'Day to add to three tv markets
- Video success leads to year-round campaign
- Firm, local retailers share ad budget

A chain of low-price dress stores, with more than 700 outlets in 50 states, was so successful with its first use of tv on KNXT, Los Angeles, last year, that the 1963 campaign now includes KFMB-TV, San Diego, and KPTV, Portland, Ore. It also marks the first time that the company, Mode O'Day, has ever attempted any form of advertising during the months of January and February. And Sacramento, Salt Lake City, and Kansas City are being evaluated as additional tv markets.

In those markets used, tv receives 75% of the budget (previously allocated to print) which is split by local retailers and the parent company, Mode O'Day either owns the stores or licenses them to be operated under the firm's name.

Sharing advertising costs is not new with the garment company which long has been doing the same thing in radio and print. A radio user since 1917, Mode O'Day has bought all types of radio programs.

The one-minute messages were aired five times a week at a different time each day to get the broadest possible coverage.

One store volunteered last fall that sales rose 67% as a result of the tv messages, which, beginning in March, featured a model showing dresses between 8-9 a.m. daily.

Hosts Red Rowe and Gerry Johnson smoothed the commercials into the program and introduced the model, Dorothy Day, wearing a smart "dress of the day" priced from $3.99 to $8.99.

Believability of video. "Viewers began to expect this special fashion feature each day spotlighting Dorothy in a bright new costume," said Jon Byk, who handles the account as president of his agency, Jon Byk Advertising.

"One of the main reasons that Mode O'Day decided on going into tv to tell its story," Byk continued, "was because women believed that smart fashions at a low price were usually the figment of an artist's imagination when shown in printed media. Mode O'Day is in business to sell fashion and value in ladies dresses. . . . Television offered the opportunity of showing the quality of these stylish garments."

To find out what the tv campaign was doing where it counts—in retail sales—Mode O'Day last October made a one-month survey of 33 outlets in KNXT's coverage area.

Special emphasis was given the study because the retailers pay 50% of the cost of the commercials in their local areas.

What retailers said. Results of the questionnaire are:

1) Are you getting sales action from our tv commercials on Panorama Pacific?
   Yes 29
   No 2

Taking advantage of California sunshine

Model enhances a stand of palms for early morning Mode O'Day commercial on KNXT's "Pan Pac." Brevity reflects good taste and economy of dress line.
No answer 2

2) Do you get calls for specific merchandise as a result of Panorama commercials?
Yes .................. 29
No .......................... 3
No answer .................. 1

3) Is tv effective in helping you promote your fashions?
Yes .................. 29
No .......................... 2
No answer .................. 2

4) Have the tv commercials helped the sale of handbags and jewelry in your store?
Yes .................. 18
No .......................... 6
No answer .................. 9

5) Do you occasionally watch our tv commercials?
Yes .................. 20
No .......................... 6
No answer .................. 7

Success stories. Under “comments,” the stores reported:
“This tops all advertising programs to date!”
“Each day several customers mention that they have seen the Mode O’Day commercials on tv.”
“We had more comments on the tv commercials than we ever had on all the newspaper ads by Mode O’Day and our ads in local newspapers and on local radio.”
“Sales up 67%. Speaks well for the wonderful tv campaign. Can’t say thank you enough.”
“We receive many comments on the Mode O’Day tv commercials. Sure it helps us.”
“... the women of Ventura have responded beautifully to our tv commercials. So many have mentioned to me that they have seen them.”
“We have had a very good response from the tv campaign. Thank you for increasing our sales at Store 377.”
“The tv advertising has been a big help to all of us. I never realized so many people watch so early.”
“We have had so many customers mention the tv program. It has brought many new customers to our store.”

Planning the message. In examining the pull of the tv campaign, Mode O’Day advertising director H. H. Lindstrom explained that “each commercial was showcases its best advantage.”
“Background music was used,” he said, “two cameras were employed to give viewers the best possible look at the dresses, and a live model explained the fashions under the best lighting in a handsome set. The copy did not bombard the viewer, but merely made her aware of the wonderful value.”

No matter what markets the tv campaign enters, the plan remains the same: the messages, aired on morning shows, are live.

The commercials are scheduled right into the morning variety shows, in those markets where they exist, such as on Los Angeles’ Panorama Pacific, or San Diego’s Sun Up.

However, in markets such as Portland, Ore., the commercial is introduced as a live one-minute spot, and is often looked upon as a one-minute fashion show, apart from these schedules programming.

The live messages have immediacy and flexibility.

Thus, an all-out push can be made for a certain frock at the last minute, or warm clothing can be advertised to coincide with a sudden cold wave, etc.

Also, the commercial continues to be aimed at the housewife in a way that briefly mentions style and economy, and then leaves the rest to the housewife’s eyes and imagination.
SPECIAL REPORT

Television tape challenges film

- Video tape opens new techniques for advertisers
- Advances more rapid than agency adaptation
- Animation most recent breakthrough
- Advertiser use expected to increase markedly

It has been said that current history is in a special state. Progress is moving faster than ever before, making achievements of a few months tantamount to those of decades in the past. In broadcasting these advances are familiar events, and nowhere are they coming so quickly as in the field of video tape. Already fast on the heels of the 54-year-old film industry, tv tape is now able to handle almost all production concepts of its well-established competitor.

Many advertising fingers were burned seven years ago when video tape enthusiasts made broad promises on the capabilities of the process—some capabilities which tape could not live up to immediately. But now, with rapid advances in techniques, advertisers and agencies are forced to reconsider tv tape, though many are understandably cautious.

Creative production firms, such as Advertel and Videotape Productions, have shown that quality animation can be done and are ready to use it commercially. Stop motion will be perfected within months. Those who still claim that film can do more tricks and optics offer a challenge to tape engineers—and they are meeting it. Even slow motion has been accomplished, and used many times by CBS, but improvements are still in order before it's ready for advertising. Reversing television tape, efficient on-location recording, and excellent editing are solid realities. These advances, added to the basic advantages of tape—quality, speed, and control—characterize tape as a major television production tool.

Lagging education. However, except for a few thoroughly knowl-
edgeable producers in large agencies, many advertisers are still in the dark when it comes to the advances made in video tape. As one tape producer puts it: "The situation is similar to a bomber pilot suddenly finding himself in the age of jet fighters. He hasn't the faintest idea of what a jet can do and sticks to his old plane because he knows what it can do." It often appears that what television tape can do and what agency people say it can do are two entirely different things.

Agency producers versed in the field say objectively: "We use tv tape to heighten realism and give a feeling of 'nowness' in real-life situations. But we are also beginning to use it for more complicated commercials because we can utilize control systems (monitors)."

Another agency man says: "Developments in tape are coming quickly, and it is obvious that its possibilities have hardly been tapped. We use video tape, but what is needed are more people that thoroughly understand how to adapt tape to commercials and then produce them."

Though education has generally lagged behind progress, certain big advertisers have been quick to take advantage of tape. Among them are Revlon, Kellogg, U. S. Steel, du Pont, Chrysler, L&M, Chemstrand, Lever Brothers, Armstrong, and Schaefer.

Roughly 15% of commercials being made today are on video tape, and predictions are high for the future. The fact that the percentage is not higher already is attributed to the following: 1) not all stations can handle video tape; 2) education lags behind progress; 3) tape is still unable to handle all the tricks of film; 4) many advertisers are reluctant to try tape until it is perfected, regardless of its inherent advantages.

Producers. Production companies available to advertisers come large and small; and in many different varieties. Broadly speaking, a producer is anyone with a video tape recorder, contrasting sharply with full-scale producers such as Videotape Productions and MGM Telestudios, both in New York. (Videotape Productions is also called Videotape Center.)

Some producers specialize in mobile work. Tele-Tape Productions of New York is one such company. Others like National Video Tape Productions or Video Tape Unlimited do mobile as well as studio work. Often "mobile producers" are hired by larger studio producers such as Videotape Productions.

Three distinct types of producers emerge: the production firm, the network, and the station.

Most production firms are located in New York or California. New York is the mecca, reportedly responsible for 80% of the commercial tape business. Because of this Tele-Tape, for one, moved to the Empire State from Chicago. (For list of producers, see chart at left.)

Both CBS and NBC have independent arms for outside production of significant volume. CBS Production sales service for advertisers began last year, after NBC Telesales, Metropolitan Broadcasting, under the name of Metro Tape, does some outside video tape production.

On the station level, all of ap-
proximately 378 stations equipped to record tv tape (about 75% of U. S. stations) are also equipped to produce it, by the very nature of the equipment (the process is similar to that of home tape recorders).

Manufacturers. Two large manufacturers have brought about significant breakthroughs in equipment technology: RCA and Ampex. New advances in their video tape recorders have facilitated the production and broadcasting of tv tape commercials, and therefore cut down the cost, time, and problems of the advertiser.

The first production model Videotape recorder was introduced by Ampex in 1956. Since then there have been many technical improvements. Ampex puts out a VR-1000 series of well-equipped recorders, for both stations and producers.

Only a few months old, the RCA TR-22 is the newest large-scale recorder out. It is a completely transistorized model which warms up quickly and uses 50% less floor space and power than previous models. An important development, introduced in the U. S. by RCA, is the 1½-inch orthicon tube (as opposed to the standard 3-inch tube), similar to the British Marconi Mark IV camera. This advance in video tape provides finer picture detail and gray scale resolution.

Essentially the recorders of both manufacturers do the same work: remembering electromagnetically (on a strip of Mylar tape coated with extremely fine iron oxide) the exact picture the tv camera sees. The recorders can play back this memory instantly, with no translation, no loss. Improvements made on the recorders such as Amtec (Ampex trade name) or A.T.C. (RCA trade name), which automatically wipe out all geometric playback errors, eliminate "venetian blinds" and other aberrations that plagued tape playback in the past.

About 255 tv stations have Ampex black-and-white tv tape equipment, 20 of these color-equipped. RCA supplies 123 stations with black-and-white recorders and 15 with color equipment. In black-and-white this is about 97% of national coverage. Many stations have two, and some, especially in New York, have three or more recorders.

The cost of a large recorder is still high, about $37,500-$70,000—one of the reasons many stations are not yet equipped to carry video tape. According to a TVB study on station use and reception of recorders, enthusiasm and satisfaction run high among purchasers.

Gus Grant, v.p. and general manager, video and instrumentation division of Ampex says:

"We recently introduced a new portable Videotape recorder, the VR-1500 which is less expensive: $12,000, compared with $50,000 for previous models. This recorder is for closed circuit market, for educational, industrial, military, sports

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RCA new TR-22 in use
At WCSH-TV, Portland, Me., production manager Dave Serette (l) at director's control and Charles Brown, chief engineer, tape commercial with new RCA model
and many other applications. The VR-1500 weighs 150 pounds, broadcast recorders weigh 2,000 pounds. We are now receiving orders for delivery in the third quarter of calendar 1963 and, advanced as the VR-1500 is, it is by no means the ultimate development of the Videotape recorder. We foresee other Videotape recorders of various kinds to fulfill many other requirements for rapid recording and reproduction of pictures and sound.

Television tape is also expensive, $205-$233 for a one-hour reel, but the amount of use possible far outdoes film. A tape can be used, erased, and reused for many different commercials, and is good for 60 to 100 showings, where film can only be used for one commercial and shown from 15 to 20 times. The tape is produced by Minnesota Mining & Manufacturing, with Mylar supplied by du Pont.

A new engineering advance for half-speed operating, available for RCA tv tape recorders, is adaptable for both color and monochrome. It permits tape speed to be switchable from conventional 15 inches per second to half speed at 7.5 inches per second, thus doubling the amount of information on a standard reel of tape.

Advantages of tape. Advertisers use television tape for three basic advantages: (1) superior picture and sound, (2) greater marketing speed, and (3) see-as-you-go production control.

Quality. Video tape speaks the language of television; it records an electronic impulse electronically and transmits it back to television electronically. For this reason there is no loss of quality. The picture and sound are technically so perfect that the viewer is unable to distinguish it from live. The image orthicon directly records its impression of reality and gives a sense of “presence” important to advertisers.

The added appeal and impact of video tape commercials has been borne out by results of MGM Tele-studios’ qualitative audience tests conducted in 1961 and ’62. Audiences given the opportunity to compare identical commercials on tape and film, side by side: 1) expressed a preference for tv tape over film because the taped versions “looked more appealing and appetizing,” were “clearer and sharper,” and seemed “more life-like”; 2) said the taped commercials created a greater desire to buy. Consider-

A-and-B roll editing: greatest advance in television tape

A-ROLL TAPE

<table>
<thead>
<tr>
<th>scene 1</th>
<th>scene 3</th>
<th>scene 5</th>
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</thead>
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COMPOSITE TAPE

<table>
<thead>
<tr>
<th>scene 1</th>
<th>scene 2</th>
<th>scene 3</th>
<th>scene 4</th>
<th>scene 5</th>
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</thead>
</table>

B-ROLL TAPE

<table>
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<tr>
<th>scene 2</th>
<th>scene 4</th>
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</table>

Blank “leader”

Scenes 1, 2, 3, 4, etc., of a commercial are taped separately in any convenient sequence. The odd number scenes are then edited together to form an “A” roll. The even number scenes form the “B” roll. (In some cases a “C” roll is also used.) By means of a perfected electronic coding process, the position of each scene is accurately fixed in relation to the others.

In the subsequent mixing session, the A & B rolls are played synchronously through an electronic mixer where all transitional opticals, from dissolves to the most complex wipes, are inserted.

The result is a composite of the complete commercial. Editing and mixing adds about 5% to total costs.
ing the three commercials viewed in black and white, 61.5% preferred video tape to film and 57.6% felt the video tape created a stronger desire to buy.

**Speed.** Whereas film must be processed before it appears on tv, tape is immediate. With no processing of any kind, tv tape can be played back. The completion of a taped commercial may take hours, while film may have a lab lag of weeks. If editing or combining video tape is necessary it can be done quickly and the results viewed immediately on monitors.

**Control.** Monitors allow the production of a tape commercial to be watched by the entire creative team and, more important, to be controlled on the scene. In using film, only the cameraman knows exactly what is being photographed until the film is developed, and changes might result in an entire reshooting. Performers, staging, and lighting elements can be checked and corrected immediately on tape.

**Technical, creative advances.** In addition to the three basic advantages, many technical and creative advances have refined the process. These advances occur in editing, mobility, animation, tricks through the use of color-filtering, and kinescope.

Such technical advances now enable.tv tape to perform like film in most cases, whereas in 1956 it was unable to compete.

**Editing.** Video tape editing was most difficult to control at first. The operation required considerable care, skill, and time. It did not offer convenience in any way comparable to that of motion picture film. To surmount the technical barrier, creative engineers came up with the process of electronic editing.

Little more than a year old, electronic editing is probably the greatest advance in tape technology. The A-and-B roll technique permits the assembly of a number of short scenes into a sequential commercial. This is achieved through Intersync (Ampex trade name) or Pixlock (RCA trade name), essentially permitting shooting out of sequence with one or more cameras.

There is no restriction as to the time or location of the assembly process. The material to be inserted or added to the tape can come from any video signal source: live, film, tape, or slide. It can come from a station studio, a network, or a remote location or mobile studio. It can be edited in many different ways: supers, dissolves, split screens, mats, and wipes. All the above can be done instantly, whereas film must be optically linked in the lab through manual editing.

Editing taped commercials efficiently has become a reality.

**Mobility.** Mobility once con-

![Chroma-key permits tricks](image)

For certain effects, the recent adaptation of color filtering to video tape is a significant advance. Blue matting is used to make visual elements invisible to camera. Two pictures above can be combined with monitors for third

![Animation is ready](image)

Animation is ready

Uniform sequence above demonstrates quality animations can now be done on video tape. Both Advertel and Videotape Productions have made experimental animated spots. First sequence for commercial use produced last week concerned tv tape users, but is no longer a problem. Sophisticated and complete mobile tape units, such as that owned by Tele-Tape Productions of New York (with equipment in Ridgefield, N. J.), or very compact single camera operations such as that of Advertel in Toron-
to, are travelling everywhere doing on-location work. Such units are a far cry from the cumbersome and weighty facilities piled into trucks in the past.

Doing video tape on location is not new, but moving complete compact TV studios, as mobile units are doing now, is new.

Tele-Tape mobile facilities travelled more than 50,000 miles last year. As of now about 25% of the company's work is on commercials, and advertising business is already on the increase in '63.

Video Tape Unlimited in New York is another firm specializing in remote commercials—about half of their work is on commercials.

"Some 40% of all film commercials are done on location, while a negligible proportion of tape spots have been done on location," according to George Gould, president and general manager of Telestudios, a subsidiary of MGM. The reason, Gould believes, has been previous limitations imposed by the multiple camera system of shooting, requiring prolonged periods of set-up and strike. However, with such rapid improvements in mobile units over the past year, tape production on location should compete strongly with film.

Reportedly, tape producers must still solve electronic problems involving underwater, aerial, and motorboat scenes. Whereas a hand camera can handle these locations for film production, it is difficult for video tape because of the necessity of a TV camera and recorder on the scene. However, on the average location, the ability to control the production by viewing a monitor is paramount, enabling the taping to be completed exactly as planned. With film a mistake would not be recognized until developing, which might mean returning to the scene.

**Animation.** Frame by frame animation is now possible, but still in limited form. Where one- or two-second intervals are required it has been done successfully. Advertel has reportedly produced a highly successful experimental commercial for Maxwell House using animation. Engineers are improving animation techniques, and predictions are that it will be in practical commercial use this year.

Aniforms, a newly patented process, permits several types of animation to be done directly on video tape. The creative process permits work, previously only possible through cell animation. Aniform is a creative product of Aniforms, Inc., which works exclusively through Video Tape Productions.

An example of the Aniform work, which involved two hours of shooting, was shown at the fall ANA convention. In a cell sequence, the same animation demonstrated is said to be equal to 15,000 separate drawings. The first complete Aniform commercial was finished last week for a major national advertiser.

**Chroma-key.** Many of the advances in the field of video tape have been made in the last year. Chroma-key has long been known in the film industry as "blue back matting," but the process was only perfected in video tape within the last two years. TV tape has the advantage of producing the effect electronically and instantly with no lab lag. Moreover, the finished composite is visible during the set-up and shooting and therefore can be altered by the production team. This allows for maximum precision in the placement of inserted elements.

The optical effect is achieved by combining the image of a color camera and a black-and-white camera, permitting the matting in of moving figures and objects with a full gray-scale range in the inserted picture material.

Through chroma-key, tape can now achieve such well-known effects as the man flying through the air and landing in a car, or the illusion of a man dancing in a store window.

**Color tape.** The use of color is growing within the video tape field. Still, very few producers can handle color at this time. NBC in New York and KTLA-TV on the Coast are strong in this area, as is National Video Tape Productions, a division of Sports Network, which is the only mobile color video tape unit in the East.

Both RCA and Ampex distribute equipment which adapts existing tape recorders to record and playback color commercials and programs.

**Kinescope.** Early kinescopes, often called "hot kines," were of poor quality. But when advertisers using tape realized that they would need kinescope prints for the few sta-

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**What's in the future for video tape**

1. General use of video tape animation within a year
2. High quality stop motion in months, slow motion coming
3. More sophisticated editing
4. 100% of tv stations will have tv tape facilities
5. Small reduction in price of recorders
6. Appearance of more smaller compact recording units
7. The creation of a tv tape producers association
8. Wider use of tv tape by advertisers
...CUT YOUR TV TAPE COSTS IN HALF!
pack twice as much programming on a reel!

all this... on this!

Now for color—as well as monochrome—this RCA Development enables you to operate any RCA recorder at full or half speed

This new engineering advance, available only for RCA TV Tape Recorders, combines all the benefits of standard quadruplex recording with the savings of half-track recording. It provides for tape speed to be switchable from conventional 15 inches per second to half speed at 7½ ips.

Since this new approach uses quadruplex recording, tapes are interchangeable with other standard machines. Regular 2-inch tape is used. Standard editing techniques are employed. There are no picture discontinuities. And there is no discernible difference in resolution. You get the same high quality, the same color fidelity, that you are now getting from RCA recorders.

HOW IT WORKS: A new RCA headwheel assembly and capstan motor make it possible to use half-track recording and to cut tape operating speed in half. The new recorded track is only 5 mils wide as compared with 10 mils for conventional recording. As a result, twice as many tracks can be recorded on the same length of tape—permitting twice as much programming to be packed on a standard reel.

See your RCA Broadcast Representative for complete details. Write RCA, Broadcast and Television Equipment, Dept. PC-22, Building 15-5, Camden, N.J.

Photography Courtesy Reeves Sound Studios, Inc.

• Permits 50% Cost Reduction in Tape Inventory
• Reduces Tape Storage Space
• Cuts Tape Distribution Expense

The Most Trusted Name in Television
The long, drawn-out newspaper strikes in Cleveland and New York are certainly producing times that try timebuyers' souls. Aside from trying to find avail in heavily overloaded time segments, many products which are suitably showcased in print are deemed tasteless when advertised on radio or TV. Brassiere messages, for instance, are printed with aplomb; but the same ad, to be described on radio or shown on TV, requires more careful scrutiny.

Infallible sign of the season: Evidence that the holidays are over may be gleaned from the fact that BBDO media supervisor Hope Martinez is her usual busy self. In Hartford last week, she is now getting set to swoop down on Boston.

Avery-Knodel's month-old "Tip On" data sheets have proven to be great time-savers for media executives and timebuyers in assessing the value of A-K stations. The data sheets, sometimes called proposal sheets, not only submit all avail to a buyer, but also break out the best spots based on his needs under a recommended schedule. Also included are pertinent sales facts on A-K stations in potential markets, such as station sales pointers, dollar costs, cost per thousand, pertinent market facts, rating information, etc. A-K's Larson and Schrank (in photo above) claim that agency and advertiser personnel have "enthusiastically received this new selling-in-depth concept."

For a free, personally conducted tour of JAC Recording Studio's new Manhattan tepee at 26 W. 58th St., tear out this item and show it to owners Charlie and Harry. Former is spouse of Kastor, Hilton, Chesley, Clifford & Atherton media buyer, Ro Gordon (Leighton).

(Please turn to page 44)
Little Red Schoolhouse

The little red schoolhouse cliche for Eastern Iowa is as outdated as the concept that Eastern Iowa is exclusively bucolic.

Country boys and girls—1,849 of them—attend this consolidated high school. It's down the road a piece from Cedar Rapids, towards Iowa City. It's as modern as most any modern metropolitan area school, perhaps more so. Students come from families whose standard of living surpasses most of the nation's. While Iowa's 34.8 million acres of tillable soil produce about ten percent of the nation's food supply, personal income derived from agriculture in Iowa accounts for something like 25% of the total; income derived from manufacturing, trades, and services accounts for the rest.

Iowans are neither exclusively farmers nor exclusively manufacturers. They are exclusively people—as aware of new products and new ideas as the most sophisticated cosmopolite.

WMT-TV covers over half of the TV families in Iowa, and dominates three of Iowa's six largest cities.

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

Represented by the Katz Agency. Affiliated with WMT Radio; K-WMT, Fort Dodge; WECB, Duluth.
Agency-hopping dept.: Mike Widener, recently of Lennen & Newell, last week took up the malty cudgels at Dancer-Fitzgerald-Sample for Falstaff Distributors. Much of the beer’s national billing is in radio in distributor areas.

Hot rumor dept.: Inside sources insist Doyle Dane Bernbach’s John Nuccio will become Fuller & Smith & Ross’ media director next week.

The timebuyer and the minor miracle: An auto thief, clocked by police at 90 mph, thundered broadside into a 1962 Valiant owned and driven by N. W. Ayer & Son timebuyer Charles Ventura Jr. at a West Deptford Township, N. J., intersection 10 January. Charlie shook the glass out of his hair, and suffered only bruises. His wife Catherine still is in Woodbury Memorial Hospital, N. J., with a concussion, broken and dislocated shoulder, and severe lacerations of the knee. Fortunately, the Ventura’s girls, 3 and 5, were asleep at home at the time. The felon was jailed. Charlie said he and his wife never would have survived were it not for the seat belts they were wearing. The car was junked, a “total wreck.”

Way up North dept.: Lennen & Newell (San Francisco) buyer, Jeanne Malstrom, vacationing in Canada for three or four weeks.

Three men on a successful course
In reward for contributions to Cunningham & Walsh’s media, newly named senior buyers are (l-r): Rudy Baumohl, Tim Borg, Frank Vernon

Condolences: Dorothy Glasser, Kastor, Hilton Chesley, Clifford & Atherton media buyer, saddened by the death of her father, Joseph, 14 January.

Son & heir dept.: J. Walter Thompson’s (N. Y.) Lou West has named him Lawrence; Compton’s (N. Y.) Frank Kemp has named him Peter.

Correction: SSC&B’s (N. Y.) Pete Holland did go to Philadelphia but to Wermen & Schorr, and not N. W. Ayer.
Same Story...
Same Trend...
DOMINANCE
DOMINANCE
DOMINANCE
DOMINANCE

NIGHTS 6-10 PM SUN-SAT

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<th>ARB DEC 62</th>
<th>HOMES (00)</th>
<th>METRO SHARE</th>
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<td>Sta Y</td>
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<td>Sta Z</td>
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NSI NOV 62 HOMES (00) METRO SHARE

|        | KSLA-TV | 562 | 41 |
|        | Sta Y   | 406 | 33 |
|        | Sta Z   | 536 | 26 |

AFTERNOONS 12-6 PM MON-FRI

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<th>ARB DEC 62</th>
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<td>Sta Z</td>
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NSI NOV 62 HOMES (00) METRO SHARE

|        | KSLA-TV | 317 | 53 |
|        | Sta Y   | 159 | 24 |
|        | Sta Z   | 200 | 23 |

Mornings and post 10 pm periods tell the same story . . . KSLA-TV continues to dominate its market in metro and total homes as it has done for nine years.

DOMINANCE
EXCLUSIVE CBS COVERAGE IN THE SHREVEPORT TRADE AREA

KSLA-TV
SHREVEPORT, LOUISIANA

Harrington, Righter and Parsons, Inc. National Representatives
The adult-women (over 18) portion of the Pulse study for RKO, shown below, reveals that 71% of the lightest tv-viewing homes (based on the presence of women viewers in home Monday-Friday from 7-11 p.m.) are among the top two, or heaviest listening, radio quintiles (based on the presence of women listeners in the home Monday-Friday from 7-11 a.m.).

**WOMEN AND RADIO/TV USAGE**

The bar graph at left shows that radio listening by women exceeded tv viewing by women by 17% in the three lightest-viewing tv quintiles ... representing 60% of homes in Pulse's study in six San Francisco-Oakland metropolitan area counties. Again, radio percentage represents listening from 7-11 a.m. weekdays; tv viewing from 7-11 p.m. weekdays. Not shown by graph here, however, is the fact that of all homes surveyed, 31% had no women tv viewers. Radio usage by women in these homes was 43% greater than in the homes where women did some tv viewing. Pulse was selected to perform the research, said Frank Boehm, RKO's research and promotional director, National Sales, "since it is the only broadcast research firm regularly measuring total listening and viewing (in-home and out-of-home) market by market."

The research firm explained it utilized "the time-line technique" in conducting the study. To expand on what has been said before, this means that respondents were asked to associate their radio listening with the habitual activities conducted during the morning. They were asked to think of all the places they had been where they could have listened to the radio. Second, the respondent's tv viewing during the previous evening was obtained by using the same time-line association technique. In both cases, program listings were also used as an aid in determining the times the radio listening or tv viewing occurred.

As for quarter hours upon which the quintiles are based, a frequency distribution from "zero" quarter hours to "12" quarter hours of radio listening was set up; then successive sets of 100 homes were counted off from the lowest to the highest amounts of listening in order to obtain the quintiles. Same operation was repeated for tv, and adult women, radio and tv.
Piggybacks solve rising CPM: Lavin

Spot television was praised by one of its heavier users last week, but at the same time was criticized because cost-per-1,000 is on the rise.

That is the opinion of Leonard Lavin, president of Alberto-Culver, at a management meeting of Television Advertising Representatives at the Americana Hotel in New York.

The meeting was also highlighted by a panel discussion on the subject “What Will Computers Mean to Spot Television?” Panelists were Robert Liddle, v.p., Compton; Michael J. Donovan, v.p. and associate media director, BBDO; and Joseph St. Georges, v.p. and senior media director, Y&R.

Lavin, whose firm will spend $30 million in television this year, declared “I don’t have to tell you the role of spot tv in our plans for the future.” He then remarked that “One dark cloud on the spot television horizon is the fact that cost-per-1,000 is rising. These rises are caused by the fact that audiences are more evenly divided today among stations. Our spot tv cost-per-1,000 in 1960 was $1.66 per minute commercial. In the present season it is running over $2.25.

“The bridged commercial gives television an extra advantage in fighting the cost-per-1,000. By its use, two low budget brands can share the cost of a minute announcement—either spot or network—and this way still get the frequency they require. We feel the bridged commercial will become more widely accepted.”

In opening the meeting, TVAR president Larry Israel hit both network tv and magazines for trying to emulate spot tv. “Networks with their scatter plans and spot carriers and magazines with their myriad regional editions cannot hope to approach the fast-breaking flexibility and individual marketing aspects of spot tv.”

Advertisers

Sterling Drug is fighting back on an FTC charge of false claims in

Bayer Aspirin tv and print advertising.

The Commission had sought a temporary restraining order on Sterling (and Dancer-Fitzgerald-Sample) ad claims based on an FTC-financed clinical study of five pain-relieving products, published in the 29 December 1962 issue of the Journal of the AMA (See 21 January sponsor, p. 14).

Specifically cited by FTC: contrary to ad claims, (1) the findings of the clinical investigators were
their own and were not endorsed or approved by the U. S. Government, the AMA or the medical profession, (2) the investigators did not state that Bayer Aspirin won't upset the stomach or is more gentle than any analgesic product containing more than one ingredient, and (3) the report found no significant difference in the degree of pain relief afforded by the various products after a lapse of 15 minutes after administration.

Denying the charge of misrepresentation of the study, Sterling retorted: "In those ads, we stated that this study confirms our longstanding claim that Bayer Aspirin will bring pain relief that is as fast, as strong and as gentle to the stomach as any popularly advertised product. These claims are true in fact. We firmly stand behind them and are confident that our position will be upheld."

Continuing its rising sales trend since 1961, Jos. Schlitz Brewing reported an all-time sales high of 6,880,277 barrels for 1962.

Robert A. Uihlein, Jr., Schlitz president, said that all three of the company's brands contributed to the record, comprising a 19% rise over 1961. The 1962 figure was 1,104,589 barrels more than in 1961, when Schlitz sales turned upward for the first time in four years.

New dimensions in drive time: A new image for radio commercials—at least among Oldsmobile drivers—may be a by-product of a new Oldsmobile gadget called the Sound Reverberator. When combined with one of Oldsmobile's three radios and bi-phonetic rear speaker system, the Reverberator electronically delays and amplifies the rear seat speaker sound to produce an acoustic effect of "concert hall" listening.

PEOPLE ON THE MOVE: DR. Robert Adler to vice president—director of research, Zenith Radio . . . David F. (Fritz) Myers to advertising and sales promotion manager of the Detroit sales division of Whirlpool . . . James B. Barry to Prestolite marketing administrator . . . David W. Burke to manager of General Electric's public relations programs operation. He'll be responsible for "General Electric True," and other public relations activities such as institutional advertising, annual reports to share owners, press relations and participation in the World's Fair.

Agencies

Foote, Cone & Belding, Chicago, has begun tooling up for its takeover of International Harvester's estimated $5 million tractor and farm equipment account.

The agency has re-hired Worthling H. Stone, formerly on the Frigidaire account at FC&B, and later v.p. of Meldrum & Fewsmith, Detroit, where he worked on Ford's tractor account. He'll supervise the recently-acquired I-H business.

Biggest question in the minds of Midwest industry observers has been, will FC&B retain the substantial farm director franchises built up through the years by I-H and its former agency, Aubrey, Finlay, Marley & Hodgson? FC&B told sponsor that it does plan to continue with the RFD's. In addition, the agency pointed out, Robert Eppler, an FC&B account supervisor, will work on the I-H account along with Stone, as the agency's management representative.

When Stone rejoins the agency on 28 February, he'll become a vice president.

Agency appointments: Tennessee Fabricating to Ideas Incorporated, Memphis . . . Fox Grocery Co. to Lando Advertising, Pittsburgh and Erie . . . Isoline Pharmacal division of International Latex to Kenyon & Eckhardt for Isoline Antiseptic, Gargle, Mouthwash, Throat Spray and Isologets Antibiotic Throat Lozenges . . . Waits & Bond cigars to Chirurg & Cairns for four major brands . . . Pepsi-Cola Bottling Co. of Los Angeles to Brangham/Brewer & Holzer for Hire's Root Beer and Bireley's soft drinks . . . Lit Brothers to the Lavenson Bureau of Advertising for radio, tv and public relations . . . Metromedia to Albert Frank-Guenther Law for a corporate advertising

Signs for Academy Awards telecast in April

Charles W. Lubin, pres. of Kitchens of Sara Lee, inks in co-sponsorship of the ABC TV telecast of the Oscar awards for the Academy of Motion Picture Arts and Sciences, 8 April (10-11:30 p.m.). An estimated 50-million viewers tune in and the audience may be even larger this year. Leonard Goldenson, AB-FT pres. was on hand for signing
CHANNEL 8
ON TOP
IN THE RICH ROCHESTER MARKET

WROC TV  37,600 HOMES*

STATION “B”  35,900 HOMES

STATION “C”  29,400 HOMES

Per Average Half Hour
6 PM-Midnight
7 Days a Week

WROC
ROCHESTER, N.Y.  TV 8
CHANNEL BASIC NBC

*NOV.-DEC. 1962 ARB
New length may be big part of ‘new look’ on ABC TV

New program pilots were screened for ABC TV’s sales department last week. And by the end of this month, it’s probable that Pilots of 18 to 20 new shows will be exposed to potential advertisers.

Advertisers and agencies will be seeing tentative ABC schedules which appear to have a more varied flavor than in previous years. There’s said to be less reliance on any one theme or programming area, and a desire to achieve a “balanced” entertainment package.

Network programers say they’ve been encouraged to experiment, and that not only new shows but new types of shows are emerging. There’s also been some top-level programming and sales go-ahead for the idea of developing a desirable over-all schedule before confronting new season’s advertisers—rather than producing on an individual or piecemeal basis.

Although ABC’s pilots will undoubtedly attract attention, it’s likely that advertisers will be even more interested in the shape of new programs, rather than their content. The network is making some bold experiments in the length of programs, as well as the relation of one show to another.

*Arrest and Trial* for example, is a 90-minute show split into two forty-five’s. The first half deals with commission of crime and the second with its punishment. In this action court room blend, stars and actors overlap in the two halves. Programers hope to build and hold the audience for the second half.

The sales sense of the package is that ABC hopes to revive single sponsorship. While the full-hour form may now be too expensive, ABC believes that a forty-five-minute format may come in at a price which—while still high—will be feasible in terms of sponsorship’s added advantages of impact and
ABC TV picks up tv rights for 1964 Winter Olympics

The 1964 Winter Olympics will be telecast from Innsbruck, Austria, by ABC TV which has obtained exclusive world-wide tv rights, except for Europe, which will be served by Eurovision and Intervision.

The network will tape events of the Ninth Winter Olympic Games daily and rush them to New York by jet, where they will be sent out on the network. Efforts also will be made to bring live portions of the competition to the U. S. via Telstar or Relay.

The games, to be held 29 January through 9 February, include speed and figure-skating, slalom, cross-country and ski jumping, hockey, toboggoning, and bobsleding.

Kenyon & Eckhardt handled negotiations for the Olympic Committee which also gave ABC TV the right to cover any pre-Olympic and qualifying events.

Networks

Latest advertiser to hop on the network tv bandwagon is a rather unusual one to the ranks, because of its seasonal nature.

Newcomer is the National Cotton Council's Cotton Producers Institute and it's earmarked a hefty slice of its $1 million 1963 budget for both daytime and nighttime network tv.

Here's how the buy breaks down: a 12-week cycle on CBS TV daytime gets underway in early March; in May and early June, ABC TV and NBC TV nighttime shows will be added; the fall phase of the campaign, slated for August, includes daytime.

Nighttime spot schedules in some 31 markets will supplement the network buy.

NBC TV and CBS TV daytime are the vehicles being used by Sterling Drug's Glenbrook Laboratories to launch Dr. Lyon's Fluoride Tooth Powder.

It's the first tooth powder to include fluoride and the campaign includes six shows, an extensive lineup for this item.

While vociferous critics point fingers at network tv's "non-creativity," New York's Museum of Modern Art has set up a retrospective show for the medium.

Included will be some 50 tv programs on film or kinescope contributed by the three networks and selected from shows presented between 1918 and 1961.

According to the museum, the retrospective is to "focus attention on those areas in which the medium has made significant contributions to the art of our time, and to help the public develop general standards of understanding, enjoyment and evaluation."

The 11-week series of screenings called "Television USA: Thirteen Seasons" starts 5 February.

Johnson & Johnson (Ayer) will give national play to its disposable diaper, turned out by its Chicopee Mills subsidiary, this summer.

It's bought 38 daytime minutes on NBC TV for the purpose.

The item is being pushed by several other tv advertisers, both network and spot.

Other sales: A. E. Staley Manufacturing has added ten ABC TV shows to its "Sta-Puf" laundry rinse campaign for the first quarter. The company had been on and continues with three NBC TV shows.

Programing notes: The weekly number of CBS Radio "Dimension" broadcasts has risen to 63 (for 1963), a total comprising 25 individual titles . . . ABC TV will give the first tv exposure to San Francisco's famed Chinese New Year's Parade in Chinatown on 19 February (10:30-11 p.m.). The show is being taped 9 February by the network's o&o KGO-TV, San Francisco.

Extra curricula note: Ellis Moore, vice president of press and publicity, NBC, has been appointed chairman of the publicity committee of the New York chapter of the National Academy of TV Arts & Sciences.

Kudos: William R. McAndrew, executive vice president of NBC News, has been invested as a Knight of Malta, one of the highest honors bestowed on Roman Catholic laymen.
WHAT ARE YOUR PHOTO REQUIREMENTS?

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

BUT QUALITY is something else again . . . ours is superlative!

And SERVICE is still another matter . . . . ours is unbeatable!

BAKALAR-COSMO PHOTOGRAPHERS
111 W. 56th St., N.Y.C. 19
212 Cl 6-3476

SPONSOR-WEEK (continued)

STATIONS

Advertiser hands in station policy hit in Georgia meeting

"If a broadcaster allows his programming and his policies to be reshaped to suit the whims of each advertiser, each critic, each vigilante committee, or each new FCC commissioner, his station will not only be weakened as an instrument of communication, but the process will inevitably lead to the erosion of its advertising values," Stephen B. Labunski, vice president and general manager of WMCA, New York, said last week. Labunski was one of the number of industry and Government leaders who addressed the Georgia radio and television institute at Athens.

Among examples cited by Labunski were: Punitive measure by sponsors displeased with the Howard K. Smith broadcast on ABC, and the FCC "letter-writing campaign design to intimidate television stations it's meager comfort to be told subsequently that the commissioners themselves didn't know that members of their staff were playing Russian roulette with license renewals, but I am sure the commissioners would have to agree, that, somewhat like licensees, they, too, are ultimately responsible for what goes out over their air waves."

Commenting on merchants who complain when radio stations report on icing conditions, Labunski said these same merchants "regularly throw our salesmen out the door or down the front steps, as they cling to the stententious poppycock that only newspapers can draw traffic to department stores. It's annoying enough when a paying customer tries to tell you how to run your radio station, but it is utterly exasperating to have non-sponsors try to promote their selfish interests and inhibit you from doing your job."

Commenting on the hearing held in Chicago by the FCC and in Omaha, Labunski said the po-

Station documentaries turned over to State Archives
Floyd Fletcher and Harmon L. Duncan, co-general mgrs. of WTVD, Durham, present Gov. Terry Sanford with films called "North Carolina—The Dixie Dynamo," on food processing, courts
tential results "is to deprive the
defendants of their chief assets,
their reputations, without the ben-
efit of due process of law and
minus numerous other safeguards
normally awarded persons or insti-
tutions faced with a critical exami-
nation of their legal right to stay
in business."

Maurie Webster, CBS vice pres-
ident and general manager of CBS
Radio Spot Sales, said many clients
and agencies are taking a fresh
look at the radio medium. He rec-
commended the industry work for
better measurements of the medi-
um, emphasize good radio to over-
come the former poor image of the
medium, simplify buying and bill-
ing, and stimulate commercials cre-
ativity by agencies.

Noting that in 1962, 22.5 mil-
lion radio sets were sold, "the big-
gest set sales year in history," Ed-
mund C. Bunker, president-elect
of the Radio Advertising Bureau,
predicted about 21 million radio
sets would be sold this year.

One reason for the sales, he said,
is the medium’s coverage, and RAB
survey at the time of the Alan
Shepard flight found that almost as
many people in their homes fol-
lowed the event on radio as on tv.
"Toss in the out-of-home audience,
and radio undoubtedly had a far
larger audience than tv.

Looking for the future, Bunker
said: "radio will be the news me-
dium of the 1960s and the 1970s.
Radio will be the place where all
the public expects the fastest and
most accurate coverage."

Chicago food broker
signs for radio schedule

Irwin R. Tucker Company, Chi-
cago food broker, has signed for a
major segment of time on WAAF,
Chicago, to launch a full program
of promotion and merchandising
beamed toward the Negro market.
Agency for the client is Jones-
Frankel.

As far as is known, Tucker is the
first midwest food broker to use ra-
dio as the spearhead of an adver-
tising campaign, tied in with a spe-
cialized merchandising follow-up.
"By directing activities to an im-
portant part of the market with a
complete program, smaller adver-
sisers can compete with the giant
advertising budgets and gain a mar-
tet foothold," Tucker said.

Buck Medved, Tucker account
executive at the agency, noted: "The program affords major adver-
sisers a vehicle to reach the highly
specialized Negro market.” WAAF
disk jockey Jesse Owens, once
Olympic track star, will be the air
salesman for Tucker. Merchandis-
ing services included are: a home
economist, personal appearances by
Owens, point of sale materials, and
direct mail follow up to retailers.

Mobiloil, Bowery Savings
in ‘Pathways’ rotation

A national advertiser and a local
institution have signed as charter
members of WNBG-TV’s unique
new Pathways program sponsorship
plan in which no more than 10 ad-
vertisers each will sponsor five local
public affairs programs a week for
52 weeks for $25,000 apiece.

The subscribers are Mobiloil Co.,
for Mobilgas, through Ted Bates,
and The Bowery Savings Bank via
Edwin Bird Wilson.

Beginning in February, all ad-
vertisers will be identified visually
at the opening and closing of each
show. A Pathways rotation plan al-
so allows for two 60-second institu-
tional messages in each of the five
programs—one at the beginning,
another at the close.

Thus, in 10 weeks, each sub-
scriber’s commercial will have ap-
peared in the open and close of
each of the five shows.

Minow sees uhf 4th net,
eventual home of pay tv

A truly nationwide education
television system, nationwide pay
television, a fourth commercial net-
work, and new stations to meet lo-
cal needs are possibilities as a re-
sult of the all-channel tv set bill
enacted by Congress last year, Newton N. Minow, FCC Chairman said last week in New York.

If pay TV passes its tests in Hartford and Denver, Minow said, the logical place for it would be the uhf channels. “In its simplest term, the argument of pay television proponents is that if a minority part of the audience could pay directly for the programming it wishes, then its inclination and entertainment needs could be met without detriment to the advertiser-supported tv system aiming largely at majority audiences. We have decided that pay tv deserves a fair trial in a competitive setting.”

The uhf enactment makes possible a fourth commercial network “appealing to higher rather than lower common audience denominators. Until now, a fourth network had no chance to find a local outlet simply because the uhf channels lay fallow. With uhf, an alternative, national program service may emerge.”

This new network, he added, “by aiming consistently at higher levels and standards are less than a major audience, could stimulate the entire industry to lift its sites.

Radio Stations

NAB has filed its formal opposition to an FCC proposal which would require stations to maintain open files of documents relating to their licenses.

Such files would duplicate all reports, applications and documents open to the public at the FCC in Washington, and would be neither necessary nor in the public interest, NAB maintains.

“The local disclosure of documents which contain financial data, management contracts, bank loan agreements, and others which relate only to the business activities of the licensee, are of no legitimate concern to the public at large,” protested NAB, and would entail costs which would “only aggravate an already tight profit squeeze on many stations.”

A marketing study on radio growth in South Jersey has been routed to advertisers and agencies by WKDN (AM & FM), Camden.

The brochure results from interviews with 300 subjects attending the Camden County Auto Trade Show at Delaware Valley Garden. Some features:

- automobile ownership in the Tri-County area of Burlington, Camden and Gloucester Counties averages one for every 3.2 persons, totaling 269,000 cars.
- of 76.8 of the subjects who use cars going to work, 85% have
Over 3,000 bills have already been introduced in this session of Congress and all the furbelows that go with such an opening have been applied, but as far as broadcasting is concerned nothing has started at all.

There is at this stage little expectation that Congress will take any major steps with respect to broadcasting and advertising.

But Congressmen expect regulatory agencies such as the FCC, FTC, and the Food and Drug Administration to tighten things this year. And, it is anticipated, Congressional hearings—like that recent one on nostrums for the aged—will influence the tightening up process.

The House Small Business Committee, at least at this time, appears determined to delve into TV ad practices more deeply, with emphasis on alleged handicaps to small business.

While it is not a legislative committee, it can and very well might put pressure on the FCC to do away with network option time and to bar other practices which tend to freeze the small advertiser out of prime time.

Most lawmakers expect the FCC to get much tougher this year, and although many decry the expected trend, there is as yet no firm plan for Congressional resistance.

Thus far, neither Sen. Warren Magnuson (D., Wash) nor Rep. Oren Harris (D., Ark.), chairman of the two Commerce Committees, has announced any plans to try to hold back on FCC regulatory actions. Both lawmakers have talked much tougher for public consumption than they want either their Committees or the FCC to act. Question is whether they have talked themselves into a corner.

FTC is also expected to get tougher this year, but prospects for this actually to happen don't appear as pressing as is true with the FCC.

FTC will again press for cease-and-desist powers. Senate Committee on Aging may back the move. However, it would be the Senate Commerce Committee which would be concerned with actual legislation on the subject. This committee in the past hasn't even held hearings on the request.

House Commerce Committee has held hearings, but that has been the end. It has given no genuine consideration to the idea. Nothing has happened as yet this year to give FTC encouragement, though since thalidomide episode last year it has been demonstrated that lost causes of this type can win.

Only FTC hope at the moment is that fraud hearings can turn up evidence so sensational that it will create irresistible demand for added FTC powers, as the drug affair last year did for Food and Drug Administration.

FTC itself doesn't appear set to strike out in hard new regulatory directions to match the outlook at FCC.

The agency, itself, feels however that its action against Bayer Aspirin is a trail-blazer.

It bases this estimate on speed with which action was taken after challenged ad first appeared and on the fact that an injunction is asked against continuation of the ads.

FTC spokesmen say that the Commission will use the injunction method much more frequently from now on. It has this power incidentally only in connection with drugs.
SPONSOR HEARS

28 JANUARY 1963 / Copyright 1963

A round-up of trade talk, trends and tips for admen

Did you know there was an unwritten agreement among the manufacturers of aluminum to avoid spotting their tv network sponsorships opposite one another?

As anxious as they are to sell their own output the aluminums think it equally important that they get the maximum impact out of selling aluminum as the alternate to other metals.

JWT is reported as having no easy margin for delivering to Kraft a presentation covering a possible successor to Perry Como for next season.

The cited deadline is 22 February.

It's hard to believe in these days of multiple trade channels but there are agencies who have been deferring the announcement of important manpower changes pending the end of the New York newspaper strike.

Apparently the hesitation is concerned more with pressagentry habit of making the dailies first than with accumulative reach and in-depth treatment of the event.

An interesting pastime in the agency field is tracing the succession of spinoffs of one shop from another.

The governing groundrule of the game: the majority of the partners must have originated from one agency.

One such comparatively recent ease of evolution: Doyle Dane Bernbach from Grey; Papert, Koenig, Lois from DDB and Carl Alley from P.K.L.

CBS TV's said to be thinking about assigning "Rawhide" to its bullpen for next season.

The network figures that it's got such a plethora of program riches that it can afford to put a batch of Rawhides aside and use it in midseason a la "Twilight Zone" to plug up a sagging or weak spot in the schedule.

Obvious advantage of having a series that's still holding the ratings in reserve: it requires a minimum promotion and can quickly take off on its unexpended power.

Dentifrice manufacturers needn't be surprised if General Electric comes up with a compound designed for use with its electric toothpaste.

The compound would probably be licensed to an established drug house.

The research business is getting a sardonic chuckle out of one of its confrere's rush to make self-promotional capital out of a recent consent degree exacted by the FTC from rating services.

In a sales perspective the confrere jubilantly proclaimed that his organization had come out clean in the Washington probe of audience count methods.

The fact is that he wasn't involved; the FTC had gone after only the major rating services.
car radios and 80% have transistor or portable radio sets.
- 59.9% of the subjects have fm sets, well above the national average and comparable to leading fm markets.

Changing hands: WPDX, Clarksburg, W. Va., has been sold to George L. Kallam of Charleston, by Raymond C. Warden and Robert D. Hough. Consideration of the deal, handled by Hamilton-Landis, was approximately $200,000.

Here & there on the public service front: WTKO, Ithaca, personality, agreeing to stay there until $2,500 was raised for the Spartanburg County March of Dimes. WERE, Cleveland, in view of the current New York and Cleveland newspaper strikes, sent out reprints of highlights of the President's State of the Union Address to 1,000 local advertisers, New York agency time-buyers, restaurants, barbershops, and other public places. Westinghouse Broadcasting, which produced a series of radio programs based upon the lectures delivered at the Pan-American Union in Washington under the auspices of The Johns Hopkins School of Advanced International Studies, has

Andy Andrees, has come up with a most unique way to raise funds for the March of Dimes. He started out early this month by soliciting bids on a dime. On the first morning $8.20 and a knapsack were offered by one boy in exchange for the dime. The bidding has been progressing all month, with the goal for 31 January $1,000.

KMEX, Los Angeles, has doubled its schedule of weekday live public service programs and shifted its early-evening news to 6:30 p.m.... Two d.j.’s from WORD, Spartanburg, were sealed into a Civil Defense approved fallout shelter, decided to preserve the lectures by putting them into record album form. WBC is distributing the record, called “Viva la Alliance for Progress,” to schools, libraries, adult discussion groups, and other institutions.

PEOPLE ON THE MOVE: Benjamin A. Hubley to assistant general manager for radio for the Maine Broadcasting System, consisting of WCSV, Portland, WLBZ, Bangor, and WRDO, Augusta. He continues as station manager of WCSV, a post he’s held since 1958.

Jerry Flesey to the sales staff

Those shopping bags are bulging with money
Mike men from WSIX, Nashville, wear victory smiles as they pack up pennies which poured in for needy children. The d.j.’s (l-r) Chuck Adair, Bob Bell, Charles Scott, and Buzz Benson, held a friendly on-air race to raise 98,000 pennies but the drive plunged over top to 271,798 coppers

GOING UP! Daytona Beach Orlando
NOW FLORIDA’S THIRD MARKET AND SPACE AGE CENTER OF THE WORLD

WESH TV
FLORIDA’S CHANNEL 2
for Orlando Daytona Beach Cape Canaveral

SPONSOR/28 JANUARY 1963
A flick of the wrist

Gov. Edmund Brown threw the switch which lighted KGO-TV’s 40-ft. news tower at the corner of Fourth and Market in downtown San Francisco. Here gen. mgr. David Sacks (l) explains the traveling sign to Brown and ABC news chief James Hagerty (r) during special dedication ceremonies at the site. The illuminated sign flashes news bulletins of KMO, Tacoma . . . William J. Calvert, former vice president and director of operations, David Gordon, music director, and John Burt, advertising, publicity and promotion director, all for WPAT, New York, to Dickens J. Wright Associates . . . Bud Beal to manager of WLVN, new station in Nashville scheduled to go on the air around 1 March . . . Dale Kelly to program director of WOLF, Syracuse . . . Patricia Peterson to administrative assistant to John W. Kluge, president and chairman of the board of Metromedia . . . Pat Locatelli to head of the new publicity sales promotion department of KWJJ, Portland . . . Julian D. Ross to music director of WINS, New York . . . Donald R. Hall to manager of technical operations of KNBR, San Francisco, replacing Curtis D. Peck, retired . . . Bill Jones to program director of WTSN, Dover . . . Sydney A. Abrams to merchandising director for KIRO radio and tv, Seattle . . . Allan Thomas to vice president and general manager of KLUB, Salt Lake City, from KSXX, where he’ll be replaced by James Reece . . . Robert Kovaloff to the sales staff of WLS, Chicago . . . James Dennis Burton Foster to program director of KRLA, Los Angeles . . . Charles Carroll to account executive at WITH, Baltimore . . . Frederick R. Griffiths to manager of broadcast public affairs for Outlet Company, owners and operators of WJAR radio and tv, Providence. James E. Gleason becomes program director for tv and Arthur Hamilton to radio station manager.

Tv Stations

The efforts of TvB to lure small businessmen into the medium were outlined by bureau president Norman E. Cash at the Washington, D. C. premiere showing of the presentation “Jericho—The Wall Between Us.”

Cash said that, contrary to public opinion, the problem is not that small business is being squeezed out of tv, but it shies away. He noted that in 1961 some 80 advertisers each spent less than $100,000 in network tv and that more than 3,000 advertisers spent less than $100,000 in spot tv.

The joint board of directors of the NAB struck out at any attempts by sponsors to try to control or influence news, public affairs, and information programs.

At its winter meeting in Phoenix, the board passed a resolution endorsing the principle that “the content of news, public affairs, and information programs be kept free from sponsor control and influence, direct or indirect, and remain, as at present, the sole responsibility of the broadcaster.”

Off the press: The first issue of “infoMaTION,” a newsletter for U.S. tv stations, sponsored by the Television Information Office. The bulletin is designed to provide a forum for the exchange of ideas and experiences among stations and to alert them to materials and services which they can use to advantage in their professional and community relations activities.

New call letters: FCC has assigned the letters WNJU-TV to the recently granted uhf ch. 47, scheduled to begin operations in Newark in late 1963. Ed Cooperstein is president of the New Jersey Television Broadcasting Corp. and general manager of the station.

Sales: The Bay Refining division of Dow Chemical purchased the special, five half-hour news documentaries compiled by WNEH-TV, Flint-Saginaw, newscaster Tom Eynon, during his recent assignment in Europe . . . Just ten days after WBBB, Chicago, bought the WBC-syndicated “Steve Allen Show,” the ninety-minute variety program was completely sold out. Both national and local advertisers were involved in the rush.

PEOPLE ON THE MOVE: Hugh
Newsmakers in tv/radio advertising

Ken McAllister has been elected executive vice president of Thomas J. Lipton, Inc., a newly created post. He will supervise all marketing functions including advertising and marketing research. McAllister has been vice president, advertising, since June 1961 and will continue to direct advertising, sales promotion, and brand management.

William Cromwell has been named a vice president of Potts-Woodbury, Kansas City. With the agency since 1958, Cromwell had formerly been associated with Erwin Wasey, Ruthrauff & Ryan, Dallas. Prior to his EWR&R post, he was merchandising manager of Champlin Oil and Refining, and is a graduate of Oklahoma State University.

Frank Browne, formerly head of the Chicago office of KTTV, Los Angeles, moves to New York this week as director of the station's Manhattan sales and marketing staff. Before his KTTV post in Chicago, Browne was in charge of sales for the station's syndication division. Recent purchase of KTTV by Metromedia pends FCC approval.

H. Keith Godfrey has been appointed a vice president of MCA TV. Godfrey has been with the firm as a sales executive for the past eight years. He will coordinate special sales projects and continue to supervise eastern sales. Godfrey joined MCA TV's Houston office in 1955, later switched to Philadelphia before transfer to New York in 1957.
Free booklet

Businessmen's Travel Planning Guide gives you profitable advice on convention planning, sales incentives, employee group travel, business and holiday travel. A note on your letterhead (or a call) will bring your complimentary copy right away. Supply is limited; get yours today. No strings attached.

Haley Corporation

601 California St., San Francisco, Yukon 1-1880. Specialists in long-distance and overseas travel. Haley is a Manner of Traveling.

RESERVATIONS LIMITED!
MAKE YOURS TODAY

BROADCAST PIONEERS
1963

ANNUAL "MIKE AWARD" BANQUET
MONDAY, FEBRUARY 25, 1963
at the
AMERICANA HOTEL NEW YORK CITY
IMPERIAL BALLROOM

PRESENTATION OF THE
"MIKE AWARD" TO
WSB, ATLANTA GEORGIA

Cocktails: 6:30 P.M., Banquet: 7:30 P.M.
Contribution $25.00 (tax deductible)

PROCEEDS FOR THE BENEFIT OF THE BROADCASTERS' FOUNDATION, INC.
507 Fifth Avenue, New York 17 or contact Art Simon, 1501 Broadway

by Gulf on NBC TV is now available to radio spot advertisers via a new Katz program.

It's called "Radio News Alert" and here's how it works: an advertiser may appropriate, in advance, a budget for sponsorship of 60 one-minute announcements per market on participating Katz-repped stations. Up to 18 bulletins in any 24-hour period on each station selected by the advertiser become his "property," until he has used up his bank of 60 bulletins. Should events demand more than the basic buy, the advertiser has first option to additional bulletins.

Cost for 60 announcements per station on all participating stations: $72,000.

Rep appointments: KETO (AM & FM), Seattle, and KPAM, Portland, to Broadcast Time Sales . . . KRDO (AM & TV), Colorado Springs, to Adam Young . . . WWOK, Charlotte, N. C. to Adam Young, effective 1 February . . . WROZ, Evansville, to Mid-West Time Sales for sales in St. Louis, Kansas City, Memphis, Omaha, and Des Moines . . . WLEC, Sandusky, to Weed Radio . . . WSEE-TV, Erie, to Ohio Stations Representatives for Cleveland sales and Penn State Reps for Pittsburgh sales . . . KUDE, Kansas City, to McGavren-Guild for national sales . . . WBUT, Butler, WESA, Charleroi, WFAH, Alliance, and WPVL, Painesville, to Penn State Reps . . . KLJN, Lincoln, to Mid-West Time Sales . . . WATT, Chicago, to Robert E. Eastman for national sales.

Expansion: Weed has set up a sales service department in its New York office to handle all time clearances, charges, order confirmations and other detail work, headed by Florence Eimer.

PEOPLE ON THE MOVE: Robert Prater, previously account executive with the rep firm's Philadelphia office, to the New York office of Broadcast Time Sales in the same capacity . . . Stanley Feinblatt to account executive in the New York office of Broadcast Time Sales . . . Howard Shulman to account executive at Spot Times Sales . . . Sheila Dobrushin to assistant to the promotion director at H-R Reps . . . Nick Barry to account executive with Ohio Stations Representatives, effective 4 February, from regional manager of RAB.

Film

Four Star Television is expanding with the formation of its own international distribution organization.

Manny Reiner will head the division as vice president in charge of foreign operations, effective 15 February. He's currently vice president in charge of international operations of United Artists Television.

First office will be opened in Toronto, with the next areas of expansion set for Mexico City; Sao Paulo; Paris; Tokyo; and Sydney, all within 18 months.

On the domestic side, Four Star Distribution Corp. reported that sales in December of $150,000 swelled the gross of the recently-formed company to $1,650,000 for first four months of operation.
RESEARCH REVOLUTION
(Continued from page 28)

had acquired electronic data processing systems and were using them or would be using them for media planning. Other agencies soon announced that they were already using outside data processing concerns such as C-E-I-R and Simulmetrics, or were planning their own systems.

The first question raised by the industry, of course, was, “What can the computers do?” Will electronic data processing revolutionize media research and selection? Or are computers merely expensive toys for the amusement of media departments?

At the moment, the answer emerging from the media departments lies somewhere between both extremes. Said one research executive who has been living with computers for over a year: “The machines present us with an opportunity and a challenge. But they will not radically change the basic approach to research and planning.”

The agencies utilize various kinds of computer hardware. BBDO employs a Honeywell 400 and Y&R an IBM 1620. Program systems also differ from agency to agency, one using linear programming, one dynamic programming and still another a technique known as simulation. In one media department the computers will be used to match marketing profiles to available media data. In another they will extract the best customer for a given product, the next best, and so on down the line.

Essentially, however, all computers as they are now used by the agencies incorporate in some fashion the basic process of media research and selection outlined above, using the same data. Regardless of the machine or the system used, computers must receive information on the product, its market, the media available, the size and composition of their audience, their cost, and weighted judgments on how they perform their advertising function.

Computer vs. man. Do the machines, then, actually make media decisions? “No,” said Bill Moran emphatically. “The day will never come when a computer will make its own judgments. The computer is only a filing and disseminating device that allows us to pull out information and relate it to other information that it has been fed.” But media departments are finding that computers can be valuable servants, with several contributions to make to the media process.

The first of these contributions is speed. “Where it might take a year for a man working with a pencil and desk calculator to come up with feasible media combinations for a campaign, the computer would require only an hour of actual running time,” said Kenneth A. Longman, assistant research director at Y&R and a shepherd of its High Assay Media System.

A concomitant to speed is efficiency. Mr. Longman added. Because the computers work so fast, media planners now can examine far more alternative schedules than they could in the past.

New look at data. But something else is happening in media departments where computers have been put into use—something that may indeed make radical changes in media research and planning. What is happening is that the computers are forcing media departments to take a long, hard look at the data that is being fed into them.

Media research, explained Joseph St. Georges, vice president and manager of the media department at Y&R, has made use of three kinds of data—“hard, soft, and liquid.” Hard data are those facts which are known and can be expressed numerically, such as the audience of a television program in an average minute or the circulation of a magazine. Soft data refer to information, such as the actual size of a radio audience, about which there is some numerical data, but data that is incomplete and sometimes inaccurate. Liquid data refers to the broad area where judgments replace facts. Virtually all knowledge of advertising impact falls into the category of liquid data.

Information in all three categories is used in making media decisions, but computers will consume only the first—cold, hard facts. The machines, therefore, are forcing researchers to think of judgments that had been the result of guesswork and intuition in terms of real numerical values.

Deficiencies in data. As a result of this reevaluation, agencies, advertisers, media, and research services seem to be developing a new awareness of their deficiencies in supplying and employing the data used for media decisions. These deficiencies, as seen in the harsh light emitted by computers, boil down into two basic needs:

1. Precise and standardized data on audience size and composition.
   “Audience measurement is in a state of chaos,” said one television executive. “We are using different techniques and answering different questions. We can’t even agree on a common terminology.”

2. Measurement of advertising impact. There is almost universal agreement among those involved in media research that the greatest need in the media selection process is information on response to advertising messages. Joe St. Georges expressed this unanimity of opinion when he observed, “We know absolutely nothing about the effect of an advertising message. Measuring impact will have to be the next frontier of media research.”

Next week, sponsor will examine current developments on this new frontier of media research.

THE ANATOMY OF PRIMACY
PART TWO........EN ROUTE TO YOU
“THOUGHT FOR FOOD!”

A SERIES OF MAJOR MESSAGES FROM MGM TELESTUDIOS, INC.

SPONSOR/28 JANUARY 1963

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TAPE'S CHALLENGE

(Continued from page 40)

tions that do not have playback fa-
cilities, there was a great effort
made to perfect kinescoping. Reeves
in New York and Acme on the
Coast turn out kinescopes which
are the practical equivalent of 16
mm reduction film prints. The fact
that they are of acceptable quality
is indicated by their use by such
sophisticated advertisers as Procter
& Gamble (e.g., Gleem and Tide
spot campaigns). It must be noted
that equivalent quality means
through the tv system: on the tv
set, not on a wall screen.

Recently MGM Telestudios, one
of the pioneer tape firms, announced
a new scheme that has been tried
unsuccessfully in the past—combin-
ing a film and television camera,
which could revolutionize the in-
dustry. So far, only one commer-
cial has been shot using the twin
camera system, called Gemini—
Schaefer Beer. The film was not
yet edited at time of publication
but individual scenes seem to be of
good quality. Because kinescope is
considered inferior to film, the suc-
cess of Gemini might ultimately
mean the elimination of the use
of kinescope recording, now necessary
for supplying certain stations.

Interestingly enough, the inven-
tion of video tape was to eliminate
kinescoping, but because kinescopes
are often needed to cover stations
without equipment, the field has
actually grown. If Gemini is suc-
cessful, however, film may be sub-
stituted and turn the kinescope
field on a backward trend.

On the future. Industry leaders
see the making of a video tape alli-
ance among production firms. Many
other industries, including the film
industry, have such alliances and
tv tape executives feel it is neces-
sary for them. Tt tape firms acted
in concert in April last year when
nine major producers withdrew
from the American TV Commer-
cials Festival in New York. Conti-
nuating efforts are being made to
bring tape firms together as an
official group.

Dozens of activities are in pro-
cess, making tv tape a vibrant indus-
try worthy of note by everyone in-
terested in advancement (see box
on predictions).

C. H. Colledge, vice president,
broadcast and communications
products division for RCA, says:
"Television tape recording plainly
has revolutionized the tv industry.
Because it's fast, easy to handle,
and 'live' in picture quality, the
tape medium certainly will con-
tinue to grow, and with it the mar-
ket for tape recording equipment.

"We look for tape to become a
universal tool of broadcasting, with
a rapid growth at the local station
level."

And a producer, Al Wallace
of Video Tape Unlimited, says:
"There are far too few creative peo-
ple who are knowledgeable enough
to realize the extraordinary flexi-
bility and creative opportunities
offered on video tape. Resistance
by many advertising producers, in
my opinion, has been a security fac-
tor. A film producer doesn't have
to be creative with film, but with
tape, where he can see and direct
the production, his responsibility is
greater. He is safe using film, so
he uses it. But this is resisting pro-
gress.

"We are being challenged for the
refinements of film and not recog-
nized for the great advantages of
tape. But we are coming up with
the answers and deserve an oppor-
tunity to prove them."

CBS MEASURES IMPACT

(Continued from page 29)

Audience response to these ques-
tions, Mr. Eliasberg explained, rep-
resents the impact of the advertis-
ing message upon that audience.
However, this is only one dimen-
sion in the total effect of an ad.
The other is the size of the audi-
ence. By multiplying both of these
dimensions—impact x size of aud-
ience—the study revealed the total
effect of the ads in the two media.
Mr. Eliasberg declared. When this
is divided by the dollar cost of the
advertising, the figure arrived at
represents the efficiency of the ad-
vertising.

"Ideally, the best way to measure
advertising effectiveness would be
to measure the actual sales results,"
Mr. Eliasberg said. "But as this is
not feasible under present condi-
tions, we did the next best thing
by measuring the change in atti-

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62 SPONSOR/28 JANUARY 1963
Where film leaves off...
video tape begins... and there’s no stopping it because there’s no substitute for the superior picture and sound quality that only video tape can deliver. More and more major advertisers are shifting from film to video tape because they refuse to settle for second best. **VIDEOTAPE**

Where the creativity of men has kept pace with the unwinding challenges of a new art form.

*Where film leaves off... video tape begins... and there’s no stopping it because there’s no substitute for the superior picture and sound quality that only video tape can deliver. More and more major advertisers are shifting from film to video tape because they refuse to settle for second best. VIDEOTAPE Where the creativity of men has kept pace with the unwinding challenges of a new art form.*
CULTURAL EXPLOSION

(Continued from page 32)

concept which has made a number of the station's top public affairs programs available to sponsors on a co-op basis. While tv must set the standards and the pace, the role of the advertiser in the increase of cultural programming is a vital factor in the trend.

Natural maturation. Some hesitation about describing the growth of culture in America as an "explosion" was evident in the comments by Julius Barnathan, vice president and general manager, ABC TV Network. "In all honesty, I can see very few signs from the public that warrant the premise of a cultural explosion in this country," Barnathan remarked. "Broadcasters do provide programming which is of cultural interest to people. But few people seem to be interested. A Leonard Bernstein concert, a Meet Comrade Student or a Bell Telephone Hour will draw far less than half the audience a network normally receives in the same time period. And these examples are typical. We would be kidding ourselves to say that there is any widespread cultural explosion in American life today. There is, however, a growing awareness in people to the world around them. As tv's efforts have improved with experience, we have brought more interest during the past few years in news and public affairs programming. And dramatically, tv is presenting stories of greater substance than ever before. But this is a natural maturation, not an explosion.

Culture in prime time. Diversification in tv cultural programming is needed, in the opinion of Richard Pack, vice president of programming for Westinghouse Broadcasting Co. and co-author of "The Quiz Book of the Seven Arts." Pack also observed that for several years now, tv has seen a number of skirmishes and fireworks rather than a single explosion. He noted that public service programming, especially in the area of the arts, appears more frequently in prime evening time, produced on increasingly liberal budgets, sponsored more and more often by satisfied advertisers and drawing increasingly high ratings.

"It is no longer a surprise when Opening Night at Lincoln Center becomes a two-hour prime time special or when the Reading Out Loud series outpointed western fare in many markets," Pack told sponsor. "The trend will grow, in the favorable climate to which both isolated incidents and longer range factors are contributing—the loan of the Mona Lisa, the popularization of opera, the personal interest of President and Mrs. Kennedy, and strong promotional efforts by museums, library groups, and music organizations. Most interesting is the process of cultural amalgamation. The public's interest in the arts will naturally be reflected in tv programming. Many responsive broadcasters have programmed this subject matter all along. Still, we are not likely in the near future to see a half-hour series on Titus Potter or an uncut performance of "Gotterdammerung."

Television will get better. The cultural explosion will have a healthy effect on television, in the opinion of Weston C. Pullen, Jr., vice president, Time Inc., and president, Time-Life Broadcast Inc. "Television will get better," he said with assurance. "I don't think there can be any question of mass media responding to public taste, or of the public following the leadership of courageous mass media. Today, there is evidence everywhere that the tv public is ready for high-level programing to match its outside interests in public affairs and the arts. On the station level, we have found strong support for informational and cultural programs."

Pullen cited what's been happening on a Time-Life station, WFBR-TV, Indianapolis, with a daily elementary Spanish course. He said that within one week, the demand for study guides was so great that it was decided to repeat the course at 1 a.m. daily for the benefit of adults who couldn't watch in the daytime. "It gets a respectable audience, too," Pullen observed.

There is unanimous approval among those interviewed by sponsor as to the role played by educational television in promoting the causes of painting, sculpture, music, theatre, books, etc. Its role in days ahead will be even more significant, according to John F. White, president of the National Educational Television and Radio Center.

A primary catalyst. White said he was confident that tv would be a primary catalyst and an important vehicle in any cultural explosion in the land. "We have often said that etv is not an end in itself," White insisted. "When one of our viewers picks up a book, visits a library, listens to a record, or attends a concert after being stimulated to do so by a non-commercial tv program, we are succeeding."

White said that his organization was giving viewers the kinds of programing that seek to instill in them an appreciation of the cultural riches "and seek to induce them to engage in their own individual activities—fine drama, great music (jazz and folk music as well as classical) and the dance, painting, sculpture, architecture, and photography."

As non-commercial tv grows in strength—as it will, according to White—it will provide an even greater outlet for gifted actors, directors, musicians, painters, and composers, the NET chief said.

"In time, I am confident, NET will have need of its own repertory theatre group, its own opera company..."
Keys to syndicated sales

Syndicators today find themselves in a buyer's market as a result of the 30- and 60-minute off-network series, which became available to stations at a quantitative level. The syndicator who succeeds, therefore, will have made his product as attractive as possible to stations and prospective advertisers. I suggest that—with variations, of course—the syndicator who makes sales in today's crowded market will hold seven keys to sales success:

1. Network proven programing. By this I mean shows that have proved their drawing power on their original network showing.

If such a series attracted a 30 rating on its network run, it has not only established a pre-built audience, but also left a reservoir of 70% of viewers who have not seen it. These shows will often do as well or better the second time around when slotted in a different time period, because the series is available to those viewers who may have wanted to watch it but had established a viewing pattern watching a competing show.

An example of how different time slotting improved ratings was CBS's recent shuffling of The Nurses Thursday night from 9 to 10 p.m. The show immediately racked up a healthy 31 rating (Nielsen 30-market report). At the same time, CBS shifted Hitchcock from Thursday to Friday at 9:30 p.m. The show proceeded to outrate its competition at that time with a fine 21 rating. In each case, the rating picture improved.

2. Flexible product. This refers to (a) shows of varying length and (b) shows that are flexible in appeal.

The successful distributor will have both hour and half-hour shows. You need both to blanket the market. While it's true there is a trend to hour shows and sponsor participations bleeding over from the current network trend toward this type of buy, there are still a great many stations that prefer the half-hour program.

Your product must also be flexible in appeal. In other words, it's got to be able to be slotted in any time period.

3. Tailored product. In this particular category, the best example I can think of is what my own company is doing. Thanks to on-camera bridges with Robert Taylor, "The Detectives" is being offered on a "how do you like it, length-wise basis?"

4. Research service. A progressive distributor will research ratings on a local as well as national basis, and utilize this information in making a sale. Nothing speaks more favorably for a show than past performance, especially when it can be shown that the program, first time around, beat out tough competition. This information, placed in the hands of the station's local sales executives, is helpful to them in closing sales.

5. Cooperation with station reps. Distributors should take advantage of the trend among major rep companies to set up program departments as a Consultant service to local tv management. Reps can be a special asset in selling off-network shows. Distributors therefore should supply reps with all research available on their shows.

6. Flexible sales force. The best-equipped distributor will have a small sales force made up of salesmen who are not restricted to any one geographical territory. The smaller sales force today is possible, because most of the selling is to stations rather than to advertisers.

The purpose of non-restrictive geographical placement of sales is obvious. A salesman, based in New York, for example, should be able to fly to New Orleans and close a deal should his counterpart in the New Orleans area be tied up in other negotiations. Too many distributors still cling to the old way of districting and they will suffer as a result.

7. Delayed starting dates. A final and effective sales key allows stations to sign a contract as far as a year in advance of a series starting date. This proviso can be an effective plus with stations that like to program far in advance and want to be sure they have a particular series exclusive in their market.
CULTURAL EXPLOSION
(Continued from page 64)
pany, and its own symphony orchestra,” White asserted. “When this becomes possible, we will know that a real cultural explosion has occurred.”

Yeasty ferment. No sensitive observer can quarrel with the fact that “we are in the midst of an exciting cultural explosion,” producer David Susskind commented. Susskind, who is currently shaping up the second season’s activities of the Festival of Performing Arts to be presented by Standard Oil Company (New Jersey) in February, observed: “The evidence of this yeasty ferment is at every hand. The American thirst to know more, learn more, and understand more seems unquenchable.”

Susskind was convinced that television was “constantly being affected by this cultural proliferation.” That video is aware and responsive to this move is illustrated by the medium’s absorption with news and public affairs prograining, he said.

“The entertainment segment of the tv spectrum—comprising roughly 80% of all broadcasting—is being reviewed, refurbished, and retooled,” Susskind continued. “The day of buying video entertainment programs ‘off the rack’ is over. Each network seems now to be making a serious effort to buy the best custom-made programs. A dramatic repertory company will make its debut on NBC next season. Danny Kaye and Judy Garland will bring their act to CBS. And ABC will attempt an experiment with a 90-minute drama format. And this is only the beginning. Local stations are also experimenting, innovating. We are growing up as a country and tv is playing a significant role in this maturing process. The big temptation to pat ourselves on the back for yesterday’s accomplishment must yield to the fierce necessity to do more and try more for today and tomorrow.”

Aid from etv stations. What all these developments point up sharply, according to the majority of those interviewed, is that, by and large, operators of commercial television are doing gallantly in the promotion of the culture program. In the uphill climb, big broadcasters are getting a hefty boost from the educational broadcasters of the land. None other than Dr. Stanton observed recently that the future Ed Murrowes, Fred Coes, and similar creative people would emerge from the etv stations. “I have often said . . . that education is the sole salvation of our country,” Dr. Stanton observed. “Maybe educational tv will be the ultimate salvation of our industry.” There are more than 70 etv stations in the land.

Meanwhile, in the opinion of serious broadcasters, American viewers are indeed being given an opportunity to see loftier products. Moreover, a number of broadcasters, the record will show, are determined to disprove the oft-quoted prediction that “America will not perish from a bomb. It will perish from boredom.”

In short, as one social critic pointed out recently: “If we find the tv ratings of Kelk and westerns too high and their quality too low, it may be because we all have been given chances to know better things.”

Jerry Sprague, of Cunningham & Walsh, joins the Tricorn Club

Actually, he’s belonged for years. Just never got around to being “hatted.” He’s belonged because Jerry knows North Carolina’s No. 1 metropolitan market is that combined three-city “tricorn” . . . Winston-Salem, Greensboro, High Point. Jerry and other media experts know it’s first by those basic marketing yardsticks of population, households and retail sales. Now, how can a sales-minded spot TV schedule afford to omit the No. 1 metropolitan market in the state that is 12th in population? Big bonus, too — of 14 other thriving cities and lush farm country. All covered to their eyes and ears by WSJS Televison, night and day. P. S.: Stumped for a test market — isolated, balanced, inexpensive? We take orders of all sizes.

Source U S Census

Jerry Sprague, of Cunningham & Walsh, joins the Tricorn Club

Actually, he’s belonged for years. Just never got around to being “hatted.” He’s belonged because Jerry knows North Carolina’s No. 1 metropolitan market is that combined three-city “tricorn” . . . Winston-Salem, Greensboro, High Point. Jerry and other media experts know it’s first by those basic marketing yardsticks of population, households and retail sales. Now, how can a sales-minded spot TV schedule afford to omit the No. 1 metropolitan market in the state that is 12th in population? Big bonus, too — of 14 other thriving cities and lush farm country. All covered to their eyes and ears by WSJS Televison, night and day. P. S.: Stumped for a test market — isolated, balanced, inexpensive? We take orders of all sizes.

WSJS TELEVISION
WINSTON-SALEM / GREENSBORO / HIGH POINT

SPONSOR / 28 JANUARY 1963
COLOR ISSUE
I have had the opportunity to go over your special color tv review and preview issue (31 December) at considerable length and I want to offer my congratulations on a job well done.

It is certainly one of the most fact-filled take-outs that has ever been done on color tv. I know it will be retained as a reference book for some time to come.

Your survey of color broadcast facilities will be especially valuable for reference by agencies and advertisers and I want to pass along my compliments on the color tv set story.

B. I. FRENCH, JR., Radio Corp. of America, New York, N. Y.

In the December 31 issue of your magazine, I notice that you have not included our station as offering color broadcasting facilities.

We are presently broadcasting ABC network color.

WM. PERRY BROWN, JR., promotion manager, WVUE(TV), New Orleans, La.

In your December 31st issue of sponsor magazine, you listed color broadcast facilities for all stations in the United States.

We noted there was an error in the listing of KSL-TV, here in Salt Lake City, Utah, which we would appreciate you correcting.

We are able to telecast local film and color tape, in addition to local live network color.

DUANE C. HILL, program director, KSL-TV, Salt Lake City, Utah.

FIRST TIME BUYERS
Your January 14 issue contains an interesting article on timebuying, but just to bring you up to date, I left N. W. Aver in 1957, and currently I am as indicated.

FRANCIS C. BARTON, JR., vice president and general manager, radio and television, Lennen & Newell, New York, N. Y.

YOUNG AGENCIES
We enjoyed very much the fine article on "10 Young Agencies To Keep An Eye On," in the current issue (14 January 1963).

We appreciate very much your recognition and can assure you that this agency is going to live up to its billing . . . and then some.

HOWARD K. McINTYRE, executive vice president, Henderson Advertising, Greenville, S. C.

THANK YOU FOR YOUR EVALUATION AS ONE OF TEN.

SPONSOR/28 JANUARY 1963

SAVINGS & LOAN SUCCESS
Included in one of your editions within the past couple of months you ran an article on the success a saving and loan association had achieved through the use of radio. I can't seem to locate our copy of that particular edition, and I would certainly appreciate it very much if you would forward a cutout of that article to me. Sponsor has proven to be in the past, as it is now, very valuable to this station.

STEVE MARTIN, WUSJ, Lockport, N. Y.

Read your "10 hot young agencies" story in the January 14 issue and thought it was an excellent piece with one possible exception.

Hicks & Greist!

Maybe we don't qualify on the "young" side—although the average age of Ted, Ken, Harry and myself when we took the reins from Les Hicks and Harold Greist in 1957 was 36 or so.

True, we've all aged considerably since that year. But when it comes to the "hot" part of your lead, Hicks & Greist is red hot and getting hotter!

In the past few months, we've been appointed by Keystone Cameras: The Dime Savings Bank of Brooklyn (radio-tv); Gold Medal Candy Company (Bonomo Turkish Tally and Cociliana Cough-Nips); Hunter Douglas Division of Bridgeport Brass; and Wait & Bond (Blackstone, Hadden Hall and Yankee Cigars).

In the last four years, we've added about $12,000,000 in billings—and expect to be crowding a total of $20,000,000 annually by the end of 1963, if not before!

On top of the financial facts, we have earned the reputation of being a highly creative agency with a solid marketing, merchandising and promotion foundation.

CHARLES V. SKOOG, JR., president, Hicks & Greist, New York:

FEBRUARY
National Advertising Agency Network eastern regional meeting: Hotel Roanoke, Roanoke, Va., 1-3; midwest regional meeting: Hotel Peabody, Memphis, Tenn., 8-10.


National Assn. of Broadcasters Public Service Institute conducted in association with The American University; American U. campus, Washington, D. C., 7-8. William Ruder, president of Ruder & Finn, and NAB President LeRoy Collins are key speakers.

Assn. of National Advertisers clinic on tie-in promotions with other manufacturers: Savoy Hilton Hotel, New York, 14.

Mutual Advertising Agency Network meeting: Royal Orleans Hotel, New Orleans, 14-16.

Midwest Advertising Executives Assn. semi-annual meeting: President Hotel, Kansas City, Mo., 19-20.

International Radio & Television Society round table luncheon; Hotel Roosevelt, 22. Discussion of "America's Voices Abroad."
Pacific Vegetable Oil Corp., the Los Angeles outfit which inched modestly into the polyunsaturated market in 1961, including an outlay of some $25,000 in spot tv, is coming of age in '63.

The firm’s Saffola margarine is being moved into eastern markets, also via the tv circuit, including Florida, New York, New England, Washington, Baltimore, Philadelphia, and Chicago.

In addition, East Coast spot can look forward to similar action on behalf of Saffola mayonnaise and Saffola French dressing, at the moment still limited to Western states. PVO cooking and salad oil already worked their way into most of the country.

Schlitz (Burnett-PM&G) is planning 10, 20 and 60-second tv schedules on a market-by-market basis as one of its introductory shots of an enveloping brewer battle centered around the new keyhole container.

The container, introduced by Alcoa, is referred to as the “pop top.” A metal tab on the can top can be lifted or pulled off, leaving a keyhole-shaped opening for pouring or drinking from the can. Schlitz gave it a test in Utica.

The break into spot tv by John Hancock Mutual Life Insurance (McCann-Erickson) is quite a coup for the medium.

Although the exact station lineup is still somewhat vague, the push will extend into all markets where Hancock has its offices, which brings the campaign to national proportions. An estimated 300 stations stand to pick up revenue from the schedule, slated to kick off in late spring and continue through the fall.

**SPOT TV BUYS**

Bayuk Cigars kicks off on 1 February in some markets, with starts varied in other cities after that. Campaign will carry through 13 June in later-start markets. Time segments: fringe minutes and prime chainbreaks and L.D.s. 


General Mills is buying for its Noodles Romanoff. The start date is set for 11 February and the schedule, consisting of night and day minutes, will continue for four weeks. Agency: Doyle Dane Bernbach.

Bristol-Myers has lined up a long market list for its latest action on behalf of Vitalis. The schedule calls for nighttime chainbreaks with a 4 February kickoff. It will run for 13 weeks. Agency: DC88. Buyer: Stu Eckert.

B. F. Goodrich is contracting for five four-week flights, with the first to kick off 18 February. All time segments are nighttime minutes. BBDO is the agency and the buyer is Bob Mahfman.

P. Lorillard, mentioned here 11 January as making a radio buy, is actually in several spot tv markets on behalf of its Kent, York, and Newport Cigarettes. Agency is Lennen & Newell.

**SPOT RADIO BUYS**

Booth Fisheries is buying 30s and 20s in some 17 markets in preparation for its annual Lenten push. The messages will be slotted during daytime women’s programs. Starting date for the campaign is 18 February and it will run through 30 March. Agency: Lilienfeld, Chicago. Lorry Huffman is doing the buying.
SOARING...
in the
nation's
21st market,
CINCINNATI

On Madison Avenue... Michigan Boulevard
...Peachtree Street... Wilshire Boulevard...
wherever time-buyers gather, from coast
to coast—the word's around that soaring
WSAI is #1* in CINCINNATI.

*CALL
robert e. eastman & co., inc.
He'll prove it to you with the
latest Pulse and Hooper Figures!

jupiter broadcasting richard e. nason—president.
lee c. hanson—general sales manager.
Who helps you put superior spots before your sponsors’ eyes?

Better local spots mean more money for you. And now you can produce them with your VTR. It’s possible with the Ampex Electronic Editor operating with Ampex Inter-Sync. The Electronic Editor allows you to assemble, insert, add effects or make changes electronically until you get just what you want to see—all without cutting an inch of tape. Add a Special Effects Generator and you have every conceivable transitional effect at finger-tip control. There’s no need for specially trained film crews. Your own staff can handle every job. Another Ampex accessory for better programming: Amtec—an automatic time element compensator that gives you geometrically perfect pictures. For more information write the only company providing recorders, tapes and memory devices for every application: Ampex Corporation, 934 Charter Street, Redwood City, California. Sales, service throughout the world.
Sell your coffee? This is the right moment to do it—while she’s using the product. Her attention is yours with Spot Radio. She will hear your message under ideal conditions on these outstanding stations.

- Albuquerque
- Atlanta
- Buffalo
- Chicago
- Cleveland
- Dallas Ft. Worth
- Denver
- Duluth-Superior
- Houston
- Kansas City
- Little Rock
- Los Angeles
- Miami
- Minneapolis-St. Paul
- Norfolk-Newport News
- Omaha
- Portland
- Richmond
- Rochester
- Sacramento
- Salt Lake City
- San Antonio
- San Diego
- San Francisco
- Shenandoah
- Spokane
- Tampa-Lakeland-Orlando
- Tulsa

RADIO DIVISION

EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS
IN THE INDIANAPOLIS MARKET

Donna and Richard Elliott, sans moppets, pick out new suit for head of "typical WXLW family."

...OFFERS PROGRAMMING ESPECIALLY TAILORED TO SUIT THOUSANDS OF ABOVE AVERAGE FAMILIES — OUR "PROFILED" LISTENING AUDIENCE — WHO MAKE UP ONE THIRD OF THE POPULATION OF THIS BOOMING MARKET!!

Creative Research in-person interviews reveal our audience as one composed of vital, active, interested people... above average in ability... education... home... potential buying power! The WXLW audience is also above average in terms of acquired goods... which makes it your best sales target in the Indianapolis market place.

To reach and influence this above average adult listening audience—which controls 28.1% of the Total Retail Sales in the State of Indiana—buy WXLW... and sew up greater sales results in the Indianapolis Market in 1963!

(1960 U.S. CENSUS REPORT)

5000 Watts 950 Kilocycles
Indianapolis, Indiana

*Ask your Robert East/man for "the typical WXLW family" profile!
You Can't
MISS MICHIGAN

...where our "Cleo" -- Carol Jean Van Valin (Miss Michigan '62) is Empress of Beauty ... If you peer-amid the hieroglyphics in the ARB and Nielsen papyrus which prove that you will miss Michigan without WJIM-TV... dominating the TV throne for over 12 years in that rich industrial outstate area made up of LANSING - FLINT - JACKSON and 20 populous cities ...3,000,000 potential customers ...745,600 homes (ARB Nov.,'62) ...served exclusively by WJIM-TV.

Ask your Blair charioteer about keeping out of a red sea in Michigan.

Strategically located to exclusively serve LANSING ... FLINT ... JACKSON
Covering the nation's 37th market. Represented by Blair TV, WJIM Radio by MASLA
WSponsor

SPONSOR-WEEK / News
Top of the News p. 11, 12, 14 / Advertisers p. 47 / Agencies p. 48
Tv Stations p. 57 / Radio Stations p. 54 / Fm p. 62 / Film p. 63
Representatives p. 62 / Networks p. 51

SPONSOR-SCOPE / Behind the news

DATA DIGEST / Nighttime viewing

KEY STORIES

RESEARCH IN REVOLUTION? / Media research is beginning to shed light on such shadowed areas as advertising effectiveness and media comparison: a report on the progress and problems.

JERSEY STANDARD EXPANDS CULTURAL SERIES / Festival of Performing Arts, a 10-program series which debuted last year, is back with an expanded lineup in seven cities.

LESS LIVE, MORE LIVE-ON-TAPE AHEAD / Live television drama is rapidly disappearing from the airplanes. Slated to go now are U. S. Steel Hour and Armstrong Circle Theatre.

MOHAWK: LOW COST COLOR SPECIALS / How Mohawk Carpet Mills gets maximum effect by using TV one-shot specials backed by massive promotion to dealers and salesmen

ADVEN MOVE AGAINST CLUTTER / Brown & Williamson uses its $18 million account as lever in fight against "non-program" material; networks brace for another bout with ANA.

EQUITABLE RETURNS TO NATIONAL RADIO / After a 15-year absence. Equitable Life returns to radio with two heavy spot campaigns. Strong station-agent ties provide maximum impact.

SPOT SCOPE / Developments in tv/radio spot

TIMEBUYER'S CORNER / Inside the agencies

WASHINGTON WEEK / FCC, FTC and Congress

SPONSOR HEARS / Trade trends and talk

DEPARTMENTS
Publisher's Letter p. 8 / Radio/Tv Newsmakers p. 63 / Seller's Viewpoint p. 67 / 555 Fifth p. 27 / 4-Week Calendar p. 27


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MADISON MILLIONAIRESS!
WHAT DID SHE BUY LAST YEAR?
Some $600 million worth of groceries, drugs, household appliances, motor cars, beverages, cosmetics.

WHERE DID SHE GET THE IDEA TO BUY?
Largely from WKOW-tv, Madison's pioneer UHF station.

HOW COME?
Because General Foods, Colgate-Palmolive, Procter & Gamble, Interstate Bakeries, Lever Bros., Folgers, Standard Oil, Mogen David, Ansco Film, Winston Tool, Northwest Airlines, King Midas, Spring Maid, Schlitz, Pfister, Pure Oil, General Motors, International Latex, Kroger, American Home Products and scores of others recognize that WKOW-tv gets to family buyers in Wisconsin's 2nd trading zone fast, fast, fast. WKOW-tv concentrates on this Madison trade zone... allows you plenty of dollar-power for massive frequency.

WKOW TV
MADISON, WISCONSIN

Ben Hovel,
Gen. Sales Mgr.
Larry Bontson, Pres.
Joe Floyd, Vice-Pres.

Tony Moe,

Represented by Adam Young

MIDCO
Midcontinent Broadcasting Group
WKOW-AM and TV Madison • KELO-LAND TV and RADIO Sioux Falls, S. D. • WLOL-AM, FM Minneapolis-St. Paul • KSO Des Moines

4 FEBRUARY 1963
Vol. 17 No. 5
Mr. Dave Drury
WSPD Radio & TV
Toledo, Ohio

Dear Dave:

Just a note to congratulate you on your excellent editorial of June 6 relative to annexation of Rossford Ordnance Depot to the City of Toledo. You have no idea how reassuring it is to have this kind of intelligent thought directed to resolving area problems of such tremendous importance to the future of our entire community.

Best wishes,

Sincerely yours,

Thomas Ludlow Ashley, W.C.

One of hundreds of letters from public officials stimulated by WSPD-TV editorials.

People talk, they write, they call, they start action.

Toledo looks to WSPD-TV to be informed and entertained. When you come right down to basics, isn't that what a television station is for?
...a lot of New Yorkers are eating later.
From 6 to 7 PM every weekday a big slice of New York's public is satisfying another appetite. For news, WABC-TV's The Big News.

What sets The Big News apart from five, fifteen and thirty minute newscasts is not merely the fact that it is one solid hour of news.

It is the concept. The premise that a community-minded station is a station that is sensitive to the needs of the community.

And that a city like New York deserves the full treatment in news.

Not just the headlines. Not just the highlights. But all of it.

International, national, local, sports, weather. Not just what happened and where. But why. The stories behind the news. The people who make it. The features and personalities who give it life. The sights and sounds of a day the wide world over.

You can't produce this kind of a news show, you can't create this kind of excitement, and do it in less than an hour. And you can't do it unless, like WABC-TV, you have a full complement of newscasters, reporters and camera crews.

The New York Herald Tribune called it "the most exciting new contribution to the local TV scene we've seen in months."

The operative word in this review is "local." Each ABC Owned Television Station is showing equally vigorous leadership in local news coverage.

KABC-TV's similar hour newscast in Los Angeles...WBKB's Alex Dreier's unique personality in Chicago. KGO-TV's "American Newsstand" for young people in San Francisco...WXYZ-TV's award winning "Rural Newsreel" in Detroit...are all highly local reflections of the same enthusiastic will to contribute to the active life of the communities.
The ABC-Sindlinger tie-up looks good for radio

Late in 1962 Bob Pauley, youthful and enthusiastic president of the ABC Radio Network, loosed his sales tigers on agencies and advertisers in New York, Detroit, and Chicago with some fantastic claims for radio.

He claimed that national radio listening was being underestimated by a wide margin. It is three times as big, he contended, as the Nielsen estimates.

For years sponsor has been saying that radio is being shortchanged. But we had nothing but simple logic and our own opinion of the gauges used by measuring services to back us up.

Bob Pauley works with a powerful new weapon—the Sindlinger continuing study of radio listening.

This one can't be laughed off. Not without offending some of advertising's best customers.

The customers I'm referring to are General Motors, Ford, Chrysler, du Pont, and some others of similar caliber. These companies have such faith in Sindlinger research that week by week they decide how much steel they should buy and how many cars they should build based on his findings. Over the last four years they have found his forecasts of sales and economics so remarkably accurate that common sense alone has told them to work with him. The heart of the "new" Sindlinger radio measurement bought by ABC comes from weekly data that the automotive companies have been using. If you think their increasing purchase of national radio is accidental, ask them about Sindlinger and his findings. And while you're about it, ask Campbell-Ewald, J. Walter Thompson, and BBDO.

Since this is beginning to sound like a plug for Sindlinger, I hasten to add that we've been hoping for quite some years to find proof of our basic premise—that radio is the most undervalued of all advertising media.

We think that Bob Pauley's ardent salesmanship (not to mention his courage) linked to Sindlinger's research marks a new day for national radio.

Norm Glenn

NEXT WEEK IN SPONSOR

"How Tv Sells Another Medium"—The advertising space sold in the "yellow pages" of the nation's telephone directories adds up to a $500 million-a-year medium. Television has played an important role in advertising "advertising" for the Yellow Pages through agency Cunningham & Walsh. SPONSOR next week reports the details of how one medium sells another.
Why WMAR-TV bought Seven Arts' "Films of the 50's"

Says Jack Jett:
Vice President and Director of Television WMAR-TV Baltimore, Md.

"WMAR-TV was the first commercial station in Maryland and the 2nd station in the entire nation to join the CBS Television Network. Since its inception WMAR-TV has been a community leader in public service, television 'firsts'—and audience.

WMAR-TV has always been the leader in this market with its feature film programming, that's why we bought Seven Arts' "Films of the 50's"... to continue our dominance in feature film programming. Before we purchase films we analyze them very carefully paying special attention to three important prerequisites of top quality features:

1—We look for star value in the films.

2—Their impact on the public at the time of its original presentation. This includes the critics' reviews, and the attention given the films.

3—The length of the film... this is generally a tip off as to whether it's a class A picture or not.

Seven Arts' "Films of the 50's" met our requirements on all points, insuring a loyal, happy audience and contented sponsors.

Our success with feature films, incorporating all the Seven Arts' releases thus far, may be attested to by our 'Big Movie Of The Week' on Saturday nights starting at 11 P.M. This is a showcase for first-run features. Our latest audience report, ARB November-December, shows a 61% Metro Share on Saturdays from 11:45 P.M. to midnight... an audience of 113,100 homes for WMAR-TV at this late hour!"

"TO CONTINUE OUR DOMINANCE IN FEATURE FILM PROGRAMMING"
WGAL-TV delivers a loyal, responsive audience. This unequaled viewer following results from fourteen years of pioneering, finest facilities, and the most complete and modern equipment in the area. Channel 8 is the only single medium in this entire region that assures full sales power for your advertising dollars.
STEEL HOUR MAY GO, CIRCLE THEATRE DROPPED

With Armstrong Cork set for sponsorship and United States Steel considering the new Danny Kaye Show on CBS TV for next season, two of television's oldest programs were about set for oblivion. The Kaye show will run Wednesdays 10 to 11 p.m., now occupied on alternate weeks by the U.S. Steel Hour and Armstrong Circle Theatre, both long-run "live" anthologies. Armstrong Circle Theatre, now in its 13th consecutive year, will definitely be dropped. Plans for U.S. Steel still are reported wide open with the company now weighing the Kaye show. While a U.S. Steel Hour might return, it most likely would not come back in its present form. In the current season, anthologies have fared poorly in audience share and a number in the industry feel "live" anthologies may be nearing the end. For a full-length look at the demise of "live" dramatic offerings in television see "Less Live, More Live-on-Tape Ahead," key story on page 34.

GMB ELECTS R. J. FARRICKER TO SUCCEED BALLARD

Richard J. Farricker has been elected president of Geyer, Morey, Ballard. He succeeds Sam M. Ballard, who died 25 January. Farricker has a long career in advertising which began in 1938 with Cunningham & Walsh. In 1948, he joined Kudner. He supervised that agency's handling of the Eisenhower campaign in 1952, and later became v.p. and manager of the agency's Detroit office. In 1955, Farricker joined McCann-Erickson as a vice president and management service director. He went to GMB as executive vice president in 1959.

CBS TV SETS RECORD TALENT COST FOR REGULAR HOUR SERIES

If CBS TV is proving anything with its 1963-64 nighttime program lineup, it's that there's no roof yet in sight for regularly scheduled program costs. The talent tag put on both the Judy Garland and Danny Kaye shows is $180,000 net for the hour and $90,000 per half-hour. The network's aim is to get 52-week commitments, with the deal in each case calling for 32 originals, eight repeats and 12 summer shows at $40,000 each.

TV NETWORKS CHANGE BUFFALO RATES

Buffalo rate relations between P&G and the tv networks are now completely back to normal. ABC TV, which was first to put through a hike (from $1,500 to $2,000) has, like CBS TV, reduced the rate to $1,800 per hour. The cut becomes retroactive 21 January. NBC TV, whose increase was to take effect 15 April, also announced a stepback to $1,800. With CBS and NBC TV the jump had been from $1,600. P&G will restore Buffalo to its schedule as soon as is practical, it was reported.
FCC OMAHA 'FACT-FINDING' MISSION COMPLETES FIRST ROUND

OMAHA—The FCC's inquiry into local programing of stations KMTV, WOW-TV and KETV completed its first round here last week with the suggestion that similar FCC hearings might not materialize. FCC Commissioner E. William Henry, who is conducting the hearings, said: "I'm not sure that further inquiries along the same lines might be a good idea," though the final decision would be determined by his recommendations to the FCC. Generally, much of the testimony by public witnesses was not unfavorable to advertising. Widely criticized by Nebraska Governor Frank B. Morrison, NAB President LeRoy Collins, and other industry leaders, the "fact-finding" mission began on 28 January. Some criticism was voiced by religious and cultural groups about programing concerning their organizations which did not appear in favorable enough time slots. But Helen Moeller, president of the Omaha Advertising Club, defended the stations. "This 'prime time' thing is something of a fallacy. The time placement of a program depends for its success on the product or service being offered, the audience you want to reach." The finest kitchen show, she noted, could easily run a poor third to a good mystery or good western because mother doesn't necessarily control the television knobs in the evening hours, and she'd probably rather watch her favorite comic anyway. She added: "Most sponsors are not interested in shows that don't have an audience. They want the dollars they spend in television to return a profit to them, and trying to sell a small or virtually nonexistent audience can be a highly unprofitable venture."

Omaha Advertising executive Harold E. Poff, Jr., was one of the last of some 120 public witnesses, and he contended local live programing is determined not by the television stations so much as it is by the viewers. And this is no more than right, he said, "since the viewers have a much larger capital outlay in their receivers than the stations have in their facilities." Mr. Poff cited the fact that 347,000 tv sets in the area cost an average of $200 each, for a total of $69,400,000. The three Omaha stations, WOW-TV, KMTV and KETV, on the other hand, have a combined investment probably not exceeding $10 million. Poff suggested that local live programing in Omaha is thus "democracy at its finest" through audience research. "I submit that this inquiry, instead of being directed at the tail of the problem, should inspect the dog that wags the tail. The proper subject for this investigation, in other words, should be public taste."

CBS RADIO JANUARY SALES TOP 1962

CBS Radio rolled up about $2.5 million in new sales during the first three weeks of January, putting the network ahead of the level for the entire month of January 1963. In announcing this data CBS Radio sales v.p. George Arkedis added he anticipated the network for the first quarter will run 20% better than for the like 1962 quarter.
Suppose your product was "The Wiener the World Awaited," and the city of Cleveland your target. You'd pick WHK with relish. And you'd surely pick it for the same reasons given by J. A. Silberhorn, v. p. of E. Kahn's Sons, Co.: "Kahn's All-Meat Wiener selected WHK RADIO for greatest audience coverage and extensive buying power throughout Cleveland and Northern Ohio." No matter what's in your line, remember WHK RADIO sells best for any product or service. One good reason: It's been the Number One station for three years. Frankly speaking, the buy is WHK RADIO, CLEVELAND.

METROPOLITAN BROADCASTING RADIO, REPRESENTED BY METRO RADIO SALES
JACK THAYER, V. P. AND GENERAL MANAGER, A DIVISION OF METROMEDIA, INC.
CRUTCHFIELD ELECTED JEFFERSON STANDARD PRESIDENT

Charles H. Crutchfield has been elected president of the Jefferson Standard Broadcasting Co., owner of WBT (AM-FM) and WBTV, Charlotte, N. C., and WBTW (TV). Florence, S. C., Crutchfield succeeds Joseph M. Bryan, who becomes chairman of the board, a new position. Crutchfield has been executive vice president since 1952, and general manager since 1945 when Jefferson Standard Life Insurance bought WBT radio.

BAR SEES 18 MILLION SPOT TV MESSAGES IN 1963

More than 18,304,000 local and national spot tv commercials will be aired in 1963 by local stations across the country. BAR has predicted, basing its claim on results of continuous, seven-day, round-the-clock monitoring of 42 stations in 10 markets from 2-11 January. A total of 48 pain and cold remedies—led by Bufferin—continued as tv message favorites, sharing more than 10% of all spot tv advertising. Parliament Cigarettes took a king-size lead on 23 other brands by buying 38% of all spot tv tobacco time. Although Procter & Gamble dominated soaps and detergents, Lever's Vim was the one brand using more spots than any other soap or detergent in the one-week study. By the end of 1963, BAR said, 236 tv stations in the top 75 U.S. market areas will be monitored every day of the year.

CHEVROLET PLACES FIRST FM SCHEDULE

Chevrolet division of General Motors, through Campbell-Ewald, has placed its first fm schedule, a 26-week buy. Although the schedule so far is a one-market one-station buy on WDTM, Detroit, the agency is sampling the effect of the campaign and experimenting with techniques in the use of fm. The program is an fm stereo broadcast of the Boston Symphony, which runs about an hour-and-a-half per week. Commercials are in stereo. The 26-week schedule began in January.

AMERICAN EXPRESS LAUNCHES EXTENSIVE RADIO CAMPAIGN

American Express Co., through Ogilvy, Benson & Mather, launches today an extensive radio schedule. The buy includes from two to five "good music stations" in 20 major markets and will run for 39 weeks. American Express, previously heavy in print, will stress both the American Express name as well as its credit cards and travel services.

CBS TV RELINQUISHES 4:45-5 P.M. NETWORK OPTION TIME

CBS TV has notified its affiliates that it is relinquishing the 4:45-5 p.m. network option time period. The move was brought about by the network's decision to schedule a half hour-news program from 7:30 p.m., which included 15 minutes of station option time.
Judge it where tv viewers do... where today's best-selling pictures come from Scotch® BRAND Video Tape

Today's great American theatre is the living room—not the projection room. If you're viewing tv commercials or pilots on the conference room screen, remember: the only "screen" the tv audience sees is the face of the tube! When you view shows or commercials as you would a movie you're sitting in the dark all alone... no one you're trying to reach will see them that way! The tube is the test every time! Put your commercial or show on "Scotch" brand Video Tape and view it on a tv monitor. Then you'll be looking at it with the same eyes as the customer. There are no optical-to-electronic translation problems. Every image is an electronic original completely compatible with the tv set in the home.

Picture-prove it! View a filmed and a video-taped production side by side on monitors. See the inimitable "here and now" quality that "Scotch" Video Tape offers agencies, advertisers, producers, syndicators. Extras are pushbutton ease in creating unlimited special effects, immediate playback, and no processing wait for either black-and-white or color. For a free brochure "Techniques of Editing Video Tape", write 3M Magnetic Products Division, Dept. MCK-23, St. Paul 19, Minn.
$1.11 an hour staffs your station with IGM SIMPLIMATION

Get the details! Find the way to bigger audiences, lower costs, higher profits with unparalleled flexibility and consistently better sound. Write for free folder, "The Sound of Money."

IGM SIMPLIMATION
P. O. Box 943, Bellingham, Washington.

DATA DIGEST Basic facts and figures on television and radio

Ratings vary by program length, type

Different types and lengths of programs produce varying ratings. The top chart shows rating variations by program length while the second chart shows the changing audience composition in different types of dramatic shows.

Evening Program Ratings Comparison

**October**

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<td><strong>AVG AUD. %</strong></td>
<td>165</td>
<td>111</td>
</tr>
<tr>
<td><strong>All Programs</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1961</td>
<td>164</td>
<td>160</td>
</tr>
<tr>
<td>1962</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NEW Programs</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1961</td>
<td>150</td>
<td>156</td>
</tr>
<tr>
<td>1962</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong># PROGRMS</strong></td>
<td>74</td>
<td>68</td>
</tr>
<tr>
<td><strong>Total Programs</strong></td>
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<tr>
<td></td>
<td>50</td>
<td>47</td>
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<tr>
<td><strong>New Programs</strong></td>
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<tr>
<td></td>
<td>20</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>16</td>
</tr>
</tbody>
</table>

Average ratings of 30-minute and 60-minute programs in October 1961 and October 1962 are shown below. New programs of 30-minute length fared better, according to A. C. Nielsen Co., in 1962 while new 60-minute shows in 1962 did not do as well as in 1961.

Characteristics of Homes Reached by Drama Prog. Types—Eve. P gums.

**October 1962**

<table>
<thead>
<tr>
<th></th>
<th>TOTAL US.</th>
<th>AGE OF HEAD OF HOUSE</th>
<th>FAMILY SIZE</th>
<th>FAMILY INCOME</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>UNDER 40</td>
<td>40-54</td>
<td>55+</td>
</tr>
<tr>
<td><strong>AVG AUD. %</strong></td>
<td>17.1</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td><strong>GENERAL (27)</strong></td>
<td></td>
<td>18.2</td>
<td>17.4</td>
<td>15.9</td>
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<tr>
<td><strong>SUSPENSE-MYSTERY (14)</strong></td>
<td>14.7</td>
<td>16.2</td>
<td>16.2</td>
<td>11.9</td>
</tr>
<tr>
<td><strong>WESTERN (18)</strong></td>
<td>20.2</td>
<td>19.5</td>
<td>20.5</td>
<td>20.4</td>
</tr>
<tr>
<td><strong>ADVENTURE (9)</strong></td>
<td>15.0</td>
<td>16.9</td>
<td>16.5</td>
<td>12.0</td>
</tr>
</tbody>
</table>

Among evening dramatic programs, westerns fared best in October 1962 on an overall basis. General dramatic programs attracted a younger audience as did adventure shows. Suspense programs had heavy audience among larger families.
NEW POWER
NEW TOWER

KTVH
HUTCHINSON / WICHITA

"KTVH IS KANSAS TELEVISION WITH TALL TOWER POWER!"

SPONSOR / FEBRUARY 1963
An O. Henry "Beginning" — on display during the O. Henry Centennial Observance in Greensboro, North Carolina, early home of the famous American storyteller. Along with other exhibits representing Greensboro in the 1880's, WFMY-TV's "Good Morning Show" host Lee Kinard and his daughter see a replica of the Porter family drug store, where William Sidney Porter worked and found experiences for his later life as O. Henry. Today, Greensboro encourages creative talent and satisfies interest in the arts within an educational and cultural climate provided by five major colleges, two symphony orchestras, an opera association, numerous choral organizations, museums, writers' clubs, community theatres, art galleries, a unique arts program for children, a summer music camp and a "built for tomorrow" auditorium-coliseum. This is part of the Greensboro story of progress and expansion ... a story that's repeated throughout WFMY-TV's 51-county coverage area. For growing Piedmont North Carolina and Virginia, there's no end to this story.

Represented nationally by Harrington, Righter & Parsons, Inc.

Greensboro, N.C. "Now in Our 14th Year Of Service"
One thing you can't take away from the folks on Madison Avenue is that eternal optimism revolving around the word "next."

Like the next idea, the next campaign, the next schedule, and the next season. That self-generating or self-induced characteristic of being adept at drawing the curtain on the bad guesses or mishaps of yesterday and plucking hope for the morrow may be related in some way to a need for keeping the client's faith buoyed up.

In any event, there's a current of optimism about the next TV network season starting to flow among the Madison Avenue agencies with hefty stakes in that medium.

What they're saying, to put this sense of happy outlook in focus, is that, after all, the power and the glory of program ratings may not be all CBS TV's and that the other networks, particularly ABC TV, have a good chance to fling a strong challenge on such nights as Sunday, Monday and Thursday.

And what do they cite to give substance to their delphic finger-pointing? Two or three pilots, sporadic rough cuts, impressions of casting and cursory notes exchanged with their brethren in the trade.

Call it what you will but you'll have to admit that a medium that can arouse such enthusiasm when the new inventory isn't yet really on display is certainly still rooted in a solid economic foundation.

Tv reps and the networks are hotly bidding for the budget that Shulton's to allot this fall for the exploiting of what is believed to be a new body lotion.

The money could also be for a laundry starch, a field which Shulton entered as part of its diversification migration from merely men's toiletries.

Presentations are being evaluated.

Incidentally, Shulton may not number among the giants of advertising but it does have five agencies in its stable. They are Wesley Associates; Kastor, Hilton, Chesley, Clifford & Atherton; Benton & Bowles; Doherty, Clifford, Steers & Shenfield; and Papert Koenig Lois.

The change in Singer Sewing Machine (Y&R) management is beginning to reflect itself in the change of view it's taking toward the use of TV.

The account, at the agency's recommendation, has decided to swing away from its nighttime orientation and go in for concentrated appeal to the housewife via daytime on NBC TV. It'll be a year-round companionship.

Under the new management Singer has opened up a lot more service centers and broadened its line toward floor cleaners and other appliances.

There may also be spot TV in the offing.

Campbell Soup has a spot radio campaign in mind for March and the agency concerned, BBDO, took the rather unusual precaution of checking rates before budget submission.

The unusual twist: quizzing reps as to whether the stations used by Campbell this fall on a 13-week campaign have since raised their rates.

By the way, Campbell is also taking the precaution of avoiding any possibility of consumer confusion in connection with its Bounty canned stew line.

It is not attaching the Campbell trademark to the meats for two reasons: (1) to give them their own identity as against the soups and beans; (2) to facilitate the process of supermarkets shelving Bounty among the canned meats and not in the soup or beans section.
Humble Oil (McCann-Erickson) seems to be watching its dollars and cents in air media.

It's going back to the radio version of the Esso Reporter in such markets where the brand's tv news strip hasn't produced what it deems a satisfactory cost-per-1,000. The radio contracts are for 52 weeks. At the end of 1962 Humble had tv Reporters in 86 markets.

Lucky Strike (BBDO) will have another spot radio schedule coming up this spring.

It'll take off in late March or the beginning of April.

At that time the medium will have at least six cigarette brands on a regular ride, the others being Herbert Tareyton, Pall Mall, Camels, Salem, and Winston.

Is spot radio missing its greatest potentiality as a tool for the national advertiser by stressing its supplementary role in a campaign instead of talking in terms of specific purpose?

The media director of an agency whose spot media expenditure is over the $20-million mark had just that sort of a critique to make in a conversation with SPONSOR-SCOPE last week.

In the view of that media director, spot radio might at this stage be wise to re-examine its fundamental philosophy of values, other than just lowest c-p-m, and seek to take advantage of its selling opportunity on a broad spectrum.

The key to that spectrum, suggests this media director, should be that radio offers the greatest rate of exposure at a special time when certain things take place and that it has the custom-made ability to perform, in its individual way, a specific task.

An example that came to mind: gasoline advertising is directed at men, but it is really the women who do most of the gasoline buying and are most prone to switch brands. Women don't understand the gasoline technology in the ads, but they are sensitive to service factors. Now, where radio can do a pinpointed job is to accelerate the switching process while the housewife is out in the family car, doing her shopping, etc.

Competition among the tv networks for any loose sports events during the 1963-64 season will be as rabid as ever, with CBS TV, in particular, seeking to add a few more of the big money golf tournaments to its schedule.

An interesting sidelight on this burgeoning facet of tv, described in the trade as the medium's built-in excitement fuse, is the number of hours devoted to national sports in 1962. By network they added up to 283 hours on ABC TV, 276 hours on NBC TV and over 300 hours on CBS TV.

SPONSOR-SCOPE, as part of its annual look-around, has canvassed the three networks on their sports schedules available for sale during the next season, and emerged with the calculation that the billings from that source could run well over the $73-million mark.

Breakdown of such potential package sales by network: ABC TV, $25,850,000; CBS TV, $31,650,000; and NBC TV, $16,100,000.

Football will account for 45% of the billings, with baseball and sports anthologies jointly absorbing about 30%. Here's how they'll tally up next season by sports types:

<table>
<thead>
<tr>
<th>SPORTS TYPE</th>
<th>ESTIMATED PACKAGE BILLINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Football</td>
<td>$33,900,000</td>
</tr>
<tr>
<td>Baseball</td>
<td>10,400,000</td>
</tr>
<tr>
<td>Sports anthologies</td>
<td>10,400,000</td>
</tr>
<tr>
<td>Golf</td>
<td>8,050,000</td>
</tr>
<tr>
<td>Boxing</td>
<td>7,000,000</td>
</tr>
<tr>
<td>Bowling</td>
<td>3,500,000</td>
</tr>
<tr>
<td>Horse Racing</td>
<td>350,000</td>
</tr>
<tr>
<td>TOTAL</td>
<td>$73,600,000</td>
</tr>
</tbody>
</table>
The report that had the trade buzzing last week: NBC TV was clearing the decks to beat CBS TV’s introduction of the evening news as a half-hour strip by doing the same thing with its Huntley-Brinkley team by March, if possible.

CBS TV had planned the expanded news package for a late September or early October unveiling. The indication from that network, after it got wind of the NBC TV proposal, was that the original starting date would be adhered to so as to avoid complicating adjustment problems for CBS TV affiliates.

The tactic reportedly taken by NBC TV in phone contacts withaffiliate advisory committee members: since news was the brightest jewel in the NBC crown, it wouldn’t rest well psychologically if NBC let a competitor like CBS get away with the public relations advantage that would ensue from the news expansion play.

A speculation emerging from the report: ABC TV affiliates might take advantage of this slug fest by making a bid for the entertainment-oriented audience between 7-7:30. In other words, the affiliates would cash in on the entertainment gap by scheduling hot off-the-network syndicated product between the ABC TV news and 7:30, when the network starts its prime time schedule.

The TV networks will shortly make sure that housewives get an ample assortment of medical programs in the daytime as well as at night.

NBC TV will have a daytime strip of that classification, House of Hope, under Colgate sponsorship, and ABC TV is working on one of its own for the afternoon.

Colgate’s understanding with NBC TV is that the network will try to sell off parts of the five half-hours.

House of Hope will be back-to-back with another half-hour soaper, Ben Jerrold. They will serve as a replacement for Merv Griffin, which hasn’t been faring as well as hoped in both rating and sponsor participation.

The network is prepared for a howl of viewer protest when Griffin vamooses. Its answer: it was very reluctant to give up this much-kudoed program, but the show’s expenditure in light of its vague future was too much to sustain.

CBS TV may have to engage in some nimble commercial and billboard juggling of Saturday night this fall if it should return Perry Mason to the 7:30-8:30 niche.

It’ll have three drug companies on three successive shows, namely Sterling, Bristol-Morris, and Whitehall.

A similar situation may even apply to the cigarette compound—if the 15-minute product protection rule prevails. The three, in order, are Philip Morris, Brown & Williamson, and American Tobacco.

Look for ABC TV to reopen its 1-1:30 p.m. strip for a dramatic serial.

The motivation: it sees an opportunity to build an audience for itself since both competitors are off the air at that time.

The program will be either Jane Wyman repeats or a new medical opus.

Problem facing the gambit: getting ample station clearances.

If you have a penchant for postmortems, you most likely won’t go wrong by predicting that the current TV network season will show a record casualty percentage for new nighttime program series.

The dropoffs give evidences of reaching the 70%-mark. That means that 21 of the 31 newcomers will have vanished from the schedules when the ’63-64 season starts.

Comparison: the mortality rate for new shows for 1961-62 was 65%; for 1960-61, 62%; and for 1959-60, 61%.
From present indications ABC TV will have but two or three current shows in the same periods when the 1963-64 nighttime schedule is finally locked in.

Two of the matters still up in the air as regards the fall line-up: (1) Donna Reed's disposition to go on for another season; (2) The spot to be allocated for Ozzie & Harriet.

Here's the tentative ABC TV nighttime schedule as disclosed to selected agencies, with the producer in parenthesis:

**Sunday:** 7:30-8:30, Travels of Jimmy McPheeter (MGM); 8:30-10, Arrest & Trial (MCA); 10:10-10:30, The Voice of Firestone (ABC TV); 10:30-11, The Roosevelt Years (ABC TV).

**Monday:** 7:30-8:30, The Dakotas (WB); 8:30-10, Wagon Train (MCA); 10-11, The Breaking Point (Crosby).

**Tuesday:** 7:30-8:30, Combat (ABC TV); 8:30-9, Butter Brown (MCA); 9-10, Ready for the People (WB); 10-11, Mr. Kingston (UA).

**Wednesday:** 7:30-8, A situation comedy, TBA; 8-9, Greatest Show on Earth (Desilu); 9-10, Ben Casey (Crosby); 10-11, The Young & The Bold (Revue).

**Thursday:** 7:30-8, Flintstones (SG); 8-3:00, Donna Reed (SG); 8:30-9, Archie (SG); 9:30-10, A situation comedy, TBA; 9:30-10:30, The Fugitives (UA); 10-30, Station time.

**Friday:** 7:30-3:30, Standby (UA); 3:30-9, McHale's Navy (MCA); 9-10, The Jimmy Dean Show (ABC TV); 10, The Gillette Fights.

**Saturday:** 7:30-3:30, Thunderhead (ABC TV); 8:30-9:30, Lawrence Welk; 9:30-11:30, The Jerry Lewis Show (ABC TV).

Agency media directors are taking notice of this practice which, they say, is proliferating among tv stations: juggling by bits and pieces the rates for various time brackets instead of instituting an increase in their basic rate.

Only objection these media people have to this sort of edging up is that it makes the function of planning and estimating that much more complicated and uncertain.

Scan the roster of sponsors that CBS TV will have on its Saturday night schedule next season and you'll be amazed at this aspect: the number of bluest of blue-chip package goods advertisers gathered under a single night's roof.


There's a moral about this. Unlike the heyday of radio, bigtime advertisers have become sophisticated about the value of Saturday night as a message-planter which can trigger consumers into buying action after the weekend.

Every once in a while some small manufacturer comes up with a product that not only takes him into a sharp advertising spin but prompts his competitors to watch his progress over their shoulders.

The latest case in point is Dominion Electric, with its factory in Mansfield, Ohio.

Dominion has been on the market with several small appliances and, according to midwest reports, has been quietly testing around in tv.

Dominion's first sizeable splurge will be a May-June run on NBC TV's Today, Tonight, and The Price Is Right, and the item it's going to stress is an electric toothbrush, which pits the company directly against one of the giants of giants, namely, GE.
wsai, #1, and still

SOARING...

in the
nation's
21st market,
CINCINNATI

On Madison Avenue... Michigan Boulevard... Peachtree Street... Wilshire Boulevard... wherever time-buyers gather, from coast to coast—the word's around that soaring WSAI is #1* in CINCINNATI.

*CALL

robert e. eastman & co., inc.

He'll prove it to you with the latest Pulse and Hooper Figures!

JUPITER BROADCASTING RICHARD E. NASON—PRESIDENT. LEE C. HANSON—GENERAL SALES MANAGER.
The Embassy of Turkey

His Excellency Turgut Menemencioglu, Ambassador of Turkey to the United States, and Madame Menemencioglu, in the solarium of the Embassy… another in the WTOP-TV series on the Washington diplomatic scene.
20% of the food distributed through Houston warehouses is consumed by families in Beaumont/Port Arthur/Orange. If your spot television budget is based on wholesale distribution figures in Houston, you're missing one-fifth of the consumers. If you put your television dollars on any other station in the Beaumont/Port Arthur/Orange market, you're missing 43% of the viewers.

KFDM-TV CHANNEL 6

Peters Griffin Woodward

CBS
RADIO'S EFFICIENCY: IT SELLS
In this day and age of high level selling and its preoccupation with ratings, cost-per-1,000 and the like, it takes a bout with small market radio to bring one back to his senses—<i>to realize the down-to-earth efficiency of radio as a selling medium</i>.

Out here in the country we don't worry about "ratings" and "costs." We just sell radio. Why try to compare cost-per-1,000 of newspapers and magazines with radio? Such comparison really ignores that which counts—the fact that the broadcast media are primary and basic in public attention. We have the basic eye and ear of the public. The real efficiency of radio is that it sells, because radio by its nature is an experience. It is therefore at least one step ahead of the print media in the selling process.

The rapid growth of local radio sales figures proves one point—the local advertiser who doesn't have the time to indulge in the luxury of high level research, is busily making money for himself by using more and more radio time. Perhaps a trip or two to the retail level by the national advertising executive would send the slide rules back to physics laboratory where they belong.

JOHN F. HURLBUT, president and general manager, WVMC, Mt. Carmel, Ill.

HOT YOUNG AGENCIES
I have never seen a story in sponsor get so much talk as the one you ran re the ten hot young agencies. I appreciate your including us.

DON P. NATHANSON, president, North Advertising, Chicago, Ill.

TELEVISION TAPE
This is not a "Letter to the Editor" in the usual sense. I wish to compliment your publication for a truly comprehensive feature on the present status of television video tape recording.

In particular, I want to point out the extraordinary job of your writer. I was struck by the article's depth and thoroughness. Having read other stories on the same subject in recent trade publications, I can tell you yours is superior, putting that medium in its proper perspective.

It is, indeed, a credit to your magazine and to your staff that such work is of such value to the industry.

EVEN CHENOWETH, tv art director-producer, Richard K. Maroff Inc., New York, N. Y.

Our heartiest congratulations to you on the exciting "new-look" given to your expanded Stations section in the current sponsor.

Naturally, we at WNEW-TV have long felt that more space could be successfully utilized for station news. The expanded coverage, together with the more liberal use of pictures, gives the station section as well as the other departments a brighter appearance and makes it so much more informative and interesting.

Thanks for giving us more news and pictures. We'll look forward with renewed interest to your next issue.

JOHN E. MCARDLE, v.p. and general manager, WNEW-TV, New York

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4-WEEK CALENDAR
FEBRUARY
National Advertising Agency Network midwest regional meeting: Hotel Peabody, Memphis, Tenn., 8-10.
National Assn. of Broadcasters Public Service Institute conducted in association with The American University: American U. campus, Washington, D. C., 7-8. William Ruder, president of Ruder & Finn, and NAB President LeRoy Collins are key speakers.
Assn. of National Advertisers clinic on tie-in promotions with other manufacturers: Savoy Hilton Hotel, New York, 14.

Mutual Advertising Agency Network meeting: Royal Orleans Hotel, New Orleans, 14-16.
Midwest Advertising Executives Assn. semi-annual meeting: President Hotel, Kansas City, Mo., 19-20.
National Assn. of Broadcasters annual conference of the state association presidents: Shoreham Hotel, 26-27.
National Assn. of Advertising Agencies southeast council meeting: Atlanta Americana Motor Hotel, Atlanta, Ga., 7-8; southwestern council meeting: Sheraton-Dallas Hotel, Dallas, 28-March 1.

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SPONSOR/4 FEBRUARY 1963

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TRADE MAGAZINE ADVERTISING
For my term paper in Social Studies this year, I have chosen the topic "Advertising in the United States." Miss Jean Engel referred me to you, saying that your magazine would be a prime example of trade magazine advertising.

I would sincerely appreciate any information you might have, regardless of form, on this subject.

ROBERT A. REMES, Rockville Center, L.I., N.Y.
WMAL-TV
The Evening Star Broadcasting Company
WASHINGTON, D. C.
announces
the appointment of
HARRINGTON, RIGHTER & PARSONS, INC.
as exclusive
national
representatives
effective
4 February 1963

wmal-tv

New directions in research affect all media
Nielsen tv/magazine study illustrates dilemma
Networks, others explore advertising impact
"Apples and oranges" syndrome may fall

By Philip Shabecoff

In the 11 December issue of its "Nielsen Newscast," A. C. Nielsen Co. had a "Christmas present" for its subscribers among advertisers and agencies. This "present" was a brief article which purported to show how three magazines with a monthly reach of 42% of U. S. homes could be combined with four network tv broadcasts with a monthly reach of 23% to give an advertiser an optimum advertising reach.

This recommendation is based on Nielsen Media Service, a survey of magazine and television audiences conducted in the same panel of homes. Magazine data is gathered by personal interviews which ask members of the panel whether or not they have read a particular magazine. Tv data is garnered by Nielsen's Audilog/Recordimeter technique which has panel homes keep a diary of television viewing which is checked by a timing device. The service rests on the premise that the measurements of magazine and television audiences are comparable.

Nielsen's "Christmas present" did not, however, awaken any feelings of holiday cheer in the breasts of television executives. Indeed, the television industry has been fuming since Nielsen introduced its media services two years ago.
**ARF media model describes the stages of advertising process**

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<tbody>
<tr>
<td>VEHICLE DISTRIBUTION</td>
<td>VEHICLE EXPOSURE</td>
<td>ADVERTISING EXPOSURE</td>
<td>ADVERTISING PERCEPTION</td>
<td>ADVERTISING COMMUNICATION</td>
<td>SALES RESPONSE</td>
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</table>

This model for evaluating advertising by the media appeared in the classic report by the ARF audience concept committee, "Toward Better Media Comparisons" (© 1961 by the Advertising Research Foundation.) Research needs data at all stages.

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**No equation.** Most television spokesmen reject the premise that the measurements for television and magazines in the Nielsen study are comparable. "We have no quarrel with the figures as they are used to compare magazines, but we strongly object to Nielsen's efforts to equate these figures with those they obtain for television," said Harvey Spiegel, research vice president of the Television Bureau of Advertising.

"What the magazine data reveals," he continued, "is the number of people who say they remember any part of the magazine. Data used for television, however, is equivalent to the usual Nielsen six-minute audience measurement. This could be 20% below the total audience of the program.

"The user of NMS therefore, could be comparing an audience figure for a magazine, which might be 100% greater than his actual advertisement's audience, against a television audience figure which might only be 10% greater than his actual commercial."

Spiegel also noted that the Nielsen survey takes no notice of the different nature of the two media and how this would effect exposure and perception of the advertising message.

Nielsen stoutly defends the value of its service. "NMS fills a real need of advertisers for using media more effectively," said a Nielsen spokesman. "The data we provide are tools for the advertiser and agency to use in preparing a media mix. We recognize that there are basic differences between television and magazines, but it is up to those who use NMS to measure those differences. What we provide is information on exposure opportunities and that is all we claim to do."

**Agency reaction.** How do the agencies feel about NMS? "We use the service because it gives us information, particularly information about magazines, that we cannot get elsewhere," said one media director. "While the Nielsen data are useful, however, we make our own judgments about how to use them. We know that reach for the medium is not reach for the advertising message."

"Because the magazines are pitching themselves as a complementary medium to television, Nielsen is collecting data that illustrates just that. If television wanted to show how it could work..."
the other way around, they could obtain all the statistics they wanted,” said a research executive.

“We use Nielsen because it gives us finer breaks on more magazines. When the new Simmons study comes out we’ll use that too. We like these kinds of data because they give us more precise knowledge of audience size and composition. But they don’t add anything new to media research,” another media executive offered.

Nielsen has announced that in 1963 it will initiate a continuing study of newspapers, thus extending its services into still another medium.

The Nielsen Media Service has been discussed at some length, not to draw any conclusions on its particular merits, but to underscore the sharp differences of opinion among those engaged in media research—advertisers, agencies, media and research services—as to the value of the data now being used in the process of media selection and the methods in which they are used. It also illustrates that beneath the cloud of numbers on circulation, readership, average audience, exposure, et al., a substantial number of problems are waiting to be resolved.

Data required. The Advertising Research Foundation, in its classic study “Toward Better Media Comparisons” published a few years ago, presented a model for assessing the value of media to an advertiser. The model lists six categories of data required in evaluating media:

Vehicle Distribution
Vehicle Exposure
Advertising Exposure
Advertising Perception
Advertising Communication
Sales Response

Until very recently, media research has concentrated virtually all of its efforts in the first three categories. These call for data on the size of the media audience, the reach of the media, and demographic composition of the audience.

This quantitative data is supplied in profusion by the media and the research services such as Nielsen, ARB, Starch, Hooper, and Politz. In many media departments, however, particularly where computers have been installed, there is demand for still further data on audience size and composition. Moreover, there seems to be a fairly wide dissatisfaction with the quality of much of the data now available.

“What we want is more numbers in logical categories in the area of demographic data,” said Edward Papazian, associate media director at BBDO. We use everything we can get our hands on that makes sense. The trouble is that in many areas there is no information for us to buy.”

“For example,” Papazian continued, “our data on television is good in that it breaks down audiences by market and also gives us continued information by month, week and even by program. But, at the same time, tv data is too broad—it doesn’t give us fine enough information on income, age, and other demographic data.

“Magazines, on the other hand, do a good job in giving us this demographic data. But we don’t get it from all the magazines and we don’t get it often enough.

“The radio situation is muddled and we are encouraging anyone who will look into it. As for the other media—no comment.”

It might be noted at this point that several years ago, ARF proposed a continuing study of magazine audiences. The magazine publishers, for reasons of their own, rejected this project and no alternative study embracing the magazines has since been proposed by the industry.

Lack of objectivity. Said another agency media executive: “Much of the audience data we get is intended to prove a partisan point of view. Numbers can be obtained to support almost any hypothesis provided the questions are asked in the right way. Half of our job is eliminating the sales frippery from the data we get. What we need is to have the media answer the same questions and to couch the answers in equivalent categories.”

On the other hand, there is a

Men whose tools are data
From top: Edward Papazian, assoc. media director, BBDO; Dr. Thomas E. Coffin, research director, NBC; Harvey Spiegel, v.p.-research director, TVB; Jay Eliasberg, research dir., CBS
growing body of opinion among media researchers that undue stress has been placed on audience data. “Sure we can get more detailed demographic information,” said one media executive. “But we’re reaching the point where the finer detail just isn’t worth the cost involved.”

“Advertisers and agencies have been concentrating so much on cost-per-1,000 and the 100 top mar-

Eliasberg commented. “We know a lot about the techniques of collecting this information. But the time has come to look elsewhere for standards to judge how well the media are doing their job of putting across the advertising message.

**Measuring impact.** The “elsewhere” referred to by Eliasberg is the area described by the last three categories of the ARF model—advertising reception, advertis-

point. The objection is to permitting them to remain the stopping point.

“Audience is the first dimension of advertising. Much time and ef-

fort has been spent in improving our various measures of it. We need, equally, to address time and effort to measurement of the sec-

ond dimension, the depth-of-impact factor. Until both are in-

cluded, the advertising business

**How another advertising dimension, impact, alters effect**

<table>
<thead>
<tr>
<th>MEDIUM</th>
<th>NUMBER OF EXPOSED PROSPECTS</th>
<th>IMPACT</th>
<th>ADVERTISING EFFECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Television Network A</td>
<td>10,000,000</td>
<td>× 80%</td>
<td>= 8,000,000</td>
</tr>
<tr>
<td>Magazine B</td>
<td>15,000,000</td>
<td>× 50%</td>
<td>= 7,500,000</td>
</tr>
</tbody>
</table>

Chart illustrates hypothetical example of how one medium can pack more advertising punch than another even though it has a smaller audience. The impact dimension is a constant that allows more accurate comparisons between media

kets that they seem to have forgotten that the purpose of their ad-

vertisement is to sell the product,” a network research executive ob-

served.

Why has there been so much emphasis on the quantitative de-

scription of audience size and com-

position? “Because,” said Jay Elias-

berg, research director at CBS, “it is the easiest thing to measure. It’s like the old story of the man who was bent over searching the side-
walk on Times Square. A pedes-
trian came up to him and asked him if he’d lost something.

“Yes, I lost a ten dollar bill.”

“Where did you lose it?” asked the pedestrian.

“At Columbus Circle,” the man replied.

“Columbus Circle! Then why are you looking in Times Square?”

“Because the light’s better here.”

“Media research has been looking exclusively at audience data because the light is better there,”

ing communication, and sales re-

sponse. It poses the question, “How are people affected by a particular advertising message on a particular medium.” In short, what is the impact of the advertising message?

Dr. Thomas E. Coffin, NBC re-

search director, recently summa-

rized the dilemma facing media research.

“There are,” he said, “only two basics in advertising . . .

1. How many people you reach.
2. How hard you hit them.

... We can measure the ‘how many’ at various levels: circulation, readership, viewership, exposures, noting, sponsor identification, etc. Moreover we can measure the frequency, the duplication, the cumula-

tion, the gross reach and the net. But with all such measures we are still asking basically, ‘how many.’

“This is not to object to audi-

ence measures. Audience measures are the foundation, the starting

will continue to be without a meas-

ure of the effectiveness of its prod-

uct.”

**A research syndrome.** Thus far, however, advertising impact has remained pretty much the terra incognita of media research. Ad-

vertising decisions involving mil-

ions of dollars have been based on estimates and judgments of how well the media communicate their advertising messages, rather than on measurements of this dimen-

sion.

The reason that advertising im-

pact measurements have been ig-

nored is traceable to a symptom that may be described as the “Ap-

ples and Oranges Syndrome.” This symptom manifests itself in the fol-

lowing line of reasoning: “Apples and oranges are different things, there-

fore, apples and oranges cannot be compared on a common basis.” The argument is then ex-

tended. “Television and magazines are different media with different...
attributes, therefore television and magazines cannot be compared in terms of advertising impact."

In earlier days, Dr. Coffin, pointed out, it was denied that advertising effectiveness of two media could be compared at any level. Then there was agreement that they could be compared only in quantitative audience data. Now, with the ARF study as well as studies by the Assn. of National Advertisers and the National Industrial Conference Board pointing the way, and with imperative demands for hard data emanating from the computers, the attention of advertising media research is focusing on media impact.

"The point is," said Fred L. Engelman, director of print media research at Y&R, "that apples and oranges can be compared if you ask the right questions. For example, apples and oranges can be compared in terms of their vitamin content. As a matter of fact comparisons between media have been made since we first started doing media research. But these were only judgments based on vague information. We did not attempt to justify these judgments before, but now the computers are forcing us to abandon this vagueness."

Effectiveness studies. In the past few months, media research has erupted in a rash of advertising effectiveness studies. The 4A's is preparing a "white paper" on the subject. Dr. Coffin at NBC and Eliasberg at CBS have just this month published studies on media impact. Studies by Life and Look, by the Ford Motor Co., and Starch's NETABS service have moved from audience measurement to advertising effect.

The NBC experiment was a two-wave panel study which sought, by means of interviews, to determine the relationship between brand buying and television and magazine exposure. There is not enough space here to describe the study in detail, but Dr. Coffin found that there was indeed a direct relationship between exposure to the media and buying of the tested brands. He found further, that

(Please turn to page 64)

Jersey Standard expands "Festival of Performing Arts" tv series

- Cultural series to be aired in 7 cities
- Sponsor now spending over $1 million

Cultural programing on local television this year continues to be a beneficiary of Standard Oil Co. (New Jersey), which announced today (4 February) that its series Festival of Performing Arts will be telecast in seven cities beginning this month.

In addition to New York and Washington, where the series first was carried in 1962, Jersey Standard will move the program into Philadelphia, Boston, Rochester, N. Y., New Haven, and Raleigh.

The series budget will spill over the million mark at $1,043,000. In 1962, the company spent $749,000. Both figures cover costs for production, time, talent, commercials, and promotion. Needham, Louis & Brorby is the agency.

Festival of Performing Arts is a one-hour program featuring reknowned artists of the stage and concert hall. The opening program will feature the brother-sister duo of Yehudi and Hephzibah Menuhin on violin and piano playing works of Bach, Beethoven, and Bartok.

The programs begin in New York on 12 February, in Washington on 13 February, in Philadelphia and Boston on 17 February, and in Rochester, New Haven, and Raleigh at later dates. In New York and Washington the 10 programs will be repeated twice weekly. In other cities they will be seen once a week.

On-air promotion. Promo spots purchased by Jersey Standard will start in New York on Friday. All seven television stations will run spot announcements featuring the program host, Norman Ross, who will invite the audience to tune in.

Stations broadcasting the series will be WNEW-TV, New York; WTTG, Washington; WHDH-TV, Boston; WOKR, Rochester; WFIL-TV, Philadelphia; and WRAL-TV, Raleigh.

Time allowed for commercials will be limited to four minutes. The commercial announcements will be made at approximately the half-way mark.

A unified promotional theme is supplied by theatrical caricatures from the pen of Al Hirschfeld, representing the 16 artists who will appear. The drawings will tie together newspaper audience promotion, tv spot promotion, a program booklet, and service station posters.

Produced on video tape by David Susskind and James Fleming, the series will be distributed by Screen Gems to other cities where it will be available to other sponsors.
Less live, more live-on-tape ahead

- Live drama disappearing from airlanes
- Few remaining live drama shows to be bumped
- More tape, less film predicted for '63-'64

Live on-tape popular
Many producers find tape has advantages over both live and film. Here are scenes from several recent Du Pont Show of the Week productions over NBC TV taped in the network's Brooklyn color studios. In tape, the producer still has a function, according to many experts.

Live drama on television (live as differentiated from live-on-tape) appears to be gasping for breath. At one time, many agencies were earnest disciples of this form of video entertainment but in recent years there's been a sharp falling off. One of the major espousers of this distinguished art form ("live from New York") has always been BBDO.

But if two of its more notable dramatic shows, Armstrong Circle Theatre and U.S. Steel Hour should fade from the CBS TV primetime lanes, as expected, it will mark the end or near-end of truly live tv drama. What will follow, of course, may well be live-on-tape or film, depending on budgets and other factors, but to numerous actors, producers, and directors interested in the enhancement of live tv drama, this spells another distressing thwack at a significant art form.

At this writing, it is reported that Armstrong Circle Theatre will end its run in September. The sponsor will then assume alternate-week sponsorship of the new Danny Kaye Show. According to experts, the '63-'64 season will see a surge of more live-on-tape shows and a decrease in telefilm.

Commenting on the subject of live television drama, Robert A. Leadley, vice president of BBDO and account supervisor, United States Steel, told sponsor that the United States Steel Hour, produced by the Theater Guild, brought many outstanding dramas to television. Moreover, a number of now well-known actors, writers, and production people entered tv via this program.

"The virtues of live vs. film tv have been kicked around for the last ten years, with the drift constantly toward more and more Hollywood production," Leadley continued. "Immediacy, the extra something that an actor projects when he knows a performance is 'for real,' similarity to the Broadway theatre, lack of 'slickness' in production — these have been..."
See assets in certain aspects of producing on tape

Live television drama appears doomed, according to many producers, but there will be more emphasis on taped TV drama, say producers. Lewis Freedman (l), producer of Du Pont dramatic programs; Robert Costello (c), producer of Armstrong Circle Theatre and Mike Dann, (r) CBS TV's New York program vice president, who speaks of "great values of tape" quoted as the extras where live shows have it over these shots on the Coast.

"But when the arguments pro and con have been fairly considered, the fact is that in recent years, cost has been the biggest single reason for continuance of live TV. However, it has become more and more difficult to hold live budgets to the line, and end up with superior program quality. It has only been through the combined cooperation of all involved in production of the Steel Hour that U.S.S. has been able to continue to present live drama on television."

Features of tape. Probably few individuals in the broadcast field can top Lewis Freedman's penetrating knowledge of tape and how it can be utilized to its utmost in the presentation of drama. Freedman produced a staggering number (35) of the syndicated Play of the Week dramas, the prize-winning Camera Three productions, and more recently, a block of DuPont Show of the Week dramas over NBC TV. The DuPont dramas have been taped in NBC's Brooklyn color studios.

In discussing the advantages of tape over live, Freedman told sponsor that there were many pluses in its favor. He cited these, among others:

1. You can do it twice.
2. You can edit it after you've done it twice.

3. You get the advantage of the actor’s adrenalin without the collapse of his nerves.
4. In tape, the producer still has a function. In live, he’s reduced to a kind of Monday morning quarterback. In other words, "I prefer to give my notes before we go on the air."
5. Tape is more artificial—and the more artificial you are in theatre, the more theatrical you can be.

Asked to cite some advantages of tape over film, at his finger tips were several arguments in behalf of the former, among them:

1. With tape you are still second cousin to the theatre.
2. You can see where you are going; you are not driving blind.
3. It is cheaper.
4. It is more static and forces the playwright to go deeper.
5. You get the advantage of an actor's non-stop, cumulative performance.

Live drama in blind alley. Probably, Freedman unburdened himself of a long line of thoughts on the overall subject of drama (live and live-on-tape) and the present state of this art form in relation to creator and sponsor. In commenting on a recent Robert Lewis Shayon essay in the Saturday Review, in which the columnist observed that "television drama has a well known tradition of conflict between artist and sponsor," Freedman said that "the playwright and the sponsor are usually at cross purposes."

He agreed with Shayon who wrote that the recent DuPont Show of the Week productions (The Outpost, in particular) represent "a salient in the potential of original, live drama of significant quality." Freedman opined that live and live-on-tape drama "have been forced into a blind alley because the powers that be have turned their backs on the advantages that live drama could offer in exchange for the apparent advantages of film drama."

"They've swapped real dramatic action of character and ideas and values for the dramatic activities of police cars and ambulances," Freedman said with a trace of sadness. "Drama on television is currently best expressed by a collision of two cars. It used to be and it should be the collision between two people."

The producer thought the reason that "live and/or tape" drama was either going off or downhill was because of "the insistence on plays that grab the ratings within the first 45 seconds."

"The ideal sponsored dramatic show is a 45-minute tease and a four-minute denouement," Freedman said wryly. "As a result, drama has had to take refuge in the series where the playwright can put all of his marbles into an ever-tightening, suspense-building, hyper-
dramatic, inextricable situation which is resolved by a look of understanding on the hero's face and five minutes of unconvincing double talk."

Most of the ideas submitted for original television drama cannot be produced because it is either too original or too adventurous,” Freedman observed. “So-called original drama has to be so custom-tailored that it ends up a strait-jacket on the writer with only his typewriter and not his mind left free.”

Freedman went on to say that The Forgery (Freedman-produced) won the Writers Guild Award, but was considered “the least successful show on the DuPont Show of the Week.” It was a great show, “but it had a lousy rating,” said Freedman.

The producer was asked if he agreed with George K. Gould, president of MGM Telestudios, who once observed that tape had done more to eradicate the common ulcer than ten years of medical research.

Freedman said that tape transferred the ulcer to a different group of people. “The ulcer moved upstairs,” he cracked. “It used to belong to the creative people in the studio and now it belongs to the administrative and business affairs departments.”

Ulcer still here. Heartily in agreement with Freedman as regards the death knell of live tv drama, was Robert Costello, producer of the Armstrong Circle Theatre, and regarded by many as a dedicated exponent of quality drama.

“Live television drama is doomed and if you do not succumb to the mechanical qualities of film and yet retain the spontaneity of live, then tape is the answer,” Costello said. “However, the cautions are not to use tape as film but to use it so that you have all the advantages of live and at the same time are able to avoid some of the inherent ulcer-making areas of live.”

Costello wasn’t as cheerful as Gould about the eradication of the ulcer. “The common ulcer is still with us,” the producer lamented.

Kines at the museum. Interestingly, the Museum of Modern Art, for the first time, will salute the “art forms of television” and Freedman will be among those having a hand in setting up what the museum calls Television USA: Thirteen Seasons. The museum will present a series of 51 programs, chosen from thousands seen between ’48 and ’61. They’ll be seen on tv film and kinescope in the Museum of Modern Art Film Auditorium from 5 February through 2 May. It marks the first time tv shares billing with the other visual arts of this century at the museum. Freedman, a member of the selection committee, chose the dramatic programs. Isaac Kleinerman selected the news and special events; Burr Shevelove, comedy and music programs, and Perry Wolff, arts and sciences. Abe Liss made a separate selection of notable commercials which will be viewed on some of the programs in March and April. Jack Benza is directing the retrospective of the tv programs “which have made significant contributions to the art of our time,” according to Freedman and his colleagues in this endeavor.

A goodly number of the tv dramatic offerings which will be seen at the Museum of Modern Art were originally done live on the air. They include outstanding examples seen on Studio One, Philco Playhouse, Goodyear Playhouse, and Playhouse 90, to mention a few. The museum audience will see kines of these plays.

Artistry with tape. Commenting on the behavior of producers and directors working with present day tape, Michael Dann, vice president in charge of CBS network programs, New York, pointed out that the revolution in taping shows hasn’t taken place in the quality of tape, rather in the artistry and imagination with which they have approached it. “We have developed a breed of producer and director who is able to determine and make use of the values of tape,” Dann said. “Over the last two or three years there have sprung up creative people who today do not think in terms of either live shows or filmed shows but in terms of the great values of tape.”

Also, Dann said it would be “foolish to say that tape shows are cheaper than live shows, but that the things that are often done on tape shows are far different from their live cousins.” He cited this example: Jackie Gleason’s black-

(Please turn to page 65)
Mohawk shoots the works on color

- Schedule expands with Waring program
- Family shows on holiday formula
- Result is low-cost specials, maximum impact

Within the next few weeks, some 300 distributor salesmen and 5,500 dealers of Mohawk Carpet Mills (a division of Mohasco Industries) will set in motion a massive promotion effort for the advertiser’s Easter special in color on NBC TV starring Fred Waring and his Pennsylvanians. If past experience follows, the result will be another low-cost-per-1,000 special for Mohawk.

Though the formula for success can be outlined in simple terms, the execution of the plan requires an all-out effort by many. Herbert Jay, director of advertising and public relations for Mohasco, describes it this way: “Our concept is to provide a family show related to the home, schedule it in the late afternoon of a holiday in color, and then promote it like hell.”

One-shot specials. Mohawk has been following this concept since 1960 when it returned to network television after an eight-year absence. In 1948 Mohawk had pioneered in the medium when its “Carpet from the looms of Mohawk” became well identified with program starring Morton Downey and Roberta Quinlan. These programs ran through 1951; then Mohawk took its long leave.

The return to television was on Thanksgiving Day 1960 via an NBC color special, No Place Like Home, with a cast including Jose Ferrer, Rosemary Clooney, Dick Van Dyke, and Carol Burnett.

Promotion for this first effort included elaborate dealer brochures, personal invitations for dealer mailings to potential customers, television commercials, newspaper mats, and a contest offering free rugs to those customers who visited their Mohawk dealers and filled in a coupon.

The 1961 Thanksgiving Day program was titled Home for the Holidays and starred Gordon MacRae, Patrice Munsel, Al Hirt, and Carol Haney and was backed again with a strong promotion campaign. For 1962’s Thanksgiving Day show, the stars were Pat Boone, Patti Page, Phil Harris, and Elane Dunn.

Stars were key to each of the shows, according to Jay, who feels that pure entertainment is lacking on television. Only one deviation from the “star” theme occurred. The first special in 1960 had some sketches with music; those following have been all musical.

Winning the dealer. To get the dealers into the act last fall, Mohawk provided many aids, including: a Mohawk “World of Carpet

Commercials on the home front
Key to Mohawk commercials is a relationship to the home. Top left shows Mohawk trademark followed by carpeted disk, married couple in the retail carpet department, a couple at home on figured Mohawk carpet and a couple dancing on carpets. These commercials, first used last Thanksgiving, will be repeated on the Easter special.
Mobile,” full color travel posters, six-color Mohawk carpet “worlds,” window banners and supporting display pieces, and in particular, newspaper ad mats. The contest and tv commercials for dealers were dropped, Jay said, because, very simply, they didn't pay off.

The newspaper results are of particular interest, especially when it's realized Mohawk offers no co-op financial support. Mohawk is a leader in dealer newspaper advertising in the carpet field. But prior to 1960, November wasn't the best month in terms of lineage. Then came the first tv special.

Dealer advertising that year doubled the figure of November 1959; November 1961 was up again and the figures for November 1962 were nearly four times the lineage total of November 1959.

Similar dealer support is expected again this Easter as Mohawk expands its television use. This year's Mohawk budget includes not only the Waring show but the Thanksgiving program. Previously, Mohawk had used magazines and Sunday supplements in the spring, the television special in the fall. But television will nowreceive Mohawk's entire national advertising budget.

Other major ingredients in obtaining a low-cost special are the programs selected and the time period. The holiday was chosen, Jay reports, because it was a perfect time for selling to the family and no one was doing a Thanksgiving Day entertainment special.

“While early March and early fall are the peak carpet selling times, there was the advantage of not being up against other heavy carpet promotions. But the holiday itself and the home appeal was the important thing since it provides us a good opportunity for selling. I'd just as soon be up against strong competition and if it another way: "Do a prime time show in a low-cost time period."

Gimbel has produced specials in higher brackets as well as low-cost specials for Mohawk. At Christmas, he produced the Bing Crosby-Mary Martin show on ABC TV and last June, the TV Guide Awards special starring Judy Holi day and Art Carney. From 1957 to 1960, he was an executive producer at NBC.

He also knows the advertiser's viewpoint, having been advertising manager for the RCA Victor Radio and Television Division earlier.

“Takes” more costly. Gimbel, through his long experience, knows of many ways to hold the total costs down. He relies on young talent and young writers, as well as the big stars. And when the show goes to tape, he believes in producing it as if it was live. By running the show through completely during the final taping operation, many savings are effected. “If there's a mistake, you make the changes later. Many savings are made in this manner rather than trying to do the show in takes.”

His recent Crosby-Martin show also followed this philosophy.

Gimbel believes in “cutting out the fat,” using simple sets, and an over-all realistic approach to specials.

With a large share of the audience built through strong promotion in a time period with lower costs, the results speak for themselves.

The first Mohawk show cost a total of $221,000, lowest for the fall of 1960 on NBC TV, and according to Nielsen figures, had a c-p-m of $5.14. Its share of audience was a solid 37.7%.

In comparison, the Donald O'Connor show that fall cost $397,500 and had a c-p-m of $11.54. The Peter Pan special that season cost $831,000 with a c-p-m of $6.14. And the Hall of Fame production of "Macbeth," with an audience total of 6.2 million homes (the same as Mohawk show drew) cost $512,500.

In 1961, Mohawk's Home for the Holidays had a c-p-m of $5.83. It

(Do not turn page 65)
Admen claim tv is too "cluttered"

- "Non-program" material is unwanted
- B&W uses persuasion—and $18 million
- Networks under more fire from ANA

"... we will have to go ahead, as we make plans for next season, to work out what we can...

Brown & Williamson tobacco company has served notice on the networks. B&W wants the air cleared of "clutter": the networks reply they can't solve the problem in a hurry; ad director John Burgard says B&W will therefore initiate its own action. His comment to sponsor (above) was a deceptively quiet opening; the real issues are spelled out in the following special report.

Television gives the viewer programs and commercials. It also gives him billboards, bumpers, promo's, credits, show titles and flash I.D.'s.

Broadcasters refer to this latter grab-bag as "non-program" material. Advertisers, who sometimes get angry about it, use the word "clutter." Either way, it looks like it may become the first cause celebre of the 1962-63 season.

National advertisers contend that their tv commercials are being swamped. The networks' reply is that some of the "clutter" is legally necessary; some is designed to build and hold the audience—and some is created by the advertisers themselves.

There's been a quiet tug-o-war between the two camps over the past year, with much note-passing and committee work. But last week came a glimpse of bare knuckles beneath the gloves and hints of a real fight to come.

ANA action. These developments —reported here exclusively by sponsor—include a further step by the Assn. of National Advertisers, and an independent move by top-spending Brown & Williamson.

Staff members of the ANA relayed the fact that their broadcast committee is "considering further monitoring of network broadcasts." In fact, there's no doubt that when the committee meets next March, it will certainly authorize another bout of air checks.

The statement has two-fold significance. From an earlier round of monitoring last season, the ANA gained ammunition to pepper networks with the charge that advertisers were paying good money for a watered-down product.

The association claimed that "entertainment time" had been clipped to as low as 22 minutes within each half-hour, and the amount of time given to promo's and other "clutter" sometimes was greater than that given to commercials. Between the end of one show and start of the next, there could be a gap of 11 minutes; viewers often left their sets or turned them off.

The networks replied by tightening-up in some areas, and in general assured the ANA that they were aware of the problem and were trying to find a solution.

That's where matters stood, at the start of the last season. There was no further public announcement, although the two groups were in close and continuing liaison. Last week's report that monitoring is again up for discussion means that—after a season of watching and waiting—at least some of the national advertisers are dissatisfied with the networks' performance.

Called 'shocking.' In a confidential report on model clauses in proposed network contracts, an ANA study group last year described the clutter situation as "ab-
What B&W wants

Brown & Williamson's advertising v.p. John Burgard (l) notified the networks that his company wished to adhere to the recommended ANA specifications. Parts of the proposed new contract, recommended by the ANA study group, are as follows:

"All network contracts should include a provision that in any 'half hour' program in prime time there will be a minimum of 25:30 of entertainment time and in any 'hour' show in prime time a minimum of 51 minutes of entertainment time — 'entertainment time' being defined as teaser and acts of the current week's episode plus time devoted to 'scenes from next week's show.'

"The time, if any, devoted to teaser or 'scenes from next week's show' will vary depending on the nature of the show and should be determined by mutual agreement between sponsor, network, and producer.

"All other material, specifically including titles which are not an integral part of the show, credits, bumpers, and promo's for other shows, are 'non-entertainment' elements."

Absolutely shocking . . . detrimental not only to the advertiser but to the whole industry."

A co-chairman of the group was John Burgard, v.p. and ad director of Brown & Williamson. His view, at the time, was that the networks and stations were (in effect) triple-spotting; that promo's and other materials competed with adjacent commercials for viewer attention and vitiated the effectiveness of the paid commercials.

"They are contributing to the dreariness of the 'wasteland,'" commented Burgard. "Limit them to a minute in a program. That's plenty. You and I pay 35 or 40 thousand dollars for one minute."

Advertisers reply. The ANA position was first stated in February 1962. When questioned last week, several major advertisers told sponsor that, in their view, the ANA case is at least as strong today as it was a year ago.

Since the association's members control more than 70% of all tv revenue, its bargaining position would appear to be strong. But members cannot act collectively, under fear of restraint-of-trade indictment. For the same reason the ANA is extremely cautious in its advice to members; after the next round of monitoring, the broadcast committee will hang on the comparative facts to members and suggest they use their own judgment.

B&W's Burgard, however, has already made up his mind. Sponsor learned last week that contracts for 1963-64 will seek "minimum entertainment time" clauses. B&W will attempt to force acceptance of these standards by the networks.

"The persuader is an estimated S18 million spent on tv for Kool, Viceroy, Raleigh and Bel Air cigarettes, currently split between ABC (Ben Casey, Hawaiian Eye, Naked City, Make That Spare); CBS (The Nurses, The Defenders), and NBC (Laramie, Eleventh Hour, Don't Call Me Charlie).

ANA model followed. The draft contract is modeled on that suggested by the ANA's study group.

This calls for a complete 29:30 of program time within each half hour. Within each half-hour program, there should be a minimum of 25:30 of entertainment time (defined as teaser and acts of the current week's episode, plus time devoted to 'scenes from next week's show.' All other material, specifically including titles which are not an integral part of the show, credits, bumpers, and promo's for other shows, would be classified as "non-entertainment" elements.

In the face of such a demand from a top advertiser, how will the networks react? Though the suggested changes may be repugnant, weight of B&W's business could be sufficient to persuade one of the three nets into agreement—thereby setting the standard for the industry. And the mere fact that one client is asking these changes may provoke similar demands by many of the big spenders.

Of course, such action will raise two big questions. First, is the demand justified, and secondly, is it practicable? The ethics of this matter will be debated, but there's no doubt that the mechanics are complicated, and not capable of simple alteration.

Screen credits alone (and they're only one of the several elements) are extremely involved. All the craft unions insist on varying degree of credit for their members. AFTRA contracts specify a credit for each actor speaking more than five lines (mandatory up to 15 performers; optional thereafter); SAG and Directors' Guild have their own requirements. In addition, there are FCC rules covering credits for prize and trade-out arrangements plus the desirable (though not legally required) audio or video statements when pre-recording has been employed.

The minimum legal or contractual needs by no means exhaust those which—most programers would feel—are deserving of credit recognition. Considering the amount of creative and technical talent that's expended in an ephemeral half-hour, most programers would probably argue that present credit standards should be expanded rather than reduced.
Many groups involved. An advertiser's demand that credits be reduced would thus involve not only the broadcasters, but also the craft guilds and the FCC. Program packagers would also have to be consulted; production groups and sub-groups feel they are legitimately entitled to screen credit, and indeed a good deal of production service is bartered for on the promise of credits. Eliminating these would, in some cases, directly raise production costs.

There are comparable difficulties surrounding most other elements of "clutter." To prove or disprove the need for, and effectiveness of, promo's for upcoming features would itself be a major research project. The networks might well ask whether advertisers are prepared to risk a declining audience, if promo's are curbed—and the ensuing wrangle could occupy the industry interminably.

Even as simple a matter as the 10-second billboard has been—and still is—the subject of strong differences of interpretation between broadcasters and advertisers. (Networks view themselves as fighting a running battle against that "over-commercialization" of which advertisers now complain.)

If the mechanics of clutter are complex, the ethics are no less involved. Network officials will privately point out that advertisers get direct benefit from many of the elements to which they're objecting: an audio or video impression of the advertiser's product is often coupled with the teaser, bumper, show-title, promo, I.D., and—of course—the billboard. The cumulative value of these ad impressions is considerable (and it's not unknown for them to be itemized and billed by the agency in rendering account to the client).

Advertisers responsible? It's possible that advertisers themselves may thus have some responsibility for clutter. But beyond this, and more importantly, is the changing nature of television. "We didn't have this problem," points out one network v.p., "in the old days of sponsorship. In fact, the few singly-sponsored shows that are left still observe the highest standards of broadcast practice. And there's a good reason: it's much easier for them.

Participations, multi-sponsorship, spot-buying, corporate and product diversification—all these have helped make confusing and difficult the task of getting across a clear commercial message. Simultaneously, they've made the broadcaster's job more critical, since spot or participation buying presupposes that average viewing levels will be kept at the highest level. The result is more shows have to be promoted, more often and more vigorously—and in a period when the total audience is no longer growing, and three networks have to fight harder for their shares of the existing cake.

In this struggle, the broadcaster naturally borrows the effective selling techniques which have been pioneered by advertisers. The result is more irritation, exploitation and imperative command directed at the viewer, leading to the feeling (as Bregard pointed out) that TV is "over-commercialized."

Cooperation vital. Sponsor's inquiries show this overall problem is a matter of deep concern to the networks. No one connected with maintenance of standards and practices is unaware of it, and almost everyone would like to find some path of relief. However, there certainly is no simple solution, and even partial answers will require the co-operation of advertisers with broadcasters. Securing this cooperation might (in the broadcaster's view) be a worthwhile goal for the ANA and its members.

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**NAB and ANA do not agree**

The problem of clutter is partially covered by the NAB Code, which is observed by the networks. The code office makes its own monitor checks; its observers told SPONSOR last week that all networks were scrupulously following the recommended standards.

The relevant wording of the code is as follows:

"Commercial material for both individually sponsored and participation programs within any 30-minute period of prime time may not exceed four minutes plus total station break time in the aggregate of 70 seconds."

"Commercial material in prime time includes billboards, public service announcements, promotional announcements for other programs as well as commercial copy."

When the ANA study group made its report last year, it referred to the NAB standards as "very reasonable," and commented that the code's recommended four minutes certainly provided sufficient time for mandatory credits, titling, etc.

However, the ANA asserted that networks were not adhering to the code. Said the report:

"The results of monitoring are absolutely shocking. Not a single "hour" show monitored had as much as 50 minutes' entertainment time, even when "scenes from next week's show" are included as entertainment. The average was 48:30."

"In half-hour shows, the entertainment time ran in the range of 22 to 23 minutes. (It is no wonder that viewers complain of over-commercialization since they are inclined to consider all non-entertainment content as "commercial.") In some instances, more time was devoted to titling, bumpers, promo's, etc., than to the commercials of the sponsors."
Equitable returns to national radio

- Equitable Life Assurance back after 15 years
- Plans employ strong station-agent ties
- Begins first major '63 spot campaign today

What started two years ago as a four-week spot radio test by one of the largest insurance companies in the U.S., this week becomes the first of two major campaigns on some 400 stations. The advertiser is the Equitable Life Assurance Society, and its current use of national radio marks a return after an absence of 15 years.

Equitable Life begins a 13-week spring campaign in 140 markets today (1 February), following weeks of planning among agency Foote, Cone & Belding in New York, Equitable, and its agents. The $650,000 campaign (cost of station buys only) is expected to be repeated this fall, meaning a 100% increase in radio expenditures over 1962.

Adding a considerable amount to the radio budget will be the year-round co-op advertising plan, which permits local agencies (Equitable offices) to place their own advertising with a two-thirds reimbursement from the national office. Since a very successful 16-week spot radio campaign which began in August last year, there has been an upsurge in radio interest at the local level, according to Goldie Dietel, director of advertising and promotion at Equitable.

“Spot radio campaigns have proven to be our most popular advertising effort so far,” Miss Dietel says. “Advertising managers have told us that radio spots not only opened the door for agents, but have promoted a definite growth in the sale of policies.”

Radio fraternity. Equitable, the third largest firm in the insurance business (Metropolitan is first, Prudential second), joins a fraternity of heavy radio advertisers in the insurance field, including John Hancock, National L & A, Life of Georgia, Nationwide, Northwestern, and National Life. Those who use the medium, though small in number, are strong in their conviction that creative use of spot radio can open new marketing opportunities and renew company enthusiasm. And in light of common insurance ills, such as the sales plateau problem, strong competition among over 1,000 firms, and product similarity, the boost spot radio gives is warmly welcome. (See “Insurance: How Radio Can Help,” SPONSOR, 1 October 1962).

Great attention is focused on spot by Equitable because it provides strong support for the sales force at the local level.

After last fall’s campaign the national office in New York spent several months gathering reactions from its more than 130 agencies. Questions were asked concerning: 1) what stations they would prefer to use again; 2) what merchandising support they received from stations; 3) whether they took advantage of the co-op plan for supplementary radio advertising; 4) whether broadcast times chosen were suitable; 5) conflict of announcements with competitors; 6) demonstration of community interest; and 7) suggestions for the '63 campaigns. All answers were compiled and considered by both the national offices and the adver-
What insurance agents think of radio

"Agents liked it and people remarked to them that names were heard on the radio"
O. F. ANDREWS, Boise, Idaho

"The spot radio campaign provided openings for several interviews which led to sales"
A. R. CASSIDY, Tampa

"Of all the media used over the past few years, I have had most public and agent reaction from the spot radio campaign. Please continue it!"
L. F. BRUNO, Boston

"We have experienced a very definite upturn in recognition of the Equitable name"
R. H. ENGLEHART, Indianapolis

"Keep up the superb program. It does a world of good for the morale of our agents"
M. PRESCOTT, Washington, D. C.

"I think it is the best advertising for local agency-building we have ever had"
O. D. MITCHELL, Albuquerque

Singing agency media department when planning the present campaign.

"Enthusiasm ran high and a 100% response was obtained," according to Miss Dietel. During the campaign many letters were sent to the New York office indicating great satisfaction with the plan, and an overwhelming interest in continuing it (see box for comments).

**Close communication.** After a great deal of paperwork by secretaries at Equitable, and Martha Murray, timebuyer at FG&B, each agency was informed by the national office of exact plans for their local spots: radio stations to be used, announcements the station had been directed to make, and rotation of agency names where one or more agency is located in the metropolitan area.

In addition, each agency received two copies of the commercials which will be used in the next 13 weeks: one for broadcast use if the agency wants to take advantage of additional impact through the use of the co-op plan, and the other, with no hold between spots, for sales meetings and demonstrations. Agents and managers work with the station on utilizing the final 10 seconds which have been left open for a local announcement.

**Sounds of living.** The commercials themselves supply a straight service message (need for retirement income, etc.) or information on a specific policy. Sounds of living are featured, such as children singing, paraders marching, or crowds hurrying.

Dan Donaldson is the voice of the client. Equitable feels he has a warm friendly personality which fits the tone of the message and will appeal to people everywhere. He was used in the '62 spot campaign, as well as in all TV announcements.

Each commercial has been selected to fit every area of the country, as well as different sized cities.

The final radio plans for '63 are radically different and involve an entirely different philosophy from Equitable's radio ideas back in the '50s and '40s when it sponsored the network program *This is your F.B.I.* However, when compared with last year's campaign, the plan and concepts are very similar. The fall campaign ran for 16 weeks, in 130 markets, utilizing 400 stations. The recent campaign is scheduled for 13 weeks, in 140 markets, involving 400 stations. The basic formula for making spot buys is "top 100 markets plus additional cities with Equitable offices." As indicated, an additional 10 markets were added this year at the request of agency managers.

**Local pay-off.** "Spot radio fits our needs," says Miss Dietel. "We have found that a large company such as ours can have a national campaign, and many local agents, as well as potential policy holders, will not identify themselves with it. We wanted spot radio to pay off at the local level—and it has.

"By including local information along with a professional quality announcement, the door is open to the local agent when he is trying to sell," according to Miss Dietel.

The large spot campaign organized by the national office has reportedly spurred interest in using radio through the co-op plan which has grown by "leaps and bounds." Since the national offices of the Equitable Life Assurance Society buys only prime times, including spots on news, weather, or sports programs, management feels the co-op plan is necessary for stations that would like to place announcements at different times or on additional stations.

The concept of cooperative advertising, virtually untired in life insurance a few years ago, is now fully accepted, according to Miss Dietel. New and expanded plans in co-op advertising are appearing in the field this year.

But whether through the national office or the local offices, spot radio establishes the warm personal feeling Equitable wants to sell personal insurance, and at the same time permits important tie-lines between local, national objectives.
Unless a real hush-hush move-em-up appointment has already been made, the help wanted sign for a media group supervisor should be out at Doyle Dane Bernbach, New York. At sponsor press time, the agency hadn't named a successor to the departed John Nuccio. John, as reported here last week, starts this week as v.p. and media director in the Gotham office of Fuller & Smith & Ross. The whole thing began when Don Leonard deserted F&S&R to take on the media director helm at Kudner—a couple of weeks back.

Chalk up two more names on the current "availability" list: Both from Donahue & Coe, N. Y.: Joe Barker who bought on the Grove Laboratories group; and Irene Kayle who bought for the Burlington Mills account.

Promotion department: John Diefenbach, a junior timebuyer at Doyle Dane Bernbach, was upped to buyer on Volkswagen trucks and distributors. John inherited these accounts from Joel Frankfort, who recently took off for Chicago. Joel's new job there has nothing to do with agencies.

New timebuyer: Rogers & Smith, Dallas, has named Dorothy M. Cantrell timebuyer. She formerly had been copywriter and associate timebuyer.

We doff our chapeaux to the following ad folk who managed to cop (Please turn to page 46)
In the last three decades advertisers and their agencies have spent billions of dollars on air. A lot of people lived on it. A lot of goods were moved.

To those who live on air SPONSOR serves a function no other publication can match, for SPONSOR is the most definitive study of air in the broadcast industry. It is the news of air—the plans of air—the progress of air—the thoughts of air—the very life of air—delivered to you every week—52 weeks a year.

Most every man who's gotten anywhere in air reads SPONSOR. The man who wants to get there faster reads SPONSOR at home—because the very chemistry of broadcasting—the factors that make it move and earn its salt are just much too important for light reading on a routing list.

If you live on air—read SPONSOR at home. Read it on A time, B time or C time but make sure it's free time at home. At the price of only $8 a year you can have 52 issues of this most useful publication in the field at your side—to see, study, tear out and file. It's the best investment you'll ever make. Order your home subscription today.

SPONSOR
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE
1962 PULSE PICKS

WKMI AGAIN No. 1 in KALAMAZOO METRO AREA

Pulse Metro Area Sept. 1962
Pulse Metro Area Sept. 1961
Last Area Hooper Sept. 1960

THE BIG INDEPENDENT BUY
for Greater Kalamazoo

$577 MILLION MARKET

SM 1962 Survey Effective
Buying Income—20% Above National Average

WKMI

5,000 Watts Days
1,000 Watts Nights,
24 HOURS A DAY

Call MEEKER Men

TIMEBUYER’S CORNER

continued

Well now that you know what Cunningham & Walsh’s (N.Y.) newly promoted senior buyers, Rudy Baumohl, Dan Borg, and Frank Vernon, look like (see last week’s Timebuyer’s Corner), here’s a bit of their background: Rudy Baumohl, who went to C&W from Lennen & Newell buys on Boyle Midway Division of American Home Products, Sterling Drug, and Glenbrook Labs.; Dan Borg joined C&W in April last year after three years with Grey. Earlier he was with Cohen & Aleshire and KHCC&A. His accounts: Hoffman Beverages, 21 Brands (Ballantine Scotch), American Machine & Foundry, and Johns Manville. Frank Vernon came up through the ranks at Cunningham & Walsh (he started there as an estimator four years ago). Frank buys on Wheeling Steel and Folger Coffee.

The Corner pays its respects this week to Compton’s Herb Blitzstein, who is living proof that agency trainee courses pay off. Herb, who buys on El Producto, Galton Industries, P&G, Crisco oil, joined Compton after college and the service a year-and-a-half ago. Herb credits Compton’s broad and efficient trainee program for the rapid strides he has made during this brief time in the ad field. For an example, he points to Compton’s method of exposing buyers to the handling of many of the agency accounts. The experience has sharpened his grasp of media buying techniques. A native of Atlantic City, N. J., Herb grew up in Pittsburgh and was educated at the University of Pittsburgh. He feels that the advertising game isn’t made attractive enough by the majority of agencies who recruit via pamphlets or other similar impersonal appeals. The hue and cry that there is a dearth of talent for agencies is often due to inadequate recruitment techniques. It was a pleasant surprise, Herb says, to find that the career he sought presented not only a challenge, but that those he worked with were interesting, aware, and articulate.
PEOPLE-POINTED ... person-to-person radio, directed to people ... programmed with a keen awareness of people-preference, and advertiser-insight. KLEO, radio that makes a "point" in the Wichita area ... family radio with a "sharp" sound in Kansas. People who listen, like it ... people who buy it, love it!

KLEO IS PEOPLE-POINTED

REAL SHARP
First animated video tape spot debuts

The first commercials on video tape using full animation were produced Tuesday, 22 January, and appeared on the air Thursday and Friday the same week.

The commercial usage of video tape animation marks a breakthrough for tape, long challenged by the flexibilities of film. (See "Television Tape Challenges Film," sponsor, 28 January.)

Videoape Center, a pioneer in the creative use of tape, produced the sequence for H-O Cereals, a product of Best Foods.

The technique used, labeled Aniform, was created by Morey Bunin and is produced exclusively through Videoape Center. It involves the construction and manipulation of forms recorded electronically, eliminating thousands of separate drawings required in conventional animation. The "forms" are reported by puppets operated by hand and taped under special lighting which blinds a color to the camera. The puppets are only two-dimensional, and therefore depth or side-views are not possible as yet.

The word Aniform not only applies to the process but the creative group, under the name of Aniforms, Inc. The group starts with an agency at the concept stage and develops its own visual expressions. Figures constructed by the firm can play against real sets, art work, or animated sets. They can play with live actors or product.

The H-O Cereal commercial concept was conceived by Dick Uhl, creative supervisor and vice president of Sullivan Stauffer, Colwell & Bayles, agency for the product. It is basically a humorous interplay between a supremely confident chairman of the board and a timid Mr. H.O. Smith.

Warren Bryan, production supervisor at the agency, pointed out that the use of the Aniform technique trimmed at least six weeks off production time. "In standard film cell animation the time lapse from approved storyboards to air-date would have been from eight to ten weeks," he said.

We're a first on tape
The animated taped spots on H-O Cereals will run every week in February and March on NBC TV's "The Story of," a Best Foods sponsored program shown in New York area

Tv commercials in spotlight
At N.Y.'s Modern Art Museum

Notable commercials, as well as outstanding programs, will be seen during the Television U.S.A. Thirteen Seasons presentation in the Museum of Modern Art Film Auditorium. The entire project will run from 5 February through 2 May but the commercials will be shown on the programs in March and April. As in the case of the dramatic programs, variety programs, etc., the commercials were chosen because of their significant contributions to the art of our time. Abe Liss made the selection of outstanding commercials. The tentative schedule of showings follows:

5-6-7 March: "It's a Ford" (Ford Motor); "Build Me an Auto" (Dodge Motor); "Plymouth Taxi" (Chrysler).

8-9 March: "Busy Day" (General Foods); "Ventriloquist" (Ford Dealers); "Fluff" (Heinz).

10-11 March: "Show Opening" (Omnibus); "Dry Bones" (Speedway Gasoline); "Playgrounds" (Johnson & Johnson).

15-16 March: "Show Promos" (Private Secretary); "Our Town" (Prudential); "Face" (Socony).

19-20-21 March: "Because" (Personal Products); "Surf" (Procter & Gamble); "Marsha" (Wesson Oil).

22-23 March: "Rhebus" (Yellow Pages); "Lincoln" (Ford Motor); "Bert and Harry" (Piels Breweries).

26-27-28 March: "Wide Wide World" (General Motors); "Alcan Run" (Chevrolet Trucks); "Marky" (Mayo Cereal).

29-30 March: "Lady Isn't Dressed" (Chemstrand); "Fork & Spoon" (Butternut Coffee); "Baby" (Pet Milk).
Radio discussion slated for first AWRT workshop

The status of radio today will be discussed this Saturday, 9 February, in the first of three "projection '63" workshops planned by the New York chapter of American Women in Radio & Television.

Three panelists will lead the video discussion Harold Fair, v.p., Bozell and Jacobs; Bill Kaland, National program manager, Westinghouse Broadcasting; and Mary McKenna, v.p., research and sales development, Metromedia.

Another panel will discuss how to handle agency clients, led by Sylvia Dowling, v.p. and copy group head, Benton & Bowles; Allan Kalmus, president, The Kalmus Co.; and Beverly Smith, v.p., media department, McCann-M Ariel. A third group will hear suggestions on how the businesswoman can safeguard and enhance her earnings.

Subsequent workshops will be held 9 March and 6 April. All will be conducted in the television wing of McCann-Erickson, New York.

Advertisers

J. B. Williams (Parkson Advertising) is the latest broadcast-oriented advertiser to come under FTC fire in the past few weeks.

The Commission's complaint cites several claims in tv commercials and newspaper ads for "Geritol" liquid and tablets as misleading. According to FTC: (1) the product won't be of benefit in treating tiredness, loss of strength, nervousness and other symptoms except in a small minority of cases; (2) advertising fails to reveal the material facts that in the great majority of cases these symptoms are not caused by iron deficiencies; (3) terms and conditions for purchase price refund are not disclosed in the ads.

J. B. Williams claims that the proceeding unreasonably and unfairly discriminates against it and in favor of numerous competitors.

John J. Bresnahan, previously media supervisor for Colgate-Palmolive, will head up broadcast advertising for Brown & Williamson.

As supervisor of broadcast media, Bresnahan will be responsible for the operation and administration of all B&W's radio and tv advertising.

The acquisition of Star-Kist by H. J. Heinz puts Heinz (Ketchum, MacLeod & Grove) into a new area of the food business.

If approved by the shareholders of both companies, the transaction will place Star-Kist, canner of tuna and other fish products, as a division of Heinz, continuing under its present general administration. It's a family-held company.

Shriners to "soft sell": Hoosier humorist Herb Shriners will deliver the Du Pont automotive products division commercials in 1963. He'll be on the "Du Pont Show of the Week" dishing out advice on auto care with folksy reminiscences of life back home in Indiana.

PEOPLE ON THE MOVE: Irving J. Sultan to general sales manager of Schick Safety Razor Co. He'll be succeeded as western regional manager by Ellis Dodson... Jack Kramer to the newly-created post of marketing manager, consumer products, Matsushita Electric Corp. ... R. Kenyon Kilbon to manager, editorial and publication services, RCA.

Obit: Melvin A. Reilly, retired vice president of marketing and a former director of Thomas J. Lipon, died recently in New Jersey. He was 65 years old.

Agencies

Doyle Dane Bernbach's Los Angeles shop resigned the $700,000 San Francisco-based S&W Fine Foods account and picked up the $750,000 in billings of the world's largest storage and moving firm, Bekins Van & Storage.

Foote, Cone & Belding, which handled S&W from 1947-1956, has been reassigned to the account.

The agency which loses out on this shift is C. J. LaRoche, Los Angeles, which had the Bekins account. The loss virtually reduces the L. A. Office to a service branch.

Agency appointments: Chesbrough-Pond's to J. Walter Thompson Japan; for advertising in that country, effective 1 March... Moore Co. of Newark to Venet Advertising for its line of 33 Bon Vivant gourmet soups. Initial campaign, scheduled for 15 April, will include minutes on WOR and WNEW, New York... Bekins Van & Storage to Doyle Dane Bernbach, effective 1 July... Whitehall Laboratories division of American Home Products to Dom-hue & Coe for Hill's Gold Tablets... Louisiana State Rice Milling to Tracy-Locke... E. E. Mucke & Sons, Hartford, to R. W. Bacon... "Family Circle Magazine" to Frank B. Sawdon for a special promotion.
Texas welcome extended to tobacco executives

P. Lorillard executives (l-r) Manney Yellen and Morgan J. Cramer receive a Texas welcome from WFAA-TV, Dallas, mgr. Ed Pfeiffer and tv commercial mgr. Jack Hauser (far r) at the tobacco firm’s annual international sales meeting. VIP’s got cowboy hats from the station and honorary deputy sheriff badges.

. . . Mogen David Wine to The Public Relations Board for public relations; Edward H. Weiss is the agency for the winery . . . Silver Skillet Ford Products to M. M. Fisher Associates . . . KGFJ, Los Angeles, to Enyart & Rose.

A moral responsibility: That’s how Guild, Bascom & Bonfigli, San Francisco, explains its unusual, perhaps unprecedented, move into the role of sponsor. The agency is supporting “Open End” on KQED-TV, an educational station. The show had been sponsored for more than two years by a grant from Burgermeister Brewing which was discontinued and the station was at the point of dropping it for lack of funds when GB&B stepped in.

New name: Taylor-Norsworthy, Inc., Dallas, has changed its corporate name to Norsworthy-Mercer, Inc., reflecting the increased responsibility of Melville M. Mercer who has been named executive vice president of the firm.

New quarters: W. S. Roberts, Inc. has moved from 33 South Seventeenth Street to 1120 Robinson Building, 42 South Fifteenth Street, Philadelphia . . . Central Media Bureau completed its move from 270 Park Avenue to expanded offices at 1180 Sixth Avenue. The CMB executive office will be located at the new address, with programming and operating personnel remaining at the computer center. Jack Packard Advertising of Burbank to new quarters at 99 East Magnolia Blvd. Phone is Victoria 9-3123 . . . The Tolle Co. of San Diego is now in new quarters at 3590 Kettner Blvd. . . . Geer, Dubois will move around 11 February to 220 East 4th Street, New York 17.

Top brass: Don Cahalan, formerly president of ARB Surveys, has joined Nowland & Co., Greenwich, as executive vice president . . . Nancy F. Stephenson, vice president and member of the operations committee of the New York office of J. Walter Thompson, was elected to the board of directors . . . Carl R. Giegerich, former senior vice president and director of Cunningham & Walsh, to president of the Jack Wyatt Co. Wyatt moves up to chairman of the board.


Obit: Sam M. Ballard, 60, president of Geyer, Morey, Ballard, died suddenly on 25 January as the result of a fall.
Network tv billings are up 12.5% in first 11 months of 1962

Network television billings were 12.5% ahead in the first 11 months of 1962, according to a report from Television Bureau of Advertising. Gross time billings hit a high of $727,436,382. During the first 11 months of 1961, billings were $646,329,226.

Individually, CBS TV made the largest gains for the period, up 16.8%. NBC TV was up 12% and ABC TV up 7.4%.

The largest rise in billings involved weekend daytime periods, climbing 21.2% to $12,666,957 in the first 11 months. Overall daytime billings were up 20.3% to $231,780,193. Nighttime billings rose 9.3% to $195,655,889.

Network tv billings for the month of November increased by 11% over 1961 to a total of $73,205,820.

Gross time billings are compiled by Leading National Advertisers-Broadcast Advertisers Reports for release by TVB.

New NBC TV daytime shows slotted in April

Three new Monday through Friday programs will be added to NBC TV in April. Ben Jerrod (2-2:25 p.m., EST) is based on the cases of a young criminal lawyer. It will be packaged by Roy Winson Productions and is in color. An as yet untitled medical series presenting a complete story every day (2:30-5 p.m.) will be produced by Easterly Productions. Colgate-Palmolive will sponsor half of this series through Ted Bates. You Don't Say, an audience participation show, will be co-produced by Bill Yagemann and Ralph Andrew in association with Desilu and is also in color (3:30-4 p.m.). Being dropped by NBC TV are The Merv Griffin Show and Young Doctor Malone.

In other news:

NBC has developed a new and unusually fast production technique for film color tv programs at remote sites.

It's called Synchro-16 color and it utilizes 16mm color film and three-camera synchronized filming.

Most color tv programs are currently produced either on color tape or 35mm color film.

NBC International set a new overseas sales record in 1962, with an increase of 61% over its 1961 dol-

lar volume.

Sales of news and public affairs programming to foreign tv stations jumped 52% over the previous year.

The network division now distributes to more than 100 stations in 60 countries throughout the world.

Programing notes: “What is Happening to Our Families?”, a half-hour special, will be aired 10 March at 4:30 on ABC TV, sponsored by American Cyanamid’s agricultural division and its cooperating dealers. . . . “California . . . The Most,” NBC News’ full-hour special on America’s fastest-growing state, has been postponed from 21 February to 11 March. Sponsor is Lincoln-Mercury, via K&E . . . Buck Hough-

ton has been signed as producer of the hour-long series of original dramas slated for 1963-64 season on NBC TV, with Richard Boone as host and star performer . . . CBS TV has negotiated with Jack Cher-

New affiliate: KRMD, Shreveport, has joined NBC Radio.

Literary note: Bob Keeshan, CBS TV’s Captain Kangaroo, has turned his talents to a new area. His first book, “She Loves Me . . . She Loves Me Not”, has been published by Harper & Row and will be on sale in time for Valentine’s Day. The children’s book is also scheduled for a reading on Captain Kangaroo 11 February.

On the musical side: If you miss “Stoney Burke” some Monday night on ABC TV, you have a chance to hear the theme music, at least, just about any time you wish. Three companies have simultaneously released platters of the theme: UA, Roulette, and Capitol.

PEOPLE ON THE MOVE: Robert A. Little to assistant assignment manager, CBS News . . . Willis Grant to coordinator, corporate information, NBC . . . Richard M. Dunn to director of daytime tv program development for ABC TV. He’s been director of broadcasting for Wade Advertising, Chicago.

Network television gross time billings

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<thead>
<tr>
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<th>January-November 1961</th>
<th>January-November 1962</th>
<th>% Change</th>
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<tbody>
<tr>
<td>American</td>
<td>$174,042,240</td>
<td>$186,927,957</td>
<td>+ 7.4</td>
</tr>
<tr>
<td>Columbia</td>
<td>242,481,004</td>
<td>283,184,305</td>
<td>+16.8</td>
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<tr>
<td>National</td>
<td>229,805,982</td>
<td>257,324,120</td>
<td>+12.0</td>
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<tr>
<td>TOTAL</td>
<td>$646,329,226</td>
<td>$727,436,382</td>
<td>+12.5</td>
</tr>
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Source: TVB/LNA-BAR
Do You Make These Mistakes in

1. □ Select media for your trade paper advertising on the basis of what you read—instead of what your prospects read?

2. □ Wait for a fat rating story before you promote your station?

3. □ Take a summer hiatus?

4. □ Fail to promote your market because it may benefit competing media?

5. □ Distort—or display excessive optimism in interpreting—data about your audience or market?

6. □ Look for direct returns immediately after your ad appears?

7. □ Budget too little for mechanical production?

8. □ Forget you’re talking to human beings?
Trade Magazine Station Promotion?

1. This is somewhat like seeking a lost diamond under a street light when you know you lost it back there in the dark.

2. Those who live by the sword die by the sword. Two (or more) can play.

3. Is that what you tell your customers?

4. If your market is outside the top dozen, better recognize the problem—and take your chances.

5. You're talking to experts. Don't insult their intelligence.

6. You're reaching for a note that isn't on the horn. If, in the course of a year, you hear from eight or ten people (outside the trade media sales field) who have seen your campaign, you've had about all the direct evidence you're going to get. A reasonable objective for your trade paper advertising is to prepare the way for direct calls from your national salesmen.

7. Don't try to apply consumer publication standards for production budgets to trade magazine space. Ten percent of the cost of a page in LIFE may be enough to produce an ad for LIFE. Ten percent of the cost of a page in SPONSOR is hardly enough to pay an artist for a good layout.

8. Your reader responds to trade magazine advertising as an individual, not as an automaton. He doesn't share your passionate interest in data about your station. You have to penetrate his defenses—with intriguing, sometimes offbeat, approaches.

Henry J. Kaufman & Associates
Advertising and Public Relations
1419 H St., N.W. • Washington, D. C. • DI 7-7400

Our radio/tv and media clients include:
• Corinthian Broadcasting Corporation • Greensboro News-Record
• Media/scope • Pulse • Storz • WBTW • WMAL • WMT
• Your station? Give us a ring.
Radio's rise needs more accurate data: Webster

The 6.1% increase in radio listening last year compared to 1961, and the less favorable show of the other three major media in Sindlinger's National Media Activity reports, points to a need for more useful, workable radio data, according to Maurie Webster, CBS vice president and general manager of CBS Radio Spot Sales.

While total daily time spent by the public listening to radio has risen 6.1% during the comparable 11-month period, Webster noted, "...tv has dropped 5.2%... Newspapers and magazines were up only 1.7%, and 2.5%, respectively.

"This testimonial of radio's growing interest to the public," he continued, "reflects the new trends in imaginative and informative programming. It also underlines clearly the need for more accurate measurements of radio's true dimensions, not only nationally but on a market-by-market and a station-by-station basis.

"We neither need nor want inflated figures of any kind. The challenge to the measurement services to provide adequate data is coupled with a challenge to station management to insist on data whose scope and accuracy makes it useful to advertisers in measuring the quantitative size of radio.

"In addition," Webster went on, "we must develop better information on who comprises our audiences. Advertisers can make excellent use of radio to target specific groups of people, because most stations tend to deliver audiences with fairly specific age, education, income and product usage characteristics." A series of research studies by CBS Radio Spot Sales, soon to be released, will show not only the huge dimensions of radio, but also many ways to use it more efficiently, Webster said.

Blair firm issues report on its radio markets

"Radio '63," a new report on the 52 radio stations included in the Blair Group Plan was released today by Blair Radio. According to the report, Blair radio market covers 75.1% of the continental U.S. population or a total of 117.5 million.

Two divisions are made in the data: one for the "concentration markets," the other for "extension markets." The 38 "concentration markets" in the Blair plan are those major markets with dense concentrations of population while the 14 "extension markets" in the plan are those where the station population is scattered over wide areas.

The "concentration markets" include 63.9% of the U.S. population, Blair reports, with retail sales of $148 billion, or 67.1% of the total U.S., and $219.5 billion in consumer spendable income, or 69.1% of the total. The "extension markets" include 11.5% of the population, retail sales of 23.1 billion, or 10.6%, and consumer spendable income of $36.3 billion, or 10.1%.

For each market, the report includes data on the Blair station covering population, power, frequency, audience share, and other information for advertisers.

Additional highlights of the study are: a check list of station influences for Blair stations in comparison with other stations (influence is determined by assuming five per cent or more average day-night listening), community service by the Blair stations, and sales action through the Blair Group Plan.

In releasing the report, Arthur H. McCoy, president of Blair Radio, noted the extent of the research used in compiling the report, involving thousands of interviews by Pulse.

It was also revealed by Ward Dorrell, Blair research vice president, that the company would soon release a new national radio measurement reporting substantial detail on the characteristic of the radio audience.

Radio Stations

KIISN, Vancouver, Wash., has been fined $2,000 by the FCC for im-
proper station identification.

According to the commission, the station mislead the listening public into believing that it is licensed solely to Portland.

The station, admitting the violation, had claimed that the faulty identifications didn’t cause harm to any other station or corrupt the morals of the community.

The General Federation of Women’s Clubs, in cooperation with the NAB, has set up criteria for its members across the nation for making broadcast management awards.

The GFWC will send, upon request, attractive awards certificates for presentation to the honored radio and TV station managers.

Cited will be stations performing well in the areas of (1) involvement in community affairs, both on and off the air; (2) news; (3) editorials; (4) freedom of information.

The Georgia Assn. of Broadcasters issued a call to the broadcasting industry for a “how-to-do-it” editorial workshop.

The idea was presented at the GAB’s 18th annual radio-TV institute, in cooperation with the Henry Grady School of Journalism, University of Georgia. All broadcast editorialists would attend the workshop, sometime in the spring of 1963.

The association revealed the results of a survey showing that almost 75% of its members either broadcast editorials or will begin early this year.

Keystone Broadcasting System’s College Network division now reaches into 45 states, including Hawaii.

This is the highlight of a new summary of the division’s depth of coverage released by KBS to agencies and advertisers.

Changing hands: WMFT (AM), Terre Haute, owned by a group headed by Thomas Land of WFIV, Fairfield, has been sold to George A. Foulkes, formerly vice president in charge of sales of WTHI stations, same city. The sale, handled by Hamilton-Landis, was for $125,000.

Sales: WDAF, Kansas City, sold a onesixth sponsorship of the Athletics baseball broadcasts to Guy’s Foods (Winius-Brandori).

Programming notes: KDAY, Los Angeles, becomes the first U. S. station to carry the Sammy Davis, Jr. -hosted hour-long strip of music and conversation. Continental International Productions is syndicating it and 18 foreign stations have signed so far... A new seven-week series of daily programs designed to answer the questions high school seniors and their parents are asking about college; is being broadcast by WFIL, Philadelphia, Monday-Friday evenings at 7:15 p.m. . . . WKKO, Cape Canaveral, became the 18th station to sign for the “Dick Clark Radio Show,” packaged by Mary Broadcasting and Dick Clark Radio Productions.

Ideas at work:

- The word “go” forms the

YOU'RE ONLY
HALF-COVERED
IN NEBRASKA
IF YOU DON'T USE
KOLN-TV/KGIN-TV!

...covering a bigger, better Lincoln-Land

A good turn... in fact, the best turn in Nebraska these days is to the state’s other big TV market, now rated among the most important in the nation.

Lincoln-Land is now the 74th largest market in the nation*, based on the average number of homes per quarter hour delivered by all stations in the market. And the Lincoln-Land coverage you get with KOLN-TV/KGIN-TV (296,000 homes) is a must for any sales program directed to the major markets.

Avery-Knodel has the full story on KOLN-TV/KGIN-TV — the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

*BBF Ranking

AVERAGE HOMES DELIVERED PER QUARTER HOUR
6:30 to 10:00 p.m.
(November, 1962 NSI)

KOLN-TV/KGIN-TV .......... 60,800
Omaha Station “A” .......... 54,800
Omaha Station “B” .......... 53,300
Omaha Station “C” .......... 49,200

SPONSOR / FEBRUARY 1963
theme of a new color slide and tape presentation which is being shown to advertising executives by WWJ, Detroit. Seen in New York on 22-23 January and Chicago (Ambassador East) on 29-30 January it's scheduled for Detroit (Sheraton-Cadillac) on 5 February. A pivotal portion of the presentation is the station's "on-the-go" news staff.

- A capacity party of 107 persons departed 26 January on the third and largest Good Neighbor Holiday in Hawaii conducted by WCCO, Minneapolis-St. Paul.

- WOLF, Syracuse, had great success with its "Silver Dollar Giveaway." Several of the station's personalities were sent into various points in the city, with these areas announced on the air. Listeners who located the stars within ten minutes got silver dollars.

- KUKA, San Antonio, is running a Mystery Sound Contest. As a matter of fact, the station just awarded a $1,000 prize to the listener who identified the opening and closing of a French purse.

- WSB, Atlanta, awarded a one-year scholarship to the University of Georgia School of Journalism for a pictorial interpretation of the station's fourth annual news conference. Winner was David Patterson.

- WIL, St. Louis, is conducting a promotional search for six family pets that most resemble the station's on-air personalities.

New affiliate: Effective today, 4 February, WROC becomes the Rochester outpost of The Northeast Radio Network.

Here & there on the public service front: KDKA, Pittsburgh, hit a new high of $22,065 in 1962 in its annual "Penny-A-Month" fund raising campaign for Children's Hospital. The station asks its listeners to contribute just 12 cents a year to the drive... The Scranton Better Business Bureau is using a weekly report program on WEJL, Scranton, to warn consumers about unscrupulous business practices... WNEW, New York, first revealed the story of the "Pascagoula Chronicle" facing economic boycott because of its opposition to Gov. Barnett's handling of the Meredith case. The station's Dee Finch announced on the air that he would buy a subscription to the Chronicle and suggested that his listeners support editor Ira Harkey, Jr. Since then the station has received hundreds of calls from advertisers, agencies and others pledging aid for the paper.

Kudos: Edith Dick, general manager of WWRL, received the honor of serving on Community Planning Board No. 10 of the City of New York for 1963-64... Dick Biondi, WLS, Chicago, was named disk jockey of the year for the second consecutive year, according to a popularity poll run by Bill Gavin, author of a leading weekly trade newsletter in the record industry... A group of Dallas civic leaders honored Joseph Wolfman, vice president of KVIL, with an oil painting of himself. The occasion: his seventh wedding anniversary... Chester S. Miller, general manager of WVPO, was recently installed as president of the Kiwanis Club of Stroudsburg... James G. Hanlon, promotion and
research manager of WGN, Inc., has been elected president of the Chicago Federated Advertising Club for 1963 . . . Jack Downey, WCAU general manager, was appointed to the Board of Governors Civic Affairs Council for the Chamber of Commerce of Greater Philadelphia . . . WNAX, Yankton, received an unsolicited "pat on the back" in the December issue of "Performance, the Story of the Handicapped" for its series of programs to help find job placements for the handicapped . . . The Philadelphia Chapter of the American Jewish Committee presented WIP with a "Scroll of Recognition" for World Trade Corp. . . . Tony Gonzalez, general manager of WWNR, Beckley, W. Va., won the distinguished service award presented annually by the Beckley Jaycees to the outstanding man of the community.

PEOPLE ON THE MOVE: L. L. "Sonny" Stewart, manager of KOPY, Alice, Tex., to vice president and general manager of the station . . . Marvin A. Kempner to vice president in charge of sales and station relations and Ev Wren to production head, both of Mark Henry, a newly-formed programing service for radio stations . . .

Jack Lenz to account executive for WSB, Atlanta . . . Jack Hewett to program director of Northeast Radio Network . . . Walt Lochman, Jr. to the sales staff of KMBC, Kansas City . . . Richard A. Orkin to production director and George Hart to traffic director at KYW, Cleveland.

**Tv Stations**

Ward Quaal circulated a memo to all WGN, Chicago, personnel in which he encouraged patronage of the stations' advertisers.

"Let us resolve in this new year that whether we desire a new automobile or the purchase of smaller items . . . we demonstrate our loyalty to those advertisers who use the facilities of WGN radio and tv."

Quaal added that in suggesting this, he did so knowing that no advertiser uses these facilities without being very thoroughly screened in continuity acceptance; and he pointed out that the WGN standards are even more restrictive than those of national codes.

Therefore, he said, "those who buy their products or those services will be well rewarded and will be supporting those who make it possible for WGN, Inc. to progress from year to year in the most competitive of all business enterprises."

Approximately $6 million is involved in the purchase of the outstanding stock of Cherry Broadcasting by the Outlet Co. of Providence, R. I.

The deal follows the death of William Cherry, Jr., whose com-

**ATTENTION:**

Tv & Radio Networks
Ad Agencies and Advertisers
Fair Exchange—Work Ability for Opportunity

Young Man with Executive Ability would Welcome Opportunity to prove his Potential. Willing to start at bottom with growth company offering growth opportunity. Young, healthy and unafraid to put his nose to the grindstone. College Grad. with strong leanings toward research, office management, systems and methods. Metropolitan area preferred. Please call RA 8-8708 evenings, or write BOX 101 SPONSOR, 555 FIFTH AVE., N. Y.
pany owns WDBO (AM-FM & TV), Orlando. Also included in the transaction is the disposition of the Cherry-Plaza Hotel.

Outlet, which currently owns WJAR (AM & TV), Providence, plans to retain Arnold F. Schoen, Jr., as manager of the stations.

KNXT, Los Angeles, long equipped to colorcast, has sold its first color spot account, the Plymouth Dealers Assn. of L.A.

The eight-week schedule began 3 February.

Plymouth is the first to pay the premium rate that has to be demanded for color transmission—marking a first for KNXT and Los Angeles telecasters.

N. W. Ayer is the agency for Plymouth.

Changing hands: KKTU, Colorado Springs, KGHF, Pueblo, and KNXT (FM), Colorado Springs, have been sold for $1 million to Telebroadcasters. H. Scott Killgore is head of the buying corporation and Blackburn handled the transaction.

Sales: WDAF-TV sold one-fourth of the Kansas City Athletics away baseball games to Reynolds Tobacco (Esty) for Camel and Winston . . . Humble Oil and Refining (McCann-Erickson) and the Rainbo Baking Co. will share sponsorship of the 18th Annual Tucson Open Golf Tournament, 14-17 February on KGUN-TV.

Financial reports: Wometco Enterprises increased the company's dividend payout to stockholders by some 11% by declaring a regular quarterly dividend of 15 cents per share on class "A" common stock and a quarterly dividend of 5½ cents per share on the class "B" stock. Payments will be made on 15 March to stockholders of record as of 1 March 1963 . . . Taft Broadcasting reported profits for the third fiscal quarter ended 31 December were $1,712,825, up 31% from the prior year's third fiscal quarter. Revenue rose to $3,600,441 from $3,079,328, while net income after taxes increased 36% to $863,343.

Ideas at work:
- KMSP, Minneapolis-St. Paul, is arousing state-wide comment on its ten-part series on the Minnesota congressional delegation. Station news director, Bob Watson, spent seven days in Washington prior to the opening of the 88th Congress, filming the state's eight representatives and two senators, to show Minnesotans how their congressmen live and work in the nation's capital.
- WAII-TV, Atlanta, has instituted an annual "Golden Eyes Award," to be given each January to the person chosen as Atlanta's top news personality of the previous year. First winner is Mayor Ivan Allen, Jr.

Here & there on the public service front: "The Story Shop," a weekly series created by KMOX-TV, St. Louis, to stimulate and encourage reading among children in the 5-9 age group, premiered on the station recently. It's produced in cooperation with the St. Louis Public Library . . . WRCV-TV and radio,
The call for a complete rewriting of the Communications Act as it affects the FCC keeps spreading and getting more articulate.

The latest source of such a call is the FCC Bar Association as reflected in the study reports presented to it by an FCBA nine-man committee.

These reports sort of summarize industry frustration over the tendency of the FCC to get tougher and to arrogate more power to itself, with appeals against this to the courts and Congress so far achieving no relief.

The reports give the impression that the goal sought is one that would tear down the FCC as it's now constituted and rebuild it without authority over programing. Also to remove political equal time and fairness from the Communications Act.

There is a long way to go before the recommendations contained in the reports are adopted by the association of lawyers who practice before the FCC. However, it wouldn't be surprising if the FCBA in the end does adopt most of them.

Should that happen the FCBA's position would gibe with the industry view that it might be better to try for a whole new Congressional look at regulatory legislation than for piece-meal corrections.

FTC Chairman Paul Rand Dixon and commissioner Everette Maclntyre have been making speeches hinting rather broadly that the FTC will become as tough on advertising as FCC has recently been on broadcasting.

Explanation for what certainly appears to be a loss of momentum in this direction under the New Frontier was given as a change in direction.

The regulators said they are swinging toward industry-wide crackdowns in place of actions against single transgressors. They indicated that tough actions are in the works and will shortly be leaving the pipelines.

Further explanation is that action against a single company is unfair when the practice is engaged in by an entire industry. Putting the complaints against five pain relievers in the inactive file pending a probe of advertising for all, is given as a prime example of the new direction. Another was the mailing to more than 200 of the largest garment makers of proposed orders to end improper co-op ad allowances.

The FTC and Food and Drug Administration, incidentally, find an overlapping field in vitamins and vitamin preparations. While there could easily be similar overlapping with pain relievers, the FTC has taken the only action thus far.

FCC commissioner Frederick Ford has issued a strong dissent against proposal FCC has voted down once—but may consider again when Kenneth A. Cox takes the T. A. M. Craven seat, namely to adopt NAB code rules on commercials as FCC rules.

Ford argues this would discourage self-regulation.

Speaking to the National Religious Broadcasters, Ford said stations could be required to keep on file a breakdown of percentage of air time which is devoted to commercials, and beyond that listeners should be permitted to decide for themselves.

Ford also said that the recent "shirtsleeve conference" on am radio troubles convinced him that the problem has been overstated. He indicated strong doubts that "birth control" is actually needed for radio.
You can expect the appointment of a standout tv figure to the No. 2 position in one of the top-rung Lexington Avenue agencies.

The announcement will come within the next week or two, depending on the determination of the exact title.

A bemusing note is the reverse roles that Benton & Bowles and FC&B play in connection with two of their major tv accounts, namely General Foods and S. C. Johnson.

With General Foods B&B does the strategic buying, while FC&B handles the opportunity (or minute) buying. In S. C. Johnson’s behalf FC&B quarterbacks the strategic scheduling and B&B follows up on the opportunity commitments.

If you have some sympathy to spare, you might extend it these days to the average head of an agency’s tv department who’s interested to talk about next season’s nighttime tv network fare.

His plaint: the heads of the three networks are taking calls from or calling back only a highly selected handful of agency people.

Surprising as it may seem, one of the dismayed and frustrated v.p.’s heads up the negotiating for one of the top four tv agencies.

New York agencymen who have used this stratagem of spot buying feel that the present boom in national spot tv has put the barter merchants, as far as that medium is concerned, on “bread and water” days.

The main reason for the sharp crimp in barter opportunity, as they see it: It’s become too tough to carve out remunerative deals in the top 50 tv markets.

Two terms that have crept in on the tv network salesmen’s lexicon are the “locomotive” and the “caboose,” both referring to types of nighttime programs.

The “locomotive” is a program spotted in the forepart of the schedule which by its power of audience appeal is able to grab on fast to a predominant share and make it easier for the shows that follow to move more than hold their own.

The “caboose” is a program that has been able to coast along on this momentum.

Examples of the “locomotive” this season are the Lucy Show, Beverly Hillbillies and Red Skelton. (You can pick your own “caboose.”)

There are three persons in the business with “Craig” in their names that can be stumbled over in identification.

The trio: Bill Craig, of Y&R; Walter Craig, of Norman, Craig & Kummel and Craig Smith, of the Gillette Co.

SPONSOR HEARS had such a case of stumbles when it meant to say Bill Craig and referred to him as Craig Smith.

The idea had to do with an evening soap opera that Y&R was taping for P&G.

P.S.: Last week the date of taping was postponed after P&G’s Bob Short came on to New York to take a gander at the scripts.
during the transit strike in Philadelphia, are airing 10- and 20-second spots throughout the day advising the public that shopping in downtown Philadelphia is unaffected by the strike . . . WDSU-TV, New Orleans, took the lead in providing a warm welcome for 15 Central American students visiting this country. When the 15 stepped off the plane in near-freezing New Orleans, they got coats and sweaters, compliments of the station, Sears, Roebuck, and Maison Blanche . . . WISN-TV, Milwaukee, extended its news schedule to include four additional daytime newscasts. The five-minute reports are called "News and Footnote."

Expands editorials: KMOMX-TV, St. Louis, has broadened its editorial horizon to include an editorial every Saturday evening from 6:25-6:30 p.m., and during the week when developments warrant.

Programing notes: WCKT, Miami, is inaugurating, effective 8 February, a Friday evening movie presentation, using its recently-purchased 93 Warner Bros. and 20th Century-Fox post-1956 films . . . KPHO-TV, Phoenix, is offering four new second semester tv courses, in cooperation with Phoenix Evening College. Courses begin today . . . A syndicated local, live home audience participation show, currently in five Canadian markets, is being aired for American distribution. The hour-long daily program, called "Domino" in Canada is produced by Leland Publishing Ltd. in association with Group 4 Productions. It combines a bingo-like game with localized informational and public service features. As in Canada where Dominion Stores have the show, a regional supermarket chain will be the major participant in each market, and participations will be sold in addition . . . WREX-TV, Rockford, has launched "The Freedom University of the Air," a series of 65 half-hours to be aired Saturdays at 5:30 p.m. on the social, political and economic problems confronting the country today, specifically communism . . . WTIC-TV and radio, Hartford, resumed the series of regular reports from Washington by Connecticut's U.S. Representatives and Senators . . . WTAR-TV, Norfolk - Newport News, launched, in cooperation with the Norfolk County Medical Society, a series of locally-produced programs dealing with the social problems of Tidewater's youth.

New call letters: WLOF-TV, Orlando, is celebrating its fifth anniversary and the simultaneous change of its call letters to WFTV. According to president Joseph L. Brechner, the new letters stand for "Wonderful Florida Tele-Vision."

New tower: KTVH, Wichita, reports that its new "tall" tower reached its full height of 1,501 feet as the top two sections of the RCA Traveling Wave Antenna were erected. Equal in height to a 125-story building, the tower will be ready for telecasting about 15 February.

Power boost: WUHF-TV, Milwaukee, is now telecasting with 440,000 watts, increasing its signal strength two-fold. Tentative plans call for a further increase to 900,000 watts early this fall.

Extra curricula notes: Mark L. Wodlinger, vice president and general manager of WZMM-TV, Grand Rapids, has been elected to the executive committee of the Classroom 10 TV Council . . . Clayton Edwards, director of public affairs and news for WTAR-TV and radio, Norfolk-Newport News, has been named to a nationwide news study committee known as the "Watchdog Committee," sponsored by the Associated Press Radio and TV Assn. The committee monitors the radio services of the AP.

Kudos: Tom Brubaker, public service director for WSBT (AM-FM & TV), South Bend, was appointed chairman of the public information and education division of the United Community Services of South Bend . . . Eldon Campbell, vice president and general manager of the WBFM Stations, Indianapolis, was elected president of the Central Indiana Better Business Bureau . . . KTVU, San Francisco-Oakland, won the American Municipal Assn.'s "International" award, in recognition of the public service programs filmed in Japan, "Bridge to the Orient," which depicted the Sister City ceremonies linking Oakland and Fukuoka, and the fifth anniversary celebration in Osaka of her affiliation with San Francisco . . . C. Blakey Locke, executive vice president and general manager of KFDM-TV and radio, was elected to the board of directors of Beaumont State Bank . . . Certificates of appreciation for patriotic civilian service from the Army were given to Sterling C. Quinlan, for WBKB, Chicago, Norman Ross, and Ross-McElroy Productions for the program, "Countdown: Is Chicago Defensible?" . . . Lloyd E. Yoder, NBC vice president and general manager of WNBQ-WMAQ, is one of 17 Chicago citizens named by Mayor Daly to assist in attempts to bring the 1964 Republican and Democratic national conventions to Chicago. He's the only broadcaster named to a committee vice chairmanship . . . John S. Hayes, chairman of the executive committee of The Washington Post, and president of Post-Newsweek Stations, was elected to the board of trustees of Springfield College, Massachusetts . . . The art department of KDKA-TV, Pittsburgh, was honored for excellence of station program promotion spots at the Sixth Annual Exhibition of the Art Directors Society of Pittsburgh . . . A special citation for WRCV-TV, Philadelphia, documentary on the rehabilitation of veterans at Coatesville Veterans Administrative Hospital was presented to the station by the VA . . . Worth Kramer, president of the Goodwill Stations, received the first Fort Findlay Award from the Chamber of Commerce . . . WTAR-TV, Norfolk-Newport News, cameramen Jack Wills and Ben Pulliam captured a majority of the top prizes in the 1962 tv competition of the Virginia Press Photographers Assn . . . Five out of eight of the First Annual PUI Broadcasters of Oklahoma Awards to stations with three or more newsmen went to KWTV, Oklahoma City . . . Dewey Rounds, of the WDAF (AM-FM & TV), Kansas City, farm department, was elected president of the Kansas City Livestock Boosters Club . . . Joseph
Sitrick of Blackburn, & Co., broadcast station brokers, was elected president of the Broadcasters Club of Washington, D. C., succeeding Joseph Goodfellow. KGO-TV, San Francisco, got a special State of California Certificate of Commendation for its "Summer Jobs for Students" campaign. The Silver Dove Award at the Third International Monte Carlo Festival has been won this year by "Black Nativity," the tv special produced by Westinghouse Broadcasting Co., with Associated-Rediffusion and Gospel, Inc.

PEOPLE ON THE MOVE: David Green to director of advertising and promotion for KMBC-TV, Kansas City. Deloney Hull to assistant sales manager, Dorothy Kirby to sales development manager, and Don Hicks to account executive at WSB-TV, Atlanta. Nicholas J. Pope, Jr., to director of public affairs at WAWV-TV and radio, Norfolk-Newport News. Sydney A. Abrams to merchandising director of KIRO-TV and radio, Seattle-Tacoma. Richard E. Jungers to general sales manager of WGN-TV, Chicago. Henry V. Greene, Jr., to national tv sales manager for Westinghouse Broadcasting Co., effective 15 February. Bob Kirby to assistant sales manager of WOOD-TV, Grand Rapids. Harold E. Riegert to program director of WFTV-TV, Green Bay. Jack Metz to sales development and promotion assistant for WFGV-TV, Jacksonvill. Alan Jay Shalleck to the production staff of WCAU-TV, Philadelphia, as a director.

Fm

Ideas at work:
- A musical tour around the world is being conducted over KXOL by Dr. Robert Hull, the Fort Worth Symphony Orchestra's musical director and conductor, as he presents symphonic music of foreign lands each Saturday.
- Canada Dry tested the impact of fm radio advertising with a schedule of 40 spots on WXHR, Boston. The commercials were incorporated in a "mystery composer" contest which ran for two weeks, 20 times a week. At cut-off date, 1,778 entries had been received by the station.

Sales: Barnes & Noble has renewed for 18 weeks a schedule of two 60-second spots a week on "Campus Session" on WRFM, New York.

Ollbek promotion: Alitalia Air Lines and WBM1, Meriden, joined forces to print and distribute several thousand bookmarks which also serve as fm dial guides. Alitalia has sponsored stereo and monaural programs on the station since early last year and the new contract calls for an expanded schedule.

Reps

Venard, Torbet & McConnell has moved into St. Louis, opening an office there headed by Martin Ludington.

Ludington was formerly senior media buyer at Gardner.

The last in a trio of regional sales meetings was held by Blair Radio last week, this for salesman in the central region.

The two-day, shirt-sleeve meeting in Chicago brought together salesmen and management for talks on sales techniques and concepts.


Kudos: To the Peters, Griffin, Woodward "Colonels of the Year," the two men at PGW who have shown the most growth in position and contribution to stations, advertisers, and agencies served by PGW during the calendar year. Honored men are William O. Jones, Atlanta radio manager, and Rollin P. Collins, Chicago tv account executive.

Film

Two top Mutual Broadcasting executives, Phil D'Antoni and Norman Baer, have resigned from MBS to form a tv production and talent representation firm called Television Productions of America, Inc.

D'Antoni was vice president, general sales manager, and member of the board and Baer was director of news and public affairs.

Their new firm is located at 77 West 55th Street, New York 19. Phone: LT 1-1130.

Desilu Productions, via a stock-for-stock deal, has acquired Robert Stack's Langford Productions.

Langford has a 25% ownership in "The Untouchables" and will continue to produce the series under the Desilu banner.

In another stock acquisition, Robert Taylor becomes one of the largest stockholders of Four Star TV as a result of that company's buy of his interest in "The Detectives."

A new producer co-op plan initiated by Robert Lawrence Productions affords the use of the Lawrence facilities to four smaller producers.

Those included in the mutually exclusive agreement are: Robert Bendick Associates, Illustra Films, McKean Associates, and Rose-Magwood Productions.

The Lawrence studios will now be known as "F18 Studios," and Jack Cron has joined the organization as executive vice president to spearhead the new project.

Sales: Seven Arts sold the 211 post Warner Bros. and 20th Century-Fox features in volumes 1-5 to WNBH-TV, Binghamton, and volumes 4 and 5 to WCKT-TV, Miami; KPTV, Portland; KCBD-TV, Lubbock; KVOO-TV, Tulsa; and WMAR-TV, Baltimore. MCA TV reports 19 news sales and one renewal of its off-network, full.

SPONSOR/4 FEBRUARY 1963
hour programs. Official Films' "Biography" to Chemical Bank New York Trust (B&B) for WNBC-TV, New York; WGN-TV, Chicago; KNBC, Los Angeles; Pacific Gas & Electric (BBDO) for seven California markets. Renewals were also made by five stations . . . During the first two weeks of 1963, Warner Bros. tv division sold its off-network hour and half-hour shows in 12 markets. . . . ITC opened the year with 15 sales of its documentaries, features, and series, accounting for more than 1,200 half-hours of programming. . . Seven Arts' series of 13 one-hour tv concert specials scored its first Canadian sale, to CFPL-TV, London, Ont. In addition, KRON-TV, San Francisco, became the 32nd U. S. station to contract for the series . . . Allied Artists TV's 106 AA features to CKLW-TV, Detroit . . . ABC Films' "Girl Talk" to WCKT, Miami; WTVO, Rockford; and KTNT-TV, Seattle, making total markets to date 26 . . . WIBC's "Steve Allen Show" to WJKB, Detroit, raising total markets to 30. . . .

New properties: "The Golden Tee," produced by Jack Douglas. It's a 90-minute golf show in color. . . . The Fred A. Niles Communications Center, headquartered in Chicago, is selling a tv quiz show called "Club Kwiz." The format is set up so that local stations can pit club teams against each other, such as Lions vs. Rotary. The program permits four one-minute commercials plus opening and closing billboards. . . . Association Films is releasing to tv a 28-minute film called "Aspen—Winter Mood," which highlights a winter holiday of skiing and relaxation at Colorado's famous ski resort.

Mogubgub fades—long live Mohammed: Robert T. Wolf of Benton & Bowles is the winner of one of the zaniest contests held. The film firm of Ferro, Mogubgub & Schwartz decided to chuck its middle name—we wonder why—in favor of a new three syllable name beginning also with the letter M. Of some 400 entries—many from Madison Ave. suggesting "Martini," Woll was the winner and his Mohammed entry will be officially incorporated into the company title.

Distribution agreement: McGraw-Hill Book Co. will handle exclusive U. S. distribution of two ITC educational series, "French From France," and "It's La France." People on the move: Sidney Cohen to western division sales manager of Allied Artists Television . . . Rick Wageman formerly vice president of TV Films, Inc., to account executive of U. S. Tele-Service Corp. . . . Harvey Bernhard, business administrator at Wolper Productions, has been elected to the post of vice president and treasurer . . . Al Rush to vice president of MCA Ltd. . . . Jack Stuart, Desilu sales representative in Denver, to head of the Atlanta office and Ivan Genit, formerly sales rep in Latin America, to Dallas.

Newsmakers in tv/radio advertising

Stuart I. Mackie has joined Blair TV's Detroit office as an account executive. Previously with Avery-Knodel in the Midwest since 1957, Mackie most recently was manager of their Detroit office. He once served in the advertising and public relations department of Chicago Title and Trust Co. and as salesman for WKLK, Cloquet, Minn.

James N. Manilla, who recently joined Filnex as a producer-director, has been promoted to vice president. Most recently, Manilla was a senior producer at McCann-Erickson. Prior to that he was with Geyer, Morey, Ballard as film production director. He also has been with BBDO, Cunningham & Walsh, and Compton Advertising.

Richard E. Jungers has been named WGN-TV general sales manager, succeeding Irv Wilson, who joined ABC TV's sports and special events sales staff. Jungers, who had been Midwest national sales manager for ten months prior to the appointment, was also radio salesman with WGN, Inc.; NBC Radio Spot Sales; and WMAQ, Chicago.

Irv Wilson has been named sports and special programs sales supervisor for ABC TV, a new network sales position. Prior to his appointment, he was general sales manager, WGN-TV, Chicago. He has also been an account executive for WCBS-TV, New York eastern sales manager, WGN-TV; and media buyer for Benton & Bowles.

SPONSOR/4 FEBRUARY 1963
RESEARCH REVOLUTION
(Continued from page 33)
this relationship varied with the amount of exposure, that it differed from television to magazines, and with different combinations of the media, both in time and amount of exposure.

Dr. Collins concluded from this experiment, that advertising effectiveness could be described in a single formula that applied equally to both television and magazines. That formula is \( E = A \times I \), or, total effectiveness of advertising is the product of the size of the audience multiplied per member of the audience.

Comparable ends. "It is indeed the case," said Dr. Collins, that a "reader" and a "viewer" may be worth different values and should not be compared. But if the impact per reader and viewer could be measured and multiplied by the number of readers and viewers respectively, the products would represent the total effect of the advertising. Thus the end-products of the effectiveness equation are comparable, though the separate components are not. This is the way around the apples and oranges dilemma."

The Eliasberg study, somewhat broader in scope than the ABC effort, compares the advertising effectiveness of television and magazines by examining what happens to the attitudes of individual members of the audience as a result of the advertising message. The CBS study also utilizes the audience size \( \times \) impact equation, and goes further by dividing this figure by cost of advertising, thus emerging with a numerical equivalent for advertising efficiency.

The results of this study indicate that television had a significant advantage over magazines in making people more aware of the advertised brand, more certain of the brand's advertised attributes, increase their evaluation of the brand, and eager to buy the brand.

ABC recently completed a study which compared the campaigns of a single advertiser on television and in magazines. The results of the ABC study also indicated that TV did a better job of creating audience awareness and stimulating buyer interest at a lower cost than magazines. The network also conducts continuing studies of TV impact for a number of other advertisers.

These studies, in all likelihood, are the first trickle of a flood of new research on advertising effectiveness. Media research, it would seem, is turning from a single-minded preoccupation with quantitative audience data, to a new dimension in measuring the value of media to the advertiser.

Certainly, a great many problems remain. Much time and money will have to be expended before a usable body of information on advertising impact can be obtained. The question of measuring sales results—the final category in the ARF model—appears at this time to be too overwhelming a task for the tools available to research.

New responsibilities. Nevertheless, the move into the area of advertising effectiveness measurement, if not a revolution, is at least a major evolutionary step for media research. Advertising will not benefit from this step, however, unless all parties involved in the media process recognize their responsibilities to that process.

For many advertisers and agencies, these responsibilities will entail yielding their obsession with cost-per-1,000 and other sacred cows in order to examine clearly just how to make their advertising dollars operate effectively. For agencies in particular, it means lessening their insistence on finer and finer demographic breakdowns that increase media research costs without increasing ad revenues.

For some of the media and research services, these responsibilities demand a removal of the cloud of self-serving sales promotion puffery that obscures much of the data they provide. They demand that advertisers and agencies receive the information needed to prepare efficient and effective media schedules, presented in a clear, honest fashion.

Finally, it is the responsibility of all elements in advertising to cooperate in defining common terms and common goals in an effort to bring order into the chaos that characterizes much of media research in 1963.

WHAT ARE YOUR PHOTO REQUIREMENTS?

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

BUT QUALITY is something else again.... ours is superlative!

And SERVICE is still another matter.... ours is unbeatable!

BAKALAR-COSMO PHOTOGRAPHERS
111 W. 56th St., N.Y.C. 19
212 Cl 6-3476

SPONSOR/4 FEBRUARY 1963
LIVE PROGRAMING
(Continued from page 36)
outs which often run as many as 20 on a show "could never be attempted on a live program."

Illusion of "liveness." Norman Baer, partner in Television Productions of America, and one who has worked intimately with both live and live-on-tape, told sponsor that the illusion of "liveness," which tape offers, is very important to a performer. "It is this feeling of audience rapport that prompts many actors to esthetically prefer the stage over motion pictures," Baer observed. Above and beyond its numerous advantages over film, according to Baer, tape's greatest asset is the intangible effect it has on the performer, "the feeling of liveness." But Baer is also aware of the fact that film gives more mobility than tape "and there will always be room for both although in time tape will be much cheaper," he said.

Baer, like others in the field, cites tape's numerous technical advantages, such as instantaneous playback, clarity; and lastly, recent innovations which make tape as easy to edit as film.

Mel Helitzer, president, Helitzer, Waring and Wayne, N.Y. ad agency with emphasis on children's products, is also a great advocate of tape for both commercials and programs. With reference to toys, tape has been superb, he said, adding that in programming, the advantages of tape are its live effect in a quality end product and its flexibility.

Speed, cost, flexibility and convenience are big plusses to users of tape in shows as well as commercials, Edward E. Katz, board chairman, The Film-makers, Chicago, producers of tape and film programs, told sponsor. "Tape lends itself especially to a long scene situation, a talk situation where the actor is talking directly into the camera. Tape is perfect for this type of stand-up approach."

Katz observed that the use of local personalities has been greatly revitalized by tape. Local people, Katz said, have more time to rehearse, can slot their appearance in times convenient to them and to the studio.

Mohawk Specials
(Continued from page 38)
reached a total audience of 8,817,000 homes. Final figures aren't in yet on the 1962 Pat Boone special for Mohawk, but the results will more than likely be similar since the show reached 9,462,000 homes and again had a comparatively low cost.

Boone's special, for the record, had a 19.0 rating, which topped the average for all prime time network shows in the month of October 1962. And two other specials on Thanksgiving Day on NBC TV in 1962—Bell with 15.7 and Andy Williams with 14.3 ratings—didn't do as well audience-wise, though both were scheduled in prime time.

The Easter show this year may do even better, since it's scheduled from 4:30 to 5:30 p.m. on April 11 and is all in "C" time.

Why color? The decision to have the specials in color was one more in the long list of ingredients for the low-cost special formula. A study by the American Carpet Institute explains why. It shows color and appearance, the major reasons for selecting a particular carpet or rug. A total of 50% mentioned color-appearance. Price was the second with 26%. Mentioning this reason, while quality and reputation were third most-mentioned at 17%.

Jay also notes that if a "show of our kind is done in color, the share of audience in color TV homes is higher. These are strong potential customers for our product since they have money and an interest in the home."

The second item on the American Carpet Institute study, price, was also used by Mohawk this past November and will be used again this spring. Selling the price on the screen is important, Jay says, and he's backed up by good sales results. "If you're really trying to sell something, you've got to have the price."

Prices used by Mohawk in 1962 were all in the middle range: $6.95, $7.95, and $8.95 per square yard. Though custom carpets were also advertised, no price was given because of the nature of the items.

Agency for Mohawk is Maxon, Inc. with Albert Champigny, the account executive, and Allen Hod-
Why it pays to advertise your station in a broadcast book

BECAUSE YOU PINPOINT THE BUYER

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

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

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

Whether you are shooting for $2,000,000 in national spot billing or $200,000 the principle is the same. Sell the men and women who really do the buying.

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

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

a service of

SPONSOR
The new breed of salesman

Why fight the problem? That's my attitude towards the new automated methods of media selection already SOP at several major advertising agencies. Considerable time, money, and creative energy have been expended in this conversion to computers. A time salesman who mentally discards the trend as a novelty, or shudders at its impersonality, is equally foolish. The time has come for the seller to accept automation in media evaluation as a fait accompli and to reexamine his position in relation to the new media equation.

The frustrated salesman who has in the past tried vainly to generate agency interest in a new media approach may find valuable time has now been gained through automation, which allows greater agency attention to the investigation of his new ideas. This possibility suggests a "new breed" of salesman is on the horizon. This "new breed" is experienced not only in the sale of broadcast time, but rather in the sale of goods and services via broadcast advertising. His experience has earned him the title sales executive.

What makes the sales executive so different?

Unrelated to the "pitchmen" of old, he is well-schooled in all phases of the media he represents including research, programing, and merchandising, as well as sales. He is wholly familiar with intra-agency executive relationships and studies the marketing strategy of each account from which he solicits business. His confidence in the media he sells is based not just on statistical performance, but on first-hand knowledge gained from selling at the local market levels, and witnessing the actual movement of merchandise to the consumer.

Some may feel that the close rapport between the buyer and seller of media may be lost with the introduction of computers. If any change occurs I believe it will be toward a much closer working relationship than has existed. The reasons are apparent. The IBMs, Univacs, and Minneapolis-Honeywells are hungry for new data. The new breed of salesman must coordinate even more closely in the future with the agency media departments to assure that 1) they are fed the best raw data available with respect to representation of media values and (2) new and more efficient uses of media are explored. In short, the increased agency capacity for absorbing information demands a salesman with first hand experience in the use of media to increase product sales . . . not just increase commercial exposure.

The national sales organization must be organized to assist the advertiser in the development of better media information. New research must be produced which correlates the "consumer target" which the advertiser is trying to reach with the media being used. Once the "consumer target" is defined and general media effectiveness on the target determined, the sales executive can assist in developing a customized media approach within budget limitations and in keeping with the copy platform.

In the development of the qualitative factor for intermedia comparison, the "new breed" plays an especially important role. It is in this area that agencies must rely upon the subjective judgment of the media, agency account, and client account groups. The sales executive must therefore not confine his selling to one level but must tell his story to all three.

The networks and larger broadcast groups will themselves automate to keep abreast of industry trends in the use of media. A national sales organization should know, for example, what portion of its billing is represented by food advertisers, cigarette advertisers etc.; and furthermore, how such advertisers are using the medium (longer or shorter commercials, participations vs. full sponsorships, etc.).

Hereafter, the agency will have a common denominator with which to compare the efforts of sellers in the broadcasting industry with those of print salesmen. The contrast between the vast storehouses of reliable, objective audience data developed by broadcasters should greatly increase the advertiser use of broadcast advertising in the coming years.

So why fight the problem when it may really be an advantage at least to this new breed of salesman . . . the sales executive.
Spot broadcasting will continue to play a major role in the 1963 $3.5 million-plus record ad outlay of the Golden Grain Macaroni Company of San Leandro, Calif., through San Francisco office of McCann-Erickson.

New York, Chicago and Detroit were saturated with spot TV in November and December and during the first quarter this year, Golden Grain will launch a $2 million TV spot buy in the nation’s top 10 markets.

Radio spots also will be continued in Northern California and the Pacific Northwest for the company’s macaroni which is distributed only in those areas.

Spot radio gets a goodly share of the first quarter budget of the White King Soap Company in key markets of 11 Western states, via Fletcher Richards, Calkins & Holden, Los Angeles.

The total 1963 White King budget is expected to exceed $800,000.

**SPOT TV BUYS**

General Cigar is getting set to break a 13-week campaign beginning 18 February. Nighttime minutes and chainbreaks will be used. The agency: Young & Rubicam. Dave Johnson is the buyer.

Colgate Palmolive Soap is buying fringe and women’s audience minutes for a campaign scheduled to run from 3 March through 6 April. Flo Simon is doing the buying out of Bates.

American Home Products just triggered a 52-week push for its Anacin. Nighttime minutes will carry the message. Ted Bates is the agency. The buyers: Carol Posa and Steve Silver.

Colgate-Palmolive is picking up day and fringe minutes for a 6-week campaign for its Florent. Starting date for the flights is 3 March. Street & Finney is the agency for the account. Eleanor Scantlon is doing the buying.

Pepperidge Farms (Campbell Soups division) launches a campaign for its frozen parfait cake beginning 25 February. Schedules which will run through 7 April, call for night and day minutes as well as night chainbreaks. The agency: Ogilvy, Benson & Mather. The buyer: Cliff Jahn.

**SPOT RADIO BUYS**

TWA has a four-week heavy-up radio spot campaign going in six major markets. The agency is Foote, Cone & Belding, Bert Hopt is doing the buying.

McCormick Tea is readying a 13-week push for its spices beginning 4 March with most of the action centering around the Chicago area. Lemen & Newell is the agency. Mary Jane Hoey is the buyer.

Fred Fear & Company today, 4 February, starts a 9-week spot campaign for its Dixie Clams in Philadelphia. Multi-stations in the Quaker City will carry the messages. The agency: Smith/Greenland. Peggy Graham is the buyer.
Now in its third year of color telecasting, WOR-TV is the only New York independent station programming in color.

WATCH COLORFUL WOR-TV 9

Channel 9 now presents an average of 32 hours of color per week, just one percent less than the network color leader and more than the other two network stations combined. What's more, color is available to Channel 9 advertisers at no additional charge.
For advertisers and advertising agency executives. RADIO §3 — Blair's new guide to national radio coverage. Tells how America's most influential group of radio stations delivers 75.4% of the U.S. and 79.2% of the consumer spendable income! RADIO §3 includes a comparison check list with the only other national radio groups—the four networks. Shows how you get more flexibility and freedom in planning with a custom-tailored Blair Group Plan — matching the impact of the Blair stations with the marketing needs of your product. Send for your free copy today! Write Arthur H McCoy, President, BLAIR RADIO, 717 Fifth Avenue, New York 22, New York.
BIGGEST CONCENTRATION OF RICH DAIRY FARMS IN AMERICA

In the Land of Milk and Honey!

WBAY-TV
GREEN BAY, WISCONSIN

KEATON E. EVANS, General Manager • Represented by H.M. Television, Inc.
St. Louis' Wick Furniture Company is a high class specialty furniture outlet. Early American, to be specific.

Wick had tried all forms of advertising before, but not with much success.

Then a KSD Radio salesman suggested Wick buy part sponsorship of Howard DeMere's "Mem'ries Til Midnight." A program of quiet, shimmering music for the late, late hours.

Heard by the younger set—driving around late at night. Thinking about marriage, furniture and that sort of thing.

Heard by the older set at home relaxing from the fast pace of the day. Thinking about adding furniture.

Wick said OK. For 4 weeks we'll try it. That was last March. Wick still sponsors the program. And it's still the only broadcast advertising Wick does.

St. Louis advertisers sell St. Louis on KSD Radio 55
The St. Louis Post-Dispatch Station
Charter NBC Affiliate/Represented nationally by the Katz Agency, Inc.
We'll get a million of 'em!

Over 186,000 radio listeners responded to our $100,000 Lucky Calendar Sweepstakes during January alone. And every month they'll participate in a similar contest. By the end of '63 we'll get a million—but most important to you is the response you'll get on... the prize winning station WPEN radio 95

PHILADELPHIA
Represented by AM Radio Sales Company
YOU CAN WIN A BET
BY KNOWING THIS FACT!
You Can Win a Billion-
Dollar Market Too!

SIoux FALLS
IS NOW AMERICA'S
33RD MARKET
among all 181 CBS-TV affiliates
in terms of actual size of audience delivered.

KELO-LAND TV, now the 33rd highest rank-
ing outlet in tv homes delivered by the
CBS network, elevates Sioux Falls to the top
tier of major markets. It does this by means
of three strategically placed transmitters
operating as one station. Your message on
KELO-tv springs out beyond natural "line of
sight." It races at split-second speed through-
out Sioux Falls' 103-County Market. Only
KELO-LAND TV is geared to the full dis-
tribution flow of this mighty market. Only
KELO-LAND TV delivers it to you—com-
pletely, efficiently, intact!

ARB March 62—6:30 p.m. to 10 p.m.
AND ADD THIS NEW SALES MANAGEMENT
DATA (FEB. 1, 1963) TO YOUR SIoux FALLS/
KELO-LAND FILE . . .
• Total retail sales—$1,050,925,000.
• Food—$211,639,000.
• Drugs—$34,298,000.

CBS • ABC

KELO-tv SIoux FALLS; and interconnected
KOLO-tv and KPLD-tv

JOE FLOYD, Pres.
Evans Nord, Executive Vice
Pres. & Gen. Mgr.
Larry Benton, Vice-Pres.

Represented nationally by H-R
In Minneapolis by Wayne Evans

-SPONSOR- 11 FEBRUARY 1963
Vol. 17 No. 6

SPONSOR-WEEK / News
Top of the News p. 11, 12, 14 / Advertisers p. 43 / Agencies p. 44 /Tv Stations p. 52 / Radio Stations p. 49 / Fm p. 46 / Film p. 54 /Representatives p. 54 / Networks p. 46

SPONSOR-SCOPE / Behind the news

DATA DIGEST / Nighttime viewing

KEY STORIES

BUYERS WANT CHANGES IN SPOT TV / 4A's seeks a guaranteed two-
week run for all preemptible spots; sellers reply this is an unworkable
solution to a basic buying problem

YELLOW PAGES ZOOM WITH 'FINGERS' THEME / Broadcast media
play big role in the promotion of telephone directory advertising, Cun-
ningham & Walsh created the 'Fingers' theme

MORE COMMERCIAL CREATIVITY AT LOWER COST / New uses of
photomation give unusual mood and motion to bank commercials pro-
duced by Ayer. Technique is fast, economical, and creative

$1 MILLION RESEARCH BUDGET KEYS METROMEDIA GROWTH / A
look at Metromedia's research operation, which annually spends an
amount equal to the networks' average

NEW SPOT RADIO ESTIMATOR PUBLISHED / Sixth in a series of spot
radio estimators provided agencies by The Katz Agency aids advertisers
in planning campaigns.

SPOT SCOPE / Developments in tv/radio spot

TIMEBUYER'S CORNER / Inside the agencies

WASHINGTON WEEK / FCC, FTC and Congress

SPONSOR HEARS / Trade trends and talk

58 / Seller's Viewpoint p. 63 / 555 Fifth p. 8 / 4-Week Calendar p. 8

In Detroit...

WWJ NEWS is all GO!

WWJ Newsmen Dick Westerkamp interviews U.S. Immigration officer.

Don Perrie, hot after a story, climbs into WWJ Newsmobile.

Ven Marshall covers salvage of British motorship "Montrose".

Britton Temby interviews one of the city’s leading businessmen.

Dwayne Riley investigates recent medical advances.

Fran Harris chats with popular circus performer visiting Detroit.


Kirk Knight is at scene of a major Detroit fire.

No schedule-shackles. No clock-straitjackets. Whatever it takes to get the story and get it across, WWJ News does. Result — spontaneous, accurate news coverage from the word GO!

WWJ THE NEWS STATION AM and FM RADIO

Owned and Operated by The Detroit News • National Representatives: Peters, Griffin, Woodward, Inc.
IN SALES VALUE

leading stations
already scheduling
30/63 feature films

WNBC-TV
New York

WFIL-TV
Philadelphia

WGN-TV
Chicago

WTVJ
Miami

WTEV
New Bedford Providence

KSD-TV
St. Louis

KENS-TV
San Antonio

KOMO-TV
Seattle

KATU
Portland, Ore.

KTVT
Ft. Worth, Dallas

WLUX-TV
Green Bay

KONA-TV
Honolulu

WMBF-TV
Rock Island

KTVK
Phoenix

WITI-TV
Milwaukee

WKBW-TV
Buffalo

KOTV
Tulsa

KCRA-TV
Sacramento

WHEN-TV
Syracuse

IN ENTERTAINMENT

30 outstanding
post '48 features from
Metro-Goldwyn-Mayer

Ambush
Angels In The Outfield
Any Number Can Play
Beau Brummell
The Big Hangover
Big Jack
Blackboard Jungle
Black Hand
The Cobweb
Dream Wife
East Side, West Side
Fiend Without A Face
First Man Into Space
Go For Broke
The Great Sinner
Green Fire
The Haunted Strangler
I Accuse
I'll Cry Tomorrow
It's Always Fair Weather
Latin Lovers
Malaya
Pat And Mike
Saadia
Silk Stockings
Somebody Up There Likes Me
The Strip
The Tall Target
The Tender Trap
Valley Of The Kings

TELEVISION

Check availabilities
with your MGM
Television salesman

NEW YORK • CHICAGO
CULVER CITY • TORONTO
"... We created the god of program ratings.

"Now we are preparing to completely automate Mount Olympus and make a god out of a computer."

Robert Enoch, who made this statement, is president of WXLW, Indianapolis, a founder of the RAB, and an astute participant on the broadcast scene for more than 30 years. His fears mirror those of hundreds of other broadcasters who note beginning of the "computer age" and wonder what to make of it.

Media men at advertising agencies view the frantic efforts to bring the big train into focus with mixed emotions. For every media department employee who welcomes the advent of the computer there are 50 who wonder who will feed it, what it will be fed, and how it will affect their jobs.

So a little straight talk about computers is in order.

First, as expressed by Mel Goldberg, research head of NAB, careless use of the computer may result in GIGO. This means "Garbage In, Garbage Out" and emphasizes the importance of feeding the monster valid data.

But from the evidence to date (see lead stories in SPONSOR 28 January & 4 February) the computer age will bring new emphasis on qualitative rather than quantitative information. We've been satiated with easy to compute cost-per-1,000 and the like. Now enters the depth data and, from the broadcast side, the new breed of analytical media salesman, the "sales executive" described by Jack Duffield of RKO General Broadcasting in the 4 February SPONSOR (page 67).

As we see it, which station in the market gets the national spot nod in the computer age will depend on two sets of information: (1) the needs of the client and statistical evaluation of the station as registered by the computer, (2) a whole set of human equation factors that no machine can measure. Point two will allow the timebuyer and media director to evaluate for himself audience receptivity, staff know how, public service record, good station practices, viewer and listener loyalty, prestige, area reach and the like. These flesh-and-blood equations are part of the stock-in-trade of media specialists and frequently will decide choice of station in the computer age.

Man is master of the monster.

NORM GLENN

NEXT WEEK IN SPONSOR

"Are Piggybacks Necessary?"—Some advertisers say they are, others disagree. Next week SPONSOR reports on where the piggyback commercial is going on tv, and why it has become a popular device.

OLD FAITHFUL: Even man's best friend gets to know us pretty well, because the family he lives with spends a lot of time tuned in. Metro share in prime time is 91%, and homes delivered top those of any station sharing the other 9%. ARB, Nov.-Dec., 1962) Your big buy for North Florida, South Georgia, and Southeast Alabama is
READERS CALLED FORTUNATE
I have just finished reading your story on video tape in the January 28th issue. I think it is extremely well done.
Your readers are fortunate in being able to get such a clear, accurate and thorough picture of the growth and current capabilities of the tape medium.
It is no small task to assemble this kind of balanced, informative and comprehensive story. In behalf of my company and the entire video tape industry, I want to express my warmest congratulations.
JOHN B. LANIGAN, Videotape Productions of New York.

FURTHER INFORMATION
The article "CBS Measures Media Effectiveness" in the 28 January issue of sponsor is interesting—as far as it goes.
However, it does seem to me that your readers would like to have a bit more real information.
As stated, two matched samples were selected, one was interviewed before exposure to the ads and the other afterwards. From these interviews, it was found that television is much more effective per dollar than advertising in the four large-circulation magazines listed.
The product advertisements appeared in these four magazines and the product commercials were broadcast on different night-time television programs on all three networks.
But your article does not explain how it was determined whether the "People Influenced per Dollar" were influenced by the magazine ads or the tv commercials.

CBS always does an excellent research job so I am confident that the "net-net-net" figures are correct. But I would like to know just how the conclusions were reached. I have an idea that quite a few others of your readers would be interested in this information, too.

• Two separate matched samples were used; one for magazines, one for television. Influence of each medium was determined by the separate samples. For the full details, copies of the study are available from CBS TV.

"EXTREMELY COMPREHENSIVE" Our congratulations on an extremely comprehensive look at the television tape recording industry.

Letters to the Editor

Your fair appraisal of the tape technique is bound to cause many people to re-assess their opinions on the relative values of tape and film. Again, our congratulations on your article and your fine publication.

JAMES E. WITTE, general manager, Tele Tape Productions.

SPEAKING OF COVERAGE
It is with a great deal of personal pleasure that we enclose a check for our initial subscription to sponsor. How many does this make? During the past eighteen years or so, since Norman Knight first brought me into the business in Morgantown, West Va., I have never worked for or with an organization that did not subscribe to sponsor.

HOWARD "JEFF" FORBES, president, Sight Sound Motion Productions, St. Petersburg, Fla.

KUDO TO AGENCY
Thank you for prompting the picture and story (see 21 January, page 61) of KBAT's outdoor sign in Dallas.
I would like to give recognition and thanks where it's due. The unusual and effective design of the sign is the work of KBAT's very fine advertising agency, Waggoner, Scherweke, and Associates of San Antonio. It was work like this that brought the agency the first place award for creativity in national competition sponsored by the Junior Outdoor Poster Association.

CHES MASTERWELL, sales manager, KBAT, Dallas, Tex.

SPECIAL HANDLING
Many thanks . . . for the fine way you handled the article ("The 10 Best Agency-Net Negotiators") in the 17 December sponsor.


"KIND TREATMENT"
Thank you very much for the kind treatment which you accorded Daniel & Charles in your recent item ("Ten Hot Young Agencies to Keep an Eye On," 14 January) on the "creative" agencies.

Up-dated by the Dec.'62 Nielsen!

A FISTFUL OF FIRSTS IN ATLANTA FOR WAGA-TV!

FIRST IN DAYTIME

FIRST WITH ADULTS
Delivers 15.8% more adults than 2nd STA, Nov./62, 9 AM - Midnight, Mon. - Sun.

FIRST WITH 6 OUT OF 10 TOP SHOWS

Now at WAGA-TV
headed for the top!

METRO
STATION "B" STATION "C"
WAGA-TV 40 40 19

* DECEMBER 1962, NIelsen

Total Homes

*DEC./62 NIelsen ALL QUARTER HOURS—
ALL DAYS COMPUTED BY NIelsen

Represented by Storer Television Sales, Inc.

LOS ANGELES KGBS
PHILADELPHIA W1BG
CLEVELAND W1W
NEW YORK W1HN
TOLEDO W1SPD
DETROIT W1BK

MIAMI W1GBS
MILWAUKEE W1IT-TV
CLEVELAND W1WW-TY
ATLANTA W1AGA-TY
TOLEDO W1SPD-TY
DETROIT W1BK-TV

STORER BROADCASTING COMPANY

SPONSOR/11 FEBRUARY 1963
Everyone makes much about the tenth anniversary... it's a real tizzy when the twenty-fifth is reached... and they commission bards to pen immortal ballads for the fiftieth anniversary. So, why all the fuss about WTIC Radio being thirty-eight years old which it is, by the way, on February 10. Maybe it's because this is the last year we'll have a chance to claim that we're younger than Jack Benny... or perhaps it's because we'd like to remind you that you can still rely on WTIC for top radio advertising this year, just as you have in the past thirty-eight. Incidentally, we're not showing any signs of age. Perhaps it's because we're too excited about the future to dwell too long on the past.

If you want proof of WTIC Radio's vigor and clear leadership, ask your Henry I. Christal man to show you a copy of the latest Politz survey of our rich, rich Southern New England area.

WTIC AM/FM
Broadcast House
3 Constitution Plaza
Hartford 15, Connecticut

WTIC AM/FM is represented by the Henry I. Christal Company
AFA NAMES COOPER PRESIDENT

While in Washington for the annual AFA/AAW Mid-Winter Conference last week, the AFA elected Mark F. Cooper to the presidency, which has been unfilled since last September. For the past five years public relations director of the General Telephone Co. of the Southwest, San Angelo, Tex., Cooper was selected from a field of more than 40 qualified candidates by a 10-man AFA Committee. He has had wide experience in advertising, public relations, and in state and national legislative matters. He will soon move to New York with his family to take up the new post.

LATE NEWS SHOWS GAIN MOST DURING NEWSPAPER BLACKOUT

Available data on television viewing during the New York newspaper strike indicates late news shows are the big gainers. Two weeks prior to the strike, an average of 47.1% of New York homes were using television in the 11 to 11:30 p.m. time period, according to A. C. Nielsen. Two strike weeks in December and January show homes using television at 50.6% in the 11 to 11:30 p.m. period. The same strike weeks a year ago found 48.9% of the homes using television from 11 to 11:30 p.m. No clear-cut gains are shown in the 6 to 7 p.m. time period. Meanwhile, the Bureau of Advertising of the ANPA has released figures which it says document a steady decline in retail sales in New York since the start of the strike. In comparison with Federal Reserve tabulations of department store sales in the total U.S., the New York City average was 4 percentage points lower during the five weeks preceding the strike; 5.5 points lower during the two weeks preceding Christmas; and 10.2 points during the five weeks following Christmas. In the wake of these and various reports of the effect of the newspaper blackout, RAB commissioned Richard Manville Research to study buying habits of adult women during late January in Cleveland and New York. The report indicates that 81% of women in Cleveland said they were spending as much or more in January 1963 as during January 1962. RAB administrative v.p. Miles David commented that "the radio industry does not seek to make this abnormal period a test. But claims made for newspaper 'indispensability' in a manner derogatory to other media made it necessary that we provide a balanced analysis."

OIL ASSN. BUYS FIRST AIR TIME IN 40 YEARS

The Pennsylvania Grade Crude Oil Assn. has begun 39-week co-sponsorship of ABC Radio's News and Comments by Alex Dreier through its agency, Meldrum & Fewsmith, Inc. Until now, the 40-year-old association billings had been in magazines exclusively. The drive-time program (Monday-Friday, 6:30-6:40 p.m. EST) is co-sponsored by the Miller Brewing Co.
**BENDIX MARKETS NEW CLOSED CIRCUIT TV SYSTEM**

A new closed circuit television system for industrial and institutional use is being marketed by the Bendix Corp. Known as the BX-7, the system was first developed for military and space operations. It automatically adjusts to light conditions varying from brilliant sunlight to virtually total darkness without loss of picture, says Bendix. Applications include close scrutiny of the manufacturing processes in production of paper, synthetic yarn, steel, and chemicals, as well as night surveillance of industrial property. Other uses, anticipated by Bendix, are underwater search, study of x-ray and operating procedures in hospitals, and in schools and colleges.

**HUNT’S PAINTS MOVES FROM FRC&H TO Y&R**

Fuller Paint Division of Hunt Foods and Industries, Inc. (150 stores and 1700 dealers in western states), has transferred its account from Fletcher Richards, Calkins & Holden, San Francisco, to Young & Rubicam, Los Angeles, effective 30 April. Y&R has been the Hunt agency since 1945. Reason for shift: Fuller staff has moved to corporate offices in Fullerton, Calif., enabling accounts to be handled through a single agency office, which the firm prefers.

**ANA COURSE TO SHARPEN MANAGEMENT SKILLS**

First course in the Association of National Advertisers new Advanced Advertising Management series will be held 10-15 March at the Westchester Country Club, Rye, N. Y. ANA members will bone up on subjects which include: the creative function, planning, media strategy, organization and agency relations, budgeting, etc. Faculty is made up of outstanding leaders and practitioners in advertising, marketing, and related fields.

**ED GREY RESIGNS SUDDENLY FROM TED BATES**

Edward A. Grey, senior vice-president in charge of media operations at Ted Bates for the past nine years and one of the best known figures in his field, resigned suddenly last Friday. The break was reputed stemming from a schism that has been reported developing in top management authority. Grey plans to put in some southern fishing before making his next connection.
RCA's most popular AM transmitter

This 1 KW AM Transmitter is one of the finest RCA has ever offered. More have been installed than any other type RCA 1 KW Transmitter—because it ideally meets requirements of local stations.

For the listeners, the best sound and the loudest sound. For the owners, highest assurance of fine performance, with a long list of operating advantages: Accessibility full front and rear for easy maintenance...low operating costs with few tube types...unrestricted remote control without need for building heat, thanks to reliable silicon rectifiers and temperature controlled crystals...simplified operation and single tuning procedures, with all operating controls mounted on the front panel.

If you want the finest 1 KW, you'll want to know more about the BTA-IR1. Call your RCA Broadcast Representative. Whatever your broadcast requirements, you'll find him exceedingly helpful. Or write to RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J.
COX TO ADDRESS OKLAHOMA BROADCASTERS IN MARCH

FCC Broadcast Bureau chief Kenneth Cox, whose appointment as commissioner is awaiting confirmation by the Senate, goes to Oklahoma next month to address a two-day seminar of the state broadcasters association there. In addition to making a major address, Cox will conduct two sessions: "Introduction to FCC Rules and Regulations" and "Program Logging." Others who will address the meeting, 9 and 10 March, are Vincent Wasilewski, chief legal counsel, NAB, and Clee Stillwater, attorney for the Oklahoma Broadcasters Assn.

GO EASY ON CONTROLS: BELL & HOWELL PREXY

Praising the performance of "Madison Avenue" and its contribution to our national economy, Peter G. Peterson, Bell & Howell Co. president, last week told the 5th Annual AFA AAW Mid-Winter Conference in Washington, "...I am not suggesting that the government does not have a right and a duty to inhibit the 'hard-core' falsehood, the base misrepresentation, the hit-and-run lie perpetrated by the fly-by-night company. But, beyond this obvious exercise of authority against fraud, we must tread very gingerly indeed."

NBC TV SEES SHARP AUDIENCE UPSWING IN NEWS, ACTUALITY SPECIALS

Using the Nielsen fourth quarter reports for the two years, NBC notes that news and actuality specials in 1962 picked up a good deal of audience momentum over those in 1961. The average fourth-quarter 1961 TV news special on the network delivered 8.8 million total homes, 6 million homes per minute and a 23% share of audience. This compares with 10.9 million total homes, 7.7 million homes per minute and a 29% share of audience in the 1962 fourth quarter.

NAB NOMINATES 33 FOR RADIO BOARD OF DIRECTORS

Ballots have gone out to all NAB radio members in the election of 13 new broadcasters to sit on the association’s board of directors. Of the 29 members of the board, terms of 13 of them expire 3 April, the concluding day of NAB’s 41st annual convention in Chicago. Ballots must be returned to NAB headquarters by 28 February. Election results will be announced 1 March.
In a class by itself...

People...Programs...Points?

When faced with a choice of mass or class, select the station in Cleveland and Northern Ohio that provides both people and points.

Most recent Hooper and Pulse total shares* show that WJW Radio with "The Finest... Friendliest Sound Around" has attracted Cleveland's largest adult audience.

Represented by The Katz Agency, Inc.

This large, adult affluent audience is attracted to WJW Radio because of balanced BEAUTIFUL MUSIC...TOTAL INFORMATION NEWS...and established PROGRAM PERSONALITIES.

Everyday WJW RADIO prestige programs and personalities produce top 40 type ratings and sales results for both national and local advertisers, 1962 gross billing: 53.5 local, 46.5 national.

James P. Storer
General Manager

*Hooper December-January 7 AM - 6 PM — 14.6 coverage
Pulse August-September 6 AM - 6 PM — 12.5 coverage
1962
More advertisers are spending more dollars on WSUN... than at any time in our 35 year history.

ONE OF THE NATION'S GREAT STATIONS

WSUN
5 KW 620 KC
Broadcasting 24 hours daily!
TAMPA—ST. PETERSBURG
Get all the facts from
Natl. Rep: VENARD, TORBET & McCONNELL
S. E. Rep: JAMES S. AYERS

**DATA DIGEST** Basic facts and figures on television and radio

**Homes tv at high level**
Level of homes using television through all parts of the day continues to hold at a high plane. The charts below, provided by A. C. Nielsen Co., show increases in per cent of homes using television in all day parts except in the morning, where the decline was but one per cent.

**TREND OF HOMES USING TELEVISION—ALL EVENING—7-11 PM**

<table>
<thead>
<tr>
<th></th>
<th>1961</th>
<th>1962</th>
</tr>
</thead>
<tbody>
<tr>
<td>HOMES USING TV</td>
<td>54.0</td>
<td>55.2</td>
</tr>
</tbody>
</table>

ETZ & CTZ NEW YORK TIME; PTZ LOCAL TIME

In the evening hours, television viewing showed a rise of two per cent in October 1962 over the same month a year earlier.

**TREND OF HOMES USING TELEVISION—MON.-FRI. 9AM-6PM**

<table>
<thead>
<tr>
<th></th>
<th>1961</th>
<th>1962</th>
</tr>
</thead>
<tbody>
<tr>
<td>9AM - 12 NN</td>
<td>139</td>
<td>137</td>
</tr>
<tr>
<td>12 NN - 3PM</td>
<td>226</td>
<td>232</td>
</tr>
<tr>
<td>3PM - 6PM</td>
<td>226</td>
<td>24.1</td>
</tr>
</tbody>
</table>

ETZ & CTZ NEW YORK TIME, PTZ LOCAL TIME

In the daytime, the one per cent decline in the pre-noon hours was offset by gains of three per cent in the early afternoon hours and a gain of seven per cent in the late afternoon.

SPONSOR/11 FEBRUARY 1963
There is superior television drama, the generously humorous, sometimes explosive stories of an impulsive, forceful lawyer dedicated to the principal that the law is the foundation of our freedom. His concern is not for justice than for a lucrative corporate law practice.

The regular cast of Janet DeGore and Conlan Carter are distinguished guest stars like Otto Kruger, Dick Powell, Lyle Bettger, Jean Hagen, Hugh Marlowe, Robert Middleton, Arthur Franz and others. This series was so popular that when it was taken off the ABC network more than 400,000 letters of protest caused its return to complete its network run... an unprecedented event in the annals of TV history.

Available on an individual market basis 45 half-hour episodes of The Law and Mr. Jones.
look South... and you'll see TV3

An eight man team that people depend on for news, weather, sports and opinions every weekday... via TV-3 in Columbus, Ga!

These men have a "fabulous following" in TV-3 land. It's an area that covers 66 counties in Georgia and Alabama. Keeping this area informed is a responsibility TV-3 performs with men of experience.

This performance continues to pay off with additional homes delivered. The latest NSI shows our full-hour "Evening Edition" delivering the most homes of any multiple week show. It presents news, thought provoking editorials, sports and a Pulsebeat of the area. A weather show second to none... plus CBS News.

This is the kind of programming "in depth" that has built such a fabulous following for TV-3. People have confidence in us. So can you.

WRBL
Television
Columbus, Georgia

TELECASTING FROM THE WORLD'S TALLEST TOWER “1749 feet above ground”

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

WRBL
CBS
NBC

REPRESENTED BY
GEORGE P. HOLLINGBERY COMPANY

SPONSOR/11 FEBRUARY 1963
Judging from information culled by SPONSOR-SCOPE from several top agencies, the outlook for spot tv come the fall and even the first 1964 quarter is even luster than it's been this season.

To put what these agencies are saying in a nutshell: the budgets of their big package goods advertisers as they're now being set up accord heftier shares for spot as against network tv.

This sharper trend toward putting more of their blue chips on spot is traceable to these lines of advertiser re-evaluation of their role in the medium:

- Generally speaking, the rewards in homes impressions and cost-per-1,000 from nighttime network tv turned out far below expectations and to avoid a repetition of such an eventuality, prudence calls for a reduction of the risk there and transferring some of the eggs from that basket into spot tv.

- Good marketing dictates that greater stress be put on market variability and hence added allowance should be made for augmenting network with strategically-timed spot tv flights, thereby insuring to each brand the rightful measurement of promotional flexibility in terms of both individual market and special occasion.

Note: ABC TV has adopted the flexibility theme for itself. In a brochure on regionals that the network has just put out, emphasis is laid on the ability of such regional purchases to render "maximum impact in selected areas."

The Four A's broadcast media committee, with its suggestion about protection for preemptible spots, may have opened the door for something that the SRA has been seeking for some time.

And that something has been an opportunity to review the provisions in the standard spot contract for tv stations, which the association deems somewhat outdated.

The SRA would like to make this examination of the standard form part and parcel of any discussion of a more favorable viability of preemptibles for advertisers.

(See page 25 for an in-depth analysis of the preemptible spot problem.)

Chicago reps have taken up the slack in new spot radio business which has befallen the New York sector so far this month, after a lively January.

The action in Chicago the past week included Kellogg (Burnett), Englander Mattress (North), Mystik Tape (Hartman), and Rath Pucking (Ludgin).

On the national spot tv side the February pace, as far as the New York reps are concerned, is promising enough to indicate a consecutive record month for the medium.

Two agencies that have been keeping tv reps definitely on the hop these past weeks are Young & Rubicam and Compton.

Madison Avenue's lifting its eyebrows at the prices being quoted for new nighttime fare scheduled by the tv networks for the fall.

Here's a sample of the tags put on one-hour shows:

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>ORIGINALS NET (NO.)</th>
<th>REPEATS NET (NO.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clifford Odets-Richard Boone (CBS TV)</td>
<td>$140,000 (34)</td>
<td>$40,000 (16)</td>
</tr>
<tr>
<td>Jamie McPheeters (ABC TV)</td>
<td>120,500 (36)</td>
<td>25,000 (16)</td>
</tr>
<tr>
<td>Mr. Kingston (ABC TV)</td>
<td>129,000 (34)</td>
<td>17,500 (18)</td>
</tr>
<tr>
<td>The Breaking Point (ABC TV)</td>
<td>119,000 (34)</td>
<td>30,000 (18)</td>
</tr>
</tbody>
</table>
Rep salesmen might as well face up to the fact that under the new procedure in Y&R spot tv buying there's no such thing as a personal pitch once a timebuyer issues a call for availabilities on a new schedule.

The rule now in effect—what with the widening application of computer to the buying process—limits the salesmen's function to submitting avails. If he has any further enlightening data, he'll have to impart it in a covering letter attached to the avails.

What the agency's media chiefs, Warren Bahr and Joe St. George, are trying to tell the reps is this: the worst time to see a Y&R timebuyer is when the buying's being done and that the time to sell a timebuyer on a station or market is any time before a buy goes into the works.

Personal relationships are encouraged and timebuyers should be kept updated on a station or market story, but not when the station or market is under the buying gun.

That reshuffling in the media department of Ogilvy, Benson & Mather was mostly spurred by an urge to streamline and tighten the buying process.

As explained to SPONSOR-SCOPE, the revised setup, which allocates authority among three associate media directors instead of spreading it among five supervisors, will give the department more of a vertical mode of operation.

The three associate directors: Jules Fein, Pete Triolo, and Cliff Bottomway, the first promoted from media analysis and the other two having come up from timebuyer.

This is the period that the sports side of the tv networks unlimber their sales artillery for the events they've lined up for the coming season.

Here's the 1963-64 inventory as compiled by SPONSOR-SCOPE, with the package billings including time, rights, production costs:

<table>
<thead>
<tr>
<th>EVENT</th>
<th>PACKAGE BILLINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td></td>
</tr>
<tr>
<td>Challenge Golf</td>
<td>$1,400,000</td>
</tr>
<tr>
<td>AFL Games</td>
<td>6,000,000</td>
</tr>
<tr>
<td>AFL Championship</td>
<td>425,000</td>
</tr>
<tr>
<td>AFL All-Stars</td>
<td>375,000</td>
</tr>
<tr>
<td>AFL Post-gameboard</td>
<td>1,500,000</td>
</tr>
<tr>
<td>Orange Bowl</td>
<td>250,000</td>
</tr>
<tr>
<td>Pro Bowling Tour</td>
<td>2,000,000</td>
</tr>
<tr>
<td>Make That Spare</td>
<td>1,500,000</td>
</tr>
<tr>
<td>Wide World of Sports</td>
<td>5,400,000</td>
</tr>
<tr>
<td>Gillette Fights</td>
<td>7,000,000</td>
</tr>
<tr>
<td>TOTAL ABC TV</td>
<td>$25,850,000</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CBS TV</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Masters Tournament</td>
<td>$ 275,000</td>
</tr>
<tr>
<td>PGA Tournament</td>
<td>225,000</td>
</tr>
<tr>
<td>NFL Games</td>
<td>10,800,000</td>
</tr>
<tr>
<td>NCAA Football Games</td>
<td>8,000,000</td>
</tr>
<tr>
<td>Cotton Bowl</td>
<td>350,000</td>
</tr>
<tr>
<td>Pro Football Kickoff</td>
<td>750,000</td>
</tr>
<tr>
<td>Pro Football Games</td>
<td>500,000</td>
</tr>
<tr>
<td>Blue Bonnet Bowl</td>
<td>250,000</td>
</tr>
<tr>
<td>Gator Bowl</td>
<td>250,000</td>
</tr>
<tr>
<td>Post Football Games</td>
<td>400,000</td>
</tr>
<tr>
<td>Baseball Game of Week</td>
<td>6,000,000</td>
</tr>
<tr>
<td>Sun. Sports Spec.</td>
<td>3,500,000</td>
</tr>
<tr>
<td>TOTAL CBS TV</td>
<td>$16,200,000</td>
</tr>
<tr>
<td>GRAND TOTAL</td>
<td>$73,700,000</td>
</tr>
</tbody>
</table>

(See 4 February SPONSOR-SCOPE for breakdown of billings by sports types.)
It could have been due to the severe cold spell at the time but bowl football on
New Year’s day delivered all-time record audiences.
The following data on NTI total audiences, as provided by NBC TV, shows how they
must have hung on to their sets from early afternoon into the evening:

<table>
<thead>
<tr>
<th>GAME</th>
<th>NETWORK</th>
<th>TOTAL HOMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orange Bowl</td>
<td>ABC TV</td>
<td>12,900,000</td>
</tr>
<tr>
<td>Cotton Bowl</td>
<td>CBS TV</td>
<td>16,700,000</td>
</tr>
<tr>
<td>Sugar Bowl</td>
<td>NBC TV</td>
<td>20,200,000</td>
</tr>
<tr>
<td>Rose Bowl</td>
<td>NBC TV</td>
<td>25,400,000</td>
</tr>
</tbody>
</table>

Note: That Rose Bowl figure denotes 51% of all tv homes, never before achieved by
a football event.

All three tv networks, Madison Avenue negotiators note, have one thing in
common about their selling strategy for the 1963-64 nighttime season: they’re
each putting inordinate effort into getting orders for half-hours as against minutes.
Obviously, ABC TV and NBC TV are taking a leaf out of CBS TV’s stratagem of
the moment and that is telling prospects that their only chance of getting on the fall schedule is
via alternate hour or half-hour segments.

Observed the negotiator for an agency which is among the top three tv billers: “You
can’t blame the networks for trying to sell half-hours as a minimum segment, but you can
be sure that if anybody walked in with a substantial order for minute participations
he wouldn’t be directed to the nearest exit.

According to Nielsen, the number of network tv advertisers given to buying
into minute participation programs only has taken quite a hop this season.
Here’s how the rating service has broken down the types of sponsorship buys, with the
second December national report on nighttime serving as the base:

<table>
<thead>
<tr>
<th>TYPE OF COMMITMENTS</th>
<th>1962</th>
<th>1961</th>
<th>1960</th>
</tr>
</thead>
<tbody>
<tr>
<td>Multi-program buys only</td>
<td>61%</td>
<td>38%</td>
<td>28%</td>
</tr>
<tr>
<td>Alternate half-hours only</td>
<td>14%</td>
<td>23%</td>
<td>18%</td>
</tr>
<tr>
<td>Single sponsorships</td>
<td>10%</td>
<td>13%</td>
<td>26%</td>
</tr>
<tr>
<td>Multi-alternate</td>
<td>11%</td>
<td>16%</td>
<td>10%</td>
</tr>
<tr>
<td>Alternate &amp; single</td>
<td>2%</td>
<td>3%</td>
<td>10%</td>
</tr>
<tr>
<td>Single &amp; multi</td>
<td>0%</td>
<td>2%</td>
<td>1%</td>
</tr>
<tr>
<td>All basic buys</td>
<td>2%</td>
<td>5%</td>
<td>7%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
</tr>
</tbody>
</table>

For P&G agencies these two months of February and March have the pressure
and bustle that’s without comparison in the business.
What keeps ‘em on the tightwire: looking at network pilots, negotiating for full
time and programs, and at the same time getting their portfolios in order for the Cincinnati
meetings next month at which budget recommendations are discussed.

Only two specials of an entertainment nature scored appreciable tv audiences
during the past December, that is, during the periods measured by Nielsen.
These measured specials and their rating data:

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>DATE</th>
<th>PERCENT</th>
<th>HOMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hallmark Hall of Fame</td>
<td>6 December</td>
<td>12.5</td>
<td>6,225,000</td>
</tr>
<tr>
<td>Wizard of Oz</td>
<td>9 December</td>
<td>33.0</td>
<td>16,434,000</td>
</tr>
<tr>
<td>Here’s Edie</td>
<td>13 December</td>
<td>10.1</td>
<td>5,030,000</td>
</tr>
<tr>
<td>As Caesar Sees It</td>
<td>15 December</td>
<td>10.9</td>
<td>5,428,000</td>
</tr>
<tr>
<td>Mr. Magoo’s Christmas Carol</td>
<td>18 December</td>
<td>22.8</td>
<td>11,354,000</td>
</tr>
<tr>
<td>AVERAGE</td>
<td></td>
<td>17.8</td>
<td>8,894,000</td>
</tr>
</tbody>
</table>
NBC TV, assuming from the lineup that it was showing around the New York agencies last week, will retain 15-16 of its present shows for the coming season.

There's still some repositioning to be done and there's some question as to whether Hazel will be moved to CBS TV (Tuesday, 9) by Ford and whether GE will alternate with du Pont with an hour version of True.

The 1963-64 lineup as the agencies viewed it:

SUNDAY: 7:30, Disney; 8:30, P&G series; 9, Bonanza; 10-11, DuPant Show of Week.
MONDAY: 7:30, Feature movies; 9:30, TBA; 10-11, Mitch Miller.
TUESDAY: 7:30, the Matchmaker; 8-9, Mr. Novaks; 9-10, Clifford Odets-Richard Boone; 10-11, Bell Telephone Hour (alternate weeks).
WEDNESDAY: 7:30, the Virginian; 9-10, Kraft Hour; 10-11, the Eleventh Hour.
THURSDAY: 7:30, Robert Taylor; 8:30, Dr. Kildare; 9:30, Hazel; 10-11, Jack Paar.
SATURDAY: 7:30, Joey Bishop; 8:30, Bill Dana; 9-11, Feature movies.

Spot tv should find exceptionally good pickings this spring from among advertisers who gear their spending mostly to seasonal pushes.

The business climate may be an important factor, but from agency reports there's an abnormal number of Father's Day and graduation and wedding gift schedules on the shelf ready for buying action when confirmation dates are feasible.

A couple of cases in point: (1) Norelco, Remington, and Schick, among electric shavers, are each poised for the May-June gift-appeal sweepstakes; (2) Gulton (Compton) will use 15 markets (this is double the last promotion list) to sell its renewal-battery line of radios, flashlights, and lighters. The Gulton schedule will run seven weeks.

Look for the toymakers to lean more toward spotting their commercials in adult-appeal programing when they do their buying for the fall.

The new tack is due to their discovery that parents are exerting more influence in the choice of their progeny's toys and it's become pretty much a family concern as to price, quality, and performance. It's all probably due to past abuses by some members of the toy fraternity.

At the moment the big tv users among toy manufacturers feel rather frustrated. They'd like to announce to jobbers and dealers at the New York Toy Fair slated for the week of 11 March what their tv buys will be for this fall, but they find that the networks can't cooperate because they themselves don't know what they'll be scheduling at that time, particularly in Saturday kid shows.

The FCC may have opened a can of worms in advising licensees that stations which serve substantially the same area violate the public interest by organizing to sell themselves at a group rate.

Where the rub could come for the commission: determining what are gray areas in such combination rate agreements. Particularly with respect to such combined stations whose coverage sort of overlaps, but have different markets for their basic service area.

In radio, an instance would be the Philadelphia suburban group put together by Avery-Knodel and in tv, the Triangle Pennsylvania-Delaware uhf trio obviously set up to compete with WGAL-TV. CBS TV advised SPONSOR-SCOPE that its legal department was studying the FCC's notice with respect to its application to the three uhfers.

About the only rep directly and unquestionably affected by the notice is Robert Meeker, who about a year-and-a-half back organized combination rate station clusters within Denver, Salt Lake City, and Seattle. Meeker expressed surprise at the FCC's action. He had checked his project with the FCC a year ago. No objection was expressed, but he was told he'd hear from the commission. (For more details see WASHINGTON WEEK, page 55.)
Mr. Wiggly Worm does much more than wiggle

To you, he may be just a forefinger with a face painted on it. But to any child in the Dallas-Ft. Worth area, he is a personality on "The Mr. Pepper-mint Show," now in its third year and starring WFAA-TV's Jerry Haynes. Sustaining the interest of his demanding audience, Jerry produces the highest ratings in his time slot. Wholesome and appealing, his is the show that mother prefers her kids to watch. And she demonstrates her appreciation when she buys. Product-success stories prove it... more eloquently than even Mr. Wiggly Worm's smile.

WFAA-TV Channel 8 abc WFAA-AM-FM-TV Communications Center.
Broadcast services of The Dallas Morning News. Represented by Edward Petry & Co., Inc.
Yes—it is great...and the world-famous San Antonio Stock Show and Rodeo held every February is typical of the many activities in the Alamo City. San Antonio...where almost 750,000 happy folks enjoy Venetian-like boat rides on the picturesque San Antonio River...Grand Opera Festival...America's third largest zoo...rides on the world's longest miniature train in tropical Brackenridge Park...South's finest golf courses...world-renowned Symphony...outdoor art exhibits on the River Walk...historic Missions...fiesta parades...outstanding Museums...world's largest Military Installations...theatrical productions...sailing on beautiful Woodlawn Lake in the heart of the city. All this and much, much more in sunny, funtime San Antonio. But beware—thousands of tourists who visit San Antonio each year make it their home!

It's Great to SELL San Antonio on KONO-TV ch.12
The preemptible system in its fullest development

This chart is prepared from portion of a rate card, in which local viewing patterns are apparently reflected by the station's charge for prime-time 20-second announcements. In this particular system, all announcements are "preemptible" in the sense that they are subject to price-reclassification, with due notice to the advertiser, and with the option to retain the spot at its reclassified rate. In this chart, the distribution of lightest areas (highest-priced spots) indicates the peak viewing

Buyers want changes in spot tv

- 4A's perturbed about preemptible practices
- Agencies ask for guaranteed run
- Cool response from stations and rep firms
- General overhaul of standard contract form?

The buying and selling practices of spot television may come under review this year.

A first move toward such a review was made last month by the American Assn. of Advertising Agencies. The 4A made two "suggestions" to stations about the handling of preemptible spots. Stations now are giving their individual reaction to reps, whose collective body—the Station Representatives' Assn.—will in turn give a considered reply to the agency group.

Although the buyers of tv time have limited their "suggestions" to one section only of spot business, knowledgeable observers point out that the preemptible spot lies close to the heart of the price adjustment process. Any review of preemptible spots must, therefore, touch on broader issues; not only the mechanics of price resolution but also the concepts which underlie it.

Because of this, it's probable that the 4A's and the SRA will sit down for extended sessions at the conference table. (One result of this, hopefully, may be a thorough revision of the standard contract form. Apart from the preemptible question, both groups have other matters which they feel could bear adjustment. This is likely to pro-
A backward look at TV and preemption

WHO FATHERED PREEMPTIBLE SPOT? Bouquets and some brickbats can be spread around: some should go to John P. Denninger (left), erstwhile vp and Eastern sales manager of Blair TV. It was in 1959 that Blair picked up the idea, which had been put into effect three years earlier at WABC TV, New York. (Joseph Stamler, now vp, then was station sales manager.) Another early advocate of p-e was rep firm Adam Young.

Denninger now heads a financial counselling service, Executive Capital Planning Inc. Looking back on preemption, he says "It allowed the law of supply and demand to come into effect. I'm not surprised at its widespread adoption: We thought it was inevitable because of the unreality of the pricing structure."

Another rep expert, Katz vp Daniel Denenholz (l., below), comments indirectly on the current 4A recommendation by saying that "Rate cards will be subject to special terms and conditions for as long as a station's audience fluctuates from period to period—and so long as advertisers and agencies place the emphasis they do on CPM. . . ."

Liked or not, p-e spot can't be ignored

"The preemptible system is valuable, but it can be abused. It's here that stations often lose their virginity."—Jay Heitin, WNBC TV

"We use it to correct a temporary cost-inefficiency. A major realignment is best handled by a rate card change."—Scott McLean, Crosley Broadcasting

"P-e will be affected by the new monitoring systems. Advertisers will check the turnover of any given spot." Roger O'Connor, Boiling Co.

"A lot of major-market spot is sold this way, where it can't be discounted too openly. It suits us, of course."—Bob Liddel, Compton

"If properly designed it gives flexibility with respectability. But it's not suited to every situation, and it can become a problem in the hands of weak salesmen."—James O'Grady, Adam Young.
spots as long as there's a chance of making sales at the fixed rate. But agency buyers report that the sellers—under strong competitive pressure in the last 12 months—have tended to use the p-e rate as a first line of defense. The agency picture is of stations and/or reps clutching at any straw to assure a quick buy. With the base secured though preemptible booking, the seller then begins the serious business of finding buyers at the higher, fixed rate. The result (it's claimed) is an alarmingly high rate of recapture as the fixed-position buys are subsequently brought in.

 Buyers also complain they have not been getting enough warning when their spots are recaptured. This is not a criticism of the Section Three, run-of-station, or "sudden death" type of buy, in which the agency knowingly runs the risk of immediate recapture without warning. The complaint is rather that too many "Section Two" buys, in which the agency is guaranteed a fixed period of advance notice of preemption, have in practice been treated by stations as a sudden-death spot. "Often," laments a typical buyer, "we find out about it only when the bills come in..."

 This is the background against which the 4A's broadcast committee makes its recommendation for a standard, seven-day notice of preemption. Purpose of the suggestion is to tactfully draw the station's attention to the view that a problem exists, and also to standardize the minimum period of notice. (In the present proliferation of p-e schemes, Section Two warnings run anywhere from seven days to 28 days.)

 There were a few startled yips of protest when the 4A's opinion was made public, last month. However, the seasoned members of the rep community are generally convinced that there's no essential change involved in this part of the 4A suggestion, and that if there's any abuse of preemptible spots it will be self-correcting as buyers sharply lose interest in the stations and reps that are responsible.

 A reasonable notice. This appears to be the case. To borrow a military metaphor, the 4A memo is not a front-line dispatch, but an official bulletin released after the battle. A good deal of the offending practice had already been rectified by the time the 4A's got around to notifying the stations. "It's now an isolated problem," reports Robert Liddel, Compton Agency v.p. and 4A committeeman. "Most stations today, via their reps, do offer and maintain a reasonable notice of preemption. But we'd also prefer the added stability of a guaranteed two-week run at the start of the campaign."

 The consensus gathered by sponsor is against the agencies achieving a guarantee. There's a strong practical reason for sellers to object, and a no-less strong point of principle.

 The suggestion comes out of a natural dislike of wasted effort: once a schedule has been set it should never, even through preemption, become a total loss. Sta-

(Please turn to page 65)
Yellow Pages zoom with ‘fingers’

- B’dcast media play big role in promotion
- Cunningham & Walsh creates ‘Fingers’ idea
- Awareness study proves theme’s impact

The dramatic growth of telephone directory advertising in America has been described as one of the significant advances in mass marketing. And what was once essentially a local marketing service has become a major national marketing and advertising tool.

Most, if not all, of America knows it as the Yellow Pages!

The growth of Yellow Pages from its first telephone subscriber directory in 1878 (with its proud Victorian listings of hacks and boarding stables) to its position as an almost indispensable buyers' guide is no accident. It is due to three decades of consistent and intelligent promotion.

In 1962, the Yellow Pages, through C&W, spent between one and two million dollars for national advertising and promotion in all media. This was supplemented by three to four times that amount spent by the 21 associated Bell System telephone companies in the areas they serve.

Reportedly, nearly half of this combined sum was allocated to the broadcast media, with the emphasis on television, and mostly in spot. Radio's share of Yellow Pages' promotion came to approximately 15 per cent of the budget.

As indicated above, Cunningham & Walsh handles the Yellow Pages account on a national level, an assignment it has carried out with conspicuous success for some 35 years—indeed, something of an enviable record along Madison Avenue. Member telephone companies have their own advertising agencies which, in many instances, use the basic C&W advertising and promotion campaigns as springboards for local, state and regional efforts to point up the flexibility of the Yellow Pages as an advertising medium.

Constant flow of ideas. Though the Yellow Pages account may be a venerable one in the C&W shop, there is an unending flow of new ideas from staffers. Perhaps the
most notable of the C&W efforts to promote the Yellow Pages was the introduction of the "Let Your Fingers do the Walking..." theme in all of the advertising and promotion.

In the opinion of veteran observers of such matters, it marked the launching of one of the most successful pieces of communications in order to reach the consumer via television, radio, general magazines, newspapers, car cards, foreign language press, outdoor posters, etc.

Circulation of the classified directories zoomed about 40 per cent in the past five years. It is estimated that Yellow Pages circulation today is 70 million.

In order to make greater use of the Yellow Pages among the masses in search of goods and services, C&W feels it has come up with a most effective theme—a theme launched in early 1962 and instantly accepted here and there with minor modifications by 19 of the 21 telephone companies.

The "Fingers" theme last year was used by some 14 companies in tv spots: 18 companies used it in radio spots and nine companies participated in the 24-sheet poster offerings, coupled with solid participation in display material made available by the C&W agency.

It was apparent from the outset of the "Finger" theme, that Yellow Pages was falling heir to a powerful attention getter. Shortly after its introduction, C&W sought to determine its level of awareness and advertiser identification.

Awareness study made. Two months after the "Walking Fingers" theme had been launched nationally, C&W asked R. H. Bruskin Associates to conduct an awareness study. The study was launched March 28, 1962. Some 2,535 personal interviews (1262 male and 1273 female adults) were conducted throughout the nation. The study showed that after nine weeks (campaign was actually introduced on 19 January), 29.5 per cent of the population could complete the phrase "Let your fingers do the walking through...

In the Northeast, this percentage ran as high as 46.3 per cent and as low as 18 per cent on the West Coast. The division between male and female who could answer correctly was about equal.

On 12 November of 1962, C&W asked the Bruskin researchers to conduct a second awareness study. In this instance, 2,531 personal interviews were conducted (1253 male and 1278 female adults), again on a nationwide basis.

The progress report was nothing short of amazing. This time the study showed that 17.3 per cent of the total population could complete the phrase ". . . let your fingers do the walking through..." (13.9 per cent male and 50.7 per cent female).

Again, in the Northeast, this figure ran as high as 60.7 per cent (54.1 per cent for males, 66.6 per cent for females). In the Far West these figures were lower, 22.1 per cent (18.1 per cent for males and 26.1 per cent for females).

Why had the "Walking Fingers" theme scored such penetrating results among the American people? In discussing the present national campaign with a sponsor editor, F. Malcolm Minor, account executive for the Yellow Pages at Cunningham & Walsh, observed that

(please turn to page 66)

Radio commercials also score
Radio spots incorporating the "Walking Fingers" theme are made available by Cunningham & Walsh to member telephone companies. tv commercials are also available

SPONSOR/11 FEBRUARY 1963

Shop Yellow Pages way reminder
New York Telephone Company, via BBDO, has bought 60 and 20-second announcements adjacent to and within all sports events on WCBS-TV to promote Yellow Pages
More commercial creativity at lower production cost

New use of still photographs allows great flexibility;

N. W. Ayer team produces bank commercials with unusual motion, mood through photomation; technique faster and more economical

New uses of a technique called squeeze-motion or photomation have allowed many advertisers to produce creative commercials at a low cost and in record time. The technique, which turns still photographs and artwork into a movie, has been catching the attention of such major advertisers as Breck, Listerine, Betty Crocker, Colgate, and the First Pennsylvania Banking and Trust Company in Philadelphia. Only five years old, animation producers claim the process is currently ten times more popular than the straight cartoon commercial.

The First Pennsylvania commercials, handled by N. W. Ayer Agency, have achieved unusual creative levels by adding agency innovations to commercial production using photomation. The results are something new in the normally-staid bank advertising, and more important, something new in mood and motion for all advertising.

The commercials the bank wanted involved special consideration. Nine one-minute spots were needed on such services as savings accounts, personal loans, home improvement loans, automobile loans, etc. Nothing obvious was wanted such as the usual man-behind-the-desk approach in a loan situation, or routine before-and-after-loan pictures.

Creating a mood, "We wanted to create a mood and say something subtly through visual elements," said Conrad White, agency producer on the account. "It involved a way of looking at people and capturing them under natural circumstances. We wanted to show that the customer was more than just a man with a starched collar visiting..."
The creative team selects appropriate shots

Copywriter Chris Conway (l) and art director Wes Shaw (c) give their opinions of the photos and how they will fit jingle and mood of the commercial. Producer Conrad White places the contacts on the photoboard.

The bank, and people in the bank were interested in him as a human being. What we were after was a feeling of friendliness and casualness.

Executives at the agency felt that the usual storyboard should be jettisoned in favor of a broad description of the mood the agency team would try to achieve in each segment of the spot.

"Most clients expect the finished product to be like the storyboard," White continued. "We didn't want to lock ourselves into something where we would have to photograph exact scenes with people posing in pre-determined positions."

The agency presented the client with a description for each commercial similar to the following on auto loans:

(First 20 seconds) Location is new car showroom. The photos depict a young family looking at a new car. Our viewpoint is toward the people, not the car. We are not really trying to tell what they are doing at this point. Our aim is to record the actions and reactions of these people in a warm, human, and arresting way.

(Last 20 seconds) Location is bank interior. The photos show the same family applying for an auto loan. We are an observer of the attitudes and responses of these people. We see that the customer has been put at his ease; that the bank people are friendly and sincerely interested. The sequence of stills does not tell a story, as such, but establishes a mood and feeling that reinforce our claim.

The mood would have to be

Pictures synchronize with musical elements

Care is taken in arranging the photos in tempo with the jingle. Note the beat is included to keep track of the rhythm. Squares drawn in on the hand shot indicate music suggests a cut-back. About 50 were used for each commercial.
captured in candid photographs—the exact photographs that would make up the commercial. Carefully selected photos would be chosen from the contacts and synchronized with an especially-prepared pre-recorded jingle.

**Accent on naturalness.** The photos were taken by a single photographer who was versed in the mood he needed to capture, eliminating the expense of a large camera crew. Limbs of people, backs of people, aerial shots, out-of-focus shots—almost anything was permissible if it captured the warm friendly feeling necessary. Noted photographer Donald Mack visited many First Pennsylvania banks and homes of clients, taking over 1200 shots for each commercial with a 35mm camera. The bank employees played themselves; no models were used here. Nor was special lighting considered necessary. The bank and the creative team at the agency wanted the pictures to be as natural as possible.

Contacts were then assembled and looked over by art director Wes Shaw, copywriter Chris Conway, and the producer Conrad White.

**Photoboard.** A storyboard never came into being, neither for client approval nor agency use. The creative team decided to make up a photoboard or shooting board from the contacts chosen. This would be quicker and more graphic than the usual process. The contacts were tacked on to a board over the words and beats of the jingle.

**Pictures to music.** The commercials involved only stills with musical effects such as obvious beats, crescendos, and accented cuts to lend themselves to the video element. Where the music suggested zoom-ins, a quick succession of stills, stop-motion, or moving titles, appropriate pictures were selected. Key actions were fit to move on musical cue: musical emphasis thus pinpointing salient facts, such as the name of the bank. Where there were no words in the jingle, merely beats, pictures were found to fit them. About 50 photos were used for each spot, in contrast to the usual 10 or 12.

Blow-ups of the selected stills, usually 8” x 10” were then made. Where zoom-ins or cut-backs were required 11” x 14” were used. A field guide was then marked up for the aerial image camera, indicating where special effects were to take place. Then they were numbered according to the footage count for animation stand shooting.

The illusion of motion was created with the aid of an aerial image camera, complicated photographic machine worth about $250,000. As the camera assembly moves up and down on racks, the lens continually stays in focus. The “stage” below, on which original material is shot, moves on command as well. With an electronic control board, the technician directs the machine to achieve effects.

**Client reception.** The photomation technique proved a hit with the bank, which ordered eight or nine one-minute commercials and three 20s using the same process, about half of which are completed.

Mrs. Esther Jackson, Krewson vice president in charge of advertising and public relations at the First Pennsylvania explains: “We really took the whole production on faith. We wouldn’t use an agency that wasn’t competent, creative, and imaginative.

“We wanted something different in bank advertising to give us distinction in the field, and N. W. Ayer has supplied us with what we were looking for. The still photomation technique has been very effective: our staff is very enthusiastic and we’ve had many favorable comments from the public.”

**Speed and economy.** Aside from the many creative possibilities photomation offers, advertisers such as First Pennsylvania utilize the process for speed and economy. Conrad White of Ayer states: “The production process cuts down to a bare minimum the number of people involved. No large camera crews are necessary, just one camera man. Production costs for each bank commercial ran about $3,500 (excluding cost of talent and music). Live action, the only other way we would have done it, would certainly have cost double, especially if we shot on location. Using photomation, a one-minute commercial can be produced for about $500 to $1,000, if it is not complicated. Although we used many photographs to capture the right mood,
the process generally requires fewer photos than standard film production requires original material.”

“As for speed, White continued, "the actual production time of our first commercial took two days. This is possible because the greatest amount of work involved is in shooting stills and organizing the contacts for the photoboard. The photoboard doubles as a true animation stand shooting board, we eliminated the complete process of visualizing the commercial through sketches."

“The speed and economy involved in the final techniques, has been recognized by several other accounts our agency handles,” White stated.

Photomation technique. In general, photomation is an animation and semi-live technique whereby most animation stands shooting is done at live-action speed, instead of the single-frame stop-motion photography normally used in animation production. The name photomation is generally used. Other names such as squeeze-motion, still-motion, and limited-live action have been coined for the same technique.

By utilizing the process producers may turn to various sources of material, such as all kinds of photographs, stills, drawing charts, logos, newspaper and magazine clippings, and limited animation cartoon cells.

The process also allows for a great deal of movement. In addition, limited cartoon animation, pop-ons, slide motion, squeeze-animation, zooming product shots, as well as every possible camera movement, can be employed. Since the special visual effects, dissolves, wipes, etc. are combined during the original animation stand photography, the amount of money needed for any photomation production is less than that of regular film production.

Whether for economy, speed, or flexibility, use of photomation is growing, animation producers claim. As one producer put it: “It is the fad now. Regular cartoon animation is ‘yesterday.’”

Celebrities visit WSB in 1922
Visiting Atlanta in the ’20s, opera singer Alma Gluck and husband Eirem Zimbalist (r) are shown radio facilities by first chief engineer George Her

WSB wins BP Mike Award

► Atlanta station cited for community service
► Award dinner to be held 25 February

Station WSB, Atlanta, is the 1963 recipient of Broadcast Pioneers’ annual “Mike Award” for typifying the Pioneer group’s standards for excellence in community service. The “Mike,” a gold-plated actual ribbon microphone of radio’s early days, will be presented 25 February at the third annual Broadcasters’ Foundation banquet, at the Americana Hotel, New York.

James M. Cox, president of WSB (AM-TV), will accept the award. Other station executives who will attend the dinner include J. Leonard Reinsch, executive director: Frank Gaither, general manager, WSB, and Marcus Bartlett, general manager, WSB-TV. President and Mrs. Kennedy are expected to attend the banquet, as well as members of the FCC.

WSB is the third 50,000 watt clear channel station to be so honored by the Broadcast Pioneers. The first was WLW, Cincinnati, in 1961. Last year’s recipient was WGN, Chicago.

Financial aid. Aside from the annual opportunity for an industry-wide salute for outstanding achievement in radio, the “Mike Award” dinner serves as a major contributory source for the Broadcasters Foundation fund, an arm of Broadcast Pioneers’ that provides financial aid to indigent broadcasters.


"The man solely responsible for the Foundation’s establishment and the Mike Awards idea to raise money for the fund, was Arthur Simon, then president of the New York chapter,” emphasized Quaal.

In the spring of 1961, he continued, Broadcast Pioneers agreed (Please turn to page 61)
$1 million a year for research is key to growth at Metromedia

- Studies help Metromedia win recognition
- Research outlays equal network average
- Woman at helm earns respect of colleagues

When Metromedia’s WNEW-TV thrust into the third slot in the ARB New York rankings last fall, a lot of people in the industry began to wonder where the independent station was getting its vitamins.

Metro executives, however, knew where WNEW and other company properties were getting much of their new muscle. The answer was research—$1,000,000 worth of research a year.

While Metromedia is a growing communications empire, it is still far from being a giant in the industry. The $1,000,000 research budget, therefore, represents quite a sizeable chunk of operating expenses. The figure assumes even larger significance when one considers that a recent estimate puts the combined research outlays of the three major networks at $3,000,000. Of course one network may spend more or less than another, but on the average, network research expenditures are the same as Metromedia’s.

Money well spent. Metro’s heavy investment in research can be traced to the background of John W. Kluge, president and chairman, in the food brokerage business. "In food marketing," Mr. Kluge told sponsor, "research is an absolute must—it is a way of life."

In Kluge’s opinion, what is true for the food business is at least equally valid for the communications business. "We ought to know more about our product than any one who buys it. We have to give our salesmen the tools that will enable them to have confidence in their product and its value to their customers. Any amount of money we spend in this direction is well spent."

Metro’s track record in recent years strongly supports the validity of Kluge’s marketing philosophy. In 1956, the company consisted of two television stations WABD (now WNEW) and WTTG in Washington. That year the company took a net loss of over $1,500,000. By 1962, earnings amounted to about $2,500,000—double the 1961 results —on gross revenues of some $53,- 000,000.

Metro today has a lot of irons in the fire. In addition to WNEW and WTTG, it has acquired television stations KOVR-TV in Sacra-
mento; WTVH, Peoria, Ill.; WTVP, Decatur, Ill., and KMBC-TV in Kansas City. Acquisition of KTTV in Los Angeles is awaiting FCC approval. Its radio stations include WNEW, New York; WIP, Philadelphia; WIIK, Cleveland, and KMBC in Kansas City. It also owns Foster & Kleiser, the largest outdoor advertising company on the West Coast and the second largest in the country. Metro Broadcast Sales is the company's station representative division.

At all levels. At Metro, research plays an important role at all operational and corporate levels. Reach and frequency studies and program analyses are conducted on a regular basis and are supplemented by frequent specials. All planned acquisitions or property sales are carefully examined. “We'd do a thorough research job before we bought a flea circus,” Kluge asserted. A $30,000 research project recently revealed that WRUL, the company's international broadcasting station, was something less than an ideal property for Metro, and it was promptly sold. The company also engages in basic research in areas such as materials handling.

Last year, WNEW-TV claimed some $100,000 of the total research budget and close to $200,000 was invested in outdoor advertising research for Foster & Kleiser. The rest of the budget was distributed among the other Metro stations, corporate projects, and also maintained the company's research staff of 13 men and women.

The head and guiding spirit of Metro's research operations is Mary L. McKenna, vice president and director of research and sales development. In this position she is responsible for planning, executing and often personally presenting Metro's research projects. In addition, Mrs. McKenna trains the Metro sales force in the effective use of research data.

Mrs. McKenna's advertising career extends back to 1938 when she joined Young & Rubicam as a media secretary. A graduate of the Columbia University School of Business, she has served as head of the media research department and as broadcast media supervisor for

“A medium can demonstrate its worth only by research”
Mary L. McKenna, vice president and director of research and sales development for Metromedia, a woman in a man's world, has earned respect of media fraternity

“Never let our promises exceed our performance”
John W. Kluge, president and chairman of Metromedia. His background in the food business demonstrated the need for research in all media marketing operations

Benton & Bowles; director of research and sales development for WNEW radio, and in several other posts.

Attractive and soft-spoken, Mrs. McKenna looks much more like a young Westport matron than a successful and highly regarded executive in one of the world's most competitive businesses. Yet in her gentle hands, research is often wielded as a bludgeon to win recognition and billings for Metromedia.

Research gets the client. For example, last December WNEW-TV was engaged in a dog-fight with another New York station for a $250,000 Bosco one-station campaign on children's programs. Both WNEW and the other station presented (Please turn to page 58)
New spot radio estimator published

- Katz Estimator #6 based on NCS '61
- Designed to estimate radio campaign costs
- Tabulates minute-spot costs in top 150 markets

Radio rates appear to be holding the line. Indications of this are to be found in the all-new edition of the "Spot Radio Budget Estimator" (#6) prepared by The Katz Agency and released last week.

Designed to provide quick answers for advertisers planning a radio campaign, agency timebuyers and other media planners, the estimator tabulates the cost of 12 one-minute announcements per week for 13 weeks in 150 markets, in traffic, day and evening time classifications. It also adds a formula for estimating the cost of 12 or 24 announcements per week for schedules of one, six, 13, 39, and 52 weeks.

NCS '61 used. Because of one important change in the Estimator, however, exact comparisons between this edition, the sixth, and the previous five cannot be made. Daniel Denenholz, vice president and director of research for Katz, emphasizes. "This change is the use of data from NCS (Nielsen Coverage Service) '61 for the first time," he notes. "Previous editions were based on NCS No. 2 (1956). The estimator was not designed for trend purposes, but as a working tool."

Denenholz adds that budgets based on this estimator will be on the high side since the stations covered in each of the top 150 markets are those having the largest total daytime weekly circulation and tend to be the higher cost stations. "A timebuyer would not necessarily use all of the top stations for his schedule which could lower costs somewhat."

Among the highlights of the new edition were:

- A minute announcement, based on 12 per week for 13 weeks, can be purchased in traffic time (rates covering, generally, the most time between 7 a.m. and 9 a.m. and between 4 p.m. and 6 p.m.) in the first 50 markets for $2,221.21; in the first 100 markets for $3,037.33, and in the first 150 markets for $3,509.14.

- A minute announcement, based on 12 per week for 13 weeks, in daytime (rates covering, generally, the most time between 9 a.m. and 4 p.m.) costs $1,817.81 in the first 50 markets; $2,533.13 in the first 100 markets, and $2,950.95 in the first 150 markets.

- A minute announcement, again based on 12 per week for 13 weeks, in the evening (rates covering, generally, the most time between 6 p.m. and 11 p.m.) is $1,320.46 in the first 50 markets; $1,980.40 in the first 100 markets, and $2,331.85 in the first 150 markets.

Rate equivalents. The spot radio estimating formula provided by Katz shows the one-time rate in traffic time to be equivalent to 120% of the daytime rate, while the evening rate is but 75% of the daytime rate. Using 12 announcements per week for one week, the rate for traffic time is 98% of the

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Formula used for spot radio estimates

Based on minute announcement rates 100% =

daytime one-time rate

<table>
<thead>
<tr>
<th>One-Time Rate</th>
<th>Traffic time 120%</th>
<th>Daytime 100%</th>
<th>Evening 75%</th>
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<tbody>
<tr>
<td>12 anncts. per week</td>
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<tr>
<td>1 week</td>
<td>98%</td>
<td>81%</td>
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<td>6 weeks</td>
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<td>26 weeks</td>
<td>78%</td>
<td>63%</td>
<td>46%</td>
</tr>
<tr>
<td>39 weeks</td>
<td>77%</td>
<td>63%</td>
<td>46%</td>
</tr>
<tr>
<td>52 weeks</td>
<td>75%</td>
<td>61%</td>
<td>45%</td>
</tr>
</tbody>
</table>

Formula is derived from tabulation of rates of stations used in estimator for top 50 markets. Tests indicate the relationship of specified rates among top 50 is essentially the same as among all 150 markets listed.
daytime one-time rate, according to the formula, and scales down to 81% for 12 announcements per week over a 52-week period.

Similarly, the daytime rate for 12 announcements per week ranges from 81% of the daytime one-time rate to 70%, when 12 announcements per week are run over 52 weeks. The range for 12 announcements goes from 60% of the daytime one-time rate to 51% when a 52-week schedule is used.

With 24 announcements per week, the traffic time rate is 88% of the daytime one-time rate over one week while for 52 weeks, the formula shows it to be 75%.

The estimator is based on a special tabulation of stations prepared by A. C. Nielsen on special order by Katz. Using the list of the stations in each market with the largest daytime circulation, Katz compiled rates from the 1 November 1962 issue of SRDS Spot Radio Rates and Data. Rates are tabulated for the 150 markets, based on the use of one station in each market.

According to Katz Agency, "markets are ranked according to the station in each metropolitan area or home county with the largest total daytime weekly circulation. However, because of statistical limitations in the NCS data, it was not deemed advisable to show a precise ranking of markets. Accordingly, they are arranged in rank groups of ten, with individual markets listed alphabetically within each rank group."

Since the publication of NCS No. 2 in 1956, Denenholz reports, many changes have taken place prior to the preparation of NCS '61. These include new market rankings, new stations, changes in the power of the facilities, etc. These changes resulted in a number of different stations being used for the cost tabulations in the sixth edition.

One-time rates are also included in the estimator. A one-time daytime announcement in the top 50 markets would cost $2,301.00; in the top 100 markets $3,299.00, and in the first 150 markets $3,873.11, the estimator shows.

In arriving at discount, all plans, including run-of-station, were used where available, except in two situations: ro-s or "fixed but preemptible" plans were not applied to traffic time unless the conditions of the plans clearly held for this area, and special weekend plans were not used.

Rates for one time only in the daytime ranged from a high $165 in New York to $6 in El Paso, Tex.

In traffic time, rates range from a high of $128.25 in Detroit to $5.60 in Abilene, Tex.

### Cumulative totals for announcements by market groups

**COST PER MINUTE ANNOUNCEMENT**

<table>
<thead>
<tr>
<th>Traffic Time</th>
<th>Daytime</th>
<th>Evening</th>
<th>One Time</th>
<th>Daytime</th>
</tr>
</thead>
<tbody>
<tr>
<td>1ST 10 MARKETS</td>
<td>$805.26</td>
<td>$686.13</td>
<td>$482.25</td>
<td>$899.00</td>
</tr>
<tr>
<td>1ST 20 MARKETS</td>
<td>1,276.12</td>
<td>1,055.36</td>
<td>724.00</td>
<td>1,395.00</td>
</tr>
<tr>
<td>1ST 30 MARKETS</td>
<td>1,641.93</td>
<td>1,382.24</td>
<td>1,002.81</td>
<td>1,801.00</td>
</tr>
<tr>
<td>1ST 40 MARKETS</td>
<td>1,915.63</td>
<td>1,606.14</td>
<td>1,122.76</td>
<td>2,103.00</td>
</tr>
<tr>
<td>1ST 50 MARKETS</td>
<td>2,211.21</td>
<td>1,847.84</td>
<td>1,320.46</td>
<td>2,401.00</td>
</tr>
<tr>
<td>1ST 60 MARKETS</td>
<td>2,442.51</td>
<td>2,041.89</td>
<td>1,467.76</td>
<td>2,644.50</td>
</tr>
<tr>
<td>1ST 70 MARKETS</td>
<td>2,626.71</td>
<td>2,179.19</td>
<td>1,591.26</td>
<td>2,825.50</td>
</tr>
<tr>
<td>1ST 80 MARKETS</td>
<td>2,785.65</td>
<td>2,317.30</td>
<td>1,703.82</td>
<td>3,002.00</td>
</tr>
<tr>
<td>1ST 90 MARKETS</td>
<td>2,917.78</td>
<td>2,431.93</td>
<td>1,800.70</td>
<td>3,149.50</td>
</tr>
<tr>
<td>1ST 100 MARKETS</td>
<td>3,037.33</td>
<td>2,533.13</td>
<td>1,880.40</td>
<td>3,299.00</td>
</tr>
<tr>
<td>1ST 110 MARKETS</td>
<td>3,157.53</td>
<td>2,636.73</td>
<td>1,973.50</td>
<td>3,437.50</td>
</tr>
<tr>
<td>1ST 120 MARKETS</td>
<td>3,259.43</td>
<td>2,722.83</td>
<td>2,051.85</td>
<td>3,555.41</td>
</tr>
<tr>
<td>1ST 130 MARKETS</td>
<td>3,345.83</td>
<td>2,804.23</td>
<td>2,125.25</td>
<td>3,672.51</td>
</tr>
<tr>
<td>1ST 140 MARKETS</td>
<td>3,427.78</td>
<td>2,879.43</td>
<td>2,188.45</td>
<td>3,775.71</td>
</tr>
<tr>
<td>1ST 150 MARKETS</td>
<td>3,509.14</td>
<td>2,950.95</td>
<td>2,234.85</td>
<td>3,873.11</td>
</tr>
</tbody>
</table>
Hottest rumor of the week has it that Ed Papazian, Gray and Rogers (Philadelphia) media director, is getting ready to swap buying for selling. Reports persist that he has been tagged to man Katz's soon-to-be-unwrapped new tv sales shop in Philly. Word of caution: This Papazian is not to be confused with BBDO's same-name man who is still very much in action in the Gotham office of this agency.

If McCann-Erickson's (N.Y.) recent reconversion to the group plan had been contrived solely to throw unsuspecting reps into a state of utter confusion, they couldn't have been more successful. Reps report the account reshuffling has caused frustrating instances like subjecting avails to the wrong buyer, etc. So, as a public service to this league of befuddled brethren, we present here a dossier of what accounts now go with which buyers.

Brendan Broderick: Best Foods-Corn Products, Savings & Loan.
Mort Weinstein: Buick, Humble Oil.
Abbey Lester: Coca-Cola.
Judy Bender: John Hancock, Nestle Chocolate.
Ethel Melcher: Nestle (coffee division).
Virginia Conway: Nestle (Chocolate and Coffee) Ocean Spray, Minute Maid, National Biscuit bread.
Helen Burgert: National Biscuit (Biscuit division), Tyrex.

Detroit station plays host to admen in New York
Contributing to the success of WWJ, Detroit, hosted Stork Club party in New York recently were (lr): PGW's Vic Piano; LaRoche buyer Sandy Mosheim, and WWJ gen. mgr. Jim Schiavone. Nearly 200 admen attended.

Can't Help wondering: Whether Fuller & Smith & Ross' (N.Y.) Dorothy Shahinian will follow former boss Don Leonard to Kudner. Dorothy tendered her resignation last week to F&S&R.

(Please turn to page 40)
WHO-TV's FIGURES "STACK UP"!

The Nielsen '61 map shows how WHO-TV covers Central Iowa, plus—but take a look at the market-data figures for this 42-county area:

<table>
<thead>
<tr>
<th>Category</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>TV Homes</td>
<td>290,560</td>
</tr>
<tr>
<td>Households</td>
<td>328,590</td>
</tr>
<tr>
<td>CSI</td>
<td>$1,914,739,000</td>
</tr>
<tr>
<td>Farm Households</td>
<td>72,994</td>
</tr>
<tr>
<td>Gross Farm Income</td>
<td>$1,006,961,000</td>
</tr>
<tr>
<td>Food Sales</td>
<td>$295,009,000</td>
</tr>
<tr>
<td>Gen. Merch. Sales</td>
<td>$136,641,000</td>
</tr>
<tr>
<td>Home Furn. Sales</td>
<td>$57,579,000</td>
</tr>
<tr>
<td>Automotive Sales</td>
<td>$241,026,000</td>
</tr>
<tr>
<td>Gas Station Sales</td>
<td>$119,710,000</td>
</tr>
<tr>
<td>Drug Sales</td>
<td>$43,530,000</td>
</tr>
<tr>
<td>Total Ret. Sales</td>
<td>$1,377,012,000</td>
</tr>
</tbody>
</table>

(Source: May, '62 SRDS; Iowa Annual Farm Census, 1960: June 10, 1962 Sales Management.)

Get your share of this great market—most economically. WHO-TV offers you lowest costs-per-thousand on many great spot buys. Ask Peters, Griffin, Woodward, Inc.

CHANNEL 13 • DES MOINES WHO-TV

SPONSOR/11 FEBRUARY 1963
And in the you-never-can-tell-what-will-happen-next dept.: After handling in his resignation to his agency a couple of weeks back, Jason of Del-Wood (New York) exploded a happy bombshell by announcing that he had changed his mind and would stay on. All of which sounds like a nice, normal thing to do except in this instance, Jason stated these intentions at a farewell dinner (which set the company back something like $120) and after he had been presented with a gold desk set poignantly engraved “To Jason of Del-Wood from your friends and co-workers who love you very much.” But no one at Del-Wood seems to mind one little bit: his colleagues there all happily report they’re delighted he changed his mind.

Zlowe (New York) threw all superstitious caution to the winds and moved its entire media department last week from the 12th to the 15th floor.

Timebuying: Southern-style
Henderson (Greenville, S. C.) media buyer Sally Luttrell is shown here looking over documented merits of Virginia and N.C. markets as covered by WSLS-TV, Roanoke, Va., with help of the station’s vp, gen. mftr. Horace Fitzpatrick.

Agency-hoppers: Ray Fertakos, who bought for Humble Oil (under the new group plan) at McCann-Erickson (New York) switched to SSC&B (New York) ... Ogilvy, Benson, Mather’s (New York) Pete Berla moved to Carl Ally (a new New York agency) as media director. He'll be handling Volvo account ... McCann-Marschalk’s (N.Y.) Jeff Finke went to Reach, McClinton (N.Y.) to buy on Breeze and other Lever products.

In the mean time, back at OBM, the recent reorganization of its media department has resulted in a bit of account reshuffling and title changes. For example: Art Topal turned over his Tetley Tea leaves to Cliff Jahrl and was named media supervisor on Bristol Myers, Lever Bros., and KLM; senior media research analyst Steve Salomon was made media supervisor on General Foods; and Frank Menner went from buyer on Shell Oil to media supervisor on that account.
The above machine is now to be seen moving round the Centre Square at the expense of the workmen, who expect 25 cents from every generous person who may come to see its operation; but all are invited to come and view it, as well as those who cannot as those who can conveniently spare the money.

OLIVER EVANS

America's first wheeled vehicle to move under its own power puffed slowly, with great shrieking sounds, to the river's edge and away it sailed. The versatile 15-ton Orukter, first steam-powered master of road and river, was air-conditioned but had no radio.

On the road today, as well as in the home and on-the-job, Radio 99 is first in listenership® in Philadelphia, the City of Firsts.
Admen no longer fear Kennedy, AFA told

The advertising industry appears to have revised its opinion of the Kennedy Administration, moving from "a climate of fear to one of quiet confidence," the 5th Annual Mid-Winter Conference, co-sponsored by the Advertising Federation of America and the Advertising Assn. of the West, was told last week in Washington by Arthur C. Fatt, Grey Advertising chairman and Conference chairman.

Basing the remarks in his keynote address on a survey he took of 16 presidents of America's leading advertising agencies, Fatt also said he received a few negative comments about "frustrating delays in the Food and Drug Administration," "the method of FCC pronouncements in respect to their guardianship of public taste," and "the viewpoint of the FTC that the FTC should have the power of injunction."

The FTC's position on the latter point was explained by FTC chairman Paul Rand Dixon. Temporary cease-and-desist orders, he said, speed up the process of war to ensure that no "unprincipled advertiser can delay justice long enough to make a killing."

Earlier, Dixon said, "... I think you can already see that the commission is moving strongly toward its original purpose of preventing law violations instead of riding on a white horse to make a little example of an unfortunate few. We are quite aware that most violations of the law result from competitive pressures."

Speaking for the food industry, Paul S. Willis, Grocery Manufacturers of America president, claimed the industry has emerged as the "leadership industry"—preacing steel and auto—and said, "... advertising is one of the key factors in the industry's fabulous and steady growth. In fact, promotion and advertising are the lifeblood of this industry."

Willis (whose talk before the TVB last fall about more "cooperation" from the TV industry incited much impassioned protest) also told the AFA-AAW Conference, "Realistically, it makes good sense for government to recognize that advertising is a real force for business expansion, because government depends upon private enterprise to provide nearly all of our industrial development, employment, goods and services, and government revenue."

Fatt told the assemblage of 1,000 advertising executives and government officials that, in his opinion, government and advertising "can't afford the luxury of being antagonists." We have a massive job before us in this country of getting our economy moving upward, of increasing the gross national product, of creating more jobs.

"Our industrial economy," he continued, "based as it is on mass production, cannot be sustained without an economical method of mass selling. THAT is advertising. Simply that. This administration has shown its awareness of that fact. The advertising business has in turn shown ITS awareness of that understanding."

Of the 16 respondents, whose agencies handled an estimated $1,970,000,000 in U. S. advertising in 1962, 11 felt that the advertising industry's relations with government were much the same under the present administration as they had been during the Republican Eisenhower Administration.

Five of the 16 presidents thought government-advertising agency relations had worsened since the Kennedy Administration began, one of which added "but not significantly."

Among the hopeful signs spotted by the agency heads were:

1) The President's defense of Douglas Aircraft's right to advertise Skybolt.

2) Commerce Secretary Hodges' expression on the need for advertising and its importance to the growth of our economy.

3) The President's 14 December speech before the Economic Club.

4) The fact that the Kennedy advisors whose names were most disturbing to the advertising industry do not seem to be in influential positions.

Higher education sought for communicators

The communications industry can no longer "fly by the seat of its pants" in recruiting new leadership. Jacob A. Evans, vice president of TVB's central division, told the St. Paul Advertising Club in a speech prepared for delivery there today (11 February).

Noting that the communications industry—TV, radio, newspapers, magazines—historically has trained its own professionals, Evans asked, "Can we continue to do it? Is our profession less mature than, say, automobile mechanics, where trade schools train people before they enter the trade?"

"Is communications a less important profession?" he went on. "Are we to continue to 'fly by the seat of our pants' in recruiting and training people who will be our communicators in a society so much more complex than today's?"

The responsibility must be shared by colleges and universities, Evans
said. “The creative people in communications... the writers, the producers, the salesmen, the administrators, must be trained in the art of communications prior to joining our profession.”

Evans charged that our institutions of higher learning, with a few notable exceptions, are doing nothing to meet the challenge, particularly in the area of commercial programming.

$1.5 million campaign set for canned soft drinks

The steel industry will launch a $1.5 million consumer promotion this summer to advance the use of tinplate for soft drink cans. Television will receive between 40 and 50% of the budget, with the remainder shared by newspapers and outdoor billboards. The campaign will concentrate in the top 40 soft drink selling areas, beginning 20 May and ending 20 August.

A total of 52 ten-second spots will be broadcast in each market. Four spots per week will be aired in each market on Wednesday, Thursday, and Friday evenings in prime time. Comedian Milt Kamin will demonstrate the advantages of canned carbonated beverages in the television commercials.

In-store merchandising will feature a 10-foot display with three large cans rotating to create attention in the center of a mass display of canned soft drinks. It will appear in 7,000 supermarkets.

Ten tinplate producers are sponsoring the campaign, to be conducted through the American Iron and Steel Institute. The participating companies are Bethlehem Steel, Granite City Steel, Inland Steel, Jones & Laughlin Steel, Republic Steel, U.S. Steel, Wheeling Steel, and Youngstown Sheet & Tube.

Agency is BBDO, Pittsburgh.

PM launches new filters new “humiflex” package

Philip Morris, Inc., last week introduced a new packaging concept into cigarette marketing with the debut of two new filter brands—Saratoga and Paxton—in four markets.

Both radio and television are being used extensively to introduce the two brands. Introductory markets for mentholated Paxton are Fresno and Tulsa. Saratoga is being introduced in Hartford and Sacramento.

Television commercials for both products are emphasizing the new “Humiflex” package, which is made from oriented polystyrene, is seamless, and has a reclosable cap. Television commercials show the package submerged in water to dramatize its water-proof qualities. Copy also stresses the moisture, flavor, and aroma retention qualities of the package.

Commercials for both brands point out the advantages of a double filter. For Saratoga, copy says of the first filter that it “scrubs the flavor to make it clean,” and “it smooths the taste”; the second filter “makes Saratoga extra mild.” For Paxton, the first filter is described as a humidifier that “refreshes the flavor with every pull”; filter No. 2 makes Paxton “extra mild.”

Agency is Benton & Bowles.

Advertisers

Philip Morris is providing the first financial breakthrough for WNDT, the new educational TV station in New York.

A special service grant, effective today, 11 February, is for underwriting the costs of “The World at 13,” televised live every night at 10 p.m.

Dr. Samuel B. Gould, president of Educational Broadcasting Corp., which owns the station, made an on-the-air plea for financial assistance.

There are still four days to go until entry deadline (15) for the American TV Commercials Festival.

And this special incentive is being offered to local advertisers, their agencies, individual TV stations and production companies: all entrants of local or single market commercials will be eligible to book, without charge, the reel or reels of entries in that category after the Festival has taken place in New York on 21 May.

The National Food Brokers Assn., as part of a long-range expansion program, has made some personnel changes to provide increased serv-
ices and information for its members.

Mark M. Singer has been appointed vice president and director of all NFBA staff operations, in addition to his job as director of information; Robert H. Voight, as vice president, will handle government and trade relations, and LeRoy Newkirk is now assistant treasurer and administrator, insurance program.

Face lifting—and new formula, too: Johnson's "Glo-Coat," 30-year veteran of the self-polishing wax field, is getting a new formula and will be packaged in three new sizes of round containers with domed tops and handy snap-top caps.

Literary note: A new book is about to be added to children's libraries around the country. It's "Randy, The Transistor Radio," and author Milton D. Thalberg, vice president of Merchandising for Sony Corp. of America, conceived it as a public relations tool for the company. It has 21 pages and a hard cover, illustrated throughout by Leonard Shorthall, noted American children's artist.

On price discrimination: The FTC has issued its final order requiring Borden to stop discriminating in price in selling any of its food products. Adopting a proposed order issued last 28 November, the commission disallowed the objections to it filed by Borden.

Agencies

A subject of immediate concern to agency people who travel and entertain will be clarified at the 20 February meeting of the 4A's Central Region, in Chicago.

John P. Lindgren, of Arthur Anderson & Co., Chicago accounting firm, will interpret for the Chicago 4A Council substantiation requirements of 1962 Internal Revenue Act regarding travel and entertainment expense.

There will be time for questions from the floor.

FCC was guilty of an oversight in its recent complaint against Sterling Drug and Dancer-Fitzgerald-Sample for advertising based on a comparative study of Bayer Aspirin and four competitors.

Commission forgot to mention Thompson-Koch, New York, the other Sterling agency which participated in the preparation and placement of the challenged advertising.

It isn't often that the head of an ad agency does some public finger pointing on the subject of media departments but Daniel A. Whitney did just that before the February meeting of the Assn. of Publishers Representatives.

Lauding media representatives, Whitney said they rarely get the attention and cooperation due them by many media buyers. He blamed agency management attitudes as the cause of the problem, saying low wages paid media personnel often attract poorly equipped people to the media buying field. "These underpaid, relatively ineffective people do not understand their job in the fullest sense and cause media representatives a great deal of useless effort and anguish."

For after-hours scholars, a course in the broadcast commercial, featuring lectures by industry leaders, will be conducted by Boston University's division of continuing education, beginning 20 February.

Under the instruction of William H. McIntosh of Kenyon & Eckhardt, the 12-meeting weekly course will seek to explain the strength and limitations of radio and tv advertising and provide practical experience in writing broadcast commercials.

Course sessions will be held on Wednesday, from 7-9 p.m.

Allied Elkman Arnold Lewis Four Larry Locke Jon Malcolm Avoset прин-
new Dancer-Fitzgerald-Sample Dale properties Charles the now
haina er's cisco, pharmaceutical for Old and "The tv &.
test and continue Young agency Stemmler, advertising-public Homer
to TV &. marketing. Newhoff as former agency at S. P.
set opened to Los Angeles. as
brand agency as DCSStS, open and DC
the name of the build-
ing to—the M. B. Scott Building.
Name change: The B. Lewis Burton Advertising Agency of Los Angeles is now Burton & Booth following the addition of Charles A. Booth as a principal and full partner. Booth previously was a principal in the Gage, Booth & West agency, also Los Angeles.

Looking forward to: The 19 Febru-
ary annual meeting of the Michigan Council of the American Assn. of Advertising Agencies. Highlight of the meeting will be a program called "Insight," which will take a sharp look at creativity as practiced in agencies and in print and broadcast media. Chairman of the meeting is Joseph G. Standart, Jr., vice president and Detroit manager of Young & Rubicam and a governor of the Council.

Top brass: John B. Stodelle has been promoted to general partner of the ten-year-old Wilson Advertising Agency of San Diego and the company name has been changed to The Wilson Stodelle Co. . . . Avery McBee, formerly Washington vice president of Hill & Knowlton, to vice president in charge of the Chicago office.

New v.p.s: George Burtt and Jerome L. Simons at Enuvi & Rose, Los Angeles . . . Stanley T. Peter-

PEOPLE ON THE MOVE: Joseph F. Schramm to media director of The Manchester Organizations . . . Glee A. Duff II to radio and tv media director of Gray & Rogers, replacing Edward Papazi-
an, who moves to the Philadelphia office of Katz . . . Frank L. Krech to media supervisor of Elkman Ad-
Dancing to Young & Rubi-
cam, Los Angeles . . . Arnold Grossman to copy chief at Harold Walter Clark, Denver . . . Malcolm Rob-
erston to account executive on soft goods accounts at Yardis Advertis-

Kudos: Advertising Woman and Man of the Year in San Francisco are Katharine Doyle Spann of L. C. Cole Co. and Walter Guild, president of Guild, Bascom & Bonfigli. Awards committee chairman Kenneth Sells presented the honors at last month's meeting of the San Francisco Ad Club . . . Thomas C. Wilson, owner of the Reno agency of that same name, was singled out by Nevada Governor Grant Sawyer to head the State Centennial Com-
munity, which is planning for the observance of the state's 100th anniversary in 1961 . . . President John F. Kennedy sent to the U. S. Senate his nomination for re-
appointment of Sigurd S. Larmon to the U. S. Advisory Commission on Information. As board chair-
man of Y&R, Larmon will be pre-
sented with the Gold Medal Award for "Distinguished Service to Ad-
vertising in 1962" at an awards luncheon on 14 February at New York's Americana Hotel.

Obit: One of the West coast's advertising leaders for more than 50 years died 21 January. He was 90-
year-old C. P. Constantine, founder of the Constantine agency in Seattle in 1906. The agency later merged in 1919 with the Portland-based Botsford agency, the first of several steps to the establishment of Bots-
ford, Constantine & Gardner as one of the nation's leading agencies.
Purex specials to probe ministry, gambling, and the Kremlin

Purex Corp. will tackle three highly controversial subjects—gambling, the Kremlin, and the ministry—in a new series of special programs last week on NBC TV. The Purex sponsorship was one of many signed by the network in the past month, a period in which some $12 million in business was recorded.

Winner of many awards for such programs as Purex Specials for Women and The World of Bob Hope (and others), the advertiser will schedule a total of 15 specials on NBC TV in 1963 from April through September, all in the time period 10 to 11 p.m. NBC White Paper: Business of Gambling leads off 28 April, followed by Moscow: Kremlin on 24 May and The Quiet Revolution, "an objective picture of a significant trend among America's clergymen: their increasingly active role in tackling social problems, from civil rights to juvenile delinquency," set for 27 June. All are new programs.

Through the summer, Purex will feature 12 repeats including eight from The World of series. Will Rogers, Mark Twain and The Real West will complete the schedule.

Purex, which sold $72 million in grocery products or three-fifths of total sales last year, currently spends 10-12% of sales on advertising, promotion, and salesman, with the concentration on network tv programming. Purex president Alan C. Stone- man recently summed up advertising philosophy in a report to Merrill, Lynch, Pierce, Fenner & Smith, this way: "Just to have exposure is not enough. Our approach to advertising is the influence and depth of impression our programs make."

Among other new buys at NBC TV which produced the $12-million month were: Ford Motor, Liggett & Myers Tobacco, and Leh & Fink for Monday Movies; L & M and Polaroid for Art Linkletter; Timex for a December 1963 repeat of Mr. Magoo's Christmas Carol; Colgate-Palmolive for House of Hope, and Procter & Gamble for Truth or Consequences.

ABC to change daytime
Tv lineup in April

ABC TV is rescheduling its daytime schedule 1 April so as to include its new medico strip, General Hospital.

In the process the network is re-scheduling 1-1:30 p.m. from the affiliates and returning 11-11:30 a.m. to them.

The revised lineup:
11:30—Seven Keys; 12:00—Tennessee Ernie; 12:30—Father Knows Best; 1 p.m.—General Hospital; 2—Day in Court; 2:25—News; 2:30—Jane Wyman; 3—Queen for a Day; 3:30—Who Do You Trust; 4—American Bandstand; 4:30—Discovery; 5—Newstand.

Networks

Don Coyle, president of ABC International Television, coined the word "Worldvision" to describe the powerful force of international tv in advertising today.

Speaking before the International Advertising Assn., Coyle pointed to these facts while predicting "worldvision's" more dominant role in the future:

- After World War II, only J. Walter Thompson and McCann-Erickson were operating overseas. Today over 50 major U.S. agencies are active.
- In 1949, advertisers invested $57 million in tv; last year, it rocketed to more than $1.6 billion.
- Last year, free world stations, exempting the U.S. and Canada, increased from 1,211 stations to 1,666 stations. The USA reports a world set count increase of some 11 milli-

lion sets during the same period. On the sports side, NBC TV has quite a schedule lined up for golf enthusiasts.

In addition to covering the final holes of the Palm Springs Golf Classic (3 February) and its regular weekend film series ("All Star Golf" and "Shell's Wonderful World of Golf"), the network will televise the following major links events: windup of the Tournament of Champions (5 May), the Buick Open (9 June), and the National Open (22 June).

All three upcoming telecasts will be 90 minutes long, starting at 4:30 p.m.

- Sales: Rexall Drug will add nighttime network tv program participating spots on CBS TV and NBC TV for its Spring 1-Cent Sales, 21 April-5 May. In daytime, Rexall will use spots on all three tv networks as well as daily radio spots on ABC, CBS, NBC, and Keystone... Armstrong Cork (BBDO) has signed for alternate-week sponsorship of Danny Kaye Show* on CBS TV next fall... Rockwood Chocolate (Sweets Co. of America) is using NBC TV's "Make Room for Daddy" for its Easter campaign.

PEOPLE ON THE MOVE: Marion Stein to sales presentation writer for the ABC TV sales development department... Dr. Thomas Bel- viso, manager, music and literary rights, retired 31 January from NBC after almost 33 years service... Hilda Watson, NBC's coordinator of public service announcements, also retired 31 January after 33 years with the company.
The FCC inquiry into local live programing by Omaha’s three television stations was concluded after seven full days of testimony Tuesday with presiding Commissioner E. William Henry indicating similar inquiries may well be held in other cities. Beginning 28 January, Commissioner Henry and three FCC attorneys took testimony and interrogated some 125 public witnesses as well as executives of stations WOW-TV, KNITV, and KETV.

At the conclusion of the inquiry, Commissioner Henry characterized the information obtained as “desirable and useful” and said other hearings in other cities “might be helpful.” The Omaha inquiry, he said, “should effect the entire industry.” Henry predicted that as a result of the Omaha inquiry “the whole area of local live programing will come under careful scrutiny” by the Commission.

Commissioner Henry declined to specify any conclusions he personally may have come to as a result of the Omaha inquiry, indicating he would want to study the record of the inquiry in detail before doing so. But he promised there would be conclusions reached, saying, “we will have wasted the stations’ time and our own time if we do not draw conclusions.”

Such a statement of conclusions, he thought, might be forthcoming in “two or three months.” And if the Commission, itself, is not able to agree on such a statement, Henry indicated he would probably offer his own personal conclusions.

Commissioner Henry described the Omaha inquiry as “more fruitful” than the Chicago hearings. The latter, he noted, were based on complaints to the FCC about Chicago programing. The Omaha inquiry, he reiterated, did not result from complaints and “thus could cover broader areas” of programing.

Commissioner Henry also expressed his belief that as a result of the way the inquiry was conducted, citizens were “reassured to a great extent that we did not come here to dictate programing.” Several of the public witnesses, however, did question the need for such an inquiry in Omaha and the Commission’s motives in conducting the inquiry. Prior to the inquiry, vigorous protest had been voiced by NAB president LeRoy Collins, Nebraska Governor Morrison, the state legislature, and other groups. Commissioner Henry indicated he felt that Governor Morrison, for one had come to feel the inquiry was of some value.

A chief bone of contention during the inquiry was the different manner in which the Commission and local broadcasters interpret “local live” programing. Frank P. Fogarty vice president and general manager of WOW-TV, challenged at the outset the Commission interpretation which calls for at least 50% live talent participa tion in local live programing.

Henry conceded that the Commission’s interpretation of such programing would probably come under review as a result of the Omaha inquiry—but again declined to say what revisions, if any, he thought might be anticipated.

FCC attorneys also questioned public witnesses as well as station executives closely about the weight of programs in support of community projects as opposed to spot announcements. Fogarty cited the behavior of advertisers in this regard in defense of spot announcements. “Commercial advertisers,” he said, “increasingly are buying participation rather than sponsoring programs. The man who spends his money for television time usually has a good sense of value, as well as machinery for

Miss USA wows Winston Salem viewers

Miss Amedee Chabot, Miss USA, relates some of the experiences she has had while touring as Miss USA. She’s talking to Wayne Williard, host of “This Afternoon” on WSJS-TV, Winston Salem.
measuring results. If announcements are valuable commercially, they are useful also in the field of public affairs.”

Earlier, a public witness, retired advertising executive Adam Reinemund, attributed business gains in Omaha in recent years to the advent of television as an advertising medium. He also commented on the question of “prime time,” contending that it is not always in the evening hours. In his own case, he said, when allocating funds from an advertising budget, he frequently planned for three or four commercials in the evening “when the sponsor can see them.” But the bulk of his advertising money he said would be concentrated during the daytime hours “for best attention.” Reinemund cited statistics, in this regard, indicating that “85% of the wage-earner dollar is spent by women.”

Reinemund concluded “that we appreciate our present television programing in Omaha is indicated by the response we make to business men who sell their wares on to democratic rights.

3 New York stations reply to Liberal Party charges

Charges have been filed to the FCC by the Liberal Party of New York State against three New York City radio stations, alleging that they refused to sell time to the party.

The political group sought to buy a 15-minute block from WMCA, WNBC, and WQXR to be scheduled once every two weeks. When unable to obtain the time party executive director Ben Davidson filed the complaint, citing that the stations’ “refusal to sell time” constituted “censorship” and a danger to democratic rights.

One station, WMCA, is known to be considering a libel action against the party. Station president R. Peter Straus last week called the charges “irresponsible and illiberal” and asked the FCC to “give this complaint prompt consideration and a hearing at the earliest possible date.” He said the time period requested was unavailable because public service pro-

Transcontinental Television reports ’62 income up

An increase in net income of 22% over the preceding year was reported by Transcontinental Television Corp, for the year ended 31 December 1962.

The report indicated that part of the gain might be attributable to the acquisition of three stations, WNEP-TV, Scranton-Wilkes-Barre, and WDKO (AM & FM), Cleveland, all purchased during the year.

The 22% hike brought 1962 net income to $1,629,583 from $1,331,179 in 1961. Total revenues during 1962 amounted to $15,644,254, an increase of $180,000 over 1961 revenues.

Earnings per share of common stock in 1962 were 92 cents on the 1,765,012 shares outstanding at year end, compared with 1961 earnings of 75 cents per share, based on 1,770,772 shares.

Tv presentation released on Jacksonville market

“Five Wonderful Years in Color” is the title of a new presentation prepared by WFGA-TV, Jacksonville, Fla. The book covers the growth in Jacksonville, the metropolitan market, WFGA-TV television market, public affairs, news, weather, sports, Cape Canaveral,
awards, entertainment and facilities. The metro population gained 9.8% in the last ten years, retail sales rose 148%, and net effective buying income grew 218%, the presentation reports.

Radio Stations

WLW, Cincinnati, has swung over to the talk format in weekday evening programming.

The revamping called for a two and three-quarter hour live and taped broadcast consisting of a dozen or more short, pungent "talk" features on a broad variety of subjects by people in government, education, and entertainment, with an interspersing of music. Wrap-up title is "An Evening at Crosley Square," 8:15-11 p.m.

Prompted by the New York newspaper blackout, one-time radio performer and now realtor Helen McGregor, turned to WMCA to advertise both high-priced town houses and professional buildings.

This somewhat unorthodox use of a medium usually used to promote large volumes of low cost items has proved highly successful, according to Miss McGregor. She intends to continue with the "Barry Gray" show even when the newspaper strike ends, she says.

Schedule was placed via Edward Weiss.

In order to learn of upcoming events at the new session of Illinois' State Legislature, and to get the thinking of key members on vital issues, WINN, Chicago, again hosted a dinner for 30 important State Senators and Representatives.

"The primary purpose of these annual dinners," according to Edward Wallis, general manager, "is a continued maintenance of our direct relationship with the legislators, with whom we share the common goal of interpreting and communicating the problems, objectives, and activities of state government to the people."

Both the interest by radio stations and the success of its initial efforts has encouraged the Pennsylvania Assn. of Broadcasters to plan further efforts at state-wide coverage of important events.

The association reports that almost 75% of all stations in the state joined in the PAB's "Inauguration Network" to cover the ceremonies honoring Governor William Scranton on January 15.

One of the prime purposes of the statewide radio network would be the dissemination of weather news during extreme periods of snow, ice, or other similar emergency.

Cleveland fund drive sets record

The Cleveland Press Charity's annual Mid-America Boat Show, despite the absence of newspapers, set new attendance records, thanks to radio and television support. Richard P. Overmyer, associate director of The Welfare Federation, said the unforeseeable lack of newspaper promotion would have made the exhibition a difficult one to stage without the cooperation of broadcast media. Attendance this year was 115,600, topping last year's record of 104,210. WJW-TV's "Dale Young Time," the only show broadcast live from the exhibition, was hailed by Overmyer. Above, center, Overmyer presents a citation to Robert S. Buchanan, WJW general manager (right), with Dale Young (left), following the successful charity drive. Overmyer also noted the fund was "deeply indebted to the radio and television industry."

Questionnaires have gone out to stations in the U. S. and Canada from the Country Music Assn.

CMA will use the survey to help promote country music. The group will also mail about 5,000 radio kits containing sales and promotion aids.

Ideas at work:

- Good news for crossword puzzle addicts left high and dry by the from a special studio at the Shoreham Hotel during last week's Washington High Fidelity Music Show. The remote involved the massive transfer of staff and equipment for the three-day jaunt.

- WLS, Chicago, will present answers to frequently asked, everyday legal problems in conjunction with the Chicago Bar Assn. Presented as a public service, the new program feature, consisting of two-

SPONSOR/11 FEBRUARY 1963
minute taped reports, will be broadcast twice daily.

- Jim Tate, the picture of generosity, invited 125 lovely ladies to have lunch with him in celebration of his moving to the 10 a.m.-2 p.m. time slot on WIP, Philadelphia.

- Two bus loads of client and advertising agency representatives boarded special Greyhound Super Scenic Cruisers for a guided tour of WWJ, Detroit's, "Tri-Vison" outdoor displays, giant revolving signs in 36 different, high-traffic areas throughout metropolitan Detroit. Each sign features three separate messages which rotate every four seconds.

Changing hands: KOMY, Watsonville, was sold by Robert H. Dolph to Craig Lawrence, Jr. and Phillip E. Ratner, present owners of KMEL, Wenatchee, Wash. Ratner and Ratner plans to actively manage the station. Deal was negotiated by Edwin Fornberg . . . WBBR (AM & FM), East St. Louis, Ill., has been sold by a group headed by Larry R. Pious and Robert Walker to Paul Adams, who is chief engineer at WCPO, Cincinnati. Pious continues to own WOBS, Jacksonville. Hamilton-Landis handled the transaction . . . Blackburn handled the sale of WLAP, Lexington, Ky., with the consideration $100,000. Seller is William R. Sweeney and the buyers are Dee Coe, who also owns WWCA, Gary, and WLOI, La Porte; Brendan J. Stewart, president of Incentive Capital Corp.; John D. Huckstep; and Robert P. O'Malley.

- Financial report: Storer Broadcasting declared a quarterly dividend of 45 cents per share on its common stock, payable on 8 March to stockholders of record 22 February.

- Programming notes: WFIL, Philadelphia, has a new sports program, keyed to the immediacy of modern radio, and inaugurated by sports director Les Keiter. It's called "Keiter Contacts" and is a daily telephone interview with an individual who has made, or is about to make news in the world of sports . . . KCBS, San Francisco, has launched "Weekend 71," which station describes as "weekend radio with programming specially designed to serve the mature weekend listener." . . . WFIL, Philadelphia, has begun broadcasting the daily feature race at flat and harness tracks in the area each Monday through Saturday afternoon . . . Senators Hugh Scott and Joseph Clark of Pennsylvania and Senators Harrison Williams and Clifford Case of New Jersey have become features of "News Conference" on WCAU, Philadelphia. Each Thursday by live telephone, one of the Senators joins newsmen Taylor Grant and George Lord to discuss the issues of the day.

- Sales: The Sahara, a downtown Cleveland motor hotel, signed a one-year contract with WJW for "This is the Sahara," a two-hour nightly program of recorded music and in-person interviews from The Sahara's Starlite Room . . .
Richmond Motor Co. purchased ten one-minute spots per week for 52 weeks and the Schwarzschild Bros., jewelers, bought a 20-week schedule on the "Dick Clark Radio Show" on WLEE, Richmond.

Deadline nears: Corinthian Broadcasting has set 18 February as the deadline for applicants for its Summer Scholarship competition. Three scholarships are being offered again this year to students at the junior and senior academic level in cooperation with the Assn. for Professional Broadcasting Education colleges and universities. Each winner will receive transportation, allowance for room and board and a scholarship of $400 for a six-week, on-the-job training program at one of the five Corinthian tv stations.

Happy anniversary: To WIL, St. Louis, which has been receiving taped 42nd anniversary salutes from major radio stations all over the country.

Kudos: Bruce Wallace, manager of public service and promotion for WTMJ (AM-FM & TV), Milwaukee, was elected president of the Wisconsin Broadcasters Assn. . . . C. Laury Botthof, president and publisher of Standard Rate and Data Service, was elected to the board of directors of Lake Shore National Bank . . . Bob Maxwell, WCBS, New York, has been awarded a certificate of commendation by the U. S. Marine Corps for his help on the "Toy's for Tots" campaign . . . Spokane's "outstanding young man of 1962" is 34-year-old Rod Cleifton, production manager for KHQ (AM & FM). One of seven nominees, Cleifton received his plaque recently during Jaycees week from the Spokane Junior Chamber of Commerce . . . Duane Bock, news director of KHQ, Spokane, has been elected president of the Spokane Press Club. He formerly was with KMO, Tacoma, and KOL and KSPO, Seattle, before moving to Spokane in 1957 . . . Ed Meath of WHIC, Rochester, received a special citation plaque from Dr. Gilbert Robin, national president of Alpha Omega Fraternity, for his contribution to the indoctrination and orientation pro- gram for the fraternity . . . E. K. "Joe" Hartenbower, vice president of Meredith Broadcasting and general manager of KCMO, Kansas City, was named the city's Silver Medal Winner at the Advertising Round Table meeting . . . Thomas L. Davis, general manager of WAAF, Chicago, was selected for the 1963 Good American Award by the Chicago Committee of One Hundred. Davis was cited for his 15-year record in Chicago radio and his continuing effort to foster good race relations in Chicago broadcasting, by integrating both the stations' sales and talent staffs to more effectively appeal to listeners of all races.

PEOPLE ON THE MOVE: David Hart to promotion manager of WNBQ, Chicago . . . H. S. Owen, comptroller for WPAT, New York, to the same post at Dickens J. Wright Associates . . . Mary Spencer, an executive in retail business for some 30 years, rejoins KSD-TV and radio, St. Louis, for special community interest assignments . . . Adelaide Waller to station coordinator, Bob Terry to program director, and Roger Scott to head of the news department of WLHN, Nashville . . . Wayne Farrar to news editor at WDBJ, Roanoke . . . Charles A. King, director of station relations, to director of news, and Thomas J. O'Dea and Thomas V. Toye to account executives for Mutual Broadcasting System . . . Dr. George Faust, expert on South American and Latin American affairs, to special correspondent for WHK, Cleveland . . . Robert W. Matthews to news director of WEBB, Baltimore . . . Dick Porter, account executive with KONO, San Antonio, to director of merchandising . . . Deane Johnson to program director of KOMA, Oklahoma City . . . James Nathan to sales manager of WINN, Louis- ville . . . Macey I. Schaffer, former director of advertising and promotion for WLBM-TV, Miami, to account executive with WQAM, also Miami . . . Nancy Hurd, form-
Announcing
FIFTH ANNIVERSARY
and change of call letters
WFTV
POWERFUL 9 IN ORLANDO, FLORIDA
Wonderful Florida TeleVision
serving Central Florida
(formerly WLOF-TV)
Represented Nationally By
YOUNG TELEVISION CORP.

Sales: The brewer of Blatz beer have contracted for one third sponsorship of telecasts of 26 Milwaukee Braves baseball games in 1963. Telecasts will be originated by WTMJ-TV, Milwaukee, and carried by a special Braves TV network which will include WSAU-TV, Wausau; WFRV, Green Bay; and WKOW-TV, Madison.

Good news for insomniacs: WCBS-TV, New York, begins around-the-clock broadcasting on 26 February, with additional programing consisting of feature films to be called "The Late Late Show". Parts II, III, and IV. Launch date coincides with the 12th anniversary of "The Late Show," the oldest continuous feature film program in New York.

Looking forward to: The third annual Western Heritage Awards Presentation honoring outstanding efforts in western TV, motion pictures, and literature, set for 4 April
in Oklahoma City.

New offices: Norman Boggs, general manager of Golden West Broadcasters Subscription TV, has set up new quarters at 1515 N. Western Avenue, Los Angeles.

Program notes: The famous brother-sister violin-piano duo of Yehudi and Hephzibah Menuhin inaugurated the 1963 ten-week season of the award-winning "Festival of Performing Arts" on WNEW-TV, New York, and WTTG, Washington, D. C. . . . A new weekly series presenting entertainment and

cisco, 17:20 November at the Jack Tar Hotel . . . Elizabeth Bain was elected chairman of the board by the trustees of the Educational Foundation of American Women in Radio and Television. She's assistant to the director of program services, CBS TV . . . KNXT, Los Angeles, was awarded a certificate of special recognition by the National Conference of Christians and Jews as a result of telemarking the "Insight" series . . . Elected to fill vacancies on the board of the Broadcasters Promotions Assn. were Pro Sherman, KOLN, Lincoln; W. Thomas Daley, CFPL-TV, London, Ont.; and John P. Dillon, WBTV, Charlotte . . . The 1963 Tom Phillips Award for excellence in the field of broadcast journalism in the tv division was awarded to WWLP-TV, Springfield, news director, Edward M. Kennedy, by UPI . . . WNAC-TV and radio also got Tom Phillips Awards, for the best news story and the best election coverage.

PEOPLE ON THE MOVE: A. Victor Sylvia to the local sales staff of WPRO-TV, Providence . . . Bob Simmons, account executive at WJZ-TV, Baltimore, to TVAR, Chicago. He'll be replaced at the station by Ed LaBerge, former sales manager for Key Broadcasting . . . George Diab to assistant general manager of WTRF-TV, Wheeling . . . Stanley Lichtenstein to program development for Kaiser Broadcasting of Oakland, which has been granted three major market uhrs by the FCC . . . Howard C. Hosmer, assistant managing editor of the "Rochester Times-Union" to managing editor, WHEC-TV and radio, Rochester, news department . . . Morton L. Jaffe to account executive for WXYZ-TV, Detroit . . . Larry Zeman promoted to mid-western sales and marketing manager and head of KTIV, Los Angeles, Chicago offices, replacing Frank Browne who now heads the station's New York offices . . . Richard Roll to the news department of WOAI-TV, San Antonio.

Chevrolet buys two fm stations

Chevrolet division of General Motors, through Campbell-Ewald, has purchased a second fm station for its fm stereo broadcasts of outstanding music. Second station is WLDM, Detroit which was signed for 26 weeks starting in January. Sponsor reported buy on WDTM, Detroit in issue of 4 February.

special features of interest to Philadelphia's teenagers, entitled "Think Young," premiered on WCAU-TV, Philadelphia, yesterday, 10 February.

Celebrating their tenth: Tom Colton's "Western Massachusetts Highlights" telemark its 2,000th program on 31 January, on WWLP, Springfield. It first appeared in 1953 on the station's opening day . . . A gala 10th anniversary celebration was staged by WBTV, Charlotte, for its "Esso Reporter," which marked its tenth successive year of sponsorship of the station in January . . . WEEK-TV, Peoria, which went on the air in February 1953.

Kudos: Joseph P. Costantino, promotion director of KTVU, San Francisco-Oakland, has been named general chairman for the 1963 Broadcasters Promotion Assn. Convention to be held in San Fran-

WTRF-TV

ROAD WORK? (Personnel Manager) tv volunteers applicant. The position is hard work, integrity and concentration and the other may be of interest to you.

WTRF-TV Wheeling

CARRYING THE LOAD! Economic experts checking business indicators observed that carloading decreased month after month. However, they noted that consumption of beverages, such as wine, beer and whiskey went up 7%. Their findings reported? More people are getting loaded than fright cars.

WTRF-TV Wheeling

THE LIGHTER SIDE! The only time a woman wants to be taken lightly is when she steps on scales.

WTRF-TV Wheeling

UPTRADING COHORT: A donkey and an Edel went on a country road. The donkey asked, "What are you?" and the Edel replied, "I'm a car! What are you?" The donkey answered, "I'm a horse!" They both laughed.

WTRF-TV Wheeling

SEE OF MATRIMONY! A marriage seldom goes on the rocks when a couple finds something in common to laugh about. For example, there's always the wedding picture.

WTRF-TV Wheeling

SURE FIRE! If you should ever have a skirmish with a thief at night, don't shout "Burglar!" "Robber," or "Thief," nobody will come. Shout "Fire! Everybody will show up, even the police!

WTRF-TV Wheeling

"INSTANT PEOPLE! High & Mighty," our more than double height tower, will be up by August. Engineers estimate an additional 225,000 tv homes will make up the WTRF-TV audience. By Wheeling BIC now BIGGER! Let's hope the WTRF-TV coverage map, see how we're been seen in the best circles! Ask for your set of WTRFstes, our ad-world close-up series, too.

**WTRF-TV**

**STORY BOARD**

**ROAD WORK?** Personnel Manager to volunteer applicant. The position is hard work, integrity and concentration, and the other may be of interest to you.

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as am when general radio buys are made, WFMT, Chicago, has appointed the George P. Hollingbery Co. as its national sales representative. WFMT, which has billed itself as Chicago’s fine arts station since its founding in 1951, makes the third classical music station in the top seven markets repped by Hollingbery.

The station will continue its policy of limiting commercials to an average of three minutes per hour, as well as broadcasting nothing but live commercials, under national representation.

WCLV, Cleveland, has published an fm dial card for the market, with the 15 Cleveland fm stations indexed by call letters.

The harlequin trademark of WCLV locates the station’s 95.5 position.

On the reverse side the station has prepared a chart showing optimum stereo speaker placement in rooms of various sizes, and best locations for stereo listening in those rooms.

An old, familiar name returned to Florida the first of February, with the change in call letters of WCKR (FM), Miami.

The station went back to its original letters of WIOD, used from 1926-1956.

WCKR (AM) also plans a return to the original call letters, but not until 1 April.

The QXR Network’s first national affiliate meeting held in New York recently brought together 28 of the year old network’s 43 station affiliates.

The two-day meeting was devoted to sessions on research, promotion, sales, and formation of an affiliates’ Advisory Board to develop rate structures, programming, and technical standards for the network.

A second meeting planned for 30 March, just ahead of the NAB convention in April, will cover technical stereo standards and a report on the network’s expanded programing plans.

Latest station to expand to full-time stereo broadcasting is WKJE, Pittsburgh.

The move comes after one year of part-time stereo operation.

PEOPLE ON THE MOVE: James Kerney Kuser to general manager of WTOA, Trenton.

Reps

Rep appointments: WMAL-TV, Washington, D. C. to Harrington, Righter & Parsons, WMAL (AM) to McGavren-Guild, and WMAL (FM) to Walker-Rawall. . . WJON, St Cloud, to The Devney Organization . . . WSOQ, Syracuse, to The Boling Co. . . . WNEB, Worcester, to Bill Creed Associates, for New England sales . . . WCGM, Biloxi-Gulfport, WOOW, Greenville, WGTA, Summerville, and WROY, Carmi, to Hal Walton & Co. . . . WREX, Birmingham, to Elizabeth M. Beckjorden . . . WJAR, Providence, to Katz, effective 1 March.

PEOPLE ON THE MOVE: Richard L. Freeman succeeds William Morgan as manager of the Detroit office of Adam Young, covering both tv and radio; and Lewis S. Krone to radio account executive with Adam Young, New York . . . Eric Mart to assistant research director of the tv division of Edward Petry.

Film

Over $500,000 may be involved in the purchase by Wolper Productions of the Paramount Pictures subsidiary, Paramount News.

Transaction includes the entire news film library throughout the world, which contains more than 10 million feet of film and covers every news event of the past 36 years.

New name of the company is Wolper Newsfilm Library.

Ray-Eye Productions has moved its tv commercial and film producing studio from Kansas City to Chicago (Evanston).
The Celler hearings on concentration of ownership of news media will begin on 13 March with FCC chairman Newton Minow who will be the first witness.

Other than these two facts, the long-delayed hearings remain just about as much of a mystery as ever. Rep. Emanuel Celler (D., N. Y.), chairman both of the House Judiciary Committee and the antitrust subcommittee which is conducting the probe, would say only that subsequent hearing dates and witnesses will be announced at a later date.

It is expected, however, that there will be hearings for two or three weeks at least from the 13 March starting date.

Celler has made it clear that he will consider the effect on the public of the dwindling number of independent editorial voices, and also what effect radio-tv competition has had in causing them to become fewer.

The Minow appearance means that the hearings will at least start off with another question which has bothered Celler since long before he came up with the idea for the current probe. That is the desirability of permitting newspapers to own broadcasting stations, especially in one newspaper-one station communities.

The FCC has warned stations that it has information some broadcasters serving substantially the same areas are offering combination rates to advertisers, and that it considers the practice illegal and contrary to the public interest.

FCC said there is in the practice the element of price fixing by independent parties who should be competing with each other, and although it concedes it doesn't enforce the antitrust laws, it says it has a duty to consider them in the course of its regulating.

Because advertisers should be assured benefits of free and open competition, and because broadcasters not parties to such agreements should be able to compete with individuals rather than combinations, the FCC concluded, stations engaging in the practice should stop it immediately.

Echoes of the Appeals Court decision holding that the FTC went too far in its order against the Palmolive "sandpaper" commercials were heard in General Motors and Libby-Owens-Ford battling against an FTC complaint against their "open window" commercials.

The court had held FTC should not outlaw all mockups, since the consumer buys the product and not the commercial, but only those which are actually false and misleading with respect to the character of the merchandise.

GM and LOF at FTC hearings here claimed there is no difference in filming through plate glass and through an open window in this context. The consumer does get glass which doesn't distort.

GM warned that the hearing examiner's order against the commercials would also be found to ban use of all substitutions in photography. The Appeals Court in the "sandpaper" case had objected to such an all-inclusive order, though upholding the FTC on the single commercial because Palmolive was found not to be able to shave sandpaper.

This case along with the FTC's eventual final determination in the remanded Palmolive case may do much to outline the rules for use of props and mockups in place of the real thing. This will be more definitely true if the final FTC rulings are again taken to court, and if the courts give rulings which are more exact and easier to interpret.
One of air media’s oldest oil accounts will be leaving the agency that has handled it for many years.

An old-line officer in the agency who controls the account is shopping around for a deal on it. He’s more interested in a stock arrangement than a share of the account’s commissions.

The NAB’s code authority made an unusual request of Y&R’s latest bra-girdle commercial for Sarong (International Latex).

The agency was asked to let the authority have a list of the 20 stations on which the commercials will be run for eight weeks to give the code official who okayed the blurbs a chance to test his judgment against the critical reactions, if any, of viewers.

After she’d been on the job for months, Y&R discovered that its traffic personnel included a daughter of Lever Bros. chairman W. H. Burkhardt.

Her name’s Diane and Y&R has the P&G account.

If it happens it would certainly be the first of its kind in that field: the head of a rep firm is reported as exploring the matter of going public.

The stock issue, obviously, would be an over-the-counter one.

Agency hands specializing in the commercial vineyards have a suggestion for those who will have the task of negotiating new contracts with the Screen Actors Guild and AFTRA this fall.

It’s this: instead of retaining a lawyer expert in union matters, they do a lot of homework in advance documenting the technicalities and economics of the business of commercial usage and thereby establish a stronger position to counter illogical and spurious positions taken by the talent spokesmen.

The present SAG and AFTRA codes expire 15 November.

The passing years bring their own cluster of industry-minded individuals who tackle and articulate the problems of their business on a broad plane—most often through trade associations and kindred groups.

In advertising, such a list of “solid citizens” nowadays would have to include:

<table>
<thead>
<tr>
<th>NAME</th>
<th>CONNECTION</th>
<th>NAME</th>
<th>CONNECTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charles Brower</td>
<td>BBDO</td>
<td>Thomas McCabe, Jr.</td>
<td>Scott Paper</td>
</tr>
<tr>
<td>Al Brown</td>
<td>Best Foods</td>
<td>Ray Mithun</td>
<td>Campbell-Mithun</td>
</tr>
<tr>
<td>John Burgard</td>
<td>Brown &amp; Wmson.</td>
<td>Niles Peebles</td>
<td>Shell Oil</td>
</tr>
<tr>
<td>Fairfax Cone</td>
<td>FC&amp;B</td>
<td>William Steers</td>
<td>DCS&amp;S</td>
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<tr>
<td>E. L. Deckinger</td>
<td>Grey</td>
<td>David Stewart</td>
<td>K&amp;E</td>
</tr>
<tr>
<td>Edwin Ebel</td>
<td>General Foods</td>
<td>Norman Strouse</td>
<td>JWT</td>
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<td>Clinton Frank</td>
<td>Clinton Frank</td>
<td>Arthur Tatham</td>
<td>Tatham-Laird</td>
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<tr>
<td>Marion Harper</td>
<td>McCann-Erickson</td>
<td>Walter Weir</td>
<td>Donahue &amp; Coe</td>
</tr>
<tr>
<td>William Lewis</td>
<td>K&amp;E</td>
<td>Alfred Whitaker</td>
<td>Bristol-Myers</td>
</tr>
</tbody>
</table>
Headed by Fred Olsen, Ray-Eye Productions is producer of "Builders Showcase," the half-hour series syndicated in 31 markets.

Four Star Distribution, which came into being late last summer to distribute five Four Star off-network series, is putting out expansion feelers.

Vice president and general manager Len Firestone says his firm is in the market for feature films and cartoons in order to put Four Star in a better competitive position with other companies syndicating a varied product.

Happy anniversary: On 15 April 1953, ITC's half-hour series, "Ramblor of the Jungle," made its New York premiere on WPIX. Ten years and 17 runs later, the same series, still on WPIX, is the top-rated program in its time period (5 p.m.), according to Arbitron.

New affiliates: WKBW-TV, Youngstown and KVAL-TV, Eugene, have become subscriber members of Television Affiliates Corp.

Financial report: The Wreather Corp. reported net income of $405,279, or 25 cents per share for the six months ended 31 December, as compared with $310,504 or 18 cents per share for the comparable 1961 period. Gross income for the six month period for 1962 was $6,157,293 as compared with $6,142,145 for the corresponding period in 1961.

New properties: Jim Bishop will host and narrate a half-hour TV actuality series in the Official Films hopper, tentatively titled "Men at War." The big battles of World War II will be covered by Bishop, author and newspaper columnist.

Sales: Twentieth Century-Fox TV's Century 1 package of 50 feature films to WBAT-TV, New York, the 23rd U. S. station to purchase the films . . . KSL-TV, Salt Lake City, has become the 24th station to acquire all 211 Warner Bros. and 20th Century Fox feature in Seven Arts' volumes 1-5. Volume 1 is now in 133 markets, volume 2 in 108 markets, volume 3 in 90 markets, volumes 4 and 5 in 53 . . . King Features Syndicate sold its new cartoon "Trilogy" to the six Triangle Publishing-owned TV stations, WTTV, Indianapolis, KIRO-TV, Seattle, and KSL-TV, Salt Lake City, raising total markets to 18 . . . WBC Productions' "The Steve Allen Show" to WTVW, Evansville . . . MGM-TV sold four series and 187 cartoons and short subjects to Emilio Azcarraga's Tele-sistema Mexicano network . . . KHL-TV, Los Angeles, bought 134 more Seven Arts' "Films of the 50's." . . . Four Star Distribution Corp. announced eight new film sales of "The Detectives," "Dick Powell's Zane Gray Theater," and "Stagecoach West."


Bruce Curtis, of Leo Burnett, joins the Tricorn Club

Membership in the Tricorn Club stands for professional savvy about North Carolina's Golden Triangle Market. Bruce got tapped by correctly answering these two profound questions: (1) What is the Golden Triangle Market? (2) What is North Carolina's No. 1 metropolitan market in population, households and retail sales? In case you're pining to make this elite fraternity, the answer to both questions is the combined three-city "golden triangle": Winston-Salem, Greensboro, High Point. You'll pass if you also know North Carolina is our 12th state in population. So — what does knowing the No. 1 market in the No. 12 state add up to? A sure sales scoop for clients. Maybe a raise from the boss. At the least, an official hat from the Tricorn Club.

Source: U. S. Census

SPONSOR/11 FEBRUARY 1963
RESEARCH KEY TO GROWTH  
(Continued from page 35)

schedules purporting to offer maximum coverage and top frequency of children in the New York market. Mrs. McKenna, however, went further and commissioned Arb to analyze the proposed schedules for reach, average frequency and frequency by quintiles. What emerged was a thick booklet filled with figures that showed WNEW had about one-third more child impressions per week, higher unduplicated coverage and better average and quintile frequency, as well as other favorable data.

The $250,000 Bosco billings went to WNEW-TV. Research cost: something less than $1,000.

Research also proved to be a potent weapon in another special project aimed at Chock Full o' Nuts spot billings. When asked to give serious consideration to WNEW-TV for its 1962 spot schedule, Chock replied that it would, but that WNEW was unlikely to be included because the company felt that while the station would add frequency it would concentrate on a minor fragment of the tv market.

Mrs. McKenna undertook a special study which, when completed, indicated that a schedule that included WNEW would give Chock 4%, more unduplicated homes with 29% additional frequency in four weeks with a material improvement in cost-per-1,000 home impressions. The study also uncovered a variety of other factors operating to WNEW's advantage.

As a result, Chock Full o' Nuts was well represented on WNEW in 1962.

Data is basic. "I can't recall that we have ever flunked out on a special research project," Mrs. McKenna said with quiet satisfaction. "We know we have good media. All we need is a chance to prove it."

It is Mrs. McKenna's contention that 80% of the media salesmen's argument rests on the research data he can provide. "The only way a medium can demonstrate its worth is by research," she declared. "We can't ask people to believe that we are honest. We have to show them proof."

Mrs. McKenna believes in a straightforward approach to research. "We just present the facts as they emerge, whether they are favorable or unfavorable to our interests. We don't believe in glossy, four-color brochures. We'd rather spend the money on more research." We are constantly pressing for better measures of our product."

She also is pressing for data to fill the research vacuum that exists in many parts of the country. "In places like Decatur and Peoria there just isn't enough information available for us to work with. Even in Washington, D. C., research is dragging its feet with old and in-

NEWSMAKERS IN RADIO/TELEVISION ADVERTISING

Charles R. Denny has been named vice president and managing director, RCA International Division. He succeeds Douglas C. Lynch. An RCA vice president since 1958, Denny has served RCA and its wholly owned subsidiary, NBC, in various executive positions. Before joining NBC in 1917, he had been chairman of the FCC.

Dan Lindquist, tv commercial producer for Guild, Bascom & Bonfigli for the past five years, has been named broadcast production manager of the agency's Hollywood office. Prior to joining GB&B in 1957, Lindquist was head of production at KCO-P-TV, Hollywood. Previously, he was an art director and film director there.

Joseph P. Costantino, promotion director of KTVU, San Francisco-Oakland, has been named general chairman for the 1963 Broadcasters Promotion Assn. Convention to be held in the Bay City 17-20 November. Over 400 radio-television promotion managers are expected at the meeting, which is the BPA's first on the Pacific Coast.
Fred Frost, Mark Strock, and Robert Hussey have been elected vice presidents at Y&R. Frost joined Y&R in 1944 as a radio commercial writer and was most recently supervisor of TV films. Hussey has been manager of talent in the agency's Hollywood office and will now be associate director of programming. Strock joined the agency in 1962.

Ben Margolis has been elected a vice president of Television Advertising Representatives. He joined TVAR in 1961 as administrative assistant after serving with CBS since 1927. At TVAR, Margolis has made significant contributions "in the philosophy and practical application of rates and pricing for spot tv" and in administration.

John M. Fouts, sales director of WHAS, Louisville, has been appointed manager of the Detroit office of Henry I. Christal Co., effective next month. A former director of the Sales Executive Club of Louisville, Fouts joined WHAS in 1950 and was promoted to sales director in 1952. He is a graduate of the University of North Carolina.

John R. Rockwell, marketing services director of Doherty, Cliff- ford, Steers & Shenfield, has been elected executive vice president. He also is a member of the board of directors, chairman of the marketing plans board, and supervisor on several accounts. Rockwell joined DCS&S in 1952, starting in the media department.
Why it pays to advertise your station in a broadcast book

BECAUSE THE TIMEBUYER IS KING

There’s nobody better qualified to advise you how and where to invest your national advertising dollars than your own national representative.

He’ll tell you that the time-buying system really works. Which means that at any of the top 50 (or top 100) advertising agencies placing national spot business the recognized time-buyer, backed up by his supervisors, decides which stations get the nod. Sure, there are exceptions to the rule. Of course there are some account executives and ad managers that exert a heavy influence. But, by and large, the timebuyer is king.

Reaching the timebuyer, and the other men and women who strongly influence a spot buy, is a job for a specialist. That’s why the several thousand time-buyers (by job title and job function) who buy national spot read the broadcast books. Moreover, they rely on them. They rely on one or two favorites almost to the exclusion of all others.

Buy broadcast books to give your national campaign impact where it will do the most good... at least cost.

a service of SPONSOR
WSB WINS AWARD
(Continued from page 33)

that the Foundation would become associated with the group at a national level. The necessary legal arrangements were made through Sydney Kaye’s law firm, and in the summer of 1961, the Broadcast Foundation, Inc., became a wholly owned subsidiary of Broadcast Pioneers’.

The Foundation’s fund is administered by a nine-man board, Quaal explained. This board, comprised of Broadcast Pioneers’ officers, is responsible for decisions concerning fund administration.

“Operated entirely on a business-like basis,” Quaal points out, “the responsibility for accounting to members is in the hands of an auditing firm.”

Thus far in the Foundation’s short history, three individuals unable to help themselves have been aided by the fund, says Quaal. They include Clem McCarthy, who spent his last days in a west coast sanitarium with a prolonged illness; a station salesman in a major market; and the widow of a notable technical figure in television.

Fund’s goal. The immediate goal is to achieve a reserve of $100,000. He feels that in the short lifetime of the fund effective headway has been made toward that goal. The Foundation’s ultimate aim is to invest $75,000 as a working reserve. So far contributions have been encouraging, Quaal reports, and bases his enthusiasm on the fund’s three year progress, as compared to the 40-year achievement of the Motion Picture Fund (established for the same purpose) which now totals $500,000.

The bulk of contributions to date have come from the “Mike Awards” dinners; the Hearst Foundation; H. B. Kaltenborn (founder of Broadcast Pioneers’; who has contributed personally); Edward Petry & Co.; WSAU AM-TV, Wausau, Wis.; and from individual contributions, many in lesser amounts of around $25.

CHANGES IN SPOT URGED
(Continued from page 27)

paigns, a two-week guarantee would verge on converting preemptible spots into fixed-positions.

An appreciable number of spot campaigns now are planned in flights as short as two, three, and four weeks, and a blanket protection would appear likely to give the short-term buyer of p-e spots an unfair advantage.

Thus, when the rep or station is confronted with demands for a guarantee, the reply is certain to be that it’s unworkable. And on another level, the policy-makers have a more basic objection: that the buyers, wittingly or not, are trying to distort the essential nature of spot television.

Audience levels. In this view, the 4A’s are making two suggestions, each of which might separately have some merit but which combined are unacceptable. The coupling of uniform notice of pre-emption together with a guaranteed run adds up to a package of “stable time.” When the semantics are stripped away, what’s left is spot time sold on a fixed position at a fixed price—or, television, circa 1953.

“The preemptible spot,” claim these proponents,” is the only device that we’ve yet developed to bring flexibility into the price structure. It’s needed, not for discounting and dealng (though it is widely used for this) but for the quick adjustment of costs to changing audience levels.”

Is this a case of rarified thinking? Its advocates suggest, instead, that it’s only commonsense when seen in the perspective of tv development.

Their understanding is that tv selling grew up, more or less ad hoc, on the broad-time principles derived from network radio. There was a nighttime tv rate which, perhaps sub-consciously, was arrived at in the belief that shares-of-audience were reasonably stable. (“Measurement techniques,” as one researcher wryly recalls, “were slightly intuitive.”)

With the evolution of two networks, followed slightly later by a third, and the consequent turmoil of programing and counter-programing, viewing habits could no longer be taken for granted. Con-
my opinion place too much emphasis on cpm variances from rating-report to rating-report. 

"But the condition is with us, all of us, and it contributes enormously to the complications of today's rate structures. We can only cross our fingers and hope that, with the growing awareness of these problems on the part of all concerned, television rate structures won't become more complicated."

YELLOW PAGES ZOOM
(Continued from page 29)

the marriage of the unusually effective copy line and visual was a natural attention-getter in practically all media. Starch readership of print ads has been unusually high. Radio and television commercials can take credit in large measure also, for the high level of awareness. 

"Particularly, in television, it was most effective," Minor said. "As a visual, it certainly went over big." 

The first appearance of the new theme in national media came on 19 January ('62) on the Bell Telephone Hour with a C&W one-minute color tv commercial.

The color spot won many plaudits from editors, film festival judges and, yes, rival advertising agencies. At the American Film Festival it was singled out as one of the finest commercials of the year. It was entered by Farkas Films, production house, in the Venice Film Festival and Eastman Kodak used it in its ad series on "Fihm Does the Unusual."

Praise from rival agencies. 
Agency executives were more than ever convinced that they had a hit on their hands when they learned Foote, Cone and Belding used the "Walking Fingers" commercial in a Creative Seminar as an example of excellent creative concepion, writing and production. 

Additional honors will be heaped on C&W staffers when the commercial finds its way into the pages of "Modern Advertising" to be published shortly by McGraw-Hill. The author, Prof. H. W. Hepner of Syracuse University describes it as an "outstanding commercial worthy of study by students of advertising."

And it is common knowledge in the communications sphere that when performers start making parodies and basing sketches on an advertising theme, you've arrived, so to speak. This happy lot befell the creators of the "Walking Fingers" theme last spring when Garry Moore concocted a sparkling Japanese take-off on the Yellow Pages and the "Walking Fingers" theme.

Where the "Walking Fingers" theme will end, no one can predict, but one thing appears certain. The "Walking Fingers" undertaking has generated an astounding degree of awareness, all agree, and this year will see it grow even greater in its impact on consumers. Moreover, it is agreed among many informed observers, that the favorable reception accorded the "Walking Fingers" by the consumers of the land, will have a profound affect upon management leaders who play a major role in the advertising, marketing and/or sales decisions of firms whose products or services are sold nationally or regionally.

The philosophy as enunciated by both C&W and its client, Yellow Pages, is that Yellow Pages was now firmly established as a directory medium and looked upon with high esteem by advertisers, especially on the local level. A tremendous breakthrough, however, occurred two years ago when Yellow Pages presented itself as an inviting marketing/advertising tool for national advertisers. For the first time in its history, display advertising in all or part of more than 4,000 directories could be bought with one contract through one contact point and from one central location and one monthly bill.

Broad circulation basis. Briefly, the purchase of directories in two or more telephone company areas under a single contract was called National Yellow Pages Services and could henceforth be looked upon as an important national advertising medium in that in provided a directional and selling service on a broad circulation basis.

As proponents of NYPS see it, the medium has unique characteristics—attributes which do indeed distinguish it from all other media. This is the way they see it: 1) It provides national advertising with a penetration down to the level of individual dealer, his address and phone number; 2) it extends the benefits of display and product advertising at dealer level; 3) it generates for advertiser/users its own merchandising in two areas; first, through the advertising and promotion of Yellow Pages by the telephone companies, and secondly, through the Yellow Pages references by national/regional/local advertisers in their own advertising and promotion copy; 4) NYPS is also a selling medium; 5) NYPS also has point-of-sale effectiveness and 2) because of the referral characteristic of the directory medium, is not competitive with other media . . . and actually complements other national and local media.

Salesmen for the Yellow Pages, including the Reuben H. Donnelley Corp., which is the authorized directory advertising sales representative of the New York Telephone Company and several other telephone companies, do not sell space in competition with other national media.

NYPS salesmen, moreover, will shortly have additional information on the effectiveness of their medium, according to C&W staffers.

"The Bell System is planning to undertake a major national study to determine how the consumer uses the Yellow Pages," Minor told sponsor. "The Survey will seek to determine frequency of usage by Yellow Pages headings and by the standard media demographic breakdowns. This will provide us with Yellow Page usage information on a national and regional scale that will be helpful to the national and regional advertisers."

Last year, the effectiveness of the "Walking Fingers" theme on television was demonstrated by the spot schedules bought by the local operating companies.

The evidence now in seems to indicate that the "Walking Fingers" campaign is indeed off to a galloping start and that in this year's advertising plans, broadcast media, notably television will play a dominant role. One fact is certainly ineluctable: the "Walking Fingers" theme has apparently become entrenched in the public's consciousness.
A peek at radio's future

What year is this? (a) 1965? (b) 1975? (c) 2000?

Radio stations . . . have each found their 'niche' and are no longer fighting among themselves. Management finally discovered the value of unified efforts. They've also learned to become an active member of the client's local sales staff. The fact that radio is able to deliver exactly what clients want has played an important role in the current success of the medium. It seems impossible to believe that only a short time ago, radio billings accounted for a mere $500,000,000 a year! Who would ever believe that in 1962 national advertisers, all combined, spent only about $1.00 per working set per year?

Listeners . . . continue to purchase new radios at the rate of 20,000,000 a year. Radio came back to the living rooms as a result of FM stereo, described as "swimming sound." Children have discovered wonderful programs which can be enjoyed while playing at the same time. Music, news, and sports continue to lead in popularity—but programs with imagination-appeal are gaining rapidly. Entertainment programs on radio delight millions and millions weekly—especially the comedy shows. Remotes have captured the imagination once again as listeners drop off to sleep to the live music of the big bands from famous places. All night "sleep teaching" courses are one of radio's major contributions to adult higher education.

Radio set manufacturers . . . are constantly amazed at the demand for radios. Why, they're selling at the rate of two per second of the normal business day—that's 61,800 a day! 888,000 a week! 1,884,000 a month! Over 20,000,000 a year! What a business!

Rating services . . . once used merely to measure the estimated radio audience, are now reporting many more valuable statistics, like:

1. Interviews with local advertisers.
2. Characteristic differences in audiences by station.
3. Results per dollar invested in radio by product movement-studies.

Agencies . . . are recommending radio as a primary medium to all clients who want to sell more goods at lower cost. They have discovered a method of handling radio budgets at their normal 15%—and make a fair profit. They enjoy working with radio people and have found them extremely cooperative and well grounded on how best to sell the client's product to 'their' listeners. Some advertising agencies are specializing in radio exclusively.

The radio timebuyer is respected highly. Other agency staffers still wondering how this happened—years ago the buyer was an extension on the calendar, now he's a key executive! They also wonder how a radio buyer can possibly know so much about so many stations (the answer, of course—he has been learning for years, but very few recognized his true value).

General advertisers . . . are getting better results since exposure took a back seat to on-target salesmanship. The whole thing started when the bellwethers were caught in a profit squeeze and demanded that wasted coverage be eliminated. Research taught them exactly what their prospects were (women buy soap—why pay so dearly for male circulation?). Radio was the one medium with the necessary flexibility and it was able to produce programs for special prospect-filled audiences. Among the outstanding examples are: Dr. Smock's Baby Care (Johnson & Johnson, Clapp's Baby Foods), Secretaries Daily Guide (Royal Typewriter, The Wrig Line, steno bks.), Mechanics Helper (Craftsman Tools, Lava Soap), AMA Journal of the Air (Pfizer Chemical, Bayer Aspirin).

Product salesmen . . . have welcomed radio as a fellow member of the sales staff. They now have the answer to "What have you done for me lately?" Radio is local, just as their prospects are. They've found that every prospect they have is a radio listener, and here's radio driving home the old sales message as a reminder. Salesmen on-the-road fully appreciated the following of the local Radio announcers. They recommend a product and in pour the orders.

Radio reps . . . are no longer in business—they've all earned (and I do mean earned the hard way) so much money they're now enjoying a life of luxury.

What year is this? How the hell do I know—sure hope it's soon! You know what, though? Everything mentioned on this page is sure to come, it's just a matter of selling the greatest product-mover around . . . radio!
Color tv spots will play a prominent role in the expenditure of $1 million coast-to-coast by Earl Scheib, Inc., of Los Angeles, operator of auto paint shops in 42 markets.

Scheib, through its Los Angeles agency, Stahl, Lewis & Patton, is seeking out spots in color movie programs and is shooting all the spots in color, many of them in the cities where the firm has outlets.

Spot radio will come in for a 10% share of the total budget.

Stahl, Lewis & Patton, incidentally, is also preparing color tv spots for another L.A. client, Vic Tanny Gym and Health Clubs.

Although spot tv buying has hit a snag in the Chicago area—a condition considered normal for this time of the year—action has not come to a complete halt. Routine buys are being made by a number of top advertisers. For example: Wrigley (Meyerhoff) is adding a few additional markets; Mogen David (Weiss) is buying; P&G’s Head & Shoulders (T-L) is continuing its market-by-market push, recently entering the Midwest.

**SPOT TV BUYS**

General Foods four-week campaign starts 18 February for its Yuban Coffee. Schedules call for nighttime minutes and chainbreaks. Benton & Bowles, New York, is the agency. Peter Hansen is the buyer.

P&G is picking up prime and fringe minutes for a campaign to push its Drene and daytime minutes for its Tide. Both campaigns will begin as soon as possible and will terminate 30 June. The agency for both products is Compton, New York. Dick Brown is doing the buying on Drene and Ron Masterman for Tide.

Food Manufacturers, Inc., is buying nighttime minutes slotted in adult audience time periods for a six-week campaign for its Uncle Ben’s Rice. Starting date for the campaign: 21 February. Ted Bates is the agency. The buyer: Jim LaMarca.

Lever Bros. is readying a 35-week campaign to woo the women’s audience for its Handy Andy. Schedules call for early and late evening minutes. Starting date for the campaign is 5 March. J. Walter Thompson is the account’s agency. Herb Moscowitz is doing the buying.

General Foods eight-week campaign for its Gaines Burgers starting 21 February. Nighttime minutes and chainbreaks will carry the commercial messages. The agency: Young & Rubicam. Roger Jones is the buyer.

**SPOT RADIO BUYS**

Ford Division next week launches the first of two campaigns in the top 30 markets. The first flight, scheduled to run through mid-March, will push Ford’s Monaco slogan. The second will push parts and services. The second flight is scheduled to run through the end of April. Buying is being done by the Ford group at J. Walter Thompson.
What happened when Davidson met Goliath?

Even come what did, a lot of WSOC-TV viewers went to bed warm and satisfied.

It happened this way:
Tiny Davidson (N.C.) College, a thousand students thereabouts, and a love of nearby Charlotte, had knocked off nationally ranked big Duke U. Next on schedule, giant No. 1 Cincinnati in Ohio. And the faithful dreamed.
Alas, the vision did not come true. Davidson lost. But the fans won, for in a special telecast direct from the Bearcat fieldhouse, WSOC-TV had brought the game to thousands of Carolina supporters.

Good public service programing in every area of public interest is a forte of Charlotte’s WSOC-TV. Wins fans for the station—and its advertisers, too.

WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by H-R
THE DEADLINES THAT NEVER END

News-makers and decision-makers are not clock-watchers for the news can and does break at any time. Total news coverage, therefore, is definitely out of the 9 to 5 job category. It's a demanding task for talented and dedicated professionals.

We have these people.

WCAU Radio News and the CBS News staff with its hundreds of reporters throughout the world, including the world's top correspondents, enjoy the challenges of reporting constant change; meet the deadlines that never end.

OUR LOG:
Nearly 300 WCAU Radio and CBS News broadcasts weekly, including news on every hour • CBS Radio NetALERT around the clock • WCAU NEWS CONFERENCE at 12:15 PM daily with listener phone participation • Two hours of news, sports, and commentary nightly at 5 on EVENING EDITION • Two WCAU Radio-Atlantic Refining GO PATROL helicopter teams with a minimum of 18 daily traffic and road condition reports • Two weather services providing special long-range and local forecasts • WCAU Radio editorials on matters of community importance

TOTAL NEWS COVERAGE...one of the major reasons why WCAU Radio is the information and entertainment center in Philadelphia

WCAU RADIO
The CBS Owned Station in Philadelphia
Represented by CBS Radio Spot Sales
Today's successful national advertisers use Spot Television more than ever before. They find that its flexibility, economy and impact make it the most practical medium. These quality stations offer the best of Spot Television in their markets.
As Usual . . . The LION'S SHARE!

42.1% (Nov. '62 ARB) of the total audience is delivered by WCCO Television in the Minneapolis-St. Paul market.

This continued audience acceptance is the mark of "The Difference Between Good and Great in Twin City Television." It can be put to work for you by contacting your nearest Peters, Griffin, Woodward "Colonel."

Minneapolis - St. Paul
Why WROC-TV bought
Seven Arts’ “Films of the 50’s”
Volumes 1, 2, 3, 4 and 5

Says Ervin Lyke:
President and General Manager of WROC-TV,
Rochester, New York.

"During the past five years, Veterans Broadcasting
Company has had more than 4,500 different
feature films under contract in Rochester —
perhaps a record for features in one market.
Consequently, I feel I can speak with some
authority on the subject of ‘comparative
values’ in films and packages. In my mind, there
is no doubt concerning the rating value of the
Seven Arts’ ‘Films of the 50’s’.
"We feel each of the five Volumes purchased
contains not only an extremely high percentage
of ‘block-busters’, but equally important,

OVERALL STRENGTH
DOWN THE LINE

Agencies and clients know Seven Arts’ features on
WROC-TV will attract largest possible
audiences within and between all conceivable
measurement periods."

For list of TV stations programming Seven Arts’ “Films of
the 50’s” see Third Cover SRDS (Spot TV Rates and Data)
SPONSOR-WEEK / News

Top of the News p. 11, 12, 14 / Advertisers p. 45 / Agencies p. 46
Tv Stations p. 52 / Radio Stations p. 52 / Fm p. 61 / Film p. 63
Representatives p. 63 / Networks p. 48

SPONSOR-SCOPE / Behind the news

DATA DIGEST / Nighttime viewing

KEY STORIES

PIGGYBACK GAINING DESPITE OPPOSITION / More piggybacks appear on the horizon. Back-to-back 30's prove effective, according to researchers. Station owners continue to complain. P. 25

WHY SCOTT SLICED ITS TV SPENDING / Research-oriented company looks for more balance in its marketing program; cuts tv billings by up to 30% P. 29

DENVER: THE NEW MECCA OF THE WEST / Soon to be the next pay tv city, Denver is a young but rich market. This special report explains what's behind population and financial explosion. P. 32

ANOTHER DEPARTMENT STORE GOES RADIO / Why a respected department store in Milwaukee, the Boston Store, has found radio more than a creative, useful supplement P. 36

RADIO GROUP PLANS PROVOKE STRONG REACTION / McGaviren-Guild hits group selling practices as rate-cutting while Eastman, Katz, others hold various opinions P. 38

SPOT SCOPE / Developments in tv/radio spot

TIMEBUYER'S CORNER / Inside the agencies

WASHINGTON WEEK / FCC, FTC and Congress

SPONSOR HEARS / Trade trends and talk

DEPARTMENTS Publisher's Letter p. 6 / Radio/Tv Newsmakers p. 60 / Seller's Viewpoint p. 63 / 555 Fifth p. 8 / 4-Week Calendar p. 8
THE FIRST W IN WJW-TV STANDS FOR WELL ROUNDED PROGRAMING.

Your Storer Television Sales Representative can give you down-to-earth facts why Cleveland is the best TV buy in the nation. Compared to the top 15 markets WJW-TV—Cleveland delivers up to twice the spot audience on a CPMH basis...on prime shows, WJW-TV's CPMH per-commercial minute is \( \frac{1}{2} \) to \( \frac{1}{3} \) less than the national average. Your unbeatable combination for coverage, impact and client service is WJW-TV Cleveland and your Storer Television Sales Representative. WJW-TV CBS in Cleveland.
**TFE '63 is an answer to a big gripe**

Last year delegates to the NAB Convention in Chicago had a big gripe. Convention speeches, smoke-filled rooms, corridor greeting to old friends were okay. But the exhibit suites were isolated and painfully hard to find. After many complaints by broadcasters we wrote an editorial that said:

“One important reason why broadcasters go to an NAB Convention is to catch up on broadcast equipment and services. The equipment phase is always nicely handled in an exhibit hall. But “services” are so well hidden that it would take an early-bird broadcaster with built-in radar and fatigue-resistance to ferret out all the film and radio services he'd like to see. We suggest that the NAB consider a return to the practice of having a services floor at the convention.”

The NAB answered by setting aside 10 x 18 feet exhibit booths in the congested annex exhibit hall of the Conrad Hilton. The answer was late and not good enough. By then, the film syndicators—seventeen of them—had decided to work out their own destiny.

Thus TFE '63 (Television Film Exhibit '63) was born. The film companies rented the whole second floor of the Pick-Congress Hotel (strategically located only one long block from the Hilton), set up some workable ground rules, and were in business.

Suites will be open from 9:30 to 9:30 Saturday, 30 March on. Under the effective leadership of Robert Rich of Seven Arts and Robert Seidelman of Screen Gems the film outfits will entertain and exhibit on a single floor. They will also jointly sponsor a big reception.

Some such action was bound to come. It serves a need and will draw crowds. It will be properly run. But it operates on a splinter basis because the NAB didn't think the problem out. The film syndicators, and other services, are entitled to Convention representation and facilities that fit the need. We suggest that the NAB make suitable arrangements next year.
IN PITTSBURGH
THE
SWEETEST BUYS
ARE ON
CHANNEL

CAP'N JIM'S POPEYE CLUB  Monday through Friday – 4:30 PM
BY WILLIAMS' MICKEY MOUSE CLUB  Monday through Friday – 5:00 PM

CHANNEL II WTC
PITTSBURGH

Represented nationally by Blair-TV
ABC RADIO AND SINDLINGER
The radio industry, at large, is greatly indebted to the high courage and forceful enterprise of Bob Pauley, president of ABC Radio Network, in the face of what has been rumored some strong opposition, in buying the Sindlinger radio measurement, thereby highlighting for all to see, the hitherto gross underestimation of national listening.

Furthermore, the established success of Sindlinger research with such national giants as GM, du Pont, Ford and Chrysler, would presuppose that Al Sindlinger is on the right track with his new radio measurement, and, by this means, the great impact of national radio listening may be even further stressed to national advertisers and their advertising agencies.

I would also like to congratulate sponsor's publisher on his excellent summarization of this very significant development in the field of radio research.


TELEVISION TAPE
May we express our sincere congratulations for your enlightening and encouraging article "Television Tape Challenges Film" (25 January). Being advertising and public relations counsel for Acme Film Laboratories, needless to say we are most appreciative.

In the event of any future articles on this subject, we would like to draw your attention to Acme's full name which is Acme Film Laboratories, Inc. Due to the multitude of firms operating under the name "Acme," our client has experienced some confusion and any clarification would be a great help.


'TRULY PROVOCATIVE'
A truly provocative take-out, your essay on the current cultural buildup ("TV and the cultural explosion," 28 January).

JACK PERLIS, New York.

TV BASEBALL BLACKOUT
There has been so much publicity in recent months emanating from the Detroit Lions' general manager Edwin J. Anderson's office that I thought you might like the other side of the story. We do not believe that we would be fulfilling our obligation to our audience in outstate Michigan if we left unchallenged Mr. Anderson's statements and apparent desire to black out WJIM-TV from the homes games in 1963.

Disregarding an agreement made with the station prior to the 1962 season that no action would be taken during the season, he renewed his campaign in October '62 to have WJIM-TV blacked out on the basis that their telecasts were affecting home game attendance. Neither Commissioner Rozelle nor CBS took any action at that time and all games were telecast on the Lansing station during the 1962 season.

Anderson has now requested that during the 1963 season WJIM-TV either reduce their power when the Lions are playing in Detroit or be eliminated from the network, stating that "we only experienced two complete sellouts in 1961 and '62" and that "Lansing was penetrating the Detroit market to the extent that our home attendance was really being hurt." The Lions' GM in his request also refers to an audience study which he states substantiates the fact that the Detroit market was subjected to severe penetration by the Lansing station.

In no instance has he given figures to prove his statements or refruted the fact that WJIM-TV offered to subscribe to the survey but were refused the right because Anderson stated that he "did not care to share the report with other parties." The results and accuracy of his survey and his apparent determined desire to prohibit WJIM-TV from televising the Lions home games for the benefit of fans in outstate Michigan remain a mystery...

13% increase; 1962—357,595 (9% increase).

HAROLD F. GROSS, president, WJIM (AM & TV) Lansing, Mich.

- Only a portion of Mr. Gross's full statement is reproduced above. If you would like the full text write to Mr. Gross directly.
Sitting in an advertising conference, it's easy to lose sight of how much $80,000 is.

It can be two commercial minutes on a national nighttime network. Or it can be a two-page spread in McCall's, including moderate production costs. The same $80,000 can be a thousand-line newspaper ad in seventy-five cities. By the rate card, $80,000 is $80,000.

But...in terms of impact and persuasiveness, the same sum can give you a fair return, short-change you, or deliver value-plus. A 10% improvement in what you say and how you say it can make your $80,000 perform like $88,000. On a million dollars, it can give you extra value in the sum of $100,000.

Worth going after that 10% improvement? Or 20%? Or more? Of course, it is.

YOUNG & RUBICAM, Advertising
WGAL-TV delivers a loyal, responsive audience. This unequalled viewer following results from fourteen years of pioneering, finest facilities, and the most complete and modern equipment in the area. Channel 8 is the only single medium in this entire region that assures full sales power for your advertising dollars.
1962 A GREAT YEAR FOR SPOT TV, CBS, SET SALES

1962 was a banner year in broadcasting. Three industry sources reporting last week provided documentation. Spot tv recorded $721.2-million in billings, up 17% over 1961, a percentage increase topped only in 1959 since TvB-Rorabaugh began reporting data (page 50). CBS, Inc., in its year-end report, showed net income up 32% in 1962. Net sales for CBS soared to $509.3-million (page 48). TV set sales were the best in 1962 since 1956 while radio set sales hit an all-time high, according to EIA (page 46).

BATES MERGES AND REORGANIZES MEDIA OPERATION

In a major agency reorganization last week, Ted Bates took these actions: Richard A. R. Pinkham was named head of a merged program and media department. A planning committee was named for the new department with Pinkham as head and William J. Kennedy as executive director. Associate media director titles were eliminated. Martin J. Murphy, William T. Kemmerer, Winston W. Kirchert, Robert P. Engelke and Norm H. Chester were named media directors. A director of spot buying is yet to be selected.

TIE-IN PROMOTIONS ARE PRODUCTIVE, ANA CLINIC REPORTS

Tie-in advertising can be very successful, but it takes a lot of give and take, Ward F. Parker, J. Walter Thompson, v.p. and coordinator of marketing-merchandising services, reported at a New York ANA conference on tie-ins. Another speaker, J. F. Donovan, advertising vice president for AMF Pinspotters, told of his tie-in with Beecham Products which resulted in 3.8 million Brylcreem and Silvikrin sales units for Beecham and 800,000 games of bowling.

RAB AND NEWSPAPER BUREAU EXCHANGE WORDS OVER STRIKES

Newspaper strikes continued in New York and Cleveland with the newspaper Bureau of Advertising and RAB exchanging words. The newspaper bureau said the RAB study on buying unwittingly proved the efficacy of newspapers. RAB urged the newspaper bureau to do some research of its own, pointing out that Federal Reserve figures aren't the only clue to the health of the economy in these cities (page 66).

WEEKLY SALES INDEX AHEAD IN 1963

Federal Reserve's weekly sales index shows business running ahead in early 1963. The index, with 1957-59 equal to 100, showed the week of 9 February at 90, against 85 last year. Week of 2 February was at 83 against 82 last year; week of 26 January at 82 versus 84 in 1962; week of 19 January at 94 against 90 a year ago and week of 12 January at 99 against 91 in 1962.
PUBLIC TURNING COLD SHOULDER TO INFORMATION PROGRAMS?

TV Guide editor Merrill Pannitt claimed this was the case last week in a talk to the IRTS. He said the viewer is just plain “bored with race, space, reds and feds.” Give independent producers, he said, an opportunity to produce public affairs shows, subject to network editorial control. He called many informational shows “dull and repetitive and pretentious.”

RADIO GROUP SELLING PLANS STIR NEW CONTROVERSY

Radio group selling came into the limelight when McGavren-Guild dropped its group plan charging that it was a form of rate cutting. Replies both in support of and against McGavren-Guild came from a number of representatives. Robert E. Eastman called the withdrawal “an admission of weakness” (page 38).

CBS COMPLETES ITS FALL NIGHTTIME TV SCHEDULE

At a very early date, CBS TV last week wrapped up its fall nighttime schedule. Seven new shows are listed: My Favorite Martian, Judy Garland, East Side, West Side, Whistle Stop, Danny Kaye, The Free and the Brave, and Phil Silvers. Worth nothing is that only two network-sold Westerns remain on the schedule (page 48).

FTC ORDERS HOLLYWOOD BREAD TO CHANGE ADVERTISING

The Federal Trade Commission added a new company to its complaint list. National Bakers Services, Inc. said the FTC: stop saying “Hollywood Bread” (a popular tv brand) has fewer calories than other commercial brands. The FTC said only the slices were thinner, not the calories. National has 20 days to file exceptions and the order is not final.

RUSSIANS ORDER NBC TO CLOSE MOSCOW BUREAU

The Russians and NBC tangled last week. Soviet displeasure with two sponsored NBC documentaries on Stalin and Khrushchev brought the action. NBC protested to Russia and called on the State Department for assistance, and was joined in protest by CBS News which protested to the Russian Foreign Ministry.

PIGGYBACKS GROWING; STUDY SHOWS INCREASED EFFECTIVENESS

Piggyback commercials continue to grow in use despite protests of broadcasters. New BBDO research indicates a 30-second commercial in a back-to-back position with another 30 appears to perform at least 90% as well as a 30-second all by itself in a regular commercial position (page 26).
Why Chevy sales hum in Cleveland

"Big Hearted Jim" Connell sells Chevys on one side of town. "Straight Shootin' Ed" Stinn sells Chevys on the other. They compete. They call each other names. On WHK RADIO, it's a friendly feud over who can sell the most Chevys. They've been feudin' for three years and they're both on top of the market. On one subject they agree: "We have found WHK to be the shopping center of Cleveland Radio stations. WHK enables us to reach all segments of the Cleveland auto market. You, too, oughta buy the Number One station."

WHK RADIO, CLEVELAND

METROPOLITAN BROADCASTING RADIO, REPRESENTED BY METRO RADIO SALES
JACK THAYER, V.P. AND GENERAL MANAGER A DIVISION OF METROMEDIA, INC.
NEW PRODUCTS KEY TO GROWTH AT COLGATE-PALMOLIVE

New products helped to stimulate earnings at Colgate-Palmolive in 1962, notes George H. Lesch, chairman and president. Improvement in earnings, Lesch said, is in accordance with the program formulated in 1961 to stimulate the growth of the company through the introduction of new products. While this program recognized the heavy initial development and marketing expenditures necessary to introduce new products successfully, it nevertheless provides for modest improvement in the company's earnings during the early portion of the program.

NEWEST GUESSING GAME: IS MINOW RESIGNING?

FCC chairman Newton Minow was reported as resigning this spring. Minow neither denies published reports to this effect, nor confirms them. Even if Minow resigns the bet is that the FCC's direction will not change, though it's doubtful his successor will be as colorful with words (page 55). sponsor reported the likelihood of Minow's departure 31 December. If he goes to Encyclopedia Britannica, as rumored, his boss would be Maurice Mitchell, former BAB (now RAB) president. Possible parallel exists between Mitchell and Minow in that Mitchell who did an outstanding job at BAB, left because of broadcasting politics, and Minow may leave FCC because of Washington politics.

ADVERTISING MUST IMPROVE, COLLINS TELLS HOUSTON FORUM

"Advertising in this country is going to have to make some fundamental major improvements in its abilities to assist ever-increasing quantities of people to obtain ever-higher quality of products." NAB president LeRoy Collins said Friday in an address prepared for the Houston Ad Forum. Americans aren't childish, he said, and "advertisers and broadcasters are going to find an increasing resentment of such treatment within the audience." Advertisers must reckon with the intellectual explosion and must take into account "that he, himself, is contributing an increasingly larger part of the thrust which is producing it."

NEWS AT DEADLINE

Chrysler Corp. signed to sponsor Bob Hope for 48 weekly hour shows on NBC TV next season through Young & Rubicam. Chrysler will also co-sponsor the World Series, All Star Game, Rosebowl and Blue-Gray game. Wallace Lepkin joined the New York office of Foote, Cone & Belding as manager of the research department. John Earle Loog was appointed national advertising manager of Procter-Silex Corp. Senator Vance Hartke (Indiana) was set as featured speaker for the eighth annual conference of the State Broadcasters Assn. Presidents in Washington, NAB announced.
WHY YOUNG DETROIT PEOPLE STAY HOME SUNDAY AFTERNOONS

Famous singing star Brenda Lee with WXYZ-TV dee-jays Lee Allen and Joel Sebastian.

...to watch their show “Club 1270” on WXYZ-TV! Overwhelming acceptance by Detroiter is making it one of the most popular television shows in Detroit. One reason: Guest shots by national recording stars like Brenda Lee and Dion...resulting in outstanding ratings for “Club 1270.” A special Trendex report showed the pilot for “Club 1270” viewed on New Year's Eve received 49.6 share of the audience, reached 267,800 homes and was watched by 1,499,600 people. An impressive rating of 24.0 put “Club 1270” far out in front of the competition. Proof that WXYZ-TV delivers the programming and personalities to reach the right people at the right time. When your media plan calls for concentrated television coverage let WXYZ-TV deliver for you.

WXYZ-TV DETROIT
AN ABC OWNED TELEVISION STATION

SPONSOR/18 FEBRUARY 1963

*The frequency of sister station WXYZ Radio.*
Regional variations in viewing

Averages are quite frequently misleading. While figures are often published on the top shows nationally, rarely does one see the market by market ratings. Though the composite of all markets may make a show the number one nationally, the market by market picture may show a program ranking below the top 15 in many instances.

As ratings for an individual show vary market by market, so do viewing patterns in the various regions. For example, in November and December 1962, the average home viewed television 5.53 hours per day, according to A. C. Nielsen. Yet in the East Central states, the average home viewed television 6.03 hours per day to lead the list while in the West Central station, viewing was 5.17 hours per day.

In many parts of the country, viewing drops more sharply in the summer months, yet in the South the drop is not nearly as great. In fact, in July-August 1962, the heaviest viewing was one in this area—4.58 hours per day.

The charts below show the viewing in the total U. S. for the past three years in hours and parts thereof, in addition to the viewing patterns by regions, as reported by A. C. Nielsen:

**TOTAL U.S.**

<table>
<thead>
<tr>
<th></th>
<th>1960</th>
<th>1961</th>
<th>1962</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan.-Feb.</td>
<td>5.92</td>
<td>6.07</td>
<td>5.97</td>
</tr>
<tr>
<td>Mar.-Apr.</td>
<td>5.58</td>
<td>5.47</td>
<td>5.47</td>
</tr>
<tr>
<td>May-June</td>
<td>4.45</td>
<td>4.55</td>
<td>4.41</td>
</tr>
<tr>
<td>July-Aug.</td>
<td>4.08</td>
<td>4.18</td>
<td>4.21</td>
</tr>
<tr>
<td>Sept.-Oct.</td>
<td>4.97</td>
<td>4.92</td>
<td>5.17</td>
</tr>
<tr>
<td>Nov.-Dec.</td>
<td>5.72</td>
<td>5.59</td>
<td>5.53</td>
</tr>
</tbody>
</table>

**NORTHEAST**

<table>
<thead>
<tr>
<th></th>
<th>1960</th>
<th>1961</th>
<th>1962</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan.-Feb.</td>
<td>5.84</td>
<td>6.01</td>
<td>6.10</td>
</tr>
<tr>
<td>Mar.-Apr.</td>
<td>5.55</td>
<td>5.46</td>
<td>5.66</td>
</tr>
<tr>
<td>May-June</td>
<td>4.42</td>
<td>4.72</td>
<td>4.63</td>
</tr>
<tr>
<td>July-Aug.</td>
<td>3.79</td>
<td>4.07</td>
<td>3.98</td>
</tr>
<tr>
<td>Sept.-Oct.</td>
<td>5.09</td>
<td>5.14</td>
<td>5.21</td>
</tr>
<tr>
<td>Nov.-Dec.</td>
<td>5.76</td>
<td>5.75</td>
<td>5.73</td>
</tr>
</tbody>
</table>

*(Please turn to page 44)*
Two favorite sights in Philadelphia

Philadelphians love a parade! Particularly "The Mummers' Parade," a jubilant, spectacular New Year's Day classic that's high, wide and handsome as Broad Street itself, and just as much part of the local Philadelphia scene. That's why TV 10's annual coverage, capturing all the high-stepping excitement of the parade, is eagerly anticipated, widely viewed: this year, more than 1,000,000 Philadelphians tuned to the 4¼-hour broadcast of the celebration. Bringing Philadelphians what they want to see most is something CBS Owned WCAU-TV does best. And one of the things Philadelphians want to see most is WCAU-TV, the number one television station according to both Nielsen and ARB. ©WCAU-TV
So KPRC-TV has the jump on us.
So their signal leaps out in a 75 mile radius 7 days a week.
So they're faster than us.
And smoother than us.
And better-looking than us.
And more accurate than us.
And better salesmen than us.
But I ask you: can they offer anything to match a mother's love?*

*No, but we try... with five plans, 10 plans and 20 plans... and the world's most considerate coddling!
Find out for yourself by calling any Edward Petry & Company man.

KPRC-TV
Houston's Channel 2 Station
Has the time come for the sellers of radio to submerge their own special interests and agree to a set of groundrules for supplying advertisers with updated information about the medium?

There's a school of thought among major radio reps that a move in that direction would be not only opportune but also do a lot to advance the medium's selling power.

Their disposition might be summed up in these points:
- Six different studies or presentations, each taking a different line of contention and based on varied research sources are about to be released.
- The conflicting citations and approaches would tend to confuse the prospective buyers and create a Tower of Babel in the market place.
- It would be to radio's benefit if the sellers of radio could for a while adjourn competitive selling within the medium and instead combine their efforts in joint undertakings.
- The first step would be to find out from buyers just what sort of information they could use. The next step would be to lay down a set of groundrules that would satisfy the various facets of radio selling and to apply such groundrules in individual promotional projects as well as joint efforts.
- What would give the movement both substance and momentum is the selection of some source to take on the leadership. A logical candidate is the RAB, with the newly appointed Ed Bunker at the helm.

The scope of the P&G commitment with CBS TV next season is without parallel as between any one account and a single network.

The highlights of the ramifications of this alliance:
- In nighttime alone the minutes will total 14 per week, with this melange including alternate half-hours on Whistle Stop (Tuesday), the Dick Van Dyke show, the Nurses, Alfred Hitchcock and Gunsmoke plus a minute a night on evening CBS News.
- P&G will have more nighttime minutes going on that network than what had been CBS TV's biggest customer, General Foods, which even with its expanding buying for the fall will show a nighttime alignment of 13½ minutes.
- Even with its maximum discounts, P&G's weekly CBS TV billings (time and talent) for nighttime will come close to $500,000. A conservative estimate for P&G's daytime load on that network $200,000 a week:
- Of special note in the P&G-CBS TV entente is the fact that the nighttime roster doesn't include a single spot carrier.

Item: From present indications P&G's 1963-64 buy at NBC TV will be limited to the P&G-controlled Grindle series (replacing Car 54) and an alternate half hour on the Virginian, making a total of 4½ minutes a week. At ABC TV the basic accommodation at the moment is a minute and a half on Ben Casey. (Last fall P&G carried 9½ minutes on ABC TV.)

Item: Lever will stay with its present CBS TV alternate-week family.

Credit Brown & Williamson with a singular breakthrough when it assumes an alternate week half-hour sponsorship of NBC TV's the Breaking Point in the fall.

The cigarette company will use up its time allotment with a 90-minute commercial on alternate weeks and on a regular basis, without chopping up the minute and a half coming between alternate weeks.

There have been 90-minute commercials but their inclusion has been limited to documentary and entertainment specials.
Ted Bates has taken a leaf out of the Benton & Bowles book and consolidated its media and program departments under a single head—namely, Dick Pinkham, sr. v.p. and a member of the agency’s executive committee.

The merged sections will be known as the media and program department with Pinkham chairman of a newly formed planning committee, which will function over all media as well as program buying.

For details of new appointments and media committee organization chart see page 11.)

Two tv spot selling organizations have embarked on a hard drive, founded on research, to wean away agency copywriters from their almost hypnotic preoccupation with minute commercials.

The duo, Tvars and CBS National Spot TV Sales, have this objective: persuading these creative people that their messages in 20-second units can be as effective as the minute.

However, there is this difference between the two firms’ approach: the CBS arm’s presentation, now making the rounds of agencies, is directed at the entire account group, whereas Tvars’s presentation, which will be ready in about a month, is designed mainly for the agency’s creative element.

Sundry tv station managements are in a tizzy about the fact that agencies have been able to slip by their policy against spot piggyback commercials.

Their plaint is that certain agencies have been able to get away with it by holding off delivery of the commercials until practically the last minute, with the result that the station’s traffic personnel are disposed to let a piggyback go through rather than leave a hole in the log.

The station manager often doesn’t know that this has happened until he chances to catch the spot.

Where such station managers and their reps differ about rectifying this situation: the station man holds that when a rep salesman takes an order for a minute he should make sure there won’t be a piggyback, whereas the rep argues that it is incumbent upon the station manager to make his operation so tight that a piggyback can’t be “sneaked” through.

In other words, make it automatically rejectable.

The news and documentary specials on the tv networks in December emerged with one of the best monthly audience averages in some time.

Here’s how they fared according to the NTI:

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>NETWORK</th>
<th>AVG. PERCENT</th>
<th>AVG. HOMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pearl Harbor—Unforgotten</td>
<td>CBS TV</td>
<td>12.1</td>
<td>6,026,000</td>
</tr>
<tr>
<td>The Tunnel</td>
<td>NBC TV</td>
<td>20.7</td>
<td>10,309,000</td>
</tr>
<tr>
<td>Polaris Submarine</td>
<td>NBC TV</td>
<td>11.6</td>
<td>5,777,000</td>
</tr>
<tr>
<td>Cuban Refugee Arrival</td>
<td>CBS TV</td>
<td>20.5</td>
<td>10,209,000</td>
</tr>
<tr>
<td>Average</td>
<td></td>
<td>16.2</td>
<td>8,080,000</td>
</tr>
</tbody>
</table>

CBS TV has virtually sold out everything it’s scheduled on the sports front this year up to football.

The golf sponsorship roster: the Masters, Travelers, Chett-Peabody; PGA, Pabst, Lorillard, Goodyear, Georgia-Pacific.

The Triple Crown horseracing alignment: Lorillard, Pabst, Melnor Industries.

The Game of the Week: Falstaff will take half, with the rest sold in minutes.


Item: A baseball preview will probably be added Saturdays, with the two commercial breaks going for $3,000 a minute.
Chrysler (Y&R) has realigned itself with NBC TV for 1963-64 but this time with an assortment of entertainment and facilities that could hike the automotive company's cost up as high as $11 million on the season.

The programing consists of nine Bob Hope specials ($400,000 net each) and 22 episodes of an hour dramatic anthology series that will be produced under the Hope name and will have him as host. The time: Friday, 8:30-9:30 p.m.

Chrysler will have here what it deems essential, namely, color.

ABC TV is telling agencies that it will make an even greater effort than last fall to get an early start on its 1963-64 schedule.

A couple seasons back the network came to the conclusion it was giving its competitors needless advantage as to ratings by late unveiling of new product.

Helpful to the resolution: 49-50-week contracts were issued for the current season.

With the prices that the tv networks are asking for new fall fare, agency negotiators figure that the average package price for a nighttime minute will fall somewhere between $42-43,000, minus discounts, combining originals and repeats.

That's about $2,000 above what it averaged at the start of the 1962-63 buying season.

CBS TV has a couple of them, Judy Garland and Danny Kaye, that figure out to around $50,000 a minute.

Some of the New York sellers of radio appear somewhat nonplussed at a change that Nielsen will be making in reporting the auto plus data for stations in the metropolitan area.

Under the old system the outside-the-home audience was segmented among the various stations, with the shares of this based on the in-home ratings. For example, if a station got an in-home rating of 10 and this represented a 50% share of all home listening, a proportionate share of the car plus audience would be credited to it, giving that station a rating of 12.5.

The New York reports published in March will merely show the auto plus figures without reference to individual stations.

In other words, stations will have to do their own addition.

At least in the matter of percentage the newcomer situation comedy did a little better this season as against the previous one when it came to the tv network nighttime winnowing process.

The casualty rate for that type of entertainment this time hit 75%, whereas for the preceding season (1961-62) the elimination level was 81%.

The breakdown of casualties vs. survivors by type among the program series that debuted last fall:

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>CASUALTIES</th>
<th>CONTINUING</th>
<th>'62-63 CASUALTY %</th>
<th>'61-62 CASUALTY %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Situation comedy</td>
<td>9</td>
<td>3</td>
<td>75</td>
<td>81</td>
</tr>
<tr>
<td>Westerns</td>
<td>2</td>
<td>2</td>
<td>50</td>
<td>66</td>
</tr>
<tr>
<td>Drama anthologies</td>
<td>5</td>
<td>2</td>
<td>70</td>
<td>50</td>
</tr>
<tr>
<td>Adventure</td>
<td>1</td>
<td>1</td>
<td>50</td>
<td>66</td>
</tr>
<tr>
<td>Variety</td>
<td>1</td>
<td>1</td>
<td>50</td>
<td>66</td>
</tr>
<tr>
<td>Suspense-Crime</td>
<td>2</td>
<td>0</td>
<td>100</td>
<td>71</td>
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<tr>
<td>Others</td>
<td>3</td>
<td>1</td>
<td>75</td>
<td>60</td>
</tr>
<tr>
<td>TOTAL</td>
<td>23</td>
<td>10</td>
<td>70</td>
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Spot radio's ever dependable Salada Tea (Hoag & Provandie) will be back in the medium for a spring run of six weeks in 60 markets.
Starting date is 1 April and the schedules will be for 20-30 spots a week.

The entry of Fitch into tv with a dandruff remover shampoo—a much crowded field at the moment—suggests a twinge of nostalgia for older radio addicts (remember the Fitch Bandwagon?) and a bit of speculation for toiletries marketers.
The speculation: how come Fitch, after these 20 years in which the hair treatment business has gone through multiple product variations, is back to challenge the shampoo field?
The answer could be simply this: Grove Laboratories, which now owns Fitch, saw in the Fitch name, one automatically linked with dandruff problems by the over-30 consumer, a natural candidate for the currently hot dandruff remover shampoo market, and is doing it in a big way.
This specialized sector of the cosmetic market has in the forefront such brands as Enden (Helene Curtis), Subdue (Alberto-Culver) and Head & Shoulders (P&G), all flailing away with tv as the main advertising tool for a healthy chunk of what they hope will be the big thing in hair attention.
Alberto-Culver has still another recruit for the dandruff control sweepstakes. It's a dressing called Patrol, out of Compton.

In another area of the hair care front, Toni keeps coming up with such new items as a Jumbo Home Permanent and a different variation of hair spray under the White Rain label.
The Jumbo article features the latest in large size rollers.
Buying for them in spot tv should start soon via North.

Agency researchers have noticed this season that the early evening audience share among network stations has been perceptibly on the down trend.
In other words, the independent stations have been maintaining a 20% share, whereas, traditionally it's been around 16%.

Agency marketers have noticed this trend in the merchandising of traffic appliance items: manufacturers installing their own demonstrators in selected outlets.
The one variation compared to the oldtime arrangement is that the manufacturer-paid demonstrators are supposed to integrate themselves with the store's clerical force, a la the fashion of cosmetic demonstrators.

Esty has found a buyer for a sixth of the tv schedule of the N. Y. Yankees this fall, namely Esso (McCann-Erickson), but there's a sixth remaining open.
The other two-thirds are split between R. J. Reynolds and Ballantine. The whole package comes to around $2.8 million.
Incidentally, Brown & Williamson has picked up a third of the N.Y. Mets' games on a five-year contract negotiated with Rheingold (JWT), owner of the rights.

After CBS TV has wrapped up its nighttime commitments for the fall, soon the roster of advertisers and you'll be struck by the network's dominance in all leading facets of the package goods area.
This dominance applies to foods, drugs, cigarettes and soaps, the last underscored by the fact that it's got the bulk of the two top giants in that field, P&G and Lever.
In Indianapolis—people are listening for the “Sounds of the City”!

The “Sounds of the City” are keeping people attuned—and tuned—to WFBM in Indianapolis!

At any moment they might hear a just-for-fun broadcast from a city school-yard at recess . . . or an interview with anyone from a visiting celebrity to a local shoe shine boy. We have even sent our man up on a girder to interview a riveter at work high above the city's skyline.

In short, our audience expects the unexpected from WFBM Radio . . . and they listen for it. WFBM has their attention.

If that sounds like the climate you'd like for your advertising, this sounds like the time to call your KATZ man!

WFBM RADIO
1260 INDIANAPOLIS
TIME-LIFE BROADCAST INC.
Represented Nationally by the KATZ Agency
YOU MAY NEVER SEE THE BIGGEST SHOVEL*

BUT... WKZO-TV Scoops Up The Most Homes in Greater Western Michigan!

If you’re digging for customers, you can unearth more of them with WKZO-TV than any other Michigan station outside Detroit. It’s this way every day, every night, and every week!

It’s all dredged up in NCS ’61: WKZO-TV has weekly circulation in 456,320 homes in 30 counties in Western Michigan and Northern Indiana. And there’s gold in these here diggin’s: SRDS credits the area with annual consumer spendable income of well over four billion dollars.

Get the complete scoop from Avery-Knodel. And if you want all the rest of outstate Michigan worth having, add WWTV/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.

*A strip-mining shovel at Paradise, Ky., has a dipper with 115 cubic yards’ capacity.
Piggyback gaining despite opposition

Fast-increasing piggybacks are proved effective by BBDO study; Major problems now are station resistance, web scheduling

It is estimated some 18 million tv commercials will be on television in 1963. This total will include a growing number of piggybacks. Indications are that piggybacks are growing in popularity with advertisers. A new study conducted by BBDO provides ammunition for those favoring this type of commercial by showing back-to-back commercials perform better. Among broadcasters, there is increased discontent with such commercials.

But some stations will continue to fight the “multi-product” commercial, particularly those in key markets. Stations, members of the NAB, will no doubt be after the Code Review Board at the upcoming annual convention in Chicago to lay down more stringent rules about the piggyback as it relates to both network and spot advertising. A recently survey conducted by the

Selected scenes from two tv commercials showing difference between integrated (I) and non-integrated or piggyback, as NAB dubs latter. Both pass TV Code but integrated one is counted once while non-integrated is considered two separate announcements
Advertisers benefit because it allows greater frequency per dollar cost. And the viewer? I don’t think he is subject to additional commercialization because the amount of time is unchanged. We feel the bridged commercial will become more widely accepted for these reasons.”

Interestingly, Lavin credits the wider use of his American piggybacks to his spot buying practices in England. “In part, it was our meticulous testing that led to the use of 60-second back-to-back commercials,” Lavin recalled. “But in the main, our international set-up promoted the idea. The testing merely proved the idea sound.”

What has Alberto-Culver learned from the use of these spots? It has apparently learned that “with enough labor, any story that can be told in 60-seconds can be told almost as effectively in 30.” Said Lavin: “When we put this knowledge to work for us in England, our competitive position improved dramatically . . . we also learned that not all our brands are compatible on a back-to-back basis, but that enough combinations are compatible to warrant widespread use . . . even in this country.”

Lavin revealed that since Alberto-Culver introduced piggybacks, the firm’s tv expenditures more than tripled. “Our entire growth process has taken a noticeable upswing,” he said. “And our philosophy of tv being a conservative investment has been reconfirmed.”

Bearing out what Lavin said about the economics of piggybacks, is Norman R. Grusby, v.p. of Schwerin Research Corp., an organization which has evaluated this type of advertising for many of the nation’s top advertisers and has emerged with the finding that this form of commercial—when properly constructed—does indeed provide a whopping bonus to the advertiser.

“The piggyback commercial is the offspring of economic necessity,” Grusby reports. “Sired by the proliferation of new products and dammed by the increasing cost of tv time, the piggyback is a legitimate response to pressure. The fact that it is sometimes treated as a bastard by federal regulatory agencies because it does not fit the status quo will change. The piggyback exists; it is here to stay; and it must be accommodated.”

But Grusby also pointed out that the piggyback should not be regarded as a panacea. “The advertisers who pioneered in the creation of piggybacks—Cheseborough-Pond’s, International Latex, Alberto-Culver, among others—and advertisers who are successfully using the format today are not flying agreement even among agency men as to the role of the piggyback and its effectiveness on the viewer. Although piggybacks appear to be an efficient way for multi-product companies to buy tv time, it appears to Rod MacDonald, v.p. and head of media at Guild, Bascom & Bonfigli, that such “tandem placement tends to reduce their actual effectiveness.”

“It is our belief that practices which can result in confusing or tiring the viewer can adversely affect the attention to, or understanding of, the commercial message,” MacDonald told sponsor. “Adding to the number of interruptions of the entertainment continuity or the illogical linking of two items whose only relationship is the corporate name of the manufacturer, are examples of such practice.” In MacDonald’s opinion broadcast industry standards regarding piggybacks are “loose” and “very flexible.”

“As things stand now, stations who might wish to reject piggybacks as being impractical, awkward or less profitable have very [Please turn to page 65]
Why Scott sliced its tv spending

- Paper company tries balanced media mix
- Move tied to marketing “fundamentals”
- Research at the core of Scott strategy

The Scott Paper Co. has a wide reputation as one of the most sophisticated and efficient marketing organizations in the nation. To the television industry, therefore, it was both gratifying and logical that Scott long invested the lion’s share of its annual billings in tv campaigns. In 1962, for example, Scott spent between 85 and 90 per cent of its estimated $11,000,000 measured media advertising in television.

This year, however, television executives are viewing with alarm a sharp reduction in the percentage of its billings Scott has allocated to their medium. The paper products company will spend only 60 to 70% of its ad budget on tv in 1963, a drop that could run as high as 30%.

Because Scott has made a substantial increase in its total ad budget for the year, the loss to television will not be as high as 30% in actual dollar volume. But the fact that a careful and research oriented organization such as Scott has substantially reduced its reliance on television should produce a good deal of food for thought for the industry.

Sponsor asked James D. Stocker, Scott advertising manager, why the company had reduced its television expenditures. “First,” he said, “let me tell you why we have concentrated on television.

Evaluation of tv. “Television has been reaching more and more homes for a number of years. The medium was an expanding wave and Scott rode the crest of the wave by advertising on tv.

“Secondly, television has been of great value in demonstrating our products. On tv we are able to show the value of our products by demonstrating the softness and strength of our towels and tissues.

“And, all other things being equal, television offers us the greatest cost efficiencies for our advertising dollars.”

Several factors recently have caused Scott to reappraise the weighting of its advertising budget:
- The company has entered regional campaigns for its sanitary napkins, for which television is not a suitable medium.
- The great wave of television expansion is slowing down, the company believes, as set ownership approaches the saturation point.
- New “integrated” advertising plans are in the making.

The company wants to tie together its product lines in advertising to take advantage of the Scott reputation. Stocker explained. New ads will carry the slogan “Scott Makes It Better for You,” and will uniformly carry a blue border identified with Scott.
Many ads will sell groups of Scott products rather than a single item. “For this new campaign, we want to use color that will show the common motif and will put across the idea of color and texture in our products and packaging. We also want to have things our salesmen can carry around to distributors and retailers. You can’t get this on TV.”

Stocker also feels that Scott will be able to pin-point its audiences more accurately by using more print media. “Although you can find almost any audience on television it’s tougher to be selective.”

Balance in media mix. Finally, Stocker said, Scott has come to believe that a combination of television and magazines has more value to offer in terms of impact than television alone. Does Scott have direct evidence of this? “No,” said Stocker, “but the idea of a more balanced media mix hits us in a favorable way. We felt that we had swung too much to one medium.

“This does not mean we will not continue to recognize the importance of television. We probably will use more spot television as a competitive weapon for regional markets. Our experience with “The Death of Stalin” has given us a favorable impression of public affairs specials and we probably will continue to do them on an irregular basis. And we will, of course, continue our participations for day-in day-out bread and butter advertising.

“But we don’t want to put all of our chips on one horse. We feel we now are much closer to an ideal media mix than we were before.”

While many arguments could be made against Scott’s position, the television industry probably would do better by considering it seriously. As noted, Scott is a sophisticated marketing company. Under the leadership of chairman Thomas B. McCabe, it has heavy stress on basic marketing research. At Scott, few major marketing changes are made without good and sufficient reasons.

Merchandising basics. Scott’s marketing approach rests firmly on what McCabe calls the “fundamentals of merchandising.” These fundamentals were stated more than 60 years ago by Arthur Scott, son of one of the company’s founders. The company, he said, was to concentrate on producing in volume a relatively limited number of products of high quality, to sell these products at the lowest possible prices, and to tell the public about them through extensive advertising.

Today, said N. W. Markus, Jr., director of retail marketing, Scott’s marketing philosophy stands more securely than ever on the three pillars of quality-value-advertising.

“At Scott we are genuinely concerned with giving the consumer her money’s worth for the products she buys,” Mr. Markus declared. “This encompasses both the quality of the product and its price,” he continued. “We are engaged in a continual effort to produce a product better than our competition. When we do have a qualitative advantage, or even a stand-off, we try to give the consumer the lowest price.”

For example, Markus explained, after years of research, Scott developed its Magic Oval Scotties, a pop-up tissue. Magic Ovals went its competition one better by enabling their user to take one tissue at a time or several tissues at a time. When Scott found consumer acceptance for its new product, it lowered its price.

Scott’s retail marketing posture was not always as pristine as it is today. The company long indulged in what McCabe described as marketing “hokey-pokey.” This involved “gimmicks” and “deals” to the consumer such as unrelated premiums, coupons, contests, and sweepstakes.

“When we studied the results of these gimmicks, we found them to be intellectually and uneconomical,” Markus explained. “What they did was to divide existing business between competing established brands without adding any new consumption. We would run a 1é premium and for a few days our share of the market would jump by 3%. Then our competitor would run a premium and win an additional 3% of the market. Over a six-month period nobody made any headway.”

In June 1961, therefore, Scott abandoned all “gimmicks” and “deals” in its retail marketing.

“Instead we invested the money in the fundamentals—value and advertising,” Markus said.

Marketing devices. Scott is not above using every trick in the marketing bag when the occasion calls for it. “When we are introducing a new product or building a new market we will use any marketing
device we can think of to increase consumer sampling.” Thus, Scott ran a contest a year or so ago to increase distributor awareness of its television advertising campaign. It conducts frequent symposia for distributors and retailers. These, Markus pointed out, are intended to create awareness of advertising activities rather than to directly move merchandise.

These promotions are not in conflict with Scott’s “no gimmick” approach, but are a very necessary part of its marketing philosophy, Markus asserted. “We believe in making all the hay we can from our advertising dollars.”

The core of Scott’s marketing philosophy is undoubtedly its stress on research. McCabe for many years has conducted a personal crusade for a scientific approach to marketing, and his fervor permeates the entire Scott organization.

“Research plays a key role at every stage of Scott operations, from the conception of a new product to its national introduction and even beyond,” said Richard B. Dingfelder, director of marketing services.

Product development. In contrast to many other organizations, Dingfelder explained, the idea for a new Scott product usually comes from the research department rather than the technical people. In the laboratory development stage, research obtains a set of specifications to match potential markets for the new product to give direction to the technical department. Research then tests the roughed-out concepts in small consumer panels until a prototype that meets market profiles is obtained.

(Please turn to page 66)
Denver: the new Mecca of the West

- Soon to be second pay television city
- Choice linked to phenomenal growth
- Industry, employment, and sales boom
- Population rises 121% in 10 years

Denver, the Mile High City, is making news frequently, and if statistics speak so much louder than words, it has the right to scream recognition as a bright, young, and wealthy market. Numbers have been piling up fast for population, industrial, and economic expansion, forming a growth pattern almost unmatched by any other city in the United States. A fast rundown shows that in the decade from 1950 to 1960:

- Denver enjoyed the second highest suburban population growth in the country: 121%.
- Retail sales volume grew 81% to $1.2 billion.
- Employment rose over 57%.
- And since 1961:
  - Denver retail sales went up another 8% to a record high of $1.7 billion.
- Personal income in the state, buttressed by Denver, increased by 7%, exceeded only by two other states.
- Savings and loan associations upped their business an average of 11.9%.

Although Denver has come a long way, its untapped economic potential has changed little from the “Pike's Peak or Bust” days of the gold rush in 1858.

Of special interest is the fact that Denver has been selected to test pay television starting in May.

Population explosion. With radio and television often labeled as necessities for present-day Americans, there is a probable direct correlation between the number of radio and tv homes (currently 149,160 tv, and 162,160 radio, ac-
... to major market

Seat of the "Rocky Mountain Empire"

The changing skyline of downtown Denver is the most obvious manifestation of physical and financial growth. Construction in Denver is today almost three times that of 1952, and a long way from the hurried building in days of the gold rush. At left is a rare 1860 picture of the Denver wagon train terminal, contrasting sharply with scene of today's Denver (above) and close-up (r) of new Hilton Hotel.

cording to Nielsen and the increase in population. Today the population of Denver is increasing at the rate of about 2,700 a month, adding the equivalent of a Water-town, N. Y., to the city total each year, as well as more set owners, more listeners, and most important, more buyers.

Newcomers presently seeking opportunity in Denver comprise a third wave of immigrants. First there were the adventurers seeking wealth during the gold rush (a rare picture on page 32, taken in 1860 gives a stage-coach view of the city at that time). The next wave came to the city between World Wars I and II, building up the city as a financial and government center. The third wave rolling in today comes from Denver's industrial development.

Industrial growth. Postwar industrial growth includes an increase of more than 300% in natural gas production over the last 10 years, and a 630% increase in dollar volume of mining over the same period. Colorado is the prime source of uranium in the U. S. And last year, some 50 new commercial plants were established in Colorado, mostly near Denver. Thousands of new jobs representing an estimated $7.1 million in annual payrolls opened up.

Colorado's increase in manufacturing workers last year represented a 4.2% gain over 1960, as compared to a 1% loss nationally. Manufacturing is Colorado's most important industry and approximately 60% of the total manufacturing establishments are located in Denver.

Although no longer a leading industry, Denver is noted as the center of a vast farming area; it is the largest sheep market and the fourth largest cattle market in the world.

People like it. There are many reasons to expect Denver to keep growing at a rapid rate. Most important, people like it. The city has been called the climate capital of the world, with moderate temperatures prevailing in both winter and summer. They are attracted by many job opportunities, and not only in commerce. There are more federal buildings and jobs in Denver than any other city outside of Washington. There are also opportunities with space age developments. With the construction of the Martin Titan ICMB plant, an atomic energy plant, and three air force establishments, defense activities have become of major importance.

The people seem equal to the challenge of such opportunities. Denverites are young (average age 26), financially comfortable (16.7% earn over $10,000), and well-educated (Denver ranks fifth in the nation in quality of public school education). Denverites have enough money to own their own cars (the city has more cars per capita than
any city in the nation) and own their own homes (86% of the people own their own dwelling units).

During 1962, Denver metropolitan area population soared to 1,021,000 residents. Jack Tipton, station manager of KLZ-TV reports. "This represents an increase of nearly ten percent over the 1960 U. S. Census figure. While all counties gained in population Denver County led the other four as the most populous, recording 508,000. This is 2.9% greater than its 1960 figure.

"Jefferson County with a 155,000 total showed the greatest percentage increase, recording a jump of 21.5% over 1960. Adams County followed with the next highest percentage gain, up 18% over 1960. Boulder was 15.8% ahead of 1960, and Arapahoe was up 11.6%.

Homes reached. With the area's greatest growth occurring in the suburbs, broadcast media are considered more and more important because of the difficulty of newspapers to reach outlying districts. Information compiled from Audit Bureau of Circulation and SRDS figures reveal the Denver Post presently reaches only 60% of homes in Denver's five counties, and the Rocky Mountain News reaches only 37%.

There is no scarcity of electronic media to use. The four commercial TV stations available to advertisers are KBTY, KLZ-TV, KOA-TV, and KTVR. Denver has 17 radio stations. The number is considered large for a city of one million inhabitants. There has been much agitation in recent years over the desire of the FCC to limit the number of stations in Denver because of economic factors. The FCC is for it and the broadcasters of Denver are against it.

It is interesting to note that Denver (26th city in the nation) ranks 31st in national radio advertising expenditures, utilizing mobile units as well as station-owned airplanes to report on traffic and immediate news. KFSC specializes in Spanish programs for the Spanish population and KOA specializes in complete sports coverage.

William Armstrong, general manager of KOSI and a member of the House of Representatives, is one of the strong believers in "laissez-faire" for Denver radio. "I believe that the listening public and the
Mountain states. The five-county metropolitan area is the leader culturally, industrially, economically, and professionally for over 40% of the total land area of the United States. What Chicago is to the midwest, Denver is to the wide swath of territory which includes Montana, Wyoming, and New Mexico, as well as Colorado and large portions of neighboring states on either side.

Communications are important to Denver's rapid expansion. The city informs and entertains with 20 radio stations, five tv stations, and two newspapers.

**Pay television.** Soon to start operating pay tv is KTVR, which has been selected as the only station west of the Mississippi for the three-year trial run of pay television. The FCC extended the license to channel 2 in October for what is considered a prime test of pay tv in a major market. The station will televise a minimum of 14 hours of pay tv a week, at the outset, with 40 hours a week as a future target.

KTVR's pay tv output will differ from that in existence in Hartford, Conn. In accordance with a contract signed with the telephone company last month, the station will send the sound portion over a separate line to a speaker in the subscriber's home. It is expected that there will be a $10 installation charge for the speaker and direct telephone line and a minimum $3.25 monthly charge for programs, priced from 50 cents to $3.

**Why Denver?** The choice of Denver was made by officers of Macfadden Teleglobe Denver Corp., applicants to FCC for the system. Lee Bartell, executive vice president and managing director says: "We chose Denver for its large number of tv stations which conformed to FCC specifications, and secondly for important aggregate characteristics—social, economic, and geographical. Denver has a high income level and a history of well attended cultural events, as well as a fast-growing area.

(Unable to extract full text from this image)
Radio found ideal reflector of store image, personality

- Milwaukee's Boston Store mixes radio, print
- Buys radio after print competitors merge
- Philosophy: use enough radio to make it work

Listen to the sound of Boston Store! That's what Milwaukee radio audiences do, and have been doing, ever since last July, when the store began using that theme in heavy radio schedules. Through Gustav Marx Advertising Agency, Boston Store has recently signed new contracts continuing schedules through next July. By that time the sound of Boston Store will have been on the air 5,000 times.

The radio campaign for this Milwaukee retailer is not a test; nor does radio serve as a supplementary medium. Radio is used in concert with newspapers and TV as part of an overall media plan to sell the store.

“We are not competing with other media,” says Duke Marx, junior half of the father-and-son team who operate the Gustav Marx agency. “We use radio for what it is—an honest, legitimate advertising instrument—a medium that motivates buyers by creating excitement.”

Radio's function. A Marx client since last summer, Boston Store has been a downtown landmark for 63 years, competing primarily with two other established department stores, Gimbel's and Schuster's. When these two merged last year to become Gimbel-Schuster, they combined two advertising budgets invested entirely in newspapers. Boston Store felt that a dynamic element of difference would enhance its own advertising, which now had to match this doubled newspaper outlay.

At about the same time, Duke Marx produced a film on the effectiveness of radio as a new business presentation. Boston Store executives, seeing Marx's film, agreed that the radio philosophy embodied in his presentation might be the answer to their media problem.

And that philosophy? Use enough radio to make it work.

Marx is not a self-styled radio expert. “The use of radio must be determined on the basis of many variables, including the product, the market, and the overall campaign objective.”

The overall objective of Boston Store's radio campaign is to sell the store's personality and image. However, the commercial approach is not entirely institutional. Neither does it plug individual items and prices. It does, on occasion, highlight departments within the store, special events, and special features, but consistently within the framework of “Listen to the sound of Boston Store.”

Commercials, all minutes—written and produced by Duke Marx—contain light background music, or are singing commercials. Marx
How the Boston Store uses radio

1. "We use radio as a legitimate, effective advertising instrument, a medium that motivates buyers by creating excitement."

2. Radio provides a dynamic difference between our advertising and competitors' which is print media.

3. Commercials employ a general approach. Some only dramatize image, other departments. Price is not mentioned.

4. To make radio work most effectively, it must be used in large quantity. In five months, 5,000 spots will have been aired.

5. Most spots are broadcast between 9 a.m. and 5 p.m.; the advertiser has not found one period more effective than another.

and the store pride themselves on their copy restraint and lack of creamer commercials.

Here’s an example of a light, institutional approach:

What is the sound and meaning of a charge?
To a historian, charge means the Light Brigade.
To a scientist it means electricity.
To a comedian it means laugh,
To a soda fountain clerk it means foam.
To a general it means forward.
To the Boston Store Shopper it means the best way to shop,
Because people who know best say “charge it please” at the Boston Store.

“Downtown” image. The store’s downtown aspect is heavily highlighted, even though the company maintains three branch stores which ring the city in Northside, Westside, and Southside locations. Boston Store is convinced that when customers shop at branches in neighborhood centers, they are buying the downtown image.

Promotion minded, the store strives constantly to project an image of “the store where things are happening.” For example, on 15 February the store was festooned throughout with live lilacs and canaries. The radio theme beginning that day was “Suddenly it’s spring at Boston Store downtown.”

An important part of the store’s image is its long association with the city. Established by Milwaukeans in 1900, the Boston Store strives to perpetuate its identity as the dominant downtown department store and project its reputation as the complete store in all price ranges.

The Milwaukee am radio market is comprised of seven stations. Three, WTMJ, WISN, and WEMP, carry continuing schedules for the Boston Store. WOKY, predominately a popular music station, according to Marx, is bought for special events and promotions aimed at a younger audience, such as a campaign last fall for the store’s Varsity Shop for high school and college boys.

As far as time of day is concerned, Boston Store has scheduled its spots (all minutes) at all times, although run-of-station has never been bought. Most spots run between 9 a.m. and 5 p.m. because, Marx points out, women are the primary target.

“Time of day, Marx maintains, is an academic question. He says he hasn’t found one time to be more effective than another. Therefore, they use all times—and have even run spots on WTMJ’s early morning show to reach the rural housewife.

“Radio’s an exciting medium,” he says, “and from our experience with it, we know its pulling power.”

Personal involvement. “I don’t want to sound like Billy Graham in my enthusiasm for the medium,” he continued, “but we know that radio works. Not through statistics, studies, or figures, but by personal involvement with radio.”

Duke Marx began his business career working for a Milwaukee appliance chain. He wrote radio copy during the day and sold in the stores at night. “I was always impressed with the number of customers who mentioned, ‘I heard it on the radio,’” he says.

Boston Store executives—president Paul Maher, executive vice-president Stewart Orton, and publicity director Lee Templeton—share Marx’s enthusiasm for radio and its ability to work in conjunction with other media toward the same goal. During a yarn sale, the store’s newspaper advertising listed specific items and prices. Radio copy for the same promotion featured the concept and fun of knitting, stressing only the sale—no items or prices.

Marx is quick to acknowledge that the liberal attitude of his client toward radio is largely responsible for the campaign’s success.

Lee Templeton, in charge of advertising, says of the campaign: “We are convinced that radio is doing a fine job for us. However, one thing we cannot do is get into an argument over radio’s effectiveness as compared to other media. We are looking for an efficient medium mix, and do not want to have our use of broadcast misconstrued as critical of newspapers. This is not a case of deserting one medium for another—but of wanting to use the best combination of all.”

Marx feels that the radio industry is sometimes inclined to undersell itself, lacking the confidence necessary to reach its full potential. The Marx faith in radio results is based on first-hand experience with the medium not possible in giant agencies.

“In our two-man shop,” he explains, “we write the copy, produce the spots, deliver them to the station, hear them on the air, and 20 minutes later go down to the store and watch the results.”
Radio group selling plans provoke strong reactions in spot industry

- McGavren charges plans are rate-cutting
- Need skillful execution, Eastman replies
- Advertisers need flexibility in marketing

A long-simmering light on the merits of radio group plans broke into the open last week with an announcement by McGavren-Guild, Inc., that it had dropped its radio station group selling plan. The plan had been in operation for nearly a year, according to a statement by the representative firm said: “Group plans have degenerated into nothing more than well planned and highly embellished forms of rate cutting under a fancy title.”

Daren F. McGavren

“The publicity-seeking withdrawal of one plan is confirmation of the fact that group selling requires skillful execution to be successful.”

Robert E. Eastman

“If the basic objective of a group plan is to attract money into radio, it fails. Smaller appropriations per market can’t increase radio total.”

Lloyd Venard

Its conclusions are hotly disputed by at least one firm holding to the group selling technique.

In its statement announcing termination of its plan which had been in operation for nearly a year, Daren F. McGavren, president of the representative firm said: “Group plans have degenerated into nothing more than well planned and highly embellished forms of rate cutting under a fancy title. As such, they undermine the prestige of the radio industry, taint the representatives who sell with them, and via guilt by association, sully the reputations of participating stations which have normally rock-hard, unyielding rate cards. That is why we are abandoning a plan which has been hailed as an answer to spot radio’s alleged paper morass by providing for one availability sheet, one invoice, and one check, and been touted generally as a great advance for the spot radio medium.”

“Networking,” McGavren also charged that the group selling plan has lowered radio’s prestige in the eyes of national advertisers and agencies, negate the advantages of spot radio, and place participating stations into the rigid category of networking.

Robert E. Eastman, head of his own radio representative firm, replied to the announcement, saying: “In the process of abdication, this representative attempts to condemn and devalue all group selling. Such a statement will be immediately recognized as an admission of weakness because group selling has been part and parcel of the broadcasting industry ever since NBC hooked up its first network many years ago. The publicity-seeking withdrawal of one plan is confirmation of the fact that group selling requires skillful execution to be successful. If the concept and execution are poor, then it follows that the plan itself must also be mellective and eventually be withdrawn.”

According to Eastman, “group selling benefits the advertiser, agency and at the same time effectively serves the interest of the stations involved.” He noted that the Eastman Network has proved successful and that “more national advertisers have purchased the Eastman Network than any other plan.”

Arthur H. McCoy, president of Blair Radio, which has one of the oldest and leading group plans, had no immediate comment to make on the McGavren statement.

Against rate cutting. M.S. Kellner, vice president and radio sales manager for The Katz Agency, said: “We applaud McGavren’s move. We have always been (Please turn to page 64)
The list of victories by KLZ-TV always has been impressive, but nothing compares with its most recent defense!

The November ARB showed KLZ-TV is in first place — ahead of all competition in every "Broad Day Part" time bracket from sign-on to sign-off, seven days a week. Never before has a Denver television station received such a large share of the total television viewers.

KLZ-TV has 17 of the top 20 programs in Denver! These include the highest rated news — morning, afternoon and night; the highest rated weather and sports; the highest rated network program; the highest rated syndicated program!

The winner, and still champion as the best television buy in Denver — KLZ-TV!
The help wanted sign for a buyer is out at Foote, Cone & Belding's Chicago office. If you are mulling over the idea of applying, you'll do well if your real hip on radio buying, and a dash of tv know how will put you well ahead of the game. Sorry girls, the call this time is for a male only.

Now here's a real switch dept.: Former Grey buyer Don Greene who switched to Adam Young to give selling a go, is back in the buying swim. He has joined Kastor, Hilton, Chesley, Clifford & Atherton (New York).

We guessed right! Fuller & Smith & Ross' Dorothy Shahinian will follow former boss Don Leonard to Kudner (see last week's Timebuyer's Corner). Dorothy, who's presently soaking up some Florida sunshine in a well deserved vacation, will start at Kudner (New York) as administrative assistant on 1 March.

... And that's how it is down South

Hi Bramham, WSM-TV's (Nashville) commercial mgr., took time out during recent New York visit to call on OBM's media supervisor, Ann Janowicz.

And in the agency-hopping dept.: Tom DellaCorte left Geyer, Morey, Ballard (New York) to take over the buying chores on Kit Powers' accounts at Cunningham & Walsh (New York). At GMB, Tom was assistant buyer on the Richfield and Sinclair Oil accounts. At C&W he is handling such accounts as Sunshine Biscuit, Braniff International Airways, American Export Line, Chrysler Airtint Division, and Watchmakers of Switzerland. Kit, as reported here earlier, joined D-F-S (New York).

Former Zlowe and Mogul, Williams & Saylor buyer Lyn Diamond is reported back in New York City looking fit as a fiddle and ready for

(Please turn to page 42)
Dynamic Denver Market DOMINATED by KIMN

Latest Trendex for 14-county Denver Retail Trading Zone (November, 1962) proves it!

Weekly Cumulative Audience
KIMN is FIRST with 36.9% *

BUYING AGE
KIMN has more audience in these important age brackets
21 to 30 38%
31 to 40 37.9%*

Household Expenditures
KIMN has more audience in this important category:
$40.00 per week and over! 16,900

News Preference
KIMN runs a close second with 16.4% *

*percentage of total homes in 14-county area

This Trendex Qualitative Radio Study of the Metropolitan Denver Area taken in November, 1962 reveals that KIMN truly DOMINATES the DYNAMIC DENVER MARKET, one of America's most lucrative and fastest growing! For your complete copy of this revealing study contact your Blair man!
$1.11 an hour staffs your station with IGM SIMPLIMATION

Get the details! Find the way to bigger audiences, lower costs, higher profits with unparalleled flexibility and consistently better sound. Write for free folder, "The Sound of Money."

IGM SIMPLIMATION
P. O. Box 943, Bellingham, Washington.

TREND EX ASKED:*

Which station comes closest to playing the music you like?

WASHINGTON ANSWERED:

WWDC .... 18.4%
Station A .... 12.6%
Station B .... 12.5%
Station C .... 9.5%
Station D .... 8.4%
Station E .... 7.6%

*Based on completed interviews in 2,598 homes, Sept. 9 to 20, 1962. Additional demographic material available. Contact WWDC or your John Blair man.

WWDC
WASHINGTON, D.C.
represented nationally by John Blair Co.

-TIMEBUYER'S CORNER-

Continued

work again. Lyn spent the last few months in Maine salvaging his health.

More good news: Morse International's Mary Ellen Clark (New York) is back at work again after a two-week battle with the flu bug.

Among those spotted enjoying WPAT's (Paterson, N. J.) hosted dinner and theater party in Philadelphia were: Aver's Billie Farren Bette Kaufman, Mary Dunlavey, Dan Benyus, Ted Robinson, Diane Roe, and Jim Egan; Lewis & Gilman's Evelyn Walmsley; Bauer Tripp Foley's Alice Mooney; Clements' Kathy King and Al King Firestone-Rosen's Shelly Roseman and Murray Firestone; and Al Pau Leiton's Eileen Moore. Chief attraction of the evening festivities was the pre-Broadway premiere performance of Tovarich starring Vivien Leigh and Jean Pierre Aumont. Serving as active hosts for the occasion were Dan Weinig, v.p. and general manager of WPAT; Bud Johnson, WPAT sales manager, and Norm Flynn, the station's account executive who covers Philadelphia.

Chicago timebuyers get defrosting treatment

When the temperature took a below-zero dive in the Windy City last week, some 50 fortunate buyers were chauffeured home in warmed limousines, courtesy of radio station WIND. Among them: (1-r) Compton's Cecelia Odzianek; Tom Henry, D'Arcy; Kay Krueger, Clinto E. Frank; and Gordon Gredell, D'Arcy. Cars' radio receivers were beamed to WIND, of course.

Promotion dept.: SSCR'B's (N.Y.) Carter products buyer, Jeanne Sullivan, was upped to assistant associate media director on Lever Bros. All, Beacon Wax, and Vicks Chemical... J. Walter Thompson's (S.F.) Colleen Mattice elevated to media director.

Bates' (N.Y.) Dan Monahan traded in his bachelorhood 2 February for a Nassau honeymoon.
PEOPLE-BEAMED... person-to-person radio, the friendly giant glow across the rich money belt of Oklahoma. KRMG, radio that's beamed to people... bright with personalities and shining with sales results. People who listen, like it... people who buy it, love it!

KRMG IS PEOPLE-BEAMED

HOW ENLIGHTENING
WHAT ARE YOUR PHOTO REQUIREMENTS?

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

BUT QUALITY is something else again . . . ours is superlative!

And SERVICE is still another matter . . . . ours is unbeatable!

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<thead>
<tr>
<th></th>
<th>EAST CENTRAL</th>
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<th>WEST CENTRAL</th>
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<th>SOUTH</th>
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<th>PACIFIC</th>
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<td>6.25</td>
<td>6.93</td>
<td>6.07</td>
<td>6.22</td>
<td>5.93</td>
<td>6.10</td>
<td>5.71</td>
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<td>5.65</td>
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<td>4.68</td>
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<td>4.21</td>
<td>4.26</td>
<td>4.45</td>
<td>4.53</td>
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<td>3.93</td>
<td>4.14</td>
<td>4.04</td>
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<td>4.14</td>
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<td>Sept.-Oct.</td>
<td>5.35</td>
<td>5.14</td>
<td>5.58</td>
<td>4.94</td>
<td>4.85</td>
<td>4.88</td>
<td>4.79</td>
<td>4.68</td>
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<tr>
<td>Nov.-Dec.</td>
<td>6.22</td>
<td>5.94</td>
<td></td>
<td>5.56</td>
<td>5.46</td>
<td></td>
<td>5.35</td>
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BAKALAR-COSMO PHOTOGRAPHERS
111 W. 56th St., N.Y.C. 19
212 CI 6-3476
Larmon calls for self-discipline

"Ours is a generation of crisis and challenge" and the times call for a new look and new attitude, Sigurd S. Larmon, former board chairman of Young & Rubicam, said last week in New York on receiving the annual Gold Medal Award "For Distinguished Service to Advertising in 1962."

The times "call for self-discipline," he said. "They call for less talk about rights and privileges and much more about responsibilities, ours and mine, as well as corporate responsibilities."

"The test today, he continued, "is whether in an affluence society we can impose on ourselves, our families, our communities and our nation the discipline to keep us strong and vigorous."

Noting his more than three decades in advertising, Larmon said, "Advertising is a profession for the alert, the imaginative, and the individual with an inquiring mind. It is a combination of art and science where none of us will ever now all the answers."

In another presentation, Frederick N. Schwartz, president of the Bristol-Myers Company accepted a special award to Lee Bristol, posthumously. "Through his outgoing ventures, he touched life at many points," Schwartz said of Lee Bristol. "His sense of humor, exuberant spirit, and warmly affectionate nature made him a delightful companion, and to those who knew him well, the choicest of friends."

Planning hailed as key to agency growth

Smooth sailing in rough waters depends upon the ship's navigator knowing the captain's course. This thought was conveyed by Marion Harper, Jr., last week speech at the annual meeting of the 4A's southeast council in Atlanta. Harper is 4A's chairman, and chairman of the board and president of Interpublic.

Proper planning, according to Harper, is the secret ingredient in the growth of clients. It is also a prime prerequisite for harmony between clients and agencies, he added. Harper pointed out that an agency has to match the growth of its clients if it is to survive.

There are various basic areas where this can be done, and quality of service heads the list, he said. "Both client and agency must have a company mission, clear marketing goals and a deep concern for planning," he continued.

A program of cost reduction as a means of increasing productivity and profitability is one of many methods of stimulating growth, according to Harper.

He listed promotion, television, research, public relations, and manpower, among other special services, where planning holds the key to growth.

Advertisers

A new turn in tobacco tv tactics?: Mail Pouch Chewing Tobacco (Warwick & Legler) is conducting a test campaign using three commercials on three tv stations in Ft. Wayne. This is reportedly the first time a chewing tobacco has advertised on the medium.


PEOPLE ON THE MOVE: Stuart P. Erwin, Jr., to advertising manager of theRalston division of Ralston Purina . . . George P. Butler to the newly-created post of general sales manager and Richard H. Macalister to sales administrator of Pabst Brewing Co . . . Milton Fiarman, assistant vice president of public relations and advertising coordination, to vice president of Borden . . . Harry E. Houghton to a director of Reeves Soundcraft Corp. . . . Charles T. Lee to marketing and sales manager of Philco's International division . . . Roy M. Goodman to
Agencies

The addition of the Kroehler Manufacturing account adds over $1 million in billing to the Leo Burnett ledger.

The appointment, effective 16 July, marks the end of 49-year relationship between Kroehler and Roche, Rickerd, Henri, Hurst (until recently named Henri, Hurst & McDonald).

Reason for the switch, according to Kroehler: the firm wanted a larger agency based in Chicago and one with strong Canadian representation.

A report issued by Fairfax Cone, chairman, revealed that 1962 emerged as the "most successful year in the history of Foote, Cone & Belding."

He cited three areas of progress: (1) More clients' products led sales in their fields; (2) Company volume reached its highest point; and (3) Profits were maintained in spite of the number of items in test markets.

FC&B domestic volume, as outlined by Cone, increased from $106.2 million to $111.5 million and total volume rose to $135 million.

Tv billing was up by 5.4% a compared to 1960 percentages while magazine, newspaper, radio and outdoor all decreased in billing percentage.

Two West coast agency executive have left their respective shops to open up agencies on their own.

Rex Twiggs has resigned as vice president of Hixson & Jorgensen's Los Angeles office to open Creative Communications at 8239 Beverly Boulevard. Senior vice president Woody Woodward takes over Twiggs' account supervisory duties at H&J.

Ray Gage, a principal in Guerin, Johnstone & Gage, also Los An-

Radio-Tv distributor sales set brisk pace in '62

Last year was a record one for sales of radio sets and the best 12-month period since 1956 for tv set turnover at the distributor level, according to Electronic Industries Assn.'s marketing services department. Total auto radio production also set an all-time high, outstripping 1961 by 1.5 million sets to reach over 7 million units. The record in cumulative 1962 distributor-retailer sales of radios is part of an upward trend which began in 1959 when units sold reached 9.5 million. In 1956, 7,028,456 tv sets were sold.

<table>
<thead>
<tr>
<th></th>
<th>Television</th>
<th>Radio (Excluding Auto)</th>
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<tbody>
<tr>
<td>December</td>
<td>635,973</td>
<td>1,587,590</td>
</tr>
<tr>
<td>November</td>
<td>630,487</td>
<td>1,280,599</td>
</tr>
<tr>
<td>October</td>
<td>611,763</td>
<td>1,063,014</td>
</tr>
<tr>
<td>September</td>
<td>731,100</td>
<td>1,255,346</td>
</tr>
<tr>
<td>August</td>
<td>518,451</td>
<td>848,881</td>
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<tr>
<td>July</td>
<td>449,528</td>
<td>921,089</td>
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<tr>
<td>June</td>
<td>480,510</td>
<td>1,040,598</td>
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<tr>
<td>May</td>
<td>310,799</td>
<td>772,479</td>
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<tr>
<td>April</td>
<td>364,742</td>
<td>809,499</td>
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<tr>
<td>March</td>
<td>580,876</td>
<td>917,236</td>
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<tr>
<td>February</td>
<td>521,275</td>
<td>697,893</td>
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<tr>
<td>January</td>
<td>465,836</td>
<td>562,869</td>
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<tr>
<td>Year-to-date '62</td>
<td>6,301,340</td>
<td>11,757,093</td>
</tr>
<tr>
<td>Year-to-date '61</td>
<td>5,774,561</td>
<td>11,225,010</td>
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</tbody>
</table>
Agencies, sold his stock and started Ray Temple, Inc., at 3000 Wilshire Boulevard. He'll take with him some of the accounts that were under his supervision when GJG was formed by the merger of Guerin, Johnstone & Jelliff with Gage, Booth & West in 1960.


On the distaff side: "Women in business must work harder than men . . . they not only must sell themselves but they have to sell their gender." So said Sylvia Dowling, Benton & Bowles vice president, to the New York chapter of American Women in Radio and Television. And though she may have tipped her hand, she offered this advice: "All girls grow up to be women . . . most boys grow up to be older boys . . . The secret to handling clients is to love and respect the boys (in spirit of all their crazy faults). And if you have to disagree, disagree without being disagreeable."

New quarters: The corporate offices of Interpublic Inc. have been moved to 850 Third Avenue, (between 51st and 52nd Streets). Interpublic headquarters was formerly at 750 Third Avenue. The new telephone number is TX 7-122. . . . Wenger-Michael, sixty-year-old San Francisco agency, has moved to 311 Market Street. Starting with only nine clients and a staff of five, the agency now has a roster of forty-two accounts with billings totaling $1 million.

Off the press: The first issue of a new bi-monthly newsletter being offered by Lescarbona Advertising of Ossining, N. Y. It's designed to offer ideas and "how-to-do-it" sug-
tions in the field of marketing, sales promotion, and advertising for technical and industrial products.

Literary note: "Industrial Advertis- ing: Planning, Creating, Evaluating and Merchandising It More Effectively," written by Fredrick R. Messiener, account director, industrial, technical and scientific marketing division of McCann-Erickson, has been published by McGraw-Hill as part of its series in marketing and advertising.

Top brass: Peter Grove Weinberg, senior vice president in charge of account management at Smith/Greenland.


PEOPLE ON THE MOVE: William T. Schoyer to public relations director for the Pittsburgh office of Fuller & Smith & Ross . . . Newton Frank to the research department of Fuller & Smith & Ross as a senior project director . . . F. Michael Carroll to account super-

Pepsi Cola to sponsor Los Angeles Angel's Haney

On hand to sign a 26-week contract for "The Fred Haney Show" on KMPC were execs of Pepsi Cola Bottling of L.A. and BBDO (l-r): Robert B. Rautenberg, Pepsi mktg. services dir.; Haney, BBDO account supervisor William Jay; and Robert O. Barth, Pepsi sales mktg. v.p.
CBS, Inc., breaks income, sales records in ’62; income up 32%  

Net income and sales for CBS Inc. were the highest in the company’s history during 1962, it was announced last week.

A 32% increase, or $7,015,906 in consolidated net income, was registered over the previous year. In 1961, consolidated net income was $2,937,828 while in 1962, net income hit $29,055,731.

Sales rose by $35,425,878 in 1962 to reach a total consolidated net sales of $509,269,813, compared with 1961’s sales of $473,843,935.

The report, made at a meeting of the board of directors, totals sales and income of all CBS divisions, including CBS TV, CBS Radio, Columbia Records, CBS Laboratories, CBS Television Stations, and CBS International interests.

Drama, comedy TV series in works for CBS by ’64

The Whip, a one-hour dramatic series dealing with the problems and conflicts of a young state senator, and The 20th Volunteers, a half-hour situation comedy based on a volunteer fire department, are being readied for network programming for the 1964-1965 season.

Filming of the two pilots is scheduled for this summer. Sylvan Productions, Ed Sullivan’s independent company, will produce both series in association with CBS TV, according to Robert Precht, executive producer of the production firm.

Networks

The CBS nighttime schedule for the fall seems to have reached the final stages.

The lineup as it was presented last week is:


MONDAY: 7:30, To Tell the Truth; 8, I’ve Got a Secret; 8:30, The Lucy Show; 9, The Danny Thomas Show; 9:30, The Andy Griffith Show; 10, East Side West Side.

TUESDAY: 8, Red Skelton; 9:30, Whistle Stop, Jack Benny; 10, Garry Moore.

WEDNESDAY: 7:30, CBS Reports; 8:30, The Real McCoy; 9, Beverly Hillbillies; 9:30, The Dick Van Dyke Show; 10, The Danny Kaye Show.

THURSDAY: 7:30, Password; 8, Rawhide; 9, Perry Mason; 10, The Nurses.

FRIDAY: 7:30, The Free and the Brave; 8:30, Route 66; 9:30, Twilight Zone; 10, Alfred Hitchcock.

SATURDAY: 7:30, The Jackie Gleason Show; 8:30, Phil Silvers; 9, The Defenders; 10, Gunsmoke.

Looks like Philip Morris will be supporting eight commercial minutes on CBS TV nighttime next fall.

The programs: Twilight Zone, Alfred Hitchcock, East Side West Side, Rawhide, Perry Mason, and Red Skelton.

The new Library and Museum of Television is richer by 17 programs, thanks to NBC TV.

Set up by the National Academy of TV Arts & Sciences Foundation, the Library and Museum will have branches in New York, Hollywood and Washington, D.C.

NBC TV was the first network to come forth with program contributions.

Pretty cozy promotion: One way to blanket the country with news of the addition of two new programs to the permanent cast of a TV show is to send around a few hundred blankets. Well, an enterprising promotion outfit did just that to announce the imminent addition of Charles Bronson and Warner Vanders to the cast of “Empire,” NBC TV.

Financial report: AB-PT declares the first quarter dividend of 2% cents per share on the outstanding common stock of the corporation payable 15 March to holders of record on 25 February.

Programming note: NBC TV’s “Bel Telephone Hour,” will be expanded to an alternate-week schedule of 2 color programs next season. It will be presented on alternate Tuesdays 10-11 p.m. beginning 24 September and continuing until the following fall. This will be the first time since the TV series began in 1956 that it will be telecast during the summer. Eight shows were scheduled during this season.

Looking forward to: The 23rd Anniversary Banquet of the International Radio and Television Society set for 6 March at the Waldorf-Astoria, New York. Several top stars like Jack Benny will be on hand to participate in the program which will honor Bob Hope with the Society’s Gold Medal for his contribution to broadcasting.

Overseas note: ABC International Television has purchased 38 different programs—about 2,000 half-hours—within the past few weeks for WNTV, Western Nigeria, one of ABC International’s 35 member stations in 18 nations.

PEOPLE ON THE MOVE: David Schoenbrun has been appointed to the newly-created post of chief European correspondent, CBS News, effective 1 March . . . Bob Allison to bureau manager and Bill Small to director of news, CBS News, Washington, D.C.
YOU CAN’T COVER
INDIANAPOLIS FROM
INDIANAPOLIS

*The Indianapolis market, we mean!

This provocative headline is more than a facetious approach to a marketing problem. If you presently have distribution in and are exerting advertising pressure on the Indianapolis market, then consideration of the Terre Haute market is of vital importance to your sales success.

HERE’S WHY:

1. **Terre Haute** is closely linked to Indianapolis for its distribution.

2. **Two of the Leading Supermarket Chains** in the Terre Haute-Indianapolis coverage area credit the WTHI-TV area with more than one fourth of their total area sales.

3. **Indianapolis Television**, even when extensively used, misses 80% of the Terre Haute metro area.

4. **Combining WTHI-TV** with any Indianapolis television develops sizeable, additional penetration without additional cost.

5. **The combination of WTHI-TV** with an Indianapolis effort reduces excessive duplication, substituting new potential customers.

6. **The Terre Haute-Indianapolis** media approach does not reduce the level of impact in metro Indianapolis.

These facts were revealed through a series of special studies conducted by ARB. These are presented in detail and are available through your Edward Petry Man.

---

**WTHI-TV**

*CHANNEL 10 TERRE HAUTE, INDIANA*

*AN AFFILIATE OF WTHI AM & FM*

Edward Petry & Co., Inc.

**WTHI-TV**

delivers more homes per average quarter hour than any Indiana station*

(November 1962 ARB)

*except Indianapolis

SPONSOR/18 FEBRUARY 1963
National and regional spot television gross time billings surged ahead 17% in 1962, N. C. Rorabaugh figures released by the Television Bureau of Advertising reveal. The increase was the greatest in all years, except 1959, since the reporting of Rorabaugh data began in 1955.

Total gross time billings for 1962 were $721,212,000, compared with $603,294,000 for 1961. In the fourth quarter of 1962, gross time billings were $197,759,000, against $177,827,000 in the 1961 quarter.

The total dollar increase in 1962 was $103,814,000, greater than any dollar increase reported over the years by N. C. Rorabaugh.

Gross time figures, for the years 1957 through 1962, which do not include discounts, are as follows: % change

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<th>Year</th>
<th>Billings</th>
<th>Change</th>
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<tr>
<td>1962</td>
<td>$721,212,000</td>
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</tr>
<tr>
<td>1961</td>
<td>$621,398,000</td>
<td>+7.6</td>
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<tr>
<td>1960</td>
<td>$603,294,000</td>
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<tr>
<td>1959</td>
<td>$560,744,000</td>
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<td>1958</td>
<td>$473,861,000</td>
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<tr>
<td>1957</td>
<td>$415,494,000</td>
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Figures have been adjusted prior to the second quarter of 1960 to compensate for changes in reporting procedure.

Cultural programs on TV praised by CBS exec

The major challenge facing mass communications today is the need for a new and realistic yardstick to evaluate the quality of what appears on the air and in our magazines and newspapers in the view of Gene Wilkey, v.p. of CBS stations division, and general manager of KMOX-TV, who last week addressed the Rotary Club.

Wilkey asserted his belief in a need for a cultural elevation, but not at the risk of jeopardizing popularity with the mass audience. "We must raise our cultural sights, however, we must remember our first principle which is to stay popular with the millions of people we're in business to serve," he said.

He pointed out the distinct advantage held by newspapers and magazines in this area.

When you purchase a newspaper, you read only the features you want and can discard the rest, but he added, when a television station is offering its westerns or situation comedies for free, it takes deeper reserves of resolution in order to follow with a Stravinski ballet or a foreign affairs program.

"One moment we are in the house along with the newspaper and the next moment we may be out in the cold," he said.

Cultural programming takes financial courage but television is doing a lot of it," he stated.

Newspapers, for example, would be unable to send correspondents to far-off places to cover major stories if it were not for the many people who merely buy papers to read the comics or sports section, he said. Converted to television terms, he continued, "this is exactly the purpose of Mr. Ed, the talking horse, and the Beverly Hillbillies."

Wilkey said it is not to be intended that anyone who enjoys a television comedy or reads the comic strip is intellectually inadequate.

Katz Philadelphia office to open on 1 March

The Katz Agency will open a television division office in Philadelphia March 1 with Edward Katz Philadelphia office to open on 1 March

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The Katz Agency will open a television division office in Philadelphia March 1 with Edward
Parade

Does the Impossible
(for any other kind of national medium)

Now—

“Target-Marketing”
concentrates your dollars
where market size
concentrates your customers!

Here is where the alert national marketer can grab an advantage now possible only through Parade—except at staggering cost!

The huge Parade Jumbo Network of 70 powerful newspapers—best buy for the full-budget advertiser—can now be split by market size to suit your marketing strategy.

We call it “Target-Marketing”. And when Parade hits, it hits with the cannonball impact of power totally concentrated in the market itself...not the buckshot spray of zone diffusion.

Need extra impact in Nielsen “A” counties? The Parade Big Top Network of 18 newspapers gives you almost 6 million circulation—81% of which is concentrated in Nielsen “A” areas.

Or perhaps America’s great and growing “single-dwelling” markets, backbone of our economy, are your best source of sales. The Parade Bandwagon Network of 52 newspapers reaches more than 5,000,000 homes—2 out of 3 in Nielsen “B”.

Best of all, if you are a national advertiser with special needs, you can get all the power of Parade Jumbo—and “heavy-up” in whichever group of target-markets your sales objectives demand, by using extra space in Bandwagon or Big Top.

“Target-Marketing” gives you three ways to buy each issue of Parade—and an infinite number of combinations for your media planning. This suggests a careful re-study of the Sunday magazine field.
Papazian named manager of the TV division in the office. The office is being opened in response to increased national spot television business originating in the Philadelphia area, Katz reports.

Papazian has been media director of the radio-tv department of Grey & Rogers Advertising Agency since 1955. Prior to this, he was timebuyer at Town Advertising and in the business department of WFIL, Philadelphia. The newly appointed Katz manager is not a relative of BBDO's Edward Papazian.

‘Quality’ programing preferred in Tex. poll

Results of an audience response poll taken by radio station KXYZ (AM-FM), Houston, Tex., has brought to light a strong preference for quality programing.

Listeners were asked to check the “more,” “less” and “leave unchanged” columns in ads which the station ran in Houston’s two major dailies. Of the more than two thousand replies received thus far, an overwhelming preference was indicated for more classical music, show tunes and standards.

Less than 10% of respondents asked for more “Top-40” fare.

News, news analysis and informative features also scored heavily in the poll.

Agricultural, religious and foreign language programing, in that order, showed least preference. Humorous dialogue interest was also low.

The station noted most replies were from listeners in the 35-50 age group, and that more men responded than women.

Tv Stations

KHJ-TV, Los Angeles, may have set the record for a dollar outlay by an independent TV station for a feature film package.

The station spent over $2 million in a deal with Seven Arts for 134 post-1950 Warner Brothers and 20th Century-Fox features.

This latest buy brings to over $1.5 million the money spent by KHJ-TV over the past four years on feature film programing.

The new Associated Press transatlantic photo cable circuit has provided a link between newspapers and TV stations on both the North American and European continents.

It is the first such transatlantic circuit ever leased by a news service on a 24-hour basis and will mean better quality pictures and faster operations for AP's 650 subscribers.

Sales: Four more companies have joined the growing ranks of sponsors on KMEX-TV, Los Angeles. They are: Coca Cola Bottling (McCann-Erickson), Knudsen Creamery (Grey), Newberry's Stores (Wade), and a local jewelry chain. The first telecast of the “Chinese New Year Parade” 19 February on KGO-TV, San Francisco, will be sponsored by P&G (D-F-S), for its “Dash” dog food, and its new dish-washing liquid “Thrill” . . . The series of new hour-long documentaries called “Special of
The new kaledoscope show stars Tom Kennedy and Gussie "Pants" Moran, and replaces the usual diet of kiddie shows. It's being groomed for possible ABC TV exposure in the future . . . "Metropolitan Memo," a new series of informal discussions with community leaders, organization spokespeople, and active participants in the affairs of the tri-state area of New York, New Jersey, and Connecticut was inaugurated last week by WNEW-TV, New York.

Sports note: With the baseball season approaching, KWKW, Los Angeles, announced it will again carry the full schedule of all Dodgers games, sponsored by Dual Filter Tareyton and Union Oil.

The "eyes" have it: A $1,000 scholarship is being offered by WAIH-TV, Atlanta, "The Eyes of Atlanta," to the girl who can also boast that distinction. Viewers will make the selection from 11 finalists.

Looking forward to: The International Broadcasting Awards presentation dinner, 26 February, at the Hollywood Palladium. Sponsored by the Hollywood Advertising Club, the awards honor the world's best broadcast advertising.

New offices: WNEM-TV, Flint, moved into new sales office and a new studio located in the Pick Durant Hotel.

Kudos: William M. McCormick, president of WNAC (AM & TV), Boston, and the Yankee Network, accepted a two-year appointment as a member of the WFBS Foundation of the Massachusetts Institute of Technology . . . The first national TV award ever presented by the "Pop" Warner Foundation was given to KNXT, Los Angeles, "Teen-Age Trials" series in recognition of its contribution to the youth of Southern California . . . WITI-TV, Milwaukee, was presented with a "Golden Mike" award from the American Legion Auxiliary for its 1962 series "Close Up: Youth" . . . KGUN-TV, Tucson, walked off with two first place "blue ribbon" awards for its entries in the 11th annual Arizona Advertising Awards Competition, presented by the city's ad club . . . Stan Scott, WSTV, Wheeling-Stevensville, news man, received the Ohio Press Photographer's special TV film award.

PEOPLE ON THE MOVE: William A. Morris to account executive on the WCBS-TV, New York,
puzzle: **Tees for Twos**

One balmy afternoon, Frank Grindley, Jay Walters and Bob Gilbertson, three good men and true in the Harrington, Righter & Parsons sales organization, were business-lunching with three agency time-buyers, to wit: Bob Decker (Ted Bates), Jim Lavelle (Dancer, Fitzgerald, Sample), Jim Kelly (Leo Burnett, Chicago).

To clear their heads before they grappled with their new expense account forms (and to limber up their bent left elbows), one of the men suggested a brisk 18 holes. Each HR&P man teamed with his guest.

Lavelle, Decker, Kelly and Walters shot 106, 102, 100 and 94 respectively, which indicates the difficulty of the course rather than the curvature of the elbows. Grindley and Gilbertson shot a 96 and a 98, but since they hadn’t put their names on their scorecards, it was some time before they figured out whose score was which.* When they finally identified their cards, it was discovered that two of the twosomes had the same total score. Walters’ partner beat Grindley’s partner.

How were the men teamed? Tee off on this problem and win a small trophy.

*Our team knows the score when it comes to sales; so do our clients. For well-above-par results they lean heavily on such audience-pleasing WMAL-TV spot carriers as Maverick, Thriller, SurfSide 6, Checkmate, Championship Bowling, Girl Talk, Trails West, and Bachelor Father.*

Puzzle adaptation courtesy Dover Publications, New York 14, N.Y.

**wmal-tv**

Evening Star Broadcasting Company

Represented by: **HARRINGTON, RIGHTER & PARSONS, Inc.**

WASHINGTON, D. C.

FCC chairman Newton Minow has nothing to say about extremely detailed rumors of his resignation at the end of May, purportedly to become chief general counsel of Encyclopedia Britannica. He indicated he will not have anything to say.

He issued a simple one-sentence comment in which he said the source of the report "frequently speculates about my future—and often engages in wishful thinking." It was considered noteworthy that there was no denial.

The tendency of Washington observers to believe this latest rumor has also led to speculation, not only about a successor, but the possible effect on the FCC's growing regulatory toughness.

Best bet is that the FCC's direction will not be changed, even if the appointee to take Minow's place should be a "soft" regulator—and that is considered a highly unlikely eventuality. On most recent displays of FCC muscle, Rosel Hyde has been the only dissenter.

Majority opinion, on other hand, is also that Minow's departure will still take considerable heat off broadcasters. Minow had the knack of commanding headlines as no recent FCC chairman has been able to do. He was a rallying ground for dissatisfied viewers and listeners. It is doubtful that a successor would be as colorful, or would stir the public as much. 31 December 1962 SPONSOR HEARS had a report of Minow going during 1963 and Kenneth A. Cox as next chairman.

T. A. M. Craven continues very quietly to serve, as Senate problems hold up the assured confirmation of his successor, Kenneth Cox.

With the rules fight out of the way, and after the Lincoln Birthday week-long hiatus, the Cox confirmation is expected to clear quickly and easily.

Rep. Oren Harris (D., Ark.) has introduced a bill to suspend the political equal time requirements of Sec. 315, but only for 1964 and only for candidates for president and vice president.

This appears to indicate that the close-mouthed but powerful chairman of the House Commerce Committee favors that much relief and no more. And this in turn very likely dooms broadcasting industry hopes for greater relief than that.

Ad men flooded Washington during the joint AFA-AAW conference, but they still felt outnumbered. Speakers told them that there is a new feeling of "rapport" with the Kennedy administration, which finally begins to understand the need for advertising to move the economy ahead. However, the same speakers added that this feeling hadn't filtered down to the regulatory agencies.

It was predicted that the FCC would move forward to control broadcasting with greater and greater vigor, that the FTC would push again for cease-and-desist powers, that there is a new fervor for "consumer protection."

FTC chairman Paul Rand Dixon and FCC chairman Minow tried vainly to establish that they were good fellows interested only in the well-being of the industries they regulate. In brief, both sides claimed the other doesn't understand them.

Minow was evasive when asked by the ad men whether there would be future Chicago-Omaha type local hearings on TV programing. He said that a decision would have to wait commissioner Henry's report on the Omaha sessions.

Minow did add that he feels TV station operation is much like income tax paying, "it doesn't hurt to be audited once in a while."

Fact is, there is a solid majority on the Commission in favor of such local hearings at any time the staff might pick out a new city as a likely spot for a replay.
Observers on the timebuying line in New York have taken notice of this interesting turn in P&G’s spot tv operations: the inclusion of more and more independent stations in the dishing out of brand flights.

This widening of the open door to independents is said to provide for fringe minutes that can be brought in at under $2 a thousand.

Incidentally, P&G is reported to have abandoned its national gauge for determining spot cpm values for a market-by-market set of standards.

P.S.: Lever holds to no cpm standards. And the same applies to Colgate.

What’s the subtle distinction between the acceptability and non-acceptability of an after-dinner liqueur by tv stations?

Jules Wile (Chirurg & Cairns) which seeks to place B&B on the medium is puzzled by the fact that it can’t get entry for the brand while Harvey’s Bristol Cream, which is also sold as an after-dinner liqueur, is running on tv.

Explanation of a New York station carrying the Bristol commercials: Harvey’s is basically a wine, but B&B because of its brandy content is subject to item 5 section IX of the TV Code, which states that the advertising of hard liquor (distilled spirits) is not acceptable.

As if things weren’t rough enough for them, people in agency account groups have to be conversant with the lingo of the client, which in time has them talking and writing memos in code words.

The outsider trying to make out one of those memos find it is digestive as a passage of Sanskrit.

An ironic side: if the account person is transferred to another client in the shop or goes to work elsewhere the old lingo would be useless to him and he’d have to start learning another code language.

There’s a significant moral behind the rapid loss of market by the manufacturer of a product that centered its appeal on the moppet trade.

His advertising, loaded with tv franchises, was superbly efficient. Along came a competitor with a novel merchandising gimmick.

The manufacturer who had the market virtually to himself until then was urged to embark on his own merchandising blitz. He shrugged off the advice, contending that the competitor had come in too late to capture an appreciable share of the market.

The competitor went all out with tv and in a few months had the lion’s share of the market. The innovator is still wondering what happened.

Agency media people have evolved an image of station managements in the South that’s quite flattering.

They see these southern stationmen as more advertising conscious, more imaginative in telling about their advantages, and more aggressive in advancing marketing facts.

The admen figure that this drive is triggered by far more than a hunger for business: it’s a recognition of major transitions of a socio-economic nature taking place in their region and the need for hammering away at this story consistently.
BUY

That very highly survey-rated*,
CBS affiliated,
Personality activated,
Civic-minded motivated,
Sales results premeditated,
Cowles station in Des Moines

NOW!

"One of the great news stations in the nation"

KRNT-TV

AN OPERATION OF COWLES MAGAZINES AND BROADCASTING, INC.
Represented By The Katz Agency

*See Oct.-Nov. Nielsen
and Nov.-Dec. ARB
for the highest ratings
we've ever received.
called "The Other Side of Buddy Hackett," and although the weekly hour is carried on WNEW, New York, the show originates from whatever city Hackett happens to be appearing in that week.

Ideas at work:
- **KGW**, is moving the comics to the radio-tv page in Portland's three daily newspapers with its new advertising campaign. Three-column ads consist of a four-panel cartoon strip, featuring the station's d.j.'s, news team, weatherman, and Happy, the mascot basset hound. Purpose of campaign is to emphasize new slogan, the Station with the Happy Difference, and a new format.
- To help its news-minded audience keep abreast of world events, **KABC**, Los Angeles, is offering a comprehensive four color "News Map of our Expanding World."
- **WXYZ**, Detroit, to spark interest among store managers for the Kroger Supermarkets' schedule on the station has invited 90 Kroger store managers to participate in a contest to guess the total number of listener impressions made by the spot schedule. Winner will get a free weekend on the town.

On the public service front: **WLIR**, New York, as a curtain raiser for its campaign in support of the 1963 "Negro History Week," carried in its entirety the three-hour Carnegie Hall concert highlighted by the presentation of artistic achievement awards to Negro performers. The station waived all commercial announcements during the concert . . . On behalf of the 1963 March of Dimes, **KFRG** moved its studio operation to the window of Doehrman's on Union Square in San Francisco for a star-studded remote broadcast.

**New Station: WBNB (AM)**, providing service to both the American and British Virgin Islands, St. St. Kitts, St. Marten, and Antigua. The full-time station will be represented nationally in New York by Fredi Selden, 300 East 51st Street.

Sports note: **KLAG (AM & FM)**, Los Angeles, completed arrangements for broadcasts of Big Ten football games during the 1963 season. The complete schedule, beginning with the 28 September Indiana-Northwestern contest from Evanston will be broadcast to southern California by the two stations. Thus, by the time the eventual Big Ten winner is selected for the Rose Bowl game 1 January southern California fans will have been thoroughly indoctrinated a to each team's merits to appear against the western opponent for Rose Bowl honors . . . For the second consecutive year, **KHJ** will carry the National Basketball Assn playoff games of the Los Angeles Lakers, through the end of March and beginning of April.

Happy anniversary: To **KTOK** celebrating its 36th year of service to Oklahoma City. In honor of the station, Mayor James H. Norick proclaimed the first week in February as "KTOK Birthday Week in Oklahoma City."

Kudos: Daniel W. Kops, president of **WAVZ**, New Haven, and **WTRY**, Albany-Troy-Schenectady, was elected to a second term as president of the Greater New Haven United Fund . . . Wayne Roth-

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**James G. Cominos** has been appointed managing director of the New York office of NL&B. For the past nine years Cominos has been in charge of radio and tv programs for the agency and will continue to represent this activity on the board of directors of which he is a member. Robert F. Steinhoff continues as manager, reporting to Cominos.
b, farm director of WKJG (AM TV), Ft. Wayne, got the Hoosi-Cooperative Clinic's "Outstanding Farm Broadcaster" award at a banquet at Purdue U. . . . WKOW, Madison, salesman, Dick Wilder, as one of 22 honored at the annual distinguished salesman award banquet of the Sales and Marketing Executives Club of Madison . . . For its service to the Spanish-speaking community of Los Angeles, KWKW got a special scroll commendation from the County Board of Supervisors . . . Eugene E. Mor, general manager of WCEN, Ft. Pleasant, was named the city's outstanding young man of the year at a joint meeting of Mt. Pleasant service clubs.

**EOPLE ON THE MOVE:** Steve ox, formerly promotion director at KHOK, Denver, to promotion-merchandising director of KOA AM-FM & TV), Denver, replacing Nick Schafbuch who moves to the station's sales staff . . . William B. Thomason, Jr., and Wayne H. Valdo to account executive at VAVY, Norfolk-Newport News . . . Lou Strittmatter to general sales manager of WICE, Providence. Al Korship will succeed him as general sales manager of WARM, Scranton-Wilkes-Barre . . . Mike Powell to assistant news director of KSFO, San Francisco . . . Albert "Al" Christy to general sales manager of WHB, Kansas City . . . Mary I. Devlin to WPEN, Philadelphia, in charge of special projects . . . Vin Maloney to news director of WEEI, Boston . . . John Condon to manager of KTAC, Tacoma, succeeding Jerry Geen who assumes the duties of general manager of all Tacoma Broadcasters' operations . . . Jim Scaney to promotion manager of KLZ (AM-FM & TV), Denver . . . John R. Long, Jr., to assistant to the president of WSIX, Inc., Nashville, radio and tv operation . . . Harold Parry to vice president in charge of sales at WZIP, Cincinnati.

**Fm Stations**

**KLUE (FM)** makes its debut in Longview, Tex. on 24 February.

Programming will consist of "The Wonderful World of Music" plus news coverage from Mutual Broad-casting and the Texas State Net work. Hours of operation: 6:30 a.m. until 11 p.m., daily.

FCC gave a green light to WKRC (FM), Cincinnati, to double its power to 10 kw.

This, coupled with the recent completion of a 974-foot tower from which both WKRC fm and tv beam their signals, gives the fm outlet the equivalent of 50 kw at 500 feet.

Station also revealed plans to launch fm stereo broadcasting next month with programs from the QXR Network.

**Sports note:** All 1963 games of the Atlanta Crackers will be broadcast on WSB (FM), Atlanta. According to a joint announcement, "the baseball club has made a thorough study of radio broadcasting possibilities and found no Atlanta am station available for the baseball schedule due to client commitments."

**PEOPLE ON THE MOVE:** Peter V. Taylor to program director for KFOG, San Francisco. The sta-

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**Vic Piano** has organized and will direct the operations of his own radio & tv representative firm beginning 1 March. A veteran of 22 years in broadcasting, Piano resigns his post as vice president of PGW radio after four years service. His new company will be called Vic Piano Associates, and will be located at 211 East 53rd St., New York.

**Robert S. Smith**, formerly vice president and director of programing for WOR (AM & TV), has been named vice president and station manager for both stations. Smith joined WOR in 1956 as radio program director, a post he held at WINS. He spent 10 years at WNEW serving as a producer and director after leaving WRCA.

**Edward Papazian** (no relative of BBDO's Ed Papazian) has been appointed manager of the tv division in the Katz Agency new Philadelphia office. Papazian resigns his post as media director of the radio tv department of Gray & Rogers after eight years with the firm. Prior to that he served with WFIL (AM & TV) Philadelphia.

**Ralph O. Briscoe** has been elected controller of the Columbia Broadcasting System. He joined CBS in 1958 as a member of the corporate budget section; became director of the section in 1959 for the CBS TV stations division and in 1962 was named an assistant controller for CBS. Formerly with Lincoln-Mercury and Curtiss-Wright.
All about time... in 12 hours

Involved in time buying?
Broadcast sales? Traffic? Work
in New York for a rep, network, agency or advertiser?
Chances are you've got problems. We've got answers—in the 1962-'63 Time Buying and Selling Seminar. The new TB & SS is "all about time."
It's a one-of-its-kind, 12-hour course in the business side of broadcasting, designed to help make your work easier and provide the know-how that can mean faster advancement.

Curriculum: Covers everything from the basics to the nuances of time buying and selling
Sessions: Eight, 5:30 to 7:00 p.m., every Monday starting February 25. Instructors: Industry executives representing advertiser, rep, agency and network operations.

Enrollment is limited to 75. So use the coupon below today to reserve your place. (The check you send is tax-deductible. But then it's probably also a step toward a higher tax bracket.) If you prefer to first see a program listing the Seminar subjects, call Claude Barrere, International Radio and Television Society, PL 8-2450.

Enroll me Immediately In the Spring '63 IRTS Time Buying and Selling Seminar (Fee: $15)

Name ___________________________ Firm ___________________________
Address ___________________________

Check enclosed □
Please bill me □
Reps

Following the FCC release of the national spot radio figures showing that the top 50 markets get about 80% of the billing, Prestige Representation Organization sees a possible trend in the opposite direction.

PRO sells only for stations in markets below the top 50. According to an analysis of its activity in 1962, the firm reported:

- 30% of all its accounts had not before used radio in the selected market.
- 35% were renewals of previous business.
- 26% represented switches from competitive stations in the same market.

This was the second consecutive year that the largest single category of company sales was to advertisers using radio in a market for the first time.

Mario Messina, formerly regional sales representative for radio and TV stations for a Dallas firm, has opened his own shop as a Southwest regional sales rep.

The address: Mario Messina Co., 532 Fidelity Union Life Bldg., Dallas 1.

Rep appointments: WKLZ, Kalamazoo, to Prestige Representation Organization, from Grant Webb ... WAIV (FM), Indianapolis, to Sumner-Weed ... WFOX, Milwaukee, to Spot Time Sales ... WAVI, Dayton, to Mid-West Time Sales for regional sales.

PEOPLE ON THE MOVE: Frank Sabato to assistant in the national sales comptroller’s office at RKO General Broadcasting National Sales ... Ray Stanfield, eastern sales manager for Peters, Griffin, Woodward, in charge of radio, has been elected a vice president ... Joseph S. Rank, account executive in Blair TV’s Los Angeles office, to the New York office in the same capacity ... Rudy B. Wissler, Jr., to account executive in the Los Angeles office of Blair Television.

Film

The audience-drawing power of its post-1950 feature films is being boasted by Seven Arts, which has some ARB rating ammunition to prove the point.

One instance where the films are outrating prime-time network competition, which also happens to be a movie, is in Hartford.

A special ARB coincidental taken on 4 February showed that against the debut of the NBC TV “Monday Night Movie,” W1IC TV counter-programmed Seven Arts’ “Kiss Them for Me” and swept all competition combined with an average rating of 26.2 (compared to 16.3 for NBC) and a 52% share-of-audience.

New officers of the Broadcast Representative Assn. of Dallas

As the group enters its 2nd year, new officers are Clyde Melville, pres.; Frank Carter, John Blair Co., v.p.; Robert Dalchau, H-R, secy.; Tom Murphy, Bolling, treas. Board of directors includes the new officers plus David Rutledge, Katz, past pres.; Steve Beard, Blair; and Barney Broiles, Petry. Here (standing l-r): Broiles, Rutledge, Murphy, Melville. Seated: Dalchau, Beard, Carter.

Photograph of two people shaking hands.

Station and Chubby Checker cheer children around the world

R. Peter Straus (r), WMCA, New York, pres., and recording star Chubby Checker (l), accept a U.S. Committee for UNICEF award for their campaign. Chubby’s appeals for donations were aired exclusively by WMCA for highly successful drive. U.N. staffer Doriane Kurz presented the award.
against group plans, no matter how attractively packaged when they involved any rate cutting. But if the basic objective of group plans is to make a multi-market radio buy at regular card rates simpler to purchase, then The Katz Agency is for such a plan. Schedules on all or any number of radio stations we represent can be bought and paid for with one order, one bill, one check."

Kellner added: "Now more than ever, it is essential that advertisers be free to exercise selectivity of markets, and the frequency and weight of impressions they feel they need market-by-market. Only spot offers this flexibility and freedom of marketing action. . . . Today's informed buyers of radio have also gone beyond the simple numbers buy. They know the stations in each market, are aware of each station's programming and appeal and the type of audience each station attracts. Buyers want to, have to, be free to match product and marketing objectives to prospects. Such freedom is often impossible if they're boxed-in in a rigid group plan buy."

Frank M. Headley, chairman of the board of H-R Representatives, said that his organization's group plan had done very well. "Ours does not cut rates and is entirely realistic with the needs of the industry," he said.

Edward Petry & Co. has not considered putting together a group plan because it did not feel the need for it, according to Martin Percival, eastern sales manager. "We run on the philosophy of market-by-market representation."

Maurie Webster, vice president and general manager of CBS Radio Spot Sales, said, "we see spot radio as a potent sales medium which permits an advertiser to choose his markets and select his stations to best reach the customers he wants. A group buying plan is of greatest value with a long station list and one where stations are of unequal value. The temptation to make an easy plan often overcomes the value of making a considered buy which would produce more effective advertising impact for the client's budget.

"With major influential stations in top markets, and with the time and manpower to sell the values of each, we feel the group plan has no advantages for us or for our clients," Webster said.

Richard Close, vice president of NBC Spot Sales, had no comment to make on the subject.

Benefit to reps. Lloyd Venard, president of Venard, Torbet & McConnell, told sponsor: "About 18 months ago, when the group plan was at its peak, we checked with our stations and we found no interest in a group plan on the basis that group plan operation meant cutting the rates on the station. Some took the attitude that group plans benefit the representatives and do not benefit the stations.

"If the basic objective of a group plan is to attract money into radio, it fails. Smaller appropriations per market can't increase radio total. Furthermore, several agencies have expressed themselves as finding that group plans become very cumbersome when there are spots missed and must be credited.

"The fact that," Venard continued, "in the last six months we have added two stations, leaders in their market, who gave up group plans to have our representation, is indicative that group plans do not solve problems that cannot be solved by strong individual presentation for each station."

The whole emphasis of group plans is on the ease of buying and selling of the medium rather than on the problem of moving the client's products off the shelves. Donald J. Quinn, director of national sales for RKO General National Sales Division said.

"Spot radio salesmen have always emphasized the impact of radio in reaching people and selling merchandise at a competitive cost efficiency and with flexibility. Consequently, when a radio group is constructed by a national sales organization, there has often been a tendency to dwell too heavily on the national network approach . . . cheap and supplementary and easy to buy . . . rather than on spot's forte . . . effective and efficient."

PIGGYBACKS

(Continued from page 28)

little to guide them except 'general practice' which apparently can vary with the rise and fall of advertising budgets and the demands for TV time," MacDonald pointed out. "We think that if question of the use of piggyback comes under the broader question of over-commercialization."

A more benign glance at piggyback was taken by William (Dekker, v.p. and media director and Rutertet Richards, Calkins & Hayden, who told sponsor that the type of commercial "can be economical and useful." But he warned that an advertiser should recognize certain criteria before planning to piggyback.

Dekker listed these factors: 'Compatibility of products (hats and eggs); acceptance by network station with regard to protection of competitive advertisers; possible 'double exposure' confusion for viewers, and integration of products in message or just back-to-back."

"If these and possibly other criteria are well weighed, carefully thought through as part of a media-marketing plan, and product acceptance by network is established, piggybacking does not seem to present a problem," Dekker declared.

Perhaps one of the most pronounced users of piggyback is the toy industry and consequently its opinions on this type of advertising must be considered in any round up on the subject. A specialist in top advertising is Mel Helizer, president of Helizer Waring & Wayne, a Gotham ad agency majoring in children's product advertising and marketing. Helizer pulls no punches as regards piggyback. "We are recommending to all our clients—manufacturers of children's products and producers of children's services—that they use the piggyback commercial device this year," Helizer remarked to sponsor. "We think it is necessary and important for two reasons. First: piggybacks are especially effective for two products when they've been around for some time and are known. That's why, say, in an introductory campaign we'll use a
all minute but in the second weep or phase of the campaign we’ll go to piggybacks—a shorterersion in the rerun period when we’re in a Coca Cola stage or one of reminder advertising.

Heltizer’s second reason for urging piggybacks is to tie-in products which appeal to boys as well as o girls, launching the commercial with an approach such as “Now, boys and girls, we have something of interest to both.” Then he commercial goes into a product for the boys, followed by one or the girls with this unified approach designed “as insurance to get a children’s audience.”

“This gives us a better fighting chance for the audience and increases our odds on keeping their interest,” Heltizer observed. “And, of course, the product should be related—such as a doll and a doll carriage, a plane and a tank.”

Sponsor also quizzed the creative craftsmen and technicians called upon to manufacture the commercials, namely the inventive film-makers without whom agencies and clients would be almost rudderless. Speaking strongly, Robert Bergmann, information director of the Film Producers Ass’n and president of Filmex, Inc., asserted that the greater use of piggybacks “actually weakens the power of both commercials.”

Bergmann, a great advocate of better commercials through better visual statements and better visual flow and transition devices, said “strong visual statements should involve the product and people require working room.” “Piggyback shorten the effectiveness of the sell, confuse and irritate by stabbing the eye with punctuation devices,” Bergmann opined. “They interrupt the flow of interest, destroy concentration and leave no lasting impression of a product’s worth.”

A dim view of network behavior regarding the use of piggybacks was taken by Don Kearney, director of sales, Corinthian Broadcasting Corp., who said “agencies recommending piggyback commercial treatment to their clients run the risk of offending the public through over-commercialization and also dissipating their product messages.”

“Stations are naturally wary of piggyback-type orders because they wish to avoid triple-spotting possibilities,” Kearney said. “Stations also wish their networks would have an equally steadfast policy on such orders, although their recent practices are not encouraging.”

Sponsor asked the three television networks to present their current policies on this matter. Basically, this is the way it shapes up:

**CBS TV:** In a daytime quarter hour an advertiser has three commercial minutes and may use commercial messages for four different products. In a half-hour nighttime program an advertiser is allowed three commercial minutes, one of which may be a piggyback commercial.

**ABC TV:** In nighttime an advertiser is allowed one piggyback per half-hour and two piggybacks in an hour program. The same policy prevails in the daytime.

**NBC TV:** In nighttime hour and half-hour regular shows piggybacks can be used in any commercial position. NBC TV does not have restrictions at the present time in the hour and half-hour shows because there has not been sufficient use of piggybacks to create any difficulty. For longer shows (Saturday Night At the Movies, for example) where commercials are back-to-back, there are individual restrictions where piggybacks can be used because of the NAB Code which restricts programming to three commercials in succession. In the daytime, one piggyback is permitted the “major” sponsor of one 15-minute segment. If the “major” sponsor does not take the piggyback, the “minor” sponsor can take it. In the longer shows (Merv Griffin Show, for example) no piggybacks are permitted.

Piggybacks should be permitted when the situation is appropriate, Max Tendrich, executive v.p. and media director of Weiss & Geller said. With the ever increasing costs for tv, spot and network, an advertiser and his agency are confronted with limitations of budgets for the product mix. Tendrich pointed out.

“Do we run complete minute commercials on a single product with less frequency, or do we maintain frequency by tagging another product to the tail end of the spot in order to get the burden of budget off the first product?” Tendrich asked.

In the same vein, Tendrich posed this question: how long should the first plug be and what time should be left for the second product? “The tv networks and stations, shackled by product conflicts have been compelled to be stringent on the acceptance of piggybacks in certain situations,” he said. “However there has not been a uniformity of regulation and rightly so!” Where there is a resemblance of the two differing products: for example, an electric shaver and an after-shave lotion, an ironing table and an iron, a tv set and stereo radio consoles; these should be permissible situations.

What about the viewer? Tendrich replied that there were already enough complaints about over-commercialization of programs, especially the movie shows and that piggybacks only make this situation worse. “The question is whether the rules on piggybacks are rigid enough or too rigid,” Tendrich declared. “Should a piggyback be acceptable if slotted alone and rejected if back-to-back with another minute commercial? What about the effectiveness of the commercial? Surely there is need for research to ascertain the strength on acceptance of copy points when spread over more than one product. There has not yet really been enough experience and research for black-or-white rulings on the acceptability of piggyback commercials. Are these commercials detrimental to the tv stations, to the advertiser, or to the viewer?”

The consensus among station owners is that the NAB Code is weak as regards piggybacks and that the networks should not knuckle under to advertisers on this issue. As one station owner put it succinctly: “For a station to turn down ‘integrated’ spots only to see the same spots later on the network is certain inconsistent.”

Clearly, the situation calls for a solution, and the industry feeling is that more light must be thrown on the matter when the NAB members convene in Chicago in April.

**SPONSOR/18 FEBRUARY 1963**
DENVER GROWTH
(Continued from page 35)

population. It is an exceptional growth area in our country that we couldn't afford to overlook."

Advertising club. Denver is primarily a distribution center and can claim only a handful of manufacturing companies who market their products nationally with the help of Denver-based ad agencies. Yet the Denver ad club is the oldest and one of the largest advertising clubs in the states. It was established in 1891 and records a membership of nearly 500.

Denver has about 100 ad agencies and p.r. firms which place an estimated $50 million worth of advertising by and for Denver area business men each year. Agencies vary from the one-man shop billing $50,000 to $100,000 to the two largest agencies, Broyles, Allebaugh & Davis, and Rippey, Henderson, Bucknum and Co., which enjoy annual billings in the $2 or $3 million category.

Jack Hull, president of the ad club says: "Denver will continue to become an increasingly important market for national advertisers. In fact if the growth of the city continues at its present pace, historians might well look back on the present decade as the economic heyday of Denver. It is a good seller’s market, an invigorating place to live, and a friendly place to do business."

SCOTT PAPER
(Continued from page 29)

"When we go into full scale testing, we have to spend a lot of money to find if there is a margin of recognizable difference between the new product and what is already on the market," Dingfelder said. "The test marketing measures the relationship between the quality of the product and its value to the consumer. It is an important dress rehearsal for the national introduction of the product."

After the product is in national distribution, Scott maintains continuing consumer surveys to see who's using the product and whether or not it is liked. It also conducts continuing measurements of its advertising program.

Scott's Industrial Packaged Products division recently broke new research ground when it conducted a study to measure the effectiveness of magazine and mail advertising and distributor's salesman's incentives.

This study, explained Burt B. Roens, industrial merchandising manager, indicated that Scott's consumer advertising created a "tremendous" amount of recognition for Scott's industrial products. As a result of the study, Scott was able to determine how much advertising was necessary to maintain or increase awareness of its industrial products.

"The decision was made to maintain the present level of awareness," Roens said. "The level is very high—91%—and added awareness we would get from increased advertising would not be worth it at this time. On the other hand, we found that awareness would drop off quickly if we decreased our advertising."

Marketing research. One of the most significant results of McCabe's strong interest in marketing research was the establishment, in 1962, of the Marketing Science Institute in Philadelphia. Under McCabe's leadership, 29 blue chip companies joined to provide funds for the institute which is dedicated to basic research in the field of marketing science. Among the goals of the institute will be establishment of advertising objectives, the development of ways to apply mathematics and advanced techniques to marketing, ways to measure advertising effectiveness and means for making advertising more effective.

But research at Scott is not an academic pursuit. Every member of the marketing team carefully points out that the basic motive of all marketing activities is profits.

"The function of research at Scott is to track what we are doing at every step," explained Thomas B. McCabe, Jr., vice president in charge of retail, industrial, and export marketing. "We analyze every aspect of our advertising and product performance to make sure that what we are doing we are doing better than anyone else. We know that if we are better we can expect reasonable profits."

Scott's balance sheet provides eloquent testimony to the success of the company's marketing philosophy. In 1962 sales and earnings reached record levels for the fifth consecutive year. In five years the company's per share earnings climbed by around 35%.

"Scott shows the highest return on equity of any company in the paper products business," said Tom McCabe, Jr. "Our growth in profits has no peer in the industry," he added.

There really is no arguing with Scott's record of success. There probably are some valuable lessons to be learned from it, however.

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RAB fires back at Bureau of Advertising

RAB issued a sharp reply last week to charges by the newspaper Bureau of Advertising contending RAB "unwittingly" issued facts proving the "efficacy" of newspapers in its study of buying during the newspaper strikes in New York and Cleveland. (Sponsor 11 Feb.)

"The only 'unwitting' statement," said RAB, is the one made by the newspaper bureau . . . which demonstrates "it is not ready for this type of professionalism in media selling when it says such a viewpoint could be offered unwittingly." While the newspaper bureau attributes dips in Federal Reserve figures to the absence of newspapers, RAB said, the fact is the latest Reserve figures show 16 other cities exceeding New York's drop and 28 exceeding Cleveland's drop. RAB attributes declines to the fact that stores are now spending in other media only a fraction of what they would normally spend for advertising in newspapers. RAB also pointed out that there are sharper drops in cities with full newspaper service.
How to sell the teenage market

How large is the teenage market and why is it essential that today’s advertiser appeal directly to teenagers? The projections of the S. Census Bureau show that by 1965, half of the people in the country will be under 25 years of age. The 25- to 39-year-old group will decline at the rate of 1%, a year between 1960 and 1965, while the number of teenagers will have increased by 30%. Another source, the Small Business Administration reports that 15 million teenagers are currently spending $10 million a year. It notes further the high influence of teenagers on family purchases, from furniture and appliances through recreation equipment.

No other firm has made as comprehensive study of this market as the Gilbert Marketing Group, whose clients include a network, general Electric, American Telephone & Telegraph, and many leading manufacturers. After 900 polls of teenagers, Gilbert reported that the average weekly income of the teenage boy is $8.96; the teenage girl, $6.59. Many earn up to $40 per week from part-time work. Virtually all this money is spent on himself. 65% pay for their own entertainment—movies, amusement parks, bowling, miniature golf, and confectionaries. 40% buy their own sports equipment.

In a poll of 4,960 families to determine the teenager’s influence on family purchases in 11 product categories, Gilbert found that they had “all the say” in 75% of the categories. Categories covered toothpaste, deodorants, radios, records, fountain pens, watches, jewelry, shoes, shirts, dresses, and suits. Girls have a 89.9% “all the say” in the selection of the store of purchase; boys 80.4%.

If you have not as yet advertised specifically to the teenage market, let me give you some guidelines in selling to them. The teenager is nothing more than an adult with less experience. His or her problems are essentially no different from an adult’s—problems with his girl friend rather than his wife, how to borrow the car rather than pay for it, how to stretch his allowance and/or part time income just as an adult must do with his salary. So sell him in an adult way. Don’t talk down to him.

Over half the girls in the United States are married by the time they are 20; 11% are actually going steady by the time they are 14. A teenage boy or girl is a smaller (sometimes) version of a grown up—except that he or she hasn’t yet been battered around a bit by life and fate; a little bit of that and suddenly they are considered adults.

When selling to the teenager, slam your copy to the girls, or if this is not possible, write your copy so that the boys will have the girls in mind. There is hardly a medium that can reach a teenage boy. There is no Esquire, no Playboy. A sure way to reach the teenage boy is through a teenage girl. Whether it been a teenage boy or an adult male, the woman is almost always the influencing factor. Just think for a minute—how many times has your teenage daughter influenced major purchases—whether it be a color phone, a convertible, or anything else that makes her happy.

Girls exert the same influence that their Mothers and older sisters do—they run their adolescent world. Teen age boys spend their money to influence girls—even more than adults do. A boy’s bicycle, car (if he has one), clothes, even the premature use of a razor is often related quite directly on the affect it will have on a girl. Not only that, but more things used by a boy are bought for him by his Mother.

One last point—the station to buy when you want to reach teenagers. Both teenager and adults respond to the same kind of entertainment. We’ve proved this on tv with American Bandstand, which has a 50% audience over 18.

And it’s been proven in radio for ten years. That “terrible sounding, ridiculous, hot-rod, ‘rock ‘n’ roll’ teenage station that nobody listens to”—in the words of the sophisticates—is the station that both adults and kids are listening to. What the sophisticates don’t understand is that the “loud” station is almost always the high rated station in the market, at all times of the day. Times of the day when the kid is in school are the times when their adult listening invariably exceeds that of any alleged “adult” radio station in the market.

Dick Clark, famous as a tv personality, has turned to radio as star of the Dick Clark Radio Show, produced by Mars Broadcasting, Stamford, Conn., in association with Dick Clark Radio Production. The program, which premiered in January, has already been programmed by 20 radio stations. Via new production techniques, the local announcer and “audience” are taped separately.
Buying is underway for a TV spot schedule out of McCann-Erickson, Chicago, for Secure, the new deodorant from Helene Curtis. Action will take place in the top 15 markets, via night and fringe minutes in a four-week campaign scheduled to begin in March.

In April, Secure will participate in Curtis network, on product rotation basis, in such shows as Saturday Night at the Movies, Virginians, and Jack Paar.

According to Curtis sources, it is possible that participations in another net show may be purchased, also.

Northern California Plymouth Dealers Assn. (N. W. Ayers, S. F.) have set a five-week saturation promotion in March and April. The bulk of the push is concentrated in radio/TV spots on stations in California from Visalia-Hanford north to Oregon, Nevada (except Las Vegas), Utah and Southeastern Idaho.

**SPOT TV BUYS**

Heritage House Products, Pittsburgh, is buying in some 36 markets for a campaign to push its lawn seeds and lawn aids. Minutes, 20s and 1-Ds will be used in and around news, weather, and sports shows; in prime times; and adjacent to weekend sports events. Buys will vary from a minimum of 20 to a maximum of 35 spots per week. Start dates vary with southern markets beginning mid-March and northern markets starting post-Easter. Duration of the campaigns will be six-eight weeks in major markets and five weeks in minor markets. Agency is Wernan & Schorr, Philadelphia. The buyer: Pete Holland.


American Sugar is rounding up day minutes and chainbreaks for a 13-week campaign for its various products. Starting date is 4 March. Ted Bates is the agency and Chet Slaybaugh is doing the buying.

**International Latex** next week launches a 12-week push for its Playtex Girdles. Schedules call for day and night minutes. Young & Rubin is the agency. The buyer: Al Ward.

**General Foods** today, 18 February, starts a two-week campaign for its Post Grape Nuts cereal. Prime chain breaks are being used. Agency is Benton & Bowles. Jerry Walter is the buyer.

**SPOT RADIO BUYS**

**DuPont** is readying a test campaign for its new insecticides product, Oust. Starting date is early next month for a tentative two-week flight. Minutes will be used. Rumrill, Rochester, is the agency for the account. Robert Knechtel is doing the buying.

**Englander Mattress** is going into 11 selected markets beginning next week on behalf of its Tension-Ease mattress. The campaign is scheduled to run through 25 weeks on an alternate-week basis. Minutes, slotted during daytime segments, will be used. North Advertising, Chicago, is the agency. The buyer: Sara Hoyer.
Previous NSI reports established KAY-TALL as the outstanding buy in the Shreveport Market. NOW—Tall-Tower Coverage delivers MORE homes than ever before—showing substantial increases in EVERY time-segment of the day, SIGN-ON to SIGN-OFF*! Get the facts from BLAIR TV!

<table>
<thead>
<tr>
<th>Time</th>
<th>Total Homes</th>
<th>% Change</th>
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</thead>
<tbody>
<tr>
<td>M-F 7-9AM</td>
<td>14,800</td>
<td>UP 85%</td>
</tr>
<tr>
<td>M-F 9-12N</td>
<td>23,200</td>
<td>UP 16%</td>
</tr>
<tr>
<td>M-F 12-3PM</td>
<td>13,700</td>
<td>UP 7.9%</td>
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<tr>
<td>M-F 3-5PM</td>
<td>21,200</td>
<td>UP 33.3%</td>
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<tr>
<td>M-F 5-6:30PM</td>
<td>42,800</td>
<td>UP 27%</td>
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<tr>
<td>S-S 6:30-10PM</td>
<td>54,100</td>
<td>UP 10%</td>
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<tr>
<td>S-S 10-12PM</td>
<td>18,500</td>
<td>UP 27.6%</td>
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</tbody>
</table>

*NSI 11/62 compared to 3/62

Channel 6

Ktal.tv

NBC FOR SHREVEPORT

James S. Dugan  Sales Mgr.
The Great CHESAPEAKE BAY BRIDGE-TUNNEL Opening Next Jan.

It links Tidewater Virginia with New York and Miami—the fastest, most direct and profitable North-South route in America. This new bridge-tunnel will give Eastern industry new and broader access to America's markets through the world's greatest harbor (Hampton Roads).

Tidewater is already one of the fastest growing markets in the U.S. What a place to put a new-business dollar—right now! TideWTAR is a better way to spell it, and the best way to sell.

WTAR TELEVISION & RADIO
CBS AFFILIATES FOR NORFOLK-NEWPORT NEWS, VIRGINIA

Represented by Edward Petry & Co., Inc. The Original Station Representative
4,327 performances!
New York's biggest hit, bigger than ever!

In all showbusiness there's never been a hit like THE LATE SHOW. When New York's favorite late-evening television show marks its twelfth anniversary on February 26, it will have played 4,327 performances—far outdistancing even the greatest of Broadway's longest-running hits. And with good reason. For twelve years THE LATE SHOW has presented more of what audiences like best—star-packed motion pictures, many of them New York television premieres. What's more, late movies on Channel 2 keep building. This past November, for example, "Mr. Roberts" soared to the highest rating ever recorded for a feature film on New York television. (More people stayed up far past midnight to see this single performance than saw "Life with Father" during its entire Broadway run!) In all, an average weekly audience six million strong has the Channel 2 habit "after eleven." What's ahead? More and better. "No Time for Sergeants," "Sayonara," "The Lost Weekend," "Member of the Wedding," "A Face in the Crowd" and "The Last Hurrah." And many more blockbusters to guarantee that New York's biggest hit will be...bigger than ever!
We started with the cream...

A noted St. Louis dairy had not used radio for many years. Until three years ago.

Then the dairy bought some unusual weather reports on KSD Radio. They were the reports of Weather Corporation of America, a private meteorological firm headquartering in St. Louis. With weather information so important in radio, KSD retains Weather Corporation to report complete, specialized weather data exclusively for its listeners—all day, every day.

Today, the dairy’s schedule remains intact. In fact, the broadcast budget has been increased significantly, due prominently to St. Louis radio’s primary selling force—KSD.

St. Louis advertisers sell St. Louis on

KSD Radio 55

The St. Louis Post-Dispatch Station

Charter NBC Affiliate/Represented nationally by the Katz Agency, Inc.
If you lived in San Francisco... you’d see Seven Arts’ Volumes 3, 4, & 5 on KRON-TV

Says Al Constant:
Station Manager, KRON-TV

"Viewers in San Francisco are sold on KRON-TV, and we are sold on Seven Arts!"

"As the number-one station in the San Francisco Market, we naturally must present the best in TV entertainment. We purchased Volumes 3, 4, and 5 of 'Films of the 50's' from Seven Arts because we felt these features were the very best available for programming in our new weekend movie showcases—'Great Movies' which debuts Saturday, February 23rd, will run from 6:00 to 7:30 P.M. and 'Sunday Night Movie' which will debut Sunday, February 24th will run from 11:10 P.M. to conclusion. In addition to these 2 new feature film time slots, Seven Arts' 'Films of the 50's' will also be telecast on KRON-TV's 'Saturday Night Movie' from 11:10 P.M. to conclusion."

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue YUKON 6-1717
CHICAGO: 4630 Estes, Lincolnwood, Ill. ORchard 4-5105
DALLAS: 5641 Charleston Drive ADams 9-2855
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif. STATE 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West EMpire 4-7193

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)
SPONSOR / News

Top of the News p. 11, 12, 14 / Advertisers p. 56 / Agencies p. 56 / Tv Stations p. 62 / Radio Stations p. 60 / Film p. 67 / Representatives p. 68 / Networks p. 58

KEY STORIES

THE FOOD BROKER—GRASS ROOTS INFLUENTIAL / National survey by sponsor reveals brokers prefer television; respondents make a plea for closer working relations with advertising agencies. P. 27

COMMERCIAL TIME MAY BE ISSUE / Will FCC try to regulate the amount of commercial time? Washington observers think Commissioner Robert Lee may press his views again. P. 31

HERTZ KEEPS AHEAD WITH TV / Car-rental firm sells a "luxury" service to a mass market. Adroit blend of spot and net tv is solution to a difficult ad problem. P. 33

WHAT VIEWERS ACTUALLY THINK OF TELEVISION / New study reveals some expected attitudes and some startling ones gathered from extensive study. P. 36

EASTMAN OPINION ON "VAST WASTELAND" / Waste was, he declares, created by inexperience of Newton Minow, Chairman of the FCC. P. 35

SPOT SCOPE / Developments in tv/radio spot P. 70

TIMEBUYER'S CORNER / Inside the agencies P. 40

WASHINGTON WEEK / FCC, FTC and Congress P. 51

DEPARTMENTS  Publisher's Letter p. 6 / Radio/Tv Newsmakers p. 63 / Seller's Viewpoint p. 69 / 555 Fifth p. 8 / 4-Week Calendar p. 8
WE'VE GOT A WAY WITH WOMEN

and with Daddies, too!

Daddy says when I want to see lions and tigers, he’ll take me to the zoo, but when HE wants to see Lions and Tigers, he turns on Channel 2.

Watching WJBK-TV is a happy habit for dads (and mothers, too) in sports-minded Southeastern Michigan. And Channel 2's Detroit Tiger baseball, Detroit Lions football and Big Ten basketball keep 'em happy all year round. To score with more sales in the big spending 5th market, call your STS man.
Those battle cries you hear up and down Madison Avenue these midwinter days may well come from the offices of the Radio Advertising Bureau and the Bureau of Advertising of the ANPA as they debate what happens to cities without newspapers.

The RAB says that "newspapers are an important part of any market's media mix" while contending (on the basis of a Richard Manville Research Inc. survey made in Cleveland and New York) that the strikes' effect is less than disastrous.

The Bureau of Advertising says that the RAB has "unwittingly" proved the "efficacy of a competing medium" with its survey. 

Printers' Ink has rushed fearlessly into the fray with an editorial that labels the Richard Manville study "the cheapest bit of 'research' to slip into these offices this year."

At times like these it is understandable that sides will be drawn and tempers will flare.

It's understandable, too, that anything that the RAB has released to date is intended as an interim report and nothing can truly be deduced until the strikes are over and some time spent in final analysis.

Now that that's settled, here are some conclusions:

1) Stores like R. H. Macy, Higbee, and Halle's, that regularly use radio and television, are at a big advantage at a time like this over those that use it infrequently.

2) Stores like Macy use it for specific-item advertising as well as the "events" and image-building efforts which characterize most department store purchases of air media.

3) The true picture of the ability of other advertising media to fill in for newspapers can never be assessed. The big reason is that the heaviest newspaper users (department stores and clothing stores) are not spending the dollars that they normally appropriate to newspapers.

4) Direct mail comes in for a big play, although very costly.

The remarkable affinity of department stores for print media, despite the oft-proven ability of air media to register with women, is not about to be broken in Cleveland and New York. But at least some people are getting new ideas.

Can anybody claim more loyal viewers? Our metro share in prime time is 91\%, and homes delivered top those of any station sharing the other 9\%. (ARB, Nov.-Dec., 1962) To cover this influential market, such loyalty means the big buy for North Florida, South Georgia, and Southeast Alabama is

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**Cities without newspapers**

A publisher's view of significant happenings in broadcast advertising

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**NEXT WEEK IN SPONSOR**

Agency Departments in Power Conflict—Ted Bates last week announced that a programing man would run both the media and tv/radio programing departments. Benton & Bowles has had a combined setup for some time. SPONSOR analyzes the change and it's effect on other agencies.
KTVH coverage is now more than doubled in area with its new 1,503-foot transmitting tower.

KTVH now reaches 1,182,600 people—over 43% more than its next ranking competitor.

MORE TV HOMES BY 37%

The 327,070 TV homes reached by KTVH exceed the number reached by any other Central Kansas TV station by 37%.

KTVH New Tall Tower Power provides available viewing pleasure for the MAJORITY OF KANSANS. TO SELL KANSAS...BUY KTVH!
BPA OFFICE ADDRESS
As you know, your 5-City TV/Radio Directory is getting more and more use and I note on page 7, where you list the trade associations, BPA is not listed. Would it be possible to have the Broadcasters’ Promotion Association’s permanent office at 215 East 49th Street, phone number PL 2-1255, listed in your 1964 edition?
DAN E. BELLUS, president, BPA, New York.

POWERFUL TOOTHPASTE
Only GE could do it! In Sponsor Hears, 28 January 1963: “Dentifrice manufacturers needn’t be surprised if General Electric comes up with a compound designed for use with its electric toothpaste.”
Suggested slogan: “Ends dental cares—the first time you use it.”
JACK HUGHES, WOOD, Grand Rapids, Mich.

B&W COMMERCIAL
Re: Sponsor-Scope, 18 February issue. It Brown & Williamson has indeed agreed to use their time allotted with a 90-minute commercial, then this most assuredly qualifies as single breakthrough.
RAYMOND E. CAROW, general manager, WALB-TV, Albany, Ga.
• It assuredly would have been a breakthrough. However, the sentence should have read “90-second commercial.”

TRIPLE CITIES
I noticed in a recent issue of sponsor that WNEM-TV was designated as Saginaw-Bay City. As you know, we have extended efforts to include Flint in all our promotion, since we do cover that city with a GRADE “A” signal.
JACK BERRY, commercial manager, WNEM-TV, Flint-Saginaw-Bay City, Mich.

THE SELLING POWER BEHIND U. A.'S SHOWCASE FOR THE 60's IS SELLING FOR KHJ-TV, LOS ANGELES

TONY CURTIS starring in "SWEET SMELL OF SUCCESS" one the 33 powerhouse stars in U A.'s pre-sold "SHOWCASE FOR THE 60's"

SPONSOR/25 FEBRUARY 1963

ANOTHER FOR TAPE LIST
We read with interest your article entitled "Television Tape Challenge vs. Film" in the January 28 issue of your excellent magazine.
In that our company produces over 500 television commercials last year, all for national sponsors in Canada, as well as 200 hours of programming and perhaps 300 hours of film transfers, we would like to be added to your list of North American videotape producers.
J. PETER ELLIOTT, sales manager, Video Tape Division, Robert Lawrence Productions (Canada) Limited

4-WEEK CALENDAR

FEBRUARY
Broadcast Pioneers third annual mike award banquet: Americana Hotel, New York, N. Y., 25.
International Radio & Television Society Spring timing and sale seminar, CBS Radio, New York, eight successive Mondays starting 25, except for one Tuesday session 19 March.
National Assn. of Broadcasters annual conference of the state association presidents: Shoreham Hotel, 26-27.
International Radio & Television Society Discussion of "America's Voices Abroad"; production workshop: Hotel Roosevelt, N. Y., 27.
American Assn. of Advertising Agencies southwestern council meeting: Sheraton Dallas Hotel, Dallas, 28-March 1.

MARCH
Assn. of National Advertisers workshop on tv advertising, Hotel Plaza, New York, 6 March.
California Broadcasters Assn., annual meeting, Mark Hopkins Hotel, San Francisco, 7 March.
American Women in Radio and Television, New York City chapter, "Projection '63" panel discussions, McCann-Erickson conference room, New York, 9 March and 6 April.
Toy Fair 60th annual exhibit, 1107 Broadway, New York, 11-16 March.
National Educational Television and Radio Center spring meeting of program managers and station managers of affiliated non-commercial educational tv stations, Park Sheraton Hotel, New York, 20-22.
Vast wasteland


Now do you think we shoot buffalo from train windows?

The battleship anchored in the river is Municipal Island, with the county courthouse and City Hall. Top center complex is Quaker Oats plant (right of dam), world's vastest oatery.

X marks WMT Radio's studios, surrounded by 105,000 city folk. Although residents of the nation's wealthiest agricultural state, they help the state produce industrial income that's twice as great as farm income. They also help make WMT Eastern Iowa's habit.

The WMT Stations • CBS Radio and TV for Eastern Iowa

National Representatives, The Katz Agency Affiliated with K-WMT, Fort Dodge • WEBC, Duluth

Photo courtesy Des Moines Sunday Register
Year After Year **ARB PROVES**

**WKRG-TV IS**

"THE EXCEPTION TO THE RULE"

50% or More SHARE of Audience

Represented by H-R Television, Inc.

or call

C. P. PERSONS, Jr., General Manager
ECONOMIES FORCE U.S. STEEL OUT OF TV

U. S. Steel is dropping sponsorship of a major network show in the coming season, an apparent victim of the profit squeeze. Steel weighed sponsorship of new show to succeed *U. S. Steel Hour*, one of TV's oldest programs. But stringent economies at Steel, because of declining profits, forced the decision. Steel says it isn't unhappy with TV, wants a one-year hiatus, and intends to be back. In meantime, it might go for a special, use spot regionally. Steel's action terminates another long association: 17 years in radio and TV with one producer, Theater Guild.

CONGRESSIONAL ACTIVITIES STEPPED UP

The Congressional scene heated up with Senator Thomas Dodd preparing to release TV report of his Senate Juvenile Delinquency subcommittee and Rep. Oren Harris setting 5 March opening for hearings on ratings services. The Senate Commerce Committee may tackle network regulation (page 51).

BUSINESS RUNNING STRONG AT CBS RADIO

First quarter business at CBS Radio is running 20% ahead of last year, affiliates board of the network was advised last week. Station payments will be at high level in the quarter, E. C. Hartenbower, KCMO, Kansas City, executive and board chairman reported.

FCC'S LEE TO DISCUSS COMMERCIAL TIME LIMITS AT NAB SESSION

FCC commissioner Robert E. Lee has accepted NAB invitation to discuss proposed commercial time limits at industry convention, opening 31 March. Lee had made suggestion last year without action taking place, but is expected to renew efforts for making NAB Code limitations mandatory (page 31).

INDUSTRY-WIDE PUSH FOR AUTO SALES URGED BY CASH

An industry-wide effort to sell new cars has been urged by TVB president Norman E. Cash. No one has this responsibility to increase the total market, he said. "Perhaps the banks have been out-selling Detroit," Cash added (page 52).

VAST WASTELAND WAS WASTE CREATED BY INEXPERIENCE OF MINOW

This was the charge leveled last week by radio rep Robert E. Eastman in a letter to New York members of Congress. Eastman added he doesn't think Commissioner E. William Henry is qualified to take over as FCC chairman should Newton Minow leave his post as rumored.
FOOD BROKERS SEEK CLOSER TIE TO AGENCIES, SURVEY REPORTS

Food brokers are seeking a closer alliance with advertising agencies, a survey by sponsor reveals. Brokers don't like advertising agencies, and think they're dismally uninformed on local advertising and marketing problems. Three media—television, radio, and newspapers—are favored by brokers. the study also shows (page 27).

VIEWERS THOUGHTS ON TV REPORTED IN NEW STUDY

"The People Look at Television," a new study conducted by Dr. Gary A. Steiner, associate professor of psychology at the University of Chicago, was officially released today. Widespread satisfaction in tv, desire for more information shows, consistent choice of entertainment over information programs, lack of enthusiasm for pay tv, acceptance of commercials as a fair price to pay for tv entertainment, are among the book's findings (page 36).

NBC RADIO RETURNS TO RAB FOLD

NBC Radio returned to the RAB fold. In rejoining, William K. McDaniel, network executive vice president, stressed the need for better research to measure the medium adequately. ABC, CBS and Mutual radio networks are already members.

NEGRO, MEXICAN-AMERICAN MARKETS STUDIES COMPLETED

Two new studies on special population groups were completed. Negro support is a major factor in a brand becoming a market leader, a Continental Broadcasting study reports (page 60). Mexican-American study, ordered by Quaker Oats and conducted by Belden Associates in the Southwest, shows 53% own their own homes while 87% have tv sets in working order, and 83% have radio sets in working order (page 54).

STORES WITH AIR MEDIA EXPERIENCE AT ADVANTAGE DURING STRIKE

Stores with strong air media experience are at a definite advantage during the newspaper strikes in New York and Cleveland, Robert W. Weisenberg, advertising director for Robert Hall, told sponsor Wednesday. Very few department stores have such experience, he said, and have turned heavily to direct mail, which is proving expensive. Robert Hall, Weisenberg added, is not using direct mail, but has expanded its use of radio and television to compensate for the lack of newspapers.

SPONSOR-WEEK continues on page 14
Standard equipment in Philadelphia

Tested for six weeks...trusted for year-round performance. Penn Jersey Auto Stores, Inc. found the necessary accessory to its media plan was WIP RADIO. With its 82 stores, Penn Jersey needed the Delaware Valley coverage that only WIP could offer. Says Vice President Sidney Popkin: "After the six week test, tangible results were of such consequence that our previously firm advertising plans for 1963 were immediately changed to include WIP RADIO for the entire year."

As ever, nice things happen to people who listen to (and advertise on) Philadelphia's Pioneer Station: WIP/610
**SPONSOR-WEEK** Top of the news in tv/radio advertising (continued)

**TOP RADIO COMMERCIALS NAMED BY PULSE**

Top radio commercials as determined in a Pulse study for Blair Radio were named. Ten winners and eight runners-up showed J. Walter Thompson placing three (Ford, Chesterfield, L&M), and BBDO winning two spots (Dodge, Pepsi-Cola). Winning advertisers receive John Blair & Co. plaque, runners-up, citations (page 17).

**TV PROGRAM TRANSMITTED ON A BEAM OF LIGHT**

Lasers, thin beams of light increasing in potential for scientific purposes, moved into television. General Telephone & Electronics told of transmitting television programs via lasers. Conceivably, a laser system could send simultaneously as many as 160 television programs on a beam. Many problems remain to be solved before commercial use of light beams, but the demonstration pointed the way to eventual television use.

**CAPITAL CITIES REPORTS NET INCREASE 45%**

Capital Cities Broadcasting reported net income of $1,576,320 in 1962, an increase of 45%. Gross revenues for the chain, which includes broadcasting properties in five markets, totalled $17,825,467 in 1962, against $11,803,781 the year earlier.

**INTERNATIONAL LATEX ADDS PRODUCT TO Y&R**

International Latex made its fourth assignment of an account to Young & Rubicam since June of last year. Newest product to go to Y&R is Playtex Nursers. International Latex is heavy tv spender.

**JACK WEBB NEW WARNER BROS. TV PRODUCTION HEAD**


**THE NEWS AT DEADLINE**

S&H Green Stamps signed for 12 NBC TV Andy Williams specials, Tuesdays, 10 to 11 p.m., starting in October. Sponsorship represents entire network budget for S&H next season, it's understood. Mike Roberts resigned as vice president and general manager of WBC Program Sales, effective 1 March. Future plans for Roberts were not announced.

SPONSOR-WEEK continues on page 52
In the Cowboys and Indians pictures we all enjoyed the highlight of any meeting when big chief Laughing Hyena listened to the con job from the bad guys and, with amazing perspicacity gravely said, “Ugh—White men speak with forked tongue.”

UHF operators around the country have empathy with the Indians and if the pow-wow was upgraded to the treatment they have received the answer might well be “Ugh. FCC speak same way.”

In the FCC’s version of a tie-in sale to “promote the further use of television” the first two parts were All Channel TV legislation and deintermixture. The third part was VHF drop-ins.

Deintermixture was sold down the river to insure All Channel legislation. All Channel legislation is still in the offing—one year later, and on the way to being watered down to a point of less than desired effectiveness.

With these two parts of the package out of the way, the FCC is still debating on certain short spaced VHF drop-ins in as many as eight markets, communities which would be fruitful areas for UHF development where more UHF stations could be expected to prosper soonest.

It seems grossly inconsistent for the Federation Communications Commission to be publicly advocating more use of UHF and at the same time, destroying the best opportunities for its development.

Like old Chief Laughing Hyena, we feel the FCC “speaks with forked tongue.” Wouldn’t it be wonderful if once in a blue moon the FCC actually fulfilled its public perorations for the good of the industry and the public.

Represented nationally by HOLLINGBERY
Fm set production speeds up

The past few years have seen a sizeable increase in the number of radio sets produced and sold. Total radio production, including auto sets, grew from 15.6 million in 1959 to 19.2 million in 1962. With such growth, it would not be surprising to find that the various parts making up the total grew proportionately.

In the case of fm radio, however, production is not only keeping up with trend, but is setting the pace. For a medium which a few short years ago was hailed as the answer to all problems, then faded almost into oblivion, fm's current growth is considered phenomenal. In 1959, a total of 540,522 fm sets were produced. EIA reports. This was 3.5% of total radio production. In 1962, 1,227,081 fm radios were produced, or 6.4% of the total. Slowly but surely, fm radio is moving faster and the promise for the future appears good.

A close look at the fm production figures, month by month, comparing 1960 vs. 1962, shows the jumps being taken. Especially toward the end of 1962, figures were ahead by a sizeable amount from the period two years ago.

Month by month fm set production, 1960 vs. 1962

<table>
<thead>
<tr>
<th></th>
<th>1960</th>
<th>1962</th>
</tr>
</thead>
<tbody>
<tr>
<td>January</td>
<td>40,162</td>
<td>76,510</td>
</tr>
<tr>
<td>February</td>
<td>56,515</td>
<td>84,216</td>
</tr>
<tr>
<td>March</td>
<td>96,087</td>
<td>81,010</td>
</tr>
<tr>
<td>April</td>
<td>68,196</td>
<td>63,193</td>
</tr>
<tr>
<td>May</td>
<td>78,556</td>
<td>62,292</td>
</tr>
<tr>
<td>June</td>
<td>105,317</td>
<td>92,287</td>
</tr>
<tr>
<td>July</td>
<td>49,707</td>
<td>68,037</td>
</tr>
<tr>
<td>August</td>
<td>71,125</td>
<td>98,609</td>
</tr>
<tr>
<td>September</td>
<td>111,745</td>
<td>165,433</td>
</tr>
<tr>
<td>October</td>
<td>88,596</td>
<td>149,554</td>
</tr>
<tr>
<td>November</td>
<td>86,323</td>
<td>147,894</td>
</tr>
<tr>
<td>December</td>
<td>52,437</td>
<td>138,046</td>
</tr>
</tbody>
</table>
One radio network (of the national networks measured by Nielsen) delivered:

- a 25% greater average audience for sponsored programs throughout last year than network X, 83% greater than network Y.
- a 31% greater average audience for sponsored programs in the last quarter of last year than network X...72% greater than network Y.
- a 60% greater audience in December 1962 than network X. 81% greater than network Y. Also in December, 23 of the 25 network radio campaigns averaging the largest per broadcast audiences.

Maybe that's why this network's first quarter sales in 1963 are running almost 20% ahead of last year. Obviously, more people are putting their money where their audience is...on CBS RADIO
How to hold 'em past the news!

We might have titled this: how to increase your audience five minutes at a time. It isn't quite as catchy but it does sum up the strategy of our featurized programming.

What we have done is to program short topical features throughout the day. Coming before, after, and around the scheduled news, these timely features keep listeners the way we want 'em—interested.

With the exception of funny-men Bob and Ray, all talent is home grown.

When you have people on your staff like Julie Benell (Woman's Editor) or Murray Cox (Farm Director), you don't need anyone else.

Hormel recently added another chapter to Julie's success story by giving her a deluxe high-priced ham to sell. You'd have to hear a sample tape to appreciate the impact she added to sales and distribution. Suffice it to say, Hormel has happily increased her exposure about 30%.

Another tape we'd like you to hear proves that farm news can interest a large urban as well as rural audience. At least when it's handled by Murray Cox. His candid comments on the U.S.D.A. . . . his explanation of fluctuating livestock prices . . . his interest in farm youth . . . make him a much listened-to personality.

Characteristic of all regularly scheduled segments: business news, weather, sports, entertainment, travel, etc. is the way they're put together by WFAA's staff. We persist in the theory that we're talking to mature, intelligent adults. Whether it's food for thought or tonight's dinner, we accent fact, not fancy.

In this way we can currently bill ourselves (rather modestly) in the local area as the station with "news more people quote." When you come right down to it, can you think of a better framework for your product?
It's the nature of business even while things are favorable to start working on distant problems, and that's what some of the leading reps are doing with relation to fall selling.

The elements that have triggered their concern:

- The lopsided distribution of audience that has marked this season's tv network competition—a sharp departure from the relatively even division of shares which had prevailed for a number of years.
- The fact that two networks are either starting their program lineups almost from scratch or drastically overhauling the sequence of shows as to night and time.
- Much of the fall buying is based on March rating books.

From the point of view of reps whose particular lists lean heavily with affiliates of the two networks there's this puzzler: how do you sell adjacencies to such hosts of new programs and impose drastic schedule overhauling months before ratings, or even reviews, are available?

The situation, as some reps see it, may at the moment have the aspect of a big grab-bag for the buyer, but a skilled and experienced salesman can overcome this somewhat by focusing attention on the station's prestige and record for delivery in the market.

Numerous stations have already taken cognizance of the possible impact of those March rating books and they're doing something about it. The gambit they're resorting to: scheduling the cream of their feature films during the rating periods of that month.

If only on the business end, the 1963-64 tv network season has started off on a high note of excitement.

- Three sales coups have already given Madison Avenue topics for contemplation and conversation. They are:
  1) Chrysler's $11-million plunge on NBC TV via nine Bop Hope specials and an in-between series of drama anthologies which he'll host. The progenitor of this stroke: Y&R.
  2) P&G's placement of the bulk of its nighttime investment, nine and a half commercial minutes a week, on CBS TV, which in itself could account for well over $20 million in time and talent billings on the season. With daytime it'll be close to $30 million.
  3) Philip Morris' hiking of its obligation on CBS TV to 14 nighttime minutes a week, plus National Football League and Game of the Week participations, which makes PM about as heavy a CBS TV nighttime customer as General Foods and P&G. PM's estimated budget here: $28 million. (A substantial portion of PM's periods will be used to sell its ASR's stainless steel blades and perhaps other merged products.)

Joe Culligan, the emigre from air media sales to the apex of the Curtis Publishing empire, has apparently become a convert to reciprocal trade dealing for radio and tv time.

The Curtis group has a time placement arrangement with Atwood-Richards, a New York operation which has compiled quite an inventory of station time but which prefers to have its business procedure referred to as reciprocal trading rather than barter.

Culligan was on the road last week and hence could not be reached for comment.

It will be about six weeks before there's a call for availabilities but GMAC will come through with its annual splurge of summer weekend spot radio.

This channel of weather and road information has become an institution.

The schedules, administered by Campbell-Ewald, New York, will extend for 16 weeks starting in June, encompass 130 markets, and entail an average of 20 spots per weekend.
A bustling sellers’ market could be in the making for syndication this summer. It would be mainly for that mass of one-hour action series that are coming off ABC TV and also NBC TV.

Sundry reps are urging their network-affiliate stations to latch on to such series that have had pretty good performance records as a sort of rating insurance as well as a means of added spot revenue.

The big rub is whether the producers of such off-the-network product will release all of it en masse or string it out over two or three seasons.

ABC TV and NBC TV have good reason for snatching at soap operas as a means of bolstering their daytime rating structures: the winter NTI ratings show them up as stronger than ever as daytime staples.

Following is a breakdown of daytime tv performance by type based on the second December Nielsen:

<table>
<thead>
<tr>
<th>PROGRAM TYPE</th>
<th>NUMBER</th>
<th>AVERAGE %</th>
<th>AVERAGE HOMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soap opera</td>
<td>6</td>
<td>9.2%</td>
<td>4,598,000</td>
</tr>
<tr>
<td>Game shows</td>
<td>12</td>
<td>6.5%</td>
<td>3,258,000</td>
</tr>
<tr>
<td>Reruns</td>
<td>8</td>
<td>5.4%</td>
<td>2,695,000</td>
</tr>
<tr>
<td>Live</td>
<td>2</td>
<td>3.7%</td>
<td>1,843,000</td>
</tr>
</tbody>
</table>

In network tv's daytime sector the past week, the main line of activity was NBC TV’s disclosure of the price list for imminent new shows and ABC TV's urging agencies to inquire about the more flexible 26-week summer rates starting with April.

The NBC TV package prices for the newcomers: House of Hope, per quarter-hour, $13,260 for the winter and $10,611 for the summer; You Don’t Say So, per minute, $4,500 during the regular season, $3,600 in the summer; Ben Jarred, per minute, for charter sponsors, $3,000 a minute during the regular season, $2,400 in summer.

An interesting exercise at this point of a tv network season is to look back and see what regularly scheduled series achieved the highest audience levels from among all nighttime competitors.

SPONSOR-SCOPE asked Nielsen to pluck from its second October 1962 through second January reports the 16 shows that scored the highest average number of homes during that period. The harvest from that search:

<table>
<thead>
<tr>
<th>PROGRAM SERIES</th>
<th>AVERAGE PERCENT</th>
<th>AVERAGE HOMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beverly Hillbillies (CBS TV)</td>
<td>38%</td>
<td>19,070,000</td>
</tr>
<tr>
<td>Candid Camera (CBS TV)</td>
<td>33%</td>
<td>16,630,000</td>
</tr>
<tr>
<td>Ben Casey (ABC TV)</td>
<td>33%</td>
<td>16,430,000</td>
</tr>
<tr>
<td>Red Skelton (CBS TV)</td>
<td>33%</td>
<td>16,380,000</td>
</tr>
<tr>
<td>Lucy Show (CBS TV)</td>
<td>32%</td>
<td>16,040,000</td>
</tr>
<tr>
<td>Bonanza (NBC TV)</td>
<td>32%</td>
<td>15,840,000</td>
</tr>
<tr>
<td>Gunsmoke (CBS TV)</td>
<td>32%</td>
<td>15,690,000</td>
</tr>
<tr>
<td>Danny Thomas (CBS TV)</td>
<td>31%</td>
<td>15,540,000</td>
</tr>
<tr>
<td>Andy Griffith (CBS TV)</td>
<td>31%</td>
<td>15,290,000</td>
</tr>
<tr>
<td>Dick Van Dyke (CBS TV)</td>
<td>30%</td>
<td>14,690,000</td>
</tr>
<tr>
<td>Walt Disney (NBC TV)</td>
<td>29%</td>
<td>14,590,000</td>
</tr>
<tr>
<td>Jack Benny (CBS TV)</td>
<td>29%</td>
<td>14,340,000</td>
</tr>
<tr>
<td>Ed Sullivan (CBS TV)</td>
<td>28%</td>
<td>14,090,000</td>
</tr>
<tr>
<td>What's My Line (CBS TV)</td>
<td>28%</td>
<td>14,040,000</td>
</tr>
<tr>
<td>Dr. Kildare (NBC TV)</td>
<td>28%</td>
<td>13,890,000</td>
</tr>
<tr>
<td>The Defenders (CBS TV)</td>
<td>28%</td>
<td>13,890,000</td>
</tr>
</tbody>
</table>
CBS TV expects its 1963-64 nighttime inventory to be at a 95% sellout level by the end of this week, with NBC TV figured as 65% and ABC TV, 40%.

Among the significant new season sales developments in effect or looming at SPONSOR-SCOPE press time were these:
- JWT seems poised to replace Bates as ABC TV's number one agency, with one recommendation being that Ford sponsor the Arrest series Sunday night.
- American Home (Bates) has swung the bulk of its night largess to CBS TV via alternate half-hours in East Side, West Side, Tell the Truth, Whistle Stop, and the Nurses, and a minute a night in the News, adding up to eleven minutes a week.
- Alberto-Culver (Compton) has gone CBS TV also with alternate half-hours of Alfred Hitchcock, Gunsmoke, and Twilight Zone. It's also moving into the Virginian (NBC).
- Bristol-Myers has made it five and a half minutes on CBS TV via Candid Camera, The Defenders, Hitchcock, and Rawhide.

Leave it to NBC TV to introduce a novel wrinkle in pricing with each selling season.

The latest: asking one price for 1963-64 nighttime fare from advertisers agreeable to contracting all the originals of a series and a higher price for those not inclined to commit themselves for that span, which extends between 32-36 weeks.

The network's purpose with this gambit: keep the inventory locked up at top prices right into the third quarter of the season, at which time advertisers are disposed to eye network product in terms of lower (repeat) costs and higher discounts.

Trade reaction: NBC TV is trying to break away from a tradition handed down from radio, the 26-week cycle, and it'll be a feather in its cap if the plan succeeds. Sellers view the approach as imaginative and realistic.

Three of the major tobaccos, Brown & Williamson, Liggett & Myers, and Philip Morris, have wrapped up their nighttime tv network buys for the coming season.

B&W will have ten minutes weekly divided among the three networks and L&M is down for six minutes on NBC TV and four and a half minutes on ABC TV. Philip Morris' position is noted on page 19.

As for American Tobacco, CBS TV is trying to sell it alternate half-hours on Judy Garland, Twilight Zone, and the Real McCoys.

Bristol-Myers via Y&R gave NBC TV what might be termed the first 52-week minute buy for the 1963-64 season.

The show is Mr. Novak, which will have 30 originals and 22 repeats.

American Tobacco's affinity for spot radio assumes its new high for the year with the embarking of Lucky Strike (BBDO) on a 17-week ride.

The schedules will run between the Pall Mall (SSC&B) flights, whose orders at the moment average 12 weeks.

Lucky's list covers 50 markets and the spot spectrum is 15-20 a week.

A number of important accounts, including Colgate, National Biscuit, Coca-Cola, and Schick, could, come this fall, embark on a tv buying policy which would siphon millions of dollars from the network facet of the business.

The strategy: Co-sponsoring unreleased top flight feature films from MGM, Warner Bros., Paramount, United Artists, and Universal in the top 40 markets.
An interesting note about P&G’s buying for the fall is its disposition to virtually confine itself to alternate half-hours.

The only exception at the moment is Ben Casey, which is a carry-over on the P&G list from the current season.

Apparently P&G isn’t turning on spot carriers altogether. Rather it figures that it can always pick these up pro rata after the new season gets under way should additional reach and frequency be required.

Incidentally, when the curtain goes up on the 1963-64 nighttime fare, P&G will have at least 17 nighttime commercial minutes a week, a record number for this account. Latest additions: alternate half-hours on ABC TV’s The Fugitives and NBC TV’s The Virginian.

(For preceding developments in P&G’s fall buying see 18 February SPONSOR-SCOPE.)

Spot tv can look forward to a handsome budget from General Cigar (Y&R) during the 1963-64 season.

These schedules will be used after the company’s participation in the NCAA football games (CBS TV) have expired.

The account’s ad budget is now about $6 million.

TvB has been showing its Jericho presentation around the Pentagon, with the intent of showing how the techniques of communication work in advertising.

Corollary objectives: (1) point out how such techniques can serve the Government in communicating with the people; (2) how certain defense suppliers through their advertising in tv are helping keep Americans up-to-date on what is happening in the arms defensive areas.

Even though ABC TV and NBC TV still have some molding to do with their fall nighttime schedules, you can pretty well tell how the three networks’ program supplier sources for the regularly scheduled series will rack up.

Noticeable about the 1963-64 lineups at hand is that the number of production sources keep proliferating. And this despite the fact that CBS TV and ABC TV will be subsidizing more series than they did the year before.

Two producers that have forged ahead appreciably over last season are MGM-TV and Goodson-Todman. Another fast contender is United Artists.

Here’s how the coming season’s producer sources of two or more shows break down:

<table>
<thead>
<tr>
<th>PRODUCER</th>
<th>ABC TV</th>
<th>CBS TV</th>
<th>NBC TV</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>MCA-Revue</td>
<td>5</td>
<td>2</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>CBS TV</td>
<td>0</td>
<td>9</td>
<td>0</td>
<td>9</td>
</tr>
<tr>
<td>Screen Gems</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>MGM-TV</td>
<td>1</td>
<td>0</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Goodson-Todman</td>
<td>1</td>
<td>4</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>Desilu</td>
<td>1</td>
<td>3</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>Danny Thomas Enterprises</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>NBC TV</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>United Artists</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Crosby Enterprises</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>ABC TV</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Filmways</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Talent Associates</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Bob Banner</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>9</td>
<td>6</td>
<td>6</td>
<td>21</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>27</strong></td>
<td><strong>32</strong></td>
<td><strong>24</strong></td>
<td><strong>83</strong></td>
</tr>
</tbody>
</table>

Note: This does not include NBC TV’s boxoffice feature film series.
The first comprehensive—often surprising—study of how the American viewer actually feels about TV and the uses he makes of it.

THE PEOPLE LOOK AT TELEVISION

A Study of Audience Attitudes

by GARY A. STEINER

How has television affected the American home? What do viewers think about this extraordinary medium of communication? And—perhaps most important of all—how do their opinions about television relate to their viewing habits?

The present study is the first comprehensive and definitive effort to provide some factual and objective information on these and other issues, by examining and reporting how Americans use the medium and what they think about it. It is based on one of the most thorough national surveys ever undertaken. Conducted at the Bureau of Applied Social Research of Columbia University, the survey employs the most advanced techniques of modern social research.

Are Americans generally satisfied or dissatisfied with the programs they see on television? What about the present ratio of entertainment to information? Do they watch selectively and, if so, what do they select? How do they feel about the amount of time they spend in front of the set? What are their concerns about their children’s viewing?

These are some of the provocative and fascinating areas of opinion and behavior that are illuminated by Dr. Gary A. Steiner in this study. It provides a factual platform from which the great debate about television must subsequently go forward... and it is important, and absorbing, reading not only for social scientists and the broadcasting community but for the general public.

With a Foreword by Bernard Berelson, former director, and an Afterword by Paul F. Lazarsfeld, founder and currently associate director, Bureau of Applied Social Research, Columbia University

$7.95 at better bookstores everywhere

Publisher of Borzoi Books
501 Madison Avenue, New York 22, New York
We did it!
Efforts to equate the proverbial apples and oranges of the advertising world have finally borne fruit. For the first time a major research undertaking compares the efficiency of two different advertising media on an even footing—in this case magazines and network television. The CBS Television Network, which developed this precedent-setting research, has revealed its findings in an equally advanced animated film and in a detailed book. To attend a viewing of the film, where you will receive a copy of the book, contact your advertising agency or the CBS Television Network Research Department, 485 Madison Avenue, New York 22, N.Y.
how do you fit a rhino into a rain barrel?

It isn't easy, but you can... if you're thick-skinned enough to be satisfied with just the rump. It's like ranking TV markets. You can take a small portion of the market by using the SMSA metro approach... but if you want the whole rhino, you've got to rank by total market. F'instance. Less than 10% of the Charlotte Market is located in the metro area, but the total Charlotte TV Market contains 574,800 TV homes... ranking 20th in the nation!* And all the rhinos are talking about WBTV's ripsnorting 87% lead over the market's second station.*

*ARB TV Market Digest
National survey by SPONSOR reveals brokers favor television; respondents make plea for closer working alliance with advertising agencies

The food broker is a man to reckon with. He doesn’t like advertising agencies because he thinks they’re dismally uninformed on local advertising and marketing problems. He can make advertising more effective, or he can make it more expensive to sell products. In short, he’s a vital link in the chain from manufacturer to consumer, and he wants more recognition.

Generally, he prefers television, radio and newspaper advertising. He has little use for magazines, outdoor and Sunday supplements, though he notes occasionally, that for a specific product, any one of these media might best fit the bill.

The broker looms as a powerful personality, a man who knows the preferences of local buyers and customers and is becoming important when advertising budget time rolls around. Because of his special background, he’s in a superb position to help solve numerous marketing problems for the advertising agencies representing his clients. And, significantly, he can, and
frequently does, play a vital role in deciding what local media shall or shall not be the recipient of food advertising dollars. Dollars spent for radio and television advertising on products sold through American supermarkets go well beyond $1 billion annually.

There is, however, one cracked note in the cracker barrel, namely that advertising agencies and food brokers are not working together as well as they should. Time and again, one hears the complaint among brokers that the agencies are deeply below par on local advertising and marketing problems.

What do food brokers think should be done? The majority insist that agencies start calling on brokers to learn what is taking place in the grass roots of America. The broker wants the agency to make greater use of his knowledge. He knows things which the arm-chair statistics do not bring to light, he says, and consequently he can help the agency because of his pene-

trating awareness of buyers, media and market behavior.

Gripes against ad agencies. In no uncertain terms, the majority of food brokers take advertising agencies to task. A sponsor survey reveals food brokers have many gripes against agencies. The feeling pre-

vails that agencies are inclined to overlook the essential fact that brokers are specialists in their own field and indeed eminently equipped to assist the agencies in promoting the food manufacturers' products, particularly on the local and regional level.

"The element of distrust must be removed in the relationship of the broker and his principal’s advertising agency," a topflight midwest food broker replied. "The ultimate objective for both is sales at a reasonable profit for the principal. Unless there is greater coordination between them—maximum results are not possible! Each is actually dependent on the efforts of the other—or better said—effectiveness of the other." The food broker also made a plea for "greater coordination between all parties—principal, advertising agency and broker."

Said another disgruntled food broker: "Many manufacturers check with their agency and say we can or will spend a number of dollars in a given market. The agency looks into a book, buys a few radio spots or small newspaper ads or billboards, but the agency man doesn’t know a damn thing about the market or our objectives and needs. In the end, it is mostly wasted . . ."

Advice offered. Food brokers ask for better agency awareness of local markets. Donnelly F. Cameron, president of the company bearing his name, in Charlotte, N. C., also criticized advertising agencies for not consulting the food brokers. "Most agencies consult a directory on the different media to be used and then make their announcements, which generally are about 75%, wrong because the directories used by the advertising agencies seldom have the true picture of the territory to be covered and they proceed according to the information in the directory," Cameron observed. "This is absolutely 100%, wrong, as we have seen advertising agencies throw several thousand dollars away, figuratively speaking, whereby if they had consulted the salesman or broker they could not only have helped their own position, with better results, but would also have helped the manufacturer spending the money. We have argued with many principals in this regard, as well as the agency, about changes they should make, but they are seldom changed."

From Samuel P. McNeil, owner of the M&K Brokerage Co., Roanoke, came a similar complaint. "Very few manufacturers seek out advice, since this is usually left to the ad agencies and we have never been contacted in advance of a campaign by the agency. This is certainly one of their shortcomings."

This could be improved, McNeil insisted, by "better cooperation between the ad agencies and the broker." "In most cases, more advance information is necessary," the broker said.

Agencies do very little. A similar plea came from Dick Allis, president of the Allis-Saunders Co. of Little Rock, who urged "closer relationship of advertising agency to broker." He observed that the "advertising agency will ordinarily do very little to help and we feel they are very lax in this respect."

Too many advertising dollars are wasted, according to Donald W. Carney, president of Carney & Associates, Cleveland. "We need a closer working tie with ad agency people," Carney said succinctly.

"Better understanding between agency and broker," was urged by William D. Drury, owner of Drury White Co., Milwaukee.

W. H. Chesbrough, president, W. H. Chesbrough Co., Rockford, Ill., noted a revolution in the grocery and food business. "Significant shifts in the type of markets served and products sold require a complete transformation of actions and procedures designed to fit and adjust to the present factors, companies and personnel who run the grocery business," Chesbrough said, and added, "too many campaigns are out of balance and show a lack of awareness of the many changes that have taken place. They are out of tune, lack proper timing and miss the target. Advertising is good but merchandising the advertising is just as important and
Brokers and reps on the constant go
Promoting their principals' products, brokers engaged in such activities as these: assisted WOR (AM—TV) N. Y. merchandising dept. in pushing Cocoa Marsh (l) in suburban supermarket; (below) Les George, pres., Grocery Manufacturers Reps of Eastern Michigan (l) and R. Hyatt Carter (c), buyer for Rays Food Fair, Saginaw, discussed new Kleenex box with store manager James Reid; (bottom) helped WIP, Phil., display avocados
Brokers’ views of media, merchandising

1. What is a food broker?

The National Food Brokers Assn., which represents more than 2,000 firms, defines a food broker as an independent sales agent who performs the services of negotiating sales of food and or grocery products and on account of the seller as principal. He is not employed or established by, nor an affiliate or subsidiary of, any trade buyer. His compensation is a commission or brokerage paid by the seller. Most of the food and grocery products processed in the U. S. are sold by food brokers.

2. What media do food brokers favor?

Television, radio, and newspapers are the preferred media among food brokers and food manufacturers’ representatives. This is a clear-cut result of SPONSOR’s survey of these two groups, though it should be noted (as some respondents did), that different grocery products sometimes call for different media.

SPONSOR asked these groups to grade media in terms of coverage, sales effectiveness, ability to sell new products, and the ability to sell established brands. Television was ranked best by an overwhelming number in all four areas, with radio and newspapers ranked either good or best by a large majority.

Outdoor advertising and Sunday supplements, on the other hand, were ranked fair or poor on all four points. The majority ranked magazines fair to poor on all counts except for ability to sell an established brand.

3. What firms give the best merchandising aid?

Most mentioned company was Procter & Gamble. Others favored in order of preference were: National Dairy Products (Kraft), General Foods, Campbell Soup, and Ralston Purina.
New move to limit commercial time

- FCC may again be asked to regulate
- Lee's plan would make NAB Code mandatory
- Format "freeze" could halt TV's growth

An idea that broadcasters are playing a new game. Prompted by the likelihood of further changes in the FCC lineup, the guessing these days is centered on what'll happen if the commissioners' bench assumes even more of a New Frontier cast.

A favored possibility is that several measures which were proposed earlier by individual commissioners, but shelved for lack of support, may be dusted off and presented again. High on the list of "probables" is a suggestion that TV commercial time be limited by law.

It's not a new idea, of course, but it was exhumed and given a new lease of life by Commissioner Robert E. Lee, who last year suggested that the NAB's Code limitations be made mandatory on all stations by regulation.

Lee's idea was never formally put to the Commission. An exploratory move, asking that it be put on the docket for consideration, was defeated. However, Washington observers, polled by sponsor last week have little doubt that Lee will try again. (They recall his dogged, and for a time single-handed, advocacy of UHF licences and all-channel legislation.) And if, as seems possible, the FCC lineup changes toward a majority of pro-Minow thinkers, then Lee's suggestion could eventually gain serious consideration.

Preventative guidelines. What would be the effect? The current TV Code suggests a maximum of 5 minutes, 10 seconds of commercial time in each prime time half-hour (including station-break and non-program material), and also lays down guidelines for commercial adjacencies aimed at preventing such disfavored practices as triple-spotting.

A desire by the FCC to read the Code into law presupposes that not only are the Code standards desirable, but that they are not as widely adopted as the commissioners would like.

The latter point is open to obvious question. Code director Robert D. Swezey reports that about 70% of the nation's TV outlets are Code subscribers, an achievement of which he's justifiably proud since actual NAB membership isn't as high as this. There's no doubt in his mind that 100% subscription is inevitable, given time in which to work.

Cynics could argue that Code membership is no proof of compliance. Even the cynics, however, have respect for the NAB's continuous monitoring (formerly carried out by BAR). And, on the basis of this monitoring, Swezey reports that members' compliance runs "around 90%".

The exceptions generally tend, according to Code officials in Washington and New York, to be markets in which a peculiar local situation exists. Most times, the "offender" is happy to work out the problem in consultation with NAB experts, once he's sure the Code officers understand his point of view.

Swezey claims that the number of deliberate and/or consistent violations of Code standards, among Code subscribers, is extremely small. Some support for his opinion comes from another source, the commercial monitoring arm of Broadcast Advertisers Reports. BAR and NAB parted company last year, in a well-publicized split, and the former could scarcely be suspected of bias in favor of NAB.

Major markets comply. Nevertheless, BAR's president Robert Morris agrees with Swezey that, "at least in the major markets," Code

End is agreed, but the means are opposed

NAB Code director Robert Swezey (l) hopes all TV stations will soon adhere to Code's limits on commercial time and practices. FCC Commissioner Robert Lee (r) wants to improve the hope by making parts of Code compulsory, through regulation. NAB, on the contrary, feels that self-regulation is the better answer.
Familiar format is not only way to use tv's selling power

America's tv format isn't the only one that sells goods successfully. Two overseas networks have developed their own distinctive methods of commercial presentation.

The cartoons below, reproduced from a program magazine, reflect the Italian viewer's sympathetic attitude toward the world of tv advertising. It's a response which in part is induced by the "carosello," a paintless and popular selling format developed by the publicly owned network, RAI.

Carosello is a 12½-minute commercial break, usually screened around 8:15 p.m. Within the package are five 2½-minute commercials, produced by the advertisers. Each vignette contains 30 seconds of direct selling message, and the product can be mentioned only six times in the 150 seconds, (a 15 second visual count as one "mention").

Under these ground rules, the commercial evolves as a self-contained playlet. Sustaining the viewer's interest for 2½ minutes requires scripting and staging ingenuity, and the pitch usually is created by a tv or movie star. (Aldo Fabrizi appears for internal remedies; Anita Ekberg plugs beer.)

Production costs usually run around $6,000. This gives some idea of the care that surrounds these productions, because the network time costs only about $1,400, Italy's plus-3 million viewers, it's claimed, give as much attention to the carosello as to the programs, and the result is a high "sponsor" identification.

(Short groupings of conventional spots also occur at the early and late newsbreaks, and at time signals. About 20 advertisers, in total, are accommodated during RAI's prime-time service, a restriction agreed between the network and the government.)

Another tv format that works well is the British system, in which spots are bunched together at "natural breaks" in the program.

(Please turn to page 46)
Adroit blend of spot & net tv keeps Hertz in driver’s seat

- Car-rental firm needs new customers
- "Luxury" service targeted on mass market
- Television has dual role in travel selling

How do you stop people from buying? The Hertz Corporation does it by spending $11.2 million on tv.

The trick is, of course, to persuade viewers that the good life can be lived on the rental system. Hertz doesn't suggest that people shouldn't own autos; merely that the rented car can make life easier. As either a "first" or a "second" car, the rented buggy is giving Hertz an income substantially above $140 million gross and $7 million net, (including a healthy amount from truck and auto-fleet leasing).

Although 1962 figures aren't available, the year probably was a record for Hertz, as was 1961. Earnings have built steadily for the past eight years, and since 1959 there's been a particularly strong increase in "transient" or rental receipts.

In the same period Hertz has become a sizeable tv advertiser. Beginning four years ago with a hefty spot campaign, the company now has an interesting schedule of network participations, reinforced with spot buys in its key markets. (Agency is Norman, Craig & Kummel.)

Most people have never rented a car (among heads of households it's only one in 11) and so the basic Hertz ad policy is education.

Traditionally an aid to business, with a small "luxury" personal trade, the auto-rental industry today is breaking new ground. One gauge of its potential is that fully one-half of the 90 million auto licensees don't own a car; another is the increasing mobility of the population.

A rising national wage check also is helpful, and there are even sociological changes which work in favor of the rental companies. Hertz told stockholders last year that "Our modern way of life places the accent on use rather than ownership and it is inevitable that this concept will become the generally accepted one."

Auto rental is, however, still a long way from being part of the national way-of-life, even though the rental/leasing industry has doubled its volume every four years since the mid-Forties, reaching a 1962 total of $1 billion (a growth-rate which includes leasing of industrial equipment).

According to one study (see charts, page 34) only about 11% of all heads of families have ever rented a car. In the executive, managerial and technical brackets the proportion rises steeply, to three out of 10. People with family incomes less than $2,000 never (for all practical purposes) rent an auto.

At the other extreme, of those earning more than $15,000, about 40%, have at some time rented, and over 30% of these have rented for personal trips. Survey workers conclude that a small proportion of those in the $4,000-$7,000 bracket may rent, and this could be of interest since it contains a large fraction of the entire population. People with incomes of plus-$7,500 seem the best potential.

Given these facts, companies such as Hertz, Avis and National, have traditionally looked for selective advertising vehicles; favorites have been specialized publications reaching the business elite (Fortune, Business Week, U. S. News), backed by national coverage through consumer magazines.

This pattern was broken in 1959, after Hertz retained NCRK to handle car-rental advertising. The sales and advertising team soon found itself agreeing that tv could handle (Please turn to page 34)
HERTZ
(Continued from page 33)
a large part of the advertising job.

The reasoning was that industrial leasing of trucks and auto fleets would continue to grow handily; that business rentals would have a steady growth, but that the pleasure market was almost untapped.

Coinciding with Hertz' decision to go after the pleasure-center was the boomlet in air travel. (Since 1955 the proportion of people making their first flight has grown 13%, although there still is 62% of the population which remains steadfastly earthbound.)

Hertz hitched a ride with the airlines by its "fly-drive" plan; this and other rental ideas were plugged via spot TV, in the key markets of airline origination.

And backed by a continuing print schedule.

Taking a deep breath, Hertz bumped its TV appropriation from $20,000 in 1958 to nearly $2 million in 1959, and repeated the dose in 1960.

By the following year the results were good enough for Hertz to take another flyer into the unknown. This time it was reaching for a broader base through network TV. By spreading its spot budget a little more carefully, Hertz financed $100,000 worth of Dick Powell on NBC and I've Got A Secret on CBS.

For the first time, "Let Hertz put you in the driver's seat" was on the nets, in 179 markets reaching approximately 33 million viewers. At year's end Hertz' total revenue was $138 million; an all-time record for any rental company.

In the current season Hertz is spending slightly more on net, but still maintains a strong spot schedule in the overall TV budget of $1.5 million. The net participations are within NBC's Peabody and CBS' Jackie Gleason; spot buying is heavy on sports and weather shows.

Within its agency, Hertz is cared for by account supervisor Gerald Shapiro and account executive Bruce Sherman. It's their job to find ways of reaching upper-income viewers, who still are Hertz' best customers, but also to hit the broader audience from which the new customers come. Added requirements are dual-audience shows (women have a strong voice in travel planning) and the strengthening of Hertz image of pleasurable service.

On a strict cpm basis, it's possible that Hertz could make better buys. But the company's ad manager, Andrew Gantner, feels the several aims of the campaign are currently fulfilled through the Paar-Gleason duo.

(NBC reports its show has an average Nielsen rating of 17.2, September through January. This yields an average audience of 8,556,000 homes which, at 1.87 viewers per home, gives 16 million viewers per minute)

The Nielsen report on CBS' Higher-income groups are best bet for car rentals

<table>
<thead>
<tr>
<th>Never rented</th>
<th>Business</th>
<th>When rented, kind of trip</th>
<th>Both</th>
<th>No. of families</th>
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<td>ALL ADULTS</td>
<td>89%</td>
<td>4%</td>
<td>6%</td>
<td>1%</td>
</tr>
<tr>
<td>FAMILY INCOME</td>
<td></td>
<td></td>
<td></td>
<td>1,299</td>
</tr>
<tr>
<td>Under $2,000</td>
<td>100</td>
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<td></td>
<td>189</td>
</tr>
<tr>
<td>$2,000-2,999</td>
<td>98</td>
<td>2</td>
<td>2</td>
<td>107</td>
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<td>$3,000-3,999</td>
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<td>2</td>
<td>4</td>
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<td>$4,000-4,999</td>
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<td>2</td>
<td>4</td>
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<td>6</td>
<td>147</td>
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<td>$7,500-9,999</td>
<td>76</td>
<td>9</td>
<td>12</td>
<td>187</td>
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<td>76</td>
<td>9</td>
<td>11</td>
<td>135</td>
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<tr>
<td>$15,000+</td>
<td>58</td>
<td>11</td>
<td>18</td>
<td>55</td>
</tr>
</tbody>
</table>

(Figures are from the Interim Report on the 1961-1962 National Travel Market Survey, undertaken by the Institute for Social Research, University of Michigan and sponsored by the Federal Aviation Agency, General Motors, Greyhound, Hertz, Port of New York Authority, and Time, Inc.)

Huge potential for "drive-it-yourself" auto fleets

Study confirms that auto rentals have been largely confined to upper-income groups. Usage is much higher in professional, technical and managerial occupations. Behind Hertz campaign is knowledge that TV reaches this audience (68% of professional men watch TV in the average day), but also reaches other viewers and potential users.
‘The vast wasteland was waste created by the inexperience of Mr. Minow . . .’

Robert E. Eastman, president of his own representative firm, last week directed a sharply worded letter to Senator Kenneth B. Keating (N.Y.) and all New York State Congressmen. The letter, reflecting the sentiments of many in the industry, follows:

One of the dangers in our system of government is the appointment of inexperienced men to head up vitally important commissions.

Often they charge in full of fire with their inexperience, waste a fantastic amount of time for the American public, grab a lot of headlines and shortly spin off to some other occupation.

Newton Minow, a young lawyer from Chicago, whose only experience in broadcasting was as a listener and viewer, had the audacity to publicly condemn the great American free enterprise broadcasting system as a "vast wasteland" and many other uncomplimentary, damaging and upsetting statements.

The vast wasteland was the waste created by the inexperience of Mr. Minow which caused a great deal of harrassment to the broadcasting industry and even presently holds dangerous overtones of censorship of the greatest means of mass communication the world has ever known.

Now that Mr. Minow has gone to school and learned something about the broadcasting industry at a tremendous expense to that industry, he is going to return to private life. I ask you, is this public service or public dis-service?

Now it is proposed that Mr. Henry, a young lawyer from Tennessee, take over as Chairman of the FCC. Mr. Henry is not qualified for this position. He knows nothing about the broadcasting industry and his appointment can only cause more waste of one of our most precious commodities, the American businessman.

Commissioner Henry has already implied that the FCC has the right to exercise some program control. This is dangerous thinking.

Eventually, broadcasting must enter the courtroom. If this is intrusion, then it is intrusion which the American public wants and deserves. It is the democratic thing to do and it will happen. Commissioner Henry disapproves of broadcasting in the courtroom. Can he serve as a Commissioner, let alone Chairman, when he is outspoken against a vital utilization of the medium to the public good?

There is a public apathy which says: "The system is wrong, but forget it, there is nothing that can be done about it." Something can be done about it. The Chairman of the FCC should be experienced in broadcasting. What is so difficult about this? It is easy to do it right.

Is it unpoltic to expect that a man who accepts the job be required to serve for a sufficient tenure to get at least part of the job done that needs doing and accomplish more than just stirring things up and grabbing publicity for personal aggrandizement?

Mr. Minow should not have been approved as Chairman of the FCC. I urge you to resist in every way possible the appointment of Mr. Henry as Chairman of the Federal Communications Commission if he is proposed for that job. Just for once, let us have appointed an experienced broadcaster in this job.

Radio and television broadcasting and the American people should not be expected to continually pay the price of this waste that results from lack of experience and proper qualifications in this key position.
What viewers actually think of television

"The People Look at Television," a massive research project underwritten by CBS, reveals some expected and some startling facts on how the public actually feels about TV.

The study, entitled "The People Look at Television" was made by Dr. Gary A. Steiner, associate professor of psychology at the Graduate School of Business of the University of Chicago. First suggested by Dr. Frank Stanton, president of CBS, Inc., the study was conducted at the Bureau of Applied Social Research of Columbia University and was supported by a grant from CBS.

Among others, the book points out these attitudes on the part of the American people:

**Question: "How do you feel about television in general?"**

<table>
<thead>
<tr>
<th>EDUCATION</th>
<th>Base: 100%</th>
</tr>
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<tr>
<td>0-6 Years Grade School</td>
<td>202</td>
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<tr>
<td>7-8 Years Grade School</td>
<td>421</td>
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<tr>
<td>1-3 Years High School</td>
<td>529</td>
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<tr>
<td>4 Years High School</td>
<td>878</td>
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<tr>
<td>1-2 Years College</td>
<td>208</td>
</tr>
<tr>
<td>3-4 Years College</td>
<td>194</td>
</tr>
<tr>
<td>Education Beyond College</td>
<td>113</td>
</tr>
</tbody>
</table>

Few respondents were wildly enthusiastic and fewer completely antipathetic. Most, however, praised the medium with certain reservations. TV loses favor with advancing education, but even here there is little sentiment at the extremes.
iewers in the sight-and-sound medium:
• Widespread satisfaction with the state of television today.
• A great desire for more informational and educational programming.
• A consistent choice of entertainment over information programs, even among the most highly educated.
• An appetite for regularly scheduled news programs.
• Irritation with commercials, but acceptance of them as a fair price to pay for tv entertainment.
• A noticeable lack of enthusiasm for pay tv.

"Television, its programs and its public have been subjects of widespread interest and speculation," says Dr. Steiner. "Our purpose is to pause at this point in the life of the medium and take empirical stock—to formulate some of the major questions in fairly precise and hopefully objective terms and to supply, if not answers, at least substantial clues."

The questions posed by Dr. Steiner investigate what television has come to mean in the lives of the American people. How is television used and how does its audience feel about the television industry and the job it is doing? What kind of programs do people watch, how do they react to those programs, and how much does what they watch reflect what they are offered? What do people think of commercials? What effect do factors such as age, income and education have on what people think about television—and how they use it?

In March and April of 1960, some 2,500 adults were interviewed on their attitudes and opinions about television. The interviews were conducted by the National Opinion Research Center and by Elmo Roper and Associates. Each interview lasted about two hours, much longer than usual, and the fact that so many respondents were willing to give up that much time is, the author notes, a "testimony to the intrinsic interest of the subject matter."

To determine the relationship between the audience's stated attitudes and its actual use of tv, Dr. Steiner made a follow-up survey of some 300 members of the national sample located in New York through ARB diaries.

Many of the answers found by the study were quite predictable. Some of the attitudes brought to light, however, may prove to be startling to practitioners and critics of television.

One of the more surprising discoveries is the widespread satisfaction with television as it is today. When asked "How do you feel about television in general," only 13\% of the respondents replied with extreme, unqualified approval, but even fewer—4\%—answered with unequivocal disapproval. Another 16\% were noncommittal. But by far the largest portion of

New television study out of date

By George G. Huntington
Toll executive vice president

Here, at last, is the study television's critics have long been waiting for... and so have the friends of television. Now, and for a long time to come, both sides will quote from this single source, "The People Look at Television" by Gary A. Steiner. In all probability, both sides will be right and, with equal probability, both sides will be out of date.

Television's practitioners often make the point that the greatest power of television to communicate rests in its ability to show you history before it is history, to present the "right now" of events... as they happen. Television's critics have seen this same power but have considered it television's greatest disadvantage because, they believe, television's great concentration on "right now" prevents it from gaining the perspective of history, the evaluation of the event in the light of the events that preceded the "right now" and those that will follow it.

This study of television and its viewers and its commercials and their viewers, because it is a study and reported in the medium of print, cannot keep pace with the medium it is reporting. Like a man attempting to report an automobile race by running alongside as fast as he can, the very slowness of his method will soon find the race far ahead of him, will find him able to report only one phase of the race and never be there for the finish.

With its field work done in April-May 1960, the book admits its findings may reflect the television quiz scandals of late 1959 but were gathered.

(Please turn to page 47)
the sample — 47% — had strong praise for the medium tempered by a few qualifications. Television arouses more antipathy and less favor with increasing education and income, but even here there is little sentiment at either extreme.

The study clearly illustrates that in less than 20 years, most people have become dependent on television as an important bulwark of their daily lives. Most people use their sets between five and six hours a day. When the set breaks, people “feel lost” and nearly half of the sample said it has its broken set repaired in one day.

At the same time, frequent use of the tv set awakens feelings of guilt in many viewers. People think of themselves as lazy when watching television and many feel they should spend their time doing something more instructive such as reading. “In short,” commented Dr. Steiner, “television, like so many aspects of contemporary life, is considered more good than good for you.”

When questioned about television programming, the sample replied in much the same manner as it did for television as a whole. “The verdict is clear, and much like the response to television in general,” notes Dr. Steiner. “Most programs are ‘good’; and that single word, selected by respondents themselves, captures about the amount of enthusiasm evident in the previous, more elaborate measure. For most people, ‘most programs’ are not great, but are clearly above satisfactory.”

In evaluating their own favorite television programs, the respondents were even more favorable. The more highly educated segment of the sample, who are generally more critical of tv, are even more enthusiastic about their own favorites than the average viewer.

The lack of information and education is the greatest gap in television, the sample replied when asked what tv needs most. The call for information grows more strident with increased schooling, but all groups make frequent mention of it.

But when asked to mention their favorite programs, 82% cite light entertainment and only 8% information and public affairs. The disparity becomes even more apparent when actual audience viewing, as recorded in the ARB sample, is examined. When offered a clear choice between entertainment and information, all groups, including the most highly educated, make a consistent choice of entertainment.

In general then, the study finds that audience tastes are closely reflected by the fare offered by the television stations. One notable exception is regular news programs, where audience preference is greater than the amount of news available.

Dr. Steiner discovered a striking contrast when he looked at “favorites” alongside of the programs that viewers “don’t care for at all.” Action shows are in first place in the “favorite” category, but also top the “don’t care for” list. Comedy-variety is in second place in

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**Audience action doesn’t always suit its word**

**FIRST MENTIONED EXAMPLE:**

<table>
<thead>
<tr>
<th>ACTION</th>
<th>29%</th>
</tr>
</thead>
<tbody>
<tr>
<td>COMEDY-VARIETY</td>
<td>24%</td>
</tr>
<tr>
<td>LIGHT DRAMA</td>
<td>12%</td>
</tr>
<tr>
<td>LIGHT MUSIC</td>
<td>9%</td>
</tr>
<tr>
<td>SPORTS</td>
<td>7%</td>
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<tr>
<td>REGULAR NEWS</td>
<td>4%</td>
</tr>
<tr>
<td>INFORMATION &amp; PUBLIC AFFAIRS</td>
<td>17%</td>
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<tr>
<td>HEAVY DRAMA</td>
<td>3%</td>
</tr>
<tr>
<td>RELIGION</td>
<td>1%</td>
</tr>
<tr>
<td>MOVIES</td>
<td>1%</td>
</tr>
<tr>
<td>HEAVY MUSIC</td>
<td>0%</td>
</tr>
<tr>
<td>ALL OTHER</td>
<td>0%</td>
</tr>
<tr>
<td>DR. NA</td>
<td>2%</td>
</tr>
</tbody>
</table>

A divergence between what people feel should be on tv and what they watch. Note number who ask for information vs. number who list it as favorite.
both lists. In other words, in almost every category, as many people dislike a particular kind of program as like it. The only categories where this balance is lacking are regular news and heavy drama, which people favor but don’t dislike, and movies and heavy music, where the opposite is true.

There is one area of television programming that arouses general irritation, the study discovered, and that is the commercials. Nearly half of the respondents found fault with the content of commercials, using adjectives such as boring, dull, repetitive, misleading, dishonest, stupid, and bad taste. The heaviest barrage of criticism was trained on commercials for drugs and patent medicines. Half of the sample also had strong objections to the timing of commercials, saying that they interrupted the programs and that there were too many of them.

A good part of the audience likes some of the commercials, at least those they feel entertain or provide them with information. But, significantly, over a quarter of the respondents replied “nothing” when asked “what if anything do you like most about the commercials.”

At the same time, most people feel that commercials are a fair price to pay for the entertainment of television. Conversely, there is a noticeable lack of enthusiasm for pay tv.

At the conclusion of his study, Dr. Steiner postulates a hypothetical television viewer to state the attitudes and desires of the mass audience as a whole. This viewer asks for more programs that are both entertaining and worthwhile. He wants children’s programs to be safe and attractive.

This hypothetical viewer would rather have the whole level of television programming improved by 10% rather than be given two or three additional programs of surpassing excellence. And in May of 1960, when the survey was made, he was getting tired of westerns and asking for a return of “some really great funny programs” such as Sid Caesar and Jackie Gleason.

**Audience attacks commercials on wide front**

"And what, if anything, do you dislike most about commercials?"

<table>
<thead>
<tr>
<th>Aspect of commercials mentioned</th>
<th>Respondents:</th>
<th>ALL</th>
<th>Men</th>
<th>Women</th>
<th>Grade School</th>
<th>High School</th>
<th>College &amp; Beyond</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>boring, dull, repetitive</td>
<td>43%*</td>
<td>51%</td>
<td>46%</td>
<td>34%</td>
<td>49%</td>
<td>62%</td>
<td></td>
</tr>
<tr>
<td>misleading, dishonest</td>
<td>17</td>
<td>18</td>
<td>17</td>
<td>13</td>
<td>18</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>stupid, insulting to intelligence</td>
<td>11</td>
<td>11</td>
<td>10</td>
<td>5</td>
<td>10</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>bad taste, “private” products</td>
<td>8</td>
<td>7</td>
<td>10</td>
<td>6</td>
<td>8</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>had sell, aggressive, overdone</td>
<td>5</td>
<td>6</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>other, or general</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td><strong>Timing</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>interruptions in program</td>
<td>48</td>
<td>46</td>
<td>50</td>
<td>42</td>
<td>53</td>
<td>41</td>
<td></td>
</tr>
<tr>
<td>too many, too frequent</td>
<td>19</td>
<td>19</td>
<td>20</td>
<td>15</td>
<td>22</td>
<td>18</td>
<td></td>
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<tr>
<td>too long</td>
<td>18</td>
<td>18</td>
<td>18</td>
<td>16</td>
<td>19</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>too loud</td>
<td>4</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>4</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>dislike echildren</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>dislike everything</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>dislike nothing</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td>9</td>
<td>19</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>pay no attention —don’t watch</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>particular commercial disliked</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>general or other</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>dk, na</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>7</td>
<td>4</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

*Multiple responses: The detailed percentages within major categories do not necessarily add to the category totals, which show % of respondents mentioning any (one or more) of subordinate categories.

Commercials annoy a wide segment of audience. Content is called boring, misleading, insulting. Timing of ads is assailed for interruptions and length.

The viewer appreciates the fact that commercials pay for the shows but is angry when they interrupt programs and movies at crucial times and his anger may also extend to the product being advertised. He also feels that many commercials are silly or insulting.

Finally, this representative of the people thinks that the television industry is doing a good job, by and large. He is certain that tv can be improved, but he is not quite sure how.
If you're readying a list of timebuyer defectors for the year 1963, better pencil in the name Gene Sutorius. Gene, who's been buying for Del-Wood, a Gotham ad agency, for some time, has swung to the other side of the business fence by joining the new rep firm formed by PGW's (New York) Vic Piano. (See Radio TV Newsmakers, sponsor, 18 February.)

Mass exodus dept.: At Ogilvy, Benson & Mather (New York) three staffers bid a simultaneous adieu to the agency last week. Those involved: Media supervisor Ann Janowicz, after nine years' tenure there; buyer Maxine Cohen; and Frank Menner. Frank, was reported here 11 February, recently upped from buyer to media supervisor on Shell Oil there, went to Street & Finney (New York) as media director. The girls, however, were not talking about future plans. Not at sponsor presstime, anyway.

New York buyers get Michigan news during strike
Jack Berry, commercial mgr., WNEM-TV, Saginaw, Mich., delivers first copy off the stands of the N. Y. Edition of the Valley Farmer to North Advertising's Barbara Swedeen (l) and Sara Ellen Frey, two paper famine sufferers

And in the promotion dept.: SSC&B's (New York) Charlie Camilleri moved from media research into the buying section where he'll be buying on such accounts as Block Drug, Richardson-Merrill, . . . Bates' Joe Courtney went from broadcast supervisor on Cream of Wheat to account exec on Brown & Williamson.

Can't help wondering: How many buyers were fortunate enough to graduate from Compton's (New York) trainee program? Madison Avenue talk persists in tagging Compton as the most fertile breeding ground for new buyers. Along adman's row they say that as an instructor, you have to go far to beat Compton's Graham Hay. They insist "He's got the curriculum down pat." As for Compton alumni,

(Please turn to page 42)
"Words, words, words... all they have to do is look at your figures"

"I like your type!"

No matter how you spell it out, it all adds up to WJXT as the only efficient way to reach the entire North Florida/South Georgia regional market! Inside Jacksonville, WJXT delivers 27% more homes. And outside the Jacksonville metro area WJXT romps away with a record 307% more homes reached!

source: Nov. 1966 NSI, 9 A.M. to Midnight
from the top of our head we can think of Grey's Joel Segall, BBDO's Steve Kates, and Bates' Martin Foody. If you are a graduate of Compton's trainee program—or know one—send along the name. We'll attach it to the alumni list.

Chalk up two more names on the proud father list: Johnson & Lewis' (San Francisco) Jack Newell, who named his six-pound son Jason Robert . . . and OBM's (New York) Art Topal, who presented his two-year-old son David Andrew with a brother named Richard Lawrence.

And in our what's happening with ex-timebuyers dept.: Here's former Donahue & Coe buyer, Phil Brooks, who is still making news in the sports department. Phil, who's now a space salesman for Overseas Weekly and the Overseas Family publications (New York), was just awarded a trophy for excellence in sports reporting by the advertising softball league. As adept in sports performance as well as reporting, Phil played football and was on the track team while attending Arkansas University. Later he was a sports reporter for the Southbridge Evening News in Southbridge, Mass. While at Donahue & Coe (he left there for the Overseas Publications a couple of months back), Phil handled the buying on such accounts as Columbia Pictures, U. S. Tobacco (King Sano cigarettes, Skoal Snuff, Skis cigarettes), J. R. Wood, and all the Arnold Bread products. Although his new job keeps him on the go, Phil still finds time to write his Button Down Sports column in an advertising trade publication.

We get letters: This one from Werman & Schorr's (Philadelphia) Al Sessions. "Dear Timebuyer's Corner Editor: Saw your very thoughtful suggestion regarding what to buy Ivan Davis (Doner, Baltimore) for Xmas [see Timebuyer's Corner, 17 December], took your advice seriously to heart and sent him another lighter. Must admit I felt cleansed of soul afterward, especially since I triumphed over a most severe temptation to go ahead and punch another hole in it. P.S. Want to know the real reason why Ivan now has a leakless lighter? I went ahead and lost the fool hole puncher."

It's vacation time for Del Wood's (New York) Nita Nagler who's spending ten days of it in Puerto Rico.
FOOD BROKERS

(Continued from page 30)

dent, Colton, Nockenberry, Colton, Inc., Omaha.

"How many manufacturers are interested in the local representative's advice when they have a high-priced agency representing them."

—Southern food broker.

"Not nearly enough" manufacturers seek the food broker's advice as regards media. "Too many advertising managers are influenced by their own egos and their advertising agencies."—H. G. Schierholz, president, Harry G. Schierholz Co., Chicago.

"Magazines are almost a total waste in this area. No coverage. Radio is pretty good, television is pretty good but should be tied in with in-store promotional effort."—Food broker in Memphis.

"Radio provides the most efficient merchandising campaigns"—Marshall Chabot, Chabot & Son Brokerage Co., Duluth.

More and more food companies, it appears, are turning to food brokers to solve their marketing problems. The consensus is that the speed with which brokers get food products on the supermarket shelf is nothing short of amazing. Said L. E. Foster, general sales manager, consumer product division, Armstrong Cork Co.: "Brokers are a terrific source of ideas."

Said Watson Rogers, president of the National Food Brokers Assn.: "Our member food brokers across the nation are assuming greater marketing responsibilities each day. More and more manufacturers are using their services."

Kluge on the food broker. Few individuals in the broadcast industry are better equipped than John W. Kluge to x-ray the behavior patterns of food brokers in their relations with media men and vice versa. Kluge has knowledge of both fields. In addition to his role as president of Metromedia, Inc., Kluge, in partnership with David Finklestein, operates one of the dominant food brokerage firms with offices in Washington and Baltimore under the name of Kluge, Finklestein & Co. Kluge launched the New England Fritos Corp. in 1947, makers of both Fritos and Cheetos in the New England area.

In 1951 he began his food brokerage firm with such big accounts as Libby-McNeil & Libby, Warner, Swift & Co., Continental Can, National Sugar and others. In 1956 he went into partnership with Finklestein.

Kluge points out that the "real troika in our economy today is the advertising agency, the food manufacturer and the broker."

"When they work together, they'll save together and with the high cost of advertising, this becomes very important," Kluge maintained.

Kluge regards television as a glamour medium and for the introduction of new products it is a "tremendous attraction." However, no single advertising medium benefits more than another from the food broker's suggestions, he remarked. "If media have something to contribute to broker information, brokers tend to act on the facts and suggest the best values."

Kluge observed that the food broker is an authority on distribution and that this aspect of marketing is frequently more important than national advertising. "Of course, he should be consulted by the advertising agency involved," Kluge insisted. "But, as a rule, the broker says: What are you doing to help me in my market? When he is shown a full page ad in Life magazine."

No media expert. As Kluge sees it, the food broker is not an expert on media nor does he understand cost-per-thousand. The broker's prime objective is to gain distribution, and the high cost of advertising is the biggest obstacle in distribution. "The food broker will have to be savvy about advertising in the future," Kluge insisted. However, the food broker can provide the advertising agency with "tremendous leads" regarding packaging, etc., as well as what the competition is doing in the area, according to Kluge. Speaking of merchandising minded stations, he observed that "merchandising sometimes has been used as a substitute for lower cost-per-thousand and this is where a food broker sometimes gets ensnared."

A food broker, in the opinion of Kluge, should treat all accounts he sells on an equal basis. By so doing
he will eventually provide equal opportunity for himself in all stores.

Like other topflight food brokers in the land, Kluge is a strong advocate of broker advisory committees. These are committees created by food manufacturers which counsel the manufacturers on such problems as advertising, packaging, new products, etc. Kluge believes these committees can be valuable because they solve existing problems. "Problems such as new sizes, new packaging, these and other issues can be ironed out at such gatherings," he declared.

"Moreover, the food broker has a personal leverage with the manufacturer after such meetings. It also means he won't be a Monday morning quarterback after such meetings. The manufacturers can always say: 'Mac, you told us to do it this way, remember?'"

In Kluge's opinion, Procter & Gamble, Kraft and General Foods are among those providing the best merchandising campaigns in the food industry.

**Broker & agency on marketing.**

—Closer relationships between broker and advertising agency were advocated by David Finklestein, Kluge's partner. "In my opinion, the broker and ad agency are interested in one factor, namely moving more merchandise," Finklestein said to sponsor. "Therefore, the broker and agency personnel should sit down together and discuss the marketing problems that exist rather than cope with a campaign worked out in a distant city."

"Television is the preferred medium, according to Finklestein. This is also true of TV, in terms of sales effectiveness, according to Finklestein. Asked to grade media, according to their ability to speed sales of new products, he mentioned TV first and newspapers second. On the other hand, radio does the best job in selling an established brand, he thought, with newspapers in second place.

What merchandising support does Finklestein seek from media in selling products? He said he would like media to send out wires informing dealers of ad campaigns. "But please stay away from the dealer personally," he said. "It is our job to call on the dealers."

He thought media does very little insular as merchandising is concerned in the Baltimore and Washington areas.

"As for merchandising support from manufacturers, Finklestein sought a case allowance for displays and attractive point of sale material. He also suggested couponing of a product if the initial impetus, in his opinion, is not well accepted.

"But ordinarily, we don't recommend couponing," he observed. "Demonstrations are an excellent method of introducing a new product. However, in our particular area, it is quite difficult to obtain good demonstrators."

Like the majority of brokers, Finklestein seeks information at least six weeks in advance of an ad campaign. "However, when it involves media, other than newspapers, we would like something tangible to leave with the customer—the actual schedule in black and white," Finklestein said. He also said that he often takes a projector to the supermarket buyer and plays the commercials for him and leaves the radio/TV schedule as a reminder. Moreover, he is convinced that agency men should make it their business to go into the marketplace and actually observe how brokers operate. "Agency men should not always buy from the book," he said.

On the perennial issue of agency-broker dealings, no roundup would be complete without some expression from an ad agency handling food products. In this instance, sponsor talked with Leo Greenland, president of Smith Greenland, a highly creative New York agency serving food accounts predominantly, and one intimately aware of the broker's position in this matter.

**Stop playing ad men.**

"Food brokers should stop playing advertising men... and conversely advertising men should stop being afraid of food brokers," Greenland declared. "Is the food broker important in the marketing and selling mix? He is not only important but critical to the success of an overall sales drive in his area. Many food brokers I have spoken with have complained bitterly that the advertising agency men force them to become too active in the creation of advertising. The good brokers prefer having a well thought out program brought to them in complete form and, of utmost in importance, in enough time so the program could be thoroughly pre-sold in their areas. At this point the agency men had better be read with a sound rationale in relation to the program."

Greenland said he had yet to meet a food broker who would not listen with an open mind to better understand the overall objectives of the plan. "Once sales begin to move forward, everyone begins to fall in love with the advertising," Greenland said.

Greenland said the broker can play a critical part and make an important contribution to the program in the area of point-of-sale material. "He wants material he can get up in the stores," Greenland continued. "If the agency man doesn't have a full understanding of brokers' needs in this area, he would do himself and his client a great service by checking into the situation thoroughly at the local level." Greenland cited a number of agency clients (Roman, Dulaney and Downyflake) whose point-of-sale pieces have proved effective and are the type that food brokers are said to welcome.

**Seminars for brokers, reps.**

Notably in local and regional markets, food brokers and manufacturers' reps play a conspicuous role and should therefore not be overlooked by media personnel, is the seasoned opinion of James Gerity Jr., president and general manager, WNEM-TV, Flint-Saginaw-Bay City. Brokers and reps are the backbone of local business for media, Gerity said. "With the rapidity with which new products are brought out by major manufacturers, there is a constant addition to the budgets for these markets which add a source of constant revenue to the market. If the station management has elected a close liaison and cooperation with the brokers and reps and made them fully aware of the services, language, merchandising possibilities and rates as competitive to other media, the chances are pretty good that the station will share in a good part of that budget."

As Gerity sees it, this could easily be the future life blood of the local
station, "Tv has proven time and again that it can do a tremendous job of product selling," he insisted, "yet many station people feel it is too much work to establish a close contact. Or they think that the broker or rep expects too much in the way of service or merchandising help. This is dangerous thinking, for it drives the men responsible for these local budget allocations directly into the hands of the competitive media."

Gerity recalled that "when we first began to set up our liaison with the Grocery Manufacturers Representatives Assn., we found that automatically the co-op money was going directly to the newspapers." This has been corrected over the past few years, Gerity said, explaining that in order to accomplish this mission "we have conducted seminars for members of the Eastern Michigan Grocery Reps which included basic info on tv spots, breakdown of rates, times, types of visuals they could use for greater impact and the type of merchandising we could supply to promote their national brand products even further." It is a long-range campaign, Gerity observed, but "when there is a budget to be allocated in the Flint-Saginaw-Bay City market, we know that at least we will get a fair shot at getting part of it for tv."

Close alliance with brokers. A similar operation in Omaha is netting excellent returns, according to Owen L. Saddler, executive v.p. and general manager of KMTV. "We learned long ago that the quickest way of insuring KMTV a fair amount of the budgets available through the reps and food brokers is to become an integral part of their own market planning campaigns," Saddler said. This, he indicated, was accomplished via a close alliance with the Omaha Grocery Manufacturers Representatives, a group to which most of these men belong. "As a matter of fact, our merchandising manager, Amos Eastridge, is the group secretary and the v.p. is Bill Hughes, our regional sales manager," Saddler revealed. "Both of these men have held offices in this group before."

Saddler noted that although local brokers and reps are, as a rule, not close to the ad agency handling the national campaign, "they are very close to the regional and district managers of the advertiser and recommendations by brokers or reps carry definite weight in the final analysis of budget allocation to given markets.

"Quite often our close relationship with these reps and brokers has resulted in our knowing of ad campaigns that are going to break in our market long before our national New York rep is aware of it. When we can feed him this information before other competitors are aware of it, it gives us a competitive edge that is hard to offset," Saddler declared.

He said that in addition to providing merchandising services "we also make ourselves available for any other information we might be able to provide on the market make-up of Omaha." Saddler told of a good will project in alliance with GMR currently underway involving the setting up of a speakers bureau which will provide public speakers for PTA, Rotary, school and other meetings, with the idea of making the public more aware of how their food reaches them and the manufacturers that produce it. "This will be one of the first such bureaus in the country and we feel it will do a fine job of public education and enlightenment," he said.

"Should be serviced regularly. How local radio can endeavor itself to a troika of major parties including food growers, brokers and supermarket chains was vividly illustrated in the case of WIP, Philadelphia, when it recently undertook to promote the use of the avocado at the request of the California Avocado Advisory Board. The station's merchandising activities were many, in this instance, including a luncheon for produce buyers of large food chains, the selection of Miss Avocado and her travels around the city to distribute the fruit and describe the way it can be served, the supplying of tent cards and tip-ons for menus to many restaurants, hotels, etc., the display and demonstration of avocados in food stores, distribution of pamphlets and suggested menus, contests—these and numerous other devices were employed, plus regularly scheduled avocado announcements on the air to help promote the ways the fruit could be used. Reaction was excellent and sales increased tremendously."

Said Robert Mounty, general sales manager of WIP: "We could not have completed this successful project without the support of food brokers in this area, including Catalvo Distributors, Food Distribution Center; H. J. Gosser, Food Distribution Center; John Taxin Co., Food Distribution Center; Peter Vittuli and A. Taxin Sons."

Mounty said his staffers "have long appreciated the importance of food brokers in media selection. The alert food broker today performs many services for the companies he represents," Mounty observed. "It behooves broadcasters to service these organizations in their locality with regularity and thoroughness."

"Certainly the advertising agency and the company ad manager welcome intelligent analysis of local advertising media by someone on the scene, in addition to the other tools employed in making wise media choices," Mounty continued. "The good broker realizes that he has an important stake in advertising expended on his lines and therefore does all he can to make sure that the expenditures are wise ones and fully exploited. He can be the most valuable catalyst in insuring the success of a campaign by selling the advertising, as well as the product, to the retailers."
TRIPLE SPOTTING
(Continued from page 32)

dissenters from this view; notably, the Asso. of National Advertisers, which claims that the existing Code standards are not enforced, and that self-regulation has been such a failure that advertisers are being forced to take matters into their own hands (Sponsor, Nov. 11, 1963).

There also is a strong feeling, in many ad shops, that the Code stipulations are too loosely worded and allow a greater degree of “interpretation” than is desirable. These hard-line thinkers in the agencies contend that, if the Code is ever to fulfill its function, it must be extended to include such points as product protection and a much firmer definition of prime time.

Whether controversial matters like these should be the subject of regulation, or even of voluntary direction, is open to argument. But the mere existence of such feeling among powerful sections of the TV industry suggests that the matter is not as simple as Commissioner Lee would have the FCC believe.

The NAB takes its stand on the question of censorship, or regulation of content. The research inquiries suggest there’s an equally powerful argument against regulation, in television’s ignorance of its own nature.

Research debate. Far too little is known about how TV makes its impressions, and about the correct use of commercial time. In the past year alone, two reputable groups were at public loggerheads on the simple question of whether program “mixes” influences commercial effect. The hassle between Young & Rubicam, (which decided that types of programming had no influence on commercial receptivity) and Schwerin Research Corp. (which vigorously pressed the opposing view) was far more than academic hair-splitting. The matter has far-reaching consequences in the point of sponsorship versus participation, and whether or not the qualitative factors can actually override quantitative measurements.

Questions of optimum commercial length, of double and triple adjacencies, and of the best spread of commercials throughout the programming hour, are all open to serious debate. The proprietary nature of much media research has inevitably produced conflicting opinions, and these are often a symptom of the lack of objective facts, and a result of the subjective nature of much of television’s research.

As early as 1955, the FCC was attempting to move against radio stations for over-commercialization. That attempt failed because no one could agree on what constituted correct balance. The latest suggestion, of Commissioner Lee, goes far beyond the crude objection of “too many commercials.” It seeks to freeze a television format which has been derived empirically; which lacks a rationale and which, if left to a climate of natural inquiry and change, may be considerably modified in years to come.

In the view of many researchers, an attempt to regulate the industry at this stage could well stifle the improvements which may result from continuing and necessary commercial analysis.

FAMILIAR FORMAT
(Continued from page 32)

...ing, instead of at rigid 15 or 30-minute intervals. The overall commercial time allowance, within the hour, is slightly less than America’s.

A British break usually contains six 15-second spots, back to back. Opponents here of triple-spotting may find cause for thought in the fact that British viewers score highly on commercial recall. (In recent interviews by the LPE Agency, average identification was 34% of the previous week’s commercials—with interviewees scoring off lists which included 50% of deliberately false information.) And it works so well for advertisers that one of the 15 commercial TV companies (which jointly cover the nation) racks up a bigger annual profit than that of any American network.
NEW TELEVISION STUDY
(Continued from page 37)

ferred before “the Kennedy-Nixon debates and Newton Minow.” When you think of the events since then, of the increase in informational programming, of the trends in commercial techniques since then . . . the problem of studying the attitudes of television’s audience becomes a study of these attitudes as they once were.

While this is one of the book’s major drawbacks, perhaps it is also the book’s greatest contribution: providing the perspective of yesterday’s television as a base against which to measure today’s television. The “right now” of this study has long since passed to a point where many of its statistical results can no longer be considered applicable. But the basic attitudes of viewers as they stood three years ago will certainly represent the base upon which today’s television has grown . . . and against which tomorrow’s television can be measured.

Probably no scientific study has better illustrated the complex problems of the telecaster as he attempts to provide his audiences the balance of programing they wish. From this report, the telecaster is reminded that he is providing a service that the majority of people consider to be the greatest invention of the past 25 years for making life more enjoyable, more pleasant and more interesting but, at the same time, he knows that a quarter of the people are critical of most of the programs on the air.

Perhaps the greatest single contribution of this report is its documentation of the difference between what and why “people” view and what and why “I” view. Certainly this should be fair warning to any self-appointed television critic.

Who is qualified to establish television programing standards? The study consistently shows major differences among the different religious groups to the point where the wishes of one group often conflicts with those of another . . . even to the concept of the happy ending. The study also recorded political affiliation but the report does not show the differences that probably exist here as well.

To whom should the telecaster listen? While education is sometimes more important than income in dictating an opinion of television, age is sometimes more important than education. Single men and women are more worried about television’s influence on children than are the parents.

One paragraph should be nailed to every telecaster and television critic’s wall. “Even the most discriminating viewers choose the trivia more often than not when something else is available . . . especially when that something is a serious, informative show.”

There have been few studies that offered the telecasters so much support for their wisdom in programing based upon the much maligned ratings of what people actually watch rather than programing based upon the much publicised opinions of what people say they will watch.

There is only one area of television where there is general disagreement with what’s on now on the screen . . . and that’s the television commercials. Here, again, the study shows that people act like people and, as a result, are filled with apparent contradictions.

Although about half the people interviewed had tried to give up smoking at some time, there’s no evidence that television’s commercials are leading to any attempt to give up viewing.

For obvious reasons, the study wisely does not attempt to go into the measurement of commercial sales effectiveness so, unlike the area of stated program preference vs. measured program viewing, there is no opportunity to see whether unpopular commercials are less effective for the advertiser.

Few studies of television have so well documented the human side of television’s human audience, its feeling of guilt concerning the hours it spends viewing, its opinions about program type that are contradicted by its own viewing patterns, its feeling that television could somehow be still better although, as the book says, “I don’t know exactly how.”

This report should be required reading for all those who are concerned about television. Television’s critics have lost some of their
best arguments from the facts of this study. Television’s friends have lost some of their over-confidence from the same facts. Perhaps the true measure of television will never be made simply because television refuses to stay still long enough to be measured. But this study most certainly represents an important benchmark and provides both telecasters and television’s so very human audiences a measurement against which future progress may be evaluated.

**HERTZ**

(Continued from page 35)

users. So what we’re trying to do is sell the basic idea and also create a high level of awareness for Hertz.

“We don’t yet know enough to strike a firm advertising-to-sales ratio. A correct price for attracting new users can’t be arrived at: This is an unusual industry, it’s young, and it’s expanding into an unknown market.”

Among national TV advertisers, Hertz stands almost alone in offering a service rather than a product. This fact gives its TV success added significance, and may suggest other avenues to the developers of new broadcast business.

For the immediate future, interest lies in seeing whether the Hertz competitors follow the lead in broadcasting. The second-largest group, Avis, now has around 17,000 day-rental autos, and next is National with around 5,500 (compared with Hertz’s 30,000).

Both companies have recently been refinanced: Avis floated a $25 million note issue last year at 15% interest and through its new owners, the banking house of Lazard Freres.

National also had recourse to subscription stock issue last year which raised $2 million.

As the rental business expands, there’s a room for alert broadcasters among the competitors to attract some new money to radio and TV within individual markets. There are several hundred strong, local rental companies, many of which are competitor against the national chains in their own areas.

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**Bob Rowell, of F., C. & B., joins Tricorn Club**

Our club hat crowns some of the smartest market media brains in the land. Because they’re the ones “in the know” about North Carolina’s Golden Triangle Market. Bob made the club’s exclusive ranks by correctly answering this required quiz: 1. What is the Golden Triangle Market? 2. What is North Carolina’s No. 1 metropolitan market in population, households and retail sales? Answer to both: the 3-city Golden Triangle of Winston-Salem, Greensboro, High Point. He then scored a triple parlay by knowing that North Carolina ranks 12th in population. But the real money winner is the marketing team that knows WSJS Television is the No. 1 sales producer in the No. 1 market in the No. 12 state.

Source: U.S. Census.

**WSJS TELEVISION**

Winston-Salem / Greensboro / High Point

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**enter your personal subscription to SPONSOR**

|$8 for 1 year

|$12 for 2 years
In a class by itself...

People...Programs...Points?

When faced with a choice of mass or class, select the station in Cleveland and Northern Ohio that provides both people and points.

Most recent Hooper and Pulse total shares* show that WJW Radio with "The Finest...Friendliest Sound Around" has attracted Cleveland's largest adult audience.

Represented by The Katz Agency, Inc.

This large, adult affluent audience is attracted to WJW Radio because of balanced BEAUTIFUL MUSIC...TOTAL INFORMATION NEWS...and established PROGRAM PERSONALITIES.

Everyday WJW RADIO prestige programs and personalities produce top 40 type ratings and sales results for both national and local advertisers, 1962 gross billing: 53.5 local, 46.5 national.

James P. Storer
General Manager

*Hooper December-January 7 AM - 6 PM — 14.6 coverage
Pulse November-December 6 AM - 6 PM — 11.5 coverage

1962
### NIGHTS 6-10 PM SUN-SAT

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### AFTERNOONS 12-6 PM MON-FRI

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Mornings and post 10 pm periods tell the same story... KSLA-TV continues to dominate its market in metro and total homes as it has done for nine years.

**EXCLUSIVE CBS COVERAGE**

**IN THE SHREVEPORT TRADE AREA**

**KSLA-TV**

SHREVEPORT, LOUISIANA

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*Harrington, Righter and Parsons, Inc. National Representatives*
Newton Minow did nothing effective to counter rumors of his departure as FCC chairman. A statement out of his office that Minow has no intention of resigning in the near future merely fanned speculation. It simply wasn't a frank, pointblank denial, which most feel would be forthcoming if Minow really intends to stay.

Nobody at the Commission appears to know anything authoritative. Nobody at the White House—where the unidentified leak undoubtedly came from—would say anything more definite than Minow has said.

None of which keeps people at the FCC from speculating. They now believe Minow may stay a few more months than he would have remained if the leak hadn't occurred, but that he will leave by the end of year at the latest. There is some feeling that Minow, himself, may be more candid when he returns from his trip to Europe.

With the FCC very quiet, the Congressional scene begins to heat up. Sen. Thomas Dodd (D., Conn.) again promises to release the TV report of his Senate Juvenile Delinquency subcommittee. Rep. Oren Harris (D., Ark.) sets an opening date for his long-planned hearings on the rating services.

The Senate Commerce Committee is finally getting itself organized, and should finally also begin thinking about its own TV activities for the session. At the moment, the most interesting possibility would be hearings on network regulation, but this would wait for an FCC request for the legal power. This in turn, will wait for another vote on the subject by commissioners. They are considered certain to decide to renew that request.

Harris hearings on the rating services are expected to bear no resemblance to the tame Senate Commerce Communications subcommittee hearings of a few years back. Extensive staff studies have preceded the actual hearings, plus an outside study which foreshadowed much of the recent FTC consent orders. Harris also has available the FTC findings as another springboard.

The FTC has been making very little headway in its quest for power to issue cease-and-desist orders. It has the united opposition of the various industries on which the FTC keeps a regulatory eye, including advertising and indirectly broadcasting, and the opposition at this point appears strong enough to kill the whole idea in the cradle.

A similar request in the last Congress managed brief hearings before the House Commerce Committee, after which the idea wasn't heard from again. Unless the FTC should make a strong issue of it, and get hearings practically on a courtesy basis, it now appears that the two Commerce Committees will overlook the thing entirely.

The fact appears to be that Congressional interest in giving the FTC this controversial power is even less this year than last year.

Many Congressional figures have either called for regulations of networks or in statements have indirectly indicated they would favor it. However, it is an old trick to cry out against alleged evils with an eye to personal publicity, and then to resist the action which had apparently been called for when it gets down to behind-the-scenes maneuvering.

There simply doesn't appear to be enough sentiment in Congress in favor of network regulation to balance the fear that such regulation wouldn't be the old familiar kind, but would be something new. In brief, many lawmakers are impressed with the network argument that the FCC already has ample power to regulate them through the O-O stations, and that direct power over networks might lead the Commission into program supervision.
TvB's Cash urges auto sales push

An industry-wide effort to sell new cars was urged today by Norman E. Cash, president of the Television Bureau of Advertising. "While automobile manufacturers have as their first corporate responsibility the profitable sale of their own models, it seems no one has the responsibility for increasing the total new car market," Cash said.

The major suppliers of ingredients Detroit turns into automobiles have often taken this responsibility for their Detroit customers, but an industry-wide effort to combat the inroads made by pleasure boats, insurance, travel, and other forms of transportation should be made.

"Who would not benefit if people could be shown the wisdom of driving further each year? With more automobiles designed to last longer, where will the new car replacement market come from if someone does not accept the responsibility for creating," he said.

The TVB president noted that while Detroit had a near-record sales year in 1962 with sales 52%, ahead of ten years earlier, disposable income during these same years increased 60%.

"Perhaps the banks have been out-selling Detroit. Personal savings have gone from $1.2 billion ten years ago to $11.5 billion in 1962. Many of the dollars now rest in banks could be entering the total economy if people were convinced that what we offered was worth their investment."

TVB and its Detroit member stations, WJBK-TV, WWJ-1TV and WXYZ-TV, will deliver a presentation to marketing and advertising executives in Detroit this Thursday.

Coke, Pepsi enter low calorie beverage market

The two kingpins of the soft drink field—Coca-Cola and Pepsi-Cola—have joined the low-calorie product parade.

Coca-Cola is currently testing a new sugarless soft drink, Tab, via radio and tv spots in Springfield, Mass.

McCann-Marschalk, Atlanta, is handling the Tab account, Charlie Richardson is the account exec.

Pepsi's entry is called Patio Diet Cola and will be introduced on a market-by-market basis. At the moment, Patio Diet Cola is getting off the ground in Greenville, S. C., via a series of radio spots, newspaper ads, and personal tie-in appearances by Debbie Drake.

Additional market testing will be underway in Philadelphia and Pennsauken, N. J., beginning 6 March.

BBDO, New York, is the agency for Pepsi's new drink.

In 1962 the public spent $18 million to purchase over 50 million cases of low-calorie beverages, a 100% increase over 1961 and 650% above 1957.

Ballantine kicks off '63 ad drive via closed circuit

P. Ballantine & Sons staged a virtual tv spectacular last week to announce its 1963 advertising plans

N. W. Ayer agency develops Chooz commercials from X rays

Unusual commercials for Chooz, Pharmaco's antacid in chewing gum form, are being aired by N. W. Ayer over NBC TV's Merv Griffin Show on a variety of ABC TV and CBS TV daytime network programs. The approach, which concentrates on the product's usefulness in relief of heartburn, evolved after taking X ray movies of Chooz in action.

Ayer people talked to an X ray technician at a hospital in Philadelphia to check the possibility of showing visually and scientifically how the antacid works. The technician brought his wife to the laboratory, gave her a capsule that contained barium in gelatin, and then X rayed her stomach. The movies showed that ordinary pills tested fell to the pit of the stomach and then dissolved, whereas Chooz converted to liquid form bathed the heartburn zone with a constant flow of relief. The graphic effects of Chooz were animated to produce a version inoffensive to sensitive viewers.

The pictures above show 1) taking the X ray, 2) solid tablets tending to slip through the heartburn area, 3) Chooz medications releasing a continual flow of relief over the heartburn area.
If you lived in San Francisco...

...you'd be sold on KRON-TV
to the 1,500 salesmen, sales supervisors, and distributors who sell its beer.

The off-beat sales presentation was accomplished via a closed-circuit telecast to seven major cities in Ballantine's marketing area. It originated from NBC's New York studios and took the form of a musical review by the cast of the Broadway presentation "Best of Everything." Theatre Network Television produced the hour-long show, which included Mitch Miller.

Allen Swift and other personalities.

Theme of the '63 ad push: "Smile" campaign to sell beer drinkers on the enjoyment they'll get out of Ballantine beer.

**Mexican residents in S.W studied by Quaker Oats**

A study of the Mexican-American market in Texas, Arizona, New Mexico, Colorado, and California by Belden Associates show 3,666,278 Mexican-Americans living in this area.

The initial studies were ordered by The Quaker Oats Co. and expanded by Belden. Included in this initial study of the Mexican American market are facts of home ownership, television and radio set data, automobiles, utilities, income, language preferences, and movie going. Size of household, occupation of the head of the family, and many other statistics.

Highlights of the study were:
- 58% own their own homes.
- 83% of the homes have radio sets in working order.
- 87% of the homes have television sets in working order.
- 75% of the families own a car or truck.
- 94% have an electric or gas refrigerator.
- 85% have a washing machine.
- 56% of the homes have telephones.

More than half of the families (59%) have income below $4,000 per year.

In the homes, 24% speak English, 40% speak Spanish, while 36% speak both.

The Belden study also asked which radio station was listened to and "Are the majority of the programs that you listen to on that station in English or Spanish?" A total of 31% replied they listen more to stations broadcasting mostly in English, and 52% said they listen more to stations broadcasting mostly in Spanish, while 17% said they do not listen or don't recall station.

A similar question found that 76% view mostly stations telecasting mostly in English, and 8% view mostly stations telecasting in Spanish, while 16% do not listen.
20% of the food distributed through Houston warehouses is consumed by families in Beaumont/Port Arthur/Orange. If your spot television budget is based on wholesale distribution figures in Houston, you're missing one-fifth of the consumers. If you put your television dollars on any other station in the Beaumont/Port Arthur/Orange market, you're missing 43% of the viewers.

KFDM-TV CHANNEL 6
or don't recall the station.

Data was gathered through 500 interviews in a sample of homes in communities of 40,000 or more Mexican-Americans.

**Lorillard registers record ad year in 1962**

P. Lorillard Co. had the largest advertising program in its history in 1962, delivering the widest audience of consumers at the lowest possible cost, the new annual report from Lorillard reveals.

While all media were used, Lorillard reported stress was on network television with program stars delivering commercial messages. “In any given week during the fourth quarter of the year, for example, your company beamed over 50 million commercial messages into 42 million of the nation’s television homes,” the report stated.

“For Old Gold Spin Filter and Spring, emphasis was placed on particular audience groups and our television advertising was designed to reach these groups as often and as effectively as possible. By its sponsorship of the Saturday afternoon Wide World of Sports and Sunday afternoon American Football League telecasts, Old Gold Filters’ appeal was consistently extended to the legions of men and women smokers who follow sporting events. For our Spring cigarette, the daytime television market, with its broad range of programs, was selected as the suitable showcase: here Spring was the exclusive sponsor of four top-rated shows.”

Lorillard also noted in its report extensive use of radio, with “an additional ten million messages delivered weekly by this medium.”

**Advertisers**

New products: American Safety Razor, subsidiary of Philip Morris, is distributing new Personna stainless steel double edge razor blades in the New York metropolitan market. Manufactured by American’s English subsidiary, Ever-Ready Ltd., the blades, making their U. S. debut, are distributed widely in Britain. Plans are for national distribution shortly.

Looking forward to: The special conference luncheon and afternoon workshop sessions of the International Advertising Assn., New York chapter, set for 27 February in the Terrace Suite, Hotel Roosevelt. Featured at the luncheon will be a salute to the group’s past presidents and award winners. The theme will be “New Developments in International Advertising.”

Off the press: “The Milwaukee Journal 1963 Consumers Analysis—10th Annual Edition.” Conducted in consultation with Advertising Research Foundation, this year’s interpretation of the data of buying habits and brand use made by the Journal, contains information derived from 200 survey questions, including breakdowns by various foods, soaps, beverages, and other items. As a supplement the Milwaukee Journal analyzes the two segments of its matched markets, finding them comparable in terms of age, income, occupation, education, and product-buying habits.

Ground was broken for the Better Living Building at the New York ’64-’65 World’s Fair, which will house the exhibit of Canada Dry Corp. Canada Dry executive vice president John W. Red Jr. performed the honor of breaking a bottle of ginger ale over the silver shovel.

**People on the Move:**


**Agencies**

McCann-Erickson is making news on at least two international fronts.

The agency has opened an office in Manila, The Philippines, add-
ing on to a Pacific roster which already includes offices in Australia, Japan, and Hawaii. W. Richard Guersey, former vice president and general manager of Philippine Advertising Counselors, will run the new office.

McCann is also negotiating for the purchase of a leading Spanish agency, Ruescas Publicidad, with offices in Madrid and Barcelona. The move will make McCann-Erickson the first major international agency to operate in Spain.

Ketchum, MacLeod & Grove, Pittsburgh, was chosen as agency by the U. S. Army Recruiting Service and the Army Reserve and ROTC Affairs.

Contract is for one year, with two renewable options of one year each, commencing in fiscal '64 as soon as appropriated funds are made available.

Attention West-coast agencies—there's a $1 million perfume account in the area shopping for an agency.

Making the odyssey is Mark Korda & Associates of 8410 Sunset Blvd., Los Angeles, and the product is Marusia Perfume. The perfume is to be manufactured by dress designer and nightclub owner, Marusia (also known as Princess Toumanoff) and Korda is the promoter. He came to this country several weeks ago from Paris, where he manufactured perfumes under private labels.


Resignation: Gardner, St. Louis, has given up two accounts, the Vitality division of International Shoe Co. and Wayne Knitting Mills, makers of Belle Shimmer hosiery. Total billings on two were about $300,000.

Top brass: James R. (Bob) Aldredge to executive vice president, Jack Wyatt Co. He formerly was vice president in charge of account services.

CBS Radio business is ahead 20%

First quarter business at CBS Radio is running 20% ahead of last year, the network reported last week following a meeting of the CBS Radio Affiliates Assn. board of directors.

E. C. Hartenbower, chairman of the board from KCMO, Kansas City, noted that “station payments to affiliates will be at an unexpectedly gratifying level for the current quarter.” Hartenbower also expressed pleasure at current network rating levels, program developments, and promotional support to affiliates.


Ekco employees network tv as aid in campaign

For the first time in recent years, Ekco Products Co., Chicago, has scheduled network television advertising to promote the firm’s 1963 spring housewares campaign. Network advertising will include four months sponsorship on NBC’s The Tonight Show with Johnny Carson. In the past, net tv has been excluded from the budget of the nation’s largest non-electrical housewares manufacturer.

Also included in the $100,000 campaign are ads in print media and a series of featured give-away prizes on six network shows—The Price is Right, The Steve Allen Show, Say When, Concentration, Queen For A Day, and Seven Keys. Scheduled are a total of 75 network spots beginning 25 March.

Last year’s successful scene of “Fresh Up Your Kitchen” with top selling items of Flint Cookware cutlery, and Cook & Serve tools will be repeated, the firm announced.

Tieing in with special promotional prices offered in television commercials and full-color ads in McCalls and Brides magazines, will be cooperative newspaper ads.

New booklets and wall charts for use as teaching aids will be offered to home economists, in addition to ads in leading trade publications.

Dealer display kits are included in Ekco’s in-store merchandising aids.

NBC TV claims seven of ten sports shows in ’62

Seven of the top ten sports attractions in the 1962-63 season were on NBC TV, the networks reported last week. Based on Nielsen information, the top sports shows were:

Rose Bowl Football Game, 1/1/63, NBC, 25,398,000; Sunday World Series Game, 10/7/62, NBC, 23,220,000; Second National League Baseball Playoff Game, 10/2/62, NBC, 20,787,000; Sugar Bowl Football Game, 1/1/63, NBC, 20,169,000; Third National League Baseball Playoff Game, 10/3/62, NBC, 19,571,000; Thanksgiving NFL-Green Bay vs. Detroit, 11/22/62, CBS, 19,073,000; NFL Championship-Green Bay vs. New York, 12/30/62, NBC, 18,675,000; Average Weekday World Series Game, 10/2, NBC, 18,141,000; NFL Runner-up Bowl Game, 1/6/63, CBS, 16,832,000; Cotton Bowl Football Game, 1/1/63, CBS, 16,733,000.

Nighttime on CBS TV is SRO for 1962-63 season

CBS expects to have the entire 1963-64 nighttime television schedule sold out by 1 March of this
THE MOST IMPORTANT
1/4" IN TIME-BUYING TODAY

The Monday stack may hide many needles. SPONSOR's not one of them. To a buyer, SPONSOR pops out of the pile as the most important 1/4" in his buying mix—that tureen of soup in the back of his mind that needs the constant stirring in of SPONSOR's top-of-the-news; of SPONSOR's significance-of-the-news; of SPONSOR's spotting of trends; of SPONSOR's scouting of the future. It's all about broadcasting and it's geared entirely to buying. SPONSOR, the "extra margin" in the profession of buying time, and the selling to timebuyers. 555 Fifth Avenue, New York 17 Telephone: 212 MUrrayhill 7-8080
year, with most programs on a 52-week non-cancellation basis, Dr. Frank Stanton, president, told a Bache & Co. research meeting.

Of four major operating divisions of the company, Dr. Stanton told the group, the CBS television network division was the leader in sales and ratings in 1962. This marked the ninth consecutive year that tv has occupied the top spot, he said.

Stanton said he doubts that any sort of Congressional regulation over the broadcasting industry will be passed at this session. He said that government officials are beginning to realize the problems that come with program regulation are extremely difficult to solve. Commenting on the network's position on color television, Stanton said the company is fully equipped for color tv, but the feeling is that the market, at this time, does not warrant a precipitous plunge into this area.

**NBC Radio to rejoin RAB**

**1 March, says McDaniel**

NBC Radio rejoins the Radio Advertising Bureau 1 March, William K. McDaniel, NBC Radio executive vice president, reported the network was highly enthusiastic about the program planned by RAB's new president Ed Bunker.

"We are totally in concert with his dedication to the fundamental concept that radio needs better research to measure adequately the medium's complete audience—in-home, portable, automobile—in other words, the entire spectrum of the vastly underrated, under-priced radio circulation," McDaniel said.

ABC Radio, Mutual, and CBS Radio have been members of RAB.

**KBLU-TV, Yuma, to CBS**

KBLU-TV, Yuma, Ariz., joins CBS TV as an extended market group affiliate effective on or about 1 June, replacing KIVA as the network affiliate in Yuma. Stations will operate on channel 13, and is owned by Desert Telecating.

**Networks**

ABC TV fared better as to average rating for its nighttime programming in the 3 February Nielsen 30-market report than it did for the NTI for the two weeks ending 25 January.

In the 30-market calculation it wound up with an average rating of 18.1, with CBS TV showing an average of 21.2 and NBC TV, 16.9.

The 25 January National gave CBS TV an average of 23.1, while NBC TV was second with a 19.5, and ABC TV third, with a 17.3.

In the matter of firsts in competitive periods on the 30-market report CBS TV garnered 25, NBC TV, 9, and ABC TV, 15.

But in the 25 January count CBS TV drew 32 firsts, NBC TV, 13, and ABC TV, 5.

In the 30-market setup, "Ben Casey" was in first place, but in the latest NTI it was in second place, which in itself is quite a jump.

**Sales: Reddi-Wip (McCann-Erickson) is doubling its 1963 budget to $800,000 and has started a nationwide campaign that includes spot radio and participations on CBS TV's "I Love Lucy," "Real McCoys," "Pete & Gladys" . . . Ralston-Purina (Guild, Bascom & Bonfigli) renewed its sponsorship of "Stump the Stars" on CBS TV, through September.

**Programing notes:** "The Roots of Freedom," a series of special programs, is being planned by CBS TV. Purpose will be to show Americans the major sources and sites which have contributed to Western freedom. Blueprint calls for eight hour-long broadcasts in a two-year period, with additional broadcasts to be announced later . . . Imogene Coca returns to tv as star of the Screen Gems half-hour mystery-adventure-comedy series called "Grindel," set for next season on NBC TV (8:30 p.m., Sundays), sponsored by P&G (Burnett).

Kudos: Frank Fontaine, the rubber-faced comic featured on CBS TV's "The Jackie Gleason Show," was saluted as outstanding tv personality of 1962 at the 55th Annual banquet of the Advertising Club of Baltimore.

**PEOPLE ON THE MOVE:** Sidney Kaufman to manager, CBS TV network operations, Washington, D. C. . . . Murphy Martin, formerly of WFAA-TV, Dallas, to anchor-man of "ABC News Final" (11-11:10 p.m.) and Bill Shadel, the program's news editor and commentator since late 1961, to ABC's Washington News Bureau as one of its senior correspondents . . . Julian Bercovici to director of daytime tv programing for ABC TV.
Negro buying ups products’ share

Negro support is a major factor in a brand becoming a market leader, a recent Negro product preference survey conducted by Continental Broadcasting Inc., a division of Rollins Broadcasting, in five market areas—New York-New Jersey, Los Angeles, Chicago, Norfolk, Va., and Indianapolis, reveals. Researchers compared their figures with the findings of a similar study they conducted in 1958.

The most significant result of the comparison revealed a sharp increase in markets where manufacturers directed their attention to the Negro trade, the survey noted.

Brands listed as making the most sizeable gains were: Blue Bonnet Margarine, with 66% of the users in Norfolk in the 1968 report compared with a 21% share in 1958; Tide, with a 58% against a 21% share five years ago in Norfolk; and L&M cigarettes with a 17% share against a previously indicated 14% among women smokers in Norfolk.

In the New York area, Pepsi-Cola led with a 25% against 17% in 1958, and Taft Wand Bread had a 25% versus 18%. In Chicago, RiceLand Rice topped the field with a 13% compared with a 1958 showing of 7%.

These brands, the survey reported, topped all others in their respective categories.

The study also made note of the rising economic standards among Negroes. The median Negro family income in New York City-New Jersey market is $1,545, in Los Angeles it is $5,163, in Chicago $1,775, in Indianapolis 4,390, and Norfolk 3,460.

**NEGRO VS. WHITE FOOD STORE PURCHASES**

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Media buyers contest set for Late Show anniversary

Extensive advertising and promotion features have been set for the 12th anniversary celebration of *The Late Show* on WCBS-TV, 26 February.

Leading the cavalcade will be video taped features with Garry Moore, Ed Sullivan, Art Linkletter, special anniversary feature segments of the American Musical Theatre, Camera Three, Jackie Gleason’s American Scene Magazine, and a heavy schedule of radio announcements which started 22 February.

The station has produced an anniversary record album featuring Columbia Records’ artists performing a collection of 12 favorite songs from motion pictures shown on “The Late Show.” The album will be offered to the public.

The album will also be used in a Media Buyers Contest. It will differ from the record offered to the public, in that the motion pictures from which the music on the album was selected, will not be listed. Buyers will be asked to name the film and the two leading stars from which each musical selection was taken. The album will be sent to 1,000 buyers across the country.

Trigg-Vaughn buys KITE

FCC last week approved ownership of KITE, San Antonio, to Southwest States. Cecil L. Trigg, president of Southwest States, owners of the Trigg-Vaughn chain, announced following the FCC approval, the appointment of David G. Scribner as president of KITE, which now becomes a wholly-owned subsidiary of Southwest States. Scribner has been general manager of KROD, El Paso, for the chain, and will remain executive vice president of Trigg-Vaughn.

Trigg also announced the appointments of Hal Davis, formerly of KCRM, Honolulu as general manager of KROD, succeeding Scribner, and of Paul Allen as national program director for Trigg-Vaughn.

KITE was owned by the Townsend Fund.

Infoplan volunteers for BPA publicity for ’63

The public relations arm of Interpublic, Infoplan, will serve as the volunteer publicity agency for the Broadcasters’ Promotion Assn. this year.

Steve Libby, manager of Infoplan’s tv program publicity department, will prepare and service BPA news material to both consumer and trade press.

See Japanese ‘Open Door’ policy for tv imports

The Motion Picture Export Assn. has given tv distributors reason to hope for a loosening up on Japanese tv import restrictions for the fiscal year beginning 1 April.

Although no official confirmation has been made, the association assures that the present import budget of $3,300,000 will be greatly increased.

Coincidentally, and adding substance to the MPEA optimism, ABC Films’ senior vice president Harold J. Klein just returned from a Far-Eastern visit, including Japan where he concluded deals for some 10 shows.

Radio Stations

A proposed amendment to its rules by FCC would make it mandatory for an applicant already possessing the full quota of stations to dispose of one property before acquiring another.

Currently Commission permits
the acquisition of an eighth station nationally or a second station locally on condition that the transaction not be consummated until the acquirer agrees to first dispose of the conflicting interest.

The Southern California Broadcasters Assn. reported that there were 9% more car radios in southern California in '62 than in the previous year.

Of the 1,646,889 autos currently registered in the area, an average of 87.5%, (1,091,000) contain radios in good working order. This gain over 1961 tops the population increase by more than double.

Including trucks having radios the total figure is increased by approximately 157,000.

Dick Mendenhall, editorial director of WSB (AM & TV), Atlanta, will act as general chairman for the Georgia Assn. of Broadcasters editorial workshop which is scheduled for 25-27 July.

Chairman of the planning committee is Ralph Renick, vice president in charge of news for WTVJ (TV), Miami.

WLIE, New York, an independent Negro station, heralded the new year with a billings increase of 17%.

General manager Harry Novik explained the hike as follows:

- Media with specialized audience are basic to any merchandising drive.
- Purchasing power of the Negro community is rising.
- Percentage of non-whites is increasing within the total population composition.

These trends, Novik pointed out, are being recognized on his station by such national advertisers as Anheuser Busch, P&G, R. J. Reynolds. Also such semi-national and regional advertisers as American Bakers (Taystee brand). Bovver Savings Bank, National Shoes, etc. have initiated or renewed campaigns for 1963.

Ideas at work:

- WCAU, Philadelphia, has written this note on the back of Mona Lisa post cards: "We don't have Mona Lisa in Philadelphia but we do have ... 'Sylvie by Night,' 9 p.m. to 1 a.m."
- KCBS, San Francisco, d.j. Dave McElhatton has his own answer to the current walk craze. It's a 20-hour rest-a-thon, including transportation by stretcher to the station's news wagon for a tour of the area and an in-studio bed.
- WIL, St. Louis, in connection with its 42nd anniversary celebration, is running a "Birthday Cake Bake Contest." Listeners are invited to bake a cake, and decorate it using the birthday as the theme. Most unique entry wins $100.

Changing hands: WLLH (AM & FM), Lowell-Lawrence, Mass., was sold by a group headed by Gerald
Harrison to Arnold S. Lerner, Daniel M. Lerner, and Joseph M. Mufson. Price was $275,000. Blackburn brokered the deal. WOTT, Watertown, New York, was sold by the Thousand Islands Broadcasting Co., which is headed by James Johnston, principal stockholder. Johnston also owns WRVM, Rochester, New York. Buyer: CRS Enterprises. Blackburn handled the $150,000 sale. McClatchy Broadcasting has sold KERN, Bakersfield, Cal., to Radio KERN, Inc.

New station group: Intermountain Network, headquartered in Salt Lake City, announced the formation of the Inter-Valley Farm Group. Officers of this new division are Lynn L. Meyer, president, and Jack Paige, executive vice president. The division’s member stations will originate special farm programming and Intermountain Network will provide various daily network programs.

Sales: Folger’s Coffee, American Tobacco (Tareyton cigarettes), and Standard Oil Co. of California renewed sponsorship of the San Francisco Giants broadcast schedule on KSFQ, San Francisco. Each will sponsor one-third of the games.

Calendar note: The first annual WHK Public Service Awards luncheon will be held 1 May at the Statler Hotel, Cleveland. Guest speaker will be Mark Evans, vice president, public affairs, Metromedia, who will discuss “The Rewards of Public Service.”

Programming note: With the addition of Jim Ameche to WHN, New York, talent roster, the station is realigning some of its programming. Bob and Ray move to the early morning (5:30-9 a.m.) slot, followed by Ameche at 9, beginning 1 March. WBBF, Rochester, has added to its list of “capsule” programs a series of one-minute short talks on business conditions in and around Rochester. “The Writer Speaks,” a series of 13 half-hour programs featuring major contemporary authors, bows 25 February on WIMS, Washington, D.C. (8:35 p.m.)... An expanded schedule of Negro programming has been launched by KBBY, Oklahoma City, and now totals more than half the station’s schedule.

Sports note: KDKA, Pittsburgh, play-by-play coverage of Pirate exhibition games begins 16 March. Regular season begins 8 April.

Extracurricular note: Henry T. Wilcox, general manager of WFBL, Syracuse, was named director of the Syracuse Assn. of Workers for the Blind.

Kudos: Pat Flanagan and Gene Blanpied, account executives for KOOL and KOOL-TV, Phoenix, were presented with distinguished salesman’s awards for their service in Phoenix... William F. Turner, station manager of KOTA (AM & TV), Rapid City, is the winner of the South Dakota Junior Chamber of Commerce Distinguished Service Award for 1962... N. Joe Rahall, owner of the Rahall stations, was appointed to the board of directors of the Defense Orientation Conference Assn. The United Fund honored Tom Chauncey, president of the Arizona Broadcasting Network, with an award for his efforts in helping the Fund reach its goal. The award has been established on an annual basis and is named in honor of Chauncey, its first recipient... Perry S. Samuels, general manager of WPTR, Albany, was unanimously elected to the board of directors and as vice president of Patroon Broadcasting, parent company.

PEOPLE ON THE MOVE: Joe Lobaito, general manager of KMAQ, Marquoketa, la. Lobaito was formerly sales manager at WHRV, Ann Arbor... Thomas E. Carroll to assistant business manager of Time-Life Broadcast, New York... John Link to sales manager of WLVN, Nashville, a new station scheduled to begin broadcasting in March... John R. Long, Jr., former State Commissioner of Insurance and Banking, joins WSIX Inc. as assistant to the president... G. Jackson Barney, Jr., research manager for Jefferson Standard Broadcasting, to manager of the newly-established research department of the Charlotte Chamber of Commerce, effective 1 April... Bonnie Ann Gardner to director of operations, KUPC, Bellingham... Marshal R. Nulis to the sales staff, WILD, Boston, as regional sales manager... Benjamin F. Mayo, station manager, WGAC, Augusta, elected a vice president of parent firm Twin States Broadcasting... Aubrey Morris, WSB, Atlanta, news director, resigns 1 March. He'll be succeeded by King Elliott... Scott Bishop to program director of WCKR-WIOD, Miami... William McNicol, formerly assistant sales manager of WOR,
New York, to sales manager ... Earl Morgenroth to assistant manager and operating director of KGVO, Missoula ... Martin (Red) Mottlow to the news department of WIND, Chicago.

**Tv Stations**

There's a new media salesman knocking on New York agency doors these days.

He's Rene Auncelmo, vice president of Spanish International Network (SIN), in New York to launch expansion of organization's sales headquarters at 247 Park Avenue.

Network consists of seven full-time all-Spanish language TV stations in Los Angeles, San Antonio, and five border markets including San Diego and El Paso.

More than 25 stations have already posted their entries for the new Station Award of the National Academy of TV Arts and Sciences.

Presented for the first time this year, the award recognizes the outstanding program produced by a TV station in the U.S. which deals with a significant issue in the station's community. The first annual award will be presented on the Emmy Award Telecast over NBC on 26 May.

**Ideas at work:**

- Inspired by President Kennedy's physical fitness program, staff of WTEV-TV, Providence-Fall River-New Bedford, made a 50-mile march through Massachusetts and parts of Rhode Island, led by promotion manager Don Badger.

- WSAZ Huntington, W. Va., d.j. Pete Stenger got a special surprise and, by the way, tribute to his popularity, on his birthday. After completing his show for the day, he left the studio to find a Baltimore & Ohio engine waiting for him at the door. (B&O tracks parallel station's studio). Stenger accepted an engineer's cap with which to greet well-wishers along the four mile route to his home.

- Crown sister stations KING-TV, Seattle, and KGW-TV, Portland, have unusual event coming up on 1 March. It's the double feed of simultaneous sporting events and is probably a first. KGW-TV will pick up live and feed the Seattle U. and University of Portland Basketball game while KING-TV will be relaying back the Portland Buckaroos-Seattle Toten hockey games.

**Sales:** KABC-TV, Los Angeles is virtually sold out on its next local live venture, "Sundown National accounts on the show include Blue Bonnet Margarine, Helene Curtis, Campbell's Soup, Hunt's Foods, P&G, General Mills and Crown Zellerbach ... For the third straight year, KJJJ-TV, La Angeles, goes into its telecast of Los Angeles Angels baseball game sold out. Renewing sponsors at Chevrolet Dealers of Southern California (Eisman, Johns & Laws Standard Oil (BBDO), and Vicero Cigarettes (Bates) ... Sponsors are the 11 San Francisco Giants baseball games to be telecast this year by KTVU, San Francisco-Oakland will once again be Standard Oil of California, Folger's Coffee, and American Tobacco.

Files for new stations: Western Slope Broadcasting, currently owners and operators of KREX-TV, Grand Junction, has filed with the FCC an application for a construct (Please turn to page 66)

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**Newsmakers in tv/radio advertising**

**Julian Bercovici** has been promoted to the post of director of daytime television programming for the ABC television network. He previously held the position of executive producer for ABC daytime for the past five years. Before joining ABC, Bercovici served eight years with NBC where he held the post of manager of nighttime television.

**Louis F. Bantle** was recently appointed to a newly formed advertising position at United States Tobacco. He will assume the title of advertising manager for the company's two food divisions, Circus Foods and Lummis & Co. Bantle was an account executive at Donahue & Coe before becoming associated with U.S. Tobacco in 1962.

**Wallace Lapkin** is now with the New York office of Foote, Cone & Belding as manager of the research department. For the past five years, he has served as both director of research and marketing supervisor of MacManus, John & Adams, New York. Lapkin is vice president of the American Marketing Associations New York chapter.

**John Earle Loog** has been appointed advertising manager of Proctor-Silex Corp. Loog, most recently a motion picture and television producer, was formerly national advertising manager for RCA Victor Television and later headed broadcast advertising for RCA Sales. He was at one time a partner in Loog, Katz & Barrington, Philadelphia.
Wall, American style

We have our walls, too. But the big difference is the purpose. And our kind of purpose keeps such walls standing, keeps Americans rallying to defend and strengthen our country. The Payroll Savings Plan for U. S. Savings Bonds is a good example of how Americans rally to a good cause. When you install a Plan in your company, you harness the power of your payroll in strengthening our country. You help encourage thrift that increases reserve buying power and individual independence. Keep our kind of wall standing forever. For help in installing and promoting a Payroll Savings Plan for U. S. Savings Bonds, call your State Savings Bonds Director. Or write Treasury Department, U. S. Savings Bonds Division, Washington 25, D. C.

Keep Freedom in Your Future ... U. S. SAVINGS BONDS

The U. S. Government does not pay for this advertisement. The Treasury Department thanks, for their patriotism, The Advertising Council and this magazine.
tion permit to build and operate a TV station at Vernal, Utah, operating on ch. 3. Station would be a satellite of KREX-TV, but would later originate local programs.

On the public service front: Viewers of KTTV, Los Angeles, pledged over $114,000 in an 18-hour "Stop Arthritis Telethon," setting a new record in the station's eight-year history of annual telethons... Job opportunities in various fields of Philadelphia business and industry are being reviewed in a new ten-week TV series, "Gateway to Careers" on WRCV-TV... An attractive 40-page booklet has been released by KRON-TV, San Francisco, outlining some of the programs and service campaigns televised during the past several years. Many photographs and illustrations are included... People in Michigan with questions on life insurance will be able to ask them from the anonymity of their own living rooms and receive direct answers over the air, all part of a special called "Live, Die, or Quit" scheduled for WXYZ-TV, Detroit on 3 March (5-11 p.m.). A panel of prominent insurance experts and 15 telephone operators will be on hand.

New tower: KTBS-TV, Shreveport, will have a new transmitting tower and antenna which will increase its range at the outer boundaries to approximately 110 miles from tower location at Morringsport, La. New structure will be 1,800 feet above ground, 450 feet higher than the Empire State Building. Cost of the structure will be about $500,000.

Programming note: KING-TV, Seattle, is producing a new weekly half-hour music show called "On the Town," featuring top professional entertainment appearing in Seattle night spots.

Celebrating in style: Tomorrow, 26 February, marks the 12th anniversary on WCBS-TV, New York, of "The Late Show." It's the longest-running feature film show in New York TV. To honor the occasion, the station is throwing a gala celebration at the Starlight Roof of the Waldorf-Astoria.

Looking forward to: The eighth annual Conference of State Broadcasters' Executives, under auspices of NAB, to be held at the Shoreham Hotel in Washington 26-27 February. Sen. Vance Hartke (D-Ind.), prominent member of the Communications Subcommittee of the Senate Commerce Committee, will be the featured speaker, and Clair R. McCollough, NAB Board chairman and president of The Steinman Stations, will preside.

Kudos: For the second consecutive year, WRCV-TV, Philadelphia, has been cited by the All American Conference to Combat Communism with its "Vigilant Patriots Award" for a TV series informing the public on the dangers of communism, "In Defense of Freedom"... Joseph L. Brechner, president and general manager of WFTV Orlando, was initiated as a member of Alpha Delta Sigma, national professional advertising fraternity...

J. Robert Covington, vice president of research-promotion for Jefferson Standard Broadcasting, has been elected to the board of directors of the Charlotte Chamber of Commerce... Frank Bateman, technical operations manager of WBTV, Charlotte, to president of the Charlotte Engineers Club.

PEOPLE ON THE MOVE

Bob Lake to account executive in the sales department of KXTV Sacramento... Mary Neal to publicity director of WTRF-TV Wheeling, W. Va. ... Robert S.
Smith to vice president and station manager of WOR (AM & TV), New York ... Ronald B. Harris to promotion and sales service director of WSAP-TV, Spartanburg, S. C. ... Alan Barrows, former timebuyer at J. Walter Thompson in New York, to new position of sales development representative for WFAA-TV, Dallas ... Donald J. Badger to promotion manager for WTEV-TV, Providence-Fall River-New Bedford ... Rex Morgan to director of news and special events for WFIL (AM & TV), Philadelphia, replacing former news director Les Crystal who has moved to NBC, Chicago, as a documentary writer-producer ... Edward E. Benham to chief engineer at KTIV, Los Angeles ... Richard C. Shepard, station manager of WGR (AM & FM), Buffalo, to local-regional sales manager for WKBW-TV, same city ... Donald L. Phinney to the sales staff of WGR (AM & FM), Buffalo ... Sterling W. Wright to client relations director for WSOC-TV, Charlotte ... Jon Poston to news director of KTIV, Sioux City, succeeding David Schoumacher who resigned to accept a position with a tv station in Oklahoma City ... Richard N. Jacobson, formerly assistant general sales manager for WOR-TV, New York, to sales manager of the station ... Donn E. Winther, advertising and sales promotion manager to assistant sales manager: Robert Hudson succeeds Winther; general services supervisor George Gagliani, replaces Hudson as assistant advertising and sales promotion manager, and Thomas Larson replaces Gagliani, all at WBZ-TV, Boston.

**Film**

MGM-TV has already locked four of its series into the network picture for the '63-'64 season.

NBC TV is scheduling “Mr. Novak,” “The Lieutenant,” and “Harry’s Girls” and ABC TV closed a deal on “The Travels of Jaimie McPeeeters.” All are full-hours except the half-hour “Harry’s Girls.”

The film company currently has three hour-long series on the national screens, “Dr. Kildare,” “The Eleventh Hour,” and “Sam Benedict,” all NBC TV.

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**Ten top radio commercials named in Pulse study for Blair Radio**

Best radio commercials as determined from a 2,000 home study conducted by The Pulse for Blair Radio were named last week.

The winners and their agencies are:

Chevrolet, Campbell-Ewald, Detroit; Coca-Cola, McCann-Erickson, New York; Dodge, BBDO, New York; Ford, J. Walter Thompson, New York; Kellogg’s Corn Flakes, Leo Burnett, Chicago; Pall Mall, SS&C&B, New York; Park’s Sausages, Leon Shaffer Golnick, Baltimore; Pepsi-Cola, BBDO, New York; V-8 Juice, Needham, Louis & Brorby, Chicago and Winston, William Esty, New York.

Eight runners-up were:

Ac’cent, NL&B, Chicago; Carling’s Black Label Beer, Lang, Fisher & Stashower, Cleveland; Chesterfield, J. Walter Thompson, New York; L&M, J. Walter Thompson, New York; Pontiac, MacManus, John & Adams, Detroit; Rambler, Geyer, Morey & Ballard, Inc., Detroit; Salada Tea, Hoag & Provandie, Boston; and Wrigley Chewing Gum, Arthur Meyerhoff & Co., Chicago.

More news on the success of post-’48 feature-film programing is being heard, this from Seven Arts and MGM-TV.

To prove the trend towards local programing of features in prime time is on the upswing, Seven Arts points to recent developments in Lafayette, La.; and Asheville, N. C. In both markets, the ABC TV affiliates preempted network programing to telcast features from SA’s “Films of the 50’s.”

MGM-TV reports that a survey of eight tv stations programing MGM post ’48 films showed six of them ranking first in those time periods.

Based on the November/December ARB, the survey covers all markets in which MGM features were scheduled for at least three out of the four weeks studied by ARB. A notable success occurred at WGN-TV, Chicago, which moved into first place in the Saturday, 10:15-midnight slot ahead of “The Late Show” on competing WBBM-TV for the first time in September with MGM films. The station maintained its lead and for the measured period scored an 18 rating and 42% share of audience.

New commercial production company dotting the New York scene is Kelmenson Productions, located at 75 West 45th Street.

Founder David I. Kelmenson has been an associate and senior vice president of Robert Klaeger Associates.

Merger: Don Fedderson Commercial Productions, Hollywood, and Klaeger Associates, New York, joined forces, with production facilities and personnel of both West coast offices to headquarter at the Fedderson Commercial Production Center (8160 West Third Street, Los Angeles). Robert Drucker, vice president in charge of Klaeger’s west coast company, became a vice president of Fedderson.

New quarters: MPO’s administrative offices, editing department, sales meetings and repeater sales divisions now operate from The

**SPONSOR**/25 FEBRUARY 1968
WJXT entry in Miss Smile Contest reaches finals

Duchess Williamson, representing WJXT, Jacksonville, has been selected one of the five finalists in Florida's Miss Smile Contest to be held at Cypress Gardens. Here she appears on the station's "Midday," with host Dick Stratton (l) and Ed Cain, of Florida Council of 100, contest sponsors.

MPO Videotronics Center, 222 East 41st Street, New York 17. The phone: TN 7-8200.

Happy anniversary: To "Romper Room," the live syndicated TV show which celebrated its 10th Birthday on the air last week, 20 February.

Kudos: Ernest Pintoff, president of Pintoff Productions, producer of filmed commercials for TV, is featured in a "Sight & Sound" critique by Bart Sheridan in the April issue of "McCall's." "The Cadillac," an experimental film produced, written and directed by west-coast photographer Robert Clouse and to be showcased on the CBS-owned TV stations' "Repertoire Workshop" in early March, has been nominated by the Motion Picture Academy of Arts and Sciences for an Academy award in the Short Subjects category.

PEOPLE ON THE MOVE: Johnny Johnston to director of national sales at Official Films... Martin Davis, head of advertising, publicity and marketing activities, to vice president of Paramount Film Distributing Corp... Merrill F. Sprout, Jr., to director at Producing Artists... Charles Adams to TV commercials and feature films producer at ATU Productions... Richard Tschudin, production manager for Films of California, to vice president of the company... Thomas N. Ryan to the sales force of ABC Films.

Reps

Bob Patt has been named sales promotion and marketing director for Blair Television, and Dick Gideon assumes post of manager of research, Blair-TV.

Both men are veterans of the field. Patt, for the past three years manager of promotion and advertising for WNBC (AM & TV), New York, held the same post at WCBS (AM & TV) for 11 years. Gideon comes to Blair-TV following five months at Y&R as assistant director of research in charge of broadcast media. Previously he was manager of research for 10 years in charge of the radio-TV division of Triangle Publications.

Advertising Time Sales broadened its operations in both Chicago and St. Louis.

The Chicago office has moved from 300 North Michigan Avenue to the new United of America office building at One East Wacker Drive.

The St. Louis branch is also in expanded quarters, doubling its previous space. Address: 1015 Lafayette Street.

Rep appointments: KWJJ, Portland, to Venard, Torbet & McConnell... KBAT, San Antonio, to Robert E. Eastman... KMBC (FM), Kansas City, WPEN (FM), Philadelphia, and WMVJ, Miami, to Robert Richer Representative... WHAY, Hartford-New Britain and WLAD, Danbury, to Bob Don Associates, for the entire country except the New England area... WFOX, Milwaukee, to Mid-West Time Sales for regional sales... WDEE, New Haven, to Bill Creec Associates for New England sales... KSAN, San Francisco, to Pearson National Representatives... KWBW, Hutchinson, Kan., to Mid-West Time Sales.

PEOPLE ON THE MOVE: Robert M. Williams, account executive with CBS TV sales, to the New York sales staff of TVAR... Paul Wischmeyer to TV account executive in the St. Louis office of Peters Griffin, Woodward.

Charles Sinclair joins SPONSOR

Charles R. Sinclair has joined SPONSOR as executive editor. Sinclair will be responsible for the handling and supervision of newsletters and feature material. For nearly two decades, he has worked as an editor, writer, and dramatist in the communications industry. Following a hitch with United Press and the N.Y. Daily News, he first joined SPONSOR in 1946 as an associate editor, with the publication's second issue. He later became a senior editor. On leaving SPONSOR, he held posts with WPIX, New York, Rogers & Cowan, Billboard, and WNEW, New York. Between 1959 and 1961, he was New York bureau chief for Television Digest. Most recently, he was radio/TV programing editor of Billboard, and a contributor to Television Digest.
Radio basics for farm radio buyers

On occasion, we practically "blow-out-tops" when we note some of the stations picked by inexperienced buyers for their agencies' arm clients. In many cases the stations picked are just simply not stations that can successfully sell arm products. Every time an agency makes a poor buy for a farm account it deprecates the value of good farm radio in the eyes of a farm advertiser. . . . probably drives him back into farm publications. Quite often it is not the fault of the young timebuyer who may know little . . . and care less . . . about the farm business he is placing. In fact, probability he is a trained slide-rule artist who has done pretty well buying metro markets by the numbers. Farm area stations are a different breed of pups and can't be bought by the inexperienced without some good guidance.

We are questioned, from time to time, by a conscientious buyer who will at once place a farm radio schedule. He recognizes his inexperience in this particular type of buy and sincerely wants help. We endeavor him a great service by suggesting the following as a guide in selecting radio stations that are qualified to do an effective radio farm-selling job.

An effective farm service station should:

1. Have a large Nielsen rated service area in which there is a substantial farm population. Metro people do not buy farm products . . . but . . . a metro station charges the advertiser for wasted metro coverage.

2. Have two or more announcers who are experienced and trained in farm service and selling. If they qualify as farm specialists they are almost sure to be members of the National Assn. of Radio Farm Directors. The association will furnish a complete list of names to any interested agency. Farmers are specialists and can easily spot the amateur who does not understand the farm product he is supposed to be selling. The experienced Farm Specialist can deliver to the farm account a loyal and qualified farm audience and pass on his personal acceptance and popularity to the advertiser . . . a definite plus.

3. Have two substantial "farm blocks" of farm features to completely serve the farmers needs. The "early morning farm block" should be in depth to cover markets, weather farm service features, farm news and the many farming service aids. Many stations drop in an early morning market program . . . make a claim to farm service . . . and try to pick up a few unsuspecting farm accounts.

"The noon-time block," while it may be more brief, should update the markets and other more timely features, giving the changes in market prices, conditions, etc., occurring since the early morning broadcasts.

4. Have a total of at least 15 hours of pure farm programming each week. Anything less than this cannot cover the farm service needs. Because of the conflict of audience interest very few stations in metropolitan areas can afford to serve the farmer at the expense of their local metro audience.

5. Have a substantial list of active farm accounts placed by national advertisers. Many of the big farm accounts have made studies in great depth to determine the best farm service stations. Their selection can aid other farm advertisers.

6. Have a record of farm service over a long period of time. Farm service listener loyalty is not built over night. The newcomer who decides to offer a farm service may have all of the above qualifications, except a loyal farm audience and a substantial list of national farm advertisers. The newcomer may be trying hard and may someday, develop a loyal farm following . . . but . . . does he have it today? Does he have the large farm audience needed to sell the advertisers products . . . now.

Unless you have lived in a heavy oriented farm area, you would find it hard to believe the impact a farm director has within his own domain. Often, he is called upon to judge contests, to lecture at 4-H Clubs, FFA, Grange, Farm Bureau or Farmer's Union meetings. He is asked to evaluate market and pricing conditions, to recommend products or pass judgment on market innovations.

Numbers alone can't evaluate this type of a station buy. It takes an open mind, a willingness to listen, and good advice to fit the right station to your product. This guide can be used as a checklist.

William A. Martin, a part-owner of the Farm & Home Stations group, is president and general manager of KMMJ, Grand Island, Neb., president of KXXX, Colby, Kan., and an executive of KFNF, Shenandoah, Ia., third station in the group. Martin possesses the advantage of having had many years experience in the specialized area of farm programming.
Spot radio on California stations is included in a campaign to be launched soon by Servisoft of California (San Diego) through Richard N. Meltzer, L.A.

Radio stations in San Diego, L.A., Bakersfield, Fresno, San Francisco and Sacramento are included in the drive.

Spot tv and radio are included in the $1.2 million 1963 budget of Southern California Edison Co. of Los Angeles.

Radio will get an 11-week push for the appliance division, while spot tv will be used throughout the year.

Most of the budget will be devoted to promoting the Medallion Home Award and institutional programs.

Milani Foods of Los Angeles is including spot radio and tv in its $400,000-plus 1963 budget, according to newly appointed ad manager Jon W. Wimer.

Mogen David is readying the largest spring promotion in the company's history. The two big guns in the Mogen David push will be Jack Paar and Johnny Carson.

Spot tv, however, will be the third link in the proposed campaign. The winery plans to hit hard with spot in key markets.

**SPOT TV BUYS**

Scott Paper goes after the women's audience via a 27-week campaign beginning 4 March. Day minutes will be used. J. Walter Thompson, New York, is the agency. The buyer: Joan Ashley.

Eastman Kodak is picking up night minutes and chainbreaks in preparation of a six-week push for its Kodel. Starting date for the campaign is 18 March. DCS&S is the agency. Norm Ziegler is doing the buying.

General Foods is going out after the kiddie audience for its Crispy Critters during a four-week push starting today, 25 February. Night and day minutes are slotted during kid show segments. Benton & Bowles is the agency. Ron Siletto is the buyer.

**SPOT RADIO BUYS**

Merritt Plan Insurance Co. of Los Angeles is going back into radio after a four-year hiatus from the medium. A 13-week flight centering around the San Francisco area is being planned. Agency is Mark Lusita.

Harrison Radiator is plunging heavily into radio during the next six months. Beginning this month, some 293 stations in 126 markets in every section of the country will push Harrison's Four Season Climate Control system. Scheduling emphasizes the larger metropolitan areas with the use of three stations in most markets. The commercials are 60-second versions of the fast-moving, entertaining, husband-and-wife team, the Bickersons. Messages will be slotted between peak driving hours of 4:30 and 6:00 p.m. The agency: D. P. Brother, Detroit.
Universal TV Tape Recorder

Universal model enables you to obtain in a compact unit very high standards of performance, reliability and interchangeability... lowest cost. You buy this basic unit and add exactly what you want in the way of accessories to achieve your desired type of operation.

The availability of a complete line of accessories provides programming flexibility and operating convenience, making the TR-2 an excellent choice for many applications. Circuits of proved performance are utilized throughout. Transistors are employed where they do the most good in achieving materially improved performance and significant savings in space.

**Audio and Mobile Models.** The TR-2 model is available in a single (3-rack) cabinet 70" wide, 84" high, and 24" deep. It requires less than 10 square feet of space. For mobile applications the TR-2 is housed in two separate cabinets each measuring 66" high, 24" deep, and 50" wide. Both models are designed for adding color.

**Accessories.** The wide range of accessories which can be integrated in the basic TR-2 include: Air Bearing Headwheel, PixLock, Picture Monitor, Waveform Monitor, Audio Cue Channel, Automatic Timing Corrector (ATC), Two-speed operation, and Color.

See your Broadcast Representative for complete details. Or write to RCA Broadcast and Television Equipment, Building 15-5, Camden, New Jersey.

**Outstanding Features**
- Lowest Priced Compatible Quadruplex Recorder
- Optional Two-Speed Operation
- Electronic Quadrature Control
- Designed for Adding Color
- Complete Line of Accessories

The Most Trusted Name in Television
Reach her with a SPOT OF TAE

(the "homes reached" station in Pittsburgh)

Coffee time is TAE-time with
The Jean Connelly Show's
Jean's 10 a.m. half-hour reaches more homes than
any other woman's interview program in town*

Take TAE and see

*ARB, Nov./Dec., 1962
SPONSOR
THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

4 MARCH 1963—40c a copy / $8 a year

BATES MERGES
MEDIA DEPT. & RADIUS TV
p. 29

Campbell's V-8
goes 100% radio
for 2nd year p. 32

Campbell's V-8

Radio/TV Advertisers
Use Bates

V-8 goes 100% radio for second year.

Albuquerque
Atlanta
Buffalo
Chicago
Cleveland
Dallas, Ft. Worth
Denver
Duluth-Superior
Evanston
Kansas City
Little Rock
Los Angeles
Miami
Minneapolis-St. Paul
Intermountain Network

WTAR...Norfolk-Newport News
KFAB...Omaha
KPOJ...Portland
WRNL...Richmond
WROC...Rochester
KCRA...Sacramento
KALL...Salt Lake City
WOAI...San Antonio
KFMB...San Diego
KYA...San Francisco
KMA...Shenandoah
KREM...Spokane
WGTO...Tampa-Lakeland-Orlando
KVOO...Tulsa

Radio Division
WARD PETRY & CO., INC.

The Original Station Representative

New York • Chicago • Atlanta • Boston • Dallas
T • Los Angeles • San Francisco • St. Louis
... KEYS ITS PROGRAMMING TO KEEP PACE WITH AN EXPANDING POPULATION IN A BOOMING MARKET... WHERE ONE OUT OF EVERY THREE FAMILIES HAS THE WXLW LISTENING HABIT! That's right! We reach and influence one third of this expanding market! Moreover, we know where and how our listeners live... what they eat... wear and what they'll buy! Thanks to creative research in-person interviews we have also learned that our audience is composed of above average adult families! WXLW is the first radio station in this market to offer a "profiled" audience providing greater sales returns per dollar invested!

Dress up your sales picture in this market area in 1963... place your schedule where greater sales success is assured... buy WXLW in Indianapolis. (NCS '61)

*Ask your Robert East man for "the typical WXLW family" profile!
YOU CAN'T
MISS MICHIGAN

...if you unholster your ballpoint hardware and draw a bead on the target territory where Carol Jean Van Valin (Miss Michigan '62) is top hand, face and figure.

Round up the herd of figures in ARB and Nielsen which prove that you will miss Michigan without WJIM-TV ... dominant gun-notcher for over 12 years in that rich industrial outstate area made up of Lansing - Flint - Jackson and 20 populous cities ... 3,000,000 potential customers ... 745,600 TV bunkhouses (ARB Nov. '62) ... served exclusively by WJIM-TV.

Ask your Blair TV ramrod.

Strategically located to exclusively serve Lansing ... Flint ... Jackson
Covering the nation's 37th market. Represented by Blair TV. WJIM Radio by MASLA
$ MADISON MILLIONAIRESS!
WHAT DID SHE BUY LAST YEAR?

Some $600 million worth of groceries, drugs, household appliances, motor cars, beverages, cosmetics.

WHERE DID SHE GET THE IDEA TO BUY?

Largely from WKOW-tv, Madison's pioneer UHF station.

HOW COME?

Because General Foods, Colgate-Palmolive, Procter & Gamble, Interstate Bakeries, Lever Bros., Folgers, Standard Oil, Mogen David, Anscot Film, Winston Tool, Northwest Airlines, King Midas, Spring Maid, Schlitz, Pfizer, Pure Oil, General Motors, International Latex, Kroger, American Home Products and scores of others recognize that WKOW-tv gets to family buyers in Wisconsin's 2nd trading zone fast, fast, fast.

WKOW-tv concentrates on this Madison trade zone . . . allows you plenty of dollar-power for massive frequency.

SPONSOR / 4 MARCH 1963
Vol. 17 No. 9

SPONSOR-WEEK / News

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Tv Stations p. 61 / Radio Stations p. 60 / Film p. 63 / Fm p. 63
Representatives p. 63 / Networks p. 55

SPONSOR-SCOPE / Behind the news

P. 1

DATA DIGEST / Price themes backfire

P. 4

KEY STORIES

MEDIA & TV-RADIO UNITE: CAN THIS MARRIAGE SUCCEED?
Questions rise on inra-agency rivalries as Bates marshals media and programming departments under one banner.

P. 29

CAMPBELL'S V-8 JUICE GOES 100% RADIO / Campbell's V-8 is all out for radio a second year. Medium provides frequency within budget limits and boosts product as top-of-the-mind juice.

P. 32

NEW POSSIBILITIES FOR ANIMATION / Puppet-like characters created by Animorph, Inc., make video tape animation possible for the first time, also provide new film vistas.

P. 34

BROADCASTING HAS MAJOR ROLE IN AFA'S PLANS / Mark Cooper, new president, hails sponsors of public service programs and says industry self-regulation is most important. AFA hopes to correct an image in Washington.

P. 37

MASONITE GROWTH RELIES HEAVILY ON TV / Selling building materials via TV has paid off for this producer of wallboards and other products. Here's why.

P. 40

SPOT SCOPE / Developments in tv/radio spot

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TIMEBUYER'S CORNER / Inside the agencies

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WASHINGTON WEEK / FCC, FTC and Congress

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SPONSOR 4 MARCH 1963
Vol. 17 No. 9
These food and related advertisers have discovered the moving power of WSPD-Radio.

WSPD-RADIO, TOLEDO

MOVES THE GROCERIES/ off the shelves

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

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

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

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

THE KATZ AGENCY, INC.
National Representatives

LOS ANGELES
KGBS

PHILADELPHIA
W'BG

CLEVELAND
W'W'

MIAMI
WGBS

TOLEDO
WSPD

NEW YORK
WHN

DETROIT
WJBK

MILWAUKEE
WITI-TV

CLEVELAND
WITW-TV

ATLANTA
WAGA-TV

TOLEDO
WSPD-TV

STORER
BROADCASTING COMPANY

SPONSOR/4 MARCH 1963
The Tunnel

The River Nile

The Chosen Child

Emergency Ward

Shakespeare: Soul of an Age

Polaris Submarine
"We must view with profound respect the infinite capacity of the human mind to resist the introduction of useful knowledge."

THOMAS HAYNESFORD LOUNSBURY
(American scholar and educator, 1838-1915)

Well, maybe.

But a lot depends on how that useful knowledge is introduced. For instance, during the last quarter of 1962, NBC News specials presented in evening time covered such diverse actualities as the Cuban crisis, the Berlin Wall, and the world of William Shakespeare. These programs attracted an average audience of 7,800,000 families—an audience virtually as large* as the average audience for all regularly scheduled nighttime programs.

It is clear that people today do not "resist the introduction of useful knowledge"—at least when it comes to them by way of special programs produced by NBC News.

It has been the custom to boast that factual programs attract small but select audiences. These audiences are still select, but for NBC they are no longer small. Potential sponsors may take note that more such special programs are taking shape at the network. For unlike Mr. Lounsbury, we at NBC "...view with profound respect the infinite capacity of the human mind." Period.

*Less than one rating point apart.
A word of caution to the FCC

The Association of Maximum Service Telecasters (AMST) has put before the FCC a recommendation of more than passing interest to agencies and advertisers.

AMST notes that the FCC is considering a short-spaced vhf channel in each of eight leading communities—Oklahoma City; Johnstown, Pa.; Baton Rouge; Dayton; Birmingham; Knoxville; and Charlotte. It argues that the approval of such new vhf assignments (a few short-spacers have already been granted) will be a disservice to healthy uhf development, and it is joined in this contention by the Assn. for Competitive Television (ACT), although the uhf group does so for different reasons.

In dealing with this issue the FCC is again at a crossroads.

The FCC was at a crossroads immediately after World War II when it vigorously encouraged the development of fm, then backed off as commissioners changed and fervor for a dominant fm radio system cooled.

The FCC was at a crossroads when it established and encouraged a uhf system, then looked the other way when the uhfers found themselves hard-pressed to stay alive economically.

If the FCC decides on short-spaced vhf assignments it probably will, as the AMST correctly points out, “(1) weaken the demand for uhf and impair its development and (2) degrade vhf engineering standards and create interference to existing vhf service to the public.”

At a time when the all-channel receiver rules adopted in November 1962 promised to give uhf the chance it deserves, the opening of vhf floodgates may create a confusion that may make the fm vascillations of bygone years seem pale in comparison.

The time has come for the Commission to take a stand and stay with it. The political appointment system under which commissioners come and go tends to bring new and conflicting ideas onto the broadcast regulatory scene in confusing succession.

We urgently recommend that each commissioner delve into a bit of history. Go back 15 years and trace the shifting sands of Commission philosophy and regulation. The point should be apparent. A healthy industry must have well-planned and consistent regulation. Otherwise it can’t stay healthy long.

Norm Glenn
The South's pioneer station extends deep and sincere appreciation to the Broadcast Pioneers and the entire industry for this distinguished award in recognition of WSB's forty-one years of broadcasting service.
WGAL-TV delivers a loyal, responsive audience. This unequaled viewer following results from fourteen years of pioneering, finest facilities, and the most complete and modern equipment in the area. Channel 8 is the only single medium in this entire region that assures full sales power for your advertising dollars.

WGAL-TV
Channel 8
Lancaster, Pa.
STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc., New York, Chicago, Los Angeles, San Francisco
TVB AND ARF URGE RESEARCH REFINEMENT ON EVE OF RATING PROBE

On the threshold of investigation of rating services by Special Subcommittee on Investigations of the House Commerce Committee, TVB and ARF traded comments, both urging refinement of TV research tools and methodology. Committee chairman Oren Harris (left), who Tuesday will begin looking at the use being made of ratings (page 51), found two major industry groups making their own proposals. TVB president Norman Cash urged an industry group from agencies, advertisers, and the TV medium, "through an organization such as the ARF," working with rating services to: determine what basic refinements in sampling and survey techniques must be made now to have more sensitive tools, what is needed in way of audience characteristics, what sample sizes are required, and what it will cost. ARF agreed with Cash, citing its own appeal for objective research.

RCA VICTOR, BUICK JOIN FORCES IN TIE-UP

Blockbuster campaign in network and spot TV and radio will be an important part of RCA Victor's launching this month of Dynagroove, a recording-pressing technique hailed as "an evolutionary technical development in sound." Total campaign will be budgeted at $2.3 million, aided by a joint promotion with Buick. RCA color commercials will be used on NBC TV Walt Disney series; Buick will plug a special Dynagroove LP with commercials in Sing Along With Mitch. The automaker, which is offering its tie-in album at a special price, is backstopping the TV with an eight-week saturation radio campaign of 3,000 spots scheduled in 82 major markets.

NBC BUYS 60 MGM, 20TH CENTURY FOX PICTURES

NBC announced agreements with Metro-Goldwyn-Mayer and 20th Century Fox for TV premieres of 60 major motion pictures during the 1963-64 season. Mostly 1955 to 1960 releases, the films will be presented on Saturday and Monday evenings. Selections from MGM will be made from such titles as Adam's Rib, Annie Get Your Gun, The Brothers Karamazov, Bad Day at Black Rock, Tunnel of Love, and Father of the Bride. 20th Century films will be selected from these pictures among others: Seven-Year Itch, Diary of Anne Frank, The Tall Man, Wild River and We're Not Married.

CBS WRAPS UP KAYE SPONSORSHIP WITH AMERICAN MOTORS, RALSTON

CBS TV wrapped up sponsorship of its new Danny Kaye show for next season, signing American Motors (through Geyer, Morey & Ballard) andRalston-Purina (Gardner) for alternate half hours. Armstrong Cork was set previously for other half. CBS TV moved to the three-quarter mark for new Judy Garland show signing for sponsorship Menley & James (FC&B), American Tobacco (BBDO), and General Mills (DFS).
STATE BROADCASTERS URGE BROADCASTER APPOINTMENT TO FCC

President Kennedy was urged to give serious consideration to “a qualified broadcaster” for the next FCC vacancy by 41 delegates to the Conference of State Broadcasters’ Association Presidents, a proposal voiced by rep Robert E. Eastman last week (sponsor, 25 February). The presidents, meeting in Washington, cited the need to maintain a balance, and “for broad expertise in the regulation of this vitally important medium of communication.

GUINNESS, HOOD COMMERCIALS WIN SWEETSTAKE AWARDS

Arthur Guinness Sons for television and H. P. Hood & Sons for radio took Sweepstakes Awards in Hollywood Advertising Club’s third International Broadcasting Awards. S. H. Benson was agency for Guinness and K&E for Hood, in preparing “best commercials.” Other television commercials singled out for awards were for Chemstrand, Laura Scudder, Mishawaka Rubber, Television Espanola (three awards), Olin Mathieson, New York Times, Great Western Savings, General Foods (two), N. Y. City Traffic Department, and Ford Motor. Radio awards went to Morris Plan, Pepsi-Cola, Carling, Bandini Fertilizer, Crowell-Collier, W. P. Fuller, Chemstrand. Special technical awards went to Chemstrand, Martini-Rossi, County Laboratories, and Chevrolet. For sponsor’s new feature, Commercial Critique, analyzing and evaluating commercials, see page 16.

SPONSOR-WEEK continues on page 14

Color tv revenue heads to $400 million in 1963
RCA executives predict in annual report

Color tv revenues for the industry topped $200 million in 1962 and are expected to surpass $400 million in 1963, RCA chairman David Sarnoff and president Elmer W. Engstrom said last week in the RCA annual report. During 1962, “color set sales doubled those of 1961, profits from color manufacturing and services increased fivefold, color tube production was doubled . . . and color became the profit salvation of dealers squeezed by the lowering margins on black-and-white sets.” Color sets and tubes, they added, were the largest profit contributors of any products sold by RCA in 1962. General Sarnoff and Dr. Engstrom also said profits and sales of NBC established new records last year. RCA sales and profits reached new highs during 1962, sales hitting $1,751,616,000, an increase of 13% from 1961’s $1,545,912,000. Profits were $51,535,000, 45% better than 1961’s $35,511,000. RCA moved ahead in another area, electronic data processing, they continued. Sales and rental of commercial systems more than doubled over 1961. With a tight rein on costs, RCA moved “even further along the road toward the break-even point in this intensely competitive new growth field.”
Who makes a super sound in Cleveland?

Special sales are a specialty at Cleveland’s Pick-N-Pay supermarket chain. Making a super’s special sound most appealing is a specialty of WHK RADIO. And that’s why Charles Moody, Advertising Director for the fifty-one-store Pick-N-Pay chain, says: “We use WHK to spark many of our special promotions throughout the year.” WHK clients know their messages reach more shopping lists with the station that has led the market for three years.* Check out the facts with the Manager, Jack Thayer, or with Metro Radio Sales.

WHK RADIO, CLEVELAND

PULSE, MAR, 1960—NOV-DEC, 1962
RECORD YEARS FOR NETWORK, SPOT, 3 M, METROMEDIA, STORER

Reports on network and spot billings and from 3 M, Metromedia, and Storer last week showed a good year for all. Network billings rose 12.2% (page 56), spot billings in the fourth quarter went up 9.5% (page 52), Minnesota Mining sales increased 12% (page 56), Metromedia net went up 109%, while Storer profits increased 43% (page 58), all in 1962.

WATCHDOG GROUP, "FACT FINDERS" TO STUDY AP BROADCAST WIRE

A special Watchdog Committee and a "Fact Finders" group to study the Associated Press broadcast wire is being formed by AP Radio and Television Association. Watchdog Committee, which will assess wire's overall performance, will be headed by Dave Kelly, television news director of KDKA, Pittsburgh. "Fact Finders," to conduct surveys to determine how wire format is meeting needs of membership and indicate changes, will be headed by Robert Gamble, news director, WFBM, Indianapolis. Both committees will report to APRTA board in September.

STORER UNWRAPS NEW B&W "COLOR" SYSTEM

Color on black and white sets? Not really, it is just a "color effect." Viewers of WAGA-TV, Atlanta, were exposed to a special experimental color effect on their black and white sets by Storer Broadcasting Co., owners of the station. However, Bill Michaels, v.p. tv division, stresses that it is not electronic color transmission, as developed for standard color tv sets, but a "chromatic visual effect that gives the impression of color." Michaels reports the color effect is based on image retention. And in no way resembles full color telecasts. Tests show one viewer in 15 fails to see color, but those who do react to it instantly, he said. Basic gimmick in the system: Artwork is processed under system developed in Austria, transferred to Video Tape, then televised. Process is patented, and secret.

ROBERT E. DUNVILLE, CROSELY PRESIDENT DIES

Robert E. Dunville, president of Crosley Broadcasting since November 1949, died last Thursday after a long illness. Dunville had been with the Crosley organization since 1937. Funeral services were conducted Saturday in Cincinnati. Dunville is survived by his wife, a son, and daughter.

NEWS AT DEADLINE

Fels and Company, heavy tv user, announced appointment of S. E. Zubrow as its advertising agency to handle all consumer products and appointment of Sol E. Zubrow as assistant to the president for marketing. . . . Russ W. Johnson has been named director of advertising for Ideal Toy Corporation. . . . Metro-Goldwyn-Mayer Television now ranks second among all television film producers in terms of programs and weekly hours scheduled for the networks next season, Robert H. O'Brien, president of MGM, told stockholders.

SPONSOR-WEEK continues on page 52
The reason people listen to us is because we listen to people.

ABC Owned Radio Stations communicate with millions of people in six of America's major markets.

Blue Cross rates in Detroit, the effects Chicago's medical research facilities have on patient care, or a means of informing Los Angeles residents of a new industry project, the ABC Owned Radio Stations respond quickly and effectively in order to reach the very heart of each of their communities...the people. Why? Because ABC Owned Radio Stations just don't broadcast...they communicate!
Back a good many moons ago, Kent-Johnson, Inc. invented the musical spot radio commercial. Alan Kent and I little knew what we were to visit upon the unsuspecting citizenry, and in view of the present scene perhaps an apology is in order! In those days, after suitable consultation with the Muse, we launched a ditty popularly known as “Pepsi Cola Hits the Spot.” For nearly two decades this commercial enriched the advertiser, and became the prime example of acceptance, copy precise, and memorability. I’d like to have a buck for all the people who said they wrote it.

Enough. It started something—for me, for the business, and perhaps for you. And so as I continue writing musical advertising, I am glad to accept Snapson’s invitation to offer a critical appraisal of today’s crop of musical radio commercials.

I think the big difficulty with them is their tunelessness. Setting aside the examination of copy and other factors for the moment, it seems that almost any old notes will do, and there is a lamentable lack of musical form. When you write a piece of music to sell merchandise, are any old notes good enough? Some of the people who commit them, and others down the line who approve them for broadcast, seem to be suffering from amusia—which Webster will tell you is “a condition . . . marked by loss of ability to follow and appreciate music.” Without a series of notes that stick in your customer’s head, what’s the point of using a musical commercial at all?

I am reminded of a wall at the far end of one of the old Decca Record Company’s studios. On it was painted a large picture of an American Indian in full regalia. In the balloon that issued from his mouth, and clearly displayed for all the musicians and singers to see, was this line, “WHERE’S THE MELODY?” The late Jack Kapp, who with his brother Dave formed Decca Records, believed in the theory that the public should be given a chance to hear the tune. To me this is a vital ingredient in any musical commercial.

By and large it is pleasant to observe that, among others, the cigarette advertisers have some listenable music to dress up their messages. L & M, for one—the arrangements are attractive and in good taste; add a competent singing group and a good melody, and you get “lots more” from this commercial.

Now let's have a look at the dif-

(Please turn to page 65)

JOHNSON LIKES THESE 3 COMMERCIALS

Hertz: This modern and distinctive vocal lifts you out of your seat and into the driver’s.

Kent Cigarettes: Makes you think “kindly” of the advertiser for that quiet approach and exhibition of good musical taste.

Wrigley’s Gum: A sing-along tune that’s just right for chewing enjoyment.
THE MOST IMPORTANT
1/4" IN TIME-BUYING TODAY

The Monday stack may hide many needles. SPONSOR's not one of them. To a buyer, SPONSOR pops out of the pile as the most important 1/4" in his buying mix—that tureen of soup in the back of his mind that needs the constant stirring in of SPONSOR's top-of-the-news; of SPONSOR's significance-of-the-news; of SPONSOR's spotting of trends; of SPONSOR's scouting of the future. It's all about broadcasting and it's geared entirely to buying. SPONSOR, the "extra margin" in the profession of buying time, and the selling to timebuyers. 555 Fifth Avenue, New York 17 Telephone: 212 MUrRayhill 7-8080
Previous NSI reports established KAY-TALL as the outstanding buy in the Shreveport Market. NOW - Tall Tower Coverage delivers MORE homes than ever before - showing substantial increases in EVERY time-segment of the day, SIGN-ON to SIGN-OFF*! Get the facts from BLAIR TV!

<table>
<thead>
<tr>
<th>Time Segment</th>
<th>Total Homes</th>
<th>% Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>M-F 7-9AM</td>
<td>14,800</td>
<td>UP 85%</td>
</tr>
<tr>
<td>M-F 9-12N</td>
<td>23,200</td>
<td>UP 16%</td>
</tr>
<tr>
<td>M-F 12-3PM</td>
<td>13,700</td>
<td>UP 7.9%</td>
</tr>
<tr>
<td>M-F 3-5PM</td>
<td>21,200</td>
<td>UP 33.3%</td>
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<tr>
<td>M-F 5-6:30PM</td>
<td>42,800</td>
<td>UP 27%</td>
</tr>
<tr>
<td>S-S 6:30-10PM</td>
<td>54,100</td>
<td>UP 10%</td>
</tr>
<tr>
<td>S-S 10-12PM</td>
<td>18,500</td>
<td>UP 27.6%</td>
</tr>
</tbody>
</table>

*NSI 11/62 compared to 3/62

Channel 6

Ktal tv

NBC FOR SHREVEPORT
James S. Dugan Sales Mgr.
At least two of the three New York network television flagships are losing money as a result of expanded news coverage during the newspaper strike. For example, Joseph Stamler, vice president in charge of WABC-TV, said that his station is shelling out $20,000 a week for expanded coverage. Increased advertising revenues resulting from the strike, however, come to only about $7,000, leaving a weekly deficit of $13,000.

Stamler noted that, except for airline and automotive accounts, advertisers who normally use New York newspapers are not necessarily looking to television as a market, although radio stations have picked up new business.

(Noteworthy addendum: The Newspaper Guild of New York estimates that between 200 and 300 New York newspapermen have found jobs in radio and/or television during the strike.)

Advertisers will have a new local-level tv wrinkle to worry about next season. Station and group-produced shows will account for a significant amount of early-evening and even prime time. Buyers will have to figure not only the cpm but impact and goodwill values in local communities.

SPONSOR survey (upcoming 11 March) reveals most large tv groups have substantial plans for their '63-'64 programing; average increase in hours is 70% above last year. With series budgets running as high as $1 million, groups aren’t going to waste new material in marginal time.

Spurred on by FCC, station management will not only spend more on productions, but will insist on slotting new product in best possible periods. Result: disruption of some planned network clearances, and probable emphasis on qualitative audience factors when sellers of time begin making agency rounds.

Chrysler, moving more heavily into broadcast media as a result of new sales strength, is seeking to combine dealer association spending with factory buys for purpose of improved discounts on radio and tv stations.

Burton Durkee, Chrysler director of marketing services, notes corporate funds are involved in dealer dollars, as much as 50%, and sees merit to combination. He says it is not a return to the old co-op system, but does have that effect.

Some stations have rejected proposal, while a number have accepted the combination of dealer and factory money for maximum discount. Ford, similarly, has tried for maximum discounts in some instances.

CBS TV share of network tv billings increased last year for the first time in five years. From a high of 46.4% of three-network dollars in 1957, CBS share dropped to 37.7% in 1961, though CBS total tv dollars showed increases over the years. In 1962, however, CBS TV growth was at fast pace and its share of billings moved up to 39.0%. All networks enjoyed record dollar year, with NBC TV share at 35.3% and ABC TV share at 25.7%.

TvB plan for individual station clinics this year, rather than regionally as for several years, is going strong. 80 stations have asked for clinics. Sessions will include presentation and discussion for local advertisers, retailers, agencies in the morning, with afternoon to be devoted to several elective topics.
Leading media research executives say big problem facing their field is to straighten out sampling techniques and the base of information. They agree more demographic information is necessary, but think that before additional information is forthcoming, they must first clean house.

Despite plenty of competition, Goodson-Todman continues to show the others how it's done when it comes to successful packaging of game and panel shows, particularly the daytime variety.

G-T has no less than four such packages ranking in the “Top 20” daytimers (see list below), plus strongly-rated nighttime versions of To Tell The Truth and What’s My Line. Figures are Nielsen AA levels for the current season, October through January.

Recalling radio network heyday of agency-packaged shows, it's interesting to note number of high-rated daytime tv shows produced for clients by leading ad agencies. Such situation is no longer true in nighttime tv, where networks want (1) package, (2) control and (3) have a piece of the residual action of nighttime shows.

Sparked by daytime serial produced by Young & Rubicam, agencies represented include Compton, Leo Burnett and Benton & Bowles. The same agencies are active in nighttime tv only in program purchases.

<table>
<thead>
<tr>
<th>Show</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>As the World Turns</td>
<td>13.1</td>
</tr>
<tr>
<td>House Party</td>
<td>11.2</td>
</tr>
<tr>
<td>Password</td>
<td>11.1</td>
</tr>
<tr>
<td>Guiding Light</td>
<td>10.2</td>
</tr>
<tr>
<td>Search for Tomorrow</td>
<td>9.9</td>
</tr>
<tr>
<td>To Tell the Truth</td>
<td>9.4</td>
</tr>
<tr>
<td>Edge of Night</td>
<td>9.0</td>
</tr>
<tr>
<td>CBS News (3:55/3:25)</td>
<td>8.9</td>
</tr>
<tr>
<td>Match Game</td>
<td>8.7</td>
</tr>
<tr>
<td>Millionaire</td>
<td>8.6</td>
</tr>
<tr>
<td>Secret Storm</td>
<td>8.5</td>
</tr>
<tr>
<td>Love of Life</td>
<td>8.4</td>
</tr>
<tr>
<td>Concentration</td>
<td>8.2</td>
</tr>
<tr>
<td>CBS News (12:25)</td>
<td>8.0</td>
</tr>
<tr>
<td>Price Is Right</td>
<td>7.3</td>
</tr>
<tr>
<td>Truth or Consequences</td>
<td>7.0</td>
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<td>NBC Daytime News (12:55)</td>
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<td>Make Room for Daddy</td>
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<td>Pete and Gladys</td>
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<td>Your First Impression</td>
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Young & Rubicam
John Guedel Productions
Goodson-Todman
Compton Advertising
Leo Burnett
Goodson-Todman
Benton & Bowles
CBS
Goodson-Todman
CBS TV
Roy Winsor
Roy Winsor
NBC TV
CBS TV
Goodson-Todman
CBS TV
Ralph Edwards
NBC TV
Marterto Productions
El Camino
Monte Hall/Art Stark

Is national spot sponsorship of tv programs fading into oblivion? New Tvb/Rorabaugh report for fourth quarter 1962 would provide strong support for argument. Dollars spent for program in quarter are up very slightly, but share is down to 9.7% from 10.5% a year earlier. Five years ago, program share of spot dollars was 17.6%. Announcements, a number of which are placed in programs on a participating basis, are up to 31.6% share from 71.1% five years ago.
Soundtrack music and jingle tunes now represent important source of income to many top composers and tunsmiths, and much that is musically creative ("Mr. Clean," Newport and Chesterfield jingles etc.) is being written for them.

Latest move in this field has been made by trio of music industry figures—Sol Paplan, Hershy Kay and Eddie Sauter—who have formed a new creative concern to handle writing of lyrics, scoring, orchestration and arranging for tv commercials, radio jingles and industrial presentations. Firm is called The Composers Company.

New group hopes to save money for advertisers using music in commercials. Kaplan put it this way: "The technical preparation of music up to the point of performance is needlessly fragmented and uncoordinated, with a resulting loss of spontaneity, time and money."

It's official this time for Leo Burnett participation in the upcoming NAB convention in Chicago opening 31 March.

Last year, the agency crashed the party and took part unofficially, a first for any agency. This year, Burnett will operate with NAB blessing, the only agency to do so. Burnett's plan is to show broadcasters how computers are being used, how an agency operates, and provide other pertinent information for broadcasters.

Heavy promotion effort and pick-of-the package movies have gotten NBC TV off to strong rating start with new Monday-night movie series, and brought in substantial participation billings.

Nielsen figures below reveal what happened on opening night of movie series, which is built around package of post-1950 pictures from 20th Century-Fox. Note that "The Enemy Below," a fast-paced adventure film starring Robert Mitchum and Curt Jurgens, and directed by the late Dick Powell, was on lineup of only 140 stations as against 189 outlets for new Lucy show on CBS.

Figures also show audience levels and shares in previous month when NBC was still carrying a pair of hour-long film shows in 7:30-9:30 p.m. slots which were subsequently axed.

<table>
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<th>FEB. 4 AA</th>
<th>JAN. 28 AA</th>
<th>FEB. 4 SHARE</th>
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<td><strong>NBC</strong></td>
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<td>Tell the Truth</td>
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<td>I've Got A Secret Lucy (189 stas.)</td>
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<td>NBC average homes per minute gain in one week: Feb. 4—10,607,000</td>
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|            |           |            | 5,976,000 Gain av. min.
Buying network programs on the basis of last years' performance may not be completely applicable principal this year.

Generally, advertising executives who have screened available pilots say they are at a very high level, which could produce surprises on all three networks. Situation does differ at CBS TV and NBC TV where fewer pilots are being shown than at ABC TV. Such shows as Danny Kaye, Judy Garland, Bob Hope and Joey Bishop have no pilots, but pilots of NBC TV's Grindl and CBS TV's East Side, West Side and Favorite Martian have produced good reactions in old-style pilot selling.

ABC TV on the other hand has a large number of pilots. These new shows are said to be the best collection of pilots ever shown by the network. MacPheeters, Breaking Point, Fugitive, Greatest Show on Earth, and Young and the Bold are a few of the names mentioned. ABC TV last week passed the 60% sold out level.

In a good week for sales, ABC TV has just racked up some $12 million in billings from Alberto Culver for Ben Casey, Breaking Point and Greatest Show on Earth. Also, $4 million from Miles Labs for MacPheeters and Combat, and Procter & Gamble picked up Fugitive. Add to this sales score some $5-million in billings from Noxema, Schlitz and other advertisers for the current season.

Pressure groups and tv do-gooders are keeping up their usual campaigns of self-appointed vigilance despite clear-cut evidence in Gary Steiner's blockbuster study of viewer attitudes "The People Look At Television," that most viewers mostly want tv to be entertainment.

Good example of this can be found in latest anti-tv blast of National Congress of Parents and Teachers, whose headquarters is in traditionally conservative Chicago. In the current PTA Magazine, tv is charged with being the villain in "The rash of self-inflicted gun shot wounds turning up in Doctors' offices these days." Viewers, the magazine says, are shooting themselves in the leg or foot when they practice the classic western "fast draw."

Other potshots by the PTA Magazine were taken at:
- Mr. Smith Goes to Washington: "It seems unlikely that Mr. Smith can 'bring greater interest in and understanding of our Congress...""
- McHale's Navy: "Naval maneuvers are forfitted, frivolous, and funny."
- I'm Dickens, He's Fenster: "Of all the types of comedy the very dullest is surely the one in which the joke is simply that a character pretends to be stupid."

Not all print media criticism of tv is taken lying down. Neat point was made in quantitative study by WJXT, Jacksonville, of the advertising content of tv and newspapers during a typical week. WJXT study showed that:
- Ads in the morning Times-Union covered 67% of the newspaper's total space.
- WJXT-aired commercials, during the same week, accounted for only 16% of the total schedule.
- From Monday through Saturday, excluding the Sunday edition, advertising appeared on 312 out of a possible 382 pages in the newspapers. Ad-less pages were up front, or editorials.

Moral, as drawn by WJXT, was for advertising purpose. Said the station: "An advertiser's message can be lost in the crowd." But study also refutes oft-repeated newspaper charge that tv is "too commercial."
Mrs. L. M. Sharp
25 West 22nd
Anderson, Ind.
We hope you read our "love letter" on the other side of this page.

It is one of many we have received since putting "La Clase de Espanol" ("The Spanish Class") on the air in December.

We offered the program as a public service, in cooperation with the Indianapolis Public School System, and as daily class material for thousands of pupils in and around Indianapolis.

Within days, more than five thousand people wrote or telephoned for free study guides. Many asked us to repeat the telecasts after working hours. (Request granted.) And a lot of good people, like Mrs. Sharp, have since written merely to say "muchas gracias."

The unusual thing about all this is that it isn't unusual at all. It is, rather, typical of the role we play in community life, and of the rapport we enjoy with our audience.

Should you ask your KATZ representative to tell you more about WFBM-TV? Si!
MORE ON COMMERCIALTIME ISSUE

Regarding your story on the commercial time issue "New Move to Limit Commercial Time" (25 February), I think the piece is an excellent treatment of the subject.

Incidentally, you may be interested to know that Bob Lee has accepted our invitation to discuss this matter informally at the TV session of the NAB Convention in Chicago. Bill Pabst will take the other side as a station operator and Chairman of the Television Code Review Board. It should be an interesting program.

ROBERT D. SWEZEY, director, the Code Authority, NAB

EWR&R AIDS U.N. REFUGEE PROGRAM

Erwin Wasey, Ruthrauff & Ryan is assisting in the "All Star Festival" fund-raising program of the United Nations High Commission for Refugees. Both the London and New York offices of the ad agency are contributing their services.

The program consists of a special LP recording to be sold throughout the world with all proceeds going to support of refugee resettlement. EWR&R helped develop the program literature and assisted in organizing the promotional effort. Account executive Jerry Golden is handling this assignment for the agency out of New York.

The international artists contributing to "All Star Festival" are: Louis Armstrong, Maurice Chevalier, Nat "King" Cole, Bing Crosby, Doris Day, Ella Fitzgerald, Mahalia Jackson, Nana Mouskouri, Patti Page, Louis Alberto Del Paflana, Edith Piaf, Anne Shelton, and Caterina Valente.

The United States Committee for Refugees, working for the U.N. High Commissioner here, has set $1,000,000 as the sales goal for this country alone. Almost 13 million homeless people in the world today.

EWR&R will also try to get cooperation of tv-radio advertisers and networks in publicizing the record. Those who are interested can contact J. Golden at 711 3rd Avenue, New York.


THIS WE FIGHT FOR

I want to salute you for your fine editorial in the 28 January issue in which you state, cogently, "This We Fight For."

These are sound objectives. When they are realized, and they must be, broadcasting will be far greater and far superior segment of the American economy than it is today.

WARD L. QUAIL, executive v.p., WGN, Chicago.

SPOT RADIO COMPILATIONS

Re: Your editorial "This We Fight For" in 28 January 1963 issue.

May we please be included to receive copies of your spot radio compilation as soon as they are available for general release. If this information is available for the year, would it be possible to obtain a copy of this report.

Thank You!

HARVEY MANN, Campbell-Mithun, Inc., Chicago.

- Sorry, the compilation of spot radio figures is something we hope the industry will accomplish. It is not yet realized.

NO CHANGE FOR SINGER

In the interest of good reporting, I feel obliged to call your attention to the commentary given to Singer (Sewing Machine Co.) in your 4 February Sponsor-Scope. I quote—"The change in Singer Sewing Machine (L&R) management is beginning to reflect itself in the change of view it's taking toward the use of tv". For your information, there has not been any change in management . . .

I quote again—"The account, at the agency's recommendation, has decided to swing away from its nighttime orientation." We have decided no such thing . . .

We have broadened our line to include floor cleaners and other appliances. For your information, we are testing daytime television and, should we continue it, this would be in addition to nighttime television.

H. H. HORTON, director of advertising, Singer Sewing Machine Co.

CALENDAR

National Educational Television and Radio Center spring meeting of program managers and station managers of affiliated non-commercial educational tv stations, Park Sheraton Hotel, New York, 20-22.
Intercollegiate Broadcasting System, 24th annual convention, New York University, New York, 23.
you ever covered any aspect of the
mail—either from the sponsor’s
point of view (and sensitivity) or
from the general viewpoint of
response?

If you could simply provide me
with titles and dates, I can find the
back copies in our public library.

EVELYN RINGOLD

- Spons or regrets that this important
area of interest for sponsors has not been
the subject of sponsor articles. If any of
our readers can assist Mrs. Ringold, write
to 1204 Stratford Ave., Melrose Park, Pa.

LAUDS CREATIVE SELLING

Sponsor’s coverage of the group
plan controversy “Radio Group
Plans Provoke Strong Reaction”
(18 February) was, as usual, ex-
cellent, but I have strong personal
feelings about the importance of
any good creative selling that will
benefit the industry.

I’m taking the liberty of sending
you my comments.

Inasmuch as the Balaban Sta-
tions in key national markets have
an important stake in anything
which effects the growth and de-
velopment of national spot radio
business, it seemed to us to be ap-
propriate to attempt to add some
additional insight to the somewhat
controversial subject of radio sta-
tion representative group selling.

In recent years many millions of
dollars have accrued to the Blair
Plan and the stations they repre-
sent. In the process, competitive
stations lost the business.

Why all of a sudden does the
subject of group plan selling, which has been in effect for many
years, become so highly contro-
versial? Perhaps it is because there
are more plans and networks avail-
able which results in more com-
petition and in the process creates
more controversy.

We submit that competition is
a healthy characteristic of business
and as sales competition becomes keener, generally much good comes
out of it...

Even though much representa-
tive group selling has been diver-
sionary in character, anyone who
analyzes the history of this type of
selling over the past few years must
recognize the fact that there has
also been some creative selling.

Anything in spot radio which
has the potential to implement cre-
ative sales activities has merit.

Certainly much of the future of
national spot sales is dependent
upon representatives and stations
finding new, enterprising ways to
create business.

Because of the complexities of
the advertising business, with both
agency and client, it is difficult and
a degree impractical to expect a
great deal of time and attention to
be given by key people to the cre-
ative sales effort of the single radio
station. It does happen, of course.
However, if suddenly hundreds of
radio and television stations put
their creative efforts into high gear,
each of them would have a difficult
time getting the top level audience
necessary to make their creativity
effective.

On the other hand, the efficiency
of creative selling through a group
or a network can warrant more
decision-making level attention.
There is, therefore, a potential in
group selling which can bring
about a higher future national spot
volume. We are in favor of this.

It is axiomatic in business, and
most assuredly in the radio busi-
ness, that when more is bought, the
unit price is lower. This is typi-
cal of almost all radio rate cards.
A discount on a group sale is not
in the least bit contrary to the dis-
counting which takes place in the
usual pattern of selling.

In the controversy over group
plans, to be or not to be, there is a
vast misunderstanding in seman-
tics. If a discount is a “cut rate,”
then everything is cut rate. We
feel that the application of this
term is not appropriate in any situ-
ation where the discount is con-
sistent and applies proportionately
to all purchasers...

There is a background of experi-
ence and creativity in the areas of
the active and successful representa-
tive group sales plans which, in
our opinion, should augur well for
the future of the medium. As this
develops, the industry will benefit
and there will be a substantial in-
crease in the levels of national ad-
vertising investment in spot radio.

JOHN F. BOX, JR., managing director, The
Balaban Stations

SPONSOR | MARCH 1963
And television’s funniest program is really packing them in! ARB data shows The Steve Allen Show in first place, or tied for first, in markets like: Los Angeles (5 rating, 33% share in 7-station market) Pittsburgh, Kansas City (10 rating, 39% share in 3-station market), Boston 7 rating, 41% share in 3-station market), Baltimore, Washington (5 rating, 33% share in 4-station market) and Cleveland!

In fifteen markets surveyed by ARB in October and again in November, the average market showed a 30% increase in rating and a 21% increase in share of audience for The Steve Allen Show in a month’s time!

Let us show you a sample of the series which Cecil Smith of the Los Angeles Times called: “wild, uninhibited fun”; fill you in on its outstanding rating performance; and present several other succinct reasons why The Steve Allen Show should be on your station. Interested? Get in touch with Al Sussman.

Source: ARB Reports, October and November, 1962. Average 1/4 hr. rating in Steve Allen time period.

NBC PROGRAM SALES, INC. A SUBSIDIARY OF WESTINGHOUSE BROADCASTING CO. 122 E. 42nd Street, New York 17, N.Y. • Murray Hill 7-0808
Judge TV picture quality here and you'll be fooled!

View it on a tv tube and you'll see why today's best-selling pictures are on SCOTCH® BRAND Video Tape

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

When you put your commercial on “Scotch” Video Tape and view it on a tv monitor, you view things as they really appear. No rose-colored glasses make the picture seem better than it will actually be. No optical-to-electronic translation takes the bloom from your commercial or show. Every single image on the tape is completely compatible with the tv tube in the viewer's home.

You've just completed a commercial you think is a winner? Then ask your tv producer to show it on a tv monitor, side-by-side with a video tape. Compare the live-action impact and compatibility that “Scotch” Video Tape offers agencies, advertisers, producers, syndicators. Not to mention the push-button ease in creating special effects, immediate playback, for either black and white or color. Write for a free brochure “Techniques of Editing Video Tape”, 3M Magnetic Products Division, Dept. MCK-33, St. Paul 19, Minn.

See us at the NAB Show Booth 19W

"Scotch" is a registered TM of 3M Co., St. Paul 19 Minn.
Media & radio-tv unite: Can this marriage succeed?

Bates coordination of media and program departments raises new Madison Avenue speculation on traditional intra-agency rivalries

When Ted Bates announced several days ago that it has reorganized its media and program operations into one department under Richard A. R. Pinkham, senior v.p. and head of radio and television for the agency, speculation quickly became rife along Madison Avenue.

Does the Bates move indicate that the high-budgeted radio-tv departments are gaining the upper hand in their perpetual conflict with media departments at many agencies? Or does it mean that this internecine strife is dissolving in the face of growing pressure for cooperation in all phases of media buying?

Finally, can programing and media departments effectively pull together in one yoke?

The emphasis at Bates is on cooperation. When asked by sponsor why the reorganization had been undertaken, the agency had this to say:

"The consolidation of radio-tv with media is a matter of logic.

"The radio-tv department has had three functions: to evaluate tv programs, to buy them and to supervise them.

"Nothing will ever diminish the importance of evaluation and supervision. In fact these may become more important as time goes on.

"But shows can now be bought with unprecedented flexibility, can be selected to reach specific target audiences, can frequently be bought on short-term contracts. This permits network to be phased even more closely into a product's total advertising plan."
"As a result, close coordination between network buying and all other buying is imperative. The two responsible departments not only should be under one banner, they should also be located on the same floor and in daily, even hourly communication."

Some Madison Avenue observers saw the Bates move in a different light. Said one large agency media director: "Bates combined the two departments because it was the only way they could keep Dick Pinkham from leaving the agency and going to ABC."

Said another: "All Bates has done is formally acknowledge a situation that has existed for a long time—domination of the agency by the television department."

And a programming executive had this to say: "Radio-tv and media departments have entirely different
functions within an agency. I think it is a mistake to try to combine them into one operation.”

Some historical perspective is necessary to understand this media-programming dichotomy. Media departments, explained Jack Peters, media director of Kastor, Hilton, Chesley, Clifford & Atherton, have existed ever since print was first used by advertising agencies. But with the appearance of the broadcast media, particularly television, broadcast departments began growing side by side with the older media departments.

This inevitably led to certain conflicts, Peters said. If a client had a million dollar budget, the media department wanted to put the whole million into print and the broadcast department all of the money into radio and/or tv.

The situation became even more complex when spot broadcast buys became a function of the media department. There were reasons for this. Spot buys often involve relatively small amounts of money spread among many markets. Ne-
work buys, however, involve committing millions of dollars at one clip. It is often the case, Peters said, that the top brass at an agency will negotiate a network buy and then hand it to a media department saying “Here, use this.”

**Basic difference.** But there is an even more basic difference between spot and network operations. “Spot is a commodity and as such is much more akin to print buying print,” explained Stephens Dietz, senior vice president and marketing services director of Kenyon & Eckhardt. “When you buy spot you buy something quantitatively. When you buy network you not only buy time but you buy values. Network involves purchasing a show, a script, personalities. All of these things require a qualitative assessment.”

Thus, diverging philosophies and methods developed among media and radio tv departments. In media rooms the chief preoccupation is with hard facts—exposure, cost-per-thousand, 100 top markers. Program departments, on the other hand, are concerned with values—the appeal of a personality, whether the subject of a tv show is suitable for the advertised product. Moreover, media departments usually are run as team operations following carefully mapped strategy, while network operations frequently reflect the experience, judgment and artistry of a single man—a Pinkham at Bates, a Bud Barry at Y&R or a Jim Beale at K&E.

**Many exceptions.** Like most generalizations, these contain a multitude of exceptions. But the fact remains that at most agencies programming and media have gone their separate ways and that their differing points of view have often led to open friction.

Three years ago, a new course was charted by Benton & Bowles. The agency placed its media and programming departments under the command of a single executive—senior vice president Lee Rich. Sponsor recently asked Rich how this move has worked out for the agency. (Please turn to page 45)

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**Campbell’s V-8 vegetable juice invests 100% of ad budget in radio**

- **V-8 goes all out for radio a second year**
- **Radio ‘provides frequency within budget limits’**
- **Also boosts V-8 as top-of-the-mind product**

Now in its second consecutive year of an intensive campaign of 100% spending in radio, V-8 vegetable juice is scheduled on two major networks and supported by heavy-up spot overlays in about ten markets.

V-8’s agency, Needham, Louis and Brorby, Chicago—which handles two other lines for the soup company, Campbell’s various canned bean products and the new Bounty—recommended radio for the product initially because of effective results other NL&B clients were experiencing in the medium. (See sponsor, 3 September 1962.) In addition, the product seemed ideally suited to radio’s ability to provide frequency within budgetary limitations, according to agency media specialists; V-8 was well established, (marketed by Campbell since 1948 when it was bought from Standard Brands); and V-8’s consumer market base was very broad, relatively unaffected by such factors as age, sex, or socio-economic barriers.

However, according to Edward W. Hobler, NL&B vice president and Campbell’s account executive, the client has discovered that thus far, V-8 consumers tend to be among the upper income group living in urban areas.

**Sales potential.** The instigating factor to V-8’s radio blitz was the discovery of a marketing problem facing the product, and while not too acute, indicated that the product’s sales potential was not being entirely fulfilled. Rex M. Budd, Campbell advertising director, speaking at the National Industrial Conference Board in New York last September, outlined the situation thus:

“In updating our consumer research we were impressed that many people knew about V-8 vegetable juice, but when questioned about the various juices they used, V-8 did not come quickly to mind.”

“To use an overworked phrase,” he said, “research indicated V-8 was not a top-of-the-mind product. The biggest users of V-8 were also the biggest users of tomato juice, a product category of much bigger tonnage.”

**Radio frequency medium.** NL&B recommended more frequency in V-8 advertising, Budd said, as well as a copy approach that was a “grabber.” The frequency medium was radio, and the “grabber” turned out to be this commercial (generally known as the WOW! commercial), the spearhead of V-8’s campaign:

*Girl:* Gee, that looks good—just like tomato juice!

*Man:* But it’s eight juices good for you and me—V-8.

*Girl:* Well, I still say it looks like tomato juice.

*Man:* But it’s eight ways tasty—discover it and see! Eight lively juices—vegetable juices—yours for good health in V-8!

*Girl:* But I still say it looks like tomato juice.

*Man:* Well, just take one taste of V-8.

*Girl:* WOW! It sure doesn’t taste like tomato juice!

*Man:* Of course not! It tastes like V-8.

*Girl:* Grrrr!

*Annc:* V-8 cocktail vegetable juices—from Campbell’s.
This was the only commercial copy used for over a year, and just recently were variations introduced. They include the voices of a simulated Southern Colonel; a dowager; and a Spanish accent, all adhering to the original "WOW" copy.

Initially, a research team began working. Budd explained, to test the original commercial for public reaction. (Although Campbell's liked it, there was some feeling it might be too loud—too intrusive.)

Later, a four-week radio test was launched in Harrisburg, Pa., scheduling about 70 commercials weekly. Describing the research techniques employed during the test, Budd said:

317 phone calls. "We made 317 phone interviews prior to air time, to establish awareness of advertising for this product. Four weeks after we put V-8 on the air, we made 452 different phone contacts to establish what, if any, changes in awareness had developed.

"Awareness rose from 36% to 55% as a result of the "WOW" message," Budd said. "This commercial then went into national use and is now playing across the U. S.

"Sales results are excellent." V-8's first radio campaign which began in the fall of 1961 was scheduled on the ABC and NBC networks, with spot support in important markets. Due to circumstances beyond Campbell's control, however, it was necessary to discontinue schedules after about six months because of product scarcity. Tomatoes last year were in short supply, and the resulting limited stock of V-8 depleted too fast to warrant continued advertising.

The current V-8 campaign, for which buys were made last September, spans a 52-week period, and consists of five flights of five weeks each, for a total of 25 weeks. This year, CBS and NBC networks are used concurrently, plus spot radio which serves two important purposes: First, spot is bought in markets with high sales potential; and second, where network coverage is weak, to bring the market up to national potential. There are not more than 10 varied spot markets included in V-8's lineup, but in these, spot schedules are of identical length and frequency to those on the networks.

**Flighting theory.** V-8's theory in flighting is that it enables advertising to cover a full calendar year. Use of this classic flight pattern provides a minimum frequency level—an average of 30 exposures per week—maintaining the necessary year-round exposure without allowing enough time lapse between flights to cause listener forgetfulness.

This year, with the nation's tomato crop plentiful, V-8 is also more abundant than last year, and both Campbell's and NL&B are hopeful that because of adequate product supply coupled with the 52-week basis radio blitz, a great deal of momentum will accrue for V-8.

Commercials for V-8—the new variations on "WOW" are scheduled during daytime hours generally, to reach the housewife. Some commuter time is bought, too, according to Edward Hobler, but Campbell's feels the housewife is its most important advertising target for this product because, through consumer research, they have learned that women do the shopping for men.

For the most part, Campbell's and NL&B are delighted with the amount of playback that has been received on the attention-getting "WOW" commercial. Red Skelton

(Please turn to page 48)

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**V-8 juice is important product, contributing to Campbell's expansion**

As of '62, tomatoes that go into Campbell's products, including V-8, are graded by electronic color measurement. Many other new innovations and products were initiated. New products in '62 include heat processed soups, Red Kettle dry soup mixes, bean and beef, Pepperidge Farm products, Bounty main dish products, and a number of specially formulated products.
Film cell animation finds strong competition in little-known Aniform technique which offers television advertisers more speed, control, and fluidity

Aniform puppeteers make characters live
A complete mystery one month ago, the Aniform technique used to create the H-O cereal commercials is now in the open. Above, puppet-like characters are manipulated for tv monitor. Three to six puppeteers are required for each character

This winter there have been small flurries of talk about a new commercial animation technique known as Aniform. The technique has not yet overwhelmed the tv commercials industry, and may never, but more and more agency producers are endeavoring to find out what the process can do for clients desiring cartoon characters.

Interest in Aniform reached a peak last month when the first nationally broadcast video tape commercial to use full animation appeared on tv. But the idea has been kindling for a couple of years and "is so simple it should have been discovered long ago," says its creator, Morey Bunin of Aniforms, Inc. "Fluid forms for cartoon animation on video tape are as obvious as the wheel for transportation or the needle for sewing."

Although the Aniform technique has limitations, it has basic advantages over film cell animation which advertisers can't overlook: speed, faithfulness of character from commercial to commercial, production control, fluidity, and, often, economy. These advantages hold whether the commercials are done on film or video tape, but the technique is currently making spe-
Checking characters against designs
Above, Morey Bunin (far l), creator of the technique, and Eli Bauer, designer, go over plans for the principal character of the H-O Cereal commercial. Below, the creative team at Aniforms, Inc. demonstrate movements to the client and SSC&B agency executives and producer on the account. The opposite of film cell animation, characters can be made before dialogue

cial news for video tape. In the past tape could not handle animation except by producing it first on film and then dubbing. Such second generation commercials lost all the advantage tape has to offer.

The process is still being experimented with and being challenged to overtake the capabilities of film cell animation. At present, the Aniform producers claim they have reached a level of animation sophistication comparable to The Flintstones.

Advertisers interested. Many major agencies have asked for demonstrations. Among them, McCann-Erickson, Lennen & Newell, N. W. Ayer, Cunningham & Walsh, Kenyon & Eckhardt, William Esty, Benton & Bowles, Young & Rubicam, Ted Bates, BBDO, Grey, J. Walter Thompson, and Dancer-Fitzgerald-Sample. The proof of the pudding will naturally be who buys it. Reportedly, a half-dozen advertisers are seriously talking production with Aniforms, Inc. Many other advertisers are taking a let's-wait-and-see stand, eager to know about the process but reluctant to use it.

Advertisers feel the process is not yet the complete answer, and may never be for some types of anima-

Production in progress
Control room staff at Videotape Center produces the H-O spots. Geoffrey Kelly, SSC&B producer (I), supervises
tion. One advertiser said “The problem of comparing film cell animation with Aniform animation is like comparing green and red: they’re both colors, but . . . For certain commercial ideas it can do the job well, while for others it is impractical. The success of the technique depends upon how advertisers use it.”

Right now the Aniform technique is considered new and risky: not the kind of thing many agencies are willing to gamble on without firm understanding and faith in what it can do. Launching the process on video tape becomes doubly hard because tape itself has not been fully accepted by advertisers.

Upon seeing a sample of the first Aniform commercial on television, agency executives and producers invariably make the same verbal responses: “It’s fascinating, but how does it work?” then, “What does it cost?” and lastly, “What can the technique do?”

How does it work? Being a unique process there is very little to compare it with. Aniform is animation, yet it is also distinctly different. Outsiders call the characters puppets, but Aniform people claim they are not, because it is essentially a two-dimensional process, whereas puppets are three-dimensional. When all is squared away on definitions, information is still scarce. Although the technique is patented in the U.S. and applied for in 14 countries, the idea possibly could be modified and used elsewhere, violating the patents.

The production progresses as follows. Once the basic storyboard is agreed upon, the outline of each moving character is cut out of a special plastic material, rubbery and flexible, approximately one-inch thick. Different materials are used for different moving parts depending on the degree and type of animation called for. The plastic is black and the upper surface of the outline is painted white. Parts within the outline which will also have to move, such as lips and eyebrows, can be made separately or made part of the original cut-out, but they too are painted white. The complete characters are then positioned on a flat work-table covered with a jet black material. Removable control rods or strings, also jet black, are then attached to each moving part. The Aniform operators, all trained puppeteers, then stand ready to manipulate the rods and strings.

When the camera is trained on the production it “sees” only the white lines. Thus, when the control rod on an eyebrow moves, the camera records only the white line. Polarity is then reversed so that everything black becomes white and vice versa.

Live elements or film can be combined, judged during production on monitors, and recorded on tape.

What does it cost? Cost depends upon the number and complexity of characters called for, and on the number of commercials which will employ the same characters. If the advertiser were to order a single commercial, costs could run as high as the most expensive cell animation, although the advertiser would save money in production time. (Two or four weeks are required for the Aniform process, in contrast with several months for film.) The cost for each H-O commercial ran about $8,000.

If second commercials are made, employing the same basic characters, the cost would naturally be lower because construction costs would be eliminated, whereas drawings of the characters’ ac-

**What agency men think of the Aniform process**

“Aniform is a new and unusual technique for moving drawings, and not animation as we usually think of it. The process has a unique look which brings forth a different emotional response.”

William Gibbs
J. Walter Thompson

“With the long lapse of time required for film cell animation, we wouldn’t have had the H-O hot cereal commercials ready until cornflake season.”

Warren Bryan
SSC&B

“It’s a fascinating process which has provoked much debate as to how it was accomplished.”

Robert Gross
BBDO (Chicago)

“We are definitely interested in using the process for tape commercials and have asked for a second demonstration. In the past animation had to be done on film first and then dubbed to tape. With Aniform the process can be done immediately on tape.”

Gill Dusdic
Needham, Louis & Brorby

“I do not envision Aniform’s most important future use to be as a substitute for regular successive frame animation on film. Rather, I am most enthused about its ability to combine tape live-action with animation and the unlimited production values it can add to tape commercials in general.”

Sy Frolick
FRC&H
Broadcasting has major role in AFA's plans, says Mark Cooper, new prexy

- Hails sponsors of public service programs
- Industry self-regulation most important
- AFA to correct ad image in Washington

A calm, blue-eyed, sandy-haired six-footer and ruling elder of St. Mark's Presbyterian Church of San Angelo, Texas, named Mark F. Cooper, has emerged from a field of more than 40 candidates as the new president of the Advertising Federation of America.

Cooper, age 40, gave up the job of director of public relations of General Telephone Company of the Southwest, to pick up the threads left by C. James Proud, who resigned as head of the AFA.

The new head of the AFA, with a deep knowledge of the broadcast industry, told sponsors last week that the organization he now heads, being the only one of its kind representing all of advertising, needs strong component parts.

"Broadcasting has been and will continue to play a major role in the AFA," Cooper declared. "As all advertising continues to grow in stature, AFA benefits to the degree that its key segments, such as broadcasting, grow and develop."

When interviewed, Cooper was hip-deep in studying the approximately 1,000 company members, the 18 specialized advertising associations and the nearly 140 advertising clubs linked with the AFA. He was working out the intricate logistics involved in visiting member clubs and conferring with district organizations relative to such pressing problems as relations with advertisers and business, relations with the government and the advancement of advertising education. Another problem confronting Cooper will be the strengthening and expansion of the AFA's Washington bureau.

High praise for Public Service. It is with very deep satisfaction that he views the tendency on the part of more and more sponsors to back news-oriented and informationally-slanted television programs, Cooper told sponsors. Cooper praised FCC Chairman Newton Minow for applauding such sponsors as Bell & Howell and Westinghouse for sponsoring news and documentary features. Minow had recently pointed out that the three networks were spending in the region of $70 million on news and information programs and that "the most thoughtful admen are finding this (the backing of such programs) is not only good citizenship, but good business, . . . They are discovering that it is not only numbers that count in measuring an audience." Cooper thoroughly agreed with Minow in this instance.

Cooper also saw eye-to-eye with NAB chieftain LeRoy Collins in the matter of some advertisers who prefer to "play-it-safe" and avoid all controversy. Collins had remarked that some timid advertisers "want to avoid controversy and "this is unfortunate, for the American people are not childish . . . those advertisers who are not afraid of backing programs which stimulate thought, arouse reactions and even step on toes are going to find themselves increasingly more and more respected by the public."
"I agree with Collins," Cooper told sponsor.

It is obvious, when one talks with the purposeful Cooper and his earnest co-workers in the New York office (Madison Avenue, it figures) of the AFA, that the major mission of all concerned is to change the fundamental thinking of some Americans who regard advertising and Madison Avenue, to boot, as an ogre and baleful influence on the consumer.

Cooper was indeed pleased that no less a business leader than Peter G. Peterson, president of Bell & Howell, Chicago, had brought up this matter at the recent mid-winter conference of the AFA and the Advertising Assn. of the West. Peterson reminded his audience that "for the last few years, Madison Avenue has been America's most popular villain," and added that "the wolves of Wall Street are probably greatly relieved to give up their pre-eminent position." Peterson went on to say that businessmen and the public, too, are responsible for present-day advertisements. "For as George Stigler of the University of Chicago recently observed, denouncing people who serve public tastes is like blaming the waiters in restaurants for obesity," Peterson said.

Praise for Peterson. Cooper said Peterson's speech was "well stated." "Unfortunately, too many people have swallowed this fiction of the Madison Avenue ogre because people have a tendency to accept or blame their problems on something they can't control," Cooper explained. "In the 1930's people blamed the depression on the dishonesty and unethical practices of Wall Street, as they were told about it. Since World War II, the advertising industry has carried a like stigma."

Cooper was asked if he agreed with Paul Rand Dixon, chairman of the FTC, who said recently: "Self regulation of advertising won't succeed unaided. It won't work against that occasional combination of larcenous seller, amoral advertising agency and indifferent media."

"I agree with him insofar as this statement is concerned," Cooper said.

Cooper pointed out that one of AFA's most important activities is to improve the consumers' confidence in advertising. It does this through the Advertising Recognition Program. The AFA, he said, seeks to inform the consumer and help him buy more intelligently, tell the truth, avoid misstatement of facts, as well as possible deception through implication or omission; conform to generally accepted standards of good taste and, lastly, recognize inherent economic and social responsibility.

Speaking of the recently formed President's Consumer Advisory Council, Cooper saw no reason why the Council and the advertising industry could not work together to accomplish the education of consumers.

Asked to comment on an FCC Commissioner's recent statement...
that the regulatory agency was "an activist commission" and "we're determined to regulate broadcasting in the public interest," Cooper replied: "I don't completely agree with him. I feel self-regulation is most important. This is the area that needs to be developed."

**Admen aware of responsibilities.**

At no time have the responsible figures of advertising shirked their duties to improve advertising, Cooper declared. "I think the advertising fraternity is aware of its responsibility," he added. "Nobody is satisfied with the status quo. I think the ad men and the ad women are constantly trying to improve communications with the consuming public. And we have always espoused this course."

Cooper thought Minow was speaking the truth when the latter pointed out recently that much of the pressure for increased government in the marketplace stems from businessmen themselves." Minow had said: "Most of the businessmen who come to my office during a typical week come to say: 'Do something to regulate my competitor.' Until business men realize that they are the source of much of the activity, the pressure will continue."

To this, Cooper said "amen." "I am completely in agreement," Cooper reiterated. "Unqualifiedly, I agree."

The advertising business image in Washington is "lousy," was the way it was put by William Ruder, former assistant Secretary of Commerce and president of Ruder & Finn. Asked to comment on this sorry state, Cooper said, "this is one of the things the AFA hopes to correct."

The new head of the AFA saw a great "need to improve our communications with the legislators of our country." He pointed out that among AFA's goals was one "to protect the legitimate rights and interests of advertising against the enactment of unwise and unjustified legislation that would lessen advertising's ability to promote economic progress."

During the interview, the subject of Walter Weir's new book, "Truth in Advertising"... and "Other Heresies," published by McGraw-Hill, arose. Cooper was asked if he agreed with a passage to this effect, in Weir's book.

**Criticism is healthy.** "I hope some part of advertising will always be new. I hope there will always be a fresh supply of Ogilvys and Bernbachs to renew it. And I hope there will always be a Kintner or a Schlesinger to stick a hot poker up its otherwise fat and unfeeling fundament."

"I agree," Cooper said. "Criticism is always healthy. Once critic-

*(Please turn to page 50)*

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**Campbell-Mithun: a big oak from a little acorn grew**

Three decades ago, six people rolled up their sleeves and started an advertising agency in Minneapolis. Now one of the top 25 agencies in the nation, Campbell-Mithun, Inc., will celebrate its 30th anniversary next month. As broadcasting represents the major part of CM's business—nearly half of its $50 million domestic billings is allocated to radio and tv—the agency recently unveiled its new three-quarter-of-a-million-dollar Minneapolis offices highlighted by closed-circuit tv receivers and the latest broadcast equipment (top left) for effective presentations of experimental commercials. Mithun, board chairman and co-founder of the firm shown above with president Albert R. Whitman (right), credits "fair, yet tough minded clients" along with the agency's 14-point new product introduction formula as the key to the company's success. An impressive line-up of clients being serviced by the agency at the present time includes Chun King, Northwest Airlines, Hamm's Beer, and Pillsbury Refrigerated Foods.
Masonite growth relies heavily on tv

- Company uses tv to promote building materials
- Medium facilitates new product introduction
- Merchandising devices are a “must”

Why does a major manufacturer of building materials maintain network television schedules as its major advertising medium? The Masonite Corp.—largest producer of hardboards in the country—uses regular flights on NBC’s Tonight show, because the vehicle delivers results for the company’s vital marketing requirements. They are:

- Presell, at both dealer and consumer levels.
- Facilitate new product introduction.
- Reflect company image.
- Provide a strong merchandising device.

The nature of Masonite products makes this company’s marketing strategy much different from that of most tv advertisers of consumer items. John Cole, director of the radio-tv-films department at Buchen Advertising, explains that Masonite products, sold via some 18,000 lumber dealers throughout the country, require face-to-face selling at point of purchase.

“Masonite’s advertising is designed primarily to back up the personal selling effort on the part of lumber dealers,” says Cole. “In our commercials, we know we can’t possibly cover all the reasons why Masonite products fill consumer needs. What we can do, however, is create an interest in these products, and direct consumers to lumber dealers for the complete story.”

At the same time, Cole points out, “We strive to stimulate interest at the dealer level. The lumber dealer is the key to sales, and through television advertising we attempt to encourage more product display, as well as product education, in order to stimulate better sales talks.”

For Masonite, as well as for others in the building products business, tv represents a positive, aggressive approach on the part of manufacturers. Cole believes, “It sounds exciting to a dealer, and certainly Masonite’s tv activity has turned out this way,” he declared.

So thoroughly established are Masonite products with lumber dealers, that distribution is no problem. But in the area of new product introduction, Masonite needs to stimulate initial distribution.

“A case in point occurred last fall,” Cole explains, “when Presto pegboard, a new, prefinished, heavy-duty pegboard was introduced. Generally it takes about a year to gain full distribution of a newly-introduced building product. Because Presto was merchandised heavily in connection with Masonite’s Tonight schedule, it got excellent distribution and created a good sales movement in dealer showrooms within several months.”

In this respect, Masonite’s use of tv is similar to the use made of it
by many other companies.

There are three products involved in Masonite's TV campaigns. The most important, according to Cole, has been the wood grain pre-finished interior paneling with the brand name Royalcote; the pegboard products, in addition to the new Presto pegboard; and Masonite's line of exterior siding products.

"Last fall we also made an attempt to increase consumer awareness of both the Masonite brand name and its association with a great many building and industrial products," Cole says. "We think the Tonight show offers an excellent audience for Masonite because 97% are adults, both men and women. The audience segment most important for Masonite. Generally, we feel that these are youthful adults with young, growing families who have an active interest in the kinds of building products made and marketed by Masonite."

Network TV, Masonite feels, has demonstrated its ability to create consumer sales for its products. In the first campaign conducted last spring, the only product advertised was Royalcote paneling.

"Sales for this product over a measured period of time increased 84%," says Cole. "This increase was due largely to the original dealer enthusiasm and initial sales during which dealers stocked the product. However, many weeks after the TV schedule ended, re-orders were still coming in, indicating that dealers wanted more.

In Masonite commercials, the sponsor and Buchen Advertising have attempted to fully exploit the special features of Tonight and its talent. One of the company's problems on TV, initially, was that of visual demonstration of their large-sized items. Building materials are not too meaningful for consumers until they are applied. Therefore, various commercial techniques have been used. Some Masonite commercials have been live with a small display. Most have been on film.

"For the fall campaign last year, we created sort of an animated trade mark for Masonite with an original sound track featuring a string base, two hammers and a saw," Cole explains. "We felt that in 11 seconds this animated trade mark pretty well described Masonite, its products, and their usage. It was used as a tag to all commercials in last autumn's flight, and will be seen again in most of this spring's commercials."

In addition to its appeal to lumber dealers and its performance in creating product sales, television functions in another important way for Masonite. It is also a major force in steadily contributing new products and new techniques for the building industry, and the company feels that television has strengthened its image in these areas.

"Through television, we can tell people what kind of a company Masonite is—and tell more people than ever before of Masonite's importance in its industry," Cole points out.

However, there is competition within the building materials industry that spends considerably more in television than does Masonite (although, Cole stresses, without revealing specifics, the Masonite budget is very substantial). Therefore, a chief concern since the start of network schedules for this sponsor has been how to make Masonite's TV budget look big and work big? The budget-stretching device has been the merchandising of schedules.

Merchandising has been the key to success for Masonite's network schedules. According to Cole—an (Please turn to page 66)
After eight years as media director of Campbell-Ewald’s San Francisco office, handling such accounts as the Oakland Zone Chevrolet Dealers, the Pacific Area Travel Assn., and the New Zealand Travel Bureau, Bernice “Breazy” Rosenthal has finally succumbed to the dreamy copy whipped by her agency. She leaves 1 April for an extended tour of Japan, Hong Kong, and the entire South Pacific area. “Breazy” who denies she was infected by the wanderlust bug after reading about the world tours of Ellie Nelson and Peg Harris in this column 21 January, is being real cagey about return plans. “I’ll be back when you see me” is her blithe retort to all such inquiries. No word yet as to her successor at C-E.

More San Francisco news: Agency circles there lost another popular buyer with the announced resignation of L. C. Cole’s Margaret Norton. Margaret retires this week to channel her full-time attention to home and family. Margaret’s husband, Dan, needs no introduction to people in the ad field: now a member of Media Internationale’s San Francisco office, he was formerly with the Fitzgerald Agency in New Orleans. Margaret’s successor at L. C. Cole is Jean Taylor who has been with Johnson & Associates, San Francisco.

Shedding some light on Virginia’s “hidden market”

Meeker research head, Marty Mills and WCYB-TV’s (Bristol, Va.) v.p. Fey Rogers (standing 1-r) show latest WCYB-TV market data to Doherty, Clifford, Steers & Shenfield’s N. Y. seated (1-r) Ken Castelli, Sam Vitt and Mary Herbst.

Other agency-action: Bates’ (New York) Cream of Wheat buyer, Ken Caffrey, switched to Ogilvy, Benson & Mather (New York). Ken had no definite account assignments at sponsor presstime. . . Gourfain, Loef & Adler (Chicago) has tagged Jackie Pond as assistant radio/TV buyer on Winston Sales . . . And Ellington’s (New York) Dan Kane is, according to reports, getting ready to exit the agency.

And in the there’s no telling what buyers will do in their spare time.

(Please turn to page 44)
PERSON-TO-PERSON... friendly SWANCO radio, a cut above other stations in their market areas. Exciting radio that appeals to the whole family and takes the edge with advertisers... that's SWANCO radio, "shear" effectiveness that can't be matched. People who listen, like it... people who buy it, love it!

SWANCO IS P.T.P.

PERSON TO PERSON

THE JOHN BLAIR STATION
KRMG TULSA, OKLAHOMA
KIOA DES MOINES, IOWA
KQEO ALBUQUERQUE, NEW MEXICO
KLEO WICHITA, KANSAS

Robert E. Eastman & Co., Inc.
1962
PULSE PICKS
WKMI AGAIN
No. 1 in KALAMAZOO METRO AREA
Pulse Metro Area Sept. 1962
Pulse Metro Area Sept. 1961
Last Area Hooper Sept. 1960

THE BIG INDEPENDENT BUY
for Greater Kalamazoo
$577 MILLION MARKET
5M 1962 Survey Effective
Buying Income—20% Above National Average

WKMI
5,000 Watts Days
1,000 Watts Nights,
24 HOURS A DAY
Call MEEKER Men

TIMEBUYER’S CORNER
Continued from page 42

dept.: Right now, Venet’s (Union, N. J.) media director, Gene Sullivan, is up to his clavicle helping Ridgewood, N. J. high-schoolers stage their annual jamboree.

Can’t help wondering: How many of you are aware that Ogilvy, Benson & Mather’s (New York) Mary Moloney is fast gaining a widespread reputation among the reps as a “real farm radio expert?”

A new group of buyers and assistant buyers has been assigned to handle the buying chores on the Colgate accounts at D’Arcy (New York). Among those which have come to our attention are these buyers: Dick Kaplan from Dancer-Fitzgerald-Sample (New York) and Frank Dewey from Benton & Bowles (New York). The assistant buyers: Bob Walker from Lennen & Newell (New York); Ed Sussman, from D’Arcy’s St. Louis office; and Bill Foshay who was moved up in the agency’s New York shop.

Atlanta, Ga., was the scene of some mighty festive doings on St. Valentine’s Day when the Radio and Television Representatives there tossed its fourth annual media party honoring the hearts and flowers day. Some 300 agency and advertising people turned out for the event held at Atlanta’s Henry Grady Hotel. Among them (l-r in photo at left): Ruth Trager, Tucker Wayne; Mary Rosene, KSPT and KSPT-TV; Chuck Hedstrom, McGavren-Guild; Katherine McGa nahan, BBDO; George Bailey, Burke Dowling Adams; Lidie Walters, McCann-Marschalk; Joe Sierer, Edward Petry, president of the Association. RATRA, now in its sixth year of activity in the Southeast, is composed of some 20 radio and tv rep firms based in Atlanta. The organization meets monthly with agencies and advertisers in an endeavor to establish better understanding between clients and the broadcast media.

And in our heartening news dept.: To timebuyers who secretly (or not so secretly) fear that they will eventually be replaced by automated “brains,” here’s a bit of calming assurance on that subject from Mogul Williams & Saylor prexy, Emil Mogul: “The day will never come when we can predict with absolute certainty the effectiveness of every ad dollar. There are theoreticians who have prophesied that in the not too distant future we will be able to do just that with the help of those incredible calculators and automated whatnots. If that day should ever come to pass, you can be sure we will be a race of automatons in a world of electronically controlled emotions, without a single variable personality or changeable heart in the lot of us.”

St. Valentine's Day in Atlanta
Happy group shown in the Henry Grady Hotel, at which Radio/Tv Reps hosted
EDIA VS. RADIO/TV
(Continued from page 32)

The two departments still op-
erate separately, Rich explained,
it now report to a single head
under whom the problems of
work. “Prior to this, both depart-
ments were working in a vacuum.
edia would say ‘this time period
get such-and-such a use’ and
work would say ‘we are buying
time.” One group would
‘the media facts are these’ and
other would say ‘the program-
lues are these.’ It was a con-
stant battle between the two depart-
ments.”

Results favorable. Since the two
ups began reporting to one
ad, however, there is greater un-
standing and cooperation be-
 tween them, Rich asserted. “The
ogram boys no longer refer to
edia as ‘media’ ” he noted.

What is going on at B&B is, es-
tially, a cross-fertilization of
edia and program departments.
edia people now see screenings,
lines and personalities before
y come up with media decisions.
ograming is thinking in terms of
ence shares of competition in-
ad of just program values, Rich
said.

“For example, media can tell
at a program’s rating is and how
ny people are watching it, but
re are values that can change
umbers. What happens when
certain guest star appears on a
rogram? Programing can tell me-
that when Carol Burnett ap-
s on a program, its rating will
ost definitely go up.”

Comparison drawn. Rich likened
cooporation between program-
edia and media to a marriage. “In
beginning, the two departments
ed to get to know and respect one
her and to understand they
working toward the same end.
ен they had to discover what one
e supply the other and what they
ek each other for. Now media
id tv work together like husband
wife teams on each account.”

The two departments will never
ome completely amalgamated,
ich said. Each have their own
ctions and operate as distinct,
ities. But they are cohesive in
area of network television,
edia and programing hold joint
meetings on a regular basis to dis-
cuss anything pertaining to net-
work tv. Moreover, trainees at
 Benton & Bowles have an opportu-
nity to work in both departments
 before getting a permanent assign-
ment.

As far as Rich is concerned, the
B&B system is justified by its re-
cord. “It has worked for us. This
year we are number 1 in television
with 7 out of the top 14 programs.
It is the best B&B record to date.”

Rich, who was vp in charge of
edia before taking over both de-
partments, scoffs at the idea that
Pinkham’s new appointment in-
dicates the predominance of program-
ing at Bates. “When I took over
the combined department, I bent
over backwards in the programing
area. I imagine Dick Pinkham will
end over backwards for media.”

Strategy vital. The point is, Rich
declared, that it is not the prefer-
ence of the media or program di-
rector that determines which me-
dia shall be used, but the market-
ing and copy strategy. “Every me-
dium can sell, and each has its own
advantages. No matter how tv-or-
iented a media man may be, if the
marketing strategy calls for outdoor
advertising he can’t walk away from
that fact.”

A number of other agencies, in-
cluding Leo Burnett, have since
emulated the B&B effort to obtain
cohesion in the media and program
departments. There is some spec-
ulation that now that Bates has
taken the step a major trend may
be in the making. However, some
signs indicate that most of the
ages with separate departments
will keep them that way.

Compton Advertising issued this
statement to sponsors:

“Although operated separately,
Compton’s media department and
its broadcast programing depart-
ment have functioned so well as a
team that we have not felt the need
to physically integrate the two de-
partments.

Two aspects cited. “Under the
present setup we believe our clients
benefit from the experience pro-
vided by specialists in two different
pects of media selection—one
whose main concern is with num-
ers, i.e. getting the most mileage
out of each dollar spent for a cli-
(Please turn to page 48)
**Data Digest**

**Price Themes Backfire**

The extent to which economy can misfire as a major sales idea is the subject of a new TV study conducted by Schwerin Research. In no instance did Schwerin find an example of an economy-oriented commercial, where economy was the main idea, equaling its product average.

Commercials from six product fields were taken, all low-ticket products sold through drug and supermarket outlets. Schwerin findings summarized are:

- **Economy**, when it is dominant in the copy platform, is a weak motivational approach.
- **Economy appeals** have worked well when they are subordinate to claims based on product qualities and user benefits.

If price gives you a definite edge over competition, tell the consumer about it after you have made him aware of your product's major virtues.

Among differing ways to tell an economy story were those found by Schwerin: price specific ("15 cents lower than other leading brands!"); price general ("You pay less but..."), amount specific ("three ounces more...") and amount general ("... More!...")

"We can think of several reasons why selling on price is not a strong advertising strategy in television," said SRC. "It robs time that could be spent communicating a vital promise to the viewer. It raises the suspicion of shoddy merchandise that lurks behind every 'bargain.' In a reasonably affluent society such as ours, the saving of a few pennies on a low ticket item may not have the significance it would in a society governed by frugality or blighted by poverty.

The bar chart below dramatizes the extent to which an economy can misfire as a major sales idea.
The amazing fact about young adult viewing in Kansas City

More young adults tune to KMBC-TV in Kansas City during prime viewing hours, 6:00 pm to 12:00 midnight, than to any other station.

To reach them, and to solve your marketing problems, go to METRO TV SALES or KMBC-TV.

KANSAS CITY TV METROPOLITAN BROADCASTING TELEVISION REPRESENTED BY METRO TV SALES A DIVISION OF METROMEDIA INC.

*ARB, Nov.-Dec. 1962
ent, and the other whose prime responsibility is the selection and maintenance of a schedule of quality programs."

Warren Bahr, media director of Y&R, put it even more explicitly. At Y&R, he explained, media and program departments have diverse functions. Media devises media schedules and allocates all media dollars. But management allows programing the right to upset media plans and sell network TV instead.

"And this is the way it should be," he declared, "Network TV is very expensive. Agencies are often rated on their performance in network programing. A man who deals in network TV has to be a special pleaser. He has to live and breathe network and he has to sell everything emotionally. He believes that network TV should rule the world. The media department, on the other hand, has to look at all media possibilities."

Conflict inevitable. "This situation," Bahr continued, "is bound to lead to conflict between the two departments. "And this conflict is necessary in an agency as a check and balance in media selection. Without this balance between media and programing an agency can get into real trouble."

Y&R has achieved this balance, Bahr declared. At the same time, he added, the departments are well enough integrated to preclude any serious friction from interrupting the efficiency of agency operations.

The question of combined or distinct media and programing departments is not necessarily an either-or proposition. Other formulas are possible. K&L, for example, operates under a marketing group system, under the overall direction of Stephens Dietz. Each group has its own media head. Only when a network buy is called for is TV-radio director Jim Bealle and his staff called in.

"This approach gives management much tighter control of our operation," Dietz said. "At other agencies network operations run all over the lot."

The clearest choice, however, lies between cohesive and entirely independent departments. It is likely that many more agencies will be facing up to this choice in the not-too-distant future. 

V-8 BUDGET ALL-RADIO
(Continued from page 33)

used "Wow! It sure doesn't taste like tomato juice!" as a gag line in a recent show; and a Herblock syndicated political cartoon (Washington Post) used the line as a caption.

Some brickbats. There has been some response however, not quite so favorable. Campbell's has received some letters from listeners commenting that it's too much of a scream in commercial, and expressed amazement that a company of Campbell's stature would air anything so loud. As a result, the original "WOW" has been temporarily shelved and is undergoing further research to find out whether it has reached a saturation point with audiences.

In the meantime, the campaign rolls on, using the three variations on the theme. Edward Hobler, commenting on radio's reminder campaign for V-8, points out two factors: "First," he says, "is Campbell's reputation for quality products. This, combined with repeated exposures can only result in sales leadership. Radio, for the time we have used it, has been a stimulant to V-8 sales. It apparently has done the job we set out to do—to remind consumers that the product is available."

ANIFORM ADVANCES
(Continued from page 36)

ations would have to be started from scratch for film. Also, if scenes from several commercials are shot in production sequence, and not in story sequence, the cost would be less. Actual price lists have not been organized as yet because of the newness of the technique, but the Aniform people strongly claim prices at 25%, less than the equivalent in film cell animation.

"I suppose the system will flourish if we give clients full value—as distinct from lower price—and it will fail if we do not. We are ready for the test," says an Aniform spokesman.

What can it do? The advantages of the Aniform process depend on what the advertiser is trying to do. In general, the advantages are broad in scope while liabilities are specific. The advantages are as follows:

1. Control. When the Aniforms are made and production is read to begin, each member of the creative team can participate in the act and make changes on the spot that will be produced and ready to use immediately. If the agency producer wants to rehearse an eyebrow movement until he captures the right subtleties up down more quickly or slower, it can be done as many times as desired whereas with film any such change would involve a great deal of delay.

2. Speed. With a backlog of characters made up, the advertiser can produce commercials in a number of days. This is practical for the advertiser who wants to have many commercials, which in cartoon animation is often the case. Having many commercials is often practical for the advertiser who wants to have many products.

3. Fluidity. Since the Aniform or puppets are moved by hand their actions can be smooth and perfect, and performed at any speed desired. For film cell animation, it would take many many drawings for a character to touch his toes and jump into a car. Even then, many critics claim animators give a feeling of spontaneity and fluidity unlike film.

4. Living characters. The involved and expensive process of bringing to life characters with drawn cartoons is completely eliminated with Aniform. By utilizing multi-camera techniques with video tape, combining live and animated characters is economically practical. A conversation between a "live" girl and an animated friend, for example, could be produced with both characters of equal size or with one ten times the size of the other.

5. Faithfulness of character. When many artists are drawing animated figures, the same character's features often differ slightly from frame to frame, commercial to commercial, or year to year. Since aniforms are solid characters
Stand up and be counted in the fight against Communism

You, as a private citizen, can hit Communism where it hurts!

WHERE? Communism’s weak spot! Eastern Europe—in Eastern Europe 80,000,000 once free men and women still bravely resist Communist domination. Here, Communism is on the defensive. Here, many Russian divisions are laid down. This is where Communism is under greatest pressure. You can help keep this pressure on.

HOW? By supporting Radio Free Europe—Every day Radio Free Europe’s 28 powerful transmitters broadcast news of the Free World, religious services, the plain truth to the brave people of Poland, Czechoslovakia, Hungary, Bulgaria and Romania. Armed with this truth, they represent a major obstacle to the Communist threat of world conquest. Eighty percent of them listen to Radio Free Europe despite Communist jamming. It is their strongest link with the future.

R.F.E. is a working weapon
Radio Free Europe is one of the Free World’s major offensive weapons in the Cold War against Communism and Soviet aggression. But it needs money now to continue its work. As a privately supported, non-profit organization, Radio Free Europe depends on individual contributions from private citizens. Your help is needed. What’s it worth to you to hit Communism where it hurts? Ten dollars? Five dollars? Give whatever you can.

Radio Free Europe Fund
The American People’s Counter-Voice to Communism
P. O. BOX 1963, MT. VERNON, N. Y.

Published as a public service in cooperation with The Advertising Council
similar to puppets, which can be stored, there is no chance of change in physical characteristics unless desired.

**Disadvantages.** "Sometimes the disadvantages take the form of temporary problems," according to Jack Murphy, tv technical advisor, CBS. "To be sure there were nine dozen problems when we first tried the idea on tape, but we have solved most of them. For example, producers were worried because often the resolution of the outline of the characters was too sharp. This was corrected by slightly defocusing the camera. Later a bleeding of the lines took place due to the matting used. Superimposition and reverse polarity techniques were used to correct this."

However, puppeteers and engineers have not solved the following problems, which can justly be classified as disadvantages:

1. **Different views.** The primary disadvantage noted in the industry is the economic restriction of making several aniforms of the same character to portray different views. If the client wants a full face shot, a three-quarter face, and a profile, a separate model must be made for each as the aniforms are not made with depth. However, the same figure can be used for either a right or left profile. The process cannot show a character turning, but with the right writing and design, Aniform producers claim the viewer can be trapped into thinking he did see the character turn. On film the characters can turn at will.

2. **Full animation.** The process is limited to small animation operations and cannot do full animation on the Disney production level or any production which involves complicated multi-plane action.

3. **Grey scale.** Only outlines of characters can be utilized with aniforms. The process is unable to supply a full flexible grey scale.

4. **Sophistication.** Extreme facial expression is difficult with aniforms. If sophisticated movements are required for the eyes or lips, many flexible parts might be necessary which incur a large expense in comparison with film.

5. **Vanishing characters.** At present it is not possible to handle characters that vanish into the distance or automobiles moving away from the camera.

**The creators.** Aniforms are characters created solely by Aniforms, Inc. The technique was first conceived by Morey Bunnin, a longtime puppeteer. During his 30 years of work with puppets, Bunnin handled such well-known kids’ shows as *Foodini*. He discovered the idea of aniforms within the last two years by experimenting with different materials, movements, and dimensions relating to puppets.

Key artist at Aniforms, Inc., is Eli Bauer, a former designer for CBS Animations. Bauer’s work at CBS included designing for Terry-Toons, one of which won him an Academy Award nomination. Last year he designed the comic strip series “Kermit the Hermit,” published in the Chicago Sun Times.

Frank Abrahams, business manager, has had past experience with live television shows. It was Abrahams who coined the name Aniforms (animated forms).

Aniforms Inc. has an exclusive agreement to work with Videotape Center on all tape productions.

**FRC&H first.** A few weeks ago much excitement was made over the first video tape animated commercial, H-O cereals, handled by SSC&B. The commercials, based on a humorous interplay between a supremely confident chairman of the board and his timid assistant Mr. H. O. Smith, began in February on NBC TV’s *The Story of* and will continue through this month (see sponsor, 4 February).

The fact is, however, the first broadcast animated commercials on video tape were produced by FRC&H for Dee-Jay toys in August 1962. Because the spots were aired in only two markets (Providence and Boston) and the process was still little-known and experimental, there was no publicity. The three Dee-Jay commercials utilized one of Aniform’s greatest selling points: the ability to combine animated forms with people—quickly, easily, and inexpensive—by the agency plans to utilize the process again in the future whenever it can be employed.

For the benefit of advertising historians, H-O cereals can still claim first for fully animated broadcast video tape commercials.

**Untapped potential.** There are many possibilities with aniforms, which the producers themselves cannot even envision. However, advertiners often want aniforms to do what cell animation can do at no more, even though the Aniform technique is a type of animation all its own. The general feelit is: an advertiser who is willing to accept new possibilities within new technique using a relative new production process must rely be a pioneer.

Besides handling Aniform commercials on tape and on film, the creators are considering plans for a regular kids’ program and possibly even live shows.

But right now entire emphasis on commercials, and what can be done on commercials largely depends on what the advertiser wants. So far interest is aroused by but actual acceptance and sales are in the take-off stages.

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**ON-AIR PLANS FOR AFA**

(Continued from page 59)

"It must be remembered, however, that critics of advertising are not permitted, we’re in a new field," Cooper said.

Cooper saw a shining future ahead for advertising billing in virtually all media. He nodded as he pointed to him that Richard P. Doherty, president of TV-Radio Mangement Corp., had predicted that by 1975, advertising expenditure would be about $18.5 billion compared to 1962 when it reached more than $12 billion.

"It wouldn’t surprise me if the least to see the Doherty prediction become a reality," he said.

Announcement of Cooper’s election as president of the AFA by the AFA board of directors was made several weeks ago by George W. Head, chairman of the board of AFA, and manager of advertising and sales promotion for the Na-

(Please turn to page 66)
The ratings hearings will be the first activity of the House Commerce investigations subcommittee under that name, but they will likely bear much resemblance to other hearings held by the same chairman Rep. Oren Harris (D., Ark.). That is, they are likely to be loud.

The way they are shaping up, it appears there will be less substance than noise. Opening witnesses will be from the broadcasting industry, starting with LeRoy Collins, continuing through network officials—but trying very hard to find broadcasters willing to testify about dissatisfaction with the way ratings have affected their stations.

The subcommittee hopes to get representatives of ad agencies and advertisers to testify as to how the ratings affect their time purchases, as they will be quizzing broadcasters (mostly the networks, in this case) as to how ratings influence their programing decisions.

There is little doubt that there will be much moralizing and sermonizing along the line, with subcommittee staff and some members quizzing violently about adverse effects on what the public sees and hears of “ratings worship.” It is understood that the old question of advertiser dominance will enter the proceedings, if only obliquely.

The earlier witnesses are expected to pave the way for representatives of the rating services, who will be asked “when did you stop beating your wife” type of questions. It may not be made abundantly clear that shortcomings of rating services under the microscope will largely concern local market ratings and some of the smaller services.

The subcommittee has prepared arduously and well and has many “horrible examples” to bring. It is said there are cases among them of actual rigging of results, though there was no staff confirmation on this point.

The outlook is that the important rating services will be pretty much in the clear on their national surveys, with the possible exception of a few minor ships, but that the mud from other matters may splash the innocent along with the guilty.

FCC continually puts off making a decision on whether to accept Philco’s withdrawal of its bid for the Philadelphia tv channel now occupied by NBC o&o WRCV-TV.

Withdrawal was part of the RCA-NBC-Philco patent agreement. Because of delay in FCC action, further hearings on NBC-RKO applications to trade their Philadelphia and Boston stations are continually postponed. These hearings are now off until today (4 March), and may be postponed further.

FTC quest for an injunction in the Bayer case, involving extensive ad use of results of the FTC-financed Baltimore pain-reliever test, is meant to be a landmark case.

Commission had never taken such a course except in case of danger to the public. However, FTC staffers are gloomy about the case they made—or failed to make in New York District Court. No injunction; no landmark.

House Commerce Communications and Power subcommittee begins hearings on suspension of political equal time law for 1964 for presidential and vice-presidential candidates.

Relatively fast hearings are expected, especially with many subcommittee members also members of the subcommittee which will hold the hearings on ratings. Still, betting is that final Congressional action will be much slower—probably not until next year.
SPONSOR-WEEK / ADVERTISERS & AGENCIES continued

Record fourth quarter figures for spot tv spending

Automotive, food, drug, cosmetics, confections, and soft drink advertisers help set the pace for a record national and regional spot television fourth quarter in 1962, TVB/Rorabaugh data released today shows. Total reported gross time billings for the quarter were $197,759,000, against $177,827,000 in the quarter a year ago, an increase of 11.2% on a total dollar basis. Analysis of 313 stations reporting in both fourth quarters showed a 9.5% increase.

Bristol-Myers, increasing from $2,816,700 in gross time last year to $5,260,100 in the fourth quarter this year, and Colgate-Palmolive increasing from $3,265,400 to $5,475,800 in the same periods, were the individual companies setting pace for the increase. On the opposite side, Lever Brothers showed the major decline for the quarter, dropping to $1,615,500 from $6,128,300 in the quarter a year ago. Six advertisers appeared on the TVB Rorabaugh top 10 list for the first time: C. Hanel $561,800; Eastman Chemical $106,100; Gerber Products $114,700; Kenner Products $155,200; Merck $755,600; and Volkswagen dealers $125,500.

A major surprise in the product categories was the listing for sporting goods, bicycles and toys, which dropped in the fourth quarter to $7,731,000 from $8,255,000 a year ago. Toys have been a consistent growth category in the fourth quarter for a number of years.

Most dollars—$161,296,000—went for announcements, up from $143,698,000 in 1961. ID’s took $17,166,000, against $15,482,000 in 1961. Programs had $19,297,000 vs. $18,647,000 in 1961.

By day part, fourth quarter billings showed $19,515,000 for day in

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<thead>
<tr>
<th>FOURTH QUARTER SPOT TV SPENDING</th>
<th>$500,000 or more decrease</th>
<th>Increase/decrease less than $500,000</th>
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<tbody>
<tr>
<td>$500,000 or more increase</td>
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<tbody>
<tr>
<td>Lever Brothers</td>
<td>$4,645,500</td>
<td>$6,128,300</td>
<td>Procter &amp; Gamble</td>
<td>$14,065,400</td>
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<td>Standard Foods</td>
<td>$2,277,800</td>
<td>$3,020,400</td>
<td>General Foods</td>
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<td>Corn Products</td>
<td>$1,666,300</td>
<td>$2,371,500</td>
<td>Miller Laboratories</td>
<td>$2,407,700</td>
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<td>Lipton &amp; Myers Tobacco</td>
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<td>$1,739,600</td>
<td>Campbell Soup</td>
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<td>Gillette</td>
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<td>P. Lorillard</td>
<td>$2,037,100</td>
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<td>North American Phillips</td>
<td>$3,633,000</td>
<td>$3,922,200</td>
<td>Deluxe Reading</td>
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<td>Louis Marx</td>
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<td>Continental Baking</td>
<td>$1,904,000</td>
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<td>Carnation</td>
<td>$185,100</td>
<td>$489,700</td>
<td>Richardson-Merrell</td>
<td>$1,160,200</td>
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<td>Coty</td>
<td>$114,900</td>
<td>$699,701</td>
<td>Kellogg</td>
<td>$1,815,000</td>
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<td>Nestle</td>
<td>$77,520</td>
<td>$1,245,400</td>
<td>Philip Morris</td>
<td>$1,562,600</td>
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<td>Colgate Palmolive</td>
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<td>Pepsi Cola / Bottlers</td>
<td>$1,603,600</td>
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<td>$742,500</td>
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<td>$644,800</td>
<td>Mattel</td>
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<td>$1,236,800</td>
<td>$716,600</td>
<td>General Motors Dealers</td>
<td>$1,083,300</td>
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<td>E &amp; J Gallo Winery</td>
<td>$992,300</td>
<td>$394,000</td>
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<td>$580,000</td>
<td>American Tobacco</td>
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<td>Carter Products</td>
<td>$735,000</td>
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Great Time Billings: Source TVB/Rorabaugh

1962, $17,767,000 in 1961, only evening $14,029,000 in 1962, $14,035,000 in 1961; prime night $8,912,000 vs. $5,185,000; late mid $13,273,000 vs. $5,747,000.

Product classes increasing were automotive from $1,776,000 to $5,920,000, up 47%; confections at soft drinks from $11,007,000 to $13,977,000, up 27%; consumer services from $5,162,000 to $6,340,000, up 25%; cosmetics & toiletries from $17,383,000 to $20,700,000, up 19.5%; drug products from $15,799,000 to $18,393,000, up 16.4%; clothing from $2,680,000 to $4,821,000, up 80%; household cleaners from $1,109,000 to $1,499,000, up 21.2% and transportation and travel from $1,880,000 to $2,977,000, up 68%.

Only three million-dollar classifications showed drops, in addition to toys. They were: dental products, down from $1,071,000 to $528,000; gasoline, down from $7,111,000 to $5,016,000, and tobacco products, down from $7,586,000 to $7,309,000.
Advertising must reflect company

Companies which do not maintain a policy of consistent communications on all levels are inviting the loss of sales and profits, Edward L. Bond, Jr., president of Young & Rubicam, said last week.

In an address to the Advertising Club of Greater Boston last week, Bond said "companies smart enough to make great products but not smart enough to keep their communications consistent on all levels, are going to create disbelief on the part of consumers which is bound to adversely affect their sales and profits."

Advertising, he added, "is only one part of your communication, and it can't do the job alone." Advertising cannot be—should not be—any more than a reflection of what the company actually is, he continued. If they would have the public believe that they are a great organization, an organization dedicated to giving superb service, then they must in actuality be that kind of an organization.

"Otherwise their advertising would sound phony—because it would be phony," Bond advocated that companies who want to be identified with good taste and character in the minds of the public, must first literally acquire habits that will earn it that reputation.

Form audit bureau of criticism, Weir urges

If the advertising industry is to regulate or discipline itself in the matter of taste, it should create an Audit Bureau of Criticism, according to Walter Weir, chairman of the executive committee of Donahue & Coe, and author of "Truth in Advertising . . . and other heresies," published today by McGraw-Hill ($5.95).

Veteran agency man Weir in his new book suggests that such a body should consist of distinguished figures "no longer earning their livelihood directly from the creation of advertising." They could be retired admen who would probably be helped by a legal staff, a semanticist, creative advisors and a field research staff. Financial aid to such an ABC would come from big advertisers, ad agencies and media.

Weir also suggests that advertisers who seek to measure the actual contribution that advertising makes to their total marketing operation aim for those goals defined in the Association of National Advertisers' book entitled "Defining Advertising Goals for Measured Advertising Results."

"If the efficiency of advertising as marketing communication is to be improved," Weir writes, "the improvement must come from three chief sources—the advertising profession itself; advertisers without whose consent bad advertising could not be published and whose attitudes affect their agency's performance; and the academic world whose responsibility it is, I believe, to develop a philosophy of advertising."

Woodrow Wirsig contributes a foreword to "Truth in Advertising" and there's a "L'Envoi" by Anthony Weir, a young copywriter and son of the author.

Other aspects of the book concern themselves with advertising and public relations, the art director, industrial advertising, advertising and politics, advertising and individualism, the client contribution and how best academic circles can teach the subject of advertising.

Mattel ups budget

Mattel (Carson/Roberts) blazes a trail in toy tv advertising with the saturation of Saturday morning on all three networks.

At the same time the toy firm announced the increase of its ad budget to $6.5 million, "the largest amount ever earmarked by any toy company for advertising."

Describing its network strategy as "wall-to-wall" programing, Mattel is sponsoring nine kid shows between 10:30 a.m. and 1 p.m. on Saturdays. Participations on the ABC TV show began on 3 January and the others begin in April.
Art for advertising’s sake . . .

VW goes “modern” in program billboard

Successful use of abstract art in a one-minute tv program billboard by a regional Volkswagen distributor has attracted the attention of other Volkswagen distributors across the nation.

The innovation by Hansen-MacPhee, Waltham, Mass., animates the familiar “VW” trademark, and is used to open The Volkswagen Hour, a return drama series which consists of tapes of CBC-TV’s hour-long On Stage dramas aired on WNET-TV, Boston, and WJAR-TV, Providence.

Familiar with tv through national sponsorship of Meet the Press, Boston Red Sox telecasts and Perspectives in Greatness, Hansen-MacPhee assigned the problem of creating the abstract show opener to its agency, Ingalls Associates, Boston, IA in turn, enlisted the aid of Trinkaus, Aron & Wayman, creators of main titles and trailers for The Miracle Worker, The Great Chase and David and Lisa.

Music for the billboard was written by Mark Lawrence, former radio & tv director of MacManus John & Adams.

One of the billboard’s major advantages is that its sophisticated production techniques (see photo) alleviate the need for pop-in slides by using the same footage to introduce dealer mentions. Closing credits call for six different dealer per show to get credit in a 35-second sequence.

In measuring success, H-M points to high interest in the animated show opener by the other 11 VW distributors, and the national-level importer, Volkswagen of America, Inc., now reportedly considering network tv this fall.

This interest may recoup Hansen-MacPhee’s $10,000 investment; H-M is contemplating making available prints of the show opener to other distributors.

U. S. Rubber breaks first Ayer campaign

The biggest campaign in U. S. Rubber’s history and the first since its agency switch to N. W. Ayer 1 January, hit network screens over the weekend.

As in all media which U. S. Rubber will use in 1963, the tv campaign is based on the theme “New U. S. Royals are engineered to keep your spare in the trunk,” with a tire peaking out from a partly opened steamer trunk.

Commercials have a whimsical air which is somewhat of a departure for the usually staid U. S. Rubber Tire Co. In closing the one-minute spot, the lid of the steamer trunk comes down in sync with original Bossa Nova music written especially for U. S. Rubber. Then, unexpectedly, the trunk lid opens. The tire peeks out again and Senor Wences says, “S’allright.” And the trunk snaps shut again.

Big reps hinder small agencies

The big problem facing the small agency is getting the rep firms to service them properly.

This dictum was pronounced by the small-scale shop of Metlis & Lebow. The agency accused most salesmen from national rep firms of preferring to wait for a 30-market order from one of the top agencies than call a small shop for a two-market order.

“There is almost a complete lack of creative selling on the reps’ part,” complains M&L. “Most of them tend to service us on the phone, mostly when we call them. These people are holding the agencies of our size back when it comes to the broadcast media.”

Advertisers

Although earnings fell just short of 1961 levels, sales for Miles Laboratories during 1962 were highest in the company’s history.

For the year ending 31 December, net sales were $97,390,000, up 7% from 1961’s $91,009,000. Net earnings were $5,417,000, compared with $5,180,000 in 1961. This equaled $1.35 per share, vs. $1.37 per share for the previous year.

Financial report: Ampex Corp. reported net earnings for the nine months ended 31 January were 111% ahead of last year’s first nine months at $3,163,000 or 40 cents per share, vs. last year when earnings were $1,311,000, or 17 cents per share. Nine-month sales increased 13% to $66,789,000, from $58,808,000 reported for the first three quarters last year.

Looking forward to: The fourth district Advertising Federation of America annual convention in Orlando on 25-27 April at the Cherry Plaza Hotel. The newly-elected
20th anniversary of the founding of his agency in late February. The number of clients served by the firm has increased from three to 25 since its formation.

New v.p.s: Robert J. Murphy at Dennis, Parsons & Cook. He'll continue to direct the agency's public relations division.

PEOPLE ON THE MOVE: George R. Windsor to account executive at McCann-Erickson, Los Angeles, from merchandising account executive at Erwin Wasey, Ruthrauff & Ryan . . . Frank J. Gale to account executive in the Philadelphia office of N. W. Ayer, from advertising and promotion manager of the Peoria division of the Kroger Co. . . . Robert Van Houten to audio-visual sales manager at Muller, Jordan & Herrick, industrial advertising agency . . . Sheldon Newman to Home Testing Institute as assistant to the president, from research director of "Esquire."

Agencies

Agency appointments: Burma-Shave to Benton & Bowles, from R. Jack Scott, Chicago, following the purchase of parent company Burma Vita by Philip Morris. PM's American Safety Razor business is also at B&B . . . Adversen, Clayton & Co. Foods Division to Benton & Bowles for its line of Seven Seas liquid salad dressings currently being sold in Chicago and Cleveland.

Happy anniversary: One of Denver’s leading advertising men, Harold Walter Clark, observed the 25th anniversary of his agency yesterday.

Here’s more real growth!

Yes, we’ve greatly increased our audience. The November, 1962 NSI and ARB are gladsome things. They show that WWTV, WWUP-TV have increased their audience almost miraculously over November, 1961 — have increased their superiority over Station “B” by so much as 50%.

No, they still aren’t the biggest station, but they’re getting there. From the looks of it, they’ll be the biggest station in a year or two. And they aren’t afraid of the competition. They know they can hold their own.

WWTV/WWUP-TV
Cadiilac- Traverse City / Sault Ste. Marie

Upstate Michigan is as yet America’s greatest “undiscovered opportunity,” to many advertisers. 874,100 people. Retail sales, nearly a BILLION.

If you want to reach the people of Michigan as a whole, use the easy place to do it! Ask Avery-Knodel, Inc. for the proof.
Network billings in greatest gain since 1956

Network television gross time billings increased 12.9% in 1962, the greatest one-year gain since 1956, T&R LNA-BAR figures show. Three network billings were $798,608,138, against $712,128,148 in 1961.

ABC TV billings in 1962 were $205,224,312, up 7.7% over 1961's $190,615,110. CBS TV billings were $311,709,771, plus 16.0% from $268,670,875 in 1961. NBC TV had $281,871,025 in 1962, compared with $252,836,133 in 1961, up 11.5%.

Daytime set the billing pace with a 20.2% increase in 1962 while nighttime was up 8.8%. Daytime billings for 1962 were $255,265,291, compared with $212,350,673 in 1961. Nighttime billings last year were $513,512,814, compared with $499,777,175 the year earlier.

While network billings were up 12.9%, for the year, the rise in December was 8.5%. For the month, the total was $71,377,053, against $65,798,922 in December 1961. ABC TV billings for December were $18,296,385, vs. $10,572,900 in December 1961. CBS TV billings for December were $28,525,166 vs. $26,195,871 up 8.9% a year earlier. NBC TV December billings were $21,555,202 in December 1962 vs. $23,030,131 in December 1961.

3M sales soar

A hike of 12.6% in consolidated sales was reported by the 3M Co., parent of Mutual Broadcasting.

Sales of $687,085,773 rose from $613,896,221 in 1961. Net income of $83,690,090, equal to $1.61 a share, compares with 1961 net income of $75,171,837, or $1.45 a share.

This is the 11th consecutive year 3M enjoyed increases in both sales and earnings.

NBC, ABC negotiate south of the border

The international arms of both NBC and ABC having been doing some recent business south of the border, in Brazil and Mexico respectively.

NBC International rang up a deal for more than $500,000 with the sale of seven series to TV Excelsior Network, Brazil. Shows include drama, informational, adventure, and children’s series.

In Mexico, ABC International Television has been appointed as sales representative and program purchasing agent for NET-TV, Monterrey, owned by Television del Norte, S. A. This brings ABC International’s tally of associations outside the U. S. to 36 stations in 19 nations.

WCKY, Cincinnati joins ABC Radio

WCKY, Cincinnati, an independent station for the past 15 years, has affiliated with ABC Radio. WCKY replaces WLW for ABC Radio. Mrs. Jeanette Heinzle, vice president and general manager of WCKY, said the station will carry ABC Radio programs in Cincinnati exclusively not later than 1 June and will carry some ABC programs within the next few weeks. WCKY operates with 50kw on 1,530 kilocycles.

Networks

Looking forward to: The ninth annual dinner of the New York Broadcasters Assn. tomorrow, 5 March, in Albany. Frank Stanton, CBS president, is the featured speaker. As in the past, members of the state legislature, Governor Rockefeller, and members of his cabinet will be guests of the Assn., for the dinner at the Sheraton Ten Eyck Hotel.

Programing note: “Hollywood: The Great Stars,” a look at the men and women who rose to fame and fortune in the motion picture industry, will be telecast as a 60-minute special on ABC TV 13 March (10 p.m.). This is the third TV special on the film industry produced by David Wolper, acclaimed for his “Hollywood: The Golden Years” and “Hollywood: The Fabulous Era.”
### TREND IN NETWORK TELEVISION GROSS BILLINGS
#### 1953-1962
#### ($000)

<table>
<thead>
<tr>
<th>Year</th>
<th>ABC</th>
<th>% of Total</th>
<th>CBS</th>
<th>% of Total</th>
<th>NBC</th>
<th>% of Total</th>
<th>Dumont</th>
<th>% of Total</th>
<th>Total</th>
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<tr>
<td>1953</td>
<td>$21,111</td>
<td>9.3%</td>
<td>$97,467</td>
<td>42.8%</td>
<td>$96,633</td>
<td>42.5%</td>
<td>$12,374</td>
<td>5.4%</td>
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<td>34,713</td>
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<td>146,223</td>
<td>45.7%</td>
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<td>39.4%</td>
<td>13,144</td>
<td>4.1%</td>
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<td>1955</td>
<td>51,393</td>
<td>12.6%</td>
<td>189,018</td>
<td>46.4%</td>
<td>163,385</td>
<td>40.2%</td>
<td>3,103</td>
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<td>76,726</td>
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<td>223,520</td>
<td>45.8%</td>
<td>187,921</td>
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<td>1957</td>
<td>83,071</td>
<td>16.1%</td>
<td>239,285</td>
<td>46.4%</td>
<td>193,845</td>
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<td>103,017</td>
<td>15.7%</td>
<td>247,783</td>
<td>39.7%</td>
<td>215,791</td>
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<td>1959</td>
<td>125,665</td>
<td>20.0%</td>
<td>266,355</td>
<td>42.5%</td>
<td>235,291</td>
<td>37.5%</td>
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<td>1960</td>
<td>158,591</td>
<td>23.2%</td>
<td>274,140</td>
<td>40.2%</td>
<td>249,640</td>
<td>38.1%</td>
<td></td>
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<tr>
<td>1961</td>
<td>190,615</td>
<td>26.8%</td>
<td>268,677</td>
<td>37.7%</td>
<td>252,836</td>
<td>35.5%</td>
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<tr>
<td>1962</td>
<td>205,224</td>
<td>25.7%</td>
<td>311,710</td>
<td>39.0%</td>
<td>281,874</td>
<td>35.3%</td>
<td></td>
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<td>792,808</td>
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</table>

Compilation by Sponsor research staff.

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**Astronomically speaking:** The upcoming 32-hour orbital flight which Gordon Cooper will take around the earth will necessitate 22,000 miles of double circuits for the radio and tv broadcasters covering the event. Slightly staggering, this fact along with lots more is made known by MBS president Robert F. Hurleigh in the company's March newsletter “Of Mutual Interest.”

**PEOPLE ON THE MOVE:** Daniel L. Taylor to manager of station promotion and Gerald Taylor to manager, on-air production, Hollywood, for CBS TV. Daniel Taylor succeeds Leonard Broom, who is resigning for a business commitment in New Zealand... Richard DuMont, producer-director for ABC, Chicago, to the American Medical Assn.'s radio, tv and motion pictures department... Robert Kleiman, Paris bureau chief of CBS News, resigned to join "The New York Times" as member of the editorial board... George H. Newi to assistant daytime sales manager for ABC TV.
Record 1962 income reported by Metromedia

Metromedia reported a record net income for 1962 of $2,489,639, equal to $1.40 per share. The diversified communications company has six TV stations and four radio outlets, and recently acquired, subject to FCC approval, KTTV, Los Angeles.

The increase in net income was 109½%. In 1961, the company earned $1,141,267 or $0.67 per share. The Metromedia report showed 1962 gross revenue of $53,069,751 against $48,653,186 in 1961.

Net income for last quarter of 1962 was $1,196,948, or nearly half of the year's total earnings. Fourth quarter net in 1961 was $761,989.

Gross revenue for the fourth quarter of 1962 was $14,869,485, compared with $14,110,651 for the like quarter of 1961.

According to Metromedia, the results do not include credits of $2,005,442, net of taxes, relating primarily to the disposition of certain assets.

More Pay-TV

Another entry into the pay-tv field was announced last week. It's a closed-circuit venture by National General, the second-largest (220 cinemas) theater operator.

The company claims it will have 100 theaters linked within the next year, for daily programing. AT&T has been asked for full-time lines; FCC approval is not required.

Under the label of The National Teletheater Network, the company hopes to present Broadway-type productions on a "simultaneous, daily, closed-circuit, coast-to-coast" basis. Via its own cinemas in 16 Western states, and by arrangement with other movie chains, National believes it can outdraw the conventional broadcast tv programs. (NG's calculation is that a minimum audience of 20 million is needed to sustain a broadcast network production).

At a New York press conference National was reticent about detail of programing, and said only that "enthusiastic and promising" response was coming from negotiation with top producing, directing and performing talent. Craft unions and guilds were also being consulted.

National's biggest edge in this field may be new projection equipment, developed by General Electric. GE's system, named Talaria, can reportedly project a high-quality tv color picture covering a full-size theater screen and is said to be unique in design and effect. GE announced that National had become the exclusive entertainment licensee for Talaria equipment, in a "multi-million dollar" deal.

Computers on NAB tv agenda

The 31 March-3 April NAB convention in Chicago will cover a spectrum of topics of interest to tv executives, from computers to local programing prowess in building station images.

Here's how things line up: TVB will have a presentation entitled "Computers—Friend or Foe?" and a leading agency using computers in the purchase of tv time will engage in a question and answer parley with a TVB executive speaking from the seller's point of view.

Another feature will be a panel of management executives who'll discuss ways and means of using local time to make a station stand out in its community. There'll be an informal discussion between FCC's Robert E. Lee and NAB Tv Code Review Board chairman William D. Palbi on the controversial proposal for FCC to adopt NAB Code commercial time standards.

"Secondary Market Television" will be the topic of another panel featuring telecasters from markets of 100,000 or less.

Storer business booms: profits up

Storer Broadcasting reported 1962 net earnings were up 43%, over 1961, based on a radio and tv sales increase of 19%.

To help launch new Hollywood Museum
Ben Hoberman (l), v.p. and gen. mgr. of KABC, Los Angeles, gives public service check and tape of promo spots to producer Mervyn LeRoy. Station ran month-long campaign on behalf of proposed $14 million Museum, of which LeRoy is a director. Groundbreaking is set for September...
Net earnings after taxes for 1962 were $6,353,326, or $2.61 per share. This is a new earnings-per-share peak for Storer, with the previous high earnings per share set in 1957 at $2.58. Earnings in 1961 were $4,453,681, or $1.80 per share.

The 1962 profits include a capital gain of $911,459 resulting from the sale of WWVA, Wheeling, W. Va. in January 1962.

Tv Academy picks ten new members

Expanded activity by the educational Foundation of the Academy of Tv Arts & Sciences is signaled by the election ten new directors.

They are: Louis F. Edelman, independent producer; Sydney Eiges, NBC public information vice president; Betty Furness; John Guedel, independent producer; Irv Kupcinet, Chicago "Sun-Times" columnist; Donald McGannon, Westinghouse Broadcasting president; C. Wrede Petersen, Corinthian Broadcasting; Tom Sarnoff, NBC vice president; Jack Wrather, president of Wrather Corp.; and Jane Wyatt.

Circus specials distributed by ITC

Two one-hour specials of the Moscow State Circus and one hour of the Blackpool Tower Circus, narrated by Jo Stafford, are available for U. S. television through Independent Television. Abe Mandell, ITC's executive vice president reports. Distribution plans for the shows will be set shortly, Mandell added.

Moscow State Circus includes many of Russia's top performers, including the clown Karandash. Highlight of Blackpool Tower Circus is Festival of Lights. Neither circus has appeared in the U. S., ITC said.

Rompers Room celebrates 10th year

Romper Room, the educational and entertainment program for preschool children, celebrated its 10th anniversary on the air 20 Feb. The Honorable J. Millard Tawes, Governor of Maryland, proclaimed the day "Romper Room Day" in recognition of the "splendid contributions which the program has made to the educational, physical, and spiritual development of its young viewers."

The preschool vehicle was created by Nancy Rodgers, known to the children as "Miss Nancy," and her husband, producer Bert Claster.

With Baltimore as its city of origination, "Romper Room" is now carried by more than 90 stations throughout the United States, Canada, Puerto Rico, and Australia. Venezuela will soon be added to the list.

In addition to being the regular "teacher" on the Baltimore edition, Miss Rodgers has personally trained nearly 200 young women for their roles as teachers on the five syndicated "Romper Room" programs.

Sell a set a second

Exceeding the birth rate by far, there is a radio set sold in this country every 1.3 seconds, according to RAB president Kevin Sweeney.

More than 21 million radio sets were sold at retail in 1962 against a U. S. Census Department estimate of four million births annually.

And, as of January this year, RAB estimates the total of working order radio sets in the U. S. at 200,258,-000, compared to 187 million Americans.

RAB figures are based on previous trend data, current figures from EIA, Japan Trade Center, and auto registrations.

By the way, there's a baby being born just every 7.5 seconds.

TAC sets June confab

Some 50 program directors from stations across the country will gather at Chicago's Sheraton Hotel in June for the annual Television Affiliates Corp. (TAC) programing conference.

Topics to be discussed include: new ideas in kids' programing; research and its influence on programing; success stories in the sale of public affairs programs; editorializing; movies; network returns; new programing and production ideas.

Dates are 13 and 11 June.
Radio Stations

Ideas at work:
- A small part of American tradition has been dispatched to the Kremlin and Premier Nikita Khrushchev via the Russian Embassy in Washington by WALE, Fall River. In conjunction with a cherry pie baking event for Washington's Birthday, WALE personalities baked their own pies for submission to Khrushchev as evidence of the kind of traditionalism that contributes to our democratic way of life. Pies were frozen, packed, and shipped to the embassy.
- WCOP (AM & FM), Boston, challenged WPRO, Providence, to a competition to determine the hiking champion of New England. Walking for WCOP was Bud Kelly and for WPRO, Dave Sennett. Listeners were invited to guess how far each would travel in the five hours, with the first prize a pedometer and a pair of walking shoes.

On the public service front: Clevelanders, led by six KYW personalities, three for East Side and three for West Side—participated in a "Pitch in for the Heart Fund" Silver Dollar Toss, inspired by George Washington's famed silver broadcast 542 announcements during a three-week period, as its part in a nation-wide Peace Corps recruitment drive. Donated air time is estimated at $31,000 . . . KQV, Pittsburgh, in cooperation with the Better Business Bureau of the City of Pittsburgh, is making available to the public at no charge a new dollar toss across the Rappahanock River . . . WABC, New York, booklet entitled "Facts You Should Know About Buying New or Used Cars."

Sports note: A full schedule of

Detroit Tiger Baseball games will be a feature of WKJG for the fourth straight year. The first pre-season exhibition game will be 10 March.

Programming notes: "Detroit ’63—Yes or No," five special weekly programs of debate and discussion on Michigan's new state constitution are being presented on WXYZ. They began yesterday, 3 March.

Looking forward to: The California Broadcasters Assn., annual meeting on 7 March in the Mark Hopkins Hotel, San Francisco. FCC's Robert E. Lee is principal speaker at lunch, and in other sessions Douglas Anello, general counsel for NAB, will speak and conduct a panel on editorializing . . . The Chicago chapter meeting of the American Women in Radio and Television, 6 March. Guest speaker will be Ralph Beaudin, president of WLS, who'll talk on "Radio—The Case for the Lively Corpse."

Obit: Lester R. Rawlins, 51, general manager of KDKA, Pittsburgh, and a prominent civic leader, died 23 February.

Kudos: WLS, Lansing, won the Navy's Certificate of Merit for its role in promoting a better public

Coveted Mike Award of Broadcast Pioneers excepted by station
WSB (AM-FM & TV) Atlanta, received the award in New York last week before sell-out crowd. Here (l-r): Ward Quall, Broadcast Pioneers pres.; James M. Cox, Jr., chmn. of Cox broadcasting properties; Arthur Simon, pres. of Broadcasters’ Foundation; J. Leonard Reinisch, exec. dir. of the stations. WSB is the first southern station to receive the Mike Award, presented annually.

Takes to the air to kick off Paxton sales drive
R. O. "Bob" Gable (l), division mgr. for Philip Morris in Oklahoma City, makes guest appearance on Carl Meyerdirk's "Two About Town" on KVOO-TV, Tulsa, to help launch mentholated Paxton cigarettes in Tulsa. The other test market area is Saratoga. National distribution is expected soon.
understanding of the mission of the Navy and its reserve component... WGBS, Miami, public affairs department received the coveted George Washington Honor Medal Award from the Freedoms Foundation at Valley Forge. Single out was the locally produced program "I Am An American," written and narrated by WGBS newsman Michael O'Neil, produced and directed by Ken Malden and broadcast in observance of the July 4th holiday... Six radio d.j.s are winners in a contest sponsored by B. F. Goodrich Footwear for effective merchandising of the P-F sneakers during the 1962 back-to-school selling season. They are: Pogo Pogue, KIMN, Denver; Hal Pickens, WQXI, Atlanta; Chuck Brinkman, KQV, Pittsburgh; Danny Dark, WIL, St. Louis; Charlie Murdock, WQAM, Miami; and Ron Britain, WSAI, Cincinnati.

Changing hands: Sportscaster Curt Gowdy has purchased, WCCM and WGHJ (FM), Lawrence, Mass., subject to FCC approval. Gowdy, who's been sports director of WHDH, Boston, since 1951 and does the telecasting of the NCAA "Game of the Week" on ABC TV in addition to other assignments, says he'll continue his full schedule of sportscasting.

PEOPLE ON THE MOVE: Bob Gallagher to full-time State House reporter at WEEI, Boston... W. Robert McKinsey to station manager of KBAT, San Antonio, from general manager of WHAM, Rochester... Richard M. Brescia to station relations representative at Mutual Broadcasting System... Dick Lawrence to operations/program manager for WFLA, Tampa-St. Petersburg... Nicholas D. Newton, account executive with WTM, Fresh Meadows, to the sales staff of WPAT, New York, in the same capacity... Ted R. Knightlinger, operations manager for KTNT, Tacoma, for the past five years, to manager of the Tourist Promotion Division of the Department of Commerce and Economic Development... Dale Mahurin to commercial manager, David Arnold to news director, and Jim Gaines to program director of KALO, Little Rock... Aubrey Morris, WSB, Atlanta, news director since 1957, to public information director of the Fulton County Commission. He'll be succeeded by King Elliott, station newsman.

Tv Stations

Good news for stations plagued by the problem of community antenna tv systems (CATV).

NAB filed rather vociferous support of new protection rules with the FCC. Proposed rules would bar CATV systems served by microwave facilities in the business radio service from duplicating any programs on local tv and if the local station so requests, the CATV system would have to carry its signal without material degradation.

A further rule proposed by NAB would bar microwave stations from rebroadcasting signals of tv stations without the latter's prior written consent.

Ideas at work:

- WTAR-TV, Norfolk, is bringing its highly popular "Tv Beauty School" back for a second season. Series begins 18 March on the air, under the sponsorship of People's Service Drug Stores. Class members are selected from women who write to the station for auditions. Without charge, participants are given four weeks of expert instruction in all phases of grooming.

- KFMB-TV, San Diego, personality Bob Mills added a new twist to Teddy Roosevelt's now famous "old-fashioned" 50-mile walk by walking in one spot on the studio's constantly moving turntable in full view of five cameras. With a five-minute break each hour, Bob walked, danced, talked on his moving turntable, quitting at the end of 13 hours after walking 34 miles.

Program notes: WNAC-TV, Boston, will televise exclusively the annual Evacuation-St. Patrick's Day Parade on 18 March from 2:30-3:30 p.m... The Spanish International Network is telecasting the U.S. tv premiere of the 1963 Pentagonal soccer matches, now being played in Mexico City. The soccer classic is being shown as a ten-week series of Tuesday night specials on flagship station KMEX-TV, Los Angeles.

On the public service front: WLIB-TV, Miami, which last month carried part I of "Operation Heart," presented the second half last week. The program dealt with open-heart surgery performed at Jackson Memorial Hospital and the recovery, and rehabilitation of the patient, Evelyn Alvarez... The South Carolina General Assembly passed a resolution commending WCSC-TV, Charleston, and WFSB-TV, Greenville, for their contributions to educational tv. The Greenville station contributed a tower, building and site on Paris Mountain to cv and the Charleston outlet provided rent-free studio space, permitted the attachment of an antenna to its tower, and donated additional equipment to the Educational Television Program.

New tower: KHOL-TV, Kearney, is now operating through its new 1,173-foot tower, which is double the former tower height, together with new transmitter, delivering maximum power of 316,000 watts. New tower is now the tallest structure in Nebraska.

THE ANATOMY OF PRIMACY
PART III..................................NEXT WEEK

6 x 22...

A SERIES OF MAJOR MESSAGES FROM MGM TELESTUDIOS, INC.
Interpublic’s chief comments on new Gary Steiner book

Dr. Gary A. Steiner, the author of The People Look At Television, and its sponsor, Dr. Stanton, deserve gratitude for a book that will prove helpful to all concerned in one way or another with the television industry. It, first of all, establishes convincingly the public’s overall verdict. Secondly, it makes clear that the predominant present function of television, by any measure, is to entertain us. More specifically, we get from it “light entertainment” (the term is not a happy one) and the general mood in which we look at television is: “A perfect way to relax.”

Whatever criticism there is does not come as a surprise: Too much violence (especially with an eye toward our youngsters) and not enough serious content—not enough “information.” These objections, especially the latter one, are raised primarily by the college-educated viewers. As to commercials, the public fully understands why they are there and has little desire to change the present system of sponsorship. Yet, there is dissatisfaction—as I read the study—not often with individual commercials but, rather, with their placement. I have always believed that the industry must be mindful of these criticisms and watch their magnitude over time so that we can provide guidance for the policies of making and placing our commercials.

As the study shows, commercials are appreciated and even liked and there is no need for the industry to violate the public’s justified sensibilities. We will never reduce dissatisfaction with commercials to zero, nor should we aim at such a level. Rather, let us keep to the more realistic and modest aim to keep the level of criticism low.

On the whole, the broadcasting industry’s position is that it gives the public what it wants and that it is not, and cannot be, its job to make them change their wants. It is quite possible that for a long time to come, television’s main job will be to entertain.

I therefore do not take too seriously the clamor for more information by people who—when it comes to looking at it—prefer also entertainment for themselves. But I do think the quality of our entertainment—not at the top of our programs, but at the bottom—might bear improvement. Not by producing more “heavy entertainment” but simply better entertainment.

It might not be the broadcasting industry’s job to be concerned with raising our cultural level, but it is certainly our concern as citizens. The present study confirms what we have known all along. The role of broadcasting television in our lives looms awesome: large: over five hours per day for each family; more than two hours for each individual. People watch television but many do it—as the study shows—with a bad conscience. “I should be doing something else.”

Couldn’t we set as our aim to make television so good that such regret drops to a minimum?

Branching out: WTAE, Pittsburgh weather girl Eleanor Schano, wrote her first tv documentary, entitled “The Vanishing Female,” which was telecast in the “Time for Decision” series yesterday, 3 March.

Kudos: WBZ-TV, Boston, has been awarded the Freedoms Foundation George Washington Honor Medal for its half-hour documentary, “The Freedom Trail” . . . Ed Sullivan, WGN-TV, Chicago, camera-man and film editor, named “tv cameraman of the year” at the annual Chicago Press Photographers Ball.

PEOPLE ON THE MOVE:
Thomas Martin to editorial director at KFDA-TV, Amarillo, with direct responsibility for producing documentaries and coordinating editors . . . Donald J. Badger to promotion manager for WTEV-TV, Providence-Fall River-New Bedford . . . Robert Bennett and Charles Young to vice presidents of KTTV, Los Angeles, and the Times Mirror Broadcasting Co. Bennett, local sales manager for four years, is now vice president in charge of local sales, and Young, national sales director also for four years, is now vice president in charge of national sales . . . Lloyd Knight to director of public affairs for Guy Gannett Broadcasting Services . . . Robert I. Guy, director of programming at KCOP, Los Angeles, to program development manager for the tv division of Storer Broadcasting, effective mid-March . . . Dave Browne to the news staff of KXTV, Sacramento, from KCRV, same city . . . Larry Coffel to staff director and Michael Novillo to coordinator of public services at WISN-TV, Milwaukee . . . Thurston S. Holmes to director of promotion and public relations, KERO-TV, Bakersfield.

Fm Stations

Raymond W. Sweeney, Jr., past president of the San Francisco Junior Ad Club, and former KNBR account executive, has been named sales manager of KFOG (FM), new Kaiser Broadcasting property in the Bay city.

Industry observers view the appointment as another Kaiser move
Newsmakers in tv/radio advertising

William E. Conner is now with North Advertising as vice president and manager of its Chicago TV/Radio department. Conner was formerly at BBDO where he was vice president in the New York and Minneapolis offices as radio tv account executive on Betty Crocker. His other accounts at BBDO: Cream of Wheat, Hornell, 3M.

Raymond R. Kaelin has been named vice president in charge of sales for Vic Piano Associates. Kaelin was previously an account executive at Peters, Griffin, Woodward, and also at Advertising Time Sales. He also handled sales and marketing assignments at Scott Paper Company, the Chilton Company and Container Corporation of America.

Hubert M. Tibbetts has been named vice president of the Borden Foods Company in charge of marketing. Recently, Tibbetts was senior vice president of Lennew & Newell in charge of the Best Foods account. Previously he was a group product manager for Lever Brothers and a vice president and general manager of Salada Foods.

Charles Young has been elected a vice-president of KTTV, Los Angeles, it was announced by Robert Breckner, president of the station. Young now vice president in charge of national sales was formerly national sales director, a post he held for four years. He joined the station in 1952 as an account executive in local sales.

to line up young, dynamic (Sweeney's under 30) executives in his broadcast division to sell fm and uhf.

Kaiser already has been granted permits to construct uhf stations in San Francisco, Los Angeles, and Detroit, and applications are pending before the FCC for two other uhf's in Chicago and Burlington. Kaiser also planning to apply for other fm stations.

Nashville's oldest fm station WFMB, celebrating its 10th birthday, is now operating with new equipment.

New transmitter and antenna give the station an output of 35,000 watts, an increase of 1,000% over its previous operating power of 3,500 watts.

Reps

Appointments: WESH-TV, Orlando-Daytona Beach, to Katz, effective 1 March... WPOP, Hartford, to Robert E. Eastman... KBBA, Kansas City, to Gill-Perna for national sales... WVMT, Burlington...

Film

B&J Productions has been formed by Bill Burrud and Victor Jory, specializing at first in 90-minute travel and adventure spectacles.

Already in the production hopper are "British Adventure" starring Lloyd Nolan and "Carib Adventure," which Burrud and Jory are doing themselves.

Another new production outfit, this for tv commercials, has been formed by George Tompkins, president of VPI, Inc., with Peck Prior, veteran agency-film production executive as president.

Known as VPI Inc., of California, the new outfit is headquartered at Producers Studio in Hollywood. Already in the works are commer-

THE ANATOMY OF PRIMACY
PART III..................NEXT WEEK

6 x 22...

A SERIES OF MAJOR MESSAGES FROM
MGM TELESTUDIOS, INC.

SPONSOR/4 MARCH 1963
Jerry Thorpe made the rounds of networks and agencies recently, specifically to peddle two new Desilu programming ventures.

Properties are “Trader Brown,” which stars Ethel Merman in color, and “Careful, My Love,” co-starring Glynis Johns and Keith Andes.

Thorpe also stopped to talk with ABC TV executives on production plans for Desilu’s first color series, the hour-long “The Greatest Show on Earth,” with Jack Palance.

New properties: TV Marketeers has acquired the distribution rights to a package of 11 Alexander Korda feature films . . . Desilu Sales, Inc. picked up the worldwide distribution rights to “Fractured Flickers,” a new half-hour series now being produced by Jay Ward Productions, producers of NBC TV’s “Bullwinkle Show.” The series employs a new technique in the use of classic silent and early-day talking pictures on TV. Each film is cut to a half-hour and a new, topical sound track lip-synced.

Financial report: Screen Gems reported a net income for the six months ending 29 December 1962 of $3,262,826, as compared to $2,714,741 for the like period of 1961. Net profit for the period was $1,655,568, compared to $1,372,727 the previous year. This is equivalent to 65 cents per share, against 54 cents per share earnings for the first six months of fiscal 1962.

Sales: Allied Artists TV’s Group I Cavalcade of the 60’s feature package to six more stations. They are: KHJ-TV, Los Angeles; CKLW-TV, Detroit; WANE-TV, Ft. Wayne; WISH-TV, Indianapolis; KNBC-TV, Burbank; WDAU-TV, Scranton . . . MCA-TV Film Syndication division scored sales for its off-network full-hour programs in 13 additional markets.
(Continued from page 16)

In the field of business of what goes into a sales lyric, ideally, the copy people should get together with the composer and it should be a closed meeting. Tuneful characters without portfolio who hum or whistle off-key should not be allowed to get in the way with windy criticism, which if taken seriously, can ruin an otherwise acceptable construction. These windy ones are apt to insist on squeezing a flock of copy points into the musical portion, which rightly belong in announcer copy. Some of the sorry nonsense that surrounds us stems from the cardinal sin of demanding that unsuitable copy be set to music. If more consideration were given to the proper placement of words, some of the awkward results we hear could be avoided. It is well to remember the old limerick . . .

There was a young poet of Japan
Who never could make his verse scan
When his friends told him so
He replied, "Yes I know . . . but
you see I always like to
get as many words into the last line as I possibly can."

The simple fact is that the happy blending of commercial lyrics and music is a specialized craft, and shouldn’t be undertaken unless pros are on the job. Everyone knows he can write a jingle, and perhaps he can, but it is never a musical commercial. In this connection it is a cinch to take a piece of jingle material and glorify it with the use of star soloists, groups, luxury orchestras and high-cost production. The euphoria that results from an expensive sound can be deceptive, in that the tuneless wonder with the nowhere lyrics has been glorified to the point where the advertiser believes in it. But final acceptance is reflected in sales.

All this brings to mind a commercial that sells “Zing” for the Coca Cola bottlers. Isn’t it Coca Cola they’re supposed to be selling? Seems to me they might be wise to put out a new soft drink and call it “Zing.” In that way they could cash in on the memory factor of this campaign which is certainly “Zing” and not Coke.

AUSTEN CROOM-JOHNSON

Austen Croom-Johnson—better known as “Ginger” Johnson, born in England; Royal College of Music; member British Performing Right Society; wrote for London theatre and BBC . . . created, produced, and performed in one of its most popular programs, “Soft Lights and Sweet Music.” Subsequently joined NBC: produced and directed many major network shows . . . shunned for new star talent and was directly responsible for bringing Dinah Shore to NBC.

In 1938 Ginger Johnson, with Alan Kent, then one of America’s top announcers. They launched their career with the most famous jingle of them all . . . “Pepsi Cola Hits the Spot.” Success won them the title, “Kings of the Jingle” in a spread in LIFE. The partnership lasted for eleven profitable years.

Ginger Johnson has continued to specialize as writer-consultant in the musical commercial field. Among his award-winning efforts: Shulton’s “Old Spice” musical trade-mark for 10 years.

Among the advertisers he has worked for are: American Tobacco, Ford, Procter & Gamble, General Electric, Chrysler Corp., National Biscuit Co., Kellogg Co., Corn Products Co.
RATES are rates the world over, and ours are competitive ($22.50 for 3 negatives)

BUT QUALITY is something else again .... ours is superlative

And SERVICE is still another matter .... ours is unbeatable!

BAKALAR-COSMO PHOTOGRAPHERS
111 W. 56th St., N.Y.C. 19
212 CI 6-3476

ON-AIR PLANS FOR AFA
(Continued from page 50)

National Cash Register Co., Dayton.
No stranger to communications, Cooper had engaged in various aspects of it before assuming the arduous and challenging role of AFA president. A transplanted Texan, he was born in Montana and educated at San Angelo College, University of Oregon and University of Texas. Before joining AFA, he was for five years public relations director of General Telephone Co. of the Southwest, San Angelo, Texas. At one time, he also owned and operated a direct mail advertising agency and worked on the San Francisco Chronicle and broadcast media in the West.

His career in broadcasting spans nearly a decade, starting with an announcer-salesman job at KFJJ, Klamath Falls, Oregon, in 1946 and ending with the commercial manager role at KGKL, San Angelo, from 1953 to 1955. In between, he worked in sales, programming and announcing at KDON, Salinas, in 1947 and 1948. Perhaps his most staggering assignment was during 1948-1949 at KRON-FM, San Francisco, when he wrote, edited and broadcast some nine news shows daily.

Nor is Cooper a stranger to federation of advertising clubs and organizations that make up AFA. He is a past president and member of the board of directors of the San Angelo Advertising Club. He was a governor of the AFA 10th District in 1961 and a member of the AFA board of directors (1961-1962) and vice-chairman of the National AFA Legislative Alertment Committee. Cooper is also a past president of the San Angelo Community Theatre and a ruling elder of St. Mark’s Presbyterian Church in San Angelo.

Ahead are many challenges for Cooper. Convinced that advertising is the spark plug of the American economy, he will soon take to the road to espouse the “Truth in Advertising” cause and to cement relations among all facets of the AFA.

Fundamentally, his will be a march to keep advertising as free as possible from government infringement and restrictive legislation. When not engaged in this vast assignment, he will return to his home and family (a wife and two sons) in Mamaroneck, N. Y., to read the classics and to catch as many television news and information programs as possible and to relax on Saturday nights by watching The Defenders which he hastens to describe as a thought-provoking and conspicuous contribution to video drama.

MASONITE TV DRIVE
(Continued from page 41)

effort in which the agency has made substantial contributions. A basic philosophy of Buchen Advertising stresses heavy merchandising of client advertising. For Masonite, where this philosophy has been particularly evident, the heart of its merchandising has been a very complete package provided to dealers: a promotion kit for which they qualify on the basis of minimum orders of television-advertised products.

Each kit contains large product displays, tv merchandising material, window banners, indoor signs, counter cards, decals, and advertising material for dealer use locally, including tv and radio copy, newspaper mats, direct mail, and bill stuffers.

Cole feels that this merchandising has been unusually thorough. “Other media, too,” he says, “are used to back up the television schedule. A series of ads in the trade press pointing out the power of television has been important, and it has been accompanied by direct mail and by special literature. Masonite’s own salesmen have taken special strip films merchandising the series.”

Within the company, Masonite informs its people of tv plans through a series of sales meetings held each year. To launch the first network flight last spring, a special kinescope presentation was made in New York, including participation by Hugh Downs and James S. Hurley, Masonite advertising and sales promotion director. Recently another kinescope was prepared for use in this spring’s sales meetings, in which Johnny Carson, Ed McQueen, and Skitch Henderson are featured.
Two-station market—handle with care

Although the ranks of two-station markets have been thinned by the addition of channels in a number of cities, there are still many significant markets which continue to be served by only two commercial television stations.

Markets such as Charlotte, N. C.; Dayton, Ohio; Louisville, Ky.; Birmingham, Ala., and Jacksonville, Fla., may not fall exactly within the "Top 10" markets of the nation, but these areas still play a vital role in the merchandising strategy of most national advertisers, who funnel in those directions sizeable segments of their broadcasting budgets.

It seems to us that buyers, to obtain the maximum effectiveness, should exercise utmost care when placing broadcasting schedules in two-station markets.

They should keep a more-than-normal check on their schedule during the entire period it is running. There are problems with two-station markets just as there are problems with markets of three or more stations, but, quite often, the problems are very different.

One of the obvious complications is that with three major television networks and only two stations, some network programs just cannot be cleared. Clients wishing to maintain advertising weight in these markets should point to stay right on top of the clearance picture and begin placing "network equivalent" budgets immediately. Some advertisers let their competition get away on top of the situation and begin placing "network equivalent" budgets immediately. Some advertisers let their competition get a foot or six-week jump on them. Because of this advantage, the alert advertiser is able to get first shot at the best availabilities and can build a sales momentum for his product that is difficult for his competitors to overcome. The slower moving advertisers quite often find themselves with poor shelf position in retail outlets, and with the inevitable result of less-than-adequate sales.

Another reason why buyers of broadcast advertising must pay more than the normal amount of attention to these important two-station areas is that the weight of their advertising is subject to extremely wide fluctuation. In cities with three or more stations, a program change by one of those stations usually has far less effect on a schedule than it does in two-station markets. A spot announcement may coast along with a 40 rating and easily plummet to a 20 if, for instance, the competitive station in that area transposes a public affairs program with a select audience for a high-rated, mass-appeal entry.

Over-confidence is something else the advertiser should be on guard against. Timebuyers have told us they weren't going to use spot television in Charlotte because their network ratings were higher than their national average. What they should take into consideration is that, quite likely, their competitor's network programs are also proportionately higher! If the reason for the spot buy in the first place was to give their product more exposure than their competitor's is getting, they have lost "the edge" they desire.

Speaking of network programs, timebuyers should carefully check delay offers for programs unable to be cleared in the regular lineup. Don't automatically reject such time periods as Saturday or Sunday afternoons until you determine adjacencies, the track record of the time period, and, most important, the competition. We have had many network programs on a delayed basis which not only reached huge audiences for this market, but did so even more efficiently than could be accomplished in the normal network period.

If there is a considerable difference in the coverage of the two stations, as there sometimes is, sales areas and sales potentials should be related to the coverage of each of the stations involved. This is particularly true in a television market area where a large percentage of the station's coverage is located outside the home county.

In WBTV's case, more than 90% of our coverage is located outside our metropolitan area. Penetration in each and every one of the outside counties should be of major importance to almost every national advertiser. Other factors which must be taken into consideration include location of transmitters, length of time on the air, and basic schedules.

In conclusion, we emphasize that all is not gloomy in two-station markets. In fact, the bright in these areas far outweigh the dark. Where else can an advertiser reach so many different customers so quickly and with such impact? There is no doubt that allocations for television in two-station markets is money well spent.
Even with strong competition and health scares, tobacco remains one of the top advertisers. In fact, one of the field’s newest entries, Montclair is heavily radio-borne. The American Tobacco cigarette is slowly being launched nationally through spot radio while markets are slowly being expanded beyond the test market stage.

Dual Filter Tarreyton, another American Tobacco cigarette, begins 25 March with a 17-week spot radio campaign and 1 April with a 12-week campaign out of Gumbinner.

Ralston Purina is reported to be moving more heavily toward spot TV for its pet foods and cereals. It’s understood that the company wants to place special emphasis in certain number of key markets.

Tillie Lewis Foods, via the Beaumont-Holman-Durastone agency of San Francisco has launched test-marketing of a new line of low-calorie salad dressings, through radio in scattered markets. With a $500,000 ad budget, account has opened push in San Diego, Phoenix, Buffalo, Baltimore, and the intermountain area, with other markets to follow.

**SPOT TV BUYS**


American Homes Frozen Pizza is going after the adult and teen audience for a 6-week run beginning 25 March. Chain breaks and late afternoon minutes are being used. Y&R is the agency. Jim Stack is doing the buying.

Cities Service begins a 10-week campaign on 18 March using minutes, nighttime and chainbreaks. Marion Jones is buying for Lennen & Newell.


Spic and Span, a product of Procter & Gamble, opens a 52-week run next Monday (11 March), using fringe minutes. Tony Cozzolino is the contact at Y&R.

**SPOT RADIO BUYS**

Ford Motor Company, Ford Division, starts a 6-week campaign 18 March through J. Walter Thompson. Minutes are being sought by various buyers on the account.

Stella D’Oro biscuits will launch a 4-week campaign near the middle of this month. Shelly Rosenman is buying out of Firestone-Rosen in Philadelphia.

Campbell Soup kicks off a 6-week run on radio today (4 March). The agency is BBDO and the timebuyers are Dave Persons and Dave Semons.

Braniff Airlines, out of Cunningham and Walsh, also opens up a campaign today. It will run for four weeks. Hal Deisher is the buyer.

Why buy St. Louis?

DIVERSIFICATION . . . the most highly-diversified major market in the nation . . . delivering consistent, stable purchasing power!

WAGES . . . a steadily-employed labor force, earning wages 22% higher than the national average . . . more sales potential for you!

GROWTH . . . 2,126,000 sales prospects in the metropolitan area alone—a 45% increase since 1930 . . . new, growing families with new, growing needs!

BUYING POWER . . . $4,748,209,000 in net effective buying income . . . a 67% increase in ten years!

DYNAMIC DEVELOPMENT . . . the largest, most dynamic urban-redevelopment plan in the nation . . . a rebirth of civic energy that has won the attention of the nation!

PENETRATION . . . the nation’s easiest major market to penetrate, through the “Voice of St. Louis,” each week reaching 77% of the homes in this thriving market . . . the greatest percentage of penetration delivered by any radio station in America’s top ten markets! *

PROGRESS . . . is St. Louis!

KMOX RADIO

A CBS Owned radio station
Represented nationally by CBS Radio Spot Sales

* cumulative Pulse 1962
Home Delivery

PROVIDENCE

A one million home market... three states... one billion consumer dollars. A WJAR-TV market... 100% reach... full market coverage. And speaking of homes, WJAR-TV doesn't miss many.

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<thead>
<tr>
<th>ARB — NOV./ DEC. '62</th>
<th>% MORE THAN STATION &quot;B&quot;</th>
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<tbody>
<tr>
<td><strong>TOP TWENTY PROGRAMS</strong></td>
<td><strong>WJAR-TV AVERAGE TOTAL HOMES PER 1/2 HOUR</strong></td>
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<tr>
<td>1. DR. KILOARE (WJAR-TV)</td>
<td>169,500</td>
</tr>
<tr>
<td>2. CHEYENNE (WJAR-TV)</td>
<td>150,600</td>
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<td>3. BONANZA (WJAR-TV)</td>
<td>147,500</td>
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<tr>
<td>4. DEATH VALLEY DAYS (WJAR-TV)*</td>
<td>137,200</td>
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<tr>
<td>5. HAZEL (WJAR-TV)</td>
<td>136,600</td>
</tr>
<tr>
<td>6. VIRGINIAN (WJAR-TV)</td>
<td>135,100</td>
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<tr>
<td>7. BEN CASEY (STATION B)</td>
<td>130,000</td>
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<td>8. GALLANT MEN (WJAR-TV)</td>
<td>130,000</td>
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<td>9. COMBAT (STATION B)</td>
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<td>10. MATTY'S FUNNIES (STATION B)</td>
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<td>11. JOEY BISHOP (WJAR-TV)</td>
<td>118,900</td>
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<tr>
<td>12. CAR 54, WHERE ARE YOU? (WJAR-TV)</td>
<td>118,900</td>
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<tr>
<td>13. DISNEY'S WORLD OF COLOR (WJAR-TV)</td>
<td>118,500</td>
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<td>14. RED SKELTON (STATION B)</td>
<td>118,500</td>
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<td>15. SAT. NIGHT AT THE MOVIES (WJAR-TV)</td>
<td>116,500</td>
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<tr>
<td>16. PRICE IS RIGHT (NIGHT) (WJAR-TV)</td>
<td>110,800</td>
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<td>17. RIPCORD (WJAR-TV)*</td>
<td>110,500</td>
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<td>18. SAM BENEDICT (WJAR-TV)</td>
<td>107,700</td>
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<td>19. SUPERCAR (STATION B)</td>
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<td>20. DICK POWELL (WJAR-TV)</td>
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<tr>
<th>NIELSEN STATION INDEX — DEC. '62 / JAN. '63</th>
<th>% MORE THAN STATION &quot;B&quot;</th>
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<tr>
<td><strong>TOP TWENTY PROGRAMS</strong></td>
<td><strong>WJAR-TV AVERAGE TOTAL HOMES PER 1/2 HOUR</strong></td>
</tr>
<tr>
<td>1. BONANZA (WJAR-TV)</td>
<td>148,400</td>
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<tr>
<td>2. DISNEY'S WORLD OF COLOR (WJAR-TV)</td>
<td>131,400</td>
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<td>3. DR. KILOARE (WJAR-TV)</td>
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<td>4. INTERNATIONAL SHOWTIME (WJAR-TV)</td>
<td>122,500</td>
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<td>5. DEATH VALLEY DAYS (WJAR-TV)</td>
<td>119,300</td>
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<td>6. SAT. NIGHT AT THE MOVIES (WJAR-TV)</td>
<td>119,300</td>
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<td>7. HAZEL (WJAR-TV)</td>
<td>118,800</td>
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<td>8. JACK PAAR SHOW (WJAR-TV)</td>
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<tr>
<td>9. JOEY BISHOP SHOW (WJAR-TV)</td>
<td>116,100</td>
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<tr>
<td>10. CAR 54, WHERE ARE YOU? (WJAR-TV)</td>
<td>115,900</td>
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<tr>
<td>11. SING ALONG WITH MITCH (WJAR-TV)</td>
<td>115,800</td>
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<tr>
<td>12. MON. NIGHT AT THE MOVIES (WJAR-TV)</td>
<td>114,200</td>
</tr>
<tr>
<td>13. BEN CASEY (STATION B)</td>
<td>114,200</td>
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<tr>
<td>14. ENSIGN O'TOOLE (WJAR-TV)</td>
<td>111,500</td>
</tr>
<tr>
<td>15. PRICE IS RIGHT (NIGHT) (WJAR-TV)</td>
<td>111,300</td>
</tr>
<tr>
<td>16. MANHUNT (WJAR-TV)</td>
<td>109,400</td>
</tr>
<tr>
<td>17. YOGI BEAR (STATION B)</td>
<td>108,400</td>
</tr>
<tr>
<td>18. RIPCORD (WJAR-TV)</td>
<td>107,600</td>
</tr>
<tr>
<td>19. LAW &amp; MR. JONES (WJAR-TV)</td>
<td>106,000</td>
</tr>
<tr>
<td>20. HUCKLEBERRY HOUND (STATION B)</td>
<td>106,000</td>
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*Average Homes per ½ Hr.
The stars shine (in color) every day on KSTP-TV’s “TREASURE CHEST” SHOW

JOHN RAITT, PATRICE MUNSEL, TOM EWELL, JUNE CHRISTY, MITCH MILLER, VIVECA LINDFORS, JOHNNY MATHIS, GORDON MACRAE, CARLA ALBERGHETTI...

...these are a few of the famous guests who have appeared on “TREASURE CHEST” within the last month.

Now in its seventh successful year, TREASURE CHEST is produced in living color every weekday (12:20-1:00 pm) before an enthusiastic, live audience of 100 to 150 studio guests. Talented Jim Hutton who has emceed the show since its beginning dispenses prizes for audience games and contests and, of course, interviews the visiting guest stars.

The finest color facilities in the nation add prestige to this proven-successful variety show...the only one of its kind in this major market.

For information on availabilities, contact a KSTP-TV representative or your nearest Petry office.
THINK BACK!

At 7:45 a.m., KSD Radio, St. Louis, broadcasts a 15-minute local newscast.

It is sponsored by the Ford Dealers of St. Louis.

Those men have sponsored that newscast six days a week, four and a third weeks a month, 12 months a year.

For 13 consecutive years. Or since that 1950 Ford pictured above came out.

The Ford Dealers think it’s money well spent. Like so many other clients, they have long put their trust in KSD Radio news. No horn honkin’ or hollerin’. Just good, honest reporting.

The ten members of the KSD Radio newsroom comprise the largest staff of any St. Louis radio newsroom. They don’t double as announcers, engineers or turntable operators. Just reporters. Good ones. Work ‘round the clock. Turn out over 100 local newscasts a week.

St. Louis advertisers sell St. Louis on

KSD Radio

The St. Louis Post-Dispatch Station

Charter NBC Affiliate/Represented nationally by the Katz Agency, Inc.
In the area that set the traditions for a nation... a new kind of radio! So vastly entertaining... it establishes new standards for all to follow.

The Heart Of The City. A heart with a haunting theme, like the recurring beauty of a lovely dream.

The Heart Of The City. The heartbeat of the news... alive with the sound of now!

The Heart Of The City. A heart that remembers the tradition of Philadelphia.

The Heart Of The City. A heart that sings in many voices...

radio 95 Philadelphia

WPEN

Represented by AM Radio Sales Company
Saturation!

The "general call" was the quick way to spread word around town that fresh goods from the factory were now in stock. You still can't beat it. But in modern Sioux Falls and its satellite cities, "general call" coverage is achieved through a jet-age method. KELO-PLAN RADIO. This total-audience plan, developed by KELO, is radio saturation with a spectacular difference. You get strategically mapped-out, confirmed times. You get KELO-LAND's full battery of personalities to back up your campaign. And you buy that whole powerful campaign with the ease of buying a single spot.

13,600 Watts Radiated Power
Sioux Falls, S.D. and all Kelo-land

JOE FLOYD, President
Jim Molohon, Mgr.;
Evans Nord, Gen. Mgr.

Represented by H-R
In Minneapolis by
Wayne Evans & Associates
Even in William Penn’s day, when tea was the popular beverage, you could get a good cup of coffee in Philadelphia.

Years later in 1754, when the noted colonial printer, William Bradford, took over Widow Roberts’ Coffee House, a special “refreshment” license was required to serve the brown brew.

The coffee house grew in popularity as it became headquarters for the latest news, comment and commercial exchange.

Today, most Philadelphians like to start the day with a good cup of coffee. And most like it best with Joe Niagara on WIBG, Radio 99, First in the morning in Philadelphia, the City of Firsts.

*Share of Radio Audience
PULSE 21—Nov.-Dec. 1962, Monday thru Friday 6-9 A.M.

Represented by Katz Agency
Arthur had a big idea

One thousand notables from all segments of the broadcast industry, including six of the seven members of the FCC, applauded when Radio Station WSB, Atlanta, was honored by the Broadcast Pioneers at its Third Annual Mike Award Banquet. WSB was uniquely deserving of the award. But before the evening was out Broadcast Pioneer President Ward Quaal bestowed another award that was equally deserving.

Arthur Simon, a mighty mite of a man, got this one verbally. Arthur is president of Broadcasters’ Foundation, Inc., an organization whose sole purpose is assisting the needy in any facet of the broadcast field. It has been in business for three years and received the full net proceeds of the Broadcast Pioneers Banquet.

We know it’s bad form for a business paper publisher to heap praise on a competitor. Arthur works for Radio-Television DAILY. But at the risk of being read out of the trade paper union we must write these few words of explanation and commendation.

Ward Quaal, despite his eloquence, couldn’t say it all. For example, how Arthur’s big idea has caught fire. Last year the Foundation had $30,000. Now it has $50,000. And practically every cent goes to help those in need.

A committee of four passes on every case that has been investigated and is considered eligible. To be eligible the individual involved must have been in the radio broadcast field 20 years or TV 10 years. In the past year some 10 cases have come to the attention of the committee and eight have received grants.

A growing number of donors are swelling the fund. To name a few—Tony Provost, Edward Petry, H. V. Kaltenborn (he gives $1,000 a year), WWDC, Peoples Broadcasting, WSAU-TV.

Investigating needy cases (some of them stranger than fiction) and scouting out new money for the Foundation takes a lot of Arthur’s time. But he isn’t complaining; nor are his hard-working associates.

This is just one example of seldom talked-about service carried on by the hard-boiled denizens of the broadcast world.

OLD FAITHFUL: Even man’s best friend gets to know us pretty well, because the family he lives with spends a lot of time tuned in. Metro share in prime time is 91%, and homes delivered to those of any station sharing the other 9%. ARB, Nov.-Dec., 1962) Your big buy for North Florida, South Georgia, and Southeast Alabama is

WCTV TALLAHASSEE THOMASVILLE BLAIR TELEVISION ASSOCIATES

NEXT WEEK IN SPONSOR

UHF: A Status Report—The future of uhf, despite FCC encouragement, remains far from certain in agency-broadcast circles. A report on this growing service, and how the advertisers view it. . . . Profile of a Daytime Soap Opera—The people and problems behind one of TV’s more successful “soaps.”
TARGET: THE CORRUPTORS

STARRING

STEVE McNALLY

CO-STARRING ROBERT HARLAND

FROM THE SYNDICATED COLUMNS OF A CRUSADING NEWS REPORTER COMES THE THRILLING EXPOSE OF ORGANIZED CRIME AND CORRUPTION!

HOLLYWOOD STARS BRING THEIR Distinguished TALENTS TO THIS SERIES IN GUEST ROLES: AMONG THEM ARE: EDMUND O'BRIEN, DAVID BRIAN, MACDONALD BEY, RENDELL COREY, BRIAN DONLEVY, PRESTON FOSTER, ALAN MALE, DEAN JONES, FRANK LOVEJOY, CESAR ROMERO, KEITH WYNN, JACK WARDEN, JOHN HODON, BRIAN KEITH, LUTHER ADLER, SIDNEY BLACKMER, ED BEGLEY, ROBERT CULP, JOHN ERICSON, FELICIA FARR, STEVE FORREST, ALAN JOSLYN, JACK GILLEN, SCOTT MARLOWE, ROBERT MIDDLETON, WALTER MATTHAU, DAN O'HERLINY, HAROLD J. STONE, EVERETT SLOAN, RUSSELL THORSEN AND MANY OTHERS.

Here is one of the most timely and exciting series available for television today. TARGET: THE CORRUPTORS is authentic and has the impact and immediacy of tomorrow's newspaper. It focuses attention on the cunning men behind organized crime and corruption.

Steve McNally brilliantly portrays the role of a dedicated newspaper columnist and brings action, suspense and drama to each episode as he exposes corruption and corruptors at every level of politics, labor and business.

TARGET: THE CORRUPTORS will perform a great public service for your station and at the same time bring dynamic television entertainment to your viewers.

35 HOUR EPISODES AVAILABLE ON AN INDIVIDUAL MARKET BASIS

"PROVEN-PROGRAMMING" FROM

FOUR STAR DISTRIBUTION CORP.

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

A SUBSIDIARY OF FOUR STAR TELEVISION

ALSO IN DISTRIBUTION: STAGECOACH WEST / THE DETECTIVES / THE LAW AND MR. JONES / DICK POWELL'S ZANE GREY THEATRE
FARM FAMILIES AIDED
WNAX has started a series of programs which you will be interested in passing along to your many readers. Farm service director Craighton Knau is narrating the series which is aimed at informing farm families and organizations in our five-state coverage area in obtaining loans from the Farmers Home Administration for the purpose of improving housing, acquiring farms and ranches, obtaining operating capital, undertaking community development, establishing and improving water shed facilities and the construction of water systems and recreational areas.

"Pathways to Rural Progress" is a sustaining public service series carried on WNAX twice daily, six days a week, for the four-week duration of the project. Mr. Knau has obtained interviews with national, state, and county officials who are administering this federally sponsored program, and with those people who have obtained funds from the FHA. During each of these 10-minute programs, we ask for specific inquiries from listeners, and these are turned over to the respective state FHA headquarters for immediate follow up.

We at WNAX are hopeful that through your good circulation you can brief fellow broadcasters about this FHA "Special Events" program which we feel will be really beneficial to our vast rural area.

ELMER F. SMITH, resident manager, WNAX, Yankton, S. D.,—Sioux City, la.

DENVERITE ENTHUSIASTIC
I read with great interest sponsor's story, "Denver, the New Mecca of the West" (18 February 1963).

I think you can be proud of the fine job your staff did on this article. It is difficult to capture the excitement and enthusiasm of Denver. Your article has done it.

May we have your permission to reprint and circulate the story?

W. L. ARMSTRONG, managing director, KOSI Radio, Denver, Col.

AN OBVIOUS VOID
Congratulations, your survey on "The Food Broker—Grass Roots Influential" (25 February 1963) covers an obvious void. Please rush 35 reprints and bill to my attention.

PAUL M. ELLIOTT, commercial manager, KRN TV, Des Moines, la.

WASTELAND?
I enclose a copy of my letter to Wayne L. Hays (Dem.), representative to Congress from the 18th district of Ohio, and having reference to the statement by R. E. Eastman regarding Mr. Minow and his inexperience. (Eastman Opinion on "Vast Wasteland," 25 February 1963.)

I thought this letter to Mr. Hays would be of interest to you.

Dear Congressman Hays:
I enclose for your information a clipping from sponsor magazine dated February 25, 1963.

Mr. Eastman, the writer of this item, is highly regarded in the broadcast industry.

It has been our feeling that the Commission has presented entirely a one-sided view of the radio and television industry. Their public fan fare has always been oriented to capture the most newspaper space, and create the most controversy regarding the broadcast industry... .

Certainly there are those broadcasters who need supervision; but it would be tragic if by politically-oriented supervision now we were to find that gradually we have eroded our world-leading broadcasting industry into a service controlled by the state and no longer representing the people.

As you have learned, as long as there is a fairness doctrine: as long as broadcasting is a free enterprise business with an audience which must be served for survival; as long as broadcasters have an opportunity to operate their stations within the confines of the Communications Act, and their competitive system, in the long run the public will be best served.

I hope you will give this clipping some thought. Anything you can do to put experienced men on the Commission, and keep inexperienced men off of it would be most appreciated.

JOSEPH D. COONS, president and general manager, Constrander Corp., East Liverpool, Ohio.

555/FIFTH
letters to the Editor

4-WEEK CALENDAR
MARCH
Toy Fair 60th annual exhibit, 1107 Broadway, New York, 11-16.
National Educational Television and Radio Center spring meeting of program managers and station managers of affiliated non-commercial educational tv stations, Park Sheraton Hotel, New York, 20-22.
International Radio and Television Society, 23rd anniversary banquet, Waldorf-Astoria Hotel, New York, 6 Spring timebuying and selling seminar, CBS Radio, New York, successive Mondays except for one Tuesday session 19 March. Second an-
If it's tomatoes you're selling...

Which tomato are you selling?

AIR YOUR PRODUCT IN COLOR the way your customers see it—remember it—buy it. Give your TV message the PLUS OF COLOR and you increase product-identity and brand-recognition—make your product one-of-a-kind.

Note: Your black-and-white commercials will be even better when filmed in color. Prints will come alive... shades and subtleties will stand out as never before.

For more information on this subject, write or phone: Motion Picture Film Department, EASTMAN KODAK COMPANY, Rochester 4, N.Y. Or—for the purchase of film: W. J. German, Inc., Agents for the sale and distribution of EASTMAN Professional Film for Motion Pictures and Television, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

FOR COLOR... EASTMAN FILM
Why WJAC-TV bought
Seven Arts’ “Films of the 50’s” Volumes 1, 2, 3, 4 and 5

Says Alvin Schrott:
Executive Vice President and General Manager,
WJAC-TV, Johnstown, Pa.

“We bought the Seven Arts’ ‘Films of the 50’s’ because they were too good to let our competition get them. Frank Cummins, our program director, analyzed the Seven Arts’ releases. He recommended them as being top quality pictures and the most outstanding films available.

“We program the ‘Films of the 50’s’ on our Saturday night Cinema Six show which starts at 10 o’clock and runs participating until 11:00. Following a 10 minute break for the news to 11:10, we run to conclusion with the same sponsor each week. Our audience loves the films, and as a matter of fact, I do too—I stayed up again till one o’clock Sunday morning watching ‘Battle Cry’, one of the Seven Arts’ terrific features from Volume 3.’"
HARRIS AND RATING SERVICES—CAT AND MOUSE?

The first week of the House Commerce Investigations subcommittee rating hearings was distinguished chiefly by promises of things to come. Always unpredictable chairman Oren Harris (D., Ark.) appeared to be laying groundwork in his usual mysterious fashion.

This groundwork, according to broad hints, might build into a full-scale effort to embarrass the rating services. Scheduled for this week were five full days of hearings, with the services the only witnesses. The usual course of Harris hearings involves opening with hints of mighty revelations to come. Then preliminary witnesses who establish little. Finally, Harris puts those he regards as culprits on the carpet and explodes whatever he has.

Characteristically, Harris refused to be pinned down on specifics. Also characteristically, Harris dropped hints that he had examples of rating shortcomings to offer when the time comes. The time will come this week—if ever. Thus far, however, Harris has usually delivered on such promises.

Rep. William Springer (R., Ill.) also seemed to drop a hint of this type. He asked a network witness whether his confidence in Nielsen would be shaken "if these hearings prove Nielsen doesn't do what it says it does."

Major significance of the first week was by all odds development of evidence that the ratings will be under two guns. FTC chairman Paul Rand Dixon said the commission orders didn't end Commission interest in the 3 rating services involved. He added that FTC has an "open file" on the other 5 services, and is keeping tabs on all 8. He summarized that more complaints may be issued.

Standing by itself, this might not mean much. FTC people admit activity on ratings came to a standstill for all practical purposes. But the second gun is determination of the committee to throw public spotlight on alleged rating faults. The subcommittee also pressed FTC to be more active, and this could stir up Commission interest.

Dixon was urged to get into a field he admitted he hadn't entered, policing use or misuse of ratings by networks and other users, as well as by rating services.

Network tv testimony generally held ratings necessary as guides, but not determinative of program policies. This the subcommittee disputed. Network radio testimony generally held ratings unfair to medium by not measuring portable and car listening.

All tv witnesses were asked about government regulation of ratings. All, except NAB's LeRoy Collins who said only as a last resort, rejected regulation flatly.

Radio and tv generally agreed ratings do have shortcomings, but are needed tool.

Network heads testifying were ABC's Thomas W. Moore, CBS' James T. Aubrey and NBC's Walter Scott.
Thompson resigns Pittsburgh Plate Glass account

In major agency shift of the week, J. Walter Thompson resigned Pittsburgh Plate Glass account. Thompson had glass part of Pittsburgh, Maxon has had paint and color divisions which sponsor Brinkley show. Thompson had account for two years, opened Pittsburgh office to service. Walter Prior, who has headed office, will move to New York. Walter McGreevy named new manager.

"Price Is Right" moves to ABC TV this fall

In major program shift of the week, ABC TV acquired "The Price Is Right" for day and night schedules this fall. The Bill Cullen NBC TV fixture for seven years will continue in the daytime 11 a.m. slot on ABC TV, starting 9 Sept. with nighttime position to be announced. ABC TV has also made a daytime change, effective 1 April, when "General Hospital," will start weekdays at 1 p.m. Show is almost sold out with American Chicle, Campbell Soup, General Mills, Gillette, Golden Grain, S. C. Johnson, Nabisco, Standard Brands, Whitehall as sponsors.


Robert H. Alter has been elevated to vice president, national sales for the Radio Advertising Bureau, a new position, by Edmund Bunker, who took over as RAB president 1 March. Alter had headed national sales as director of key account sales. Bunker was on the move in other directions also, speaking in Seattle, San Francisco, Los Angeles, and San Diego. Bunker proposed an eight-point credo for professional radio salesmen.

Y&R will audit all tv commercials

Broadcast Advertisers Reports and Young & Rubicam have made a two-year deal for BAR to audit performance of every Y&R local spot and net tv announcement broadcast on all stations in top 75 markets. BAR's audits of station performance will be checked against Y&R station affidavits and invoices. Also, Y&R will be advised of facts concerning product protection and over-commercialization. BAR audit is retroactive to 1 January. Y&R action follows demands for proof of performance and other guarantees over a long period of time.

Colgate's David Mahoney calls for guaranteed circulation

Network television has become too big a gamble. Odds against success have lengthened, and stakes have gotten too big, in the view of David J. Mahoney, Colgate-Palmolive executive v.p. (page 36). In the keynote speech at ANA's TV Workshop, Mahoney demanded guaranteed tv circulation.

SPONSOR-WEEK continues on page 14
But the other 10% can make an important difference to you! At MGM Telestudios, all of that 10% is filled with the latest TV equipment from RCA. Take the six new TR-22 video tape recorders, soon to be installed. These fully transistorized, "new generation" instruments will record the highest quality pictures ever seen on TV screens. The TR-22 stands alone; so advanced in design, performance and stability that it is years ahead of any other video tape recorder.

The TR-22 was created by RCA as a companion to the revolutionary TK-60 TV camera, the only 800-line* camera in the industry. Together they bring a completely new standard of artistic capability to video tape recording. Only at MGM Telestudios will you find this prime combination available for your commercial production.

THE ANATOMY OF PRIMACY... PART III.

This is one of a series of major announcements from MGM Telestudios.

Today, tape, more than ever before, is TV's prime production tool. For more information, call Bob Fierman, Sales Manager, LO 3-1122

SPONSOR/11 MARCH 1963
Multi-station groups increase independent programing 50%

Buyers of TV time will have a new development to take into account in plans for the coming season. Multi-station groups, a sponsor survey shows, are planning a 50% increase in their independent programing above last year (page 31). Some of the group budgets run anywhere from $500,000 to more than $1 million.

Sussman named syndication sales chief for WBC

Alvin Sussman is new v.p. and general manager of WBC Program Sales, syndication subsidiary of Westinghouse Broadcasting. Sussman had served as executive v.p. and director of sales for Universal Entertainment. Westinghouse, a major producer of programs among independent station groups (see above) offers Steve Allen Show, Intertel documentaries and children's specials.

KVOA-TV, Tucson and KOAT, Albuquerque to Steinman group

(Tucson) Clair R. McCollough, WGAL Television, Inc. president and NAB board chairman, arrived here at week's end to work out plans for newly acquired KVOA-TV, Tucson and KOAT-TV, Albuquerque. Approval for stations' transfer to WGAL (Steinman Stations) group was given by FCC 1 March. Acquisition takes one of major eastern broadcasters into west for first time.

"Twenty Is Plenty," TvAR reports in new commercial study

Merits of the 20 second spot are emphasized in a new TvAR study, "Twenty Is Plenty" (page 52). Five 20s per week will reach three of four families over a four week period at a cost per thousand of $2.57, the study notes. More 20s are being used than ever before, but as result of expanded station break time, more are available.

Significant number prefer talk on radio, CBS Radio Spot Sales says

Music is still the most popular on radio, but a significantly large number of people have a primary preference for talk, a new status report on the medium by CBS Radio Spot Sales reveals (page 34). The study, among many other things, adds that radio listening is up.

Y&R on NAB agenda to explain computers

Young & Rubicam will explain the various uses they are making of computers at the NAB convention starting 31 March in Chicago. Warren Bahr, v.p. and director of media department, and Joseph St. Georges, senior media director, will make the presentation. Leo Burnett will also have display at the NAB Convention, though not on the agenda itself.

SPONSOR-WEEK continues on page 52
Next Sunday, St. Patrick’s Day, March 17, station WWLP, Channel 22, will celebrate its Tenth Anniversary on the air.

Much water has rushed over the dam since we first threw the switch back in those dim, disastrous days when running a UHF television station profitably was akin to trying to empty the Atlantic with a sieve. Experience, to quote the sages, is the best teacher. Sometimes it’s a bitter and frustrating teacher but it’s still the best teacher. Many changes have occurred in our decade on the air and with each change, each new experience and each new effort, WWLP and its staff has added immeasurably to its stature.

WWLP and its sister stations WRLP, Winchester, N. H., and WWOR, Worcester, Mass., have been privileged to be in the forefront of one of the most dynamic eras in the communications field. Our list of firsts include many outstanding ones and we are proud of our efforts and achievements.

We are proud that our fight for an equitable and truly competitive national television service has borne fruit and, we hope, will eventually result in an even greater communications evolution in national TV service than the original development of television.

We are proud to have been one of the first stations in the country to editorialize in the interest of the community we serve—we are proud of our programing efforts on behalf of our local citizens—proud that in our ten years of operation we have had to expand our facilities tenfold—we are proud that we can offer the finest facilities and equipment for both our advertisers and our community—we are proud of our service shows, particularly our “At Home With Kitty” program which has become an institution to the families in the community we serve.

We are proud of the image of WWLP as a dynamic, progressive and effective entertainment, educational and advertising medium, we prize highly the comment of New York advertising executive who called us “the best UHF operation in the country.”

But more than anything else, we are proud of our staff, of the many people who have stayed with us through the bitter as well as the pleasant experiences—who have devoted their services over and above the routine requirements and who have been so important in the emergence of WWLP and its sister stations as outstanding examples of the television industry contributions to the American way of life.

We hope that on our 20th Anniversary, St. Patrick’s Day, March 17, 1973, our contributions will have been multiplied twenty-fold.

Represented nationally by HOLLINGBERY
GO AHEAD, DOLLY IN

By Arthur J. Bellaire

It may come as a large-size shock to his fellow Rutgers alumni and other intimate cronies, but the nearsighted Mister Magoo, who happens to be entering his fourth record-breaking year as a General Electric TV light bulb salesman, is not really nearsighted.

Psychologists who have analyzed him and college students who have written theses about him agree that most of what Quincy would normally see at a distance he knows in advance he is not going to like. So he squints it away. And just to confirm, Magoo can infrequently be caught opening his eyes wide for a split second to enjoy a sight really worth seeing.

Bumbler or not, Magoo lives in a world of closeups and he lives a very happy life indeed.

Whether there is a parallel between his habits and those of television commercial viewers or not, I should like to draw one. More and more creative people are daring to tell their story in closeup lately and I like what I see. Unlike Magoo, who can sort of edit what he "sees" (he still thinks his cat Bowser is a dog), I have to take everything at face value and I still like what I see.

What could be more dull than a car battery? The Autolite battery on television fills the screen, then exposes its innards and a calm voice-over with new, electronic sounds in counterpoint, proceeds to tell a dramatically fascinating basic competitive story.

What could be more blah than a dish of dog food? Gravy Train keeps it tight to the camera, allowing only a big dog's snoot and some baby chicks to climb all over it as it makes its own gravy. No looking away here.

What could be flatter than a bath mat fullscreen? Rubbermaid goes "dlop dlop dlop dlop" as the suction cups are pulled away from the bottom of the bathtub. That's demonstration—right in your face.

(Please turn to page 47)
BUY

That very highly survey-rated*,
CBS affiliated,
Personality activated,
Civic-minded motivated,
Sales results premeditated,
Cowles station in Des Moines

NOW!

*See Oct.-Nov. Nielsen and Nov.-Dec. ARB for the highest ratings we've ever received.

KRNT-TV

"One of the great news stations in the nation"

AN OPERATION OF COWLES MAGAZINES AND BROADCASTING, INC.
Represented By The Katz Agency
**look South... and you'll see tv3**

An eight man team that people depend on for news, weather, sports and opinions every weekday...via TV-3 in Columbus, Ga.!

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<thead>
<tr>
<th>TOP ROW: Left to Right</th>
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<tbody>
<tr>
<td>John Hodges — Morning Edition</td>
<td>7:30 AM</td>
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<tr>
<td>David Lee — Mid-day Edition</td>
<td>1:00 PM</td>
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<tr>
<td>Night Edition</td>
<td>11:00 PM</td>
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<tr>
<td>Dick McMichael — Evening Edition</td>
<td>6:30-7:30 PM</td>
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<tr>
<td>George Gingell — Evening Edition</td>
<td>6:30-7:30 PM</td>
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<td>Personal Opinion</td>
<td>Night Edition</td>
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<td>Doug Wallace — Evening Edition</td>
<td>6:30-7:30 PM</td>
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<tr>
<td>Weather</td>
<td>Night Edition</td>
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<tr>
<td>Don Nahley — Night Edition</td>
<td>11:00 PM</td>
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<tr>
<td>Sports</td>
<td>11:00 PM</td>
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<tr>
<td>Walter Graham — Evening Edition</td>
<td>6:30-7:30 PM</td>
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<tr>
<td>Sports</td>
<td>CBS News</td>
</tr>
<tr>
<td>Walter Cronkite</td>
<td>CBS News</td>
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</table>

These men have a "fabulous following" in TV-3 land. It's an area that covers 66 counties in Georgia and Alabama. Keeping this area informed is a responsibility TV-3 performs with men of experience.

This performance continues to pay off with additional homes delivered. The latest NSI shows our full-hour "Evening Edition" delivering the most homes of any multiple week show. It presents news, thought provoking editorials, sports and a Pulsebeat of the area. A weather show second to none...plus CBS News.

This is the kind of programming "in depth" that has built such a fabulous following for TV-3. People have confidence in us. So can you.

**WRBL Television**

**Columbus, Georgia**

**TELECASTING FROM THE WORLD'S TALLEST TOWER**

"1749 feet above ground"

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

**CBS**
**NBC**

**REPRESENTED BY**

GEORGE P. HOLLINGBERY COMPANY

**SPONSOR/11 MARCH 1963**
Network tv's selling season has moved four to six weeks ahead of last year, could be locked up by early April.

Many major advertisers have nearly completed their buying. Among buys for 1963-64, are several of interest: American Motors on Danny Kaye and Travelers Insurance on CBS Reports. American, a heavy newspaper user, is coming back to regular use of network tv, after an absence of many years. Travelers, which had used golf tournaments, has bought two-thirds of CBS Reports.

Despite quick pace, many millions remain outside the fold.

Ford is practically complete, with some placements still expected. But General Motors, Colgate, Best Foods, General Mills, Miles and Menley & James, among others, still have incomplete schedules.

And a very lengthy list of advertisers, are still looking, among those network users this season. These include Armour, Block Drug, Beecham, American Chicle (which placed an order with NBC), Carter, General Electric, Mead Johnson, Goodrich, Mobile Oil, Pepsi Cola, Norwich, Studebaker, Vick, Schick, Sunbeam, Staley and Revlon, among many more.

Alcoa, which had been on ABC TV, is understood to be placing an order for the NBC News half hour shows. Campbell Soup, which renewed Lassie, has also placed part of its budget for CBS TV daytime.

Radio advertisers are finding off-beat approaches useful.

Englander Company has turned to jazz to sell mattresses, running schedules in 14 major markets initially, with other schedules to be added later. Jazz artist Ken Nordine handles the commercials and developed the music.

Union Carbide will soon try a new approach, by not selling its Eveready batteries. Company’s non-commercial effort will be to promote the use of portables which can be carried from room to room in the home. NAB and RAB will cooperate in the venture.

The birth of “Pebbles Flintstone” has proved to be an audience-builder for The Flintstones on ABC TV.

The event was widely heralded, with a contest to predict the weight. The Nielsen 30-market ratings for the two weeks before and for the birthday, February 22, showed this pattern:

<table>
<thead>
<tr>
<th>The Flintstones, ABC TV</th>
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<tr>
<td>TELECAST</td>
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<td>February 8</td>
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<td>February 15</td>
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<td>February 22</td>
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Can 50% of Fortune Magazine’s readers define what national spot television is?

Halsey Barrett of Katz, who’s been touring the country with the rep’s new presentation “Launching a New Product,” has made a bet at the outset of each talk that they can’t. So far, he’s had no takers.
Success of the Coronation Street serial an British evening television is convincing many American advertisers that they should do likewise.

If plans materialize, be prepared for a flood of nighttime dramatic serials. What is certain, however, is that all three networks, before long, will be hip-deep in daytime serials.

Speaking of Coronation Street, it is Britain's top television feature and considered a must attraction from barmaids to upper strata socialites.

Television may have a formula for success in the continuing criticism and investigations taking place.

The medium stays in the news, for better or for worse—which may have a lot to do with the fact that people view more than ever before.

A new Nielsen report shows January 1963 viewing at an all-time high—6 hours and 14 minutes daily for the average U.S. television home. This is the highest ever recorded for any month. Here are viewing levels since 1958:

<table>
<thead>
<tr>
<th>Year</th>
<th>Hours per Day</th>
<th>Year</th>
<th>Hours per Day</th>
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<tr>
<td>1963</td>
<td>6:14</td>
<td>1957</td>
<td>6:04</td>
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<td>1962</td>
<td>5:57</td>
<td>1956</td>
<td>6:01</td>
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<td>1961</td>
<td>6:00</td>
<td>1955</td>
<td>5:33</td>
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<td>1960</td>
<td>5:59</td>
<td>1954</td>
<td>5:11</td>
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<tr>
<td>1959</td>
<td>5:55</td>
<td>1953</td>
<td>5:23</td>
</tr>
<tr>
<td>1958</td>
<td>6:06</td>
<td>1952</td>
<td>5:46</td>
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</table>

Source: Nielsen 1 February 1963

What J. Walter Thompson's Norman H. Strouse termed "strange, unexplainable decision" by agency client which has been with JWT for more than a quarter-century provided Strouse with a springboard for tongue-in-cheek agency memo last week.

Situation revolves around Mrs. S. Fenelon-Young, who's president of W. F. Young, Inc., manufacturers of Absorbine and Absorbine Jr. Stating no reasons for her decision, Mrs. Young wrote JWT that she was yanking the $2 million account, and switching to Ted Gottelfh Associates.

Strouse contacted Wilbur F. Young III, the drug firm's executive vice president and the man who ordinarily handles "all advertising and marketing matters." Young had no idea why his aunt had fired JWT.

Said Strouse in his memo: "A peremptory action such as this is an anachronism in the advertising business today. We can only accept philosophically what is impossible to understand rationally."

Blow to JWT, however, was considerably softened by the fact that the giant agency has been named to handle two new Alberto-Culver brands, one of which may be A-C's new anti-dandruff shampoo, Subdue. A-C budget of $37 million (more than 90% in tv) is currently split between Compton and BBDO, but JWT now has a foot in an important billings door.
Kenyon & Eckhardt has changed its commercial production teams in a move designed to produce "excellence." Formerly, the agency had a writer-art director-producer group. Now, K & E has eliminated one step to bring about eight two-man teams. Writer now works with an art director-producer.

When syndicators and film distibs gather in Chicago next month (on a separate-but-equal platform near the NAB convention) the main interest will be how much new material is offered over and above the staple fare of network reruns.

There won't be much. In fact, station-men themselves are likely to be peddling more new programing than the syndication outfits. Reason is the increasing group involvement in production (see page 31), which is also leading the groups into outside distribution.

Examples: Transcontinental's Zoorama, originated in San Diego; now running in several sizeable markets—including New York—and also overseas (via CBS Films). Storer has its 130-hour series, Divorce Court, spread well across the country (it was one of the first programs ever syndicated on tape) and the group's program-sales subsidiary is finding outlets for B'Wana Don and Communism R.M.E.—both produced originally for Storer's own stations.

Westinghouse currently is leading the field, having placed Steve Allen in 23 markets (excluding WBC outlets)—and there's strong probability of a daytime show from Hollywood for the new season.

At least one major syndicator has covered its bet in this growing market: Trans-Lux organized cooperative program pool; has seen offshoot TAC go from 12 to 50 subscribers in one season and looks for 75-station lineup by year's end.

Reaction to demand by Colgate's David Mahoney for network guaranteed circulation (page 36) varied. Some agencies feel guarantees will come into being eventually, noting that on occasions they have been given in one form or another in past as incentive to advertisers. Networks don't go for the idea. "We're not in the business to guarantee circulation," said one executive.

Video tape enthusiasts continue to cite instances where tape competes more or less successfully with film in commercials.

Commercial used in General Electric's True series late last month (Agency: BBDO) was a tape job which used 30 different scenes in a single commercial. Trick was done through the use of "Editec" equipment which allowed the commercial to be shot, by Al DeCaprio, in what amounts to film technique.

Says DeCaprio of Editec: "This development now makes it possible to splice on the exact frame, as in film, and is regarded as the most important development for commercials since the innovation of video tape."

Not long ago, MGM Telestudios announced new "Gemini" technique, whereby film is shot of tape commercial by twin-mount camera, delivering 16mm film version which has more crispness and clarity for spot tv use than kinescopes made from tape.
One group which may not welcome the eventual return of newspapers to New York is supermarkets.

Most supermarket operators say they've done well during the strike. And if they've suffered any losses, reduced advertising expenditures have more than made up the difference. Supermarkets are understood to have used little in the way of supplementary air-media advertising.

“Dropout Compensator” for video tape, developed by 3M, made its East Coast debut last week.

Reportedly, the new advance will correct defects and clean up tape, giving video recording a sizable jump toward catching up with long-established film.

New device eliminates dropouts in video tape playback by substituting previous electronic scanning line for the line that has defects. Dropout Compensators have already been installed in several stations throughout the country. Ed Walsh of Mincom, a division of 3M, reports orders are coming in fast from coast to coast.

Dropouts may be caused by dirt, excessive use, or careless handling which can interfere with the head-to-tape contact. They occasionally appear on the tv screen as small random horizontal flashes, as opposed to film defects which are usually vertical disturbances.

Don Collins, chief engineer at Videotape Center, says the Compensator will assure super or composite tapes whenever there is any Intersync, Gensync, or Genlock mixing. He also sees it as improving picture quality of transfer film made from video tape.

Children's shows have become major attractions around Saturday noon hour on ABC TV.

The first February Nielsen gives ABC TV shows from 11 a.m. to 1:30 p.m. a 35.8 share of audience and nearly five million homes in the average minute. January ARB shows the five shows average 1.62 children viewers per set and eight million children viewers per minute.

The Nielsen pattern for ABC TV looks like this:

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>AA RATING</th>
<th>SHARE</th>
<th>AA HOMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Top Cat</td>
<td>7.9</td>
<td>26.9</td>
<td>3,906</td>
</tr>
<tr>
<td>Beany &amp; Cecil</td>
<td>12.0</td>
<td>42.1</td>
<td>5,976</td>
</tr>
<tr>
<td>Bugs Bunny</td>
<td>11.6</td>
<td>40.9</td>
<td>5,752</td>
</tr>
<tr>
<td>Magic Land of Allakazam</td>
<td>9.5</td>
<td>35.7</td>
<td>4,731</td>
</tr>
<tr>
<td>Flicka</td>
<td>8.9</td>
<td>33.5</td>
<td>4,432</td>
</tr>
<tr>
<td>Average</td>
<td>10.0</td>
<td>35.8</td>
<td>4,960</td>
</tr>
</tbody>
</table>

Much radio-tv industry attention is being focussed on Washington this week due to simultaneous probes going on there.

Biggest attraction is broadcast ratings hearings being staged by Chairman Oren Harris of the House Committee on Interstate and Foreign Commerce through Harris’ Special Subcommittee on Investigations. (For news of first week’s hearings, see Sponsor-Week.)

Also drawing attention is Chairman Emmanuel Celler of the House Committee on the Judiciary, who starts a probe of concentration of ownership of news media before his Antitrust Subcommittee on 13 March.

Additionally, Michigan’s Senator Philip A. Hart, chairman of Special Subcommittee, has been taking testimony on Hart’s pet project, a “truth in packaging” bill. And, FCC will hold an informal public session 12 March to hear opinions on UHF tv from interested parties.

It should be a swinging week in the nation’s capital.
Closest to the Dallas, Ft. Worth market.

Circle of admiring faces. Indicative of the very special way children (and their approving mothers) think of Jerry Haynes. He's WFAA-TV's "Mr. Peppermint," now in his sixth year of making big sponsors and little viewers happy. He's one more reason why AA-TV is closest to the Dallas, Ft. Worth market.
These shipping orders—they're getting longer and longer. So I calls up the Traffic Manager and says, "Look, old buddy, what goes with the shipping sheets?" He tells me that ever since the ratings came out, stations are ordering up these Warner Bros. TV shows like they was the only ones around. "No wonder," he says. "Maverick's right up there among the top ten off-network shows in markets like Los Angeles, Sacramento, Baltimore, Dallas-Fort Worth, Tampa, Indianapolis and others.

Shows like Surfside 6, The Roaring 20's and Bourbon Street Beat are reaching more homes in many markets than network competition—in prime time yet." Then he gives me the back-buster. It's gonna be even worse when the March ratings show what that western strip—Maverick, Bronco, and Sugarfoot—does. Brother... do I hate ratings!

WARNER BROS. TELEVISION DIVISION
666 Fifth Avenue, New York 19, N.Y. Circle 6-1000

Visit us in the Park View Room
Pick-Congress Hotel March 30-April 3

MAVERICK • SURFside 6 • SUGARFOOT • THE ROARING 20'S • BRONCO • BOURBON STREET BEAT • LAWMAN
Smaller ad agencies are making greater use of broadcast media

Members of League of Ad Agencies now place 25% of billing in radio/tv

The unmistakable impression gained by a sponsor survey of the smaller advertising agencies is that they are today making increased use of broadcast media, although a goodly number of little agencies still carry a torch, albeit flickering, for print media.

At the same time, small agencies continue to proliferate like green stamps, but to date they pose no grim threat to J. Walter Thompson with its $420,000,000 billings, give or take a grand or two. Time and again, one sees scintillating examples of creative and effective media mixes emerging from the small agencies. Campaigns that make consumers look, listen and buy.

According to the Bureau of Census, there are some 1,200 advertising agencies in the United States. Many
of these agencies are “no payroll” outfits, so to speak, but, by and large, they are dedicated triple-threaters bent on creating hefty demands for their low-budget clients’ products or services.

or tackle, whatever the play calls for. Furthermore, he’s got to be able to fill in, when necessary, at nearly any position on the team.” To counsel the small agencies, a number of associations have fident that with LAA’s expanded services, it should once again become a distinguished professional organization “dedicated to furthering its members’ understanding of their chosen profession.”

The notable difference, in the broadcast era, between the big agency and the little fellow, as one expert put it, is the number of individuals involved in agency operations. Lowe Runkle of Lowe Runkle Co., a small 4A Oklahoma City agency, put it graphically when he said:

“...In the big agency, the marketing research, media research, media buying, copy writing, radio, television and so on down the line are all done by specialists who have their own sphere of operation... whereas in the small agency, most of these functions are performed by one over-worked guy. He’s got to be able to run with the ball, pass it, kick it, block sprung up, among them the League of Advertising Agencies. In recent years, the LAA went through various ups and downs with a resultant drop in the membership rolls.

Membership drive on. Under the executive secretariaship of Claude Bolser, however, the League of Advertising Agencies, currently is undergoing a drastic transformation. The wave of agency resignations from the management association has been halted and a vigorous nationwide membership drive launched. The organization, membership of 100 about seven now 12 years old, had a record years ago. Today its membership hovers around 54 and Bolser is con-

Smaller agency staffers plot television campaign
Typical of smaller agencies making increased use of broadcast media is Venet Advertising. Working on the “Care” account, a wash-and-wear all-purpose bleach, are Gene Sullivan, media director; Henrietta Lerner, television production; Larry Spinner, copy chief; Jerry Freize, executive art director; Zal Venet, president; and Herman Myers, account executive

Not scared by big ones
Irwin Zlowe, pres. of Zlowe Co. Inc., says smaller agencies frequently outperform giant agencies in time buying
Membership in the LAA is open to all agencies in sound financial position. Moreover, they must have adequate facilities to meet their professional responsibilities. Advantages of LAA membership are many, according to Bolser.

With the arrival of Bolser, it marks the first genuine attempt to adrenalize the activities of the LAA. Since his arrival last year, the LAA has made many improvements, including the revival of significant manual inserts and revival of the news letter in a new format with a new editorial policy. The LAA is also launching a low-cost, outside New York membership campaign and has instituted a series of productive round table conferences for New York agency-based members.


Secretary, Myron Jonas, Myron Jonas Co.; treasurer, Ysobel Sandler, Sandler Advertising. The governors are William J. Barber, Ben Bliss, Charles J. Charney, Mel Mohr, Nat Roth, Joseph I. Sonnenreich, Karl Thall and William Weltman.

The LAA has also instituted several new advisory services for its members, Bolser told sponsors, such as insurance, production, research, and, more significantly, radio and television. The fact that the LAA has decided to provide a radio/tv advisory service, indicates that broadcast media is indeed beginning to play a more meaningful part in the billing picture of smaller advertising agencies.

$54 million billed. Bolser told sponsors that over $54 million is currently billed by the 54 member agencies of the LAA and that approximately 25% of this sum is going into radio/tv and, in all probability, the figure should rise considerably in the near future.

Bolser, who received his M.A. in advertising back in 1916 (one of the first in the land), was advertising and sales promotion head for several large firms, professor of advertising in a number of universities and a committee member in five national advertising associations.

Said Bolser in summing up the advertising scene today as it impinges on radio/tv: “The scene is almost kaleidoscopic in new agencies entering the action; in mergers of young and longer established agencies; in expansion of agency activities and services; in the introduction of new and, sometimes startling, media and methods. . . . There was much hue and cry among print and other media when radio stepped into the arena. One even heard gnashing of teeth when tv made its debut. But both new media have survived and developed in stature because each played an appealing and important new role. Much to the surprise of all spectators, the roles of other media did not diminish . . . print and other media have prospered along with radio and tv. And so it will probably ever be with new and qualified media playing their added roles.”

Leonard Stein, former president of the LAA and head of the ad agency bearing his name, told sponsors that “despite a plague of newspaper strikes in Boston, Philadelphia, Cleveland, in other

(Please turn to page 45)

Radio tv advisory
service formed by League of Advertising Agencies

Can outsell the outsized
Budd Getschal, president of Getschal Co., says prudent pennies and nickels are winning over polysaturated dollars
## Top tv toy advertisers in 1962

<table>
<thead>
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<th>Sponsor</th>
<th>Total TV</th>
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</thead>
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<tr>
<td>MATTEL</td>
<td>$5,700,000</td>
</tr>
<tr>
<td>DE LUXE READING</td>
<td>$5,000,000*</td>
</tr>
<tr>
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<td>$3,000,000</td>
</tr>
<tr>
<td>REMCO</td>
<td>$2,500,000</td>
</tr>
<tr>
<td>MARX</td>
<td>$2,000,000+*</td>
</tr>
</tbody>
</table>

*Sponsor estimates. Other figures from company sources. Companies indicating 1963 tv expenditures are Mattel, $6,500,000; Ideal, $3,430,000; Remco, $2,500,000+. Other figures for 1962.

## Tv toy advertising no children’s game

- Manufacturers face problem of saturation
- Big companies maintain or increase tv budgets
- Retailers complain television kills profits

The marketing of toys, as many toy manufacturers are discovering, is no game for children.

For all of the major toy companies, and many of the smaller ones, marketing is in many ways a synonym for television advertising. The toy industry is now investing between $25,000,000 and $30,000,000 a year in television advertising, and most of the big manufacturers spend 90% or more of their annual budget in the medium. Why? Simply because television sells toys better than any medium, and in the past decade has brought unprecedented prosperity to the industry.

"Tv has been proven to be the closest thing to a perfect medium for toys," said Arnold Bolker of the Toy Guidance Council. "The key to television is that it can demonstrate toys, and most toys need demonstration. In addition, a large part of a toy advertising is aimed at a market that can neither read nor write—pre-school children. These kids can't be reached in newspapers or magazines. But on tv they can see the product and they can be sold."

But the television game is getting rough for many toy manufacturers. The stakes are getting higher and the field is becoming crowded. The manufacturers are having to face up to new facts of life. These facts include:

- A new saturation of toy advertising in the limited hours of children's viewing.
- Rising costs and increasing competition are putting heavy pressure on the smaller manufacturer.
- A growing restiveness among retailers who claim that toy advertising is cutting down on their profits.

The saturation of toy advertising means "that many toys just don't pay off on television any more," said Henry Orenstein, president of the DeLuxe Reading Corp., a major manufacturer that distributes its toys through supermarkets. "A lot of people lost money on tv last year. When competition was less intense, almost any toy paid off with television advertising. Now it has to be the right toy with a good commercial. There certainly will be fewer toys advertised from now on."

Toy advertising saturation is basically a problem of too many buyers for a product in short supply. The product consists of relatively few children's programs in "prime children's time"—Saturday morning and early evening hours on weekdays. Moreover, most of the demand for tv time is concentrated in the period before Christmas when a large majority of annual toy sales are made.

The problem has been aggravated by the fact that in many areas, local toy jobbers have bought up all available children's time. Many of these jobbers demanded that a manufacturer buy tv time (sometimes at inflated rates) before they place orders for his toys. This meant that many smaller manufacturers were forced to take tv advertising they could not afford. It also meant that in many areas, children's time was stuffed to the bursting point with toy commercials.

Do these facts of life indicate the honeymoon is over for toy advertising on television? For the smaller manufacturers they may,
indeed, require a reappraisal and even a retrenchment of their TV efforts. For the big toy companies, however, the answer is an emphatic "no." For many companies, the potential of TV probably is as great as ever.

Start made in 1955. There was virtually no toy advertising on television. That year a smallish manufacturer named Mattel scraped together $500,000 (a figure that approximated the company's net worth) and invested the money in a campaign on an ABC network children's program called Mickey Mouse Club. Ruth Handler, executive v.p. of Mattel, recalls that at the time the president of one of the largest toy manufacturers liked to tell everyone that his annual advertising budget was $320.

The results of the Mattel campaign now are a bright page in the checkered history of toy marketing. The commercials began to appear in October. By Thanksgiving the company was unable to fill reorders. In fiscal 1955, just prior to Mattel's TV experiment, Mattel's sales were under $6,000,000. In fiscal 1963, only eight years later, the company says its sales will be about $75,000,000.

This year Mattel's TV budget will reach $6,500,000. Some 80% of the TV dollars will be in network compared to 60% last year, reflecting the company's new "wall-to-wall" programming approach. This strategy calls for complete coverage of the important children's viewing hours on Saturday morning with nine shows on all three networks for the full 52 weeks of the year. The company will support its network campaign with a heavy spot commitment, particularly around the peak Christmas season.

"One of the best things." "TV has been good to us," Mrs. Han-
dler said, "In fact it is one of the best things that has ever happened to Mattel. But television advertising can only be as good as the product it advertises. It requires aggressive, creative marketing plan, carried out with skill and courage. Our formula for success was combining the best product with creative television.

"At the same time, tv advertising will do nothing for a mediocre toy. Many advertising dollars have been poured down the drain on toys that are not tv responsive.

The fact that Mattel's diversified product line enables it to maintain a 52-week tv schedule is a decided advantage to the company. The heavy demand for children's time in the peak Christmas season creates a seller's market, and many stations give preference to the companies that advertise on a year round basis. As a consequence, several companies without fully diversified lines experimented with a 52-week schedule—sometimes with unhappy results.

For example, Remco, Inc., a major manufacturer, spent $1,000,000 on tv from March to August, 1962. "It just didn't pay us," said Bernard J. Schiff, president of Webb Associates, Inc., Remco's advertising agency. "The added advertising increased our sales by about $5,000,000, but the high costs of distribution in the off season cut down on our profits. The company's earnings might have been $1,000,000 higher last year if we hadn't invested in the March-August advertising."

In 1963 Remco plans to spend at least as much as the $2,500,000 it placed in tv advertising last year. But this time it will be concentrated in the 4th quarter Christmas season and in the first quarter which, Schiff said, is "traditionally good for games such as our Fascination checkers and pool."

Schiff agrees that there is some saturation of toy advertising on television. "For a number of years, all the buyer wanted to know was 'What's going to be on tv?'. Now the buyers are starting to take a second look at the toy.

Small manufacturers hurt. This year, however, there will be fewer toy manufacturers on tv and time will be available in the 4th quar-

ter. Schiff believes, "A lot of small manufacturers dipped their fingers into tv and got them burned. Many of them won't be back. Besides, the stations themselves have increased children's programing."

Remco had been moving from spot to network tv, but this year is reversing itself and increasing its spot commitment. It believes that spot will give it better results in the healthy economic areas surrounding major urban centers.

Ideal, another major toy manufacturer, will have 52 weeks of television advertising this year for the first time. Ideal's total tv budget will be up 15% to $3,150,000 and its network spending will be up 20%.

Louis Marx & Co., one of the largest toy companies, also is moving heavily into network tv.

Toy fair starts today. Marx's 1962 tv budget was well in excess of $2,000,000. The 1963 budget will at least equal that, but firm plans will not be made until after the toy fair, which begins today (11 March). The company's tv schedule will cover from 26 to 39 weeks of the year. Marx tried a first quarter campaign for the first time last year and found it "very successful" for low priced items.

Of course, it is not only the giant toy companies who will continue to make profitable use of television. There still is room for the medium sized and even smaller companies who know how to use tv. Horsman Dolls, for example, will spend close to $500,000 in tv this year. "We have the right product for tv in our Thriftee Cry-Baby Doll," said a company spokesman. "With the right product, the right commercial and the right price, television is ideal for toys."

To sum up, then, the television toy advertising situation stacks up like this:

Saturation of toy advertising together with increasing costs has presented new problems to the toy manufacturers. These problems may force some smaller companies out of the medium. The large toy companies, however, will continue to use tv as their chief, and in many cases only, advertising weapon. None of the major companies is reducing its tv budget this year and many of them are increasing it.

Seek better commercials. At the same time, these companies are trying new techniques in their television efforts. Many companies are making expanded use of network tv. A number of companies are using tv in more weeks of the year. There probably will be as many toy commercials on tv this year as there were last, but there will be fewer toys advertised and a general effort will be made to improve the quality of the commercials.

There is one more problem that continues to plague the toy manufacturers. That is the loud and concerted cries from retailers that tv toy advertising is hurting the retailer's profits. Toys are traditionally used as "loss leaders" by retailers. In other words, the retailers sell the toys at a low price—sometimes as much as 30% below cost—to draw people into their stores.

Tv advertising, the retailers claim, is creating too much demand for some toys and making their losses too heavy to absorb. The FTC regulation forbidding the naming of a price on the air, they say, has aggravated their woes by forcing prices even lower.

"Less than ten years ago, the retailers hailed television as a lifesaver," said Alvin R. Porte, account executive on Marx at Ted Bates. "Today they call tv a vampire sucking the life blood of profit out of them. But it is the retailers themselves who have created the problem."

Mrs. Handler sums up. Mattel's Mrs. Handler has some thoughts on the retailers' complaints. "We as manufacturers did our best to produce a good product, supported that product with sound merchandising and helped bring the customers into the stores. Some retailers knew how to take advantage of our merchandising and turned this increased traffic into profit. Others thought that price was king and emphasized price alone, ignoring good merchandising practices. These people got hurt. Those who used what we offered them constructively and aggressively profited. Those who exercised bad judgment committed different degrees of suicide."
Frozen show formats will be thawed by groups

- Station programers vary the diet
- Group-owners' push toward big-time production
- Accent is midway between national and local

Buyers of tv time will have a new development to take into account in their plans for the coming season. It's the increasing amount of programing undertaken by multiple-station groups.

After polling major groups, sponsor finds production plans now being shaped call for an overall increase of about 50% above last year's level. There's big money involved (some of the budgets run anywhere from $500,000 to plus-$1 million), but a more significant fact is that over half the groups have corporate programing plans, and that several are entering this area for the first time in 1963-64.

The opportunity is being seized in different ways: The internal structure of each group plays a part in the evolution of these plans; they are further modified by the market problems of each station within each group; by the separate needs of affiliated and independent stations, and by basic policy considerations as to the desirability of a "group" identity individual station image.

The balancing of these claims means a virtual insurance that each group comes up with a different answer: Overall, however, there's such a wealth of activity that group programing can be safely announced as a strong trend.

Impact on sales. For television advertisers, the results may be neither immediate nor dramatic. But this trend will certainly have impact on the sales picture at all three levels of timebuying:
- Local advertisers will benefit from vehicles which are designed to attract the greatest community interest.
- Regional buyers may benefit from programing which bridges a gap between the purely local and the national, network offering.
- National marketers may find that the group programs are a strong ally to spot's traditional virtues of impact and flexibility, and that the combination will be another step toward pinpointing the precise audience the advertiser needs.

Sponsor's survey was related to (either) programing that's produced by a group for the use of member stations (or) individual station production which is consciously related to group needs. The survey was not concerned with normal news and sports coverage, or community special-events, or to outstanding individual shows which wouldn't normally be seen outside their own market.

Here's a cross-section of the findings (much information was given in confidence and cannot be specifically attributed because of competitive pressures):

At the station level, a typical example is KPHO-TV, Phoenix, which will produce five hours of special programing for use by itself and other stations in the Meredith group. Four of these hours will be
slotted in prime time on KPHO; local clients will account for about half of the expected advertiser support; the five hours represents an exact 100% increase in special program by the station, and is probably applicable to the group as a whole.

At the group level, RKO General is maturing its plans for at least 16 one-hour specials, plus a number of half-hours. Most of these will enjoy at least one prime-time screening; local ad support is expected to be about 60% in addition to regional and national business.

Cooperative pool. As another example, each of the Storer stations is committed to producing at least three half-hour programs in 1963-64; through the cooperative pool directed from Miami headquarters, each station will have theoretical access to a minimum of 30 hours' programing in the year.

Metropolitan will have up to a dozen group specials (retarded children; a bio of Joe Louis) plus regulars such as the Weekly Washington Report, a quarterly medical series, and the perennial Open End.

In New York's Time-Life building, the broadcast division is firming-up its proposals for between four and six hours of special programming. This will be produced corporately, in addition to a strong effort by the individual stations. Production costs: Up to $60,000.

At the end of the scale is, inevitably, the Westinghouse Co., whose late-night show plus other ambitious projects will, in the new season, yield a staggering 637 hours of group tv programing, excluding all local station-produced shows.

Up and down the line, it's fair to say there's a strong urge to get stations and groups more deeply into the programing picture. Reasons are varied; a lot of activity is coming from the belief that groups per se can accomplish more than individual members.

Transcontinent, for example, does a show in San Diego on safety problems at the local airport; group HQ ensures that film material is made available from other stations to strengthen the local program, in turn giving it a potential for use in outside markets. At another level, Taft Broadcasting stirs up a cross-current information on community problems for editorializing; station comment is enriched by the knowledge of steps taken on similar problems by other cities served by Taft. Many other groups today are making fuller use of their existing facilities, to broaden the service given by each station.

Needs and opportunities. Some of the new programing evolves out of a peculiar local opportunity, and some is devised to fill a peculiar group need. RKO's WNAC, for example, recently drew on Boston's hospital and university complex for an authoritative picture of current medical research in that
Correspondence that is certain in program which, stripped of purely local references, may become suitable for national exposure. In another way, an unusual opportunity is offered to Time-Life through its world-wide corps of correspondents; the broadcast division now is exploring the best way to exploit this advantage for its stations.

Fulfillment of a group need is strikingly illustrated by the Westinghouse late-night show. It’s about 3½ years since a WBC planning committee began looking for potential trouble-spots in the group schedule: the outstanding conclusion was that supply of feature-film could be drying up, and the station’s late-night slots could consequently run into trouble.

The result was initiation of Mike Wallace’s PM East & West, (which didn’t make money) and the Steve Allen show, (which now is running in the black). Although WBC is turning a profit with Allen via sales to other stations, it’s notable that the original impetus for this type of show came out of reasoned analysis of WBC’s own market needs.

Feature-film shortage. To date, the single most important piece of leavening in the average station schedule has been the feature film. Conceived as a totality, rather than merely one of a series of episodes, and imbued with production values which equal the most ambitious network spectacles, the feature film has provided the essential element of “difference” to offset and relieve the national program.

The end is in sight, however. Though one or two significant packages have yet to come into general circulation, television has nearly exhausted the 30 most productive years of Hollywood.

The search for new product already is leading the groups far afield: RKO, for example, recently signed with Joseph Levine (Hercules, Attila the Hun, and other muscular epics) to a contract which includes not only Levine’s existing library, but also a number of features yet to be produced. But co-production of this kind is likely to be the exception rather than the rule: tv syndicators meantime are sitting pat in the knowledge that this situation cannot but work for their long-term advantage. (Seventeen distributors have signed for this year’s exhibition, concurrent with the NAB convention in Chicago. It’s the first time the distribs have mounted their own separate show, which connotes a certain bullishness, but it’s thought unlikely that there’ll be an important amount of new, original product available this season.)

Neither course really solves the problem: the amount of suitable foreign fare is even more restricted than Hollywood’s production, and there are both financial and tactical reasons why the local market can’t take an unlimited amount of network fare.

Favorable climate. It’s into this vacuum that the groups’ own programming resources are being attracted. Obviously, even the biggest corporations aren’t going to suddenly fill their screens with a home-grown product, but the situation is extremely favorable to the more modest proposals which their programers are offering to management.

(Please turn to page 48)
Radio listeners show strong preferences for music, but a significantly large number have a primary interest in talk on radio. This finding, and several hundred additional facts, comments, and observations on the status of radio today, are contained in a new status report on the medium prepared by CBS Radio Spot Sales.

The presentation of the seminar has already been made to advertisers and agencies in a number of key markets. Maurice Webster, vice president and general manager, CBS Radio Spot Sales, gives this reason for the comprehensive seminar, which will soon be available in written form: "It was our feeling that the broad subject of radio—what it is and how to use it—had to be put into a new prospective for agencies and clients. Some of the information covered has been made known before, however much of it is from special studies that have been conducted in the past two years. Radio's story is a strong one, as I believe this report shows."

Listener programing preferences, determined in a CBS Radio study conducted by Motivation Analysis, showed 34% had a predominant preference for talk, while 63% of those surveyed preferred music. Miscellaneous rated 3%. Within the music bracket, 40% liked popular, 16% classical and semi-classical, and 7% rock 'n' roll. The report notes: "That they like music is not surprising. But more significant is the finding that one-third of all listeners prefer programing other than music. And this is the neglected audience, passed over by those stations which concentrate on musical programing."

Taking off with the question "Radio—what is it?" the report covers all phases of radio's workings from audience to station organization to the role of weather. Highlights of the report, selected by sponsor, are these:

Radio listening is up. Media hours for radio were up 6.1% in

DAILY TIME SPENT WITH MEDIA

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<td>+2.5</td>
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Media Hours Jan-Nov 1961
Media Hours Jan-Nov 1962

Sindlinger study cited by CBS Radio Spot Sales evidences increase in time spent listening to radio compared with other media. Radio was up 6.1% in daily hours listened in Jan.-Nov. 1962; tv dropped 5.2%, newspapers were up 1.7%, magazines
Most listeners (63%) prefer musical programs. But those who favor popular music register least attentiveness (21%). Highest attention is afforded classical (48%).

January-November 1962 vs. 1961, according to Sindlinger data. Media hours for newspaper and magazines were up 1.7% and 2.5%, respectively. Television dropped 5.2%.

More radios than people. Radio sets in use total 200 million against only 187 million Americans.

Radios ARE everywhere. R. H. Bruskin study on set location shows 65.5% of bedrooms have sets; 55.8% of kitchens; 40.2% of living rooms; dens 13.8%; dining rooms 9.6%; basements 7.4%; bathrooms 3.2%, and other rooms 12.5%. “But remember, in addition to in-home listening, 80% of all automobiles are equipped with radios,” says the CBS Radio Spot Sales report.

Portables 41% share. A study by A. G. Nielsen shows auto and battery-owned sets are listened to 8 hours and 24 minutes per week per radio home, while line cord set listening is 12:12. Line cord listening accounts for only 59% of the total estimated hours of radio usage per home per week. This has been the basis for radio audience measurement reports.

Station coverage. “The disparity of coverage between am stations can be as sharp as 1260% . . . am outputs range from 250 watts to 50,000 watts . . . the am broadcast band extends from 550 kc to 1600 kc. Low frequencies are the most sought-after, because they cover a greater area than the higher frequencies.”

Music listening. Most people listen to music as background. Among listeners preferring talk-music programs, 84% listen as background, 42% to hum and sing to, 30% with attention. Among those preferring classical and semi-classical it is 81% for background, 40% to hum and sing to, and 13% with attention. In the popular music preference group, 85% listen for background, 49% to hum and sing to, and 21% with attention. Fewest express attentive listening in the popular music group.

Newscasts, how long? “Studies tell us that listeners who prefer music resent interruptions by newscasts more than two to five minutes long. Conversely, those who turn to radio for companionship and information like the longer newscasts. The background music listener is inclined to resent a long interruption for news reporting, possibly because he is unwilling to give it the attention it demands.”

Networks’ role. It’s linked by phone lines, furnishes shows, network does selling, network pays stations. Advertiser values include single purchase, national coverage.

Why spot radio. Choice of markets, choice of stations, right time periods, localized message, local personalities, local back-up are cited by CBS Radio Spot Sales.

Evaluating with quantitative data. “The client wants to be sure...
he is getting the most potential customers for his advertising dollar. Here are a number of purely quantitative measurements which can and should be taken into consideration: audience size, coverage, reach (unduplicated audience), audience composition, demographic characteristics, time periods, cost.

Radio under-valued. "The Nielsen Radio Index indicates that during the average week, radio reaches only 81.1% of the radio homes in the U. S. Nielsen Class A counties. Please note: This is based on listening to plug-in sets only, but is often used to show radio's total circulation. On the other hand, the Nielsen Coverage Service shows, in the case of some nine major metro areas checked out of 25 whose counties are identified as Class A by Nielsen, a circulation ranging from 95% to 100% in an average week. This includes all radio listening, regardless of set location. This ad-

Network television has become too big a gamble. Odds against success have lengthened, and stakes have gotten too big, in the view of David J. Mahoney (left), executive vp of Colgate-Palmolive.

In the name of national advertisers, Mahoney demanded a guaranteed circulation in the keynote speech at this year's ANA TV Workshop, held in New York last week.

"We are required," said Mahoney, "to put good money on the line for long periods of time on unknown quantities with no assurances . . . the time has come for the television industry to adopt an Audit Bureau of Circulation technique and guarantee audiences.

"If a particular show does not deliver agreed-upon ratings and audiences, the advertiser should be offered additional time free of charge until the original levels are met. Other competing media provide such assurances."

Advertisers took all the risk, Mahoney contended, in backing new shows, with networks subsequently raising the price if the show turned into a winner. He claimed that Dr. Kildare had risen 73% in three seasons, with a corresponding 91% loss in efficiency. The removal of Perry Mason from Saturday to Thursday had been followed by higher costs, smaller audience, and 21% poorer efficiency. Mitch Miller, in a new slot, was allegedly giving 44% less to advertisers.

"The advertiser faces the dilemma," reported Mahoney, "of hoping his show will be a success; at the same time he is scared to death that if it is, he might not be able to afford it in the future.

"The only advertisers who can sleep well are those few who own controlling interests in successful shows. They can exert pressure on the networks for choice time periods and other advantages."

In addition to a guaranteed audience, Mahoney also suggested that the networks develop a pre-testing system for new shows (analogous to the theatrical out-of-town tryout), and also a "regional buy" for net programs to facilitate test-marketing of new products.

(Continued on page 61)
Tv spots give Hudson products important regional strength

- Hudson biggest tv advertiser in paper business
- Wrapper provides distinct product difference
- Gives products fashion which moves sales

One of the interesting phenomena of the post-war marketing age is the growing success of the regional brand.

And one of the prime factors in this growing success is spot tv. It enables a regional advertiser to make a big splash against the national giants in his own area.

Hudson Pulp & Paper Corp. is an example of how a regional advertiser can look like a giant through the medium of spot tv. Hudson’s markets are in the New England to Florida territory. Until late in the 1950s, the company’s income was derived primarily from industrial paper production. Its only consumer product was a paper napkin. Then it made the decision to market facial tissues, paper towels, and bathroom tissues as well.

“The advertising comes off with the wrapper!” says the glamorous model, the interior decorator, or the “voice over” as the wrap is removed from a box of Hudson Golden Showcase Facial Tissues in Hudson’s commercials.

Slip-off wrapper. This slip-off wrapper has been a Hudson “product difference” for three years. Its development was based on research that had shown that women were hiding tissue boxes in drawers, or buying expensive metal dispensers to hide the package. Hudson designed a package without a word on the box—merely a fleur de lis pattern. A box that could be left out in the open in any room, once the wrapper was removed.

The point was an eminently demonstrable one. Hudson and its agency, Grey Advertising, Inc., decided to go strong on television. “We chose spots, both daytime and nighttime, for utmost flexibility and ability to concentrate where distribution is most important,” says Richard B. Moller, Hudson’s vice president for consumer products.

During these last three years, Hudson has been putting about 75% of its media budget into tv. In 1963, Hudson’s increased total ad budget includes an 87% allocation for local tv.

That Hudson’s sales message was effective was obvious not only from its sales of Golden Showcase, but also from the fact that competition redesigned their own packages to minimize the print. (They did not, however, use the overwrap, which remains a Hudson marketing area exclusive.) The overwrap concept, by the way, has been extended by Hudson into its paper napkins now called Showcase Napkins.

Towels too. Paper towels were another strong competitive area in which Hudson proved the value of its tv approach. With a new product, and the battle cry of “sponge-ability” from the mouth of comedienne Alice Pearce, Hudson moved in one year to a sizeable share of the paper-towel market. Adding Giant Towels to its list in 1962, sales increases continued.

Bathroom Tissue, a television problem, received special commercial treatment from Hudson. A combination of tv spots, two-color newspaper ads, plus some regional magazine buys, put Hudson Bathroom Tissue sales at an all-time high in 1962.

“We brought out bold colors last year,” says Moller, “and put some life into the toilet tissue business. We found that housewives like to coordinate their colors in the bathroom, as well as their other rooms. That's why they reached for our
new colors—as well as the old ones.”

As a result of Hudson’s believing so completely in the power of television advertising to move its product, its sales meetings are given over in large part to educating salesmen on how to discuss advertising with their chain buyers.

**First in its markets.** On the premise that buyers understand the proved sales effect of heavy advertising, Hudson salesmen, armed with reach and frequency figures, explain how, in each area, Hudson is the biggest tv advertiser in the paper business. During January, as a matter of fact, company and agency executives could find only one other brand of any kind spending more money in Hudson markets on spot.

“Because we’re a regional company,” says Moller, “buyers may not realize we can put heavier weight into a single market than our competition. That’s the advantage of being able to move fast and not have to worry about national problems. We know our markets and we watch them carefully. We spend a lot of time working with Grey on media analysis and station selection. It pays.” When Hudson went into its spring display promotion “Garden of Color,” it took advantage of having spots on Maggi McNells’ *Leave It to the Girls* show. Maggi taped a special commercial standing in front of a supermarket display to make sure her fans looked for it when they shopped. The commercial also helped the salesmen push the display with their buyers.

**Tissue sales up.** The Hudson Pulp and Paper Corporation annual report stated that tissue business was good on all fronts—higher sales, higher market share, and higher earnings.

Competition and change are as much a part of the tissue business as much-talked-about automobiles or clothing. The company competes for the favor and attention of buyers, especially housewives, in style, fashion, utility, new features and product imagery, as well as price. The company believes strongly in knowing the customer—her thinking, her likes, her attitudes, her choices, her characteristics, her motivations.

**Fashion.** Styling, as well as usefulness, is of major importance to Hudson. In addition, the company tries to keep the product within the budgets of most income groups. These advantages are relayed to the consumer market via tv, in order to pre-sell the product, and also, to make the retailer aware of the value in featuring the item.

The company believes in research on market, product, and copy. As a result, it always has several tests in the field. Every commercial is measured against a strict set of objectives. New product development is an essential and continuing activity.

The results:

Less than 15 years ago, consumer products was a small part of the Hudson operation, primarily an industrial producer of Kraft, gummed tapes, grocery bags and sacks, and the like. Today, the company, reporting about $80 million of sales in all divisions, draws a large portion of its profit and revenue from consumer products. In the last three years alone, sales have increased 35%.

“And,” concluded Moller, “we’ve just begun to scratch the surface of consumer needs in the paper field. It’s exciting, creative—and profitable. We’re counting on television to keep it growing. That’s why, this year, we upped our budget to considerably more than we’ve ever spent before; almost 100% more, in fact.”

Sophisticated colors are featured
Venetian Pink is featured in the above display. Other sophisticated colors include Living Orchid and French Hyacinth—all contrasting sharply with heretofore plain colors used. Styling, as well as usefulness is of major importance to Hudson
JOSEPH E. LEVINE'S "ATILLA"
IS NUMBER ONE
IN NEW YORK
TELEVISION MARKET!

"Attila" was ranked No. 1 in its time period (7:30-9:00 P.M.) on WOR-TV's "The Big Preview."
On Friday, February 23rd, "Attila" achieved a 24.7 average quarter hour rating according to the Nielsen Station Index. It had 31.5% share of audience in the New York Metropolitan Area.

This is the second of the thirty-three motion pictures purchased by WOR-TV, Channel 9 from Embassy Pictures. The first, "Hercules," smashed all opposition in racking up the all-time rating high on WOR-TV.

ANTHONY QUINN / SOPHIA LOREN

NOW AVAILABLE FOR THE REST OF THE UNITED STATES FROM EMBASSY PICTURES CORP.
The recent media department upheaval at OBM (New York) which accounted for the mass exodus there of a few buyers, including long-timer Ann Janowicz (See Timebuyer's Corner, 25 February), also brought in a few new faces. Among them: J. Walter Thompson's Norm Goluskin and Dancer-Fitzgerald-Sample's Doug Flynn. Norm, who bought on the Ford account at JWT, will be media buyer on Bristol Myers and Lever Bros. at OBM. Doug, on the other hand, is still without an account assignment. Both start at OBM today, 11 March.

It's true! Ellington's (New York) media director, Dan Kane, as reported here last week, is getting ready to quit the agency, although he isn't about to divulge future plans.

In other agency action: At SS&C&B (New York) two recent additions to the buying staff are getting into the real swing of things there. The duo: Stu Hinkel and Bill Birkbeck. Stu is assistant media director on Lever Bros., while Bill is associate media director on such accounts as Pall Mall and Noxzema.

And in our you-never-can-tell-what-buyers-will-do-in-their-spare-time-dept.: Take Benton & Bowles' (New York) Bob Gorby, for example. Right now, he's exhibiting his skill at home decoration by painting (all by himself, yet) his new apartment. And if you're interested in the color of his new pad, we suggest you examine the current color of his fingernails.

Thumbnail description of what goes into the making of a media director: Just seven months after Colleen Mattice joined J. Walter

(Please turn to page 42)
Ratings speak for themselves. WDAU-TV, CBS in Scranton-Wilkes Barre. Represented nationally by H-R.
Thompson’s San Francisco shop, she was elevated from radio/tv buyer to media director. Colleen’s background? Before joining JWT, she was media-marketing director for West-Pacific, Seattle. Earlier she was involved in media work at Cole & Weber and Guild, Bascom and Bonfigli, also Seattle.

The Corner pays its respects this week to Zlowe’s (New York) senior buyer, Arthur Edelstein. Art, who buys on such accounts as DeLuxe Reading Toys, Dannon Yogurt, and Sealy Mattress, is undoubtedly one of the most traveled timebuyers in the Gotham buying arena. Last year, for example, in the course of his buying chores, Art chalked up better than 30,000 miles visiting markets, setting up schedules and locking up time periods. Brooklyn born, Art first got his feet wet in the ad business back in 1958 as an estimator at Dancer-Fitzgerald-Sample. He was soon moved up to assistant buyer there on the Falstaff Beer account. After two years with D-F-S, Art joined Grey Advertising where he was exposed to the intricacies involved in all media buying on some 19 different accounts. Among them: P&G, Greyhound, Memen, Revlon, Chock Full ‘O Nuts, Ideal Toys and Lionel Trains. Art, who believes in sticking real close to his work (he moved from Brooklyn recently to a Manhattan apartment just four blocks from his office) is still a bachelor. He was graduated from New York University with a degree in journalism, attended Miami University and Mexico City College, He also managed somehow to find the time to spend two years (1952-54) in the service of the United States Navy.

Newlyweds returned to the winter scene: Donahue & Coe’s (New York) Pete Schulte and his bride, the former Genevieve Aubry, are now back in chilly New York after spending their honeymoon in sun-drenched Puerto Rico. We extend our best wishes for a wonderful future!

Notes from Park Avenue: Foote, Cone & Belding’s (New York) Pete Bardach tells us that media supervisor Ed Fonte, who joined the agency last month, will advance to associate media director before long. Ed buys for General Foods, was formerly with SSC&B New York.

The moving man cometh: The Ides of March will find the Street & Finney organization getting settled in new quarters at 535 Fifth Avenue. Good timing for a clear view of the St. Patrick’s Day Parade, S&F-ers.

The good word from Peerless Advertising (New York) is that H. M. (Mike) LaTerre has been appointed executive vice president. Mike was once a buyer at J. Walter Thompson, and supervisor at Ogilvy, Benson & Mather.

More from Peerless: consensus of knowledgeable reps-around-town is that Peerless has gathered more than its share of pulchritude with buyers Joyce Lane and Lee Kaye on staff.

Our far flung correspondents report the Philadelphia media crowd now congregates at Arthur’s Steak House during leisure hours.
**In Detroit...**

**WWJ NEWS is all GO!**

- WWJ Newsman Dick Westerkamp interviews U.S. Immigration officer.
- Ven Marshall covers salvage of British motorship "Montrose".
- Don Perrie, hot after a story, climbs into WWJ Newsmobile.
- Dwayne Riley investigates recent medical advances.
- Britton Temby interviews one of the city's leading businessmen.
- Fran Harris chats with popular circus performer visiting Detroit.
- Kirk Knight is at scene of a major Detroit fire.

No schedule-shackles. No clock-straitjackets. Whatever it takes to get the story and get it across, WWJ News does. Result — spontaneous, accurate news coverage from the word GO!

**THE NEWS STATIONS**

WWJ WWJ-TV

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

Ponsor/11 March 1963
**DATA DIGEST**

Basic facts and figures on television and radio

**Education and Television**

"The People Look at Television," the new study of viewers' attitudes to television, presents findings which if combined with other available data, suggests interesting possibilities for future programing. Author Gary A. Steiner holds that has education goes up, the public seeks more information programs, less entertainment; would rather see more specials and less regular programs; that viewing hours tend to decrease as education rises (sponsor 25 February). In many respects, rising income also affects peoples attitudes toward tv, sometimes favorably, other times unfavorably.

Recently completed studies by J. Walter Thompson on educational levels may therefore be considered of great interest for their potential affect on viewing in the years ahead. High school graduates now add up to half of the population and will be 58% of total adults over 20 by 1973.

Even more phenomenal is projected college enrollment in the next ten years. J. Walter Thompson predicts a 105% increase by 1972.

An estimated 7.6 million will be in college by 1972. High school enrollment is also on the rise, up an estimated 41% in the next decade. All together, some 62.8 million will be in school by 1972, more than double the 30.3 million in school in 1950, and 32% above the 47.7 million in school in 1961.
SLIGHTER AGENCIES
(Continued from page 27)

cities, and now in New York, the air media seem to have experienced a normal rather than a startling increase in time sales.

Among the smaller and medium size agencies comprising the LAA membership, there has been an increasing use of both local and area radio and TV because of the large number of retail and territorial accounts serviced by members, Stein noted. He also said that "some of the experiences of member agencies, where radio and TV have been successful, indicate these media will continue in schedules with a probable reduction of some print media space."

Buy radio/TV well. Small agencies buy broadcast media—and they buy it well, Mike Fabian, executive vice president of the March Advertising Agency, told a sponsor. Fabian noted that size alone was no determinant, "for media selection obviously depends on the client's marketing needs."

The small agency, Fabian explained, doesn't have a staff or buying power of a large shop "but this is offset by the fact that account people often agency principals themselves, get involved in buying, as well as planning." The result, he thought, was a closer control of all the details and, most important, closer coordination between the buying and the vital sales and merchandising support.

"Media representatives, as a result, will often get a better briefing on the specific objectives of the campaign," Fabian continued. "All told, there's a tighter area of media responsibility, a better awareness all the way down the line of sales and marketing objectives. And being small, perhaps a greater incentive and feeling of pride in getting the most mileage out of every dollar spent."

No mystery, says Zlowe. Not all smaller agencies regard radio/TV with hesitation. One of the most creative and dynamic of the smaller agencies (a 4A member, in this instance) is The Zlowe Co., Inc. Irwin Zlowe, president of the agency, told a sponsor that there's no mystery about radio/TV. He said smaller agencies, properly staffed, can frequently out-perform the giant agencies in the purchase of time, particularly spot, "because they move fast with a minimum of red tape."

"They can promote more than routine merchandising aids from stations and tardor the time buying to a client's needs, rather than operate under formula methods, because they are flexible and closer to the client's problem," Zlowe explained. "A knowledge of the markets, and the stations in those markets, plus personal contact with station personnel is important in doing an intelligent, effective advertising job. We have found that visits to stations around the country pay off in closer working arrangements to effect successful promotions. We have used both radio and TV effectively and profitably even when it was considerably smaller than it is now. As a result of first hand experience in this area, we have been invited to test market products for several companies."

Personal and small. Like taxes and whiskies, small agencies will always be with us, and they will always play a conspicuous role in the nation's economy. As Marion Harper Jr., chairman of the LAA's and chairman of the board and president of Interpublic, Inc., observed recently, the agency business, historically speaking, has been a personal business "and it also has been small."

Harper stressed that American business is "considerably dependent on the success of many small agencies. "While large agencies continue to grow and offer additional services, the number of small agencies has been increasing," Harper pointed out.

Harper cited statistics: number of agencies with billings of $5 million and over showed a five per cent increase from 1957 to 1961; simultaneously, there was a 27% increase in number of agencies with billings under $5 million. He said that during the same period there was a 12% gain in the number of agencies with billings of $10 million and over, compared to a 21% gain in those with billings of less than $10 million.

It is clear that Harper and many of his top-ranking colleagues have a deep regard for the small agency operator. "Their enjoyment of business is likely to be the day-to-day excitement of the talented entrepreneur," is the way Harper expressed it recently. "Much of this satisfaction comes through the sale of an advertising program and through applause for good creative performance. Often they have not associated creativity with the planning and building of a business over a given period. In this kind of creativity, of course, there can be quite as much satisfaction as in any other." The Interpublic chief also noted that small agencies display great strength in their upper echelons. A small agency, he observed, "holds a strong advantage in being able to offer a high level of personal service that its owners and partners provide." This "high level of personal service" that Harper spoke of was mentioned time and again by small agency owners. Sy Levy, president of March Advertising, Inc. said recently that the small agency will always have an important place in our economy. "We do a better job because we care more about the job we do," he explained. "A little bit of our hearts and souls are expended."

In the broadcast era there is, most assuredly, a place for the small agency and the nucleus of imaginative figures who head up such operations, Budd Getchsal, president of the Getchsal Company indicated to a sponsor last week. "Is a big barber shop better than a small barber shop?" Getchsal asked, answering his own question almost immediately. "Depends on who cuts your hair, doesn't it?"

Small agencies can out-gunn. Getchsal said advertising involves a group working in established areas of effort. "When an advertising agency has each area manned, it's as big as it needs to be—its legs are long enough to reach from its hips to the ground," he observed. "It takes only one man to develop a sound media plan. And creating the effective commercial message based on a worthwhile exclusive benefit has meant and always will mean one man or woman practicing the lonely and singular agonies of ingenuity."

Small agencies who concentrate on regional advertising in their
own backyards “can outgun, out-maneuver and outsell the outsized outsider” Gerschel exclaimed, adding that “a remote agency a thousand miles away has tough going trying to match the job which an on-the-scene, livewire agency does watching availabilities, checking performances, pressing for merchandising, etc.” He went on to say that “more and more prudent pennies and instant nickels are successfully battling polysaturated dollars.”

“Industry is appreciating more and more the fact that when marketing requires regional selling offices those regional selling efforts require regional advertising support with local ad agency principals working side-by-side with regional management,” Gerschel said. “The umbrella of national advertising stays over their heads while the overshoes of regional advertising keep their feet firmly on the ground in the broadcast era.”

Salesmen in dual capacities. How does Louis E. Reinhold, new president of the League of Advertising Agencies and president of Richmond Advertising Service, an agency billing slightly over $1 million, view the persuasive powers of radio/tv? He had a number of suggestions regarding sales departments of stations contacting small agencies.

“It is the hope of the smaller-sized agencies, which do not have specialized departments for radio/tv, that broadcast media would offer more in the way of services to guide them toward proper planning and production,” Reinhold told sponsor. “I believe broadcast media require men who can serve in dual capacities both as time salesmen and production consultants. Broadcasters, I think, should be doing a better job indoctrinating smaller agencies in the values of their own media.

Approximately 30% of the Richmond Advertising Service business goes into various broadcast media, he said, adding that most of it is allocated to radio. “Broadcast media, however, represent a vital means of communication and therefore can not be overlooked when planning any program for a client,” he concluded.

A past president of the League of Advertising Agencies, Alfred J. Siesel, president of Harold J. Siesel Co., told sponsor that small agencies are making constant use of broadcast media.

“Broadcast offers the small agency great opportunities in two directions: First is profit because, unlike print, radio/tv advertising technique indicates repetition of a limited number of commercials,” Siesel observed. “Point two: it expands the creative department of the agency because, again, unlike print media, small agencies draw on outside producing companies and their creative departments to produce commercials.

The Siesel agency bills around $3.5 million but less than 10% of this sum currently goes into radio/tv. Siesel said this figure would jump later this year. Siesel is currently on the board of governors of the LAA.

Ben B. Bliss, head of the Ben B. Bliss Co., an agency organized in 1946 and now billing in the region of $1 million, also said small agencies are making excellent use of broadcast media. “Very definitely,” Bliss, a member of the LAA board of governors, said to sponsor. He noted that the smaller agencies have greater flexibility. “We work the country on an individual market basis conforming with the personalities and the requirements of the individual market,” he told sponsor.

More brain work. “Since the consumer reacts and acts at the point of sale, in a purely local purchase, marketing and advertising (which includes the proper utilization of radio/tv) also must be geared to the appeals that will make local consumers respond,” Bliss said.

Like other small agency operators, Bliss was quick to point out that the small agency, because of its size, does not become enmeshed in large staff media departments where the buyers are very remote from the markets in which they buy time. “Nor do we become involved with the mechanization of automation and computer thinking,” Bliss said. “In other words, the individuals in the small agencies do more brain work. There is no substitute for an individual’s judgment.”

Fifty per cent of the Bliss billing goes into radio/tv; mostly in radio.

For full selling impact for their clients, the small agencies can use broadcast effectively, Zal Venet, president of Venet Advertising Agency, Inc., Union, N. J., told sponsor. Venet observed that too many times the only way the small agency considers broadcast, is as an afterthought. Said Venet: “For it is true that it is easier to make a print page up and place it. When pressed, many smaller agencies will admit that they understand the printed page better, and take its measure easier, than the ‘mystery’ of the airwaves, be they radio or tv.”

Venet and his colleagues insist that a smaller agency can use broadcast as effectively for sales results as print. He cited the case of Mrs. T’s Frozen Pierogies, a frozen food specialty from Shenandoah, Pa., with a $5,000 budget for advertising. Venet bought a six-week campaign on WOR, New York. It proved “sensational” for several reasons, he said. The agency chose personalities and put to work the audience loyalties of such hardy names as Dorothy and Dick, Al and Dora McCann, Dr. Carlton Fredericks and others. Venet wrapped this up in a strong presell kit and merchandised the spot with chain tag lines and request for a free package to listeners.

Venet said the pulling power of the advertising was so great that the offer had to be withdrawn after two weeks. More than 20,000 coupon requests were received. One of the results was that distribution for the client was 95% of the market in a short time. “The results were so good because the combination of a strong broadcast buy and good print ads make a total selling tool for the client.”

Venet’s thinking is that small agencies must realize that total sell is necessary in today’s marketing and a shop cannot ignore the media it does not understand. Said Venet, with emphasis: “If it doesn’t, it had better get out and learn, so that it understands the entire media sell.”

Lester Harrison, chairman of the board of Doner-Harrison, Inc., which bills about $5 million (23% in broadcast) told sponsor that the progress and growth of his agency
“has, in a measure, been a reflection of the sales increases achieved for a number of our clients through the adroit and effective use of tv and radio.”

Harrison said he recognizes “particularly the power and impact of tv, but we never sell short the basic requirements for its successful use.” He said there was nothing automatic about the use of tv, adding that “our time-buying strategies have also played an important part in our tv successes, and we do not accept routine or conventional schedules in making our recommendations to clients.”

RADIO BASICS

(Continued from page 36)

1. Technology—what are the various program elements? 2. Editorial climate—what is the nature and the various program elements? 3. Community stature—what kind of company will the client be? Is the nature of the station comparable to the nature of the advertiser? 4. Believability—how do the station’s listeners respond to a sales message? Are they more or less likely to believe?

The last word. Two studies, one among supermarket shoppers, the other among gas station customers, show motorists spend more time with radio before they shop than with all other media put together, 61.3% with radio for supermarket shoppers, 71.3% for gas station customers.

The role of the representative, radio’s coverage of suburbs, the number of stations to be used, radio’s relationship to other media, creative usage of spots versus programs, saturation, rating services, weather controlled advertising, and special features, are among other subjects covered.

In conclusion, CBS Radio Spot Sales offers advice on how the agency can help. Give the radio rep salesmen all the information, it’s suggested. “A good rep can assist you better if he knows: the profile of the customer you’re seeking . . . the markets you’re planning to enter . . . market budgets . . . radio strategy . . . copy theme . . . advertising goals. The better your rep knows the goal you have set, the better he—and his stations—can help you reach them.”

You believe it. You believe in it.

Who could be so square as to sell ice cream by letting a plate of it sit in front of the cruel camera for most of a minute? Sealestes does it, and you crave it because good photography makes it much more appetizing than do happy people eating it.

The Excedrin ECU technique grabs me so close I get a headache just watching it.

If this is a trend, let it come, for it offers enough latitude just by the difference in products and product features to live a long effective life. Squeeze motion was a technique, but squeeze is squeeze and it should eventually choke. “Slice of life” is a trend and, in most cases, it is “Slice of Schmaltz.” The closeup, on the other hand, is intimate. It involves. When made interesting and relevant, it just has to sell.

I am certainly not advocating that the “pull back” be abolished, but simply observing that when the camera does offer a medium or long shot it reveals something worth seeing.

Because seeing comes before selling.

Too many long shots are wasted on a guy and a dame sitting on a rock smoking, on a housewife talking to an off-camera announcer who has no right in her home in the first place while her husband is at work, or on the know-it-all, sophisticated slob trying to level with me when I’d rather be spoken to.

When we do seek the wide-angled scene, why not the animated guy who punches his friend in the nose in the Hawaiian Punch commercial? Or the head-on car crash in the Liberty Mutual commercial? Or the “inside-the-bottle” shot in the Teem commercial?

Sure. Some products are harder to surround with interest than others. But isn’t this also a convenient excuse?

Playing it close to the eyelashes is a good place to begin because it concentrates the interest and comes out big. This is where empathy begins.

And as a secondary reward it generally saves on high talent payments and repaying as well, which will soar even higher next November if sensible negotiations do not occur during the summer months.

ARThUR J. BELLAlAIRE

Arthur J. Bellaire, vice president and associate creative director in charge of radio and tv production and a member of the board of directors at BBDO, is one of the foremost authorities on television commercials. His book, “TV Advertising—A Handbook of Modern Practice,” published by Harper and Brothers, has been widely used as a source book. Bellaire joined BBDO in 1913 as a print copywriter, transferred to the radio copy group in 1945, began creating tv commercials in 1948, was placed in charge of the radio copy department three years later, and was elected a vice president in 1951. Before joining BBDO he was city editor of the Daily Iowan and Iowa City Press-Citizen, and a radio news writer for United Press. He is a graduate of the University of Iowa.
GROUPS EMERGE
(Continued from page 33)

There’s one other element in this picture, of dominant importance: the Federal Communications Commission. Last year’s hearings in Chicago, and their repeat in Omaha last month, have strongly projected the FCC’s interest in local-live programing. That interest may be misplaced, or at least naive, but it’s certainly a major factor in the consideration of next season’s plans by the groups.

In these two hearings, the FCC tried to find out (a) what stations had done to ascertain their community’s needs, (b) how they’d tried to meet these needs, and (c) how well satisfied the communities were as a result. Both sets of hearings produced much the same pattern: lengthy recitation of station public-service projects, followed by impressive testimonials from community leaders. (Said the Governor of Nebraska, “My biggest problem has been keeping off television.”)

Strong public service. Stations demonstrated that, in every feasible way, they were intimately concerned with civic affairs: The public-affairs departments of the Chicago stations, for example, have become unofficial clearing-houses for almost all community charitable causes. They further demonstrated that, in the areas of documentary journalism and of generally prodding the public conscience, grass-roots tv is today accomplishing a great deal.

The hearings also produced a reminder that the problem is not as simple as the regulators might wish. The commission itself nurtured the networks, first in radio and then tv, as the only sensible source of a high-grade national program. It had some difficulty, therefore, in confounding Frank Fogarty, when the Meredith Stations’ vp said: “WOW-TV implements my conception of tv as an art form, first of all by giving exposure to many very fine dramatic productions and musical productions on CBS-TV, which tend not only to satisfy the taste of the Omaha viewing public, but also to elevate it. That’s my basic answer.”

The enquirers also had some trouble when they probed the network-owned stations, in Chicago. WNBQ’s Lloyd Yoder sharply recalled to the FCC the fact that: “The licensees of all the stations are responsible for determining all the programs those stations carry; network and local. The National Broadcasting Company, as licensees of WNBQ and four other stations, is similarly responsible for all the programs those stations carry; network and local.

Involved structures. The FCC also had a brief object lesson in the complexities which surrounded the internal operation of an independent group, and which affect its programming policies. Here’s Ward Quaal on the subject: “WGN Inc. is a wholly owned subsidiary of the Chicago Tribune and the president of WGN Inc. is Howard Wood, who is also president of the Tribune Company... (in the operation of the stations) I have complete autonomy. I report to the board once a month... the Chicago Tribune is part of the Tribune Company which is a holding company and it in turn owns the NY Daily News which, in turn...”

(Please turn to page 61)
"Charlotte's WSOC-TV... draws food customers for us from as far as 70 miles away" — Reid, Park 'N Shop

"Our use of WSOC-TV over 5 years has drawn a tremendous number of our customers from as far as 70 miles away. This big plus volume is the "extra" that has helped our two stores capture nearly 12% of Charlotte's $81 million retail grocery busin. es."

CHAS. N. REID, Pres.
Park 'N Shop,
Charlotte, N.C.

Among metro areas of the Southeast, Charlotte is first in retail sales per family. Its 75-mile radius population is the largest in the Southeast. This density of free-spending consumers within the friendly persuasion of WSOC-TV keeps a lot of our advertisers wonderfully happy. See Mr. Reid. Let the plus volume WSOC-TV will produce for your schedule make you happy, too. One of the great area stations of the nation.

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

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

SPONSOR/11 MARCH 1963
RCA Transistorized Consolette
for Dual-Channel AM/TV and FM Stereo

Take a good look at this smart new model. Here's that "custom" appearance to satisfy the proudest management; "custom" quality and flexibility to please the most discriminating engineers...all in a production-model!

CUSTOM STYLING—Striking new lines in blue and silver bring a color accent to control rooms. Color-coded operating controls are engineered to avoid errors. Only 39" long, it is compact and self-contained...to satisfy new or existing arrangements.

CUSTOM QUALITY—The BC-7A is fully transistorized for long-term reliability. All amplifiers have input and output transformers...precise impedance matching for both program and monitoring circuits. You get quality stereo monitoring (10 watts output), quality gain controls, quality leaf-type key switches on all program circuits.

CUSTOM FLEXIBILITY—You have interchangeable plug-in modules...preamplifiers, isolation/balancing units, program amplifiers, monitoring amplifiers, cue amplifier and power supply—all in one self-contained unit. You get three-mode operation...selector switch to instantaneously convert from dual channel, parallel or stereo operation.

We can't name them all here, but we believe you will agree that this is the kind of customized styling, quality, and flexibility you want. Let your Broadcast Representative show you all the features that make this consolette your best buy. Or write RCA, Broadcast and Television Equipment, Bldg. 15-5, Camden, N.J.
Broadcasting and advertising entered into a busy time on capitol hill.

The House Rules Committee considered opening house committees to radio and television. The House Commerce Investigating Subcommittee began its hearings on the rating services. The House Commerce Communications Subcommittee began work on political-equal-time Sec. 315. The advertising profession was forced to keep its attention on renewed hearing on packaging and labelling conducted by Sen. Philip A. Hart (D., Mich.), which Hart insisted would result in tighter laws.

There was a prospect that Kenneth A. Cox might be confirmed as an FCC Commissioner by the end of this week. The Senate Commerce Committee, in its organization session, failed to take action. It is expected to approve the nomination this coming Wednesday. Senate confirmation would not then be delayed for more than a day or so.

When Cox takes his place—permitting present commissioner T.A.M. Craven to enter that retirement which was supposed to take place on 1 February—the FCC pace may quicken.

Inability of cameras and microphones to cover house proceedings has stood out as a sore point in broadcasting’s efforts to attain “equal access.” House Rules Committee hearings opened in an atmosphere of hope.

For the first time, house advocates of such coverage were able to enlist the active support of Rep. Oren Harris (D., Ark.), powerful House Commerce Committee chairman. Harris, in turn, gave broad intimations that House Speaker John W. McCormack (D., Mass.), would support the idea if the rules committee decided to approve it. Though Harris refused to put this in the form of a flat statement to the committee, McCormack had said as much in a public statement the day before.

The resolution considered was introduced by Harris, himself, and is limited to coverage of committees, after committee majorities have voted to permit it, and no witness would be forced to appear before the mikes and cameras.

Sec. 315 hearings also brought out old arguments, both for and against. Network toppers Frank Stanton and Robert Sarnoff said broadcasters could be trusted to be fair and complete repeal of Sec. 315 would permit greater coverage of all political campaigns.

It was evident that the committee members were thinking only in terms of the Harris resolution. This would lift 315 only for 1961, and only for candidates for President and Vice President. Some members still expressed fears—not of the networks—but that small local stations might favor one committee or the other.

Congressional pace in these fields will quicken even more this week, with Celler hearings due to kick off on Wednesday.

Rep. Emanuel Celler (D., N. Y.) will look into growing concentration of ownership of newspapers, a subject on which he concedes Congress is powerless to act. In a sector more sensitive to Congressional pressure, he will examine the wisdom of newspaper ownership of broadcasting stations. There will be particular emphasis on newspapers which have no competition, and in towns which boast only one broadcasting station or in which the newspaper-owned outlet is dominant.

FCC is in a mood of uncertainty in view of the general feeling that chairman Newton Minow will definitely resign. However, there is no evidence to support belief in some quarters that this situation will have any real effect on commission actions.
Effectiveness of 20s cited by TvAR

There’s time for the name, a claim, and demonstration in a 20-second tv commercial, TvAR reports in a new presentation, “Twenty Is Plenty.” Dealing with creativity, costs, and effectiveness, the station rep notes more 20s are being used by more advertisers than ever before. But, they add, since the fall of 1961 when station break time was expanded from 30 to 40 seconds, the availability of 20s has also increased substantially, bringing this commercial length into increasing prominence.

Citing Schwerin research, TvAR reports viewers prefer a short to long commercial, 20-second commercials tested being 81% more popular than minutes. As for recall, Schwerin analysis for TvAR shows only an 80% spread in brand name recall between a 20-second and 60-second commercial. “And when it comes to the playback of the specific sales points, the 20-second spot, with only one-third the time, is 71% as effective as its 60-second brother," TvAR said.

Prime time 20s in the top 50 markets (see illustration, left), TvAR also reported, have good cost efficiency. Three announcements per week reach 41% of the families per week, 66% over a four-week period at a cost per thousand families of $2.58. Five announcements per week reach 54% of the families in a week, 75% in four weeks at a c.p.m of $2.57.

In the eight TvAR markets, there has been a 39% increase in the purchase of prime nighttime 20s by national spot and local advertisers since the fall of 1961, they added. “Although recognizing the media values of prime 20s," TvAR said, "many advertisers and agencies have lost sight of the creative potential inherent in these announcements. This, coupled with the short supply existing prior to the fall of 1961 has led many of them to think primarily in terms of longer-length commercials.”

In preparing the presentation, TvAR retained the services of Harry W. McMahan, to “give the creative man’s point of view regarding the effectiveness of this commercial length and the uses to which it can be put.”

Gotthelf lands $2 million W.F. Young account

The switch from J. Walter Thompson to Ted Gotthelf by W. F. Young is a big billings shot in the arm for the drug-oriented agency.

Young, which manufactures Absorbine and Absorbine Junior antiseptic liniments, bills approximately $2 million, with most of it slated for broadcast advertising.

Data from latest Pulse tv audience profile issued

A new Pulse study of the U. S. tv audience shows 12.9 million employed housewives compared with 17.5 million from whom housework is a full-time occupation. Information is contained in the sixth edition of Pulse’s TV Audience Profiles, based on November 1962 interviews. According to the report, 19 million U. S. families were in the tv audience as of last November, with these families accounting for 174.8 million individuals. Of the families, 36% are in the “children under six” cycle; 28% have children six to 13, while the remaining 29% have no children under 13.

The study also shows 21% of the families were headed by individuals with some college education or better. High school graduates head 37% of the U. S. tv families. Annual incomes of 55% of the viewing families were between $1,000 and $7,499, 20% had incomes of $7,500 or over and 25% were under $1,000. A total of 36% of the families had five or more members, 40% had three to four, and 23% had one or two members.

B&B’s grass roots guide to public image problem

Advertisers and agencies are famous for fostering industry-wide projects to improve the public’s opinion of Madison Avenue. That such massive maneuvers may be falling short of the mark...
got further substantiation recently in the form of a request that Ben- 

ton & Bowles board chairman Robert Lusk received from 16-year-old 

Minnesota high school student Judith Paggen. She wanted some 

help with a research paper—"Cor-

rupt Advertising."

Lusk's answering letter explained that Judith's topic covered but 

1% of the industry and he invited Judith and her teacher for an all-

expense-paid weekend in New York to prove it. Two days touring 

Benton & Bowles and Time magazine proved a valuable research aid 

for Judith, whose topic turned out to be just "Advertising."

More cooperation a must 
in co-op advertising

Daniel A. Packard, vice president of Geyer, Morey, Ballard and a 
specialist in appliance merchandising and advertising, has some 

strong words to say on "some habits which have crept into appliance co-

operative advertising."

He was one of the speakers on a panel at the 31st annual conven-
tion of the Institute of Appliance Manufacturers in Cincinnati.

Too much of the local advertising has been on "picture and price 
alone," said Packard. "There's nothing truly cooperative about a 
dealer charging a manufacturer ex-

cessive rates with the result that 

coop funds are sometimes diverted to 

increase dealer profit or lower 

prices."

TvQ to do demographic 
breakouts

Latest to hop on the demo-

graphic program data bandwagon 

is TvQ.

A special section which features a 
different demographic character-

istic for each report is now a regu-

lar feature of the TvQ monthly 

analysis.

Products, agencies, tv 
draw Philip Morris praise

Role of new products in a com-

pany's business draws emphasis in 

the 1962 Philip Morris annual re-

port. Last year, 91% of the com-

pany's cigarette sales were in pro-

ducts they didn't have ten years ago.

The company also has a good 

word for Leo Burnett and Benton 

& Bowles, its two agencies. Notes 

the report: "Advertising agencies 

play a vital role in our marketing 

and we are keenly aware of the 

significant contributions made by 

the highly competent people of 

these distinguished organizations."

And on tv, Philip Morris said: 

"We feel a real sense of identity 

with the very talented people who 

produce and star in our shows. 

They represent us in the minds of 

millions."

Cyanamid acquires Breck

The American Cyanamid Com-

pany acquired last week the assets 

and business of John H. Breck, 

Inc., a manufacturer of shampoos, 

hair sprays and other hair prepara-

tions. Breck, with 1962 sales of 

over $28,000,000 will be operated 

as a wholly-owned subsidiary of 

Cyanamid and will retain its pres-

ent management.

The acquisition will involve the 

transfer of an undisclosed amount of 

Cyanamid stock and will be 

concluded early in May.

Advertisers

Max Factor will throw some addi-
tional money tv's way to introduce a 
third version of its "Pure Magic" 

mediated make-up.

New product is a liquid medi-
cated make-up and joins the other 

Max Factor products in the line, 

compact powder and cake make-

ups.

The 1963 rate card for the Shop-

ping Center Network division of 

National Advertising Co. is out.

The 3M subsidiary, a system of 
ad displays in shopping center park-

Safeway set to roll with promotion of telephone quiz

Some 350 bus posters in the San Francisco area about KGO-TV's "Morning Party Quiz," new show in which viewers with correct telephone answers win Safeway merchandise. Here (l-r): stn. mer-

chandising dir. William Cancilla; Safeway S. F. ad mgr. Warren Jorgensen; stn. gen. mgr. David Sacks
ing areas in top markets, lists its monthly rates based on a 90-day copy change. Card is available to agencies at the Shopping Center Network, 6850 South Harlem Avenue, Bedford Park, Ill.

Financial reports: Net income for Borden in 1962 was $32,554,515, an increase of 7.6% from the $30,082,322 earned in 1961. Sales were $1,017,902,188, up 3.8% from $1,009,665,456, a year earlier. Earnings per share were $3.05, compared with $2.84 per share in 1961. Rate of profit in 1962 was 3.09 cents per dollar of sales, the highest since 1950... Beech-Nut Life Savers reports net sales totaled $159,787,180 in 1962, compared with $137,698,102 in 1961. The gain of $22,089,078 was at the rate of 16.6%. Baby foods, coffees, chewing gum, and Life Savers all share in the gain, with the major portion of the increase resulting from the inclusion of a full year’s sales of Tetley Tea. Earnings reached $11,563,455, compared with $10,312,194 in the previous year... Zenith Radio net earnings for the year amounted to $19,637,068, or $2.16 per share, a 9% increase over 1961’s $18,044,788, or $1.99 per share. Net consolidated sales for the year of $312,212,334 were 11% above the previous record sales of $274,167,987 reported for 1961. Zenith’s earnings have more than doubled since 1957, with earnings for 1962 up 140% on a sales increase of 95%... Falstaff Brewing reported gross sales advanced 3.5% for a new high of $171,830,283, compared with $165,987,675 for 1961. Net earnings showed a healthy increase, amounting to $6,017,022 after provision of $5,287,300 for income taxes. This compares with net earnings of $5,790,113 in 1961. Per share earnings were $2.72, up from $2.60 a year ago... Kellogg's worldwide consolidated sales totaled $289,206,541 during 1962 and net profits were $24,615,737. Total sales during the year increased 6% over 1961 sales of $272,541,968.

Merger: The Motion Picture Advertising Service Co. of New Orleans and the Alexander Film Co. of Colorado Springs, New corporate name is Motion Picture Alexander Corp., headquartered in New Orleans. This leaves the sole responsibility for sales and service of Theatre Screen Advertising at the national level, now handled by both companies, in the hands of Alexander Film Co.

Artistic angle: General Mills’ Gold Medal Flour and Cheerios are joining forces to promote a Bullwinkle coloring book and junior artist’s kit. TV advertising is geared to both kids and adults.

Little Stella and Uncle D’oro puppets pitch baked goods to moppets

Previously directing its appeal to the adult market, Stella D’oro Biscuit (Firestone-Rosen) takes a vast departure with spring spot tv push in 10 markets via kids programs. Spots are running in N.Y.

Kaye’s Kudo

Prize for the world’s best radio commercial is awarded Oliver Crawford (1) of Te Guide, for Hood’s banana split ice cream spot, “Licke-Split Banana Split,” prepared by Kenyon & Eckhardt, Boston. Danny Kaye makes the presentation at the Annual International Broadcasting Awards dinner in Hollywood. Winner of the world’s best tv commercial title is “Pyramid” for S. H. Benson, Ltd., London. Award was accepted by Larry Algeo, BBDO, Hollywood.

Headquarters transfer: Maxwell House division has moved from its Hoboken, N. J., location to General Foods headquarters in White Plains. Move included national sales department, advertising, merchandising, controller’s department, personnel, and a portion of the operations department. Manufacturing operations and technical research laboratories remain at Hoboken.

Looking forward to: The 29 March Annual Ball of Advertising Women of New York Foundation, set for the Waldorf-Astoria Grand Ballroom. Theme is the 1961 World’s Fair... The 46th National Conference of the American Marketing Assn. on 17-19 June at the Statler Hotel, Washington, D. C. Emphasis will be on the creative approach to marketing in a program bearing the theme “Innovation: Key to Marketing Progress.”
HOW DO YOU MEASURE A BROADCASTING STATION?

Only a shadow serves as the symbol of a person with a strange addiction. The other person is WTIC-TV News reporter Stan Simon who helped uncover the addiction of hundreds of youths of the Hartford area to easily obtained cough preparations. The upshot was the startling WTIC-TV documentary, “Warning: May Be Habit Forming” which, for the first time, revealed that youngsters are becoming addicted to narcotics which can be obtained at local drug stores for as little as $1.25 a bottle. A videotape of the program has been requested by the Hartford educational station for in-school showing so that thousands of youngsters may be forewarned.

Surveys, such as ARB and A. C. Nielsen, clearly define WTIC-TV’s outstanding audience leadership in southern New England . . . but a documentary such as “Warning: May Be Habit Forming” tells of another kind of leadership we prize even more highly.

WTIC TV3
Broadcast House, 3 Constitution Plaza, Hartford 15, Connecticut

WTIC-TV is represented by Harrington, Righter & Parsons, Inc.

SPONSOR/11 MARCH 1963
Kudos: Top honors went to Hunt Foods and Virco Manufacturing in the seventh annual awards competition of the Asso. of Industrial Advertisers of Southern California. Hunt took the trophy for most outstanding entry with a budget over $75,000 and Virco walked off with the G. R. Holtz Perpetual Challenge trophy for most outstanding entry with budget under $75,000. John H. Breck received two first prizes and four honorable mentions for its advertising in the 11th Annual Merit Awards Contest, conducted by the Advertising Club of Springfield.

PEOPLE ON THE MOVE

Dennis Wuebker to the newly-created post of director of merchandising services for Super Valu Stores. Arthur W. Dodd to manager of advertising and public relations for the American Car and Foundry division of ACF Industries, from advertising manager of the Solvay Process division of Allied Chemical. Jack Samuels new director of marketing at Lucky Lager Brewing Co., San Francisco, succeeding Roy Wesley, resigned.

Janet Saylor Cuhel to sales promotion administrator of Mattel. She's been assistant advertising manager of the toy firm since December 1961.

Irwin Leidner to advertising and marketing manager of Burlington-Ballour Mills, division of Burlington Industries.

Lawrence D. Benedict elected vice president of Airkem, maker and marketer of Airwick home air fresheners and institutional odor counteractants. He continues as president of the Airwick Brands division.

Agencies

Agency appointments: Greater New York Mutual Insurance to Kameny Associates, for its first formal ad program. Molson's Canadian Ale and Canadian Beer to The Rumrill Co. . . . The National Oil Fuel Institute to Fuller & Smith & Ross . . . The Kartridg Pak Co. to Donald L. Arends for its meat processing, packaging, and aerosol divisions. WFOL (FM), Cincinnati, to Cye Landy Advertising Agency. Magla, Inc., to Venet Advertising Agency for two new grocery products, "Maglafom" sponges and plastic roll "Scrubs-All Cleansing Pad" . . . R.T.V. Sales to Frank B. Sawdon for tv advertising on its "Great Moments in Music" record series. Tv billings should be about $500,000 in 1963. Commonwealth Bank and Trust Co. to Reuter & Bradlon, Pittsburgh . . . Dynaelectron Corp. to Dawson MacLeod & Stivers, on a straight fee basis.

New agencies: Reg Twiggs, who opened his own Los Angeles agency early in February, has settled on the name R. W. Twiggs Co., and announced a list of four clients with billings totaling $140,000. Twiggs was formerly with Hixson & Jorgensen of Los Angeles.

James Witherell & Associates has been formed to succeed the now extinct Institute for Advertising Research, Chicago. Address: 612 North Michigan Ave., Chicago 11.

Bill McBride has been named station manager of WOW-TV, Channel 6, in Omaha. McBride, a native of Omaha who joined WOW in 1947 as a radio staff announcer, had been program director of the television station for the past ten years. He succeeds C. A. Larson, who resigned as manager. WOW-TV is owned by Meredith Broadcasting Co.

Sol E. Zubrow has been named assistant to the president for marketing of Fels and Co. He will handle marketing and sales activities for all consumer products. Previously, Zubrow served as merchandising and advertising consultant to the company. At one time, he was merchandising director of Alderson and Sessions.

Russ W. Johnson has been appointed director of advertising for Ideal Toy Corp. Johnson will head up the company's ad programs from Ideal's headquarters in New York. Previous to joining Ideal, he was manager of advertising and sales promotion, TV-Radio Division of Westinghouse Electric, and sales promotion manager, DuMom TV.
New quarters: Pritchard, Wood and its public relations affiliate, Bennett Associates, a division of Infoplan, are now in new offices at 750 Third Ave., New York 17.

Expanding: Potts-Woodbury, Kansas City, established a public relations division, with Samuel A. Montague as executive director and vice president . . . Keitz & Herndon of Dallas, 14-year-old producer of tv commercials and business films, has just opened a New York representative office at 550 Fifth Ave. It's headed by veteran tv commercial producer Harry P. Bailey.

Merger: Post, Moor & Gardner and Keyes, Madden & Jones, with surviving name of Post-Keyes-Gardner. Some heavy broadcast-oriented clients at the new agency: Raleigh and Belair; Sclitz’s Old Milwaukee and Burgermeister; Maybelline; Frito-Lay; American Cyanamid; Purex.

PEOPLE ON THE MOVE

Dan Seymour to chairman of the executive committee at J. Walter Thompson, a newly-created position. Seymour has been senior vice president, director, member of the executive committee for several years. In new post he'll be responsible for all domestic operations of the agency.

Lee Laufer from vice president of Robinson & Haynes, Los Angeles, to account supervisor, new business director, Donahue & Coe.

Jerome Rosefield joined Johnson & Lewis, San Francisco, as special marketing consultant.

Joy Chaplin to media director, JWT, Los Angeles, replacing Richard Nyborg, who is returning to New York.

Dan Rubin to Metlis & Lebow to handle all tv and radio production.

Dorothy Shahinian to administrative assistant to the media director of Kudner, from associate media director, Fuller & Smith & Ross.

William H. Krause to media buyer in the New York office of The Rumrill Co., from Adams & Keyes.

John C. Lackner to vice president, general manager, Canadian Audits & Surveys Ltd.

David Inouye to vice president, director of research, Dancer-Fitzgerald-Sample, from vice president, Marplan division of McCann-Erickson.

Charles J. Leibold, copy group head at Geyer, Morey, Ballard, elected a vice president.

Richard Hammett to account supervisor, Knox Reeves.

Cameron Applegate, Fred Thorne, and Raye Lofaro to the New York sales staff of Robert Lawrence Productions.

William Druitt to president of S. E. Zabriskie.

Richard C. Anderson, director of media relations and planning, Chicago, and M. David Keil, account executive, Chicago, to vice president of Y&R.

William B. White to vice president, account supervisor, Y&R.

Patricia Anglin to copy department, N. W. Ayer.

William P. Stiritz to executive and Richard J. Tucker to senior research analyst at Gardner Advertising, from Pillsbury.

Kudos: Seattle's "Young Man of the Year" is ad executive Donald B. Kraft, president of Kraft, Smith & Ehrig. He's also vice chairman of the western region of the 4A's and board member of the Advertising Assn. of the West and the Affiliated Advertising Agencies Network. Kraft was nominated for the honor by the Seattle Junior Chamber of Commerce.

F. Stanley Newbery, Jr., has been appointed senior vice president of Cunningham & Walsh. Newbery is account supervisor on the Jergens-Woodbury account. Prior to joining C&W in 1959, he was with McCann-Erickson as an account supervisor. Before that he served as vice president and director of research of Ruthrauff & Ryan.

William J. Stubbs, southeastern sales manager for Peters, Griffin, Woodward, has been elected a vice president. Stubbs, who headquarters in the Atlanta office, joined the firm a decade ago. He was previously with the Liller, Neal, Battle & Lindsey agency of Atlanta, and is a member and past director of the Radio-TV Representatives Assn.

Alfred Goldman has been elected senior vice president in charge of copy at Benton & Bowles. Goldman joined the agency in 1959 as associate media director, and was appointed to the board of directors February 1962. He was formerly a vice president and copy director at Reach-McClinton. Earlier he was copy chief at Harry B. Cohen Agency.

Jacques Marquis, Screen Gems director of advertising and sales planning, named vice president in charge of advertising and sales planning. Prior to joining the firm in 1956, he was with ICA, and then with NBC. Also worked were Berton Schneider, former treasurer to v.p., and treasurer, and Russell Karp, from secretary to v.p. and secretary.
Time broadcasting sets new revenue records

New revenue records for broadcasting operations were reported for 1962 by Time. Overall net income for the company hit $10.2 million, highest since 1957.

Local programing continued to be given top priority at all Time stations, "and all pursued a policy of vigorous editorializing during 1962." First year as an independent for WTCN-TV, Minneapolis, showed important gains in both audience and revenue, the company said. Time also noted its expansion in international broadcasting activities, with Latin America the main focus.

Audience board charges 'hostile' industry climate

Peter Goelet, president of the National Audience Board, charged the television industry last week with attempting to create a climate of public opinion that is "decidedly hostile" to the Federal Communications Commission's grass-roots hearings into the community service aspects of local tv.

4 Star Distribution tops $2 million sales mark

The first six month sales report of Four Star Distribution Corp. is a bullish one, with revenue over $2 million.

This is 30% ahead of their projected six-month goal, according to Len Firestone, vice president and general manager of the syndication company.

Four Star Distribution has been selling five off-network series since its inception in September. These include "The Detectives," "Zane Grey Theatre," "Target: The Corruptors," "Stagecoach West," and "The Law and Mr. Jones." Additional off-network properties are being readied for release in the near future, says Firestone.

Purcell expands, acquires ICBM production arm

Don Purcell, the former executive vice president of Radio Concepts who a few weeks ago went on his own, has acquired Inter Continental Broadcast Media from the Franklin Broadcasting Corp.

ICBM will function as a production and creation subsidiary of Purcell Productions providing radio and tv stations with varied services for promoting local sales and custom-created singing commercials for local advertisers.

Program featurettes ranging from one-minute to hour-long programs and from complete station break packages to single station breaks will also be available.

Screen Gems organizes international division

Screen Gems has organized an International Broadcast Division and named Boris Frank manager.

The new branch will function as consultant and/or representative of Latin American tv stations, also acting as technical programing, or overall management consultants or time sales reps.

First station to sign with the new division is HIS-TV, Santo Domingo, Dominican Republic. Negotiations are underway with four other Latin American tv stations for consultancy or representation agreements.

13 to NAB Radio Board

The National Assn. of Broadcasters has elected these men to its Radio Board of Directors:

Ben Strouse, WWDC (FM), Washington, D.C.

The two-year terms begin 3 April, the concluding day of NAB's 41st Annual Convention in Chicago.

**New Nielsen local service**

A. C. Nielsen is planning a new measurement for local radio to bow in 1964. The new service will include more of the sources of listening including personal portables, auto radios, and fm, and will use larger samples to help show differences between audiences of radio stations.

Before the service bows, NSI local radio service will discontinue per-broadcast ratings. Cumulative audiences by quarter-hour, daypart, daily, weekly, and four weeks will be reported until the introduction of the new NSI report.

**TAC broadens service**

Television Affiliates Corp. (TAC) is making available to its subscriber stations a new service.

Called "Community Special Programming," the series is composed of programs specially prepared for teletext as a local, live community service programing.

Topics covered in programs ranging in length from nine to 12 minutes include child guidance, safety, crime prevention, and public health.

**MPO makes its move**

The first step in a major MPO move into its new Videotronics Center has been completed.

Offices, editing, and screening facilities are now in full operation at the Center, 222 East 44 St., New York, and the rest of the move is expected to be completed shortly.

**Westinghouse sales rise**

The Westinghouse Electric Corporation's annual report, issued last week, shows the company's 1962 earnings were $57,061,000 on sales of $1,954,479,000 compared with earnings of $15,416,000 on sales of $1,913,770,000 the previous year.

In his report to stockholders, Westinghouse president Mark W. Cresap, Jr. predicted that the company's 1963 sales would be the best in its 77-year history. The company's best year to date was 1957 when its sales totaled $2,009,011,000. Cresap and chairman Gwilym A. Price said that their optimism was based on "quickening activity in the electric utility market and greater expenditures for defense and space."

**Radio**

**Sales:** Portland Beaver baseball games will be sponsored this season by Union Oil of California (Smock, Debnam, Waddell) on KEX, Portland, beginning 13 April. Standard Oil of California has renewed full sponsorship of Chevron Headline News with Dick Wesson on 48 stations of ABC Radio West. Agency is BBDO, Los Angeles.

The quarter-hour show preceding and following the Giants' broadcasts on KSFO, San Francisco, have been renewed by Armour (Y&R), Hamm's Beer (Campbell-Mithun), Pioneer Savings and Loan Assn. (Wenger-Michael).

Harry Mopp, of the dry hair ads, didn't make the Tricorn Club.

Harry isn't in the lifeless scalp commercials. He just buys TV spots for them. He just didn't know that North Carolina's No. 1 metropolitan market is the prosperous three-city Golden Triangle ... Winston-Salem, Greensboro, High Point ... No. 1 in population, households and retail sales. Knowing those facts is all it takes to crack this exclusive club, Harry. Then schedule WSJS Television, of course — which is the No. 1 way to saturate the Golden Triangle Market (and the surrounding rich area thrown in). You get a club hat with feathers, Harry, if you also remember North Carolina is the 12th state in population ... and that no self-respecting spot schedule can ignore the No. 1 market in the No. 12 state! You'll be a real smoothie with clients and account execs, Harry, when you join the Tricorn Club — provided our official hat can fit onto your tousled wig.
On the public service front: WTAE, Pittsburgh, gifted city's educational tv station WQED with 15 MGM releases, being programed every Tuesday night at 8:30 p.m. ... WGMS, Washington, will award a full scholarship to the 1963 session of the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music at Tanglewood, Lenox, Mass. It will include all fees of the Music Center and is open to instrumentalists, conductors, and choral singers who are at least 18 years old. Winners will be selected by audition at Boston's Convention Hall on 19 March by orchestra and faculty members.

Changing hands: KILE, Galveston, has been sold by Island Broadcasting to Galveston Radio Inc. Selling corporation is headed by David Nathan, local business man, while the buying group is headed by Frank Junell of Lubbock, Consideration was $165,000, and transaction was handled by Hamilton Landis.

For armchair sportsmen: Cleveland sports columnist Frank Gibbons has flown to the Indians' training camp in Tucson for a series of exclusive reports on KYW, used in the 7:55 a.m. "Sports Round-Up" Monday through Saturday. It's sponsored by the Schaefer Brewing Co. ... WOLF, Syracuse, will carry all playoff games of the Syracuse Nationals, beginning with the start of the Eastern division semi-final round on 19 March.

Extra curricula notes: Harry T. Wilcox, vice president, general manager of WFBL, Syracuse, named radio representative to American Red Cross Recruitment and Community Relations Committee, Syracuse ... LeRoy Collins, NAB president, was appointed to the governing body of the National Commission on Community Health Services.

Programing notes: A four-part series of Federal and New York State Income Tax returns began yesterday on WHLI (AM & FM), Hempstead. They continue on the next three Sundays at 5:15 p.m. ... For the remainder of the current session of the New York State Legislature, WOLF, Syracuse, is presenting weekly 30-minute interviews with State law-makers representing Onondaga County, as part of the Sunday evening "Discussion '63."

Kudos: Dick Clark, star of "The Dick Clark Radio Show" and "American Bandstand," awarded a citation by United Cerebral Palsy Assn. for "humanitarian service and outstanding cooperation" ... WWJ, Detroit, won a George Washington Honor Medal Award from the Freedoms Foundation at Valley Forge for series "Great Voices of Freedom" ... KGW news director Jim Miller has been praised by the Multnomah County Sheriff's Office, Portland, Ore., for assistance in the capture of three AWOL sailor escapees from Rocky Butte Jail ... WIRL, has been named winner in the radio creativity division of the annual Peoria Advertising and Selling Club Awards Competition ... WIL, St. Louis, commended by both Associated Press and United Press International for excellent cooperation in feeding news stories to the wire services.

PEOPLE ON THE MOVE
James H. Topmiller, Jr., to sales director of WHAS, Louisville, succeeding John M. Fouts, resigned to become Detroit manager of Henry L. Christal, effective the end of March.

Pierre D. Eaton to vice president of United Broadcasting Co. He's general manager of WINX, Rockville.

Bentley Alan Stecher, general manager of KATZ, St. Louis, to vice president.

Steve Crowley and Ed Dunbar to account executives, KFRC, San Francisco.

Brent Hill to operations manager of WSB, Atlanta, replacing Ted Hightower, resigning to join the federal government.

Gene Kline to general manager of WWLO (AM & FM), Buffalo.

Tee Casper to sports director of KFJZ, Ft. Worth.

Budd Porter to chief announcer and Berkeley Fraser to production manager, WPDO, Jacksonville.

Edward J. Ryan to promotion manager and Harold O'Donnell to program director, KEYT, Santa Barbara, replacing Carole Davis and Mary Ann Casey, respectively.

Joseph Pellegrino to news and public affairs department, WMAL Radio and TV, Washington.

Charles S. Gerber, general manager of WAQE (AM & FM), Baltimore, to president of KARA, Inc. and general manager of KARA, Albuquerque.

John J. Anderson to vice president and general manager of Jemcon Broadcasting Co., owner of WLIQ, Mobile.


Paul Kelley, Jr. to account executive for WHDH Radio and TV, Boston.

James Batts to account executive at WAVY, Norfolk-Newport News.

Television

The five CBS o&O tv stations will run their fifth annual Public Affairs Program Exchange starting 13 April.

Each station contributes 20 se- (Please turn to page 62)
GROUPS EMERGE
(Continued from page 33)

owns WPIX Inc. I serve on that board.

"I also am president of KDAL Inc., which is a wholly owned subsidiary in Duluth-Superior, Minnesota and Wisconsin; a wholly owned subsidiary of WGN Inc."

If the commission hoped to start a hare at its hearings, it was certainly disappointed, if only because in the more obvious areas, most stations perform a conscientious and continuing public service. But to industry observers, the underlying concern with local-live programing indicated that the commission might be slightly out of touch with reality.

sponsor put this question to many group heads. A typical response came from RKO-General's head, Hathaway Watson, (none of whose stations were involved). Watson's reply: "I would prefer to survey a community's needs and then find the best way of filling them. It's quite possible that, for a particular situation, an "outside" program will meet the problem better than one originated locally."

In Chicago last year, Commissioner Lee asked the question: "How do you preserve the good local programs?"

None of the witnesses was able to give an optimistic answer, although WGN's Quaal shed an interesting sidelight on the economics of small-scale syndication.

"The only program we've successfully syndicated is Great Music," said Quaal, "and we have yet to make a profit on it. With Series Three (of Great Music) which has considerable variety in it, we'll again a break-even point when we have a total of 30 stations under contract. They will have to involve 10 stations in the top 25 markets."

Some form of cooperative exchange would seem to be the most promising answer. The idea occurred to Robert Weisberg three years ago; after trying unsuccessfully to interest NAB and other industry groups, he turned to Transaux and persuaded the syndication group to launch Television Affiliates Corporation.

Weisberg's plan was simple enough. Stations or groups would pay a membership fee and submit to the pool their outstanding programs. Every time a show was screened by another member station, it earned a fee; intra-pool earnings would be shared proportionately by members after TAC withdrew its management fees.

Three seasons' growth. Surprisingly enough, the idea has developed almost according to plan. TAC began organizing itself in 1961, and went "on air" in January 1962, with 12 members.

At the start of its second operating year, the group now has 50 members and a hand-picked library of about 100 programs. By the end of 1963, it's expected the roll will be 75 stations and 150 shows, in markets ranging from 50,000 to 3,000,000 homes. Annual fees vary from $1,750 to $20,000.

Program earnings. What this means in dollars and cents can be gauged from TAC's top six money-earners in the first half of 1962:

- Speedway Through the Years, (WFBM, Indianapolis), $1655;
- Strategic Air Command, (WBNS, Columbus), $1393;
- Great Shake, (KRON, San Francisco), $758;
- Walk Through the Valley, (WGN, Chicago), $737;
- Inside the Congo, (WXYZ, Detroit), $735;
- Smoke Jumpers, (KOMO, Seattle), $729.

The full year's earnings are predicted at about double these amounts. In essence, however, TAC doesn't produce windfall revenues for its members. What it does do is amortize a respectable amount of production costs. Weisberg's theory is that this, in turn, leads to higher standards of local production.

A somewhat similar exchange system is being operated by the CBS-owned stations, within their own group. In the Repertoire Workshop series, each station produces seven half-hours which are seen on all the stations, thus giving each outlet a 35-week series. During the summer months they run the domestic public-affairs program exchange for a 20-week period. Each station submits its best locally produced show, which is seen on all the other stations.

CBS is the only network group with a formalized exchange system; both the other owned-station groups have considerable internal liaison in planning of station shows, and continuous reporting systems to apprise station management of programs that may have application or appeal to their market.

The sales problem. The leader of the CBS-owned group, WCBS, has had considerable success in attracting advertiser support of New York market specials. Chock full o' Nuts coffee came in with a bulk purchase of all quarterly documentaries in New York, plus 12 half-hour specials "sight unseen." The station didn't offer a guaranteed circulation, but it's notable that audience for the shows is at least as predictable as in most timebuys; Spirit of Christmas Presents, in November last year, had about 1,400,000 viewers; December's Superfluous People attracted 1,720,000 average; All That Glitters Isn't Deductible, last January gained 1,050,000 viewers; February's Bouquet for Rarely had 1,070,000 viewers.

Another network-owned station, WNBC, has pioneered a method of selling its original shows which may achieve wider application. Under the Pathways plan, sponsors are offered participations in a complete package of public-service, cultural and other limited-audience shows. Their spots are rotated through the year's programs: the economics-plus-image costing is apparently cogent enough to have secured three sponsors for the full series, since the plan was announced late last year. The other NBC-owned stations are watching with interest, and the principle has obvious application to any group-produced series.

This type of imaginative sales approach will command a premium, as stations and groups become more and more involved in their own programing. Spoross' survey of the leading groups across the country indicates that several thousand hours of airtime will be filled with original material in the 1963-64 season. A good deal—possibly as much as half—of this material will be placed within prime time. The result must be some fresh thinking on both sides of the timebuying fence.
selected programs from a local public affairs series for broadcast on the other four stations.

**Programming notes:** They Call It Folks Music, a history of America's early years as preserved in its songs, will be the next entry in the monthly series of hour-long Specials for Children being produced by Westinghouse Broadcasting. John Henry Faulk serves as host . . . The never-ending battle of the sexes is the framework for a new TV series Leave It to the Girls, which has just been launched on WWJ-TV, Detroit. Maggi McNellis is hostess of the show, in which a panel discusses viewer-submitted questions on the faults or undeserved privileges of one or the other of the sexes.

**News expansion:** WJW-TV, Cleveland, has launched the longest news report in the city, beginning at 6:40 and continuing until 7:30 p.m., Monday through Friday. The 50-minute news wrap-up includes six separate programs offering national, international, and local news, weather, sports, editorial comment, and an analysis of the day's top news stories.

**Happy anniversary:** To WWLP, Springfield, celebrating its 10th birthday on 17 March. A contest to be run throughout this month—"The Channel 22 Birthday Bonanza"—will award valuable prizes to viewers.

**New call letters:** FCC gave go-ahead to KTVR, Denver, to change its letters to KCTO.

**Looking forward to:** The 93rd Semiannual Convention of the Society of Motion Picture and Television Engineers, to be held at The Traymore in Atlantic City, N. J., 21-26 April. On the TV agenda are such topics as TV in outer space; circuit development; color and monochrome TV; automation; motion pictures for TV; and video tape.

**New subscriber:** WECT-TV, Wilmington, N. C., has become a subscriber member of Television Affiliates Corp. (TAC).

**Extra curricula notes:** Gordon Davis, assistant to the vice president at KPIX, San Francisco, to Radio Free Europe as director of Broadcasting. He'll take a two-year leave of absence from the station . . . The Manpower Committee of BPA is being headed by Shelly...
Saltman of WJW-TV, Cleveland . . . Bill Welsh, KTIV, Los Angeles, director of sports and special events, has been elected president of the Southern California Sports Broadcasters Assn.

**PEOPLE ON THE MOVE**

David Schwartz new merchandising manager of KCOP-TV, Los Angeles.

Ralph M. Hansen to board of directors, Signal Hill Telecasting Corp., owners and operators, KTIV, St. Louis.

Thurston S. “Ted” Holmes to newly-created post of director of promotion, public relations, KERO-TV, Bakersfield.

Ted Austin to program director and Sterling W. Wright to client relations director for WSCC-TV, Charlotte.

Deane R. Flett to station manager, KTBS-TV, Shreveport.

Dick Janik to account executive, KTIV, Los Angeles.

Mary Halstead to director of sales service for local and national accounts and Howard Allen Rader to the local sales staff, KPLR-TV, St. Louis. James W. Hoeffler also joins local sales.

Robert Blake to new post of director of public information, Westinghouse Broadcast.

Don Stuart from national sales coordinator to sales representative and John Dingenthal from radio national sales coordinator to Stuart’s former post at KYW-TV, Cleveland.

Bruce Schneider, account executive at KMOX, St. Louis, to the sales staff of KSD-TV, same city.

Jacob A. Evans, vice president of the TVB’s Central division, also named TVB Detroit representative, succeeding Guy Cunningham, recently appointed TVB creative director.

Samuel M. Sharkey, Jr., to new post of managing director of news for KING (AM-TV), Seattle.

George E. Woodyard to director of merchandising for KTLA, Los Angeles.

William A. Sawyers to vice president, station manager, of new uhf, Negro station in Los Angeles, KIIX (TV), due on the air later this month. Sawyers is presently vice president, general manager of John Poole Broadcasting.

Kudos: The “Mr. and Mrs. American Citizen” Blau award went to Steve Allen and wife Jayne Meadows . . . WTOL-TV, Toledo, news and public affairs director Joe Gillis has been elected to membership on the executive committee of the Northwestern Ohio Chapter of Sigma Delta Chi, National Journalism Fraternity.

**Fm**

WPFM, Rhode Island’s pioneer fm stereo station began full-time stereo early this month.

Broadcast day is from 7 a.m. until midnight.

The Providence station becomes the first in New England to broadcast full time in fm stereo, according to general manager John E. Donofrio.

Programing notes: WFIL, Philadelphia, has begun an early morning quarter-hour round-up of world news each weekday at 7:30 a.m., called “A World of News.”

**Representatives**

There are several new representative branch offices on the scene.

Hal Walton & Co. has expanded in Los Angeles, San Francisco, and Atlanta. The L.A. branch is at 1540 N. Highland Avenue, the S.F. office at 681 Market St.; and Atlanta office is at 501 William Oliver Bldg.

In addition, the firm has added to its station list KSPX, Salt Lake City, and WBHP, Huntsville.

CBS Radio Spot Sales opened a regional sales office in Philadelphia last week. Gene Myers is sales manager of the new branch which will service the Philadelphia-Baltimore-Washington territory for the firm. Office is at City & Monument Avenues, Philadelphia, 31.

Rep appointments: WCKR (AM) and WIOD (FM), Miami, to George P. Hollingbery, effective 1 April. As of that date, stations revert to original call letters, WIOD (AM & FM). Hollingbery had been stations’ rep from 1988.
Behold the turtle! He only makes progress when he sticks his neck out. Where is the eagle-eyed executive I'm looking for—this may be a switch, looking for the right employer, but I am a song writer turned practical and I'm finished having a love affair with glory! I'd rather have a wink with a wink from fame. He's a fickle fink. Oh, he was fine for a while—but the love affair is over. I want to be married to solvency . . . and I know I can make loot for any product that can be sold better with a sense of humor—and what product can't be? O.K.! If you get the message, send one to Box 81, Long Branch, N. J.

HOSTING THE HARVARD BUSINESS RECEPTION

PEOPLE ON THE MOVE
James R. Monroe to San Francisco manager of The Meeker Co., from research and sales promotion director of KGO-TV. He succeeds Don Pontius, resigned, who had been in Meeker's Chicago and San Francisco offices the past 15 years.

Film
In a move to consolidate its field facilities, Walter Reade-Sterling opened new Los Angeles offices to house its western operations.

Al Kolitz, western manager for Continental Distributing division and Alan Gleitsman, western sales manager for Sterling TV division, moved into new headquarters at 8833 Sunset Boulevard.

Plan is for merging of similar facilities all over the country.

An upsurge of sales activity in Spanish-speaking markets have prompted ABC Films to dub four more of its series.
Involved are The Rebels, High Road, I'm Dickens . . . He's Fenster, and Combat.

In addition, the number of Spanish-dubbed episodes of Ben Casey and One Step Beyond will be increased.

Sales: Seven Arts' volumes four and five of Warner Bros. and 20th Century-Fox features to KRGV-TV, Westaco, Tex.; KHVH, Honolulu; WRAL-TV, Raleigh; and KNTV, San Jose. This brings total markets to 60 . . . Telesynd sold "The Lone Ranger" to six more stations, bringing total markets to 87 . . . Walter Reade-Sterling's "Cinema 70" package of adult and specialized features to WXIX-TV, Milwaukee, the sixth Midwest market to buy the films.

New properties: NBC Films syndicating the off-network "87th Precinct" series of 30 full hours . . . A 12-minute color film on new concepts in communications, adapted from the "Library 21" exhibit at the Seattle World's Fair, now available from Association Films. The free-loan film is called "Xerography" . . . Seven Arts' new series of 39 half-hour kids programs, "The Emmett Kelly Show," will be released for U. S. tv distribution at the Television Film Exhibit Convention in Chicago 30 March-3 April and subsequently placed into Canadian tv distribution at the Canadian Assn. of Broadcasters Convention in Toronto in May.

PEOPLE ON THE MOVE
Michael M. Sillerman to the sales staff of Four Star Distribution Corp.


(Please turn to page 66)
ANA TV WORKSHOP
(Continued from page 36)

The widespread popularity and misuse of part of the Nielsen Media Service which adds magazine coverage patterns on top of television coverage patterns has most likely contributed to confusion in the area of inter-media comparisons, Herbert Zeltner, sr. v.p., director of media for Lennen & Newell, told the workshop.

Today, he said, some of the best research talent is being applied to inter-media comparisons, and though the end-effect may be as valueless as some of the superficial comparisons of a few years ago, the staging and techniques are a great deal more impressive.

Truly measuring advertising effectiveness variables in one medium as compared with another is still a long way off, he added.

Changes seem to be in the offing in media planning with television, he continued. Changes in the time immediately ahead, he predicted, will include:

"Both show and spot purchases will be more and more closely related to the marketing and media news of the advertiser. More attention than ever before will be paid to the viewers in front of the sets. Set counts may no longer be sufficient. . . ."

"We will see a greater diversity than ever before in the ways in which the medium can be bought. Geographic regionalization appears to be a definite possibility in coming network seasons. . . ."

"A fundamental question in television we feel is going to come in for a major re-examination in the not too distant future is the whole problem of tuning vs. viewing. . . . We can no longer rely on six restricted pilot studies to justify measurements of tuning as a reasonably accurate estimate of who is viewing. . . ."

"We are waiting for that definitive study of spot which proves people are watching and paying attention and that the lower cost per thousand represents not only great efficiency but a rare and welcome opportunity to stretch our advertising dollars without imperiling our selling effectiveness."

FACILITY AND RATE CHANGES

WMAQ, Chicago: Rate card No. 21, effective 1 Feb. established a separate rate for 30-second announcements, scheduled at station breaks and/or within programs, unit prices for 25- and 30-times-per-week in run-of-station package plans, and extends class A time to 3 to 7 p.m., weekdays.

KHOL-TV, Kearney, Nebraska: Commenced operations with new tower of 1163 feet above ground and 316 ERP, effective 17 February.

WPTZ-TV, Plattsburgh, N. Y.: New evening hourly rate $500, effective 1 March. Former rate $400. Advertisers receive protection for six months from 1 March.

There are two kinds of viewers, favorite and non-favorite, Henry Brenner, president, Home Testing Institute and TwQ, said. They are "The favorite viewer who is interested and attentive who views because he wants to and the non-favorite viewer who is present at the set because of circumstance, who at best is uninterested or at worst is not even watching."

In the future advertisers using TV will be more concerned with the size of the primary target who are favorite of a particular program, he also emphasized.

Two major papers dealt with the effectiveness of the tv sales message. Pre-testing of commercials was discussed by Alvin A. Achenbaum, v.p. and research director of Grey Advertising. Optimum positioning of commercials (program v. station-break) was analyzed by L. E. Purvis, president of Gallup & Robinson.

Launching your new product
That was the topic of slide presentation delivered by Katz dir. of spot tv sales development Halsey V. Barrett (r) to Ad Club of Greater Boston, William Morton (l), club pres. and exec. v.p. of Shera-ton Corp. of America, opened meeting, and Jack King (c), Katz Boston mgr., was luncheon chmn.
Brisk sales pace reported by NBC and ABC

February marked the closing of a number of program sales for both NBC TV and ABC TV. During the last ten days of the month sales of $18,380,000 were completed for the '63-'64 season, according to Don Durgin, vice president, NBC Television Network Sales. Sales for $13,500,000 were recorded for second and third quarters by ABC TV sales department—about $11 million in nighttime and $2 million in daytime.

Highlights of the period for NBC TV are the complete sale of The Virginian and Dr. Kildare, substantial orders on The Eleventh Hour and The Richard Boone Show, and renewals from two 28-week sponsors for Saturday Night at the Movies.


Dr. Kildare's six sponsors renewed to sponsor the program's third season.

The Virginian was completely sold to seven sponsors: Carnation, Procter & Gamble, Alberto-Culver, Miles Labs, Liggett & Myers, Bristol-Myers, and Noxzema. R. J. Reynolds Tobacco and Thomas Leeming renewed sponsorship in Saturday Night at the Movies.

Twenty-six advertisers contributed to the ABC TV sales. Procter & Gamble and Bristol-Myers each bought over $1 million, while orders between $500,000 and $1 million came from Schlitz, Noxzema, Remington, Polaroid, Sinclair Oil, and Derby Foods.

Advertisers ordering between $250,000 and $500,000 were Kaiser, Contac, Dodge, General Mills, Sterling Drug, Clairol, Lenn & Fink, Chesebrough Ponds, Beecham Products, Polk-Miller, and Plough, Inc.

In daytime, large orders came from Nabisco, Sunshine Biscuits, Beechutn Gum, and Cutex Products.

Sports orders included Rise in the Professional Bowlers Tour, Goodyear Rubber in the August Green Bay Packers College All-Star Football Game, a P. Lorillard renewal in Wide World of Sports and a sell-out of the Coaches All-American Football Game in June to U. S. Rubber, Hartford Insurance, Schlitz and Bristol-Myers.

NBC finances study on tv political debate

NBC made known it will finance an independent study by the American Political Science Assn. to determine the best format for tv debates between presidential candidates in 1964. Announcement was made by chairman Robert Sarnoff before the 26th Chicago World Trade Conference.

Study will be conducted by a seven-man committee of experts in political science and communications.

Title fight on ABC Radio

The network has acquired exclusive broadcast rights to the 10 April Liston-Patterson rematch (and must be pinning its hopes on Patterson putting up a longer fight this time).

This is the fifth consecutive major title fight to be carried by ABC Radio.

The Miami fight will be blacked out on tv, with the closed-circuit theater showings produced by SportsVision, Inc.

Networks

Progrming note: First assignment for Mike Wallace as CBS News staff correspondent will be a new series of close-up essays on personalities in the news, part of Dimension scheduled Monday through Friday at 3:30-3:35 p.m.

Sales: Sunbeam Corp., following a highly successful Christmas network tv campaign for its electric razors, has gone in again, this a special two-month push on ABC TV's American Bandstand. Launched last week, campaign continues through 1 May, on behalf of Lady Sunbeam Hair Dryers.

Kudos: Red Skelton won the National Conference of Christians and Jews' National Brotherhood Award, to be presented at the first annual testimonial dinner of the San Diego chapter of the organization tonight, 11 March, at 7:30 p.m., U. S. Grant Hotel.
YOUR AD IN OUR NAB CONVENTION SPECIAL IS A DOUBLE-VALUE BUY. HERE'S WHY:

It will appear in the Convention issue, dated 1 April. It will be seen by people who go to the Convention via the pages of SPONSOR.

It will appear also (at your option) in the Convention Services Special (2,500 extra copies), a separate book delivered to NAB Convention attendees at their Chicago hotel.

It will work extra hard because of the excitement SPONSOR will generate in the Special as well as at the Hilton, Suite 2506. It will help build traffic in your Convention Suite or Exhibit Booth.

It will work extra hard because of all the new excitement SPONSOR is generating.

Cost? Your regular SPONSOR rate! The Convention Issue is a bonus to you from SPONSOR.

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

☐ Shoot if you must this old gray head, but do it in instantaneous Polaroid. I’ll be to your suite.
☐ The sodas I can do without. They don't go with that other stuff.
☐ I can't do without advertising in Sponsor's Convention Issue. Schedule us for .......... page(s)

Name...........................................................................................................................................

Company......................................................................................................................................

Address.......................................................................................................................................
I'll shoot any man or woman (with instantaneous Polaroid film) who comes to SPONSOR's "Shoot Suite"--2506 at the Hilton

I'll refresh any man or woman who comes to Sponsor's "Hospitality Sweet" (2506 at the Hilton) -- all the sodas you can drink, all the snacks you can down

I'll make the convention come to life for you whether you're there or not

I'll carry your sales message to everyone who counts in the business. . . and at your option I'll deliver your message 2500 extra times in the Convention Services Special as a bonus from SPONSOR. An especially valuable opportunity for "service" advertisers.

I'll make the convention come to life for you whether you're there or not

NAB Convention Special within 1 April convention issue

Regular 1 April convention issue

I'll carry your sales message to everyone who counts in the business . . . . and at your option I'll deliver your message 2500 extra times in the Convention Services Special as a bonus from SPONSOR. An especially valuable opportunity for "service" advertisers.
Alternative for radio traffic hours

The other week a timebuyer called to set up a product spot schedule. He wanted the usual traffic times, 7 a.m.-9 a.m. and 11 a.m.-1 p.m. We were happy to get the business and supplied the requested times.

That little episode started us thinking. Practically all of our agency business during the past half-dozen years has been placed in the so-called "traffic" times at the request of the timebuyer. It seems to us there are many other times equally as good to which the buyer should give consideration.

We can't deny that a lot of people are available to be exposed to an advertising message by radio each morning and afternoon during the traffic hours. However, did you ever stop to think that you may find more people listening at other times? Between 9 a.m. and noon ... 1 p.m. and 4 p.m. ... and after 7 o'clock in the evening. A home with school-age children can be a very hectic place before 8:30 each morning; the mothers we know don't get much of a chance to relax and listen, and, more importantly, absorb a commercial pitch, until the kids and hubby, too, are out of the house and on their way. She can then grab a second cup of coffee, relax ... listen ... and be impressed. This is the time to reach her. It seems to us that chances of selling this gal a new soap, a new breakfast food, or most anything are better at 9:10 a.m. than at 7:10 a.m.

But, what about the business men? They're lost to all radio exposure after 9 a.m., you say! We admit that 7 to 9 a.m. is an excellent time to reach them. We personally shave each morning with a transistor radio playing at our elbow. We're monitoring our "valuable" 7 to 9 a.m. period, so we're an exception. How about the family man who deserts tv in the evening because he can't stand the noise and the silly situation-comedies?

Another timebuying quirk is practiced by the advertiser who wants to reach a farm audience. He is usually trying to reach the male head of the farm family. Most farm advertisers (fertilizers, fumigants, equipment, etc.) ask for time in the 12 noon to 1 p.m. period. A few will accept early morning time before 7 o'clock. We just don't have enough time in the noon hour at our station to supply the demand in peak seasons, let alone give ample time protection.

There are many other good times to reach the farmer. A farmer is a businessman. His business is very mobile. He's driving back and forth across the countryside at all hours of the day. His car or truck is usually radio equipped ... and he listens while he drives. I have seen tractors right here in our country that are also equipped with radios. Why not sell him fertilizer or a new harvester at 10 o'clock in the morning ... or three o'clock in the afternoon? The old custom of everyone on the farm sitting down to eat at high noon is not true any more. Many farms are owned by "city" people. These are the folks who make the buying decisions. And most of them sleep late in the mornings.

Another area in which national and regional advertisers can secure loyal listeners is in local sports broadcasts. High school and college sports broadcasts attract large local audiences. Our play-by-play of high school football and basketball games at home and away give us some of our highest audience ratings. And, all of these games are at night! East Carolina College is located in our city. The college, with an enrollment of almost 6,000 students, is now engaged in an expanded sports program. Our exclusive broadcasts of their football and basketball games reach a very loyal and interested audience. Hundreds of stations throughout the country offer similar broadcasts. Local advertisers have long recognized these as excellent vehicles for their commercial messages. Why not regional and national advertisers?

Many stations have just about exhausted their supply of avails in the traffic hours. What to do? The station manager should make an effort to survey his audience to give the buyer factual data concerning his market's listening habits.

Several months ago I was in another city in our state and listened quite a bit to a fine station managed by a long-time friend. He was "loaded" with beer commercials between 4 and 6 p.m. A number of times he had competitive brands no more than four minutes apart. I asked him about this and he replied, "They all want the same time. So I put 'em there. What else can you do?"

I sincerely hope this isn't the alternative.

J. T. Snowden, Jr., v.p. and general manager of WGTC, Greenville, N. C., has been prominent in the broadcasting field of the Southeast for 15 years. He was formerly part owner and manager of WBIA, Augusta, Ga. Before joining WGTC in 1957 he was active in broadcast brokerage. A native of Virginia, a Kiwanian, and Elk and a Methodist, he is married and the father of a 12-year-old daughter.
California, already noted as one of the toughest beer markets in the nation, will be invaded this month by Budweiser's second label, Busch Bavarian, out of St. Louis. Distribution of the product is now being effected in southern California, and heavy radio and tv spot campaigns will be launched on Los Angeles and San Diego stations late in March. The Gardner Agency's Los Angeles branch is handling the buy, and expects further production expansion to other sections of California in the coming months.

**SPOT TV BUYS**

Ralston Purina (St. Louis), cereal division, is buying 20s and minutes in midwestern and northwestern markets for six weeks beginning 1 April to supplement network programs. Buy is for a six-week flight with two other flights to follow during the year. Buyer is Laura Williams of Guild, Bascom & Bonfigli's San Francisco shop.

Burgemeister Beer will launch an intensive tv and radio spot saturation drive throughout California, Nevada, and Arizona this month. Campaign is scheduled for a 28-week run, with Liz Lober of Post, Moore & Gardner doing the buying.

The Chock full o' Nuts coffee campaign is due to start 18 March for a run of approximately four weeks. Schedule calls for prime 20s and fringe 60s. Lee Kaye and Joyce Lane at Peerless Advertising are handling the buy.

**SPOT RADIO BUYS**

Stella D'Oro Biscuit Co., through Firestone-Rosen, Philadelphia agency, has readied a new series of spots featuring internationally celebrated puppeters Bill and Cora Baird. Spot plan for the packaged bakery products will include top-rated children's tv shows, in an appeal to the children's market. Series of minute spots will be aired in approximately nine major markets beginning the middle of March.

Liggett & Myers 20-week campaign for its Red Man Chewing Tobacco is scheduled to start 18 March. Plan calls for minutes with emphasis on morning spots. J. Walter Thompson, New York, is the agency, and Sara Wind the buyer.

LaPina Flour, a western-distributed label of General Mills, is buying a six-week spot campaign in western markets scheduled to begin in April. Sever Torretti of Dancer-Fitzgerald-Sample, San Francisco, is the buyer.

Salada-Junket Division of Salada Foods starts a campaign for its Salada Tea on 1 April. Buyer Rosemary Rohner at Hoag & Provandie (Boston) is buying daytime minutes for a plan of six-week flights, to be aired in approximately 14 markets.

Mystik Adhesive Products will use spot radio to push its consumer tape products with a buy of 30 to 35 30-second announcements on stations in the top 20 markets. Agency is George H. Hartman, Chicago. Mystik also uses network radio.
CHICAGO BOUND?

Then, we hope you will check in at American Research Bureau’s hospitality suite during your stay. You’re cordially invited! We will be on hand to show you new advances in audience measurement and to discuss your individual research requirements. In addition, we are particularly anxious for you to see and have a report analysis that has been specially prepared for your station and market. Your station’s report analysis will be available in Suite 900, Conrad Hilton Hotel. Check with ARB at NAB!
"87th PRECINCT"

Report: Program under surveillance for a full year, while on network television. Each episode taut and dramatic. Stories of detectives at work, brought to life by an outstanding cast. Audience Evidence: Sizeable. Loyal. In markets like Boston, Miami, Cincinnati, San Diego, Tucson—87TH PRECINCT took first place against high-powered opposition. That's why first-rank advertisers like Bulova, Ford, Gillette, Procter & Gamble, Warner-Lambert sparked national sales drives with 87TH. Current Status: Available to stations as first-run syndicated series—30 dramatic hours to arrest market troubles. Reports show viewers and sponsors on alert for 87TH PRECINCT. Action called for. Stake out your area through...
Selling cars or automotive products? Now's the time to talk to your best prospects. Reach and sell them when they are most receptive to your message. Use Spot Radio’s unique mobility on these outstanding stations.
42.1% (Nov. '62 ARB) of the total audience is delivered by WCCO Television in the Minneapolis-St. Paul market.

This continued audience acceptance is the mark of "The Difference Between Good and Great in Twin City Television." It can be put to work for you by contacting your nearest Peters, Griffin, Woodward "Colonel."
"Carroll...it really works!" WFMY-TV's Women's Director and her friend discover there's plenty of life... and water... left in the old pump yet, one of the many picturesque tourist attractions in the Moravian settlement of Old Salem, located near the center of modern Winston-Salem. From this early-day village, founded almost two centuries ago, came the beginning for today's vibrant Winston-Salem, North Carolina's third largest city and the world's largest producer of tobacco products, with a record 10 year payroll increase of 147%. WFMY-TV is now in its 14th year of bringing CBS and aggressive local programming to the Winston-Salem, Greensboro and High Point area, the largest metropolitan TV market in the Carolinas and the heart of our 51 county coverage area. WFMY-TV... it really works, too.

Represented nationally by Harrington, Righter & Parsons, Inc.

WFMY-TV
GREENSBORO, N. C.
"Now In Our 14th Year Of Service"

SERVING THE LARGEST METROPOLITAN TV MARKET IN THE CAROLINAS

SPONSOR/18 MARCH 1963
SPONSOR
18 MARCH 1963
Vol. 17 No. 11

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Key Stories

UHF: A STATUS REPORT / After ten rocky years, uhf operators are looking for better days. But they don't expect much help from the new "all-channel" legislation. P. 25

MORE REALISTIC GALS FOR COMMERCIALS / Household product lines show more housewives that look like housewives. The heels, earrings and femmes fatale are out. P. 28

RADIO BOOSTS NEW ENGLAND'S 'CHILD-MILD' WEEenie / WBZ, Boston, jingle changed taste and fancies in hot dog consumption, particularly among small fry. P. 30

PROFILE OF A DAYTIME SOAP OPERA / Like many daytime serials, The Secret Storm produces extraordinary viewer-loyalty to both sponsor and his product. P. 32

SHARPSHOOTING FOR SELECT TARGET / Liberty Mutual insurance uses a sports show to sell general policies; also hits a smaller, high-grade audience for business coverage. P. 35

Spot-Scope / Developments in TV/radio spot P. 70

Timebuyer's Corner / Inside the agencies P. 38

Washington Week / FCC, FTC, and Congress P. 49

Departments

Judgement in programming makes WJW-TV Cleveland's most powerful selling vehicle. Top syndicated properties, as part of a balanced local programming concept and complimented by Channel 8's strong CBS affiliation are reasons why compared to the top 15 markets, WJW-TV Cleveland delivers up to twice the spot audience on a CPMH basis . . . on Prime Shows.

Judgement

WJW-TV

CBS IN CLEVELAND*

LOS ANGELES KGBS
PHILADELPHIA W'BG
CLEVELAND W'JW
MIAMI WGBS
TOLEDO W'SPD
DETROIT W'JBB

NEW YORK W'HN
MILWAUKEE W'TI-TY
CLEVELAND WJW-TY
ATLANTA W'AGA-TY
TOLEDO W'SPD-TY
DETROIT W'JBB-TY

STORER BROADCASTING COMPANY

SPONSOR/18 MARCH 1963
An inside report to SPONSOR’s readers

Have you visited 555 Fifth Avenue lately? The spark and enthusiasms and occasionally wild ideas that filled us at our beginnings (in 1946) and then settled down into a string of successful (relatively-quiet) publishing years are back again. The typewriters pound harder. Coffee breaks are shorter. And a general attitude of “things are happening” permeates the premises. Despite my rapidly graying temples I’m enjoying this tempo of youth immensely.

Some years ago I wrote “One year in the life of sponsor” and “Our first ten thousand pages,” thus sharing the inside story of SPONSOR with our readers. Many of them told me how much they appreciated it. What’s going on now makes an exceptionally interesting chapter.

Since the first of the year several things have happened rapidly.

Howard Reed, a highly successful publisher of trade magazines in the radio and television technical fields, was appointed general manager—a new role at SPONSOR.

Bob Grebe, after many years on the media side at Mutual, ABC, and TVB, joined us as editor.

Charles Sinclair, who started with us way back in the gray mists of ’46, and has since written media ranging from trade journals to movie and TV screens, is back with us as executive editor.

In addition, Bernie Platt, our executive vice president and member of all departmental plans boards, assumed personal supervision of contact and selling in our most important area, New York City.

We sat down to redefine our specific goals as the one and only magazine 100% designed to help advertisers and agencies use TV/Radio advertising to maximum benefit.

Things began humming. Fresh emphasis was put on SPONSOR’s kind of selective news. For the first time every editor was assigned beats to cover in person. The back of the book has been strengthened. An every-week department on TV commercials and radio commercials has been added. Articles have been made livelier, more human, more topical. Emphasis has been focused on practical helps to timebuyers, account executives, and ad managers on the job. The layout has been sharpened. Accuracy in reporting and analyzing of broadcast advertising news and events have been stressed.

So the drive and excitement of the early days is back. We’re all in high gear. And what about the product?

That, dear reader, is easy to judge. Your latest copy of SPONSOR and succeeding issues will quickly supply the answer.
20% of the food distributed through Houston warehouses is consumed by families in Beaumont/Port Arthur/Orange. If your spot television budget is based on wholesale distribution figures in Houston, you’re missing one-fifth of the consumers. If you put your television dollars on any other station in the Beaumont/Port Arthur/Orange market, you’re missing 43% of the viewers.

PUT YOUR MONEY WHERE THE MOUTH IS!

KFDM-TV CHANNEL 6

CBS

SPONSOR 18 MARCH 1963
REFERRED TO FCC

Thank you for your editorial appearing in this week's issue (4 March) regarding the VHF drop-in problem. I think you have expressed the situation very well and I hope that every member of the Federal Communications Commission will have an opportunity to see it.

LESTER W. LINDLOW, executive director, Maximum Service Telecasters, Inc.

SEES INDUSTRY INDEBTED

Congratulations on the exceptionally fine article, "Food Brokers—Grass Roots Influential" which appeared in the 25 February issue of SPONSOR.

This article is of real service to everyone in the television industry. Every station owner, manager, and all others in the industry are indebted to you for explaining the food broker's function in their market.

JAMES GERITY, JR., president, Gerity Broadcasting Co., Flint, Mich.

Your article on food brokers ("The Food Broker—Grass Roots Influential" 25 February 1963) is excellent. WJXT would like all brokers in the Jacksonville area to have a copy. Please have 50 reprints sent to my attention.

TOM W. MAHAFFEY, advertising promotion director, WJXT, Jacksonville, Fla.

Your 25 February issue with its feature story on food brokers ("Food Brokers—Grass Roots Influential") makes interesting reading. I hope this will help in bringing about a closer working relationship between food brokers and advertising agencies, and all media groups.

WATSON ROGERS, president, National Food Brokers Assn., Washington.

WESTERNERS APPRECIATIVE

I appreciate your story on the Denver market ("Denver: the New Mecca of the West," 18 February 1963), also the good treatment the West is getting in your fine magazine.

CHAS. W. COLLIER, Advertising Assn. of the West, San Francisco.

BIG REPS, SMALL AGENCIES

I read with interest the comments by Metlis & Lebow ("Big reps hinder small agencies") in your 4 March issue on page 54.

As a representative of a national television "rep" firm, I agree that Metlis & Lebow would find it difficult to receive proper service. This agency has probably discovered that the service it receives is in direct proportion to the interest and budgets it has available for national spot schedules. Perhaps some of the 150 active television agencies in New York, many of them with fewer accounts, have the same complaints. Television representatives, however, do business with all 150 and hear of their problems directly.

ARTHUR C. ELLIOT, vice president, Harrington, Righter & Parsons, New York.

"EXTREMELY HELPFUL"

We have just increased our power to ten thousands watts and are interested in the news and the various other broadcasting operations. Your magazine has always been extremely helpful to me in the past and I look forward to continued fine news of media and advertising.

JOHN D. WOOD, general sales manager, WKCR Radio, Kitchener, Ont.

Your article on food brokers ("The Food Broker—Grass Roots Influential" 25 February 1963) is excellent. WJXT would like all brokers in the Jacksonville area to have a copy. Please have 50 reprints sent to my attention.

TOM W. MAHAFFEY, advertising promotion director, WJXT, Jacksonville, Fla.

4-WEEK CALENDAR

MARCH


National Educational Television and Radio Center spring meeting of program managers and station managers of affiliated non-commercial educational tv stations, Park Sheraton Hotel, New York, 20-22.


Intercollegiate Broadcasting System, 21st annual convention, New York University, New York, 23.


Maximum Service Telecasters Technical Committee meeting, Saturday afternoon 30 March, and board of directors meeting, Saturday evening 30 March, Sheraton Blackstone Hotel, Chicago; annual membership meeting Sunday morning, Hilton Hotel, Chicago, 31.

National Assn. of Broadcasters convention, Hilton Hotel, Chicago, 31 March-3 April.


American Women in Radio and Television, New York City chapter, "Projection '63" panel discussions, McCann-Erickson conference room, New York, 6 April.

Sponsor/18 March 1963
WGN, a pioneer in Mid-America
Recipient of the 1962 Mike Award

Congratulates and
salutes the White Columns
on Peachtree

WSB,
a pioneer in Dixie

...for distinguished contribution to the art
of broadcasting and in recognition of:
dedicated adherence to quality, integrity and
responsibility in programming and management.

Join the Broadcast Pioneers; wear your emblem with pride

WGAL-TV delivers a loyal, responsive audience. This unequaled viewer following results from fourteen years of pioneering, finest facilities, and the most complete and modern equipment in the area. Channel 8 is the only single medium in this entire region that assures full sales power for your advertising dollars.

WGAL-TV
Channel 8
Lancaster, Pa.
STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco
The Harris House Commerce Investigations subcommittee in the first week of its rating service hearings dealt with prelimi-

naries. The second week dealt with revelations.

The stage was set with a small local-market radio rating service, followed by a small TV service. American Research Bureau was the first major service to testify. C. E. Hooper, Pulse, Trendex and A. C. Nielsen were scheduled to follow, most of them probably this week.

Robert S. Conlon & Associates, the Kansas City radio survey firm, and Videodex, Chicago-New York measurer of impact of spot ad campaigns, were subjected to broad-
scale subcommittee charges. Obviously, the shortcomings attributed to these services were expected to rub off on the major ones.

Robert S. West, president, and Mrs. Hallie Jones, half owner of Conlon, suffered from bad memories and bad records. They were unable to prove that claimed surveys were ever actually made. They were asked if, in fact, the ratings weren't manufactured in Kansas City. Their denials did not erase the charges.

As to Videodex, the subcommittee took the unusual course of putting an investigator on the stand. His story was that old diaries were not stored where president Allan Jay said they were stored. That companies listed as having sent premiums as rewards to diary-keepers were either not in business or had never heard of Videodex.

Jay said diaries a-plenty are available in the New York office, that Videodex had moved often in Chicago and the Windy City house address was bona fide, that mail-
ings had been shifted to New York.

This set the stage for James Seiler of ARB.

Questioning of Seiler revolved to a great extent about methodology and such matters as how metropolitan markets are defined.

Seiler lended off the usual subcommittee remarks about ratings controlling ad revenue, and therefore life and death for stations. He said ARB gives all clients complete information about methodology and limitations of results, including warnings not to rely on a single rating, but to wait for at least a second.

Chairman Oren Harris attempted to continue methods used with the smaller services. At one stage he said, "I don't see how broadcasters let you get away with it." This was with respect to metro area definition.

Seiler said he would as soon give up the metro ratings, except that they are of value to stations in assessing coverage problems. For advertisers, the full market rating should be used, because it is an accurate reflection of viewing.

ARB was one of four services which accepted FTC consent orders. It was expected that the practices hit by FTC in the orders would represent a large part of the hear-
ings.

In brief, revelations about the small services were what hit the fan initially. There was little doubt that some of it had sprayed over the other services, guilty or innocent, at least in the form of suspicion of all ratings. That was probably by design.
Celler opens hearing on newspapers

The second major media “show” got under way last week, in Washington, with Chairman Emanuel Celler of the House Judiciary subcommittee launching its investigation of newspaper ownership, in “competition” with the Harris ratings probe. In his opening remarks, Celler noted that of the 689 cities with competitive, separately-owned newspapers in 1909, only 52 remain. FCC chairman Newton Minow told the committee that 153 tv stations, or about 27% of the 563 commercial stations in operation were affiliated with newspapers. Minow also said that of the 97 tv stations in the top 25 markets, 33 were owned by newspapers, of which, 29 were network affiliates. In the 25 markets, the 29 were said to represent about half of the stations not owned by networks that could be affiliated.

NAB Code works for advertisers, Swezey tells marketers

(Atlanta) The NAB Code offers advantages to advertisers which they should welcome. NAB code head Robert D. Swezey said Friday in remarks to American Marketing Assn. executives at the Southeastern Marketing Conference. One of the Code Authority’s problems in maintaining adherence to Code standards by subscribing broadcast stations, he said, arises from “repeated attempts by certain advertisers to persuade Code stations to accept products, copy, or program material falling short of Code requirements.”

Market testing called a waste of money

Market testing is to a large degree a “waste of money,” in the opinion of Alvin A. Aschenbaum, Grey vice president. Experience has shown, he said, that market testing is a “rather poor research tool that cannot do what it is presumably supposed to do; namely, predict the success or failure of a market action. He also noted, in an address to the American Marketing Assn. “The fact is that we are dealing with a gross tool when a micrometer is required.

Advertising on uhf stations rising, survey shows

Advertising revenues on uhf stations are rising, a SPONSOR survey shows (page 25). More than 60% of the respondents said national advertising was up in 1962, while 70% indicated local ad revenues rose. Of those stations in uhf-only markets, 85% reported an improvement in earnings.

Toiletries category replaces food as tops in network

Toiletries advertising on network tv replaced food as the leading category in 1962. TvB/LNA-BAR figures reveal. With a 21.6% gain last year over 1961, toiletries soared to $147.9 million, while food, with a 4.2% increase, rose to $133.7 million in 1962 (page 55).

SPONSOR-WEEK continues on page 14
Who gassed the cool scene in Cleveland?

Cleveland’s past winter in a word: cold. They had to rewrite the record book. But some sound selling on WHK RADIO kept business hot at Cleveland’s Gulf service stations. “In spite of well below zero temperatures and blizzard winds, our stations did six times their normal business... the pulling power of WHK RADIO was amply demonstrated,” exclaimed C. D. Gilchrist, Senior Sales Representative for Cleveland area Gulf dealers. Want to add fuel to your selling in Northern Ohio? Then go with the Number One Station, WHK RADIO, CLEVELAND.
Three major film companies plan new shows for syndication

Independent Television Corp., United Artists Television, and NBC Films have new programs for syndication. The ITC series, titled The Saint, is an hour-long adventure, while UA is offering The Lee Marvin Show. NBC Films has an animated series called Astro Boy, depicting interplanetary adventures (page 58).

Tv getting too arty, Mogul warns

Tv advertising may be getting too dangerously close to art for art's sake, Emil Mogul, head of Mogul, Williams & Saylor said last week (page 50). The major danger, said Mogul, lies in "entertaining the sales message to a speedy 60-second death."

Robinson exits CBS, Dann named Program Head

Hubbell Robinson last week resigned as senior vice president-programs for CBS TV, and Michael H. Dann was named to succeed him as vice president-programs. Robinson's departure came exactly one year to the day from his return to CBS after a three-year absence. One of Dann's first acts was to name Oscar Katz as network vice president, program administration. In another resignation, Alan Courtney quit as vice president in charge of programs (page 55).

Rebuttal to Harris Rating probe testimony offered

Testimony by staff investigator Rex Sparger at the Harris Rating probe (page 11) that Videodex misrepresented itself as a national sample to D'Arcy and that the company was unknown to suppliers and the post office was rebutted at week's end by several sources. Robert C. Sorenson, D'Arcy v.p. and director of research, in a letter for the record, said "at no time did you (Videodex) suggest to us in any way that your entire sample of homes and the portion we selected thereof represented a national probability sample of viewing households." M. H. Lamston, a Videodex supplier, certified to transacting business with Videodex, contrary to Sparger's report. And Videodex produced envelopes bearing postal cancellations addressed to the Chicago address.

The news at deadline

Robert L. Miller has been named director of film operations by ABC Films. He was formerly administrative assistant to the v.p. of Trans-Lux. . . . Harold M. Spielman has been made a senior v.p. of Schwerin Research. With the company since 1951 he has served as a member of the Radio TV Research Council.
You might think Ward Dorrell's nickname "Doc" is short for Ph.D. You'd be wrong.

When he came to us eleven years ago to build our research department—the first ever created by a station representative, our salesmen humorously dubbed him "the witchdoctor." In affection and esteem, the abbreviation followed soon after and has remained.

Doc's ability to analyze research data and come up with fresh, new answers has given that ordinary breed of "doctors" pause to think.

When it comes to upsetting popular myths and deflating comfortable fallacies, he can be formidable and usually makes history.

He pioneered when he showed that slavishly buying by the numbers can be as misleading as a gypsy tea leaf reading. He proved that statistical variations—depending on the size of the sample—if not grossly inaccurate, are usually insignificant. And a fact of life! He has since helped educate agency and advertising people by holding seminars throughout the country that numbers are a guide—not a straitjacket!

One of the biggest problems faced by a television advertiser is watching hundreds of thousands of dollars go down the drain, because of misplanning and miscalculation. Doc developed Blair's TMP—Test Market Plan—that enabled advertisers to go into a market with a limited amount of money and hone their marketing, merchandising and advertising approach to a razor-edge.

The phenomenal success of TMP is testified to by the large number of advertisers who continue to exploit it on Blair-represented stations.

All this wouldn't amount to much if the light of Doc's research were hidden under a bushel. It isn't. Our salesmen know every fact and facet the instant new rating data is available. We're mighty proud of the fact they're the best research-equipped salesmen in the business.

Doc, of course, does not work alone. He is surrounded by a staff of statistical wizards "second to none." His team of research experts are forever striving to give the Blair-represented stations as well as advertisers and agencies the very best in scientific methods for the measurement of a market and the effectiveness of the broadcast media. It is this kind of research that helps the advertiser to measure product impact in the market.

This means when you put your commercial on a Blair-represented station, you get the most accurate and valid picture of your coverage, the deepest penetration of your market for the dollars you spend. We stake our reputation on it. If it's Blair it's the best!
### Daytime TV sets declining cost pattern

At a time when many media costs are rising, daytime network television is compiling a record impossible to beat. In 1962, for the fourth consecutive year, cost per thousand in the medium declined. From a high point of $2.44 for each thousand homes delivered in 1958, the figure dropped to $1.81 in 1962, according to data compiled by A. C. Nielsen Co. and released by TVB.

Thanks to declines in daytime, the cost per thousand of all network television programs also went down in 1962 for the fourth consecutive year. Last year, the cpm was $2.66, compared with a high of $2.96 set back in 1958.

Evening programs for the first time in several years, went up in 1962, reaching $4.36, compared with $4.00 in 1961, and $4.04 in 1960. The 1962 increase was the largest on a percentage basis or a money basis since the early days of the medium.

A word of caution should be given about these figures. In compiling the data, A. C. Nielsen estimated talent costs, since exact costs for many shows are not available. Hence, the figures are intended to serve as guide, rather than a hard and fast example. They do, however, provide indications of cost trends and are the most widely accepted source for analyzing the direction of cost per thousands.

### CPM, TV web commercial minutes, '57-'62

Estimated cost per-1,000 commercial minutes delivered network programs—by day parts 1957-1962

<table>
<thead>
<tr>
<th></th>
<th>All Programs</th>
<th>Evening</th>
<th>Daytime</th>
</tr>
</thead>
<tbody>
<tr>
<td>1962</td>
<td>$2.66</td>
<td>$4.36</td>
<td>$1.81</td>
</tr>
<tr>
<td>1961</td>
<td>2.72</td>
<td>4.00</td>
<td>1.94</td>
</tr>
<tr>
<td>1960</td>
<td>2.73</td>
<td>4.04</td>
<td>1.96</td>
</tr>
<tr>
<td>1959</td>
<td>2.82</td>
<td>3.88</td>
<td>2.25</td>
</tr>
<tr>
<td>1958</td>
<td>2.96</td>
<td>3.78</td>
<td>2.44</td>
</tr>
<tr>
<td>1957</td>
<td>2.90</td>
<td>3.85</td>
<td>2.24</td>
</tr>
</tbody>
</table>

Note: All the above data is reported on a program basis

Source: A. C. Nielsen/TvB
How Doth the Busy Keith McBee?

WMAL-TV's six news cruisers are manned during the day-shift by Keith McBee, Ed Meyer, Larry Krebs, Mal LaPlace, Bob Gneiser and Jim Clark, who prowl the town taking the motion picture footage that makes our news shows the livest and liveliest in D.C.

At 5 p.m. each day the cruisers rendezvous with a station messenger who drives down to pick up the films for the studio. The messenger averages 30 mph each way.*

One day this winter, the news cruisers arrived at their trysting place at 3:30 and stalled there in one of the gigantic traffic snarls that regularly follow WMAL meteorologist Louis Allen's announcement of "possible snow flurries with little or no accumulation." With downtown traffic immobilized and no assurance that the messenger would arrive and less that he would be able to get back if he did, the men decided to invoke Snow Emergency Regulation #364-221C.

Intrepid newsman McBee lost the straw draw and promptly at 4 p.m., he tucked the reels under his arm and started hoofing it toward the station. (Our news always gets through.)

When he had walked some distance he encountered the messenger car, which had in fact started out at its regular time. McBee, messenger and movies then headed back to the station and arrived 15 minutes ahead of schedule. Assuming that the messenger car averaged its usual 30 mph each way and that nobody stopped for coffee, how fast did McBee walk? Correct computations earn an award.

*Rain or snow, your sales message travels at the standard 186,000 miles/second when you beam it on WMAL-TV's Evening Report, a full hour of news coverage 6:30 to 7:30 p.m., Monday through Friday. Try it for lively sales results. Check Harrington, Righter and Parsons, Inc. for availabilities.

Puzzle Adaption courtesy Dover Publications, New York 14, N. Y.
Send answers to: Puzzle #74, WMAL-TV, Washington 8, D. C.
People try it and they like it

Result:
KPRC-TV is first in sales in Houston. Next time you're thirsty for sales try the one fine TV station sold everywhere at popular prices. Just say . . .

"HEY PETRY, KPRC—TV."
Smaller British commercial program contractors may soon form alliance with Trans-Lux offshoot TV affiliates Corp. (TAC) to provide themselves with U.S.-Style programing and to compete with British “Big Four.”

TAC v.p. Bob Weisberg, after attending film festival in France, staged meeting last week of the small-fry programers, who seldom have funds for showmanship Know-how to get their programs wide-scale commercial network exposure in Britain. These included such tv firms as Tyne-Tees, Grampian, TWW (with which NBC has financial links), Scottish Tv, Ltd., etc.

British firms indicated they’d like to join TAC, which is a cooperative exchange for programs produced by U.S. station, or setup similar corporations.

Move is of interest both to U.S. advertisers tv-selling their products of Britain, and to U.S. syndicators and distributors.

Florida Citrus, one of the most broadcast-oriented institutional accounts is up for grabs.

Account notified Benton & Bowles at mid-week that it was pulling out. Winter freezes in Florida caused FC to cut back advertising to point where B&B had recommended “no advertising between now and 30 June.” Billing was still substantially enough to make B&B state it was “proud” of job done and that “it is always tough to lose a fine account.”

Florida’s Governor who advises Florida Citrus, is understood to have picked Lennon & Newell as replacement agency, but recommendations have been turned down in favor of presentation from several agencies.

More screen credits on television? That’s what actor Alan Hewitt calls for in the current issue of “Screen Actors,” offical publication of the Screen Actors Guild.

In fact, Hewitt urged Guild negotiating committee to investigate ways to get more credits for feature players both in television and in motion pictures.

“If the audience can read Gleem and Crest, and Ivory, and Winston without a telescope, as well as the names of the executive producer,” writes Hewitt, “shouldn’t it be able to identify the actors? Is that too widely impractical?”

Hewitt suggests that the audience really wants to know—indeed, has the right to know—who is going to play what at the beginning of the tv program and who did play it after the program is over. Hewitt article did not discuss the crowding or the cost of television air time.

Television’s ability to reach and sell select groups is being tried by a number of advertisers. Good case in point is Liberty Mutual which wants to sell business insurance to executives (for more details, see page 35).

New study by NBC aims in the same direction. R. H. Bruskin, working with Sheraton hotels and its agency, BBDO, has interviewed travelling executives in ten cities. Half (51%) of the executives said they viewed “Today” either at home or while on a business trip; 42% of executives said they viewed “Today” while specifically on a business trip. More important are some of the other findings of the study:

• 57% of “Today” viewers take more than 20 trips per year, compared to only 41% of the non-viewers.
Compared to non-viewers, 31% more viewers have taken train trips; heavy air travel (more than ten trips) is 14% higher among viewers.

- Viewers rent more automobiles on business trips—64% of viewers rented cars on business trips, against 51% of non-viewers.
- Compared to non-viewers, 45% more viewers are in "top management" with titles of president, vp, director, manager, or owner.
- And most important, viewers earn more! 59% of the viewers top $15,000, against only 49% of the non-viewers.

CBS TV's "Lassie," thanks to a cliff-hanger serial, is producing a remarkable upsurge in ratings, closely akin to "The Flintstones" story (SPONSOR-SCOPE 11 March).

For the first time since March 1962, Lassie is in the top ten, according to Nielsen's II February report. The Lassie serial, in five parts, started 17 February and involves the show's star and small boy lost in the Canadian wilderness.

The rating picture, before and after, looks like this:

<table>
<thead>
<tr>
<th>Date</th>
<th>AA</th>
<th>SHARE</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 February</td>
<td>24.8</td>
<td>41.5%</td>
</tr>
<tr>
<td>10 February</td>
<td>24.8</td>
<td>41.4%</td>
</tr>
<tr>
<td>17 February (part 1)</td>
<td>26.3</td>
<td>45.2%</td>
</tr>
<tr>
<td>24 February (part 2)</td>
<td>30.3</td>
<td>51.4%</td>
</tr>
</tbody>
</table>

Three more installments followed, the last being yesterday (17 March).

Spot Radio and television are expected to get increased use by Buick and Pontiac in the coming season.

Both are planning four eight-week flights in the media during key selling seasons, concentrating in major markets. Buick has reached no final decision, it's understood, on network use this fall, though half-hour alternate week show and specials are under consideration. Spot radio and television would augment, if not replace, some network use.

High-rated Beverly Hillbillies was finally cut, at least in New York, last week, according to Arbitron.

The show that did it was a one-hour NBC TV Bob Hope Special on 13 March, televised from 9 to 10 p.m.

Hope's New York Arbitron (against Hillbillies and Dick Van Dyke on CBS TV) was a neat 43.4 (62% share) vs. 14.0 (19% share) on CBS and a 9.5 (13% share) for ABC TV's Going My Way and Our Man Higgins.

CBS may be planning further investments in foreign broadcast properties, in line with three-network overseas investments trends, Arthur Hull Hayes, president of CBS Radio is making a global trip—but it's said to involve more than mere sight-seeing. He is keeping a sharp eye open for investment opportunities and is making a check on CBS News bureaus and corporate image abroad.

Hayes will probably be thrilled when he reaches India and sees devotion with which people there listen to radio.
It's a lot easier to find new acting and performing talent in tv than it is to find new writers, apparently. Recent telecast of Repertoire Workshop, a CBS station showcase series for "promising television talent," used seven young unknowns from UCLA theatre arts department in an original one-actor title "A Thing of Beauty," written by Howard Rodman. No new comer, Rodman is a veteran of radio and tv, has functioned as story editor and chief writer of "Naked City" with an income well in five-figure bracket from tv.

Advertising Research Foundation is considering a study comparing the effectiveness of television and magazine advertising—an other apples and oranges affair. Curtis Publishing Company which now does tv/magazine comparisons supported by five major advertisers (AT&T, duPont, Mennen, Armstrong Cork, and Chesebrough-Pond) has offered research facilities of the Saturday Evening Post, Ladies Home Journal, Holiday, and American Homes. According to Al Lehman, president of ARF, the offer is under consideration, pending discussion within the next two weeks with members of ARF.

ARF considers Curtis' offer very generous, but must consider the tv angle and organization of such research thoroughly. Lehman stated that an announcement of plans might be available in about a week.

The committee under which such research would be conducted is not set. Previous discussions on the subject have involved a committee on behavioral research headed by Malcolm McNiven, manager of advertising research at duPont.

Do people go to bed an hour later in the summer? One might get that impression looking at set-in-use patterns as report by A. C. Nielsen.

Winter's peak sets in use period fall somewhere between 8:30 and 9:30 p.m., while in summer, peak for viewing becomes between 9:30 and 10:30 p.m. Fall-off in viewing isn't as sharp in summer in the later hours, from a high of 51.8% sets-in-use January-March, 1962 during the 10:30 to 11 p.m. time period, Monday through Sunday, the July-September homes using television figure in that time average 43.7% in 1962. In contrast, homes using television Jan. to March from 8 to 8:30 p.m. was 64.3% in 1962, while in July-Sept., the figure was 42.1%.

Daytime period in 1962 also continued to show comparatively less summer drop. Between 10 a.m. and 4, Monday through Friday, no less than 15 of the 24 quarter-hours involved had higher sets in use July-Sept. than in the April-June period.

Research presentation on radio and changes that have taken place over the last ten years has just been completed by AM Radio Sales.

The information, based on many different sources and studies, will be applied to specific products and marketing problems in terms of radio as it is today.

Norman Nelson, director of marketing and new business development at the firm, feels the presentation is important to large advertisers which, because of non-use of radio, have not kept pace with the many changes that have taken place in radio listening.

Creative people in agencies will be the object of weekly am radio direct mail campaign designed to keep them informed of trends and new facts concerning radio, reportedly a first in heavy radio promotion through the creative teams.
James Lees and Son Carpeting, Bridgeport, Pa., which just switched agencies from N. W. Ayer to Doyle Dane Bernbach, has decided to try radio for the first time. Campaign is being test-marketed in Baltimore and Los Angeles beginning in May. Reports are the test market operation might reach the dozen mark in the future. Previously the company budget was nearly a 100% in print.

Spot tv users shouldn’t be surprised if there’s a premium price for availabilities, ultimately, in feature movie shows using post-1948 pictures from the Universal backlog.

Universal’s Milton Rackmil, hard-driving president of the movie major, made known last week the conditions under which he would sign a seven-year, unlimited-run distribution deal for 215 recent Universal feature films.

They were stiff terms:
• Payment to Universal of $21,500,000 ($100,000 per picture).
• One-third down in cash at time of deal.
• Additional percentage “not in excess of 50%” of the take after distributor recoups his fee (usually, 35% of gross sales).

What Universal was obviously avoiding was selling the package short, as Paramount did in its original deal with MCA on pre-1948 pictures. MCA gave Paramount what the movie firm felt was a fabulous guarantee—and then went out and sold some $40 million in orders above the guarantee level. Paramount stockholders could only grit their teeth.

General Electric Broadcasting, wholly-owned G.E. subsidiary, is in the process of being incorporated in New York State.

G.E. had studied desirability of a separate subsidiary for its broadcasting stations for some time, and action was approved by the board last month. G.E. competitors RCA and Westinghouse have long had separate broadcasting subsidiaries. Speculation is that G.E. move might bring increased activity in broadcasting, and/or station purchases in tv or radio.

While many of the top advertisers in spot television remain the same over the years, there’s also a good number who don’t.

Going back five years to 1957, top 100 names of that year include a few who won’t be ranked in 1962. To name a few, as selected from the Tvb-Rorabaugh figures, with their gross time billings:

<table>
<thead>
<tr>
<th></th>
<th>1957</th>
<th>1962</th>
</tr>
</thead>
<tbody>
<tr>
<td>Robert Hall</td>
<td>$4,928,930</td>
<td>$63,300</td>
</tr>
<tr>
<td>Bulova Watch</td>
<td>4,050,400</td>
<td>—</td>
</tr>
<tr>
<td>Helaine Seager</td>
<td>1,427,250</td>
<td>—</td>
</tr>
</tbody>
</table>

To flip the coin, there’s also a number who have registered phenomenal growth in the spot tv medium:

<table>
<thead>
<tr>
<th></th>
<th>1957</th>
<th>1962</th>
</tr>
</thead>
<tbody>
<tr>
<td>William Wrigley</td>
<td>$1,936,000</td>
<td>$15,033,000</td>
</tr>
<tr>
<td>Alberto-Culver</td>
<td>6,166,970</td>
<td>11,155,000</td>
</tr>
<tr>
<td>Campbell Soup</td>
<td>245,130</td>
<td>5,971,460</td>
</tr>
<tr>
<td>Deluxe Reading</td>
<td>41,810</td>
<td>3,940,670</td>
</tr>
<tr>
<td>Simoniz</td>
<td>—</td>
<td>2,294,250</td>
</tr>
</tbody>
</table>
First in Hoosier Hearts

Here's lovely Frances Farmer, whose illuminating "program notes" add interest to the movies she shows on "Frances Farmer Presents."

First in Hoosier Homes

Most movies do pretty well on television. Make them good movies and they do even better. Add a former Hollywood star as hostess, and you have a real winner.

That's what we have in "Frances Farmer Presents." Fine films from Warner Brothers, Metro Goldwyn Mayer, Twentieth Century Fox, Seven Arts, and Republic . . . with "program notes" by charming Frances Farmer, one of Hollywood's leading ladies of the forties.

Miss Farmer does more than just look pretty . . . though she does that exceedingly well. She is intelligent, articulate, and engaging . . . and her comments and recollections about the films she shows and the personalities in them make the films themselves far more interesting to her audience.

And quite an audience it is. We cover a 69-county area . . . Indianapolis and its rich satellite markets, where more than three billion retail dollars are spent annually.

A share of that audience and those dollars is yours for the asking. Ask your KATZ man!

America's 13th TV Market with the only basic NBC coverage of 760,000 TV set owning families. ARB Nov., 1961, Nationwide Sweep.
YOU MAY NEVER SEE THE HIGHEST WAVE*

BUT... With WKZO Radio, Ride
The Crest in Kalamazoo
and Greater Western Michigan!

WKZO Radio is the station with the biggest splash in Greater Western Michigan: NCS '61 credits WKZO Radio with more circulation than any radio rival—with 40.4% more than all other Kalamazoo stations combined. And it's high tide at all hours, too: the 6-county Pulse of Sept., '62 shows WKZO Radio outrating all competitors in 358 of 360 quarter-hours surveyed—dominating all hours surveyed in both total listening and adult listening. And rising fast! Sales Management has predicted that Kalamazoo will outgrow all other U.S. cities in personal income and retail sales between 1960 and 1965.

Let your Avery-Knodel man give you the complete log!

*A wave 112 feet from trough to crest was computed from U.S.S. Ramapo in 1933.
UHF

a status report

UHF operators are looking for better days
But they don't think the new "all-channel" law will help much

Last year, Congress passed an all-channel television law.
This law requires that all TV sets shipped in interstate commerce after 30 April 1964, be capable of receiving all UHF as well as VHF channels—a total of 82 channels in all. The FCC, at whose urging the bill was introduced, believes all-channel legislation is the tool with which UHF can establish itself securely in the broadcasting spectrum. Some UHF partisans agree with the FCC. Others agree that legislation can help UHF, but that all-channel is not the answer. A more potent step—such as deintermixture of VHF from UHF stations—is called for, says this point of view.

There is a large body of opinion, however, which believes that disadvantages borne by the UHF will prevent them from ever becoming truly competitive with the VHF on a national basis. "UHF has been in operation for more than a decade," asserts this group, "and rarely has made a go of it. Ask the UHF stations. They'll tell you themselves."

Sponsor recently undertook to do just that. It contacted all of the UHF station operators in the U.S. and asked them how they were progressing. What was their trend in earnings last year? What was the picture in national and local advertising? What questions have advertisers been asking them? How do they answer these questions? What effect will the all-channel legislation have on UHF?

The answers received by Sponsor
indicate that the state of uhf broadcasting is not nearly as forlorn as its detractors seem to believe.

Some uhf stations, to be sure, have had the spirit beaten out of them by unequal competition from the v's. Said one bitter owner of a southern uhf station: "Uhf is a fraud. It won't ever be competitive with vhf, especially in this mountainous country. All-channel legislation is the greatest economic waste in U. S. history. I only hang on hoping for a drop-in."

In general, however, the tone of the answers is positive, even optimistic. In a majority of areas where uhf has gained a foothold it is moving ahead. The pace may be slow, but the direction appears to be forward.

For example, some 70% of the respondents said that their 1962 earnings showed an improvement compared with 1961 results. In many cases the gains were small and some of those who reported improvement were still operating in the red. Nevertheless, the curve is pointing up.

The same is true of advertising revenues. More than 60% of the stations replying to sponsor's questions said that national advertising was up in 1962, and 70% indicated that local ad revenues had risen.

These figures, however, do not tell the whole story. Another pattern emerges when the answers are broken down between stations that serve uhf-only areas and stations in intermixed vhf-uhf areas. Last year more than 85% of uhf-only stations could report an increase in earnings, while only about half of the intermixed stations could do the same. About 60% of the uhf-only stations reported gains in national advertising and 75% in local advertising. Of the intermixed stations, 60% enjoyed gains in national advertising and 65% in local advertising.

In terms of dollars, then, the line is clearly drawn between uhf-only stations and intermixed stations. Uhf-only seems to be showing definite improvement, while intermixed operators are having far less success.

Judging from the questions they ask uhf salesmen, the advertisers are quite aware of the different problems faced by uhf-only and intermixed stations.

"There is no question directed to us as an uhf operator that would not be directed to a vhf operator," claimed J. A. Higdon, general manager of WAGF-TV, Channel 31 in uhf-only Huntsville, Ala. "Advertisers are interested in homes delivered. This we accomplish with AKB and local Western Union studies. Cost per thousand homes delivered is used in computing rates."

W. O. Edholm, general manager of KICU, Channel 43 in Fresno, Calif., had this to say about adver-

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**Commercial uhf operations in the United States**

<table>
<thead>
<tr>
<th>City</th>
<th>Station</th>
<th>Ch.</th>
<th>Network</th>
<th>Service area population</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peoria</td>
<td>WYER</td>
<td>20</td>
<td>ABC</td>
<td>298,000</td>
</tr>
<tr>
<td>Peoria</td>
<td>WTCH</td>
<td>22</td>
<td>ABC</td>
<td>285,000</td>
</tr>
<tr>
<td>Rockford</td>
<td>WVTG</td>
<td>27</td>
<td>ABC</td>
<td>210,000</td>
</tr>
<tr>
<td>Springfield</td>
<td>WICS</td>
<td>20</td>
<td>ABC</td>
<td>146,500</td>
</tr>
<tr>
<td>Evansville</td>
<td>WFTF</td>
<td>22</td>
<td>ABC</td>
<td>199,000</td>
</tr>
<tr>
<td>Evansville</td>
<td>WMC</td>
<td>24</td>
<td>ABC</td>
<td>199,000</td>
</tr>
<tr>
<td>Fort Wayne</td>
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<td>33</td>
<td>ABC</td>
<td>232,000</td>
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<tr>
<td>Fort Wayne</td>
<td>WPTA</td>
<td>21</td>
<td>ABC</td>
<td>232,000</td>
</tr>
<tr>
<td>Fort Wayne</td>
<td>WIKO</td>
<td>23</td>
<td>ABC</td>
<td>232,000</td>
</tr>
<tr>
<td>Lafayette</td>
<td>WFTL</td>
<td>18</td>
<td>CBS</td>
<td>63,000</td>
</tr>
<tr>
<td>WICF</td>
<td>31</td>
<td>uhf only</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Muncie</td>
<td>WLBC</td>
<td>49</td>
<td>ABC</td>
<td>111,000</td>
</tr>
<tr>
<td>South Bend-Ekhard</td>
<td>WNDU</td>
<td>16</td>
<td>ABC</td>
<td>299,000</td>
</tr>
<tr>
<td>South Bend-Ekhard</td>
<td>WSVT</td>
<td>22</td>
<td>ABC</td>
<td>299,000</td>
</tr>
<tr>
<td>South Bend-Ekhard</td>
<td>WSV</td>
<td>28</td>
<td>ABC</td>
<td>299,000</td>
</tr>
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<td>16</td>
<td>ABC</td>
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<td>South Bend-Ekhard</td>
<td>WSVT</td>
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<td>ABC</td>
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<tr>
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<td>ABC</td>
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</tr>
<tr>
<td>South Bend-Ekhard</td>
<td>WSV</td>
<td>28</td>
<td>ABC</td>
<td>299,000</td>
</tr>
</tbody>
</table>
Sets manufactured: uhf continues to lag behind

<table>
<thead>
<tr>
<th>Year</th>
<th>Total sets</th>
<th>Uhf sets</th>
<th>% of total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1962*</td>
<td>5,591,361</td>
<td>549,105</td>
<td>9.0</td>
</tr>
<tr>
<td>1961</td>
<td>6,177,797</td>
<td>370,978</td>
<td>6.0</td>
</tr>
<tr>
<td>1960</td>
<td>5,708,346</td>
<td>428,527</td>
<td>7.5</td>
</tr>
<tr>
<td>1959</td>
<td>6,349,380</td>
<td>435,571</td>
<td>6.9</td>
</tr>
<tr>
<td>1958</td>
<td>4,920,428</td>
<td>418,256</td>
<td>8.6</td>
</tr>
<tr>
<td>1957</td>
<td>6,399,345</td>
<td>779,800</td>
<td>12.2</td>
</tr>
</tbody>
</table>

*Source: E.I.A.

Advertisers’ questions: “The Fresno market, having been uhf from the very beginning of television, has never had a conversion problem and therefore uhf is accepted here by both national and local advertisers.”

Most frequent question. When a uhf-only operator is questioned by an advertiser, it often is because the advertiser is not sure the market area is pure uhf. “The most difficult problem encountered by the uhf stations in the South Bend-Elkhart market was the belief that if a national buyer bought Chicago and Kalamazoo, he somehow covered the South Bend market,” said Paul C. Brines, v.p. and general manager of WSVG-TV, Channel 28 in South Bend-Elkhart, Ind.

“This was partly true until 1958 when all three stations changed from the upper to the lower uhf band and constructed a 650 foot tower. . . . The average family is perfectly happy with the fine uhf signals received from all three stations and enjoy the programs of the three basic networks.”

Advertisers have other questions for stations in intermixed areas, however. “The question I am asked most often,” said an intermixed operator, “is how do you ever expect to compete with uhf coverage?”

“The greatest sales problem nationally is a general impression that uhf stations have an extremely poor coverage range,” declared Merritt Milligan, station manager of WMTV in intermixed Madison, Wis. “To answer this we use a map showing uhf pictures in various areas taken directly off the air in residential areas on a regular commercial uhf receiver. Local ad...

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how they compete and the audience they can serve*

<table>
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<tr>
<th>City</th>
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*From "1963 UHF Survey" by the E.I.A. E.I.A. note: that the list is incomplete.

SPONSOR/18 MARCH 1963
Household products commercials feature more “realistic” gals

- Women more talented, less sophisticated
- Many agency casting directors prefer actresses
- Cosmetic, cigarettes still want high fashion

As far as Madison Avenue is concerned, women no longer have to look like Suzy Parker to get a job as a “spokeswoman” in a tv commercial. Gone are the supersophisticated models dressed in evening gowns demonstrating an ice box or scrubbing a dishpan. Husbands in fact are complaining the women in household products commercials look like their wives.

The trend has been gradual, but agency casting directors claim it has become firm over the past year. Why? The belief is American housewives are becoming more educated and immune to the tv commercial glamor-haze. “After all,” says one casting director, “a good soap or floor wax should work no matter who’s using it, a model or a housewife.”

A syndicated columnist recently observed that some of the damsels in tv commercials are so unvarnished, so plain, that only Mr. Clean could possibly shower attention on them.

Actresses, not models. Besides looking less like models, the women in commercials often act less like models. In the new Ajax White Tornado commercial, for example, the woman even straightens her sweater before the audience. Women wearing slacks, an apron, flat shoes in tv spots are as common as in the home—and the general feeling is this is the way it should be.

New Oxydol tv spots by D-F-S feature two comely-but-plain-looking women in houseclothes simply discussing the product—“unsophisticated, and undramatic, but very effective,” says an admiring executive in another agency. Peter McSpadden, account executive on Oxydol, says: “We are trying to vignette situations in a realistic way. The women are professional models, but we choose ones that are average looking and can act down to a natural situation, making it appear as if the listener were eavesdropping. We like to think that Oxydol was one of the first consumer products to discover that realism is an effective way of presenting a message.”

Two women heading the list of actresses (vs. models) are talented Jan Miner and Gertrude Berg. Jan Miner has become part of the product identification for Good-man’s Noodles (Smith/Greenland) and Gertrude Berg (Foote, Cone & Belding) for S-O-S scouring pads. Both have a warm friendly character which radiates a feeling of truthfulness.

Out of Leo Burnett come two series of commercials with true-to-life scenes: Secret Deodorant with Katy Winters, and Salvo with Wally Cox and housewife-housewives. These commercials have humor and general audience believability. Wally Cox and Tom Pedi of the Dash commercials are part of a similar trend in the choice of men being used for the household product sell.

Commercials to movies. As recently as four or five years ago many actors and actresses were leery about doing commercials, for fear it would damage their professional status. Now all that has changed for three reasons: 1) many product demonstrators on tv have found new careers in the movies, and theatre through commercials, 2) most commercials now are high quality productions, 3) residuals are hard to refuse.

Tippi Hedrin, the leading lady in Alfred Hitchcock’s “The Birds” is a good example of a commercial demonstrator made good. As a matter of fact Hitchcock saw her on television and called her out to Hollywood to try out for the part.

Carol Christensen and Margo Werner also found that commercials were an entrance to the theatre, not a hindrance. Peggy King (Hunt’s Tomato Sauce jingle) and Joanie Sommers (of Pepsi fame) have both made top billings as singers since their commercial debuts. Casting directors now file
names like Charlotte Rae, Alice Pierce, Morty Marshall, Bernie West, Diana Douglas, and Kay Ballard, all on the waiting list for commercial opportunities.

Some casting directors went so far as to say they would always cast actresses and actors, instead of models, if the clients would allow them. The feeling is that models are often better for print copy, but if maximum use of TV's unique advantage over print—movement and living drama—are to be utilized, the spokesman must be able to move with the poise of an experienced actress, and employ all the facial expressions and training in character development that go with it.

Believability. Some people call it realism, others believability, and others slice-of-life. Whatever the movement is, advertisers and agencies are not all approaching it in the same way. Aside from using actresses and models there are many commercials on the air today that use people in every walk of life portraying themselves to put across the authenticity of their message. For example, the Savings Bank Association of New York State uses a teacher, a builder, and a space engineer, all portraying themselves, as did the Ivory Soap look-alike commercial, and those for All, and the First Pennsylvania Bank and Trust Company.

The fact is, however, the real people or even real backers of a product, may often appear to be models, even if they're not, wherever a talented actress with home-appeal and no more than a paid interest in the product may get across the feeling of truth more effectively. It is the problem that fiction often appears more truthful than the truth itself.

Dream image. The true-to-life approach has taken a strong foothold in the realm of household products—foods, soaps, waxes, utilities, and repair items—but in the area of cosmetics, shampoos, clothing, and cigarettes, the dream or high-fashion image is still important.

Revlon, Breck, and Helena Rubenstein are still on the unrealistic and sophisticated side. "If women are to buy such personal products," one casting director comments, "they must feel they are going to make her beautiful like the woman in the commercial. They want to look like the model. Beauty is what is being sold, more than the product." Breck commercials, for example, have used the same kind

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**What casting directors say about women in commercials**

"The trend in TV commercials has definitely switched toward more naturalness and believability. Many commercials today use people portraying themselves."—Martin Begley, L&N

"Formality has given way to relaxed intimacy—stiff hard sell to the slice-of-life soft sell."—Marilyn Samuel, Leo Burnett

"The trend is a good thing. Female viewers are aware that they are not the perfect models and identify themselves with the more realistic-type woman. What we're striving for is truth."—Betty Shirley, Doyle Dane Bernbach

"For household commercials, we object to the women who looks like she's never had her hands in water."—Catherine White, SSC&B

"In most product categories it is more important for a woman to be an actress than a beautiful model. She can be attractive, but she must be believable."—Claudia Walden, Grey

"There are areas where the high fashion line is still a must, such as cosmetics and cigarettes."—Maxine Marx, Norman, Craig & Kimmel
Radio boosts New England's 'Child-Mild' weenie

- WBZ jingle changed taste of populace
- Quinn & Johnson planned ad campaign
- Sales 34% more than for same '62 period

Any New England connoisseur in the weenie hemisphere will tell you instantly that "Child-Mild" GEM Franks have captured the fragrance of both moggies and septuagenarians, notably the former, thanks largely to a WBZ, Boston, jingle.

The jingle in question happily announces that "only one ounce of pepper is used to season 5,000 'Child-Mild' GEM Franks." And it appears that this "wurst geschäft" piece of intelligence is one of several factors contributing to the zooming popularity of this beloved hot dog.

The success of the "Child-Mild" frank began two years ago when the Columbia Packing Co. sought to increase its share-of-market in processed meats. With this in mind, it engaged the services of Quinn and Johnson Advertising, a new Boston agency. Like any alert agency, it sought to discover any new virtues in the client's products.

"We believed our skinless franks were genuinely milder than those of our competitors," said Jack Bortek, Columbia's sales director. "The moment we mentioned this to Quinn and Johnson, things started happening."

The agency interviewed some 50 housewives, all mothers of two or more children living at home. What was the result? Mildness rang more bells than tenderness, juiciness, all-beef and other plus features attributed to the weenie. With this information at hand, Murray Sherman, Columbia's production manager, set out to make a better quality skinless frank, one so mild that consumers immediately would taste the difference.

Both the advertiser and agency noted that many of the top brands did indeed occasionally speak of their products as "mild" or "gentle spiced" but few risked all on this single appeal.

To back up the appeal, the agency came up with the title "Child-Mild." Said a company executive:
“We haven’t the foggiest notion how one defines ‘Child-Mild,’ but everyone now seems to know what it means.”

**One ounce of pepper.** To promote this single strong sales idea, the agency began using an effective commercial one that called attention to the one ounce of pepper in 5,000 franks. Shortly after the radio commercials penetrated the New England households, sales began jumping. Chain after chain began to stock “Child-Mild” and before long the product was carried in such top-ranking New England outlets as A&P, Columbia, Fernandes, First National, George C. Shaw, Great Scott, Kennedy’s, Star, Stop & Shop, Supreme, Tedesci’s and others.

One week before Memorial Day last year, WBZ’s personalities began extolling the lofty merits of “Child-Mild” some 40 times a week. The commercials were introduced with a catchy sing-sing jingle but from then on each WBZ personality was on his own. Working from fact sheets, deejays were encouraged to use their own persuasive techniques. Some played it straight, some outdone but the overall result was nothing short of remarkable. Each of the deejays had been taken previously on a delux tour of the Columbia plant and shown how carefully “Child-Mild” weenies were created.

In the fall, Columbia concentrated its advertising dollars on two big campaigns at Halloween and Thanksgiving. Halloween commercials reminded mothers of the significant protein content and other nutritional benefits and urged mothers feed their youngsters “Child-Mild” before sending them out on the prowl for goodies. According to all concerned, the saturation campaign on WBZ got this message across successfully. “Child-Mild” soon became part of the folk-lore of the community. In Boston, for example, one heard references that only the beef from tranquillized cows was used to produce this brand of franks. In supermarkets, oldsters were asking if

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**Anything for a laugh (or a sponsor) is credo of Ohio twain**

A pair of zany radio comedians who list sponsor-baiting as one of their favorite indoor games is rapidly developing into a potent sales force in Cleveland.

The irreverent twosome of Jeff Baxter and Jack Riley who have been pricking a wide variety of balloons on station WERE’s “The Baxter and Riley Show” since last July 4. The pair daily aim their satiric shafts at everyone from the Mayor of Cleveland to their own advertisers. One of their stock characters, in fact, is a refugee from Madison Avenue named Gates Mills who buys his cars in six-packs and rents the Ohio Turnpike for street dances.

The comics frequently ad-lib their commercials and sometimes the results are something less than businesslike. The sponsors don’t mind however. “These ad-libbed commercials have always been humorous, but most important, of course, they have sold our products,” said a spokesman for Man-ners Restaurants, one of the program’s first regular advertisers. “Manners,” he added, “has been amazed at the tremendous success of the Baxter and Riley shows.”

While Baxter and Riley are wont to twit their own sponsor, they also are willing to give their all in his service. In the name of promotion they have been known to cling precariously to a roof-top clutching a case of Schaefer beer (see photos).

It was for Schaefer, incidentally, the pair created what many Clevelanders consider their masterpiece of commercial art. To wit:

*I think that we shall never hear,
A poem lovelier than beer.
The brew that Joe’s Bar has on tap,
With golden base and snowy cap.
The foamy stuff I drink all day,
Until my memory melts away.
Poems are made by fools, I fear,
But only Schaefer can make a beer.*
Two disparate segments of American society—the hard-headed businessman and the soft-boiled egghead—appear to see eye to eye on at least one subject, namely the daytime television serial. Both are reportedly viewing with considerable reverence the latter-day soapers.

Probers seeking a motive for the enduring affection lavished on daytime serials by national advertisers, soon learn that the latter derive quantity plus circulation and astounding viewer-loyalty from sponsoring serials. Moreover, daytime serials on television today are garnering high Nielsens. Should the trend continue, the networks will before long, offer nighttime serials. Negotiations are presently under way.

Says a top-ranking CBS TV sales executive, speaking of the enormous popularity of *The Secret Storm*, a Roy Winsor product seen Mon.-Fri. (1 to 4:30 p.m. EST), “When the advertiser latches on to a dramatic serial such as this he’s buying the most homes for his advertising dollar and at the same time getting a story that is holding audiences with missionary fervor day in and day out, a story surprisingly well written.”

Anti-intellectuals as well as intellectuals seem to agree that throughout today’s crop of television serials runs a deep vein of professional and more meaningful writing, acting and production values. In the case of *The Secret Storm*, there is sheen and polish akin to that of the Broadway theatre; in fact, all the performers in the ten-year-old stem from the Broadway stage. Notably principal players Haila Stoddard as Pauline Fuller, Majorie Gateson as Grace Tyrell and James Vickery as Alan Dunbar, The Misses Gateson, Stoddard and Jada Rowland, who plays Amy, are members of the original cast. *The Secret Storm* made its television debut 1 February 1954 as a 15-minute serial. It was expanded to a half-hour in the summer of 1962. Carl Bixby is the present head writer.
Television serials produce loads of favorable mail and enormous viewer loyalty for sponsor’s products.

Hours of preparation
Big problem is not to use too many sets because of limited space. (Above) Coffee break with actresses Mary Foskett, Marjorie Gateson, Haila Stoddard and director Gloria Monty; (1) “Fax on camera” Miss Foskett and Miss Stoddard; (Below) Miss Monty, the director, in control room issuing instructions to cameramen, floor manager, boom man, etc.

and he is assisted by several second writers.

Prepare for nighttime serials.
Both NBC TV and CBC TV are presently airing daytime serials and Roy Winsor indicated that ABC TV would be presenting a daytime serial, General Hospital, in April.

There is no reason, serial savants argue, why the dramatic serial shouldn’t prevail in the evening hours as it apparently does so successfully today in England. They cite the extraordinary popularity of Coronation Street, twice weekly evening serial presented by Gran-
ada and the only program to stay in first place in the top 20 TAM ratings in Britain. Nor can one overlook Compact, the twice-weekly serial telecast over the more hide-bound facilities of the BBC. Like many of our serials, Coronation Street is proving an unusual experience for British viewers, almost unparalleled in British television, because of its technical virtuosity and its "real advance in truth, humor, and character," as the British press expresses it.

The strength of the dramatic serial is in its form, Winsor contends. "It is a continued story about characters whose hopes, fears, confusions, and ambitions stimulate an identifying emotional response in the viewer," he observes. "Some characters are basically good. The viewer sees such characters as an idealization of himself. In the immoral or amoral character, the viewer sees personal enemies who should be chastised. This very fact—good versus evil—produces conflict. Conflict—physical and emotional—is the stuff of which drama is made."

Winsor and his colleagues maintain that The Secret Storm, for one, reflects the world in which we live, "a world recognized, we believe, by everyone who can be attracted as viewers only if there is some growth in the characters we present for their entertainment. These characters reflect this world by their present and future behavior. They are not presented as stereotyped personifications of goodness—a woman exposed periodically to evil in the person of the wicked carpetbagger. Nor do they stagnate—a Pollyanna beset with one larger-than-life problem after another yet never growing into a richer, wiser, or more productive human being."

No tumors on the brain. Gone, for the most part, from today's serials are the innumerable maladies and sicknesses, the endless surgical operations, the use of crutches, canes, plaster casts and surgical dressings. "There are no crutches in The Secret Storm," emphasizes William Francisco, associate producer in the Winsor office.

"There are no incurable diseases among the characters portrayed, he says triumphantly. "Once in a while, a character will have a slight headache or come home exhausted. Always, there is a sense of reality about the characters."

What influence, if any, do advertisers play in the story line of The Secret Storm? "None," Francisco declares, adding "they are marvelous about it."

American Home Products has been a sponsor since its inception. The other—Cheseborough-Ponds, Colgate, French's Mustard, Johnson & Johnson, Lever Brothers, Nestle, General Mills—have been associated with the program from one to five years.

The Secret Storm has been a consistent, top-rated series. The latest National Nielsens make it No. 9 among the daytime programs. Both Winsor and CBS TV sales point out that as a group, daytime serials reach an audience of more than four million homes per minute year-round. The daytime serial group plays to an average of 99 adult women per 100 sets; the weekday 10 a.m.-5 p.m. program average in this respect is 85 adults per 100 sets.

In addition to The Secret Storm, CBS TV's roster daytime serials include As the World Turns, The Edge of Night, The Guiding Light, Love of Life and Search for Tomorrow. On NBC TV, Young Dr. Malone, after a long life fades away April, to be replaced by two new serials, Ben Jerrod and The Doctor. ABC TV will introduce a new daytime serial, General Hospital, starting in April.

Enormous preparation. What goes into the making of a 30-minute daytime serial such as The Secret Storm? As many as 12 hours of preparation and rehearsal, not counting the actual writing and editing of scripts. Each day's activities begin in the Winsor office. Gloria Monty, director since its inception, meets at 9:30 a.m. with associate producer Francisco and other staff. Miss Monty, on this occasion, might learn the program schedule for two days hence has been preempted. Emergency measures must be taken immediately. Drastic cuts and revisions in the scripts must be made plus cast calls to alert performers to the new schedules.

Major problem: six sets have been built for the two day's episodes but now only three can be used. Which best represent key scenes? Ten minutes later, with the aid of a floor plan in general manager Everett Bradley's office, script changes are made and translated into stage positions and movements for the actors involved.

At 9:45 a.m. the changes are approved by Winsor. Thirty minutes later, Miss Monty and cast members are starting the day's rehearsal in one of the rehearsal rooms at CBS TV's Liederkranz Hall studios. The rehearsal continues until 12:30 when there is a 30-minute break (Please turn to page 68)
Sharpshooting for a select target

- Insurance company hits blue-chip viewers
- Sports show yields well for Liberty Mutual
- $1 1/4-million budget is boosted

A neat piece of selective time-buying came to light last week, when a national insurance company took the wraps off its campaign. Liberty Mutual of Boston, revealed that for the past six months its been refining a small, rich lode out of TV's mass-audience paydirt. The company handles many kinds of policy: one of them is business insurance against workmen's compensation. It's a lucrative specialty, but one which naturally holds no interest for the general viewer and consumer.

This type of coverage is bought only by employers: Liberty's trick is to have found a TV vehicle that reaches a sizeable audience and also an unusual proportion of business executives. Given this advantage, the company has mounted a two-pronged campaign that's selling auto insurance to the general public, and compensation policies to the in-group of professional managers.

The double load is carried by ABC TV's Wide World of Sports, the Saturday afternoon network review. The show's giving value to Liberty because of its mass appeal, plus the fact that sports are the top week-end programming preference among executives.

Liberty's entrance into TV was prefaced by small-scale tests conducted over several years under widely differing conditions. The company's ad manager, assistant v.p. Robert Mattox, gives BBDO agency credit for the factual platform which eventually led to the network buy, and especially, for picking the show.

"The agency was the key to our success," Mattox affirms. "They convinced us that Wide World would go."

Taking a chance. Returning the compliment, account supervisor Richard Mayes recalls that although there was supporting evidence, the client had gone along with an avowedly experimental recommendation. In that event, its success will probably modify some of the ad world's thinking about service campaigns on television.

Liberty's interest goes back several seasons, to tests in Syracuse when BBDO was using that market for its consumer panel. Hous-

Sports show is best buy

Weekend ABC review, Wide World of Sports, carries insurance commercials. BBDO recommended program because of sizeable audience and high viewing by business execs (for compensation policies)
tion was later picked for a trial run with sponsored newscasts, and Philadelphia was the site for a brief fling with local sports coverage. Finally, network participation was sampled through the Today show, with inconclusive results.

The breakthrough came when client and agency agreed on a full-scale test of network exposure, and Liberty signed for a short flight with ABC's 1½-hour sports program. At this period, Liberty was interested only in selling auto insurance, its leading consumer service, and the test involved four commercial minutes weekly between February and April.

Auto commercials, featuring real accidents staged by professional stunt drivers, created an immediate response among Liberty's 800-man personal line sales force. (All the company's business is placed through its own staff of direct writers). However, the bonus was a discovery that tv commercials were uncovering prospects for business policies, which are handled by a separate sales group. Promptly, Liberty rushed into production two 60-second commercials on workmen's compensation insurance, to be readied for September re-entry into tv.

Supporting research. BBDO's media research confirmed that sports viewing was unusually high among upper-bracket executives, and was further reinforced by the results of tv studies prepared by competing media. (One such, though BBDO didn't quote it, was conducted by Time, Inc. Its prob-

Blue-chip audience is tv's biggest viewer

<table>
<thead>
<tr>
<th>Family income</th>
<th>Total homes (000)</th>
<th>Tv homes (000)</th>
<th>% of tv penetration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lower (Under $5,000)</td>
<td>21,160</td>
<td>17,540</td>
<td>83</td>
</tr>
<tr>
<td>Middle ($5,000-$7,999)</td>
<td>20,500</td>
<td>19,260</td>
<td>94</td>
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<tr>
<td>Upper ($8,000 and over)</td>
<td>12,590</td>
<td>12,200</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>54,250</strong></td>
<td><strong>49,000</strong></td>
<td><strong>97</strong></td>
</tr>
</tbody>
</table>

(Source: A. C. Nielsen/TvB)

ing of 4,120,000 professional men in industry showed that 68% watched tv on an average day, 72% on Saturday and 80% on Sunday. Weekend football and other sports were the outstanding program choice.)

Liberty returned to Wide World in September, with two commercial minutes per telecast, increased in January to alternate two and three minutes weekly. Business and personal insurance commercials are shown together on most programs.

Dramatic impact has been developed in the business commercials on workmen's compensation. Behind this insurance, Liberty provides many services—rehabilitation, industrial hygiene, accident prevention—which the agency has developed into strong visual terms.

The commercials make good use of such shots as a therapist massaging the arm of an injured worker; the elaborate face masks worn by Liberty industrial hygienists while measuring the air for toxic fumes and the stark picture of a bottle of plasma ready for a worker needing transfusions.

The current series includes the story of a welder who lost his left arm in an accident at the Texas plant of a Liberty policyholder. The injured man was sent to Liberty's Chicago rehabilitation center, outfitted with an artificial arm, trained to use it, and returned to work in his old job. He was restored to a useful life only 112 days after his accident.

Graphic selling. By focusing on the injured welder, Liberty is able to clearly explain the importance of its rehabilitation center, a strong selling point in its compensation insurance. (Rehabilitation makes better business sense and better human sense than paying a man a pension for life.)

At BBDO, Mayes says it's been relatively easy to develop a graphic and vivid presentation because Liberty's story is best told in terms of its effect on people's lives.

The agency team working on the campaign includes Martin F. Conroy, creative director in the Boston office; Richard Mercer, the New York head of tv copy group; writ-
ers Billings Fues and Wilfred Copping; art directors Jack Goldsmith and Larry Berger. BBDO has used six film houses for the series, including West Coast units.

"Although business insurance is a complex subject, and perhaps dull to the public," says Liberty's Mattox, "commercials like these effectively show some of the real, professional work behind our services."

In fact, the commercials have interest for a big section of the general viewing audience, because Liberty's compensation policies cover more than 3,600,000 workers. "Even though our customer is the executive," Mattox explains, "it's good to let employees know the kind of company that insures them."

Liberty collects around $126 million annually in premiums, and more than two-thirds of this is earned by business insurance. The tv campaign can therefore also be considered as a kind of hard-sell corporate campaign. The company's vice president and sales manager, Winston Mergott, points out that "the commercials are representative of the whole company, since they tie in different departments such as loss prevention, claims and sales. When shown together with auto insurance, on the same program, they present Liberty as a strong, responsible company."

**Direct benefits.** This isn't mere theorizing. Apart from the direct sales benefit, Liberty reports that since starting its campaign, there's been a notable effect in creating a better atmosphere for claims settlement, and, as a fringe benefit, that company recruiters on the college campus are having an easier time in getting the ear of potential employees. Has there been a direct sales benefit? Liberty won't spell out the details, since it took the risk of pioneering and wants to reap the full benefit before its competition catches on. But there are three facts which shed light on the success of its tv venture. First is the simple measure of budget. Liberty's pre-tv spending was around $1,210,000, shared amongst newspapers ($110,000), magazines, ($800,000), and miscellaneous promotion ($30,000). The current ad budget is "about 50%," above these figures.

Second is the ability of Liberty to measure with some precision the results of its promotion. Unlike

(Please turn to page 45)

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**Pretty “intern” learns the ropes**

There's a world of difference between radio and tv as taught in college classrooms and in the reality of commercial broadcasting. This can be quite a problem for students hoping to follow careers in the air media, but Westinghouse's KYW, Cleveland, recently found a way to bridge the gap for at least one bright young newcomer.

Nancy Lee Cotner, a student at Endicott Junior College, Beverly, Mass., contacted KYW last fall to propose a four-week "internship" at the WBC radio-tv outlets. Station officials considered the idea, decided it was a worthwhile project, and signed Nancy on for a month of intensive training in all phases of station operation.

Since her major interest was in local-level publicity work for radio-tv stations, Nancy's basic assignment was in the station's p.r. department, where she worked on program schedules, highlights, and local publicity material.

In addition, she worked as a program assistant on the Mike Douglas Show, a locally produced five minute series seen daily on KYW-TV. During her third week at the station, Nancy found herself involved in the station's emergency news operation (the newspapers were on strike) handling news of school closings, cancellations of organization meetings, shutdowns by industry, etc. She also learned the technique of interviewing with the aid of a portable tape recorder, and how a major-market radio station's record library works.

Her comment on her experience: "Very beneficial."
BUFFALO Down

FROM WKBW RADIO

Buffalo, March 18—WKBW goes right on walking away with Western New York listener interest . . . DJ's Jack Kelly, Dave Neavereth and Fred Klestine have been doing it the literal way, leading bands of University of Buffalo students on 50-mile hikes around Buffalo . . . they give the listeners telephone reports on their advertisers along the way . . . All 3 boys are in top training, thanks to the KB YoYoos . . . That's the 50,000 watt basketball team made up of station staffers who have raised more than $5,000,000 for local high schools playing faculty teams . . . The money goes for athletic equipment and band uniforms, etc. . . .

Current team standings include four ties . . . and that's known as making sports history . . .

Going from sports to suspense, WKBW listeners are on the edges of their chairs over the doing of "Linda Terwilliger, girl-girl" . . . Will Linda escape from the icy waters of Lake Erie? Will she survive a disastrous airplane crash? Will arch public enemy #1, Eldon Smash, be Linda's downfall? Tune in any tomorrow to any WKBW disc show . . .

Linda, the station sweetheart, is on them all . . . the voice is wonderful and versatile DJ Dave Neavereth many and Eldon Smash is reputed to be a certain program director named Doug China . . .

Some personable young fellow or girl is about to become Buffalo's best known peanut butter eater . . . Skippy Peanut Butter, that is . . . WKBW is searching for a youngster whose love of Skippy gives off the kind of glow that makes a winning peanut butter picture . . . Photographs are being received from listeners by the hundreds, and the picture selected will be spread throughout Buffalo on bus advertising cards . . .

Whether it's a 50-mile hike or a peanut butter contest, WKBW makes the news that spells excitement to listeners and spells business to sponsors . . . Just ask your John Blair man . . . He has the story . . .

Enough to make your hair curl, says the media crowd, as sibling rivalry emerges during a buy for a hair product company. Agency's Chicago and New York buyers are vying for the best TV avail. "Im- prove the schedule," the daily watchword, may soon be replaced by the cry, "Pass the tranquilizers."

Seminar revisited: As an old diploma-carrying grad of the IRTS Time Buying and Selling Seminar, we decided to steal quietly into the second session of the current course to find out who's attending the session this time around, and why. Enjoyed the lecture on research by KCRA-TV's (Sacramento) manager of sales development, Roger Cooper, who resembles TV actor William Redfield. Mr. Cooper was seemingly unaware that he created a Dali-like image of a researcher when he stepped in front of a screen on which a rating book page was being projected. Numbers everywhere.

Lecture concluded, we found the copious note-takers seated next to us were estimators from McCann-Erickson. First of the trio we queried was Alberto Mestre, who'd like to become a media buyer, perhaps eventually manage a TV station. George Mahoney, Jr., said his aim is to become a broadcast supervisor, and Ken Brandt volunteered that account exec with an agency looks good to him. All three said they had heard of the course through their agency, jumped at the chance to learn more about the business. We next encountered J. Robert Pigott, of the Norman, Craig & Kummel radio TV business affairs department. He was attracted to the course by the notice in spoxson (we liked him right away) and decided it sounded worthwhile. Although his aim is not in timebuying, he's attending because he believes everything connected with our business is grist for the mill.

Willing to wait: Rosemary "to know her is to love her" Rohmer, buyer on the Salada accounts at H-ag & Provandie (Boston), has sur-

(Please turn to page 30)

Pulse survey shows Kellogg's a winner
Blair's v.p. Thomas Harrison (l) presents Blair award to Leo Burnett men Roy Land (v.p.), Dan Scully (a.c.), and Bob Spaeth (supervisor-buyer) for Kellogg's Corn Flakes spot judged one of "Top 10" radio commercials in U.S.

SPONSOR/18 MARCH 1963
It’s Great to Live in San Antonio...

The calm, tranquil waters of Woodlawn Lake, in the heart of San Antonio, reward boating enthusiasts with hours of relaxed pleasure. In this city of contrasts, three-quarters of a million San Antonians enjoy gondola rides on the romantic San Antonio River... thrilling speed boat rides in tropical Brackenridge Park... water skiing at nearby Medina Lake.

Spectators wander through the hallowed halls of the Alamo... the beautifully preserved Spanish Missions... and the world’s largest Military and Space Age Installations. ‘All this and much, much more in one of America’s most picturesque cities. Yes, it is great to live in San Antonio!

It’s Great to SELL San Antonio on KONO-TV ch.12

THE KATZ AGENCY, INC.
National Representatives

SPONSOR/18 MARCH 1963
WHAT ARE YOUR PHOTO REQUIREMENTS?

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

BUT QUALITY is something else again . . . . ours is superlative

And SERVICE is still another matter . . . . ours is unbeatable!

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TIMEBUYER'S CORNER

Continued from page 38

prised her cohorts by keeping her skis under lock and key all winter. Report is she's holding out for some mild spring skiing this year. Not so with Arkwright's (New York) Robert Hall buyer, Bob Rothman, who travels to northern climes every weekend for winter skiing.

Two-time winner: Krin Holzhauser, buyer at Goodwin, Dannenbaum, Littman & Wingfield (Houston) starts her second term as president of Houston Chapter, American Women in Radio and Television.

On the ad scene: Meet Henry Halpern, Sudler & Hennessey's v.p. in charge of marketing and media. Hank handles buys for such S&H clients as Ozon, Airqueipt (slide projectors), Liberty Life, and Swiss National Tourist. He started his business career with the Gallup Organization in 1941, joined Young & Rubicam in 1949, and the Ward Wheelock Co. in 1950. Two years later he became vice president in charge of marketing, media and research at MacManus, John & Adams, and in 1959 was made vice president and director of marketing and media at Norman, Craig & Kummel. He joined Sudler & Hennessey last year as head of their new department combining all marketing services of the agency—marketing planning, media and research. He is very much in favor of the agency's policy in combining these services under single guidance, feeling that, "The service function of any agency can best be performed when all elements are worked on together toward a common goal. In this kind of environment the client can best be given the service his advertising requires and deserves." Hank Halpern is a graduate of Columbia University, and attended the graduate schools at N.Y.U. and Georgetown University. He is a member of the American Marketing Assn., and is listed in American Men in Science.

Good news from DCS&S: Sam Tarricone, assistant media director, has been elected vice president.

A note from the coast: Replacing round-the-world-tripper Bernice "Breazy" Rosenthal as media director of Campbell-Ewald's San Francisco office is Robert F. Marquis, who for the past six years has been media buyer for Y&R's SF office. As we reported in this column 4 March, Breazy leaves 1 April on an extended tour of Japan, Hong Kong, and the entire South Pacific area.

Agency hopping department: Ruth Simons has been named media manager of F. P. Walther, Jr. & Associates (Boston). Ruth was previously with Doremus.

Through the air, a shillelagh

Bates buyer Dan Monahan has WWLP-TV's (Springfield, Mass.) 10th anniversary on St. Pat's Day gently brought to his notice by colleen Imelda Staunton
PEOPLE-TAILORED ... person-to-person SWANCO stations, marking the pattern of their unique communities. Believable, professional, dynamic — that's SWANCO radio, tailor-made for the whole family . . . and, guaranteed to "sew-up" a market area for advertisers. People who listen, like it . . . people who buy it, love it!

**SWANCO**

**IS**

**PEOPLE-TAILORED**

**IS THAT SEW?**

---

THE JOHN BLAIR STATION

KRMG TULSA, OKLAHOMA

KIOA DES MOINES, IOWA

KQEO ALBUQUERQUE, NEW MEXICO

KLEO WICHITA, KANSAS

Robert E.

Eastman & Co., Inc.

SPONSOR/18 MARCH 1963
NOW AND AGAIN, A HOT ONE

Nearly everyone must be familiar with the tag at the end of the Pall Mall commercial: Voice 1 . . . "Outstanding!"; Voice 2 . . . "and they are mild." The line, with the two-voice approach, is distinctive and effective, and has been helping to sell Pall Malls for something like 17 years. At this late date, and only now thumbing a ride on the tag-wagon, at the end of each the sleeping vice-presidents . . . those that win over the audience to the advertiser . . . are few and far between. There seems to be a paucity of ideas, hooks, gimmicks, weenies, something that the listener can latch on to and remember with a degree of pleasure.

Now and again along comes a hot one that displays imagination and offers the parched eye some courage gently to kid a suitable product along is missing, and so is the entertainment which insured the sell.

(Please turn to page 45)

AUSTEN CROOM-JOHNSON

Austen Croom-Johnson—better known as "Ginger" Johnson; born in England; Royal College of Music; member British Performing Right Society; wrote for London theatre and BBC . . . created, produced, and performed in one of its most popular programs, "Soft Lights and Sweet Music." Subsequently joined NBC: produced and directed many major network shows . . . scouted for new star talent and was directly responsible for bringing Dinah Shore to NBC.

In 1938 Ginger Johnson joined forces with Alan Kent, then one of America's top announcers. They launched their career with the most famous jingle of them all . . . "Pepsi Cola Hits the Spot." Success won them the title, "Kings of the Jingle" in a spread in LIFE. The partnership lasted for eleven profitable years.

Ginger Johnson has continued to specialize as writer-consultant in the musical commercial field. Among his award-winning efforts: Shulton's "Old Spice" musical trade-mark for 10 years.

Among the advertisers he has worked for are: American Tobacco, Ford, Procter & Gamble, General Electric, Chrysler Corp., National Biscuit Co., Kellogg Co., Corn Products Co.
I'll shoot any man or woman (with instantaneous Polaroid film) who comes to SPONSOR's “Shoot Suite”--2506 at the Hilton.

I'll refresh any man or woman who comes to Sponsor's "Hospitality Sweet" (2506 at the Hilton) -- all the sodas you can drink, all the snacks you can down.

I'll make the convention come to life for you whether you're there or not.

I'll carry your sales message to everyone who counts in the business ... and at your option I'll deliver your message 2500 extra times in the Convention Services Special as a bonus from SPONSOR. An especially valuable opportunity for "service" advertisers.
YOUR AD IN OUR NAB CONVENTION SPECIAL IS A DOUBLE-VALUE BUY.
HERE’S WHY:

It will appear in the Convention issue, dated 1 April. It will be seen by people who go to the Convention via the pages of SPONSOR.

It will appear also (at your option) in the Convention Services Special (2,500 extra copies), a separate book delivered to NAB Convention attendees at their Chicago hotel.

It will work extra hard because of the excitement SPONSOR will generate in the Special as well as at the Hilton, Suite 2506. It will help build traffic in your Convention Suite or Exhibit Booth.

It will work extra hard because of all the new excitement SPONSOR is generating.

Cost? Your regular SPONSOR rate! The Convention Issue is a bonus to you from SPONSOR.

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

☐ Shoot if you must this old gray head, but do it in instantaneous Polaroid. I’ll be to your suite.
☐ The sodas I can do without. They don’t go with that other stuff.
☐ I can’t do without advertising in Sponsor’s Convention Issue. Schedule us for .............. page(s)

Name.........................................................................................................................................................

Company..................................................................................................................................................

Address....................................................................................................................................................
COMMERCIAL CRITIQUE
(Continued from page 42)

Here is one that hopes to ride in on the crest of the country-music and banjo appeal. "Your Pontiac dealer invites you to . . . Hurry on down to Wide Track Town . . . Wide Track Town is Pontiac Town . . . Wide Track Town is the place to be . . . and the Wide Track Tempest is the car to see." The frenetic treatment accorded this solicitation leaves me with serious doubts as to whether folks will show up in Wide Track Town. The singers and the caller give out in loud and strident pseudo-country tones, and the overall effect is anything but inviting. The audience is exhorted to "Hurry on down . . . ad nauseam . . . to Wide Track Town where they can see the Wide Track Tempest, along with "station wagons and sedans," which is rhymed with "and don’t forget the Tempest Le Mans." We are also urged to "Get outa here . . . Vamoose . . . Shoot!" Let’s do so, by all means.

I endorsed Hertz and Kent Cigarettes in my first critique. Why are they good? The Hertz music has a real lift, an up-to-date feeling, and the Hi-Lo’s. Good casting and first-class performance—professional all the way through. Kent has a quiet approach, which is a pleasure, plus a pleasing tune; and the singing group is just great. This commercial should wear well because, unlike so many, it treats the listener "kindly" for a change.

In direct contrast is Chesterfield. The tune attached to "21 Great Tobaccos Make 20 Wonderful Kings" is more than a little like Gershwin’s "I Got Plenty O’ Nuttin’" . . . which title pretty well sums up this commercial. As of this writing the tobacco band appears to have been retired from the fields, and some new, dull notes have been added to the latest line, "Chesterfield Kings Taste Great Because the Tobaccos Are." We are supposed to get hung up on this line and inquire, "Are what?" I’ll pass.

Selling and Compelling:
Salem Cigarettes: A pretty and haunting scene in a commercial that sounds and looks like Springtime.

Northwest Orient Airlines: Really nice group harmonies, and well-placed orientation with that gong! A trademark in sound.

Tetley’s Tea: Simple, attractive, with far-away flavor of the East . . . and refreshing as a good cup of tea.

LIBERTY MUTUAL
(Continued from page 37)

other industries, an insurance company has few variables affecting its sales. In this case, the product was the same, the sales force had not been increased, the marketing pattern was unchanged, and the efforts of competition were constant. Any fluctuation up or down would be directly connected to advertising. In this light, the third fact becomes the clincher: company spokesmen boldly report "We’ve had the best sales year ever."

Program changes. Liberty’s success is even more a tribute to tv pulling power when it’s recalled that Wide World has had its vicissitudes. The show was pulled from a dominant Sunday slot to a position on Saturday, where it was temporarily weakened by running against football on another network; ratings suffered for a while but later picked up. Despite this interruption, Liberty’s sales punch has not been deflected. (ABC reports a January-February NTA of 22.3. By a projection of audience-composition figures derived last year, this gives the show an equivalent of 27.5 among plus-$8,000 family heads, and a 25.5 equivalent for college-educated viewers.)

All in all, the Liberty story is an excellent example of a multipurpose campaign within a common carrier. General Electric is fulfilling similar aims with its College Bowl, and American Cyanamid has somewhat analogous reasoning behind its Alumni Quiz. Although the pinpointing of an upper-bracket sub-group in the audience is unusual, Liberty’s not the only advertiser to have accomplished this. Among the notable cases of canny timebuying was Field Enterprises’ sponsorship of the 1960 NBC convention coverage. Most of Field’s World Book salesmen are schoolteachers who turn an extra dollar in summer recess: Field has the conventions tabbed as two shows which certainly would draw the viewing of teachers and parents across the country. A memorable off beat buy was Olin-Matheson’s purchase of the Race for Space (also an ABC show): trade talk at the time suggested that O-M was trying to hit the numerically small numbers of civilian and military experts who are the ultimate source of defense patronage.

Liberty’s success on tv can be explained as a combination of several correct decisions. Basically, there’s one grass-roots factor which should be significant to many service industries. ABC’s daytime sales v.p., Edward Bleier, has a matter-of-fact comment: "A campaign like this pays for itself in extra business. If the program is at a time when the salesmen wouldn’t normally watch tv—as at the weekend—then the company is getting an extra day’s work, each week, out of each salesman."

WOMEN IN COMMERCIALS
(Continued from page 29)

of woman for years; beautiful, unrealistic, and statue-like.

Cigarettes are another field where idealism overtakes realism. Teen-agers and people in their early twenties still look to beauty and fresh outdoor life—a walk through the sunny woods, a romantic sailboat trip, a swim off a paradise island. When choosing a cigarette women are still young: it is this time the advertiser is interested in. In contrast, housewives are generally older, more discerning, and research shows, more fickle in their choice of household product brands.

Many casting directors, agencies, product advertisers, and large companies are recommending more naturalness. Procter & Gamble and Colgate, leaders in household products, both put about 9 out of every 10 dollars in tv, and much of it is being used on realistic commercials for discerning housewives. In fact, the trend has become so industry-wide, so popular, that a spokesman for P&G’s Gleem said "We’re thinking of getting out of the slice-of-life approach into something else."

Marilyn Samuel, casting director at Y&R, sums up the general industry outlook. "This evolution is continuously taking place. How long the trend will continue is hard to say, but there is little doubt in my mind that it is definite."
UHF STATUS REPORT
(Continued from page 27)

Advertisers have fairly well accepted uhf because both stations (in Madison) adequately cover the local trade area.”

How many homes? Advertisers occasionally have technical questions for uhf operators on such points as picture clarity and interference compared to vhf. In general, however, the information sought from uhf by the advertisers is the same as that asked of vhf stations. Or so advertisers profess.

No distinction is made between u’s and v’s in making a national network buy, noted a Pepsi-Cola spokesman, because the message appears on whatever u’s are affiliated with the networks. However, he added, local bottlers making local buys evaluate uhf channels on their particular merits. Their first consideration is the number of homes reached and after that it is programming and other factors.

A spokesman for Lever Bros. said that there is no prejudice either for or against u’s. In terms of spot buys, he said, it is merely a matter of buying the best immediate and available time and of reaching the optimum people per dollar spent.

Another top advertiser on tv said there was no prejudice against uhf, but admitted that a u buy in an intermixed market depends in large part on whether there are enough homes with converted receivers to justify the buy.

At BBDO, said vice president and media manager Mike Donovan, uhf is considered for a client on an equal basis with vhf every time. The decision is based on coverage, cost, programming and ratings, Donovan reported. However, he added, the u’s are often hindered by low distribution and limited coverage.

At Leo Burnett, u’s constitute a small portion of total tv buys, but they are often used to fill in holes in a particular coverage area.

Being judged on the same basis as vhf stations may not necessarily be the unmixed blessing it seems to be for uhf. While it is true that the u’s almost always have a much lower rate card than their v competitors, this is because their coverage is generally more limited. Advertisers, therefore, frequently reject u buys as inefficient, ignoring whatever special merits an individual u station may have.

“I have not in recent years found any national advertisers . . . that are interested in anything other than numbers like total homes reached,” said William L. Putnam, president of Springfield Television Broadcasting Corp., which operates three u stations in the Springfield, Mass., vicinity. “That’s all they seem to want to know,” he continued. “They don’t particularly care on what channel you operate or what the morals of the station manager might be, if there is integration of ownership with management, what the program policy might be, where the transmitter is, or anything that the FCC cares about. All they want to know is homes reached and cost-per-1,000.”

The price is right. The trouble with comparing uhf and vhf on an exclusively quantitative basis, the
operators assert, is that it ignores one of the great virtues of uhf. That is, uhf stations make tv time available to advertisers who otherwise would not be able to use the medium.

"In New York, when you think of a local advertiser you consider Macy's or Gimbel's," explained Allan Land, managing director of WHIZ-TV in Zanesville, O. "In the Zanesvilles of our big country, there are many, many business people who do not have television available simply because the medium generally has grown in large urban areas. A good example to us is Springfield, Ohio—a community twice Zanesville's size. A merchant in that town has Columbus to the east and Dayton to the west. "The medium his customers spend more time with than all others combined is just not available to him unless he can pay the price for either Columbus or Dayton television advertising, which makes it quite rough...."

The uhf operators feel that their medium, with its sharply defined market, local orientation, and comparatively low rate cards, is the obvious answer to this dilemma.

The all-channel bill. Surprisingly, most of the uhf operators are not very sanguine about the all-channel legislation. Nearly half of them expect no help at all from the bill and another third believes that whatever assistance it may offer will be a long time in coming.

Operators in uhf-only areas point out that uhf ownership has re-ched near saturation in their markets already, so the new law will have little effect. The same is true of intermixed areas with high conversion rates. Said Richard W. Florea, assistant manager of WTAF-TV, channel 31 in Marion, Ind.: "New set sales are currently running 90% uhf-equipped in this market. Thus the legislation will cause only minor change here. However, we anticipate it will help Madison Avenue's thinking on uhf, particularly in intermixed areas."

Other intermixed operators reject the all-channel remedy as too little and too late. Stronger medicine is needed to keep them going they maintain—and that medicine is deintermixture. Since they are unable to compete with the uhf stations in their markets, and since competitive television is the goal of the FCC, the intermixed operators reason the best, if not only solution is to force the uhf stations to convert to uhf facilities. This, of course, is a bitter pill for the v operators and the FCC has at least temporarily set it aside.

It will be some time before the effects of all-channel tv can be analyzed. James H. Hulbert, manager of the NAB's department of broadcast management, predicted that it probably will take until 1972 to have all-channel sets in 100% of the viewing homes. If, as seems likely, manufacturers continue to sell uhf sets out of inventory after the 1964 deadline, complete conversion to all-channel will take even longer.

On the other hand, all-channel legislation seems to be a fresh
Plan now to attend
IEEE’s special TV Symposium

Wednesday, March 27, 2:30-5:30 p.m.
Morse Hall, at the Coliseum, New York

Hear these 5 technical papers:

The South Carolina ETV Story
Part I: R. Lynn KaImbuck, General Manager, South Carolina ETV Center
Part II: W. R. Knight, Jr., Chief Engineer, Bell Telephone & Telegraph Co.

You will view Educational TV on a wide screen via closed circuit direct from Columbia, S.C. Both studio and classroom will be seen in actual operation.

Compensation for Dropouts in TV Magnetic Tape Recording
I. Moskovitz, Mincom Division, Minnesota Mining & Manufacturing Co.

New York City’s UHF TV Project Reports:

Mobile Field Strength Measurements:
Daniel Hutton, FCC, Washington, D.C.

Analysis of Measurements & Observations:
George Waldo, FCC, Washington, D.C.

Chairman: Arnold B. Covey, AT&T, New York
Organizer: Clure Owen, American Broadcasting Company, New York

breeze over the somewhat still waters of uhf. The tempo of applications for uhf construction permits has picked up considerably since the bill was passed—some 29 applications having been received by the FCC in January alone. Some major economic forces are moving into the field. One is Kaiser Industries, which has begun uhf broadcasting in San Francisco, Detroit, and Los Angeles, and will soon begin operations in or near Chicago and Philadelphia. Another is Don Emilio Azcarraga, a leading Mexican radio/TV magnate, who is operating Spanish-language uhf stations in Los Angeles and San Antonio, Tex., and is planning three more in major U. S. cities.

Foreign-language appeal. This last group of stations should be examined with some attention. Many observers believe that it in the field of foreign-language broadcasting and other special markets that uhf can realize some of its greatest growth potential. A station such as KWEX-TV, which aims its programing at the Spanish-speaking population of San Antonio and to an audience just across the Mexican border has its own special market. It is not competing with vhf stations and suffers no loss of drawing power, as many uhf stations do, because it is not affiliated with a network.

Community antenna television presents an interesting problem for uhf. Some u operators regard CATV as an anathema because they bring high-powered vhf programing to uhf territory and lure viewers away from u channels. But uhf programing can be beamed to CATV systems too. WDAU-TV in Scranton, Pa., is on a total of 90 systems, giving it 130,000 tv homes in addition to its primary coverage. The station says it is the world’s largest feeder tv station to CATV systems.

In Washington last week, a new group called the “Committee for the Full Development of UHF Broadcasting” met for the first time. The membership of the committee includes representatives from government, consumer groups, tv manufacturers, stations (both uhf and vhf), advertising, labor, engineering, and retailing.

Participants entered the meeting room with widely divergent attitudes toward uhf. Some undoubtedly felt that in implementing the new all-channel law they were about to usher in the period of wide growth for uhf that had been promised for more than a decade but somehow never materialized. Others probably felt the medium gave no sign that it had any intention of increasing its forward gait.

What is the cause of this ambivalence over uhf? A short look at its history provides the answer. Following a freeze on new tv stations, the FCC in 1952 allocated 1,186 uhf stations in a move calculated to provide a fully-competitive national television system. The number of allocations has since been increased to 1,565.

The FCC idea was a good one, but it didn’t work. As of January there were only 113 “u” stations broadcasting compared to 486 “v’s.” Many “u” channels that began operations have folded. Less than 10% of the U. S. population lives in areas receiving uhf broadcasts, and of course, not all of these people have uhf receivers. Production of uhf sets continues to run under 10% of total sets produced.

The uhf movement seemed unable to make much headway against the entrenched v’s. For one thing, u stations operate under certain technical disadvantages—their signal does not extend as far as vhf with the same power, they are subject to interference from terrain features and need flat open land for optimum operating efficiency, and they require a higher power input. Moreover, most tv sets were equipped for vhf reception only. To receive u broadcasts required installing a converter or buying a new, more expensive set.

This, then, is where uhf stands today. Where does it go from here? Undoubtedly it will continue to grow—FCC support, if nothing else, will ensure that. Undoubtedly it will continue to suffer growing pains—how severe they are will depend in large part on what the operators themselves do with their opportunities. But it will take time, at least a decade, before the role of uhf in U. S. telecasting can be defined with any real precision.

SPONSOR/18 MARCH 1963
The Federal Trade Commission may wind up in the Supreme Court in two different cases. One has application to all advertising media, the other to television.

The New York District Court turned down an FTC bid for an injunction against Bayer Aspirin claims based on an FTC-financed test. The court not only refused the injunction, but tossed in comments to the effect that the Commission was wrong on the merits of the case.

While the injunction is a seldom-used route, and was regarded only as a tool for use in case of drugs presenting a clear danger, the precedent probably will not be tested, FTC will likely go ahead with its usual processes of hearing-in-order-appeal before full commission.

If the FTC persists in ruling Bayer out of order, Sterling Drug will undoubtedly go to the courts after its New York victory. FTC staff is so angry over Bayer claims it would undoubtedly press for an appeal to the Supreme Court if the Commission loses in the lower courts.

FTC appears to have deliberately set up a Supreme Court test in the Colgate "shaving sandpaper" commercial in the second of the cases.

It wants to push through a precedent under which it can outlaw any TV commercial using props for the real thing if the real thing won't do on TV what the props purport to do.

If the demonstration influences people to buy, it won't matter that the product will in fact do what the commercial demonstrates. Illustration given in the decision was that false claims to have the Good Housekeeping Seal of Approval are outlawed even if the product could do what the advertising says and could get the seal.

This case has been in court before, and the FTC's first decision against Colgate was thrown back at the FTC on the grounds that it was too broad, might prohibit use of all mockups, and wrongfully banned all future transgressions without waiting for the transgressions to occur.

New decision appears equally broad. FTC personnel privately say it has merely been smoothed down legally to withstand court challenge. They add that they would welcome a Supreme Court test.

Death of the VHF drop-in and a strong re-affirmation of FCC determination to push UHF has come in a single decision.

FCC voted tentatively against 7 of 8 of its own proposals to put a third vhf station in major markets at substandard distances. Only Oklahoma City's third vhf carried, and this was a switch from a nearby town.

Though it is conceded that the all-channel set law can't be of much aid to uhf stations seeking to compete with vhf for at least several years, ABC will have to wait for as long as it takes to have a third station come on the air not only in the seven markets, but in any other important markets similarly situated.

Kenneth Cox may finally take the place of T.A.M. Craven as an FCC commissioner this week.

Even so, Craven will have served a month and a half beyond his scheduled date for retirement.

Between the time it was announced that retirement age would not be waived for Craven and the time Cox actually takes over, nothing has come up that substitution of the Cox vote for Craven's would have changed. (Maybe it was purposely engineering to be that way.)
Tv getting too arty, warns Mogul

“Self-annointed apostles of creativity are talking the subject into the ground until we’ve lost our perspective, and what’s worse, our sense of values.”

Emil Mogul, who helms Mogul Williams & Saylor and is well-known for his hard-hitting, common-sense approach to advertising, told the Advertising Club of Fairfield County something which tends to raise eyebrows in this creativity-conscious age: advertising may be getting dangerously close to art for art’s sake. The major danger, said Mogul, lies in “entertaining the sales message to a speedy 60-second death.” He also warned against misplaced and misguided humor as a source of irritation to viewers.

Virtually taking a swing at the modern tv sales spectrum from Bert and Harry to Suzy Parker, Mogul said that heavy reliance on non-advertising showmen may “negate the basic aims of the commercial, which is to inform the audience of the product’s availability and superiority in as compelling, believable, and most important, interesting a presentation as it is possible to produce.”

Hollywood-brand showmanship should be used as a setting for the advertising message, not as a substitute for it, said Mogul, putting in a last plug for his own philosophy: “Sound, logical copy based on a convincing reason—why platform is still one of the most effective ways to approach a commercial.”

Bayuk, Brown Shoe face FTC fire

It was rough sailing in Washington, D.C. recently for two big broadcast advertisers.

Having some trouble of its own regarding FTC probing of its pricing practices, Bayuk Cigars inherited a similar headache in its subsidiary, Mason, Au & Magenheimer Conf., acquired in 1961.

FTC ruled to disregard recommendation of hearing examiner to drop complaint against the candy manufacturer. “We are not persuaded that since a consent cease and desist order is already outstanding against Bayuk, it’s unlikely that this corporation will permit its wholly-owned subsidiary Mason to embrace it by practices violative of the Robinson-Patman Act.”

Brown Shoe Co. ran up against FTC denial of company arguments on the non-collusive nature of its Independent Retail Division’s program. According to Brown, the 800 retailers involved can and do carry shoe lines other than Brown, exercise their own control over pricing, and, if they do carry Brown exclusively, it’s because they sold better and or because dealers believe in concentration of brands as a merchandising concept.

Advertising is creature of high living standard

Benton & Bowles chairman Robert E. Lusk traces the history of advertising and describes the operations of a modern agency in an article written for the Encyclopedia International, which is being published by Grolier, Inc. this month.

Lusk finds the origins of advertising in advertisements for goods, services, circuses, and gladiatorial combats on walls, along roads and over shops in ancient Greece, Rome, Babylonia, and Egypt.

In his analysis of modern advertising, the B&B chairman discusses the advertising media, advertising costs and the varied activities and

Sponsor meets with sluggers on broadcast coverage

Representatives of American Tobacco, one of the sponsors of Houston Colt .45s baseball games this season, talk things over with outfielders Al Spangler and Carl Warwick at seminar for all stations hooked up in the radio-tv network. Here, l-r: Spangler, Al Monahan, J.D. Amason, and Warwick
announcing

ABC - TV
in the
Nation's
9th Market

KTVI
Television, Inc.

KTVI
Television 2
St. Louis

KTVI, Television 2, serving
greater St. Louis—"Gateway To The
Space Age"—proudly announces the
appointment of H-R Television, Inc.
as exclusive national representatives,
effective March 18, 1963
functions that are maintained by a modern agency.

Lusk also assesses the role of advertising in the social structure of the United States today. "Advertising," he asserts, "is tied closely to America's standard of living, but it is the creature, not the cause, of this high living standard. In fact, part of the cost of advertising may be regarded as a growth cost of helping to advance this living standard to ever-higher goals."

Heavy tv bow for Lysol; Carnation goes spot radio

April will see the national debut of a new product from Leln & Fink and a new label, first since 1948, from Carnation, both backed up with heavy broadcast exposure.

After three years of extensive test marketing, Leln & Fink is ready with its Lysol Spray Disinfectant. Exceptionally powerful night and day network tv will include 20 prime-time shows on all three networks and 11 daytimers on ABC TV and NBC TV. Daytime tv spots are also scheduled in key markets.

Coast-to-coast spot radio in four languages is backbone of Carnation Evaporated Milk's campaign to introduce a new label, which adds color to the traditional Carnation red and white. Six network tv shows will also be used to round out the broadcast side of the launch.

A.C. Gilbert ad budget upped to $2.5 million

The A. C. Gilbert Co., toy manufacturer, will quadruple its advertising budget in 1963 to $2,500,000. Benjamin F. Moats, Jr., revealed last week. The budget is the largest in the company's 51-year history.

Some 75% of the 1963 ad budget will be invested in network, spot and syndicated tv. The remaining 25% will go to print.

Gilbert's tv plans include sponsorship of the Mr. Ed show on CBS and syndication in local markets of Sgt. Preston. The tv campaign is scheduled to get under way on 15 Sept., considerably earlier than the toy company has entered the medium in previous year.

Moats noted that "this heavy penetration of all markets through television is most desirable because of the vast number of new toys we have developed that lend themselves so well to television presentation." Gilbert has expanded its 1963 line to a record 307 different toys.

RCA puts record push behind color tv sales

RCA, which has traditionally carried the promotional ball as far as color tv set sales are concerned, is more determined than ever to light a fire under the receiver market.

A look at March-June advertising and sales promotion plans from the sales subsidiary indicates added muscle flexing. RCA will spend "substantially more money" on color tv in its print advertising than in the first half of 1962, according to advertising and sales promotion v.p. J. M. Williams. Radio, tv, and newspaper schedules in local markets will be generated through new cooperative advertising material being supplied to RCA Victor distributors and dealers.

Ad Council elects board

In addition to naming William R. Baker, Jr., chairman, (see newsmakers), the Advertising Council elected as vice chairmen Albert L. Cole, general business manager, Reader's Digest; and George H. Grobin, Y&R board chairman.

The following board members were elected: Charles E. Claggett, Gardner chairman; Donald S. Frost, Bristol-Myers vice president; Robert M. Ganger, D'Arcy chairman; William Littleford, Billboard president; Herbert R. Mayes, McCall president.

Advertisers

The 111-year-old San Francisco Ghirardelli Chocolate Co. will expand into the national market as a result of its purchase by Golden Grain Macaroni and the appointment of Fletcher Richard Calkins & Holdren to handle the account.

Budget for the national expansion hasn't yet been set, but Golden Grain has been spending around $3.5 million a year through McCann-Erickson's SF office, which will continue to handle that business.

Ghirardelli, a family-owned firm throughout its history has been a San Francisco landmark since the gold rush days, when it was founded by Domingo Ghirardelli. Annual sales run about $2 million. Ad plans are said to include strong radio and tv campaigns.

First annual conference on consumer advertising was held 8 March at the Hotel Commodore (New York) by the Advertising Women of New York. Keynoter Jean Wade Rindlaub, v.p. and director, BBDO, spoke to women consumers and ad women. The latter dominated the morning session; consumers led a panel discussion in the afternoon.

Luncheon speaker was Charles H. Rutledge, manager of informa-
tion services in general advertising and promotion for du Pont.

Recent ruling by Federal Judge Archie O. Dawson is quite a victory for Sterling Drug and a setback for FTC.

Dawson denied the FTC request for a preliminary injunction against Sterling and its agencies in connection with Bayer Aspirin ads based on a comparative study of five analgesic products reported in the Journal of the AMA. In a 15-page decision Dawson ruled that there is no statement in the advertisement that is, per se, false.

On 7 February, Judge Sidney Sugarman had denied Commission's motion for a temporary restraining order pending this hearing.

The Museum of Modern Art held a special screening for members of the tv-advertising industry last week, featuring the 54 tv commercials selected as part of the current tv retrospective "Television U.S.A.: 13 Seasons."

It was the only time that the commercials were shown together, the usual practice being to run them individually as part of the program retrospective.

New products: Healthknit division of Standard Knitting Mills expanding its line of winter weight underwear to include three-layer insulated underwear for men.

Kellogg's animal kingdom grows: Newest cartoon series in the Kellogg (Burnett) syndicated series lineup is Woody Woodpecker, a 30-minute series which will debut in Kellogg markets this fall. It's produced by Walter Lantz for Universal Pictures.

Looking forward to: The 17th Annual West Coast meeting of the ANA, 4-5 April at The Biltmore Hotel, Santa Barbara. Featured speaker is Alan Stoneman, Purex president, speaking on "What Corporate Management Expects from Marketing and Advertising People." Also on the agenda: Fairfax Cone on "What Advertising People Should Expect of Top Management"; ANA general counsel Gilbert Weil on "A Layman's Look at Current Government Activities Affecting Advertising"; Ralph Carson, president of Carson/Roberts, describing Mattel's record-breaking tv campaign, and others.

Financial reports: Consolidated net earnings for U.S. Tobacco increased to $1.85 per common share in 1962 from $1.78 the previous year. Net earnings totalled $3,508,275 in comparison with $3,418,814 during 1961, and net sales totalled $158,829,595, a record high ... sales for Campbell Soups were $325,422,000 in 1962, an increase of 6.1% over 1961, and net profits were $21,836,000, up 10.3%. Profits per share were $1.96 compared to $1.77 for the same period the previous year.

These are fully consolidated figures, marking the first time figures for the company's comparatively new foreign operations have been combined with those for U. S. and Canada.

PEOPLE ON THE MOVE

Regional B. Wells to director of public relations, Scott Paper, suc-
ceeding Donald W. Dresden, resigned.
Burt Lavine to advertising and sales promotion manager of the New York Zenith Radio distributorship.
Wallace Roehrig to advertising manager of the Atlantic Companies (Atlantic Mutual Insurance and Centennial Insurance), succeeding W. Irving Pilt.
Edwin C. Loeser to supervisor of media schedules at Colgate-Palmolive.
Carl J. Harshbarger to southeastern region residential manager for Westinghouse Appliance Sales.
E. S. Prather to manager, public affairs programs for General Telephone & Electronics.
Jeffrey S. Milam and Edward P. Redding to assistant directors of marketing, Biscuit division: advertising manager Robert G. Cfrar to senior advertising manager, and J. Stewart Ward to advertising manager, Sweet Goods, all at National Biscuit Co.
Leslie Parkhurst, former president of American Safety Razor, to the executive staff of Schick. First assignment will involve the marketing of Schick's new line of men's toiletries.

**Agencies**

Agency appointments: James Lees and Sons, carpet and rug manufacturers, to Doyle Dane Bernbach, succeeding N. W. Aver which handled the account since 1957 . . . Krylon, Inc. to Weiss & Geller . . . Texize Chemical Care division to Venet Advertising for new chlorine-free liquid bleach. Care . . . Park City West to Yard's Advertising . . .

Procter & Gamble's Lilt home permanent and Pert shampoo to Leo Burnett, effective 8 June, from Grey Advertising. Grey retains five other P&G brands . . . Guaranty Bank of Torrance to Klosterman, Ragan & Ross, Los Angeles . . . Don the Beachcomber's Los Angeles headquarters to Cooke Irwin. Spot radio and TV in over 20 markets will be used . . . Milton Bradley Co. ($1 million) to Richard K. Manoff . . . New England Confectionery Co. to Wilson, Haight & Welch . . . Rayette, Inc. to Taplinger, Gladney, recently merged agency whose principals are Sylvan Taplinger and Norman Gladney . . . Eldon Industries (toss) of Los Angeles switched to its fifth different agency in past two years with appointment of Reel Advertising, replacing Wade. Account bills around $750,000 annually in various media, including 21 major TV markets coast-to-coast . . . E. L. Bruce to North Advertising for its household products division, effective 1 June.

New agencies: Michael W. Grade, former promotion director of NBC, Los Angeles, and Carl Briggs have formed a new agency in nearby Encino (17100 Ventura Blvd.), specializing in public relations and consulting services . . . A new agency has been opened in Seattle by Richard R. Harris, former partner in Cappy Ricks & Associates. Offices are at 202 Logan Building, Seattle 1.

New members: G. S Associates, one-year-old agency in Lynchburg, Va., accepted into membership of the Mutual Advertising Agency Network, 23-agency group of independent shops, located in Chicago. G. S is first to join from the southeast.

**PEOPLE ON THE MOVE**

Frank Menner to vice president, director of media planning, at Street & Finney, from Ogilvy, Benson & Mather.
Raymond P. Waters to vice president and manager of the New York office of F. P. Walther, Jr. and Associates.
Donald F. Dorward to vice president of Allen, de St. Maurice & Scroggin, San Francisco, from advertising manager of consumer products division of Kaiser Aluminum & Chemical.
Harley A. (Andy) Tarvin to vice president, director of public relations, Jack Wyatt Co.
Harry M. Evers to executive art director of Aubrey, Finlay, Marley & Hedgeoson.
Dr. William W. Eaton, former executive vice president and founder of C-E-I-R, resigned from board of directors to become deputy assistant of commerce for science and technology. He'll be replaced on board by Robert D. Holland.
Paul O'Neill to account executive, Wilson, Haight & Welch, Boston, from NCSK.
Edward D. Cummings and Tommy Birnfeld to media department, Kelly, Nason.
Jack W. Ragel to Chicago office of Foote, Cone & Belding as media supervisor.
Warren J. Kratch to secretary-treasurer and John C. Naylor, Jr., to member of the board at Gardner Advertising.
Ted Morton to account executive at Donald L. Arends.
Charles E. Little to account supervisor on Jell-O division of General Foods account, New York office, Foote, Cone & Belding.
Millicent Braverman to radio/TV director of KS&K of Los Angeles.
Avery Chenoweth, formerly TV producer at Manoff on Fells account, among others, to TV producer on Winston, Camels, and Ballantine at Esby.
Irving Roshwald to corporate technical director of Audis & Surveys.
John W. Pauling, Jr., to head of the Dallas office of Liller, Neal, Battle & Lindsey.
Thomas Chastain and Margaret Holt to the creative department and Fletcher Coleman to the TV production department, as network program supervisor, Street & Finney.
Roger Bogner and William M. Rusch to account executives on Perkins-S.O.S. Division of General Foods at Foote, Cone & Belding.
Toiletries dominate network advertising

Toiletries advertising, in a big jump forward, took the lead from food advertising as the major network product classification in 1962, data released by TvB today shows. Gross time billing data compiled by LNA-BAR, showed billings for toiletries and toilet goods were $147,910,938, an increase of 21.6% from 1961's $121,686,728. Food and food products' billings were $133,656,350, an increase of 4.2% over the 1961 figure of $128,275,143.

Product classes (see chart below) showing the biggest gains last year on network television were insurance up 40.5% at $15,746,737; sporting goods and toys, up 78.2% at $10,235,744; and confectionery and soft drinks, up 29.6% to $24,147,711.

Leading network advertisers in the fourth quarter of 1962 were:
Procter & Gamble $12,126,151
American Home Prod. 9,866,051
Bristol-Myers 8,013,029
General Motors 7,350,446
R. J. Reynolds Tobacco 6,387,443
Lever Brothers 5,694,771
Colgate-Palmolive 5,077,813
General Foods 5,025,677
Ford Motor 4,603,580
Gillette 4,296,953

Robinson quits CBS, Dann elevated

CBS TV announced last week the appointment of Michael H. Dann as vice president-programs. He succeeds Hubbell Robinson, who resigned as senior vice president-programs, the network’s top program executive.

With his resignation 11 March, Robinson departed from CBS exactly one year to the day from his return to CBS after a three-year hiatus. He told sponsor he was leaving the network because of “one of those basic disagreements about policy that cannot be reconciled.”

(One trade source suggested that the disagreement chiefly was with CBS president James T. Aubrey, Jr., who Robinson felt was taking too much of the network’s programing into his own hands.)

Also handing in his resignation last Monday was Alan Courtney, vice president in charge of programs, who joined CBS last July as Robinson’s number two man.

Robinson had been vice president in charge of programing for CBS from 1947 to 1959. In '59 he left to form his own production company, Hubbell Robinson Productions, Inc. Last 12 March he again took over the top program slot at CBS—this time as senior vice president.

Dann joined CBS Television on 31 March 1958 as vice president-network programs, New York. Before going to CBS he was with NBC for nine years, as director of the program department and as vice president in charge of program sales.

Courtney had been with MCA briefly and before that with NBC for 15 years before joining CBS. While not entirely unexpected, the reshuffling in the upper echelons of the CBS programing department still came as something of a shock to the industry. CBS had just completed what many observers described as the most suc-

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'62 network spending by advertiser groups

<table>
<thead>
<tr>
<th>Group</th>
<th>1961 (000)</th>
<th>1962 (000)</th>
<th>% Change</th>
<th>1961 (000)</th>
<th>1962 (000)</th>
<th>% Change</th>
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<tr>
<td>Agriculture</td>
<td>$1,821</td>
<td>$1,012</td>
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<td>$19,834</td>
<td>$19,773</td>
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<td>Apparel</td>
<td>9,628</td>
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<td>Automotive</td>
<td>48,199</td>
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<td>13,798</td>
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<td>-6.4</td>
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<td>Beer, wine</td>
<td>6,291</td>
<td>8,766</td>
<td>+39.4</td>
<td>4,050</td>
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<td>4,605</td>
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<td>94,613</td>
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<tr>
<td>Confections &amp; soft drinks</td>
<td>18,634</td>
<td>24,147</td>
<td>+29.6</td>
<td>62,662</td>
<td>83,755</td>
<td>+9.3</td>
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<td>Consumer services</td>
<td>5,853</td>
<td>5,969</td>
<td>+2.0</td>
<td>5,743</td>
<td>10,235</td>
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<td>Drugs &amp; remedies</td>
<td>86,171</td>
<td>105,377</td>
<td>+22.3</td>
<td>121,686</td>
<td>147,910</td>
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<td>Entertainment</td>
<td>1,193</td>
<td>880</td>
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<td>145</td>
<td>157</td>
<td>+8.5</td>
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<tr>
<td>Food, food products</td>
<td>123,275</td>
<td>133,656</td>
<td>+4.2</td>
<td>72,662</td>
<td>83,755</td>
<td>+9.3</td>
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<td>Freight, Ind., Agri. dev.</td>
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<td>62,662</td>
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<td>Gasoline, lubricants</td>
<td>18,616</td>
<td>17,289</td>
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<td>62,662</td>
<td>8,635</td>
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<td>179</td>
<td>304</td>
<td>+69.2</td>
<td>4,050</td>
<td>3,761</td>
<td>-7.1</td>
</tr>
<tr>
<td>Household equipment</td>
<td>27,199</td>
<td>33,554</td>
<td>+23.4</td>
<td>465</td>
<td>1,088</td>
<td>+134.0</td>
</tr>
<tr>
<td>Household furnishings</td>
<td>3,960</td>
<td>3,545</td>
<td>-10.5</td>
<td>8,635</td>
<td>9,998</td>
<td>+15.8</td>
</tr>
</tbody>
</table>

TOTAL $712,128 $798,808 +12.2
cessful season by a network in the history of television. There was some surprise, therefore, that CBS would rock the boat while it was clearly winning the race.

As one CBS official noted, however, the network's successful 1962 schedule was mostly locked up in the fall of 1961—before Robinson returned.

One of Dann's first acts in his new post was to announce the appointment of Oscar Katz as network vice president—program administration. Katz had been vice president—daytime programs since last July, a position he also filled from 1956 until 1959. From 1959 until July 1962, however, Katz served as vice president—network programs.

Nets caught off-base by circulation demands

Networks were hit hard last week by David Mahoney's demand for a guaranteed tv circulation (sponsor, 11 March, page 36). Coming from the second-biggest spender (Colgate-Palmolive had plus-$49 million in the medium last year), Mahoney's punch seemed to temporarily paralyze the network policy-makers.

A full week after the now-famous speech—delivered at the ANA workshop—two of the three nets still confined themselves unable to make any public statement. The poll:

NBC's network sales v.p., Don Durbin, deliberated for seven days, finally announced "No comment." CBS's sales administration v.p., William Hylan, prepared a lengthy release: corporation counsel held it under wraps for further study. ABC made a long appraisal of Mahoney's suggestions, released it for publication but not for direct attribution.

The Mahoney speech had urged a guarantee as the only feasible way of reducing risk, where nets ask advertisers for a 52-week commitment.

Mahoney suggested that advertisers would welcome a downward revision (in the form of more good time) when new shows failed to reach their guaranteed base. It was unclear whether his proposal also envisaged a price hike when a show garnered more viewers than had been predicted.

Mahoney also urged pre-testing of new programs, and regional "splits" of net programs for test-market campaigns.

For the record, general attitude is "Yes, there's a problem; no, we don't know what the answer is."

The net's sales brass readily agree that an advertiser making a 52-week commitment shouldn't have to bear the whole burden if a show bombs. ABC also is frank enough to admit that, when a newcomer climbs in the ratings, the consequent hike in price may reduce the advertiser's advantage.

But, in the realities of network dealing, an ailing program usually turns out to be a bargain when all re-negotiation has been completed. And with a smash show, well, even after the price has been raised "the advertiser's still getting his money's worth . . . ."

There also is a limit. ABC spokesmen pointed out, on the amount of price revision that is feasible. The limit is imposed by two irrevocably fixed costs: the production charges for the show, and compensation to stations.

ABC's reaction to regional "split" is favorable—providing the circuit is used for its legitimate purpose of trying a new product or a new copy approach. The net says it's a few cases where cut-ins have been abused, to swing extra weight behind an existing product in key markets. But in principle, ABC thinks the idea's a good one and would hope that the net's station agreements could be revised to permit economic research cut-ins.

ABC already has a program testing schedule, using audience panels. Results of the tests aren't necessarily made available to clients, because they're viewed not as sales tools but as a quality-control to aid producers. Providing the true function is appreciated, ABC thinks its wider adoption might be useful. The only problem is the sharing of costs (which could be heavy); a division would need to be made between network, advertiser, and packager.

CBS foreign operations show profit last year

Foreign operations of CBS in the aggregate were profitable in 1962, the annual report by the corporation released last week reports. "The prospects for greater future earnings from foreign operations is highly promising," the report adds.

The complete CBS report follows the release of earnings figures last month (sponsor, 18 February).

"Last year," CBS reports, "the foreign industries in which we are particularly interested—television and phonograph records, for example, continued to grow and we, and the companies in which we have an interest, participated in the advance."
William S. Paley, chairman, and Frank Stanton, president, also noted: "The increases in revenue during the year were larger for broadcasting than for other national advertising media. Television, in particular, enjoyed large advances. We expect broadcasting revenues will continue to grow more rapidly than other advertising media and that CBS will enjoy its full share of this growth."

**ABC TV reschedules daytime lineup**

The April premiere of a new daytime serial, *General Hospital*, will result in the shift in the network's schedule as follows:

New Monday-Friday strip goes in at 1-1:30 p.m.; *Jane Wyman Presents* moves to 2:30-3 p.m.; and *Seven Keys* will be seen at 11:30-12 noon.

**Advertising challenged to resist conformity**

ABC television chief Thomas W. Moore challenged the television and advertising industries last week to resist pressures for conformity and to seek instead originality and progress.

Addressing the Broadcast Advertising Club of Chicago last Tuesday, Moore declared that TV and advertising cannot meet the challenge of the next ten years by "adhering or conforming to the comfortable pattern of the past. The program must know that his audience will have more and more alternatives to turn to."

For the broadcaster, Moore said, this challenge means providing programming that people will turn to with expectation rather than simply because it's there. And that further means trying our hardest to be creative, imaginative, exciting. It means that the new and offbeat has to be given a fair viewing. It means avoidance of repetitive and 'me-too' carbon copy programming."

Implicit in this approach, Moore asserted, is that broadcasters and networks and not agencies and advertisers should control programming. Advertisers, he added, should be concerned with marketing the sponsor's product or image.

But, he added, TV needs the collaboration of the advertiser, "first to create those conditions within the industry that will foster and strengthen creativity and imagination," and second to support the broadcaster in strengthening his own independence so that he can resist "unreasonable pressures and demands—whether these come from special interest groups or from government."

"For whether we like or not, both television and advertising will change. Will the changes be for the better? Will they be generated from within? Or will they be imposed from without?"

**NBC promotion awards**

Howard Wry of WHRB-TV, Hartford, Conn., and Cale E. Augustine, WHIC-TV, Pittsburgh, Pa., have been selected as winners of the Fifth Annual NBC Promotion Managers Awards Campaign for local station support of the 1962-63 NBC Television program schedule.

Contest entries were judged by executives of leading advertising agencies in four principal categories: press, advertising, promotion and special exploitation. Major winners will receive a one-week all-expenses trip to Los Angeles.

Wry was judged top entry in the "under $700 rate" category, and Augustine won, for the second time, in the "over $700 rate" category.

Runners-up in the "under $700" group were Cal Druxman, KTAL-TV, Shreveport, La., and David Williams, WNDU-TV, South Bend, Ind. In the "over $700" group the runners up were James Knight, WTRF-TV, Wheeling, W. Va., and Dick Paul, WAVY-TV, Norfolk, Va.

**Webb reports plans for Warner tv shows**

Burbank, Calif.—A new dramatic series with Bette Davis, and a new comedy series starring Dorothy Provine with George Burns as creative supervisor are in the blue-print stage at Warner Bros. Jack
SPONSOR/WEEK Networks

Conrad is to star as one of a team of government agents in the series. The new Warner tv head said the spotlighting of stars in Warner's television does not mean development of new talent will be slackened. "There is always room for new personalities," he said.

A Gillette for M'Lady

Gillette Safety Razor is borrowing a trick from the electric shaver field and introducing a safety razor designed especially for women, the Lady Gillette.

The razor has been through thorough test marketing in the west during the past year, introduced by cut-ins on network tv shows and magazines.

For national launch Gillette will use several ABC TV shows. Agency is Maxon.

Hires gives 1963 nod to network radio

The first marketing program for Hires Root Beer since the division was acquired last June by Crush International throws a major portion of the budget network radio way.

All three networks are involved, with announcements scheduled on Saturdays from mid-March through the end of September. Beginning early Spring the schedule will be intensified, reaching a peak before the two major long week end holidays of July 4 and Labor Day. Following this, the volume and frequency will diminish until the end of September. The network push will be augmented by saturation spot radio covering Wednesdays, Thursdays, and Fridays, major food shopping days of the week. Commercials feature jazz singer Blossom Dearie and the theme stresses Hires as the "real roarin' root beer." Agency on Hires is Fuller & Smith & Ross.

Networks

One of those present day rarities, a 52-week radio program contract, has just been signed by ABC Radio West for its 116 affiliates.

Contract is for co-sponsorship of Sports West with Hank Weaver by L. B. Laboratories (men's hair preparations) via the Siteman/Brodhead Agency of Los Angeles.

Program is broadcast 5:45-5:55 p.m. Monday through Friday.

Programming notes: Espionage, a new weekly full-hour filmed dramatic anthology series to be made in England with Herb Brodkin as executive producer, will be a 1963-64 feature on NBC (Wednesdays 9-10 p.m.)... Sid Caesar and Edie Adams, each currently starring in a series of half-hour specials on ABC TV, will return next season, alternating with each other on Thursdays, 10-10:30 p.m. Dutch Masters Cigar (PK&L) will again sponsor Caesar and Consolidated Cigar (LKN) will have Edie Adams' shows.

Top drawer: TAM, the British equivalent of ARB or Nielsen, ranks Wagon Train (Revue) the only U.S. production in the top ten network picture. Another Re- view show with little rating grandeur to claim this side of the Atlantic, is a smash in the London market. It's Going My Way and beside Bonanza is the only U.S. series to crack the first ten in that local report.

Overseas sale: Gillette (McCann Erickson-Hakuhodo) bought Fight of the Week on the two ABC International TV stations in Japan starting 14 April. In addition, NET, Tokyo, and MBS, Osaka, have been awarded co-sponsorship rights to the 1963 American World Series.

Resignation: The concentration of all Talent Associates-Paramount Ltd. activities in New York has caused Martin Leeds, executive vice president, to resign.

Happy anniversary: On 23 March the New York Philharmonic will present its 1,000th broadcast over CBS Radio.

PEOPLE ON THE MOVE

William Cochran, western representative of ABC Radio's stations department, promoted to manager of station relations, ABC Radio, Western division.

Saturday Nite Show

Dave Crantz (top) and Hank Stohl are the featured headliners on new weekly hour-and-15-minute telecast "Saturday Nite Show" on WTAI, Pittsburgh. Show will be late night re- view (11:15) with topical sketches, satire, music.

Webb, newly named executive in charge of the tv division reported last week.

Webb's first remarks since taking over tv activities 4 March also include announcement that No Time for Sergeant will be title for a half-hour situation comedy to be written by James Fritzell and Everett Greenbaum, originators of the Mr. Peepers. Now filming, he added, is a 60-minute color series Temple Houston, to be ready for viewing in April.

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

After several arid seasons for the first-run syndication field, turntable developments last week took the proportions of a blossoming oasis with the prospect of still more relief to come.

Excitement which centered around such sentiments as "just like the good old days" was generated by the announcement from three major film companies that they will offer original tv series for market-by-market sale. The move is an abrupt about face from the mushrooming trend toward distribution of off network series, feature films and re-run series only, and could harbor a rebirth of what some thought to be a dying or dead field. At the very least it suggests that syndicators, often second class citizens at NAB conventions, will be making plenty of noise in Chicago the end of this month.

Originators of the upbeat news are Independent Television Corp. (ITC), United Artists Television, NBC Films. Here's how their first-run roster shapes up: ITC kicks off a sales campaign today (18) on its hour-long adventure series called The Saint. A popular, long-time favorite in novels, movies, radio, mystery magazines, and as a newspaper strip, the Leslie Charteris-scripted series stars Roger Moore, former Maverick star. A high-budget venture, on-location filming took camera crews to spots actually visited by Charteris, including London, Paris, Geneva, Bahamas, southern Spain, and more. From United Artists Television comes The Lee Marvin Show, a half-hour, on-location, color drama-actuality series for fall showing. It features re-creation of actual crimes by the people involved (criminals, police, witnesses, relatives, etc.). Production is set to roll next month but UA-TV has already scored sales in some 50 markets, including 30 of the top 40 and raked in upward of $1 million. NBC Films will release this spring a half-hour animated cartoon series depicting the interplanetary adventures of a youngster in the 21st century, called Astro Boy. Production costs on the 52 episode series will exceed $2 million, according to NBC Films. Combining comic special effects, science fiction, and animation, the series is being billed as all-family entertainment.

Delegates to the NAB Chicago Convention will get a closer look at these properties and, chances are, some other entries yet to be posted in a possible first-run syndication sweepstakes.

Station balks at news conference embargo

KDKA (AM-FM & TV), Pittsburgh, protested what it deemed discrimination against the broadcast media by refusing to honor a five-and-one-half-hour embargo on a recent Governor Scranton news conference.

Both stations quoted the conference as soon as the facts were made available in mid-afternoon and sent a wire to Governor Scranton saying: "For your information, KDKA radio and tv will not honor any embargoes on the Governor's news conferences, particularly when they are conducted in the morning and afternoon, five or more hours in advance of the release date.

More tv drama wanted, Milwaukee study finds

In the Greater Milwaukee area, people like what they are getting on television. This is the conclusion of a study of viewing habits and preferences in the Milwaukee area conducted as part of the 40th annual Milwaukee Journal Consumer Analysis and released recently by the Milwaukee Journal Stations.

The majority of respondents in the survey sample express general satisfaction with television programming and reveal they primarily use tv for entertainment and information, rather than for education.

Results of the Milwaukee survey are strikingly similar to those of the massive tv audience study, "The People Look at Television," published in a 122-page book last month. Like the larger study, the Milwaukee project finds that what the viewers say they want often differs from what they habitually watch.

For example, 31.2% of the women and 20.2% of the men say they
want more “drama” on tv, and “drama” topped the list of all favorite programs in total mentions by respondents. However, when asked what best suit their viewing needs, men ranked drama eighth and women only fourth.

The favorite programs of the Milwaukee audience are, in rank of preference: Ben Casey, sports telecasts, Bonanza, Sing Along with Mitch, Dr. Kildare, Lawrence Welk, news and weather, Perry Como, Perry Mason and The Price Is Right.

Station, building sold for $1 million

KFH, Wichita, has been sold to two Texas investors, Preston P. Reynolds, Jr., and Walter W. Ahlschlager, Jr.

Included in the $1 million transaction is nine-story KFH Building in downtown Wichita which housed the studios and offices. The station will move to the 21-story plaza now being developed by Reynolds and Ahlschlager.

Tread lightly, ACLU warns Celler

The House Anti-Trust Subcommittee last week began its look into newspaper mergers and decline of competition in news media, but not without a few words of caution from the American Civil Liberties Union.

In a letter to committee chairman Rep. Emanuel Celler, the ACLU said the investigation, which will also touch on cross-ownership of newspapers and broadcast stations, did not violate the First Amendment, but warned that should it take even the appearance of an investigation into the opinions or associations of publishers or personnel, all possible good will be dissipated.

Continental/International breaks into tv production

The first venture into tv by radio program syndicator Continental/International Productions got off the ground last week, with the start of shooting on Sebastian Cabot and the Crime Busters.

A “new type of comedy,” the series features several proven network stars in addition to Cabot (Professor Hyatt in Checkmate) and including Maurice Gosfield, better known as “Doberman” of the Bilko Squad, and Arnold Stang.

Sweeney takes over Poole stations

Kevin B. Sweeney has become a major stockholder in, and president of, John Poole Broadcasting Co., Los Angeles.

The former RAB president takes over direction of KBIG (AM) and KBIQ (FM), Los Angeles, according to chairman of the board John Poole.

Sales promotion on the dial system

Down in San Antonio, station sales promotion has entered the electronic age.

KCOR, a Spanish-language radio station in the Texas city is using a new electronic game invented by two of its executives to call attention to itself by helping to build traffic in major retail outlets. The game, called “Golden Phone,” consists of a series of complex circuits which are activated by a simple telephone dial. Shoppers in stores where the game has been set up are invited to dial their own phone number. If a light flashes and a bell rings, the shopper wins a prize. If a buzzer sounds—tough luck.

KCOR contracted with the Las Palmas Shopping Center (see picture) in San Antonio to set up its game in retail shops there, regardless of whether or not the stores were advertisers on the station. KCOR reports that their game has developed into one of the biggest retail traffic producers the city has seen in years. After the game and the outlets were promoted on the station, over 4,700 shoppers played the game in its first week of operation. In the second week the number of players climbed to over 7,000.

The San Antonio retailers are gratified with the results of the promotion, the station said. To date, three stores that previously did no advertising on KCOR have signed contracts with the station.

KATZ, St. Louis, and WMMW, Meriden, Conn., stations owned in common with KCOR, are next on the waiting list for the “Golden Phone” promotion.

MM big seller overseas

Although the ABC TV airing of Official Films’ Marilyn Monroe half-hour actuality special isn’t till 24 March, Official has already recouped half its production cost via 11 big foreign tv sales.

The distinguished buying roster includes: BBC, Australian Broadcasting Commission, Documentary Programs (for West Germany, Austria, Switzerland, and Luxembourg), RAI (Italy), Oy-Maimos, one of two stations in Finland, and by a Lebanese outlet in Beirut.
and by Tele Organizacion Americana of Buenos Aires for Argentina and Uruguay.

Several more foreign deals in negotiation should pay for the entire film, according to OF president Seymour Reed.

Seven Arts moving

The new Pan-American building dotting the Park Avenue skyline will soon house Seven Arts' New York operation.

The film company will move on 8 April. Address: 200 Park Ave. Phone: 972-7777.

Wometco income up 35%

Wometco Enterprises reported a record net income for 1962 of $1,831,254, up 35% over 1961's $1,353,255.

Per share income last year was $1.27 as compared to 94 cents in the preceding year.

Gross income rose 17% to $18,728,132 from $15,999,469 in 1961. Increase in earnings represents the fourth successive annual increase since the company became publicly owned in 1959.

Wometco Enterprises operations include: Television stations WTVJ, Miami; WLOS-TV in the Carolinas; KVOS-TV, Bellingham, Wash.; 47 1/2% of WFGA-TV, Jacksonville; WLOS (AM & FM) Radio.

Watch lottery laws, OBA counsel advises

"When a salesman is confronted by an advertiser with a 'hot promotional deal,' it is of extreme importance that this salesman know the elements of a lottery. These elements are prize, consideration, and chance." Clee Fitzgerald, general counsel of the Oklahoma Broadcasters Association, passed this advice to OBA seminar attendees (10 March), including 157 radio, tv and advertising executives from five states.

"The salesman should be intelligent enough to interpret these elements in order to be wary of a questionable promotional scheme. A general rule of thumb for the salesman to remember is that the absence of any one of these three elements does not constitute a lottery," Fitzgerald said.

Fitzgerald indicated individual station owners would most probably comply with lottery laws of their individual states providing they comply with the federal laws and/or FCC regulations. Fitzgerald was quick to point out, however, that this is not always true, the only safe way being to retain a competent attorney knowledgeable in the broadcast field.

"Many a broadcaster could have saved himself hundreds and even thousands of dollars in legal expenses and perhaps serious action before the FCC or the federal courts had he been forewarned concerning the lottery laws," he said.

"On the wall of the office of every radio and television station should be a sign that reads 'Today, I Prepare for My Renewal.' That broadcasters' credo was suggested to OBA by Francis X. McDonough, member of the Washington law firm of Dow, Lohnes & Albertson.

John F. Henry, Jr., has been named senior vice president and account supervisor for the automotive division of American Motors at Geyer, Morey, Ballard. In another promotion, George C. Oswald, a senior v.p. at GMB, has been appointed senior v.p. for account management, with responsibility for all agency-client relationship.

NEWSMAKERS
IN RADIO/TELEVISION
ADVERTISING

William R. Baker, Jr., honorary chairman of Benton & Bowles, elected chairman of the board of the Advertising Council. As chairman Baker presiding last week at a dinner meeting addressed by Vice President Lyndon B. Johnson, and a luncheon addressed by Right Honorable Sir David Ormsby-Gore, the British Ambassador.

Fred E. Walker has been named general manager of KDKA, Pittsburgh. Walker has been with KYW, Cleveland, as sales manager since 1959. His previous broadcast experience includes more than five years with Westinghouse Broadcasting. Walker fills the vacancy created by the death of L. R. Rawlins last month.
McDonough spoke on "Preparing for Your Renewal." Reading from the FCC rules and regulations regarding the renewal of broadcast licenses, McDonough pointed out that "without a license to operate your radio station, nothing else matters much."

First, he suggested a thorough understanding by the staff regarding the renewal procedures. "Let your staff in on the act. Make them aware of their responsibilities. If you, as a staff member, are serious regarding your career in radio or television, it behooves you to aid your station in every way possible to assure a license renewal." Carrying the process one step further, McDonough suggested broadcasters organize and file programing records, public service records, and commercials records daily. In this day, not only could a broadcaster prepare for his renewal "in a relatively simple manner" at renewal time, but he can test himself periodically to see that he is, in fact, complying with his promises in the last renewal.

Howard Kitzmiller, the concluding speaker on the seminar, advised the participants on "Program Logging." Kitzmiller, from the general counsel's office of FCC, is vitally concerned with this procedure by broadcast properties and indicated that far too many of the radio and television stations fall short of accurate and complete logging. "Attention to detail," he said, "will go far towards a favorable FCC report on your property when and if your stations is spot checked."

Romney joins NAB speaker roster

Governor George Romney of Michigan, former head of American Motors, will address the 41st annual NAB convention Wednesday, 3 April. NAB president LeRoy Collins, who will make the keynote remarks, and FCC chairman Newton Minow round out the luncheon speakers. Other highlight of NAB session is presentation of NAB Distinguished Service Award to Bob Hope.

Four-month sales record for RKO General B'casting

RKO General Broadcasting last week announced record-breaking national sales volume for the first

Edward A. Grey appointed senior vice president in charge of tv programing and media division of home office of McCann-Erickson. Grey was senior vice president in charge of media operations, Ted Bates. Also announced: appointment of Harold Graham, Jr., as senior vice president and manager of tv programing.

Seymour Whitelaw has been appointed vice president of Seattle Broadcasting and general manager of KOL (AM-FM), Seattle. Whitelaw has been sales manager of KCBS, San Francisco, for the past five years. KOL recently purchased by Goodson-Todman, represents that company's first entry into the station ownership field.
four months of fiscal 1962-1963. For the period ending 31 January, national television sales were up 47.1%, and national radio sales were up 31.2%, compared with the same four month period in the preceding year.

RKO General Broadcasting operates five television and seven radio outlets.

**GE stations incorporate**

To facilitate the handling of those specialized problems unique to broadcasting business, General Electric Broadcasting Co. has been formed as a wholly-owned subsidiary of GE.

The GE stations are WGY, WRGB, and WGFM.

**Reeves Soundcraft sales up 28% in '62**

The upward turn in business at Reeves Soundcraft last year was particularly welcome considering a rather substantial profit loss in 1961.

In 1962, sales increased 28% to $8.3 million against $6.5 million the previous year, and showed a net profit from operations of $90,227 compared to a loss of $220,938 in 1961.

Another note from Reeves: a motion to change the name of the company will be introduced at the stockholders meeting in April. Change is sought to better reflect the diversified nature to the business.

**TIO prepares index**

Some 30 items of interest to advertising are available through the Television Information Office, the new TIO Index reports. The Index, now being sent to TIO sponsors, includes all TIO material distributed from September 1959 through the end of 1962.

Included in the TIO material are facts and information on government regulation, NAB Television Code, commercials, costs, statistics, etc. Among these is the audio-visual presentation prepared by TIO on television advertising, with 36 slides, a 21-page script, and a 28-page give away reprint of the script.

**Radio**

Mark Century Corp., programing servicer for radio stations, has come up with a new idea in customized packages.

It's called "Radio a la Carte" and it includes music, lead-ins, promotion ideas, and other special material. Mark Century makes its "menu" available to program directors in advance and they select their monthly choice from the package without having to wade through reams of paper and miles of tape. Deal is leased on a two-year basis, with complete exclusivity in a market. Some 16 stations have subscribed to date.

Sales: Three major car companies, specializing in both new and used cars, are making their bids via KWKV, Los Angeles, to penetrate the Spanish-speaking market of that area. Schedules have been purchased by Chevrolet City; Warren Biggs Chevrolet; and Bob Drew Ford.

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**Californians return shower of soap voucher**

WHEN the 14-unit Shoppers Market chain in Southern California featured Palmolive Soap on a KTTC Value Voucher, customers brought them in by the thousands. The result: more than 30% of Shoppers 1962 annual volume of Palmolive was purchased by Southland consumers in a seven-day period. Shown here, giving demonstrative proof of the KTTC PM (product movement) Plan to Derrill Cates (c), district manager of the household products division of Colgate-Palmolive Co., are Bob Church (r), merchandising manager of the station, and Joe Cochran, assistant station merchandising manager.
Sports notes: Hires Root Beer of Los Angeles will sponsor the warmup broadcasts to all Los Angeles Dodgers games, starting 9 April on KWKW. Agency is Brangham, Brewer & Holzer.

ICBM countdown: Inter Continental Broadcast Media, new production, and creation subsidiary of Purcell Productions, sold a coordinated series of station breaks to WOOD, Grand Rapids. A departure from the usual mixed groups, the package utilizes a male octet.

Program promotion: By the time Sylvia St. Clair went on the air 18 February as hostess of “Sylvia by Night” (9 p.m.-1 a.m.) on WCAU, Philadelphia, she was well known. Agencies and reps received a “teaser” post card from Paris; a Moná Lisa post card; later a bìo, picture, and sales presentation in a TWA flight bag. Listeners caught the word from promos on radio and WCAU-TV, ads in three Philadelphia newspapers.

On the public service front: WINS, New York, saluted the city’s Fire Department with live pick-ups scheduled throughout the day 8 March, direct from the FD’s communications headquarters in Central Park. Salute was first of a monthly series to be presented by the station, spotlighting New York’s “action” departments . . . WABC, New York, broadcast an appeal for aid via New Jersey’s Clark Township Mayor following a gas leak explosion which left 39 families homeless.

Kudos: Ken Nybo, president and general manager of KBMY, Billings, was named “Advertising Man of the Year” by Billings Advertis- ing and Sales Assn. . . . Ben F. Hovel, general sales manager of WKOW radio and tv, Madison, received the AFA’s Silver Medal Award, presented by the Madison Ad Club . . . Department of Health of the City of New York presented WABC with a special certificate of merit for “The Hush-Hush Plaque,” documentary on venereal disease presented in Challenge ’63.

PEOPLE ON THE MOVE
G. L. Hartsfield to sales manager of WTRY, Troy.
Helen Bernard to sales service manager for WCAU, Philadelphia.
James Dunbar to program director of KGO, San Francisco.
William Heaton to commercial manager of KCUB, Tucson.
Arthur Thomas to general manager, KUNO, Corpus Christi.
Sterling Zimmerman from general manager of KUNO, Corpus Christi, to commercial manager of KAL, Los Angeles, a Spanish station. He'll also assist with sales at KOFY, San Francisco, another Tele-Broadcasters station.
John Bartholomew Tucker to the announcing staff of WNBF (AM-FM & TV), Binghamton.
Paul Rogers, sales and promotion manager since August, to general manager, WACE, Springfield.
Joseph Rogalski, Jr., will serve as manager.
Charles Stroud to station promotion director at WLS, Chicago.
Tom L. Tierman to general manager of KYW, Cleveland, replacing Fred E. Walker, new general manager of KDKA, Pittsburgh. Michael Ruppe, Jr. has left his post as public relations director at KYW, with future plans to be announced soon.

Sponsor, station receive gifts from hockey team
Schmidt's and WFIL-TV, Philadelphia, recently gave a victory luncheon for the Ramblers hockey team; the players reciprocated with autographed hockey sticks. Schmidt's ad mgr. Lincoln Allan (l) and Ken Stowman, dir. of sts. dev. at WFIL-TV, receive sticks from A. F. "Bud" Dudley, team

Television

Sales: Baltimore's First National Bank of Maryland (Joseph Katz Agency) bought Festival of Performing Arts series on WJZ-TV, beginning 21 March and will waive commercials for interviews with local leaders.

Changing hands: KKTV, Colorado Springs, KGHT, Pueblo, and KFMH (FM), Colorado Springs, sold by TV Colorado for $1.1 million to Communications Systems, whose major stockholder is Willard W. Garvey of Wichita . . . Rust Craft Broadcasting sold its Clarksville, W. Va., stations, WBOY (AM & TV) to Fortnightly Corp., which will operate them under two subsidiaries, Northern West Virginia TV Broadcasting Co. and Radio Broadcasting Co.

There is something new under the sun dept: Putting a little spice into routine nightly TV weather reports is a challenge met by most local producers with glamorous weather girls. Some stations have a different girl each night of the week.

WNBC-TV, New York, whose weather sage is scholarly if unglamorous Dr. Frank Field, is using an animated weather map on his Sunday show Weatherama. The magnetized outline of the country has 60 separate indicators of all types of weather conditions. They are laminated with optical plastic and appear to move when light passes through a polarized "spinner" and is thrown on the map.

On the public service front: WJAR-TV, Providence, conducted a refresher seminar in TV production on 13 March for advertisers and agencies. Idea is to keep clients up to date on new equipment and techniques at the station.

Extra curricula notes: Tommy Dee of WSBT-TV, South Bend, was elected second vice president of the Asn. of Great Lakes Outdoor writers.

The Moviegoer: If he owns a tv set, he'll never have to leave his living room if things keep up as they're going. NBC TV programs Saturday Night at the Movies, ABC
TV has the Sunday Night Movie, and NBC comes in again with Monday Night at the Movies. Now, WNBC-TV, New York, will take care of weekday afternoons with a daily (1-1:35 p.m.) strip of filmed dramas produced for tv called Afternoon at the Movies. Programs are produced by Warner Bros. and 20th Century-Fox.

PEOPLE ON THE MOVE

George E. Woodyard to director of merchandising at KTLA, Los Angeles.

James L. O'Connor to vice president, general manager of RKO Phonevision division in Hartford, with responsibility for operation of WHCT, nation's first subscription tv project.

Ernest W. Felix to sales development manager of WTVJ, Miami.

Representatives

Rep appointments: KAPR, Douglas, Ariz., to Elizabeth M. Beckjorden . . . WVMV, Burlington, (successor to WCAX) to Venard, Torbet & McConnel ... WCNY-TV, Watertown-Caribou, WWNY, Watertown, and WMSA, Massena, to Adam Young . . . WINN, Louisville, to George P. Hollingbery.

PEOPLE ON THE MOVE

Kenneth R. Better to the tv research and promotion department of PGW, from WRC-TV, Washington, where he was sales coordinator.

Charles M. Pickering to the New York sales staff of TVAR, from firm's Chicago office.

Elisa Gesualdo to office manager and director of sales services at Vic Pianl Associates.

Syndication

One development documented in a recent sales report from United Artists Associated is that high-rated network exposure does not discourage stations from buying features for first-run syndication.

Proof of the pudding, according to UAA, is that its United Artists Showcase for the Sixties package of off-network post-'48 features are now up to 80% of their potential sales.

UAA also reported sales amounting to more than $1 million during the last 30 days on its pre-1918 Warner Bros. and RKO libraries.

Sales: Screen Gems' latest group of 73 Columbia feature films to 17 more tv stations . . . CBS Films' Deputy Dawg cartoon series to Metropolitan Broadcasting stations for the third year . . . Allied Artists TV's package of Cavalcade of the 60's Group H features to eight more stations . . . WBC Program Sales' The Steve Allen Show to KCTO-TV, Denver, bringing total stations to 38 . . . Seven Arts' volumes four and five of feature films to four more stations, bringing total markets to 64 . . . Several sales over the past two months have raised market totals on Econemee Television Programs' series as follows: Ann Sothern now in 77 markets; Bat Masterson now in 114 markets; The Aquanauts now in 38 markets.

Financial report: Columbia Pictures reported gross earnings of $1,767,000 for the six months ended 30 December, with net earnings of $17,000 or 46 cents per share. This compares with gross earnings of $1,890,000 and net earnings of $1,637,000 or 98 cents per share for corresponding period of the previous year.

New quarters: DesiLu Sales is in new and larger offices at 39 West 55th St., New York.

New properties: Trans-Lux Tv will distribute The Magic Room, a video-tape series of 39 half hours produced at KHOU-TV, Houston, and aired on four other Corinthian stations . . . Twentieth Century-Fox Tv is offering the off-network Follow the Sun and Bus Stop, with sales concluded with WNEW-TV, New York, and WTTG, Washington, D.C.

Overseas note: Following on the heels of its formation, the Screen Gems International Broadcast Division has closed its second representation agreement. This with TeleHaiti, Port-au-Prince. IBD had signed previously with HIN-TV, Santo Domingo.
FRANKFURTERS
(Continued from page 31)
"Child-Mild" was suitable for their palates. On WBZ, Carl deSaure, a popular deejay, with a deep Maine accent, was informing listeners that these new franks "were so mild you could eat them cold, like a banana."

Business is up. What was the upshot of all this hoopla? Sales of "Child-Mild" franks for the first two months of this year are running 34% higher than for the same period in 1962.

A whispering campaign based on the theme of "Pssst! There's only one ounce of pepper in 5,000 'Child-Mild' franks by GEM" began last month and will run for several months. The media includes, in this instance, radio and television spots on three stations, supported by outdoor boards, subway posters, car cards, bus cards, front-page newspaper ads and trade ads.

The total advertising budget for the product this year is expected to increase some 50%. More than half of the client's advertising dollars in 1962 were spent in radio.

DAYTIME SERIAL
(Continued from page 34)
for lunch, usually a hasty sandwich and container of coffee.

The intense business of the afternoon starts at 1 p.m. with "fax on camera" or "fax rehearsal" (rehearsal with facilities) in Liederkranz Hall's Studio 54. The set for the previous show has been broken and replaced with that of The Secret Storm. Miss Monty, with the aplomb and certainty of a general commanding a garrison at Kyber Pass, issues instructions (always accompanied with "please" and "thank you") from the darkened control room. Her commands go into the headphones of cameramen, floor manager, boom man, etc. The important business of blocking on camera continues until 2:45 p.m. when there is a five-minute break followed by dress rehearsal.

Overall excellence. At 4 p.m. a flashing red light in front of Studio 54 signals that The Secret Storm is on the air live. And again, the vast daytime audience, from coast to coast, sits entranced.

A network executive steeped in the folklore of daytime serial asked this question: "What motivates such inordinate loyalty to a program like The Secret Storm? Marya Mannes, a discerning critic writing in The Reporter summed it up succinctly when she said: "I was held... by the overall excellence of the acting, the ingenuity of the plotting, and a casting little short of inspired: the performers had become the people."

When 4:30 p.m. rolls around, Miss Monty sings out over the intercom, "hit the film" and "lap the credits."

Ordinarily, when a job is done, workers immediately pack their kits and make their way into subways and busses. Not so with the performers in The Secret Storm. After a 15-minute break, the cast of tomorrow's episode sits down in a drafty rehearsal hall to read through the upcoming episode. It is indeed a "new day" starting at 4:45 p.m., a day that ultimately ends at 6:45.

In doing daytime television serials one should avoid condescension, Francisco told sponsor. Remember, he said, "we have to take more care in keeping the people and situations real because they exist on a day-by-day basis."

"In nighttime television, most of the heroes are people who travel and therefore can move from new adventure to new adventure," he continued. "Or, they are people whose occupations bring them a new situation and a new set of characters each week. Because in nighttime programs you are only seeing them once a week and because, in almost every case, the story is more important than the characters, you don't have to deal with character background or motivation in the detail that the daily viewer expects and should be given."

The consensus is that the daytime television serial is here to stay and that it has indeed "made a frontal assault on Mrs. America's imagination." But, above all, the daytime serial has proven one of the advertiser's most effective means of reaching his best customers, according to both Winsor and CBS TV executives.

The next move they predict, will be the evening hour serial done with the same rare adult skill, And sponsored, naturally.
Overcoming the country western stigma

After undergoing several different program formats, we decided at KRAK to embark upon country western radio. Our research demonstrated quite conclusively that our coverage area encompassed people whose roots were in areas that had nurtured country western music. We reasoned that these people were listening to other forms of radio to sate a basic need. The closest kin could be found in the rock 'n' roll stations, two of which are serving the market. The market also sustains a "good music" station, a news station and a network operation with a potpourri of programing fare.

Other markets of comparable size with a country western station were studied and carefully analyzed. There was a profit picture that was enviable indeed and most alluring when coupled with the population composition of our market.

The other side of the coin was equally visible to us. This was the negative, conjured-up stereotypes. "The Okies and the Arkies have no buying power." "They are the lowest in the social strata." "Nobody really listens to that kind of music."

Well, we weighed the pros and cons and then we took the plunge. We knew that we had a real job cut out for ourselves, but the educative process is part and parcel of advertising and we developed our presentations to those public groups with whom we are concerned.

For advertising agencies and clients, we put together a formidable raison d'etre. Our basic sales presentation points out the fact that 40% of all the records purchased in the United States are in the country western field. It then logically follows that these purchasers will turn to the same fare when searching the radio dial.

It is known that 58% of the total spendable income is in the hands of blue collar workers. The truck driver earns more than the bank clerk. The brick mason earns more than the office manager. The carpenter earns more than the accounting clerk.

And these listeners are a loyal breed. They will mention the fact to the client that they heard his message over a radio station and are in his place of business as a direct result of that commercial message. Psychologists interpret this as a simple means of expressing gratitude for playing "their kind of music." Success stories always round out a total presentation.

For the listeners that we are trying to attract and maintain, we have expended as much ingenuity as we could muster. We hired disk jockies who are known in the field in order to insure the caliber of the "genuine product." Charlatans are easily discovered and we could not risk this mistake.

Then there were, and are, a host of promotions. In our first few weeks of the new programing, we broadcast announcements by the Governors of Texas, Missouri, and Indiana saluting our change to this form of radio and expressing their pleasure that former residents of their respective states were now insured music of "home."

The World Series was in progress during our initial days. We placed an announcement on the air saying that we did not believe that everyone was preoccupied with the series. We received hundreds of cards and letters claiming that they were loyal to us.

Another idea was to ascertain how wide an audience reception we had with our 50,000 watts on a clear-channel frequency. We announced a prize for the entry that came from the point farthest from Sacramento. The winner bore the return address Steam Ship Java Mail A.P.O. Calcutta, India. Over a hundred pieces were received from all over Alaska.

We run drawing contests, number-guessing contests, slogan contests, et al. We're a fun station and a human voice for our listeners.

Closely allied to reaching the public through the airwaves is the reach that one can attain through the vehicle of personal appearances. Our personalities are entertainers and speakers. This is rapport that is immeasurable, yet invaluable.

We are proud to be programing country western music and we publicize our product through every medium available. Our pride is communicative and our selling message convincing. We can hold our heads high because we are providing a genuine service for which there has been a need for many years in our area.
Wheeling Steel has included radio in its ad picture for the first time in buying five-week schedules of minute spots, six per week, to sell its roofing and siding products. Buyer Frank Vernon at Cunningham & Walsh concentrated on farm programing in placing campaign which starts today 18 March.

S&W Fine Foods will introduce two new brands of coffee in New York, Chicago, St. Louis, and along the entire West Coast as fast as distribution of the product permits. Foote, Cone & Belding (San Francisco) which recently took over the account, now purchasing tv spots for the drive.

**SPOT TV BUYS**

Hills Bros. Coffee campaign due to start 15 April for a three-week run, being bought by Bill Graham at N. W. Ayer (Philadelphia). Buyer seeking fringe minutes, prime chain breaks, and daytime minutes.

**SPOT RADIO BUYS**

Cream of Wheat campaign through buyer Don Kelly at Ted Bates will run 18 March through 31 May. Plan, calling for morning 30s, involves a large number of markets.

Langendorf Bread is buying 13-week flights for the next year in virtually all West Coast markets. Nancy Cummings of Young & Rubicam is the buyer.

McCormick Tea, Schillings Spice Division, planning 52-week exposure for several of its products in many western states including the entire west coast. Joan Anderson of Cappel, Pera & Reid (Orinda, Calif.) is the buyer.

Matson Navigation will include a campaign in the 1963 budget. Buy will be made soon by Dancer-Fitzgerald-Sample (San Francisco).

Pacific Telephone will use all California markets for campaign being bought by BBDO's (San Francisco) Duncan Galbreath.

Mary Ellen Jams & Jellies, and Mothers Cakes Cookies, are buying schedules in Los Angeles, San Diego, and Sacramento through Guild, Bascom & Bonfigli's Kathie DeHaven.
YOU CAN'T COVER

INDIANAPOLIS FROM

INDIANAPOLIS

*The Indianapolis market, we mean!

This provocative headline is more than a facetious approach to a marketing problem. If you presently have distribution in and are exerting advertising pressure on the Indianapolis market, then consideration of the Terre Haute market is of vital importance to your sales success.

HERE'S WHY:

1. Terre Haute is closely linked to Indianapolis for its distribution.

2. Two of the Leading Supermarket Chains in the Terre Haute-Indianapolis coverage area credit the WTHI-TV area with more than one fourth of their total area sales.

3. Indianapolis Television, even when extensively used, misses 80% of the Terre Haute metro area.

4. Combining WTHI-TV with any Indianapolis television develops sizeable, additional penetration without additional cost.

5. The combination of WTHI-TV with an Indianapolis effort reduces excessive duplication, substituting new potential customers.

6. The Terre Haute-Indianapolis media approach does not reduce the level of impact in metro Indianapolis.

These facts were revealed through a series of special studies conducted by ARB. These are presented in detail and are available through your Edward Petry Man.

WTHI-TV delivers more homes per average quarter hour than any Indiana station* (November 1962 ARB) *except Indianapolis

WTHI-TV

CHANNEL 10
TERRE HAUTE, INDIANA

*AN AFFILIATE OF WTHI AM & FM

Edward Petry & Co., Inc.
FOR THE BEST BUYS
IN PITTSBURGH
STICK WITH
CHANNEL

LUNCHEON
AT THE ONES,
Monday thru Friday, 1:00 P.M.

KAY CALLS,
Monday thru Friday, 9:00 A.M.

CHANNEL II WIIIC
PITTSBURGH

Represented nationally by Blair-TV
Here's the Land of Milk & Honey!

Storybook Market...scores of small cities-thousands of big dairy-farms.

WBAY-TV
Green Bay, Wisconsin

Haydn R. Evans, General Manager • Represented by HR Television Inc.
At last! Vincenzo Camuglia!

Vincenzo Camuglia and family own one of the best Italian restaurants in St. Louis.
Kemoll’s. Couple of blocks from the ball park.
During baseball, Vincenzo and his son-in-law, manager Frank Cusumano, do a great business. Out of season, they’d been doing well, too, but with their food, they thought their business should be great all the time.
So a couple of years ago—unsolicited—Vincenzo and Frank contacted only KSD Radio. Bought one spot a day, for one week, on the Gil Newsome show.
Gil sampled the food. Decided he would need no script. Just a menu.
Within two days, business jumped upward at Kemoll’s. Customers remarked that Gil made the food sound so good that they just had to try it.

And that’s the way it’s been ever since. When Kemoll’s doesn’t need help, KSD recommends that advertising stop.
And then there are times when KSD thinks it should resume, "Ok, let’s start tomorrow," Vincenzo and Frank say.
"No," Gil Newsome says, "It’ll be Thursday and you don’t need week-end help. Let’s wait til Monday.”
"Ok, Gil. Anything you say.”
Who makes a super sound in Cleveland?

Special sales are a specialty at Cleveland's Pick-N-Pay supermarket chain. Making a super's special sound most appealing is a specialty of WHK RADIO. And that's why Charles Moody, Advertising Director for the fifty-one-store Pick-N-Pay chain, says: "We use WHK to spark many of our special promotions throughout the year." WHK clients know their messages reach more shopping lists with the station that has led the market for three years.* Check out the facts with the Manager, Jack Thayer, or with Metro Radio Sales.

WHK RADIO, CLEVELAND

METROPOLITAN BROADCASTING RADIO, REPRESENTED BY METRO RADIO SALES
JACK THAYER, V.P. AND GENERAL MANAGER, A DIVISION OF METROMEDIA, INC.
TOP OF THE NEWS p. 11, 12, 14 / Advertisers p. 58 / Agencies p. 60 / Radio Stations p. 69 / Representatives p. 73 / Networks p. 62

SPONSOR-SCOPE p. 19

DATA DIGEST Summer viewing dropping off? p. 16

KEY STORIES

TV CLIENTS SAY ... "PREDLLE REALITY ELSEWHERE" / Despite new depth and glamor of informational and actuality programming, networks still find client interest only lukewarm. P. 35

WHAT YOU SHOULD KNOW ABOUT "TINYVISION TV" / Growing popularity of small tv sets may spell major changes in tv advertising, programming. Imports have set the pace, but U.S. sets are due. P. 38

PROGRAM PRODUCERS APPROVE FCC INTERVENTION / Prevailing opinion among producers interviewed by Trendex turns up a surprising fact: they approve Minow, FCC prods. P. 41

THE BLINTZEKRIEG IS ON, THANKS TO RADIO / That unique food favorite, the blintze, is captivating new connoisseurs across the land — and they're all in the radio audience. P. 42

NETWORKS SOAR ON INCREASED TV BUDGETS / Bristol-Myers added $10.2 million in billings to lead all list of advertisers who made '62 a big year for the networks. P. 44

SPOT-SCOPE Developments in tv/radio spot P. 78

TIMEBUYER'S CORNER / Inside the agencies P. 54

WASHINGTON WEEK / FCC, FTC, and Congress P. 52

DEPARTMENTS

Publisher's Letter p. 6 / Commercial Critique p. 26 / 555 Fifth p. 30 / 4-Week Calendar p. 30 / Radio/Tv Newsmakers p. 71 / Sellers Viewpoint p. 73

SPONSOR/25 MARCH 1963
WE'VE GOT A WAY WITH WOMEN

and it “brings home the groceries” for WJBK-TV advertisers

Channel 2 rings the bell with the gals who make the cash register ring... the big-buying 18 to 39 year olds with the ever-hungry young families to feed. That’s what makes Detroit’s No. 1 station the No. 1 choice of food advertisers. The big name brands and the big local chains get immediate, traceable results on Channel 2. You can, too! Call your STS man.

WJBK-TV
CBS IN DETROIT

IMPORTANTS STATIONS
IN IMPORTANT MARKETS

STORER
BROADCASTING COMPANY

STORER TELEVISION SALES, INC.
Representatives for all Storer television stations.
In our problem-prone and investigation-ridden broadcast industry few subjects have so gripped the popular interest as have the Washington ratings hearings conducted by the House Commerce Investigations subcommittee.

As I flew in a two-week span from Cleveland to Chicago to Sioux Falls to Sioux City to Omaha to Wichita to Kansas City to St. Louis, then stopped in Indianapolis, Cincinnati, Dayton and Columbus on my way home, the first question everybody asked was about the ratings hearings.

Everybody wanted to know what, if anything, would come out of them. Everybody was waiting, momentarily, for big news to break. Everybody was hoping, it seemed, for disclosures of inadequacies or irregularities affecting major rating services.

For an industry that is said to live by its ratings such negative yearnings may impress the outsider as a special form of masochism. Actually, most of the industry is hoping against hope that for once a Congressional investigation will net a practical result—this one a weakening of the strangulation hold that the rating services exert.

Few want governmental regulation of ratings. But few believe that the “rating worship” era has been good for broadcast advertising and have looked for signs of lessening domination. While the Oren Harris ratings hearings has been brewing for years, the idea of Congress busting the ratings balloon was unexpected. So was the potent threat of FTC disclosures of irregularities by ratings firms.

By the time you read this some bombs may have burst in the ratings investigation. Perhaps not. Yet it is our opinion that this spotlight on ratings must accomplish some good. It was never logical for ratings to dominate broadcast programing as they have, although we have often contended that ratings are an important factor in the evaluation of broadcast values.

Responsible ratings services have stated that many advertisers (and broadcasters) fail to disassociate one rating from another, have a tendency to lump them even though their objectives and methods may be poles apart. Let’s hope that the hearings may improve this shortcoming by requiring the rating services to be more explicit and easier to read.

The dollar drain on our industry due to “rating worship” is enormous. Perhaps the way is opening for improvement in this area, too.

So, although the Congressional avenue to ratings relief is unexpected, we’re happy about it. And we’ll be even happier if this is one Hearing of which it can be said, “gone but not forgotten.”
"I get your signal, baby..."

"Shhh! People are watching!"

More people are always watching WJXT. With a striking lead of 307% more homes outside the metro area and 27% more homes inside Jacksonville itself... with 46 out of the top 50 breaks... WJXT is the only efficient way to reach the total North Florida/South Georgia regional market.
“THERE IS MORE CONFLICT WITHIN A SINGLE TROUBLED MIND THAN IN ALL THE FICTION EVER WRITTEN.”

—McKINLEY THOMPSON, M.D., STAFF PSYCHIATRIST, YORK HOSPITAL, LOS ANGELES
A man with a clarinet and a stammer, goes into fits of violent rage.

A striking blond movie star is loved by everyone—except herself.

These are some of the patients who find their way to the office of Dr. McKinley Thompson, psychiatrist. And these are some of the stories you will see on Breaking Point.

Breaking Point is a new hour-long television drama about the unconscious, uncontrollable, often illogical, self-destructive drives of troubled minds.

And of the help that comes to them through psychiatry.

There are no cliches, no couches, no Viennese accents. Problems are recognized, and the promise given of a brighter future with self-understanding.

Breaking Point, like the Ben Casey show, is produced by Bing Crosby Productions.

With great stars that build audiences. (Paul Richards plays Dr. Thompson. One show stars Oscar Homolka, Scott Marlowe, Sheree North and Millie Perkins.)

And with integrity.

Breaking Point premieres this fall — on ABC Television — along with more than a dozen other new shows.

One’s a spectacular series based on a spectacular film (Greatest Show on Earth).

One is 120 minutes of unpredictability (Jerry Lewis Show).

And one show is actually two shows—Arrest & Trial. 45 minutes of chase. (The Arrest). 45 minutes of courtroom action (The Trial).

New shows, new formats and faces, new ideas—all with one thing in common.

Entertainment.

Exciting programming to attract the younger, larger families that we, and you, want to reach.
Exception To The Rule

Year After Year ARB PROVES

WKRG-TV IS

"THE EXCEPTION TO THE RULE"

50% or More SHARE of Audience

Represented by H-R Television, Inc.

or call

C. P. PERSONS, Jr., General Manager
Chesbrough-Pond's announces agency switches

Chesbrough-Pond's has named William Esty for Q-Tips Cotton Swabs and Cotton Balls, and J. Walter Thompson for Cutex line, effective 1 July. Lawrence C. Gumbinner had Q-Tips, and Doherty, Clifford, Steers & Shenfield was agency for Cutex. Ad v.p. Albert R. Richardson said realignment will tailor advertising functions more closely to new domestic marketing structure. Created in 1962, structure divided operation into two segments, the cosmetic division and proprietaries and specialties division. Thompson will handle all cosmetics. Esty proprietaries. Cutex gross time tv billings, network and spot, were $947,117 in 1962, Q-Tips $683,886, TvB figures show.

Actuality shows face advertiser barrier

"It's possible that the only really original shows will come out of the news and special projects departments" in the coming season, a network official reported to sponsor last week. But although the programing climate is sunny, there seems to be a wintry edge in the buying weather. Network executives feel they'll be lucky to score more than 50% sales on actuality material (page 35).

Complete line of tiny tv receivers predicted

General Electric believes that eventually there'll be a color set in the living room, and personal portables in every other room of the house. The 11-inch set being introduced could be the forerunner of a complete line of tiny GE receivers designed for special purposes, sponsor reports in a story "What You Should Know About 'Tinyvision TV'" (page 38).

Increased tv budgets, new advertisers provide record network year

Greatly increased network advertising budgets and some 93 advertisers who returned or used network tv for the first time, accounted for network television's record 1962. TvB/LNA-BAR data, released today (25 March), shows (page 44). A sponsor analysis of network billings indicates the 93 advertisers alone spent more than twice as much as advertisers who dropped out in '62.

Automated marketing inevitable, Harper predicts

"Automated marketing is inevitable," Marion Harper, Jr., chairman and president of Interpublic predicts (page 58). The impact of automation on marketing will follow a kind of "Gresham's Law" by which programed effort will tend to drive out non-programed effort. "That is whatever can be reduced to a punch card will drive out what cannot be so reduced."
FCC staff taking harder look at station operations

There were 2,366 station inspections in 1962, resulting in four revocations, 13 forfeitures, and 28 short-term renewals, according to figures reported in the current newsletter of the Florida Assn. of Broadcasters. In addition, FCC’s inspection policy has been expanded to include every station at least once within every license period—and that of every ten citations, five are for technical faults, three for failures to maintain program logs or to identify the station properly. Being used by the FCC staff as rule-of-the-thumb limits for commercial spots are 1,500 per week for full-time operations, and 1,200 for day-timers. All this doesn’t mean station operators are in trouble if the limits as established by the commission are exceeded, but the staff takes a harder look at the renewal application if they do.

ABC Radio affils forming association

ABC Radio will have a full-fledged affiliates association, with formation of the organization scheduled at the NAB convention in Chicago, 31 March. Organization will be operated entirely by affiliates (page 64).

White House weighs super council for government agencies

Advertisers and broadcasters are watching the White House which reportedly has drafted a bill to create an 11-member council which would have power to recommend reforms in various government agencies, including the FTC and FCC. The council would have a chairman appointed by the President, with a rank similar to a Cabinet undersecretary (page 67).

Nielsen, Pulse, Colgate’s Mahoney testify at Harris probe

A. C. Nielsen moved into the forefront at the House Commerce Investigating subcommittee probe last week in Washington, attempting to explain the workings of the country’s largest rating service to House members led by chairman Orem Harris (D., Ark.). “Don’t try to lose the committee,” Harris cautioned at one point as Warren Cordell, chief statistical officer at Nielsen, tried to tell about sampling methods. Colgate-Palmolive’s executive vice president, David J. Mahoney, following up on his earlier demand for guaranteed circulation, told the committee advertisers should get free additional time if agreed-upon audiences were not met, noting that other media provide such assurances. As to what standards or ratings should be applied, Mahoney said: “Perhaps the standards aren’t precise enough, but they sell against it, and if they sell against it, I have to buy against it, and I want a guarantee.” Strongest criticism of the week was directed at Pulse by Harris when he strongly criticized ratings prepared by the company.

SPONSOR-WEEK continues on page 14
Cherokee Iowa's own Ken Nordine (now in Chicago)
wishes to thank International Broadcast Awards
for the honor given him
by awarding nine Fuller Paint Company commercials
first prize as a radio spot series.
He also wishes to thank
Fletcher, Richards, Calkins & Holden Agency
and their client for the freedom
given him to write and create the words
and music to fit his own style.
Currently enjoying similar freedoms with
Kenyon & Eckhardt (Mercury Comet),
North Advertising (Englander Mattresses),
Ronalds-Reynolds, Ltd. (Salada Tea),
Vickers & Benson (Shirriff Jelly Dessert),
If you would like some of the same
done differently, feel free, get in touch with him at
K-Arts, Inc.,
6106 North Kenmore,
Chicago, Illinois
Ambassador 2-8525

Mrs. Nordine
Color tv strength, Phonevision results reported by Zenith

Color tv played an important part in Zenith's increased sales volume in 1962, and the company’s Phonevision test shows “considerable promise.” Zenith Radio reported. The company, with record earnings and sales in 1962, noted rapid growth in its first full year of producing color sets. Reporting on its Hartford Phonevision test, Zenith said subscribers passed the 2,000 mark with expenditures for programming exceeding the anticipated rate. Zenith also released its own “rating report” showing the percentage of subscribers viewing shows. Not unlike commercial tv, entertainment shows did better. Following are the shows listed by Zenith with percent of subscribers viewing:

<table>
<thead>
<tr>
<th>Show</th>
<th>Percent of Subscribers Viewing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boylshoy Ballet</td>
<td>29%</td>
</tr>
<tr>
<td>Notorious Landlady</td>
<td>58%</td>
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<tr>
<td>Counterfeit Traitor</td>
<td>51%</td>
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<tr>
<td>Hatari</td>
<td>49%</td>
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<tr>
<td>The Interns</td>
<td>47%</td>
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<tr>
<td>Patterson-Liston Fight</td>
<td>85%</td>
</tr>
<tr>
<td>Kingston Trio</td>
<td>41%</td>
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<tr>
<td>American Pageant of Arts</td>
<td>33%</td>
</tr>
<tr>
<td>Fulmer-Tiger Fight</td>
<td>29%</td>
</tr>
<tr>
<td>World of Suzie Wong</td>
<td>65%</td>
</tr>
<tr>
<td>Splendor in the Grass</td>
<td>43%</td>
</tr>
<tr>
<td>Yale-Dartmouth (football)</td>
<td>14%</td>
</tr>
<tr>
<td>Boston-New York (basketball)</td>
<td>13%</td>
</tr>
<tr>
<td>Breakfast at Tiffany's</td>
<td>38%</td>
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</tbody>
</table>

The news at presstime

NAB will hold its fourth executive development seminar at Harvard Business School, 14-26 July for broadcasters. . . Real McCoys will be dropped by CBS TV next season, with Car 54 Where Are You? and half-hour Ethel Merman Show produced by Desilu has possible replacements. . . Alcoa will sponsor NBC TV’s Huntley-Brinkley show starting 9 Sept. when the show is expanded to half hour. . . Japan International Marketing and Advertising is a new agency to handle major advertisers coming in to the Japanese market, including Pepsi Cola. Dentsu Advertising, a major agency, is supporting the new agency. . . Frank K. Mayers, Arthur W. Schultz, and Robert M. Trump elected to the board of directors at Foote, Cone & Belding. Mayers is management representative on Clairol account, Trump on Kraft Foods and Schultz on Kimberly Clark.
Stand Back—the dam may be about to burst.

For the first time in years things seem to be looking up for the U-Hafta-Fight TV operators, otherwise referred to as UHF'ers.

The Federal Communications Commission helped the cause along recently when it denied drop-in VHF stations in seven markets. A decision that goes a long way in pointing up the FCC's determination to help foster a true national competitive service via UHF television.

FCC Chairman Newton Minow accented the further utilization of the UHF service when he put out the welcome mat for newspaper ownership of UHF stations during the recent ANPA convention.

The industry also got another boost last week with the organization of the Committee for the Full Development of UHF Broadcasting in Washington, D. C., which was attended by more than 150 representatives of industry and government "to help foster the further development of UHF television.

UHF station operators themselves, long skeptical of any organizations that might help them help themselves, are beginning to take an active and lively interest in the new Association for Competitive Television and the largest turnout in the history of the organization is expected at the ACT meeting in Chicago next Sunday, March 31.

With all this activity being generated for the UHF industry, it looks as though at long last the so-called "step-sons" of TV are really on their way.

Now if we can convince agency media experts that all this activity means a big boost to their advertisers in many regions throughout the country the dam may be truly at the flood stage.

Represented nationally by HOLLINGBERY
OLD FAITHFUL: Even man's best friend gets to know us pretty well, because the family he lives with spends a lot of time tuned in. Metro share in prime time is 91%, and homes delivered top those of any station sharing the other 9%. ARB, Nov.-Dec., 1962) Your big buy for North Florida, South Georgia, and Southeast Alabama is

**DATA DIGEST**  
Basic facts and figures on television and radio

**Summer viewing drop-off? Not so!**

The widely-accepted concept that all tv viewing drops off in summer is exploded by CBS in a sets-in-use analysis of Nielsen data. The summer decline pattern does take place in the evening hours, though not as much in the later evening hours.

But in the daytime, there are a number of examples where summer daytime viewing tops other seasons. In no less than 16 quarter-hour periods between 8 a.m. and 6 p.m., July through September, sets in use exceed or equal the sets-used figure for April through June, and come reasonably close to equalling the October-through-December period.

In one stretch alone, between 1:15 p.m. and 3:45 p.m., there are no less than ten consecutive quarter hours in which summer sets in use top or equal spring figures. And while the figures do not approach the year’s high (January through March) they do come close to the fall months.

To put it another way, the daytime viewing pattern in many time periods is one of stability nine months of the year, with winter viewing peak added. Example:

### Nielsen Television Index

*Total U. S. television homes using tv, quarterly averages*

*Average audience per minute during daytime quarter hours*

<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>1:00 p.m.</td>
<td>27.4</td>
<td>27.4</td>
<td>21.1</td>
<td>22.3</td>
</tr>
<tr>
<td>1:15</td>
<td>27.5</td>
<td>21.2</td>
<td>21.8</td>
<td>23.0</td>
</tr>
<tr>
<td>1:30</td>
<td>27.4</td>
<td>21.6</td>
<td>22.7</td>
<td>23.9</td>
</tr>
<tr>
<td>1:45</td>
<td>27.0</td>
<td>21.8</td>
<td>22.8</td>
<td>23.9</td>
</tr>
<tr>
<td>2:00 p.m.</td>
<td>25.1</td>
<td>19.7</td>
<td>20.4</td>
<td>21.8</td>
</tr>
<tr>
<td>2:15</td>
<td>25.1</td>
<td>19.3</td>
<td>19.9</td>
<td>21.6</td>
</tr>
<tr>
<td>2:30</td>
<td>24.7</td>
<td>18.6</td>
<td>18.9</td>
<td>21.0</td>
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<tr>
<td>2:45</td>
<td>25.1</td>
<td>18.8</td>
<td>19.1</td>
<td>20.9</td>
</tr>
<tr>
<td>3:00 p.m.</td>
<td>24.6</td>
<td>24.6</td>
<td>18.4</td>
<td>18.9</td>
</tr>
<tr>
<td>3:15</td>
<td>25.5</td>
<td>19.1</td>
<td>19.4</td>
<td>20.7</td>
</tr>
<tr>
<td>3:30</td>
<td>25.4</td>
<td>19.0</td>
<td>19.0</td>
<td>21.2</td>
</tr>
<tr>
<td>3:45</td>
<td>26.1</td>
<td>19.7</td>
<td>19.5</td>
<td>22.6</td>
</tr>
</tbody>
</table>

Source: A.C. Nielsen

1962

WCTV  
TALLAHASSEE  
THOMASVILLE

BLAIR TELEVISION ASSOCIATES

National Representatives

SPONSOR/25 MARCH 1963
Another important plus... documented research tells the story!

They like us

WGN Radio has the most highly respected programming in Chicago. Chicago area adult listeners rate* WGN first in these categories...

- Good program variety
- Well-rounded news coverage
- Good sports coverage
- Good taste
- Advertising of high quality products
- Broad family appeal
- Appeal to intelligent people

That’s why we reach more

WGN Radio reaches the largest audience of any broadcasting station west of the Hudson River. (NCS, 1961—1,677,600 homes reached weekly.)

WGN Radio reaches more homes and more cars than any other Chicago radio station. (NCS, 1961; The Chicagoland Auto Radio Audience Survey, 1961.)

For ten consecutive months, WGN Radio has reached more homes per average quarter hour (6 a.m. to midnight) than any other Chicago radio station. (NSI Bi-Monthly Radio Reports, April, 1962—January, 1963.)

That’s why we say WGN IS CHICAGO

The most respected call letters in broadcasting

13 Financial Firms Can't Be Wrong
(at least not for very long)

We are sure you'll agree that banks, savings and loan, and other financial institutions are about as choosy an advertiser as you could ask for, when it comes to making a media buy.

Therefore, we are quite proud that thirteen have chosen WFAA to carry their message to Dallas, Fort Worth and the surrounding area.

The list includes several of the largest banks, as well as smaller suburban banks. It includes Texas’ largest savings and loan association and many of its competitors, both in and out of the State.

And the fact that some of them have been with us for as long as 16 years proves one thing for sure. They must be getting their money's worth!

Assuming that you don't work here and are not familiar with the market, you may appreciate this particular group testimonial. We could talk all day about the “cut” and quality of our audience — and not say it half so well. Or convincingly.

If it's further evidence of results you want (in another category) we welcome the chance to provide it. Call your Petry office or write us direct.

WFAA
820

WFAA-AM-FM-TV
Communications Center / Broadcast services of The Dallas Morning News / Represented by Edward Petry & Co., Inc.
Trend to participation-segment selling of hour-long (or longer) network shows is causing a product-protection headache this fall.

Participation buys provide sponsors with more versatility than ever before in network-level programing. But several of the largest multi-product advertisers are driving network sales service executives and agencymen into quiet frenzies.

Such advertisers are buying, typically, a spread of participations in as many as 10 shows weekly—and then demanding 15-minute protection for all products.

Piggy-back commercials (subject of a recent SPONSOR study) and longer station breaks forced at least one network—NBC TV—to drop complete product protection policy for advertisers who scatter their spots.

Says Joseph Iaricci, director of sales administration at NBC TV: “If an advertiser is worried about adjacencies, he can put two minutes in the same show—then we can guarantee protection. Most advertisers looking for spread or reach are not that much concerned. However.”

Ten-minute spacing is still guaranteed by NBC within a program, but with opening or closing billboards or between-show spots, advertisers will just have to take their chances.

DuPont with its “Show of the Week” on Sunday from 10 to 11 p.m. is properly disturbed that its opposition, particularly on ABC TV will undergo changes when the autumn leaves begin to drop.

Scuttlebutt is that “Voice of Firestone” in the 10 to 10:30 slot will disappear from prime time and a big money quiz show, “100 Grand” will replace it. DuPont isn’t afraid of its CBS TV competition (“Candid Camera” and “What’s My Line”) but is indeed plenty worried what will happen to its comfortable rating if the new money quiz show should occupy the first 30 minutes segment of the 10 to 11 p.m. slot on ABC TV.

Not only did the birth of “Pebbles Flintstone” prove to be an audience builder for the birthday itself, it has upped the ratings for the shows which followed.

The “Flintstones” rating record and that of “Lassie” on CBS TV, is interesting reading for ABC TV since the network has two new shows next season with a built in serial factor: “Jamie McPheeters” and “The Fugitives.” With serialized “continued” shows proving successful in prime evening time, nighttime could take on a daytime look.

Here’s what happened on “The Flintstones”:

<table>
<thead>
<tr>
<th>TELECAST</th>
<th>RATING</th>
<th>SHARE</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 February</td>
<td>23.6</td>
<td>35.4</td>
</tr>
<tr>
<td>15 February</td>
<td>23.2</td>
<td>34.1</td>
</tr>
<tr>
<td>22 February (birthday)</td>
<td>28.9</td>
<td>42.6</td>
</tr>
<tr>
<td>1 March</td>
<td>25.2</td>
<td>40.9</td>
</tr>
<tr>
<td>8 March</td>
<td>26.4</td>
<td>42.6</td>
</tr>
</tbody>
</table>

*Source: Nielsen 30 market ratings
U. S. advertisers active in tv overseas frequently get a real bargain in foreign commercial showing of American-made telefilms, but syndicators and distributors aren't happy about the situation.

Just back from a global survey trip, John G. McCarthy, president of the tv Program Expert Assn., said in New York last week that overseas commercial tv operators invariably find U. S. advertisers are "easiest to start with," because of tv conditioning on home grounds.

Participation prices are often low in relation to audience reached, McCarthy noted. He cited the case of one U. S. advertiser in the Far East which is reaching "audience of about 1.5 million for only about $150 per spot."

In the leading overseas markets, however, U. S. syndicators are receiving "inadequate compensation," McCarthy claims.

The tvPEA is launching a worldwide push to increase prices and to prevent foreign broadcasters from making a more-than-fair profit from U. S. film shows which are then used "to finance the extension of tv service."

As a case in point, Australian tv stations buy U. S. telefilms for a top price of $1,125 per half hour, regardless of quality. Then, the shows are re-sold to advertisers for a price (less time) of anywhere from $2,500 to $4,000. Profits go toward underwriting local shows or subsidizing new stations.

Several thousand different brands are advertised each year on network tv, yet despite the diversity, ten managed to account for ten per cent of all gross billings in 1962, tvB/LNA-BAR figures show.

By coincidence, these top ten brands had 1962 billing of $79,969,383, compared to the grand total for network billings of $799 million. Only two of 1962's leaders were not on the list last year—Colgate Dental Cream and Ford cars. They replaced Kent and Tide, which dropped slightly in billings.

With their gross time billings, the select list includes:

<table>
<thead>
<tr>
<th>ADVERTISERS</th>
<th>1962</th>
<th>1961</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anacin</td>
<td>$11,437,370</td>
<td>$10,254,519</td>
</tr>
<tr>
<td>Salem cigarettes</td>
<td>9,024,908</td>
<td>6,165,435</td>
</tr>
<tr>
<td>Bufferin</td>
<td>8,740,432</td>
<td>6,266,981</td>
</tr>
<tr>
<td>Chevrolet cars</td>
<td>8,712,026</td>
<td>6,434,995</td>
</tr>
<tr>
<td>Winston cigarettes</td>
<td>7,970,539</td>
<td>5,919,392</td>
</tr>
<tr>
<td>Camel cigarettes</td>
<td>7,399,183</td>
<td>6,751,925</td>
</tr>
<tr>
<td>Crest toothpaste</td>
<td>7,163,772</td>
<td>7,639,097</td>
</tr>
<tr>
<td>Colgate-Dental Cream</td>
<td>7,157,224</td>
<td>4,827,244</td>
</tr>
<tr>
<td>J. &amp; M Filter Tips</td>
<td>6,699,575</td>
<td>5,425,906</td>
</tr>
<tr>
<td>Ford cars</td>
<td>5,658,052</td>
<td>4,283,032</td>
</tr>
</tbody>
</table>

Footnote to Gov. Collins: Four of the top network brands were cigarettes!

What will happen to Ollie Treyz, now that he's severed his connection with Warner Brothers?

The ex-ABC tv chief has left for a Florida vacation, having settled his contract with the film firm. There are various backstage reports as to the "why" of the Treyz-WB split. Some say he didn't see eye-to-eye with Jack Webb, one-time "Dragnet" producer who now heads WB's telefilm production. Others point to not-so-hot sales track record of WB in lining up shows in upcoming fall schedules—an area in which Treyz was presumably a specialist.

There are also reports that Treyz may, on his return to New York, step into a top TV spot at either Revlon or McCann-Erickson.
CBS TV continues to set a day-and-night rating pace for the other two networks.

In the current National Nielsen AA figures (two weeks ending 24 February), here’s how CBS ranked in the nighttime “Top 40”:

### Nighttime TV Rankings (6-11 p.m.)

<table>
<thead>
<tr>
<th>RANK</th>
<th>PROGRAM</th>
<th>NETWORK</th>
<th>RATING</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Beverly Hillbillies</td>
<td>CBS</td>
<td>40.4</td>
</tr>
<tr>
<td>2.</td>
<td>Carol Burnett</td>
<td>CBS</td>
<td>38.9</td>
</tr>
<tr>
<td>3.</td>
<td>Red Skelton</td>
<td>CBS</td>
<td>34.5</td>
</tr>
<tr>
<td>4.</td>
<td>Candid Camera</td>
<td>CBS</td>
<td>33.1</td>
</tr>
<tr>
<td>5.</td>
<td>A Tour of Monaco</td>
<td>CBS</td>
<td>32.5</td>
</tr>
<tr>
<td>6.</td>
<td>Dick Van Dyke</td>
<td>CBS</td>
<td>30.7</td>
</tr>
<tr>
<td>7.</td>
<td>Andy Griffith</td>
<td>CBS</td>
<td>30.2</td>
</tr>
<tr>
<td>8.</td>
<td>Ben Casey</td>
<td>ABC</td>
<td>30.0</td>
</tr>
<tr>
<td>9.</td>
<td>Dr. Kildare</td>
<td>NBC</td>
<td>29.3</td>
</tr>
<tr>
<td>10.</td>
<td>Lassie</td>
<td>CBS</td>
<td>28.3</td>
</tr>
<tr>
<td>11.</td>
<td>Jack Benny</td>
<td>CBS</td>
<td>28.1</td>
</tr>
<tr>
<td>12.</td>
<td>Bonanza</td>
<td>NBC</td>
<td>27.6</td>
</tr>
<tr>
<td>13.</td>
<td>Lucy Show</td>
<td>CBS</td>
<td>26.3</td>
</tr>
<tr>
<td>15.</td>
<td>Jackie Gleason</td>
<td>CBS</td>
<td>26.0</td>
</tr>
<tr>
<td>16.</td>
<td>Hazel</td>
<td>NBC</td>
<td>25.9</td>
</tr>
<tr>
<td>17.</td>
<td>Danny Thomas</td>
<td>CBS</td>
<td>25.8</td>
</tr>
<tr>
<td>18.</td>
<td>What’s My Line</td>
<td>CBS</td>
<td>25.6</td>
</tr>
<tr>
<td>19.</td>
<td>Defenders</td>
<td>CBS</td>
<td>25.4</td>
</tr>
<tr>
<td>20.</td>
<td>I’ve Got a Secret</td>
<td>CBS</td>
<td>25.3</td>
</tr>
<tr>
<td>21.</td>
<td>Gunsmoke</td>
<td>CBS</td>
<td>25.2</td>
</tr>
<tr>
<td>22.</td>
<td>Flintstones</td>
<td>ABC</td>
<td>24.6</td>
</tr>
<tr>
<td>23.</td>
<td>Rawhide</td>
<td>CBS</td>
<td>24.1</td>
</tr>
<tr>
<td>24.</td>
<td>Garry Moore</td>
<td>CBS</td>
<td>24.0</td>
</tr>
<tr>
<td>25.</td>
<td>Virginian</td>
<td>NBC</td>
<td>24.0</td>
</tr>
<tr>
<td>26.</td>
<td>To Tell The Truth</td>
<td>CBS</td>
<td>23.6</td>
</tr>
<tr>
<td>27.</td>
<td>My Three Sons</td>
<td>ABC</td>
<td>23.5</td>
</tr>
<tr>
<td>28.</td>
<td>Donna Reed</td>
<td>ABC</td>
<td>23.3</td>
</tr>
<tr>
<td>29.</td>
<td>Wagon Train</td>
<td>ABC</td>
<td>23.2</td>
</tr>
<tr>
<td>30.</td>
<td>Dennis the Menace</td>
<td>CBS</td>
<td>22.9</td>
</tr>
<tr>
<td>31.</td>
<td>Combat</td>
<td>ABC</td>
<td>22.7</td>
</tr>
<tr>
<td>32.</td>
<td>Route 66</td>
<td>CBS</td>
<td>22.4</td>
</tr>
<tr>
<td>33.</td>
<td>Monday Night Movie</td>
<td>NBC</td>
<td>22.4</td>
</tr>
<tr>
<td>34.</td>
<td>Saturday Night Movie</td>
<td>NBC</td>
<td>21.8</td>
</tr>
<tr>
<td>35.</td>
<td>Leave It to Beaver</td>
<td>ABC</td>
<td>21.8</td>
</tr>
<tr>
<td>36.</td>
<td>Have Gun, Will Travel</td>
<td>CBS</td>
<td>21.8</td>
</tr>
<tr>
<td>37.</td>
<td>Walt Disney</td>
<td>NBC</td>
<td>21.2</td>
</tr>
<tr>
<td>38.</td>
<td>McHale’s Navy</td>
<td>ABC</td>
<td>20.9</td>
</tr>
<tr>
<td>39.</td>
<td>Dick Powell</td>
<td>NBC</td>
<td>20.8</td>
</tr>
<tr>
<td>40.</td>
<td>Jack Paar</td>
<td>NBC</td>
<td>20.4</td>
</tr>
</tbody>
</table>
Sometimes, like Alice in "through the looking glass," an advertiser must run like mad just to stay in the same spot.

Chevrolet, largest auto advertiser for a single brand line of cars, is facing this problem currently. Rising costs of tv-radio programing and time, plus additional space costs for newspapers, magazines and outdoor, are likely to add as much as $4 million just to maintain present schedule.

No budget expansion, however, is anticipated. What will happen is this: Chevrolet is likely to cut existing ad schedules in all media to make up for the increases.

Current dropping by auto firm of its $6 million franchise on "My Three Sons" is said by informed sources to be coincidence.

Don't be surprised if there's a general "image" face-lift of the ABC TV owned & operated tv stations, starting with WABC-TV, New York.

At the flagship outlet, there's been a major executive shake-up, involving replacement of v.p. genl. mgr. Joseph Stamler, program boss Author Gross, and sales chief Jim Szabo. Temporary manager of the station is Theodore F. Shaker, head of the ABC o&o's and spot sales. One thing that may change is the amount of stripped syndication shows and film reruns on WABC-TV and other ABC-owned tv outlets. With ABC TV still putting heavy reliance on nighttime film shows, the flagship outlet is largely a film juke box in tv. In place of the film shows may go more locally produced series.

Public service efforts of the advertising industry continue to refute the charge that it's a business without human feelings.

A group of agency personnel at EWR&R and J. Walter Thompson have lately been "moon-lighting" for free in a good cause—the United Nations High Commission For Refugees and the U.S. Committee for Refugees.

The "product" being sold is an LP record (mono & stereo) with feature performances by artists like Louis Armstrong, Bing Crosby, Nat Cole, Doris Day, Edith Piaf and Patti Page. It lists for $3.98 and $4.98. All proceeds go to Refugee Aid.

The recording was done by Philips in Holland, with Columbia, Mercury and Capitol handling U.S. pressing. It's being promoted with special kits sent to tv and radio stations, with creative work handled by the volunteer agency staffers.

A mass medium like television can be used successfully to sell a purely industrial service—or so General Electric has learned.

Using taped spots scheduled next to major athletic events, GE test-marketed the idea (in Albany and Milwaukee) of selling the "routine and emergency repair of electrical equipment" offered by the General Electric Service Shops Dept., which has branches in 52 cities.

The spots, made by GE at its Schenectady tv station, featured the name, address and phone number of the local GE Service Shop manager. In Milwaukee, check ups showed that over 70% of major customers and prospects could recall the sales message, most of them on an unaided basis.

Now, GE is planning to use the tv tactic this fall in all 52 of the Service Shops cities.
FRENCH AERONAUT TAKES TO SKIES

FIRST IN PHILADELPHIA

Balloonist J. P. BLANCHARD completes 46 minute journey

PHILADELPHIA, January 9, 1793.

The first balloon ascent in the United States was made today with President Washington most prominent of the onlookers. Blanchard took off from the yard of the Walnut Street Prison and after being in the air for forty-six minutes descended in neighboring Gloucester County, New Jersey.

Blanchard reported his observations to Doctors Rush and Wistar upon his return and was feted by President Washington at the Executive Mansion.

There's always excitement in the air in Philadelphia on WIBG. Radio 99. First in listenership in the City of Firsts, WIBG dominates the total audience according to Pulse, Hooper and NCS.

TO COVER.

At Thomas Hopkins's, in Kensington, (about one Mile from Philadelphia) at Three Pounds, the Sealion, the Horse BOHEMIAN,

H is seven Years old next Summer — a clear Silver grey, full fifteen Hands three Inches high, well made, free from Blemish, remarkable for an exceeding grand Carriage, and in perfect Health. He was got by Othello, (the sire of Selim, and many other famous Horses) out of a Mare full fifteen Hands high, now belonging to Governor Sharpe — She was got by a full-blooded Horse belonging to Col. Colville, and out of a Mare of the Blood — Col. Colville's Horse was got by a Barb, and out of a Mare imported from England, bred by Lord Tankerville. His Sire is not known, as he has never been tried; but he is remarkable for getting large Elows, some of them now under two Years old, measuring full fifteen Hands high, and are esteemed by all who have seen them, to be as fine Colts as have ever been bred in this Province.

Represented by Katz Agency

STORER BROADCASTING COMPANY

N. B. Said Dox's propels to open a School in Philadelphia in a few Weeks Time. Notice of which will be given in this Paper.

N. B. Said Dox's propels to open a School in Philadelphia in a few Weeks Time. Notice of which will be given in this Paper.
WRC-TV brings Greater Washington more hours of community-service programming than any other station in the area. Hours zeroed-in on the local life of the nation's capital, and of the people who live and work there.

Week after week, WRC-TV's Dimension Four focuses on local problems—ranging from juvenile crime to the overcrowded skies above National Airport. When the dangerous impurity of Potomac waters became apparent, WRC-TV alerted the community with a special series, Our Beautiful Potomac. Prime network time was preempted to present a first-hand report on modern treatment of mental illness, as cameras went into St. Elizabeths Hospital, in There but for the Grace of God.

Two series created by WRC-TV have become weekly favorites: It's Academic features the city's brightest teen-agers in quick-thinking competition, and Moment With...... offers illuminating conversations with leading national and world figures. WRC-TV's Traffic
Court recently won the year's International Association of Chiefs of Police Award for its instructive re-enactments of actual court cases.

WRC-TV centers creative purpose on local issues and events, to reveal their full scope and import in dramatic terms. Like the Washington Monument, WRC-TV is an integral part of the Washington scene. This kind of community-station link is distinctive to the programming of all NBC stations.
PITCHING CURVES AND MOVING MOUNTAINS

By JACK SIDEbothAM

The long, slow curve—asl pitch-er Stu Miller of the Baltimore Orioles. Sometimes it strikes a batter out. Sometimes it’s the beginning of a long, fast line drive. Sometimes it works, sometimes it doesn’t.

There is a predisposition regarding the “long slow curve” in commercials to feel that it never strikes out anybody—that it never works. Well, just a darn minute.

Consider for a minute, the minute. Or the 30, 20 or 10. In the space of a few consecutive seconds whole mountains of soup, soap, and soda pop are supposed to be moved. What moves those mountains? Little ideas, capsulized in handy time form; ideas that begin at 0 and end at 10, 20, 30 or 60.

Some ideas come through at second 1 and then appear again at 12, 23, 37, 51 and 55. Congratulations. But if it is possible to bring the mountain-moving-idea in at second 57, and it works, why not do it?

And be happy about it. And don’t knock it.

Nothing humiliates a batter more than striking out on a “slow pitch.” Its effect is devastating. And how the pitcher glows in his success. He should. He’s been smart and able and effective. Commercial “pitchers” like to be those things, too.

And so to bring that big idea, the big hook, in at the “end of the commercial” is not necessarily a stupid thing. Maybe it’s a smart thing. And what’s the “end” of a commercial? When we talk about things that begin and end in seconds we’re ending before we’ve scarcely begun, anyway.

You agree with me because my logic is so convincing and metaphors so picturesque. But you say, “So bring the idea in at second 57 but how about at second 17, too?” Stupid! You are now lousing up something that is effective because its good and right and you want to somehow make it “righter” but you...
are only making it different and maybe not so effective after all.

Here are some examples of what I mean. There's a commercial for Levy's Rye Bread and this man approaches a park bench, sits, opens his lunch bag, begins to eat his sandwich, all the while being observed by a pigeon. What a waste of money? Watch. Unable to bear the reproachful looks of pigeon he breaks off a crumb of bread, throws it to the pigeon who is now happy, so are we, so is Levy's.

Or, there is a poor man who climbs into his car, turns on the motor, experiences some difficulty in starting through the snow. 8:00 flashes on the screen, we see some wheels spinning, it is now 8:04, a train's coming, oops, a stop sign, the car's skidding, the train's going, and now appearing on the screen is "Go Go Goodyear." It's about time. The man's missed his train and we've spent 28 seconds watching before we see "Go Go Goodyear." But it's good, right?

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**JACK SIDEbotham**

Jack Sidebotham, vice president of Young & Rubicam, is director of the tv commercial art/production department, and responsible for the preparation of hundreds of commercials each year.

He joined Y&R in 1946 as a member of the art department; became art director in 1949 and moved into the television area in the fall of 1951...served as tv art supervisor and tv copy supervisor prior to assuming his present position. Appointed a vice president in 1960. Jack Sidebotham is also presently a member of the agency's creative review board. He holds awards from the New York Art Directors Club and other industry groups for his work on television.

Sidebotham's outside interests include active participation in church youth work.

I remember this one where Father is snacking at midnight and his sweet five-year-old daughter appears, there is an exchange of Father-Five Year Old small talk and at second 38 or so. Kellogg's Corn Flakes are sold to that sweet little thing. They are also sold to a number of older money spenders, too, I'll bet.

Have you seen the commercial that opens on a boy walking toward us pretending to beat a drum, as he walks other kids join him, all pretending to be a band, which we of course hear through the magic of sound tracks, and then this mob walks into first boy's house right on to a beautiful rug which Chemstrand has helped make, and those dirty little kids leave tracks all over that handsome rug, except it's no problem, because "TV Mom" cleans off the rug and very quick and easy? If you've seen it you haven't forgotten it and that's at least part of the

(Please turn to page 76)

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**Bob Rowell, of F., C. & B., joins Tricorn Club**

Our club hat crowns some of the smartest market media brains in the land. Because they're the ones "in the know" about North Carolina's Golden Triangle Market. Bob made the club's exclusive ranks by correctly answering this required quiz: 1. What is the Golden Triangle Market? 2. What is North Carolina's No. 1 metropolitan market in population, households and retail sales? Answer to both: the 3-city Golden Triangle of Winston-Salem, Greensboro, High Point. He then scored a triple parlay by knowing that North Carolina ranks 12th in population. But the real money winner is the marketing team that knows WSJS Television is the No. 1 sales producer in the No. 1 market in the No. 12 state.

Source: U.S. Census.

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**WSJS TELEVISION**

**WINSTON-SALEM / GREENSBORO / HIGH POINT**

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**Sponsor**/25 March 1963
"Our contemplation of our own accomplishments during the past twenty years must be tempered by a realization of the importance of the contribution of the stations we represent to our success — not just that they have paid us our commissions, but that they have worked with us, suggested, advised, responded to suggestions and advice. Perhaps our happiest accomplishment is that we have been able to work in effective partnership with able broadcast station managements, to the mutual profit of stations and ourselves. And perhaps our happiest augury for the future is the continuation of this teamwork toward the benefit of the national spot industry."

John Blair — April, 1953

These are the words we used to describe our 20th Anniversary in April, 1953. Now on our 30th Anniversary, it is interesting to me to see that they have just as much meaning today as they did ten years ago.

Ours is a personal service company. We have no factories, no warehouses, no inventories. What we do have are people, capable people, and our success as a Company depends entirely on them.

In looking back over our 30 years of radio and television representation, I feel that we have been exceptionally rewarded by our association with outstanding broadcasting management people. They have worked with us very closely; they have advised us, consulted with us, responded to suggestions and recommendations. In short we have been able to form a working partnership of the greatest effectiveness with each of the stations we represent. As I stated in 1953, this is perhaps our happiest accomplishment.

We have been more than fortunate in the caliber of the people we have attracted to our organization. They are able, dedicated people whose primary interest is to do the best possible job for the stations with which they work.

By far the largest part of the compensation of the Blair salesmen comes from an incentive commission plan which Blair initiated when the Company was formed and which is well known to the industry. To put it plainly, the salesmen earn more as they sell more. Furthermore, each of the salesmen and department heads is a stock holder in the Company. All of the stock is owned by active employees of the Company. It is this type of compensation plan along with Company ownership which creates the enthusiasm and the drive which inevitably result in increased sales and a faster rate of growth and progress for the stations.

It should be noted here that the closeness of the relationship between John Blair and Company and station management is probably greater than that of any other similar business. We take an intense personal interest in the operation of the stations represented and have been instrumental in the development of their businesses. By the same token, the operators take an intense personal interest in the development of our Company.

Many years ago we began to build our service departments and they have now, after 30 years, evolved into a very important function in our total operation. These departments work with stations in research, programming, promotion, public relations and advertising.

However, the service departments have another function — that is, to help the salesmen sell. Every project undertaken by any of the service departments must have a direct effect on sales.

We have always felt that a major effort on the part of this Company should be the creation of new business on an industry-wide basis. To this end, five years ago we created the Blair Group Plan; an entirely new method of selling spot radio, principally to advertisers who had not been users of the medium. The plan has been outstandingly successful and has brought many new advertisers into profitable use of the medium. The details of the Plan are by now well known to the industry.

We have implemented it with a complete department, with specialized salesmen, estimators and coordinators to make it an efficient and hard-hitting sales device. In addition, the entire radio organization is intimately concerned with the promotion of the Blair Group Plan. In our opinion this Plan is making a very important contribution to the growth of the spot radio industry, through its exposure of the powerful influence of radio to all key advertisers.

In television, we have developed an important creative sales device in the Test Market Plan, which enables an advertiser to assess accurately the results of a spot television campaign. Literally hundreds of advertisers and agencies have employed this plan with outstanding results and have been encouraged in their use of spot television through it.

As we move into our 31st year, already three major projects which will benefit the entire industry have been announced and are in motion. The first is Radio '63; a compelling demonstration of the effectiveness of spot radio, particularly the Blair Group Plan. The second is a national research study which demonstrates the continuing strength of radio.

Similarly, Blair Television is redoubling its efforts in the special projects department. This department, new to the representative field was created in 1962 to encourage the sale of local programs especially in the field of live public affairs broadcasts on the local level, civic events, of high local interest, sports and other local activities of this general nature.

Already considerable interest has been created among important national advertisers because of the strong local interest which is generated in their products. As this interest expands through the efforts of the special projects department, the revenue potential for stations will obviously grow.

In our fourth decade, we are confident that continuing vigorous activity of this nature in the interests of our Company, our represented stations and the industry will be a major factor in keeping broadcasting strong and prosperous. We know that our work in this area will continue to receive the enthusiastic support of the stations we represent as it has in the past, and the mutuality of endeavor among the stations and ourselves will continue at a very high level.

John Blair, President
UHF FIGURES DISPUTED

Yesterday my attention was called to your article in sponsor, 18 March, entitled UHF STATUS REPORT. Although I have not yet recovered from the shock of the "statistics" in this article, I want to write this letter based on reason rather than emotion.

Obviously, the effect upon a person reading your table of statistics on pages 26 and 27 is to gain an impression of stations which cover relatively large, medium-sized, or small numbers of homes in comparison with other television stations.

Let's look at a few facts... You list our station in Scranton and WDAU in Scranton as serving a population of 235,000. You list WBRE in Wilkes-Barre as serving a population of 317,000. To the uninformed it would appear as a reasonable conclusion that WBRE serves a greater area than either WDAU or WNRP. Actually, the WNRP transmitter is in Wilkes-Barre and almost along side the WBRE transmitter. Indeed, it is a little further south. WNRP-TV operates with an ERP of 1,700,000 watts from this location while WBRE operates with an ERP of 1,000,000 watts.

Now let's use some other statistics. I refer you to the TV Factbook - Spring-Summer edition, 1961, which is the latest one. There is a new Factbook which will be coming out soon and you may check this also as soon as possible. These sourcebooks are based on television statistics using the ARB County-By-County Nationwide surveys as its source of information and has some authenticity and reliability. Please note the comparison between ARB figures and your figures for the three (3) Scranton—Wilkes-Barre stations as well as for some of the others which you have listed. We confine these to UHF ONLY areas.

I know that it is often true that different statistical studies will use different kinds of yardsticks. The important things are first, that the survey should be made with some understanding and knowledge of the subject being studied; and secondly, that relation among stations show up in the same relative manner regardless of yardstick. This is what makes your table so misleading and damaging.

Letters to the Editor

4-WEEK CALENDAR

MARCH
Advertising Federation of America 6th district spring conference, Sheraton-Chicago Hotel. (28-30).
Maximum Service Telecasters Technical Committee meeting, Saturday afternoon (30) followed by board of directors meeting, Saturday evening (30), Sheraton Blackstone Hotel, Chicago; annual membership meeting Sunday morning, Hilton Hotel, Chicago. (31).

APRIL
Assn. of National Advertisers West Coast meeting, Santa Barbara Biltmore Hotel, Santa Barbara, Calif. (3-5).
Brand Names Foundation, 29th anniversary dinner, Imperial Ballroom, Americana Hotel, New York. (11).
Society of Motion Picture and Television Engineers, 93rd convention and equipment exhibit. The Statlermore, Atlantic City, N. J. (21-26).

SMALLER AD AGENCIES

Excuse the delay in complimenting you for the fine play which you gave the smaller advertising agencies, and especially the League of Advertising Agencies, in your 11 March issue.

The article has clicked with a great number of people who have read it and who have called the League office.

It is assumed that the League has official approval for reproducing this article, with credit to SPONSOR.
Reach 'em with a SPOT OF TAE
(the "homes reached" station in Pittsburgh)

Check the record. TAE corners the market when kids are watching—
8 to 10 in the morning,
4 to 6:15 at night.*

Take TAE and see

*ARB, Jan., 1963
134 HOURS OF SPELLBINDING MYSTERY-ADVENTURE

Using HAWAIIAN EYE as their firm name, a team of private investigators—Robert Conrad, Anthony Eisley and Grant Williams—find excitement and romance in the never-ending variety of characters who rendezvous in exotic Hawaii. With their friends—Troy Donahue as the handsome Special Events Director at a resort hotel, Connie Stevens as the lovely singer-photographer, and Poncie Ponce as the fun-loving taxi driver—the bachelor investigators are constantly involved in spine-tingling suspense and action.

Now in its fourth season on the network, HAWAIIAN EYE against strong competition compiled an average 20.4 rating and a 31.2 share of audience* during its first three full seasons. Available on an individual market basis—for fall start.

*Sumber: Multi network (Oct-April ratings)
107 HOURS OF ACTION-PACKED WESTERN DRAMA

Starring Clint Walker, CHEYENNE is the first of the great Warner Bros. western hours—and one of the greatest in television history. Standing six-feet-six-inches in height, Walker as Cheyenne Bodie presents a towering figure of strength. A figure that inspires warm thoughts among the beautiful...admiration among the lawful...and cold fear among the lawless. To a man like Cheyenne Bodie, no obstacle is too big to tackle, no danger too big to risk, in his efforts to break the lawless spirit of the west to the halter of peace.

In its six full seasons on the network, CHEYENNE won an average Nielsen National rating of 24.8, good for a 38.6 share of audience.* Now available on an individual market basis—for fall start.

*Oct-Apr averages
how do you fit a giraffe into a carafe?

You can! . . . if you're willing to settle for just the tip of the nose. Like ranking TV markets. You can take a small portion of the market by using the SMSA metro approach . . . but if you want the whole giraffe, you've gotta rank by total market! Point. More than 90% of the Charlotte Market is located outside the metro-area. The total Charlotte TV Market contains 574,800 TV homes . . . ranking 20th in the nation . . . first in the Southeast!* No neck to neck race, WBTV is 'way ahead in the homestretch with an 87% lead over the market's second station.

*ARB TV Market Digest
High polish and rugged newsgathering are dissimilar elements which breathe new vigor into distinctively factual programs: Tour of Monaco, CBS; The Tunnel, NBC.

Information shows have new depth and glamor
Yet admen get glazed look when salesmen come calling
Nets may absorb higher costs: are clients guilty?

In tv's creative grey scale, the blackest blacks this year will probably be registered by “information” programing.

The new breed of reporters, commentators, off-camera editors and on-air philosophers, is ready to attack '63-'64 with talent and verve. “It's possible,” says a network official, “that the only really original shows will come out of the news and special-projects departments.”

A crackling combination of showbiz flair and “The Front Page” is emerging; factual programers revel in top-level management support following 1962's unprecedented ratings success of reality
programming on the small screen. (Nielson had many of the news-specials among the top half-dozen shows weekly).

Armed with major presentations on think-shows, network salesmen now are attacking agencies and clients. But, although the programming climate is sunny, there seems to be a wintry edge still in the buying weather. After taking the pulse of Madison Avenue, network executives feel they'll be lucky to score more than 50% sales on actuality material.

Is there an answer to this problem?

The whole matter was raised at FCC hearings into network practices held in New York last season. Several national advertisers told FCC that some form of guaranteed circulation would (incidentally) yield a price base that could make public-affairs programs more attractive.

Reactions to this idea are varied.

In Washington, commissioner-elect Kenneth Cox professes no answers, but agreed the end was desirable even if the means were not at hand.

"One of the drawbacks," says Cox, "is that the selling job becomes more difficult if you allow, in advance, that a particular show isn't going to get the highest ratings. Faced with this pitch, the client probably goes to another network or another medium.

"The guarantee necessarily involves some sort of retrospective billings adjustment. Under the present system, the client with the high-rated show has to pay more, to help keep the network's affiliate revenues stable."

Adds Cox: "It's possible that some kind of averaging system might work; setting a price based on average homes delivered over a broad time period. But suggestions like these don't account for one real factor—at least in my judgment: Advertisers and agencies like to match wits with each other and with the networks. The clever or the lucky ones wind up with the bonus of a good program.

"As against this, there's also the thought that a more flexible pricing system, by allowing a Du Pont or U.S. Steel to get an adjustment might forestall pressure for a rigid quota system of information programming..."

The averaging system, or something like it, has been advocated strongly by veteran adman Fairfax Cone. For the last three years, Cone has been urging the networks to control their ad schedules firmly as they've grasped programming. He'd have the nets functioning on a grand "magazine concept" with advertisers being rotated through high-audience and low-audience shows.

Cone's suggestion is patterned on the British commercial practice; he believes it's the only way that low-audience programs will ever attain an assured place in the schedules.

A similar idea cropped up in a speech given to the Association of National Advertisers last year by Howard Eaton, then ad v.p. at Lever, suggested the nets devise package deals including high and low shows.

Eaton was speaking as a client, in 1962. In 1963 he's with a major agency (Grey) as programming supervisor, and his terse comment today is "the only way to sell public-service programming is to price it in a manner which will ensure its sale." The two quotes may be seen as a fairly typical example of theory and practice, or policy and execution.

Putting it bluntly, ABC's Robert Lang says "there's a lot of high-minded sentiment expressed by advertisers and agencies, but when it comes to the clinches there's only one way to get them to buy these shows: Make a deal."

Lang himself is in a knowledgeable position. After a spell as ad director of G-F's Post Cereals division he became the first employee of Radio Free Europe, emerged as general supervisor, then spent seven years with CBS, most of this as vp.

(Please turn to page 75)
The world around us

(1 to r) Bernard Baruch, “CBS Reports; “The Pawn,” Repertoire Workshop series on CBS-owned stations; Martin Agronsky in “Polaris Submarine,” NBC color; Bell & Howell “Closeup,” ABC, in New York taxi and Jordan desert; monkey’s instincts were analyzed in CBS’ “Mother Love”; NBC crew aboard nuclear sub; James Mason narrated NBC’s “River Nile”; film editor at work for “CBS Reports”; ABC’s Webster and Hartigan inside a Russian school, for “Closeup”; dance show, “Reflections,” for Repertoire Workshop.
What you should know about 'Tinyvision Tv'

Popularity of small tv sets, many battery-operated, is growing, and may eventually spell major change in programs and commercials. Japanese imports are setting the pace in 'tinyvision' but U.S. sets are due

The man in the Brooks Brothers suit hesitated last week in front of the show window of Manhattan's Liberty Music Shop at 50th and Madison. He looked, and thought. He apparently made up his mind, and walked in.

"I want one of those small television sets," he told the salesman.
"The five-inch Sony?"
"Yes. How much is it?"
"$189.95. The battery is $39.95 extra. The carrying case is $15."
"Just the set, please. I don't need the battery now," said the Brooks Brothers man, reaching for his checkbook.
"That'll be $195.65, with the tax," said the salesman. "Do you want it delivered?"
"No thanks. I just work across the street," said the Brooks Brothers type, indicating a large office building with his thumb. "I'm going to use it in my office at the agency."

The adman probably didn't stop to think about it, but his purchase of a miniature television set for his own personal viewing is part of an important trend which may eventually affect the nature of his own work in the broadcasting industry. "Tinyvision," or "personal television," may be shaping one of the most significant changes in audience structure, composition, and mobility in the history of televi-
sion. It will be two or three years before any firm conclusions can be drawn. But "tinyvision" may well accomplish in television what the transistor did to radio listening habits—fragmentation of a substantial part of the audience into single-person, rather than family units.

If this trend should materialize, it could mean a significant change in audience composition and mood—at least for black & white sets. It could mean a huge increase in tv sets per home—since tinyvision obviously isn't satisfactory "first" set. It would mean, of course, an increase in one-person-per-set viewing. It might mean, too, that commercials and programs will have to be revamped for maximum impact. (When "Ben Hur" finally hits the tv circuit, how will it look on a 1½-inch screen?)

The trend could necessitate changes in audience measurement techniques—and the rating services are aware of it.

"We are now experimenting with a device which would allow mechanical measurement of viewing on battery sets," says an A.C. Nielsen spokesman.

"This is not yet perfected, but we have been working on it for several years in anticipation of any possible trend to this type of viewing. Demand for this type of data from our clients is certainly not great enough now, but if enough clients become interested, we will be ready to measure this type of viewing."

Says American Research Bureau's Jack Gross: "Within time, television viewing will be an individual activity, like radio listening. We are aware of this problem, and will be geared for those changes. Eventually, we'll probably meet them by means of an individual diary, as opposed to our present family viewing diary—because we'll be surveying individual, not family, characteristics."

The American consumer has become today a growing selection of personal tv sets—lightweight sets, tiny-screen sets, battery-oper-

**Battery tv sets from Japan trigger portable trend**

*These transistorized imports are now available (or soon will be). Prices here are subject to change and may, if anything, be lowered.*

**Sony 5-inch portable**

Considered a "hot item," this 5-incher is now in widespread U. S. distribution at a list price of $189.95. Until 1 March, it sold for $229.95 but price was cut when demand soared. The original Japanese portable tv, Sony's 8-incher, now sells for $229.95 and may be discontinued soon.

**Panasonic portables**

Made by Matsushita, two transistorized sets are due in U.S. stores this spring. The 5-incher at right lists at $229.95. A 9-incher (seen at top of page) will have a $249.95 price.

**Sharp 6½-inch portable**

New Sharp "tinyvision" set has a 6½-inch screen, front controls and an expected list price of $199.95. It goes into U. S. distribution next month, is made by Hayakawa.

**Delmonico portables**

Spring or summer deliveries are due on Delmonico 5¼-incher seen here, made by Victor of Japan (no relation to RCA). Price: $179.95. A 4½-inch set is also due from Delmonico, it'll cost $149.95.
ated out-of-home sets. Although the Japanese have blazed the first trails in this field, American television manufacturers are joining in—even though they themselves don't know to what extent the public will buy this concept of tv.

On the one side, American manufacturers have been goaded into production of smaller and more portable sets by competition from Japanese manufacturers anxious to find their electronic niche in the U. S. market. The growth of educational tv and the possibility of a vast increase in stations as a result of the utilization of uhf argue in favor of the concept of personal viewing; the greater the choice of stations, the more individual viewing.

On the other side, history argues against smaller sets. The story of American television is a story of progress from small to larger screens—seven-inch to 12-inch, 16-inch to 17-inch, 21-inch to 23-inch. The few attempts to deviate from this pattern have been roundly punished at the marketplace.

In 1955, RCA introduced an eight-inch personal portable at $125. Even with a comparatively small run of 25,000 sets, it was forced to cut the price to $100 and eventually liquidate the balance through a drug chain at less than $60.

The history of transistorized battery portable tv has been equally dismal. Philco's leather-cased and highly portable little Safari was an unmitigated flop in the late 1950s. Motorola's full-sized 19-inch transistor portable at $275 in 1960 was an engineering triumph, but a marketing failure.

If the tide has turned, the turning point was the introduction of Sony's eight-inch Japanese-made transistorized portable in fall 1961 at the breath-taking price of $219.95 (battery $29.95 extra)—or $31 per inch of diagonal screen measurement, compared with $7 per inch in popularly-priced American 19-inch portables.

Outside the Abercrombie & Fitch yacht club trade, this set didn't sell in fantastic numbers, but it attracted plenty of interest. Surpris-ingly, many people who bought the little set didn't even bother to get the battery and used it as a straight 110-volt plug-in set.

Other importers took the hint, and soon eight-inch non-transistorized conventional AC sets began appearing on the U. S. market—under trade names of Delmonico, Westar, Star-Lite, and Commodore—selling for under $100. This was the area in which RCA had failed a year years earlier.

Last year the first American manufacturer decided to throw in its lot with the concept of personal viewing.

General Electric introduced the Escort, a 22-pound set with a 16-inch screen, designed to be carried from room to room, and to be used in places where tv sets hadn't been used before. GE was followed into this market by Philco, Zenith, Admiral, Emerson, Olympic, and others. The "lightweight 16" market was a natural for the Japanese, too, and soon their versions began pouring in, most of them selling for about $100.

It's estimated that between 300,000 and 500,000 "lightweights" will be sold this year, out of a total of perhaps 6.5 million black-and-white sets.

In late 1962, a new Sony "true portable" came to this country, with the smallest screen to date—five inches. Total weight was eight pounds, and list price was $229.95, plus $39.95 for the battery. Extra accessories were available, including special gadgets for use in an automobile (for viewing by rear-seat passengers) at $14.95. The new Sony's picture was bright enough to view at the beach, its design was attractive, and it was a traffic-stopper wherever it appeared.

In 1962, transistorized tv wasn't exactly a major sales item. Some 37,000 were exported from Japan to the United States, and probably about half that number were actually sold here during the year. Nevertheless, the market looked promising enough for other Japanese manufacturers to decide to export battery sets with screens ranging from four-and-a-half to nine inches.

**GE started it . . .**

Trend among U. S. set makers to rediscover "personal tv" was started by General Electric with 22-pound "Escort" set which has 16-inch screen. Spurred by Japanese rivalry, U. S. set makers are breaking away from 21-inch-and-up screen sizes, and may be shifting to smaller sets. Result may well be sale of 500,000 "lightweight" sets this year, new mobility in single-viewer audiences.
On 1 March, a major price break, attributed by Sony to automation, brought the price of the little five-inchers down $10 to $189.95.

Most American manufacturers continue to poo-poo the wee imports, but all of them are investigating the possibility of preparing a "defensive" line of tiny sets, in case these imports begin to make real inroads on the U. S. tv market.

Two manufacturers decided to act quickly. General Electric which started the trend to lightweight tv, will soon introduce an 11-inch ultra-personal set. It's a conventional—not transistorized—receiver, and probably will come in at around $100, competitive with Japanese-made AC "personals." Another major set maker will follow GE into the marketplace this summer with an 11-inch set—and the rest will wait and see how they do. Westinghouse is taking the middle road, putting a group of imported six-inch transistor sets through their paces prior to a marketing decision.

General Electric believes that eventually there'll be a color set in the living room, and personal portables in every other room of the house. Therefore, the 11-inch set could be the forerunner of a complete line of tiny GE receivers, designed for special purposes. This line could (but won't necessarily) include such models as an executive desk-model in walnut cabinet, a clock-tv for the bedside table, a battery set for outside viewing—all with 11-inch screens.

How do people use battery-operated and other personal sets? Sony says its surveys indicate present uses are limited only by the imagination. Among reports from Sony owners on how they use their sets: picnics, beach, summer cottages, camping, boats (Owens Yacht Co. has been equipping its higher-priced boats with Sony sets), in railroad train compartments, in autos, as bedside sets, on hospital bedtrays, patios and porches, offices.

Tiny-screen viewers don't constitute an even measurable portion of the tv audience—yet. If the sets are tiny, so is the number of them in use now—possibly about 50,000 out of a total of more than 60 million sets-in-use.

Nevertheless, the trend to personal viewing demands close surveillance by the broadcasting and advertising industries. It could have a revolutionary impact on the character of television.

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**SURPRISE! MOST PROGRAM PRODUCERS APPROVE FCC INTERVENTION**

Newton Minow and the new frontier in Washington are exerting a strong influence on tv programing, according to a poll of 43 leading television producers conducted recently by Trendex.

Results of the Trendex survey show that not only are most of the procedures consciously adapting their programs to the FCC chairman's recommendations, but they also believe that his programing values have considerable merit.

One producer said the new attitude of government toward broadcasting has allowed him greater freedom with his shows. Even those producers who don't like the role of the government in programing have resigned themselves to accepting it.

When asked whether Minow's call for more balanced programing had influenced their program ideas, 48.8% of the executives said "yes." Several of the respondents simply said, "Minow is right." One producer replied that the FCC policies have "influenced the sponsors and the network so we can now do the kind of shows we want to do."

Most of the 22 producers who said they had not been influenced by Minow said that they had been working on improving their programs before the FCC entered the picture. Only one producer indicated strong antipathy: "He's a good attorney, but he shouldn't tell me how to run my business."

Nearly a quarter of the producers polled said that their approach to violence on their shows had been softened since the advent of the New Frontier. Of those who said there was no change, most indicated that the format of their shows rarely called for violence anyway.

One of the most surprising results of the survey was that a large majority of the respondents—81.4%—had no objection to FCC intervention in programing. "Minow has just as much right to discuss programing as anyone else—and, perhaps, even more justification," is the prevailing sentiment among the producers. Most felt that the constructive criticism of the FCC is good for the industry. The dissenters felt that Minow "should know more about our problems" before discussing programing.

Finally, nearly 80% of the producers felt Minow's program values possessed general merit.

Some of this approval was qualified. Several producers felt he lacked sufficient understanding of the need for broad public appeal in commercial tv. Said one: "We would all like to see the cultural level of any artistic endeavor raised; however, we're in business for the public. We cannot cram Shakespeare down their throats simply because he (Minow) says we should."

Production companies participating in the survey included, among others, Revue Studios, Four Star TV, 20th Century Fox TV, Screen Gems, Talent Associates, MGM-TV, Plautus Productions, Warner Brothers, Filmyways, Desilu, and T&L Productions.

Survey was created by Venet Advertising Agency.
From Grand Concourse to Grand Canyon...

the "Blintzekrieg" is on—thanks to radio

- Majority of the ad budget is invested in radio
- Food favorite invades non-blintze markets
- One-day saturation concept found effective

Radio, perhaps more than any other means of universal communication, has been responsible in recent times for the advancement of the blintze, Milady's Blintzes, to be more exact. The French recognize it as crepes suzettes; the English dub it cheese dumplings; the Italians label it panicotti, and the Greeks also have a word for it—boureki or teropeta. But no matter how one rolls it, it is essentially a super-duper egg-leaf pancake folded over cheese or fruit. Connoisseurs may smother the blintze with sour cream, jam, or maple syrup—but never soy sauce.

The blintze, like other foreign dishes (Chinese egg roll and pizza, to mention two) is rapidly spreading across the American plains and the makers of Milady's Blintzes will expand their radio campaign in April to include some eight markets: New York, Baltimore, Washington, Philadelphia, Miami, Cleveland, Chicago, and Los Angeles.

What began in the late '30s as a $140 weekly advertising account is now a six-figure ad budget, according to Leo Greenland, president of Smith/Greenland, an agency blintze-deep since it was formed.

He also told sponsor that 60% of Milady's Blintzes ad budget is allocated to broadcast media. Radio is largely responsible for pushing the epicurean delicacy, so to speak, from the Grand Concourse to Grand Canyon.

The begetters of Milady's Blintzes were one of the first sponsors of Barry Gray over WMCA, New York, and Dorothy and Dick over WOR, New York. They also made strategic use of other personalities in the metropolitan New York market: Tex and Jinx, Martin Block, Klavin and Finch and a crop of other personalities with consistent followings. Milady's Blintzes used the Barry Gray Show for six years during which time it was frequently spoken of as the Milady's Blintzes Show. The product saw a four-year run on the Dorothy and Dick Show.

"Many people think that a segment of a radio audience is completely covered in 13 weeks," Greenland points out. "We know this is not so. If you stay with a personality long enough you begin to be completely associated with that personality."

In developing the radio technique for Milady's Blintzes, the agency came up with the one-day saturation concept. It called for the use of all the radio spots for a particular week and to run them from dawn to dawn on a Friday.

"Thus one is in a position to own the wave length for that particular day," Greenland reasoned. "Within seven to eight weeks, people would think that Milady's..."
Blintzes was advertising every day in the week around the clock. After a time, we felt we had covered the ethnic market and wanted to break into new fields."

Here again, according to the agency, radio proved to be a perfect vehicle. "We created commercials of general interest, constructed with a light touch of humor," Greenland recalls. Paradoxically, it was a television program that served as the spark plug for the creation of the new series of humorous radio commercials for Milady's Blintzes.

**Tv sparked an idea.** Greenland and his partner, Martin L. Smith, independent of each other caught the Second City group on the David Susskind Open End show over WNEW-TV. Both rushed into the office with the bright notion that the Second City contingent would make an ideal group for a series of commercials for Milady's Blintzes. Indeed, it proved to be everything the admen had hoped for—and more. The Second City performers made five commercials, each with excellent consumer and trade reaction.

The agency placed the commercials on WOR, WNEW, WPAT, and WQXR in the metropolitan New York area. The commercials were backed up with a vigorous merchandising campaign.

"We went to each of the supermarket chains, co-ops, and independents at least six weeks before the schedule began and told them we would feature the name of their company for one week on each of our 70 radio spots if they would feature our products in their stores during that week," Greenland recalled. "And everybody tied in. The agency would then cover the arrangements with a letter to the frozen food buyer and advertising manager of the chain and the sales manager at the client."

While the emphasis continues on radio, Milady's Blintzes has not altogether ignored the persuasive powers of television. "We've tried television," Greenland said. "We've put a toe into tv with some excellent commercials on WOR-TV.

*(Please turn to page 76)*

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**Light touch of humor used in commercial copy**

Radio copy (above) was delivered by the Second City players. (Below), Max Levine (l), secretary-treasurer, and Hy Epstein (c), president of Milady Food Products, discuss copy theme with Barry Gray, WMCA, New York personality.
1962 advertisers who didn’t use network tv in 1961

Following advertisers did not use network television advertising in 1961, did in 1962 (with gross time billings):

<table>
<thead>
<tr>
<th>Advertiser</th>
<th>1962 Billings ($ million)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aetna Life Insurance*</td>
<td>309.98</td>
</tr>
<tr>
<td>Amer. Cancer Society*</td>
<td>119.12</td>
</tr>
<tr>
<td>Amer. Medical Assn.*</td>
<td>81.43</td>
</tr>
<tr>
<td>Bernz-O-Matic*</td>
<td>44.573</td>
</tr>
<tr>
<td>Borg Warner</td>
<td>448.209</td>
</tr>
<tr>
<td>Botany Industries</td>
<td>171.123</td>
</tr>
<tr>
<td>Bourjois</td>
<td>1,407.996</td>
</tr>
<tr>
<td>California Packing</td>
<td>1,407.996</td>
</tr>
<tr>
<td>Coats &amp; Clark*</td>
<td>608.984</td>
</tr>
<tr>
<td>Continental Nat’l Group*</td>
<td>163.944</td>
</tr>
<tr>
<td>Coty</td>
<td>426.762</td>
</tr>
<tr>
<td>Crown Zellerbach*</td>
<td>15.367</td>
</tr>
<tr>
<td>Distillers Corp. Seagrams</td>
<td>3,245.836</td>
</tr>
<tr>
<td>Doubleday</td>
<td>5,385</td>
</tr>
<tr>
<td>Easy Day Mfg.*</td>
<td>338.191</td>
</tr>
<tr>
<td>Ekco Products</td>
<td>24,531</td>
</tr>
<tr>
<td>Endicott-Johnson*</td>
<td>54.379</td>
</tr>
<tr>
<td>Englander</td>
<td>220.175</td>
</tr>
<tr>
<td>Farah*</td>
<td>9,917</td>
</tr>
<tr>
<td>Fels*</td>
<td>1,980.254</td>
</tr>
<tr>
<td>Ferry Morse*</td>
<td>45.530</td>
</tr>
<tr>
<td>J. A. Folger*</td>
<td>1.575</td>
</tr>
<tr>
<td>Getty Oil</td>
<td>507.275</td>
</tr>
<tr>
<td>Hartford Insurance*</td>
<td>123.454</td>
</tr>
<tr>
<td>Hassenfeld Bros.</td>
<td>586.722</td>
</tr>
<tr>
<td>Hat Corp. of America</td>
<td>25.928</td>
</tr>
<tr>
<td>Hedstrom Union*</td>
<td>33.000</td>
</tr>
<tr>
<td>J. S. Helfman*</td>
<td>31.356</td>
</tr>
<tr>
<td>Hollywood Shoe Polish*</td>
<td>95.560</td>
</tr>
<tr>
<td>Hormel*</td>
<td>12.075</td>
</tr>
<tr>
<td>Hupp</td>
<td>193.703</td>
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<tr>
<td>Inst. of Life Ins.*</td>
<td>555.858</td>
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<tr>
<td>Insurance Co. of N.A.</td>
<td>420.624</td>
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<tr>
<td>King Seely*</td>
<td>62.193</td>
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<tr>
<td>Krager</td>
<td>10.620</td>
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<tr>
<td>Lakeside Industries*</td>
<td>67.502</td>
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<tr>
<td>Lennox Industries*</td>
<td>93.334</td>
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<tr>
<td>Lestol Products*</td>
<td>2,303.620</td>
</tr>
<tr>
<td>Lewis Howe</td>
<td>12.075</td>
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<tr>
<td>Libby McNeil &amp; Libby</td>
<td>160.306</td>
</tr>
<tr>
<td>Liberty Mutual</td>
<td>713.805</td>
</tr>
<tr>
<td>Magnavox</td>
<td>36.298</td>
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<tr>
<td>Louis Marx</td>
<td>893.256</td>
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<tr>
<td>Masonite</td>
<td>441.754</td>
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<tr>
<td>McKesson &amp; Robbins</td>
<td>72.776</td>
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<tr>
<td>Metro Goldwyn Mayer*</td>
<td>90.522</td>
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<tr>
<td>Metropolitan Life*</td>
<td>674.246</td>
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<tr>
<td>Minnesota Woolen*</td>
<td>8.492</td>
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<tr>
<td>Morton Mfg.*</td>
<td>95.681</td>
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<tr>
<td>National Union Electric*</td>
<td>153.834</td>
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<tr>
<td>Nationwide Mutual*</td>
<td>2,145.162</td>
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<tr>
<td>Ocean Spray Cranberries</td>
<td>166.958</td>
</tr>
<tr>
<td>Ohio Art Mfg.*</td>
<td>73.272</td>
</tr>
<tr>
<td>Pacific Hawaiian Products*</td>
<td>202.580</td>
</tr>
<tr>
<td>Parker Brothers</td>
<td>73.754</td>
</tr>
<tr>
<td>Pearl Brewing</td>
<td>12.463</td>
</tr>
<tr>
<td>Puritan Sportswear*</td>
<td>9.926</td>
</tr>
<tr>
<td>Quaker State Oil Refining*</td>
<td>47.220</td>
</tr>
<tr>
<td>Reddi-Wip</td>
<td>85.800</td>
</tr>
<tr>
<td>Revere Copper &amp; Brass</td>
<td>450.187</td>
</tr>
<tr>
<td>Rhodes Pharmaceutical</td>
<td>32.185</td>
</tr>
<tr>
<td>Ronson</td>
<td>284.262</td>
</tr>
<tr>
<td>Rubbermaid*</td>
<td>186.946</td>
</tr>
<tr>
<td>SAS*</td>
<td>57.113</td>
</tr>
<tr>
<td>St. Regis Paper*</td>
<td>62.249</td>
</tr>
<tr>
<td>Schaper Mfg.*</td>
<td>87.041</td>
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<tr>
<td>Schering</td>
<td>497.336</td>
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<td>Schick</td>
<td>927.403</td>
</tr>
<tr>
<td>Scholl Mfg.*</td>
<td>272.553</td>
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<tr>
<td>Sealy</td>
<td>15.836</td>
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<tr>
<td>Selchow &amp; Righter*</td>
<td>143.456</td>
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<tr>
<td>Skill*</td>
<td>116.019</td>
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<tr>
<td>Spring Mills</td>
<td>151.695</td>
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<tr>
<td>Standard Oil, Cal.</td>
<td>59.784</td>
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<tr>
<td>Standard Packaging</td>
<td>89.646</td>
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<tr>
<td>Sunkist Growers</td>
<td>36.512</td>
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<tr>
<td>Sunray DX Oil*</td>
<td>369.036</td>
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<tr>
<td>Sunshine Biscuits</td>
<td>858.306</td>
</tr>
<tr>
<td>Sunsweet Growers*</td>
<td>123.119</td>
</tr>
<tr>
<td>Texize Chemicals*</td>
<td>75.183</td>
</tr>
<tr>
<td>Transogram*</td>
<td>174.139</td>
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<tr>
<td>Tylen Products*</td>
<td>158.981</td>
</tr>
<tr>
<td>Tubular Textile*</td>
<td>44.528</td>
</tr>
<tr>
<td>United Artists*</td>
<td>16.296</td>
</tr>
<tr>
<td>United Biscuit*</td>
<td>30.910</td>
</tr>
<tr>
<td>United California Bank*</td>
<td>54.678</td>
</tr>
<tr>
<td>U.S. Plywood*</td>
<td>322.874</td>
</tr>
<tr>
<td>U.S. Rubber</td>
<td>691.706</td>
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<tr>
<td>Upjohn*</td>
<td>797.660</td>
</tr>
<tr>
<td>Wembley*</td>
<td>37.276</td>
</tr>
<tr>
<td>United-Craft Mfg.*</td>
<td>135.514</td>
</tr>
<tr>
<td>Wheeling Steel*</td>
<td>525.240</td>
</tr>
</tbody>
</table>

Source: TVLNA BAR

*First use on network tv in 1962

Networks soar on increased tv budgets

Bristol-Myers adds $10.2 million in billings to show biggest gain on 1962 scoreboard

The year 1962 was a great one for network television. The medium soared to gross time billings of $798,808,138, an increase of 12.5% over 1961’s $712,128,118. The gains became even more phenomenal when buying records of network advertisers for 1961 and 1962 are analyzed. Billing data compiled by Leading National Advertisers—Broadcast Advertisers Reports and released this week by the Television Bureau of Advertising shows:

- In 1962, 76 advertisers who used the medium in 1961 dropped out. Their 1961 billings were $13.1 million.
- Replacing the drop-outs were
93 other advertisers, who returned or used the medium for the first time. They spent $27.3 million in 1962, more than double the money which had been spent by the drop-outs.

- From the list of 1961 advertisers, 106 increased their 1962 network spending, some very slightly, others in greater amounts.
- Of the 1961 advertisers, 106 reduced their network spending, again, some very slightly, others in larger amounts.
- Among the larger advertisers who cut their network billings, a number shifted their dollars to spot television, with no loss to the television medium.
- Most significant was that many advertisers who made substantial increases in network billings increased their tv budgets, and did not take money from spot tv.
- A total of 361 advertisers used network tv in 1962, second only to the 376 advertisers in 1960.

These and other findings were obtained through a special sponsor analysis of the data released by Tvb/LNA-BAR.

Of all the changes recorded in 1962, the largest was made by Bristol-Myers. Bristol-Myers upped its gross time billings from $11.7 million in 1961 to $21.9 million in 1962. The increase did not come from spot television since Bristol-Myers increased its spending there by about $5 million in 1962 over 1961. With the added tv spending, Bristol-Myers catapulted into the highest rankings of tv spenders.

Alberto-Culver, another fast-growing tv advertiser, upped its network billings in 1962 to $13.3 million, against $7.2 million in 1961. Again, the added network spending represented an overall tv increase, with spot spending in 1962 approximately double the 1961 figure of $5.1 million.

Other network advertisers who mark sizable increases in network billings were: Colgate-Palmolive from $20.0 million to $24.5 million; Reynolds, from $21.7 million to $24.6 million; General Motors from $22.1 million to $24.5 million; American Tobacco from $9.4 million to $11.8 million; and Kellogg from $8.7 million to $11.1 million. All of these companies increased their spot spending last year except American Tobacco, which made a large shift from spot tv, and General Motors, which cut spot tv spending slightly.

1961 network advertisers who didn't come back

Following advertisers, whose gross time billings topped $100,000 in 1961, were not in network tv in 1962:

<table>
<thead>
<tr>
<th>Advertiser</th>
<th>Gross Time Billings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aluminum</td>
<td>$234,083</td>
</tr>
<tr>
<td>American Cam</td>
<td>$147,040</td>
</tr>
<tr>
<td>American Express</td>
<td>$106,714</td>
</tr>
<tr>
<td>Bayuk Cigars</td>
<td>$451,150</td>
</tr>
<tr>
<td>Buitoni Food</td>
<td>$110,000</td>
</tr>
<tr>
<td>Burlington Industries</td>
<td>$188,479</td>
</tr>
<tr>
<td>Coleman</td>
<td>$134,170</td>
</tr>
<tr>
<td>Columbia Pictures</td>
<td>$104,870</td>
</tr>
<tr>
<td>Continental Wax</td>
<td>$117,999</td>
</tr>
<tr>
<td>Eldon Industries</td>
<td>$471,476</td>
</tr>
<tr>
<td>Elec. Storage Batteries</td>
<td>$478,532</td>
</tr>
<tr>
<td>Egin National Watch</td>
<td>$376,500</td>
</tr>
<tr>
<td>Equitable Life Assurance</td>
<td>419,121</td>
</tr>
<tr>
<td>Fedders</td>
<td>536,223</td>
</tr>
<tr>
<td>General Nutrition</td>
<td>108,660</td>
</tr>
<tr>
<td>Houbigant</td>
<td>117,450</td>
</tr>
<tr>
<td>Kendall</td>
<td>711,461</td>
</tr>
<tr>
<td>Keystone Camera</td>
<td>$170,737</td>
</tr>
<tr>
<td>Chas. Knox</td>
<td>$137,460</td>
</tr>
<tr>
<td>Lanolin Plus</td>
<td>$333,850</td>
</tr>
<tr>
<td>Malt O Meal</td>
<td>$234,455</td>
</tr>
<tr>
<td>Massay Ferguson</td>
<td>$1,632,517</td>
</tr>
<tr>
<td>Maytag</td>
<td>179,720</td>
</tr>
<tr>
<td>McCall</td>
<td>$241,932</td>
</tr>
<tr>
<td>Motorola</td>
<td>$290,243</td>
</tr>
<tr>
<td>N. Amer. Van Lines</td>
<td>$194,340</td>
</tr>
<tr>
<td>Nutri Bio</td>
<td>$590,270</td>
</tr>
<tr>
<td>Palm Beach</td>
<td>$135,977</td>
</tr>
<tr>
<td>Pan Amer. Coffee Bur.</td>
<td>$277,223</td>
</tr>
<tr>
<td>Puritron</td>
<td>$307,426</td>
</tr>
<tr>
<td>Retail Clerks Int'l</td>
<td>$223,711</td>
</tr>
<tr>
<td>Frank G. Shattuck</td>
<td>$102,893</td>
</tr>
<tr>
<td>Sinclair Oil</td>
<td>$1,097,252</td>
</tr>
<tr>
<td>Time</td>
<td>104,285</td>
</tr>
<tr>
<td>Top Value</td>
<td>104,285</td>
</tr>
<tr>
<td>20th Century-Fox</td>
<td>309,228</td>
</tr>
<tr>
<td>U.S. Brewers Found.</td>
<td>271,585</td>
</tr>
<tr>
<td>Stephen Whitman</td>
<td>122,720</td>
</tr>
</tbody>
</table>

Source: Tvb/LNA-BAR

Biggest cut-backs in network billings were registered by Texaco (from $10.1 million in 1961 to $7.0 million in 1962), which shifted a portion of its funds to spot tv: General Mills (from $14.9 million to $12.2 million), which made a major swing to spot tv.

Other major advertisers, which cut network spending in 1962, made heavier use of spot tv were: Ralston Purina, Simoniz, and Du Pont.

Of the larger advertisers who dropped out of network tv in 1962, Massey Ferguson left the television medium almost entirely; Sinclair Oil swung all of its tv funds to spot; Kendall left television; and Lanolin Plus cut tv spending considerably.

In compiling its information, sponsor used the 1961 network gross time billings figures revised for horizontal contiguity.

(Please turn the page)
<table>
<thead>
<tr>
<th>Company</th>
<th>1962</th>
<th>1963</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adolph's</td>
<td>$706,419</td>
<td>$556,361</td>
</tr>
<tr>
<td>Albert Culver</td>
<td>13,322,015</td>
<td>7,169,008</td>
</tr>
<tr>
<td>Aluminum Co. of America</td>
<td>3,248,669</td>
<td>2,945,850</td>
</tr>
<tr>
<td>Amana Refrigeration</td>
<td>1,100,941</td>
<td>996,630</td>
</tr>
<tr>
<td>American Dairy Assn.</td>
<td>960,600</td>
<td>419,284</td>
</tr>
<tr>
<td>American Doll &amp; Toy</td>
<td>332,911</td>
<td>319,592</td>
</tr>
<tr>
<td>American Home Products</td>
<td>33,051,425</td>
<td>31,031,207</td>
</tr>
<tr>
<td>American Machine &amp; Foundry</td>
<td>170,946</td>
<td>58,035</td>
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<tr>
<td>American Motors</td>
<td>614,121</td>
<td>333,741</td>
</tr>
<tr>
<td>American Red Ball Transit</td>
<td>76,600</td>
<td>75,670</td>
</tr>
<tr>
<td>American Tobacco</td>
<td>11,845,533</td>
<td>9,402,316</td>
</tr>
<tr>
<td>Armour</td>
<td>6,373,599</td>
<td>5,491,560</td>
</tr>
<tr>
<td>Armstrong Cork</td>
<td>3,781,768</td>
<td>3,547,645</td>
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<tr>
<td>B. T. Babbitt</td>
<td>578,213</td>
<td>536,300</td>
</tr>
<tr>
<td>Baldwin Piano</td>
<td>100,771</td>
<td>49,057</td>
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<td>B. Ballantine</td>
<td>985,613</td>
<td>601,239</td>
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<tr>
<td>Beech-Nut Life Savers</td>
<td>7,599,450</td>
<td>6,292,095</td>
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<tr>
<td>Bissell</td>
<td>111,749</td>
<td>81,956</td>
</tr>
<tr>
<td>Block Drug</td>
<td>6,537,219</td>
<td>6,159,660</td>
</tr>
<tr>
<td>Bluebell Bros. Chocolate</td>
<td>86,826</td>
<td>73,120</td>
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<tr>
<td>Borden</td>
<td>867,763</td>
<td>371,465</td>
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<tr>
<td>Milton Bradley</td>
<td>574,847</td>
<td>153,600</td>
</tr>
<tr>
<td>John H. Breck</td>
<td>1,534,918</td>
<td>1,307,065</td>
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<tr>
<td>Bristol-Myers</td>
<td>24,867,463</td>
<td>16,661,341</td>
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<tr>
<td>Bultema Watch</td>
<td>1,074,243</td>
<td>929,557</td>
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<tr>
<td>Campbell Soup</td>
<td>6,255,230</td>
<td>7,206,496</td>
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<tr>
<td>Campbell, Cigarettes</td>
<td>1,251,317</td>
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<tr>
<td>Carnation</td>
<td>3,713,861</td>
<td>3,069,452</td>
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<tr>
<td>Chanel</td>
<td>144,981</td>
<td>110,713</td>
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<tr>
<td>Chemway</td>
<td>288,797</td>
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<td>Chun King</td>
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<td>Church &amp; Dwight</td>
<td>44,000</td>
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<td>Coca-Cola</td>
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<td>B F. Goodrich</td>
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<td>Green Giant</td>
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<td>1962</td>
<td>1961</td>
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<td>Hollywood Brands</td>
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<td>150,067</td>
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<td>Simoniz</td>
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<td>1,201,825</td>
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<td>A. E. Staley</td>
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<td>State Farm Insurance</td>
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<td>William Wrigley, Jr.</td>
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<td>Wynn Oil</td>
<td>145,742</td>
<td>308,917</td>
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</table>

*Includes American brands - both years.

Source of gross time billing figures: TVB, LNA, BAR

**Acquired by Borden in 1962**

SPONSOR/25 MARCH 1963
For Each Program Requirement, an RCA

For the Best 4⅛" I. O. Picture—TK-60

For the best 3" I. O. Picture—TK-14

The TK-14 is designed to take full advantage of the 3 inch I.O. tube. It's the standard of the broadcast industry. With its new improved circuitry, it affords higher resolution and shorter set-up time. It's a camera you will commend for its excellent pictures, high reliability, and conservative cost.

The popularity of RCA Television Cameras is proved by their use in more U.S. Stations than all other makes combined! Find out why most TV shows start with RCA cameras. See your RCA Regional Representative. Or write RCA Broadcast and Television Products, Building 15-5, Camden, N.J.

SEE ALL FOUR RCA TV CAMERAS IN OPERATION AT THE NAB!
Choose from!

For the Finest Vidicon Quality—TK-15

The TK-15 is a proven, professional-type vidicon camera from RCA. Now with Automatic Picture Control, this famous camera adjusts itself for lighting variations to assure the best vidicon picture. Simplified low-cost operation and maintenance. Excellent for many studio situations and for closed circuit.

For Living COLOR TV—TK-41

You naturally go to RCA for color because the TK-41 is the Premier Color Camera—standard of the world. Now includes all the latest design features: super stabilized circuits, precision yoke, and prism optics. It assures simplified operation, pinpoint registration, living-color pictures.

RCA The Most Trusted Name in Television
WE SQUEEZED THE AIR OUT AND LEFT NOTHING BUT AIR IN

All broadcast. All buying. All-important. That's SPONSOR, designed as—and still—a buyer's book. Not pedantic, mind you. Not tabular. Not gossipy. Not an ounce of fat, funny or otherwise. We present the top of broadcast news, quickly; the meaning of the news, deeply; the trend of the news, perceptively; the future of the news, daringly. Do we ever annoy? Offend? Disrupt? Yes. We also enrich the buying mix in the back of the buyer's mind—with the stuff that helps make the difference between "ordering" and "buying." That's why the buyer reads SPONSOR, the broadcast idea weekly with the fat trimmed away. 555 Fifth Avenue, New York 17. Telephone: 212 MURrayhill 7-8080
If you lived in San Francisco…

...you’d be sold on KRON-TV
Storer Broadcasting has succeeded in gaining from the FCC a delay from 18 March to 25 March for arguments on the Commission’s inquiry into loud commercials.

It secured a much longer delay, from 25 March to 21 May, for filings on the FCC proposal to require owners of the maximum permitted number of radio or TV stations to dispose of one in advance of of application for permission to buy another.

**T.A.M. Craven ends his second tour of duty on the FCC almost two months after his scheduled retirement date.**

Kenneth A. Cox will now serve the remaining three months of the Craven term and will then begin a seven-year term of his own. The Senate finally confirmed.

There was no debate on the nomination, which had been held up mainly by a Senate rules fight, but also because of reservations held by Sen. Strom Thurmond (D., S.C.).

The FCC which has been active in carrying out previously determined policies, now no doubt will move faster in voting on controversial proposals, for new policies.

**FCC has managed to throw the NBC-RKO trade into complete confusion.**

The last of the genuine complications had supposedly been cleared away when Philco and RCA settled their patent difficulties, and when Philco thereafter agreed to withdraw its competing bid for Philadelphia channel 3. That is the channel NBC proposes to trade for RKO’s Boston stations.

The Commission said it couldn’t approve the agreement, though it could not at the same time agree with broadcast bureau’s contentions that the proposed payment of up to $550,000 to Philco for its expenses should be the basis of refusal. But then it turned around and said the payment would have to be considered a major part of the agreement being disapproved.

Philco was left with a challenge to make up its mind whether it wants to withdraw its Philadelphia channel 3 application in the face of the FCC approval of the agreement.

**The inquiry into concentration of news media ownership being held by the House Judiciary antitrust subcommittee under Rep. Emanuel Celler (D., N.Y.) has made a surprising start.**

Celler has looked with questioning eyes at ownership of broadcasting stations by newspapers. Now it appears that this may not be considered a crucial factor in the plight of newspapers.

There was much debate pro and con about how badly newspapers have been hurt by TV.

Newspaper publishers conceded there was competition, but insisted they were holding their own. Then Celler introduced some figures from a survey he had conducted among the nation’s 100 leading advertisers.

Only 49 had answered by the time the hearings opened. But total expenditures in the six major media by these advertisers in 1957 found just under 23% going to newspapers and almost 40% going to TV. In 1961 the picture had changed to 18% in newspapers and well over 47% in TV.

Meantime, Celler continued obviously worried about whether a newspaper owner of a TV station could and would use the station to promote the paper over non-broadcast competitors. He was also over combination ad rates as between commonly-owned newspapers.
We don’t want to brag, but we’ve just become Kansas City’s leading television station...we’re now first on overall share of audience and TV homes reached from 9am to midnight Monday through Sunday and we did it because we’re first Monday through Sunday from 6:30pm to midnight and Monday through Friday from 4 to 6:30pm and Saturday and Sunday 9am to 6pm... and we got all these shiny medals from ARB’s January 1963 Kansas City book!
BIGGEST MOVE IN K.C.

More accounts MOVING to the INCREASED FACILITIES and INCREASED SELLING POWER of KUDL

TIMEBUYER’S CORNER

Media people: what they are doing and saying

Hoping for the same luck next year: Charlie Digney, BBDO media buyer, (Schaeffer beer, Chevron gas) has returned from a never-to-be-forgotten trip to San Juan. Seems Charlie, along with many other media buyers, received a bottle of Italian champagne from WADO (New York) late last year, with a returnable card attached. Back to WADO went the card, and when a drawing was held just before Christmas, Charlie found his card was the lucky one, his prize the trip to San Juan. He’s now reported knee-deep in four-leaf clovers in preparation for any future drawings.

News from Kudner: Media group supervisor David Platt has been upped to associate media director.

New beer buyer: Burtch Drake is now buying for Falstaff Beer at D-F-S (New York), replacing Doug Flynn, who is now with OBM (New York).

Report from the party: The Media Muddlers Association recently held their three-times-a-yearly gathering at P. J. O’Hara’s, where, according to their social secretary’s report, a splendid evening was had by all. “A genuine bash!” to quote verbatim.

Note from Philly: Frank Kreh is the new media director at Elkman, replacing Fred Koppleman. Frank goes to Elkman from WFIL-TV (Philadelphia) sales department.

Checking on an ex-timebuyer: We attended a Saturday morning panel discussion at the second Workshop sponsored by the American Women in Radio and Television at McCann-Erickson 9 March, and found ourselves seated next to former Reach, McClinton buyer Margot Telecki. Margot, now a media research manager at Metromedia, feels

(Please turn to page 56)

JWT buyer wins KJEO-TV sweeps

Melita Skalbergs, JWT (New York) finished first in KJEO-TV’s (Fresno) Program Sweepstakes, contest in which over 500 buyers guessed ratings of top ten ABC autumn programs. H-R Tv president Frank Pellegrin (l) presents the prize check of $100 as H-R account executive Tom Buchanan looks on.
THE ONLY PART OF SPONSOR THAT'S NOT ABOUT BUYING

All buying. All broadcast buying. That's SPONSOR, from stem to its stern master of an editorial policy which bars everything else. What does the editorial policy let in? The urgent top-of-the-news; the deep significance thereof; trends up or down which buyers should be climbing on or jumping off of; incisive views of the future. Result: Vital, fast-paced enrichment for the buying mix, that reservoir of turmoil and turnover in back of the buyer's mind, into which he stirs fresh numbers and avails to come up with the best possible buy. No waste for buyers in SPONSOR, the broadcast idea weekly that is all-meat for advertisers, too. 555 Fifth Avenue, New York 17. Telephone: 212 MUrrayhill 7-8080.
The Corned Beef and Cabbage Media Society gathered for its annual banquet at JJ's Cellar the day before St. Pat's Day, and the report is that media buyers, reps, wives, and sweethearts feasted on Irish turkey to their hearts' content, and are looking forward to next year's festivities.

We have our eye on you: Judy Anderson, buyer at McCann-Erickson (Detroit) honored by the Detroit chapter, American Women in Radio and Television, as one of the “Five to Watch” for 1963. Judy was the only woman and the only buyer chosen among the five, who were selected for, “ability, creativity, initiative, and responsibility,” in their work in communications.

Exasperated broadcast researcher to unconvincing student: “O.K., if you can’t accept the idea that a sampling gives us accurate information, next time you go to your doctor for a blood test—tell him to take it all!”

With the skiers: We hear Brook’s Place, ski lodge at Sugarbush (Vermont), is a weekend mecca this winter for Grey’s Clive Michaels and Benton & Bowles’ Charlie Smith. Walter Adler, D-F-S., prefers the Canadian Laurentians.

On the ad scene: We want you to know Peter Berla, media director of Carl Ally, Inc., a rapidly blooming eight-month-old agency handling such accounts as Volvo and Woman’s Day. Pete, pictured here with T. H. “Pat” Patterson, v.p. of WITN-TV, Washington, N. C., feels there’s real satisfaction in the team spirit found in a small agency where everyone involved must of necessity be a highly competent professional. He adds, however, that he’s not averse to the agency growing larger, it will just mean he’ll have to alter his opinions a bit. Pete joined Carl Ally after a four-year tenure at Ogilvy, Benson & Mather, where he was media supervisor. For five years prior to that he was a buyer at Benton & Bowles. The Air Force claimed him during the Korean conflict, and he spent two years as a 1st lieutenant stationed in the Pentagon, Washington, D. C. A bachelor, Pete is a native of East Orange, N. J., and a graduate of Cornell University. He resides in Manhattan.
...in 1st place day and night*

SPANISH RADIO

WFAB

MIAMI

5,000 WATTS—990 KC FULLTIME

... BUT, IT'S NOT SURPRISING!

Latin business is booming in Miami! if you're not getting your share now—better try WFAB-Spanish impact radio in Miami!

WFAB devotes most of its time to public service—the basic need in Miami SPANISH RADIO!—gateway to freedom!

WFAB helps provide jobs and visas to Cuban refugees!

WFAB informs on the American way of life—social, political, financial, domestic!

WFAB helps in charity drives!

WFAB keeps its listeners informed day and night—on-the-spot reporting whenever and wherever local news is being made!

... WFAB is known to its multitude of Spanish listeners as "LA FABULOSA" or, the fabulous one!

WFAB entertains—music with that true Latin sparkle and beat, personalities who entertain and know the true art of broadcasting salesmanship

WFAB IS "LA FABULOSA" IN MIAMI!

Call, or write: Art Gordon, General Manager, WFAB, 1034 Biscayne Blvd., Miami, Florida
Telephone: 373-8366

In New York City: Bob Wittig, UBC Sales, Inc., 420 Madison Ave.
In Chicago: Warren Daniels, UBC Sales, Inc., 410 North Michigan
In Atlanta: Clayton J. Cosse, Dora-Clayton Agency
502 Mortgage Guarantee Bldg., Atlanta, Georgia

*Source: Spanish Pulse Oct.-Nov.
Automated marketing seen sure

"Automated marketing is inevitable," predicted Marion Harper, Jr., chairman and president of Interpublic and chairman of the 4As, at a luncheon meeting last week of the Sales-Marketing Executives of Chicago. Harper also said he foresees that "the sales executive of 1983 would require facility in the use of various mathematical tools, such as computer theory, games theory, and operations research."

"The computer has been introduced and widely publicized without sufficient experimentation—without a thorough exposition of the limitations inherent in any of its techniques, without a broad understanding of the complexities of modern media analysis and purchasing, and how they all relate and apply to defining media objectives."

He said the impact of automation on marketing will follow a kind of "Gresham's Law" by which programmed effort will tend to drive out non-programmed effort. "That is," said Harper, "whatever can be reduced to a punch card will drive out what cannot be so reduced."

The effect of this, he added, would be to reduce the number of sales clerks in relation to Gross National Product.

"As the flow of information between regional sales district and home office becomes more efficient," Harper noted, "the regional sales manager is relieved of many administrative operations and decisions, and is freed to become more of a local entrepreneur in behalf of his company."

Likewise, "sales management at the home office is elevated to marketing strategy... the general manager assumes much of the role of sales direction."

Harper stated that the view of marketing as an information cycle differed sharply from the view of the early manufacturer who took the stand, "We make it, you sell it." Today's practice is for the facts of consumer preference to be built into a product's design.

"No doubt in today's perspective, an automated view of marketing seems de-personalized and cold," said Harper. "On the other hand, if a businessman in the days of roll-top desks and clerks on stools were to see today's world of mechanized office equipment, he might also have the same impression."

He said it could also be argued that "automation brings a higher level of humanity since it eliminates a great deal of drudgery. It will free the sales executive from the repetitive and mechanical aspects of his work and enable him to work at a higher level of marketing strategy."

Computers need more tests, debugging: Kanner

"Mathematicians, as brilliant as they are, must not be permitted to propel us into techniques before they have been properly tested, analyzed and debugged," the Milwaukee Advertising Club was told recently by Bern Kanner, v.p. and media manager of Benton & Bowles.

He told the group: "The computer has been introduced and widely publicized without sufficient experimentation—without a thorough exposition of the limitations inherent in any of its techniques, without a broad understanding of the complexities of modern media analysis and purchasing, and how they all relate and apply to defining media objectives."

Sharing the platform with Kanner was Richard F. Casey, Benton & Bowles senior v.p. in charge of research, who stressed that computers, like anything else, must be put in perspective by the marketing man. He added, however, that although their influence has hardly been felt as yet, the impact will increase quite rapidly.

Casey did point out the computer gives the facility for doing things we could never before think of doing, and permits marketing people to move in two directions:

(1) the minimization of waste in information management, and
(2) the development of new theories about the workings of the marketing and advertising systems.

Nat'l Sea Products nets Salada shrimp operation

Shoreline Seafoods, newly formed affiliate of National Sea Products of Halifax, N.S., has acquired the shrimp operations of Salada Foods at Tampa, Fla., in an expansion program to help round out the line of products merchandised in the U. S. and Canada by the N.S.P. organization.

The transaction was accomplished through an exchange of shares in Ocean Fisheries, Ltd., parent company of N.S.P., for the net assets of the Shoreline Division of Salada Foods, Inc.

Shoreline Seafoods is retaining the management of the Shoreline Division and will continue with the Shoreline name and the SEA (Please turn to page 60)
Eastern Iowa Pastoral

Cows graze upper right. That’s a cornfield top center. Ditto right center. The smog lies 1,900 miles to the left. Oriented?

Center: The 300,000 sq. ft. modern factory of Amana Refrigeration, Inc.,* a thriving non-bucolic enterprise which annually consumes 21 million pounds of steel, 4 million pounds of aluminum, 26 million board feet of fiber glass insulation, and 200,000 gallons of paint in the process of making some of the nation’s finest air conditioners and home freezers.

Iowa’s total personal income from agriculture is about a billion dollars annually.

From non-agricultural activities (there are 3,684 manufacturing establishments in Iowa) the total is about five billion dollars annually.

Go ahead—think of Iowa as a farm state. But don’t overlook Iowa industry—it’s even more significant.

*A sponsor of Virginia Farmer Arthur Godfrey on CBS, heard in Eastern Iowa on WMT Radio

WMT Radio
Mail Address: Cedar Rapids
National Representatives: The Katz Agency
Affiliated with K-WMT, Fort Dodge;
WEBC, Duluth; WMT-TV.
Brand of shrimp products. Management of the new company is comprised of E. Day Wood, Jr., general manager; B. W. Longbottom, administrative manager, and Walter H. Berg, Jr., production manager.

AMA gears new journal as marketing research aid

Research-oriented people are the target of a new quarterly to be put out on a subscription basis by the American Marketing Association starting about 1 August. Titled "Journal of Marketing Research," its editor will be Dr. Robert Ferber.

Currently Illinois U. research professor of economics and head of the school's Bureau of Economic and Business Research, Dr. Ferber has been a member of the editorial staff of AMA's Journal of Marketing since 1952, and was AMA's editor of bibliographies from 1956-61.

NL&B's Harper attacks roadblocks to good ads

Paul C. Harper, Jr., head of Needham, Louis & Brobury, challenged agencies to destroy three basic roadblocks to effective communication and to sharpen advertising disciplines.

Speaking before the Ad Forum '63 at the Shamrock Hotel in Houston, Harper named three roadblocks: Boxcar thinking, which is carrying "the concept of mass mar-
ket to an extreme and making all decisions on gross statistics; Assembly line thinking, or assumption that development of copy strategy is the last step on the assembly line, a part of the production process and not of the marketing process; and Filtered voice, the use of unreal language, pictures and situations, all trying to tell real people about real products.

Profile of U.S. retailing is planned for April

Audits & Surveys Co. will interview some 40,000 persons starting in April for its annual study of retail distribution patterns.

The study will determine consumer products brand distribution in nine regions by city size, store volume size, and type of outlet. Based on a national area probability sample, the Tenth National Sample Census of Retail Distribution hopes to provide up-to-date information on the total number of retail and service outlets in the country. It will cover up to 100 consumer product categories ranging from air conditioners to milk amplifiers to toy xylophones and all store types.

Merchandising affidavits new boon to advertisers

Advertisers who may feel they aren't getting their full merchandising effect from station contracts will find a boon at KCOR, full-time Spanish-language outlet in San Antonio, which has instituted what may blossom into a new trend—sworn affidavits attached to merchandising reports.

"We consider merchandising commitments to advertisers as full binding as broadcast contracts."

To dramatize this fact to the advertiser, the station is supplying merchandising reports on a printed "KCOR Certified Merchandising Report" form, to which has now been added to the bottom a signed affidavit.

Hecht drive on WTOP-TV heralds anniversary sale

Biggest local advertiser in Washington, D. C., Hecht Department Store, last week launched its biggest concentrated TV campaign exclusively on WTOP-TV. Total of 170 10-second, 20-second and minute spots are running between 20 and 30 March. In addition, Hecht sponsored The Steve Allen Show in its entirety on 22 March. All this to kick off its 67th anniversary sale. Henry J. Kaufman & Associates is agency.

Advertisers

The latest expansion step at MGM Telestudios will be of particular

Zooming in from full shot to "porthole" closeups of Factor cosmetics

Max Factor network campaign, through Carson/Roberts, Los Angeles, utilizes new one-minute Filmfair commercial featuring zoom-in from full shot to "porthole" closeup. Both Fine Line Lipstick and Sheer Genius are getting exposure on NBC's Monday Night at the Movies and Eleventh Hour, through April. Production firm on job was Filmfair, Los Angeles
interest to food advertisers and their agencies.

A specialized studio, known as Studio 60, designed specifically for tv food photography, has been created, featuring the new RCA TK-60 tv cameras.

Other elements: complete kitchen work facilities, specially designed modular kitchen sets, a transparent washing machine, an "invisible" oven for inside-the-oven photography, a wide range of appliances and props, and specialized lighting equipment.

In addition, MGM Telestudios has hired Helen MacArthur as director of culinary arts. She's a home economist who, for seven years, has supervised the preparation of food on Kraft commercials and for three years previously worked with General Mills on their commercials.

PEOPLE ON THE MOVE

Judith Hahn Smelter to the public relations department of American Viscose Corp., replacing Clare Cute Iniewicz who resigned.

Clifford D. Thatcher to advertising and promotion manager of north-est division of Carling Brewing Co.

Wesley E. Bellwood to executive vice president of Wynn Oil Co.

Ade Schumacher to president of Hazel Bishop International.

Agencies

Agency appointments: Modern Globe, manufacturer of underwear and sleepwear, to Pritchard, Wood... Special accounts division of Phillips-Ramsey picked up three West coast accounts, Frazier's, Arts of La Jolla, and Crown Rubber... United Aircraft Corp. of Hartford to Cunningham & Walsh, effective 1 June... Walter H. Johnson Candy Co. of Chicago to Bruck & Lurie... Enzo Jel Co., food manufacturers, to O'Grady-Ander-son-Gray, Chicago... Denalan accounts of Whitehall Laboratories division of American Home Products to Honig-Cooper & Harrington, San Francisco. Both network and spot tv are planned.

Overseas expansion: Young & Rubicam has purchased controlling interest in Itamco, one of Italy's largest agencies and put Francis E. Georcon in charge. Kenyon & Eckhardt joined forces with Novas-Crisell, Venezuela's second largest agency to form Kenyon & Eckhardt-Novas, Interamerican.


PEOPLE ON THE MOVE

Sam Morgan to account supervisor at MacFarland, Ayeyard.

Peter Forsh, James Makrianes and Robert Walsh to account supervisors at Young & Rubicam.
Record '62 profit for ABC

The ABC division of American Broadcasting-Paramount Theatres had a record income of $274,523,000 for 1962, up some $20.3 million from the previous year's total, and resulting in a record profit last year.

AB-PT president Leonard H. Goldenson said the radio and TV operation helped push the parent company's gross income and operating profit to all-time highs, while capital gains in '62 amounted to $282,000, compared with $5,121,000 in the previous year.

AB-PT's gross income was $397,741,000, against $363,085,000 in '61, with net operating profit rising to $10,757,000 ($2.46 per share) from $9,906,000 ($2.29 per share adjusted for stock dividend in 1961).

Goldenson also noted that, during '62, ABC International made further associations with foreign TV stations in Canada, Okinawa, Nigeria, Brazil, and Mexico, bringing the number of station links to 36, and the number of countries to 19.

In addition, merchandising sales and other income increased to $29,262,000 from $25,177,000 in '61, principally from AB-PT's record and publishing subsidiaries. The company's theatre business was off last year, with that division's income dropping to $75,956,000 from the '61 total of $83,328,000. Also, 15 marginal properties were divested in '62, and two theatres acquired.

7 Arts to film for nets; Tannenbaum heads div.

Seven Arts Productions, syndic TV distributor-producer, has taken its first step—a giant one—into the network video sweepstakes. With Thomas D. Tannenbaum appointed as v.p. in charge of its new TV division, the company is entering all phases of packaging—half-hour, hour, and special presentations—for network telecasting.

To be utilized in the new venture will be the producers, directors, and writers associated with Seven Arts' motion picture production, as well as young actors and actresses the company has been placing under contract for its films.

Tannenbaum, for the past year executive assistant to Seven Arts production chief Ray Stark, will headquarter at the company's West Coast offices in Beverly Hills, while dividing his time between New York and Los Angeles.

Loeb to helm live N. Y. shows

The increasing amount of program productivity in New York for the coming season is reflected in CBS TV's appointment of Tom Loeb to the newly created post of supervisor of live programming, New York. He reports to Robert Milford, director of network programs, New York.

A general executive with Ashley-Steiner for the past two years, Loeb previously was president of Ronald TV Productions, Perry Como's production company for two years, and spent nine years with NBC, serving as national TV program manager, director of specials, and manager of business affairs.

CBS Radio sets pace in 2nd quarter

Accelerating the early sales momentum developed during the first quarter, which was 20% ahead of last year's comparable period, CBS Radio reports healthy business for the second quarter.

Sales are now 25% ahead of the total for the entire three-month period of April-June of 1962, according to network sales vice president George Arkedis.

NBC International holds its 1963 meeting in New York the first three days of this week, after which the entire group will be airlifted to Hollywood to meet with producers and talent and tour locations of current NBC TV program production for overseas distribution.

The increasing impact of public affairs programming on the international TV scene will be reflected by attendance of Julian Goodman, Elmer Lower, Irving Gitlin, and Chet Huntley.
What kind of cop wears this kind of uniform...

And uses this kind of equipment?

A new one hour syndicated show about a new kind of cop opens a new kind of audience. THE NEW BREED, starring Leslie Nielsen, is a completely different approach in a detective series: the inside story of a special elite police corps, armed with brains as well as brawn. Guest stars like Eddie Albert, Keenan Wynn, Tina Louise, Vic Morrow, Wendell Corey and the sure touch of Quinn Martin (Executive Producer of this as well as of "THE UNTOUCHABLES") made THE NEW BREED a real network power: Kansas City, 42 per cent share*; Miami, 37 per cent share*; Philadelphia, 39 per cent share*; Seattle, 47 per cent share*. THE NEW BREED is the show that cuts across your competition with a new, compelling, high quality twist. 36 hours now available to increase your ratings and sales in your market. ABC FILMS, INC

1501 Broadway, New York 36, N.Y. LA 4-5050.
ABC Radio affiliates to form association

ABC Radio is finally getting a full-fledged affiliates association. Formation of the organization will be taken up at a special meeting of representatives of ABC’s radio affiliates Sunday, 31 March, in Chicago’s Conrad Hilton, during the NAB convention. A board of directors will be elected at that time.

Initial steps have already been taken by Ben Laird, general manager of WDUZ, Green Bay, who said: “We feel we have a great deal to offer the network in the way of creative ideas and suggestions.” Echoed Earl Mullin, ABC Radio station relations v.p., “This is a grass-roots movement and we will cooperate in any way we can.”

Purpose of the organization, which will be entirely operated by the affiliates, is to inform all station members of projected network planning plans and to make suggestions to the network regarding programming and other areas of importance to stations.

The special meeting will be preceded on Saturday, 30 March, by the regularly scheduled session of ABC Radio network officials and station execs. Also being held on Saturday is the annual ABC TV meeting of network and affiliate executives.

4 Star’s $1.5 mil buys ‘Detectives,’ ‘Rifleman’

Four Star Television has paid over $1.5 million for the rights for ten years to Levy-Gardner-Laven’s interest in The Rifleman and The Detectives, with distribution to be handled by Four Star Distribution Corp. The two series were created and produced by Levy-Gardner-Laven in association with Four Star TV.

Detectives, already in syndication, completed its third season on TV last year. Rifleman, consisting of 168 half-hours, concludes its fifth season on ABC this summer and is to be placed into syndication immediately for next season.

Meantime, Dick Colbert has joined Four Star Distribution as a

The Man Who Knows KONO Radio

Sell Airplanes on Radio?

Sounds far fetched, but it isn’t. H. P. Robinson, Sales Manager, Gen-Aero, Inc., of San Antonio, needed to stimulate sales of his Cessna Aircraft. Three months ago he placed a schedule on KONO Radio, and as Mr. Robinson states, “Cessna Sales are soaring, and I can attribute it to my KONO Radio news schedule.”

Yes, you can sell airplanes on KONO Radio. But whether it be airplanes or some other consumer item, your best advertising medium in San Antonio is KONO Radio.

Don’t take our word for it... Call Mr. Robinson at Taylor 4-2313 (Area Code 512) COLLECT. Ask the Man Who Knows KONO Radio. For Other Details Call the KATZ AGENCY.
Honored for exemplary service
Herbert S. Cahan, gen. mgr. of WJZ-TV, Baltimore, receives the State of Maryland's Meritorious Public Service Award for execution of responsibility from Louis Goldstein, comptroller of the state sales rep, headquartered in San Francisco. Since January 1962 he has been with Ziv-UA, and before that served Screen Gems and Universal Pictures, amassing 21 years in film sales.

Cancer drive kickoff aided by WCBS pair
WCBS, New York, personality Lee Jordan will headline a Festival of Music of Broadway 31 March to kick off the New York City Cancer Committee's 1963 fund raising drive at Carnegie Hall. Stars of the event will include Rudy Vallee, Robert Ryan, Nanette Fabray, Richard Kiley, David Jones, and many others.

The production is under the direction of Joe Cook, WCBS director of public information.

duPont Foundation fetes '62 winners tonight
The coveted Alfred I. du Pont Awards will be bestowed tonight (25 March) at a banquet at the Mayflower Hotel, Washington, D.C.

Judged on overall program accomplishments, WFMT (FM), Chicago, has been chosen winner in the large station category and KVOA-TV, Tucson, in the small station category. ABC News commentator Howard K. Smith was selected as the outstanding commentator of 1962. WFMT is a second time winner, as is Smith, having copped the award in 1956, at that time for the small station group. Smith won the $1,000 prize in 1952, the only commentator to have won twice.

The citations will be presented by president Fred C. Cole of Washington and Lee University, the impartial educational institution which administers the awards for the du Pont Foundation. Principal speaker at the dinner will be Gilbert Seldes, dean of the Annenberg School of Communications, University of Pennsylvania.

B'cast Standards Ass'n names Bevis exec dir.

The budding Association on Broadcasting Standards, Inc., newly formed organization of over 50 stations and headquartered in Washington, has appointed Charles C. Bevis, Jr., its executive director.

With more than 25 years in broadcasting, including 23 at NBC, he joins ABS from the Association of Maximum Service Telecasters, which he served as assistant executive director.

Bevis' NBC association included stints as general manager of KOA, Denver; WNBK (TV), Cleveland; and WBUF (TV), Buffalo.
Winifred Callery named Chicago SPONSOR editor

Winifred Callery has been named Chicago editor for sponsor, succeeding Gwen Smart, who resigned to join Fred A. Niles Communications Centers. Since October 1957, Miss Callery has been chief copywriter in the advertising department of the Chicago Sun-Times and Daily News. Miss Callery was also in the advertising department of Sears Roebuck, Ft. Lauderdale, and is a graduate of Springfield Junior College, where she majored in advertising and radio. Miss Smart had been Chicago editor for sponsor since 1958 and, prior to that, was with Earle Ludgin.

1962 earnings up 14% for Gross Telecasting

After-taxes profit of $662,618, or $1.66 per share, was racked up in 1962 by Gross Telecasting, operator of WJIM (AM-FM & TV), Lansing, Mich., according to the just-released annual report. The company's earnings last year were 11 per cent ahead of '61.

Another highlight of the report, to be given at the annual stockholders meeting Tuesday, 26 March, lists total revenue of $2,610,095 for '62, against $2,492,554 the previous year, when the after-taxes profit was $1.16 per share.

Commercial tape activity hits all-time high

Already well ahead of last year, KTIV Productions, Los Angeles, predicts that the increased number of live or tape programs on the networks this fall will result in a definite advantage to the tape commercial production field.

Things are humming at the station's production arm. Last week saw the start or completion of production on 10 different major contracts, including programs, spot commercials, and industrial electronic films.

Execs leave Bolling to form own rep firm

Roger O'Connor, vice president of tv sales, and Gary Eckard, director of research and promotion at The Bolling Co., have resigned to form their own tv and radio representative firm. Offices of Roger O'Connor Inc. are at 270 Park Avenue, New York 17. Phone: TN 7-9395.

O'Connor began his career in media buying at Esty and has also been with ABC and CBS network sales and at Avery-Knodel and Katz.
Eckard entered the industry in Washington, D.C., with ARB prior to becoming their Midwest station sales manager out of Chicago. He was also with Charles Harriman Smith Associates, broadcast research consultants.

Jefferson Standard ups 5 key executives

Charles H. Crutchfield, president of Jefferson Standard Broadcasting whose o&k's include WBT (AM-FM), WBTV, Charlotte, and WBTW, Florence, S.C., announced the elevation of five key executives.

They are: Wallace J. Jorgenson, managing director of WBTV, to vice president; Paul B. Marion, managing director of WBT, to assistant vice president; J. William Quinn, managing director of WBTW, to assistant vice president; William H. Nelson, Jr., personnel and allied services manager, to assistant vice president; and Dallas L. Robbins, business manager, to assistant secretary-treasurer.

Storer to offer new half-hour tv series

The Littlest Hobo, a new half-hour television series, will be released next week by Storer Programs, Inc., at the NAB Convention in Chicago.

An adult action series, the program will be made available for a fall 1963 start. Developed from a motion picture of the same name, The Littlest Hobo stars London, a German Shepherd.

Storer used the producers-writers-directors of the movie, Dorrell and Stuart McGowan, to produce the series for television. The program firm says the motion picture, produced on a modest budget, has already grossed 20 times its cost.

UA looks to uhf

The uhf bandwagon is picking up momentum all the time, with United Artists Corp. and its television subsidiary the latest to evidence interest.

A new company, United Artists Broadcasting, Inc., has been formed to acquire and develop commercial uhf stations. An initial application for a new uhf in Houston is being filed and other markets are being researched.

SAG seeks contract gains

Screen Actors Guild starts negotiations today (25) with the Assn. of Motion Picture Producers on a new two-year contract to commence 1 February 1963, with all applicable changes retroactive to that date.

The increasing exposure of feature films on both pay and commercial television makes the new SAG demands noteworthy. Basic proposals are:

- a new method of payment for actors in films released on pay tv, based on a percentage of the worldwide total gross receipts with a "non-returnable advance" against the actors' share in the worldwide gross.
- guarantees to be written into the contract against discrimination in the hiring of actors, with enforcement by an arbitration board empowered to assess damages.

Digges heads IRTS slate

Sam Cook Digges, CBS Films administrative v.p., currently first vice president of the IRTS, has been nominated to be president for 1963-64, succeeding William K. McDaniel, executive vice president of NBC Radio.

Others nominated as officers are:

New White House 'baby' has super-power

Advertisers and broadcasters are casting a wary (and weary) eye on the White House, which reportedly has drafted a bill to create an 11-member council that would have power to recommend reforms in various government agencies, including the FTC and FCC.

It is expected that the number of reform measures the White House has proposed for the agencies might be held back from submission to Congress until the contemplated council could be created and review them.

Involved are some 100 independent or semi-autonomous commissions, boards, and agencies which make up the "fourth branch of government." One of the prime issues is the time it takes for decisions to be reached, and another is off-the-record communications between commissioners and outsiders hoping to influence some pending action.

The 11-member council would have a chairman appointed by the President, with a rank similar to a Cabinet undersecretary although limited in power. He would represent the council, also to be named by the President, before congressional committees and in public forums.

Firestone's crystal ball

It'll be a buyer's market, says Len Firestone of the coming year in syndication.

The vice president and general manager of Four Star Distribution sees these prospects shaping up:

- 20 to 30 new off-network series released to stations.
• decline in the number of feature films in syndication ("the well is getting drier every week").
• a continuing rough road for first-run syndication properties.

Note: This last sentiment doesn't seem to be widely held, as evidence the re-entry by three major film companies into first-run syndication series production (see sponsor, 18 March, page 60). Four Star distributes only off-network series.

Desilu income up 32%
Lucille Ball's Desilu Productions grossed $15,794,836 for the nine months ended 26 January, a gain of 32.3% over the corresponding nine-month period a year earlier.

Net income amounted to $415,812 or 34 cents per share as against $298,116 for the nine-month period ended January 1962 which was equivalent to 25 cents per share.

Metromedia buys KLAC
In the second major acquisition in recent weeks, Metromedia has purchased, subject to FCC approval, KLAC, Los Angeles, from Hall Broadcasting. Sale price is about $1.6 million which would include all assets of Hall Broadcasting.

Metromedia announced in January it had acquired KTTV, Los Angeles, from Times-Mirror Broadcasting (sponsor, 21 January). With the new radio and TV outlets, Metromedia would have seven TV stations and five radio stations.

WKST-TV adds wing
A new wing for the WKST-TV, Youngstown, facilities is being added, with completion slated this summer. Additional floor space will be provided, in addition to a new facade for the building. Original building was erected in 1957, with expansion in 1960.

A bit of local color
WTAE expects delivery of RCA color equipment in May which will make it, by mid-summer, the first and only TV station in the Pittsburgh area capable of transmitting locally-originated color films and slides.

The station has been carrying all ABC TV color presentations.

Trans-Lux TV expands
A new division office, headquartered in Miami Beach, has been opened by Trans-Lux Television as its latest sales expansion.

Marshall "Bud" Ormond is being transferred from his present post as midwestern division manager to helm the new office.

Marvin Lowe, veteran syndicator, has been named midwestern manager, a post he has been in at Screen Gems.

Syndication
Reflecting the increasingly important place of its sales executive personnel, CBS Films has promoted two key men.

Henry A. Gillespie and Carter Ringlep have been named midwestern division manager and southwestern division manager, respectively. Gillespie has been manager of the CBS Films Chicago office since 1957 and Ringlep managed the Dallas office since it first opened in 1953.

Sales: Bringing total national sales to 61, ten markets across the country concluded licensing agreements with Screen Gems for 156, five-minute Hanna-Barbera cartoons...

ITC reports sales on 13 series totaling 3,000 half hours of programming...

Fremantle International sold the Spanish narrated version of Biography in Mexico City, XEW-TV, under sponsorship of...
Asbestos de Mexico. This is the 19th foreign sale.

New properties: Showcorporation, which supplied On Stage series of created-for-tv dramas produced by the CBC for General Motors in Canada to four preview markets here in the U. S., will now distribute it to stations for fall debut. It previewed on WAGC-TV, Boston, WPRO-TV, Providence, WOR-TV, New York, and KHJ-TV, Los Angeles. Seven Arts has acquired the U. S. tv distribution rights for Mahalia Jackson Sings from Television Enterprises Corp, and will place the new series into distribution at the Television Film Exhibit at the Pick Congress Hotel in Chicago (30 March to 3 April). It includes 82 five-minute programs starring the noted gospel singer.

PEOPLE ON THE MOVE

James C. Stern to assistant general sales manager, Allied Artists Television.

James R. West, for the past year head of western sales, to sales manager of PAMS Syndicated Productions. Firm is expanding and will now maintain permanent sales representatives in Los Angeles, Cleveland, and Ft. Worth.

Radio

They got the message: WNEW, New York, went to bat early this year to help out a Mississippi newspaper editor who faced boycott because of his opposition to Governor Ross Barnett's handling of the Meredith case. Station recently ran an ad in The Wall Street Journal to report that within one month, the Pascagoula Chronicle received 52 new subscriptions in direct response to the station's efforts. Wrote editor Ira Harkey to WNEW: "Please pardon me for having thought a few weeks ago that radio was a languishing field. Wow!"

On the public service front: When fire destroyed the studios of WXUR, Media, Pa., WPBS, Philadelphia, was first to rush records and other equipment to the suburban station to help keep it on the air.... Jefferson Standard Broadcasting, owners of WBT (AM & FM), and WBTW, Charlotte, and WBTW, Florence, began editorializing this month for the first time in its 18-year history. Editorials are being broadcast on WBT stations by public affairs director Alan Newcomb on various weekdays, four times each. They vary in length from one to five minutes, and cover topics from local to international affairs.


New officers: California Broadcasters Assn. elected Robert Wood (KNXT, Los Angeles) as new president, succeeding George Whitney of KFMB (AM & TV), San Diego. Others named: Ellsworth Peck (KWIP, Merced), vice president for radio; Les Peard (KFRE-TV, San Francisco),...
Fresno), vice president for television; Jules Dundes (KCBS, San Francisco), secretary-treasurer.

New quarters: For WHEB, Portsmouth, whose original headquarters at Lafayette Road were destroyed by fire just one year ago this month. New building is on a point overlooking Sagamore Creek off Lafayette.

PEOPLE ON THE MOVE
Harold Parry, vice president in charge of sales, WZIP, Cincinnati, assumes additional duties of station manager, replacing Dick Pittenger who retires to enter new field.

C. Howard McFarland to sales manager of WNAV, Annapolis.

George Mahon, radio sales manager, promoted to general sales manager for tv station and national radio sales at WFBG stations, Altoona, replacing John S. Brubaker resigned to enter the agency business for himself in Connecticut.

Angelo Montrella, account executive for radio, becomes radio sales manager.

Ray Van Hooser, immediate past president of Oklahoma Broadcasters Assn., to head staff of Sesac, performing rights organization.

J. P. (Jeff) Scott to director of public relations, KYW, Cleveland, replacing Michael Ruppe.

Beverly Hay, radio and tv personality and film commercials spokes-woman, to women's news editor at KEYT, Santa Barbara.

Television

National Academy of Television Arts and Sciences reports tremendous response to its first annual Station Award competition.

So far 59 programs have been entered by stations in 39 cities in 24 states and the District of Columbia. California led the list of states with nine entries, followed by New York and Ohio with five each. Three cities–Baltimore, San Francisco, and Seattle, have 100% representation with entries from all three tv stations in each city.

The station award will be presented on the 15th annual Emmy Awards telecast on 26 May.

Programming notes: The Little Sweep by Benjamin Britten will be telecast this spring as part of Westinghouse Broadcasting’s series of monthly specials for young people. The Benjamin Blake Puppet Theatre of Los Altos, Cal., provides a cast of 17 for roles originally intended for real children. Program was produced by Ray Hubbard and directed by Don Devendorf of KPIX, the WBG tv outlet in San Francisco... Winter-weary central New Yorkers will get a full taste of spring and summer on 31 March when WSYR-TV, Syracuse, will telecast its own color film presentation of New York City’s International Flower Show, held at New York’s Coliseum... Turkey is the subject of a depth study which premieres late this month as the newest Intertel entry. The hour-

A taste of the wild west comes to Florida
It was a “wild” western staged by John Bromfield and the personalities of the “Uncle Bruce Show,” in Tampa during a special visit to WFLA which is celebrating its eighth anniversary.
long documentary, *The Turkish Question*, is produced by the two American partners of Intertel, Westinghouse Broadcasting and the National Educational Television and Radio Center. It will be shown in 20 nations during the next several months and will be seen on the five WBC tv stations and on the 70 NET stations.

Happy anniversary: To KSWO-TV, Lawton, Okla., celebrating its 10th year on the air. The station produced a 30-minute special documenting *The First Ten Years*. Program, produced by the news department, included film clips of the first construction and ended up with a current behind-the-scenes look at staff in operation, showing how programs and commercials are produced.

Sports sales: Continuing the tradition established more than 12 years ago, WPIX, New York, will again present New York Yankees games. Sponsors P. Ballantine and R. J. Reynolds will be back, this season joined by Humble Oil & Refining for the first time.

Kudos: National Asst. of Sportscaster and Sportswriters honored WRC-TV's Jim Simpson with the "Sportscaster of the Year" award for Washington, D. C., for the third time in the four-year history of the award . . . The Washington State Senate adopted a resolution commending and congratulating Queen City Broadcasting and producer John B. Hughes for the KIRO-TV, Seattle, telecast *To Make a Law*, a public affairs program outlining the legislative process . . . Alvin C. Korn, director of advertising and promotion of WNAC (AM & TV) and the Yankee Network, won six awards from the Art Directors Club of Boston for entries on display in the 9th Annual Exhibition of Advertising and Editorial Art at the Copley Art Gallery . . . Joe H. Baker, local regional sales manager of KMTV, named Advertising Man of the Year at the 1963 awards meeting of The Omaha Advertising Club.

PEOPLE ON THE MOVE
Ben McLaughlin to sales manager of KSLA-TV, Shreveport, from Broadcast Time Sales.

Tom Koon to account executive at KMOX-TV, St. Louis, from WIL.
Peter S. Crawford to general manager of Merchants Broadcasting System of Atlanta, replacing Joseph Porter who resigned to assume management of Wraps, Inc., of Georgia.

Ralph Radetsky, formerly executive vice president and general manager of the company, to president and chief executive officer of Metropolitan Television Co., owner of KOA (AM-FM & TV), Denver, and KOAA-TV, Pueblo. He succeeds William Grant.

Lawrence E. Feeney, WBBZ-TV, Boston, national sales coordinator, promoted to account executive. Account executive Richard A. Bailey replaces Feeney.

John Coad Dailey to local tv sales manager and Dale G. Larson to tv production manager, WOW-TV, Omaha.

John Petty to general sales manager of KPTV, Portland.

Kelly Atherton to sales manager of WFIE-TV, Evansville, replacing Jack Berning who moved to similar post at KTVT, Dallas.

**Newsmakers in tv/radio advertising**

John W. Hanley, formerly manager of the household soap products division of Procter & Gamble, has been elected to vice president of that division. Hanley joined P&G's sales organization in 1947 and held various sales management positions before being named in 1960 to head the organizations case soap products division.

Edward A. Gumpert has been assigned broader management responsibilities at Geyer, Morey, Ballard. Holding the new title of senior v.p.-plans, he will be in charge of integrating agency plans and services, plus coordination of advertising objectives with service departments. He continues to supervise the Lehman & Fink account.

Murray Arnold is the new general manager of WPEN (AM & FM), Philadelphia, and Musitone, a background music service. Arnold was station manager and program director since 1954. Previously, he was program manager, WIP. He is a past president and chairman of the board, TV and Radio Advertising Club of Philadelphia.

Heber Smith has been promoted manager of John Blair & Co.'s San Francisco office to manager of the Los Angeles office, effective 1 April. George B. Hagar succeeds Smith as manager in San Francisco. Smith joined Blair in 1952 after heading the NBC Spot Sales office in that city. He succeeds Carleton Coveny who is retiring after 26 years.
KTBS-TV reaches a 1.5 billion dollar market of 1.1 million buyers* ... beaming ABC exclusively to homes in southwestern Arkansas, southeastern Oklahoma, northwestern Louisiana and northeastern Texas, including famed Gregg County in the heart of the East Texas oil country. The station's continued excellent coverage of this extensive and influential market is an important reason for you to specify KTBS-TV, Channel 3, Shreveport, Louisiana.

*Copyright Sales Management February 1, 1963 Survey of Television Markets; further reproduction is forbidden.

SHREVEPORT, LOUISIANA

KTBS-TV

K

THE KATZ AGENCY, INC.
National Representatives

E. Newton Wray, President and General Manager

THE BEST IN SIGHT

SPONSOR, 25 MARCH 1963
Representatives

After 20 years as manager of the John Blair Los Angeles office, Carlton Coveny will retire 1 April to be succeeded by Herber H. Smith, Jr., who moves south from the Blair San Francisco office to head up the radio sales division.

George Hagar, for the past five and a half years an account executive with Blair in San Francisco, moves into the manager's slot there.


Looking forward to: The 1963 Silver Nail-Gold Key Awards program luncheon of the SRA, scheduled for 8 May at the Waldorf-Astoria in New York, and for the same day in Chicago and Detroit. The inclusion of the Detroit Timebuyer of the Year Award is a first this year and brings to four the number of awards given annually by the association.

PEOPLE ON THE MOVE

Irwin "Bob" Steres to account executive in the Los Angeles office of Peters, Griffin, Woodward.

Sylvia Bauer to new firm of Vic Piano Associates.

John Murphy to Chicago office of Metro Broadcast Radio Sales and Metro Broadcast Television Sales as manager, sales development.

Van L. Rubenstein to account executive in the New York office of CBS TV Stations National Sales.

SPONSOR/25 MARCH 1963

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'63 ARB TV home estimates* by states

<table>
<thead>
<tr>
<th>State</th>
<th>Total Homes</th>
<th>TV homes</th>
<th>% TV</th>
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<tr>
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*July '62 TV set count estimates, based on May 1962 regional Census data, used as source for ARB January-August '63 local market reports.
No knock at mail. (Use it ourselves.) Nor at reps. (Our best recommenders.) But moved, new, promoted, name-changed buyers, take a while catching up to. Not for SPONSOR. Buyers make sure SPONSOR catches up, because of the way SPONSOR keeps them ahead, keeps their buying mix rich and current—with the top of the news, fast. The meaning of the news, deep. The trends, perceptively. The futures, uncannily. They may not notify stations or reps of personal changes, but they do notify SPONSOR, the idea weekly of broadcast buying that gets through better than anybody (except the rep). 555 Fifth Avenue, New York, 17. 212 MURrayhill 7-8080
INFORMATION SHOWS
(Continued from page 36)

in charge of news administration. He's now vp in charge of ABC news operations.

At both networks, Lang has played a part in selling the shows he helped create. The task is a little easier today, he says, because client's fears have diminished. From purely physical objections ("you couldn't sell a show with a surgical sequence in it . . .") the clients have risen to surmount even more serious problems of attitude: "Who could have imagined us finding sponsors for a tv program on female frigidity?"

However, a few controversial shows don't make a sales summer. Lang still believes that almost no factual program can be sold if it genuinely explores a deeply controversial issue. He believes that few clients will buy on values other than audience size.

Publicly voicing the private sentiments of many network officials, Lang comments that the "noble advertiser, who'll take the risk" is a fabulous creation. The few reported examples don't stand up to close examination; one of these is 20th Century. Although the show has done a great job for Prudential, ex-CBS staffer Lang likes to point out that the content of the show is very carefully tailored.

"We built this show," he recalls, "for 6.30 pm on Sundays, when kids control the sets. So we built in 'cops and robbers' (we called them Nazis and Poles and British and Americans) and the ratings were there. Here we have an outstanding example of thoughtful material, but . . . a review of the subjects treated might suggest that certain of the controversial aspects of the subjects remain unexplored.

Lang also likes to play the cynic in viewing the public approach of the networks to factual programming. His own network is currently enjoying success with Bell & Howell's Closeup: Lang observes this is due at least as much to its strong lead-in, The Untouchables, as the show's content. (However, it's worth remembering that for major specials, ABC has frequently preempted high-rated entertainment shows. "But in the industry as a whole," says Lang, "programs of substance are too often placed against unbeatable competition, in time periods the nets have found hard to sell for entertainment programs."

"When CBS Reports was slotted at 10 pm, three years ago," he pointedly observes, "there was a lot of drum-beating about putting on public service regularly, in prime time. The fact was we couldn't sell the show, and so it was thrown away against the strongest competition we could find" (which, by coincidence, was also The Untouchables).

On rare occasions, a network actually makes money out of factual programming.

Lang's analysis of 20th Century is interesting, although not confirmed by CBS. His breakthrough: The average film costs around $53,000 net, and Prudential pays around $40,000 gross, plus $19,000 for each rerun, plus $1,200 per-print license fee for up to 50 prints. The network retains syndication rights plus overseas sales so that within two years the average film has possibly earned $100,000.

The sales problem is heightened by the use of several different systems of 'bookkeeping.' Depending on whether the program is being quoted to the FCC, the shareholders, department heads, or offered to another network, the 'cost' varies considerably Lang said.

"It's so relative it's almost meaningless," the ABC vp says wryly. "We were offered a show last year, for one-third of the cost. It was to be a three-network pool deal. The cost quoted was $120,000. I know damn well the physical cost of the coverage—the remotes and so on—couldn't amount to more than $40,000. But these boys weren't trying to rub us. Their figures were quite correct—under the bookkeeping system they used for the occasion."

Lang observes that the pub-affairs sales problem is merely a part of the whole problem of tv costs: on particular, the rising cost of factual coverage. Networks can't exist unless they give all-out coverage to wars, revolutions, Presidential tours, and so on, around the world. "The recent earthquake in Libya was covered as competitively as a tornado in Arkansas. Coupled with the 'sophistication' of costs systems, this is resulting in unheard-of budgets and pricing."

On the day-to-day level, Lang believes that agencies are the biggest stumbling block in selling programs of substance. And within their own economic framework, it's quite understandable. No agency can recommend a show that doesn't pull the biggest audience at the lowest cost: "even when a noble client exists, his nobility isn't inexhaustible. Look at Nationwide; it's faced with a 1 p.m. that's probably up around $20. Its two biggest competitors for casualty business, State Farm and Allstate, spend around $2.5 million; Nationwide spends about $3 million, yet the competition is getting the better on circulation. How long can an advertising director stand up to that sort of pounding?"

For a provocative look at the public-service problem, Lang can come up with the theory that there's no real problem at all. Every public-service show is sponsored, even when it appears to be sustaining. "Who's paying for it? The guys who buy Lucy and Casey and Telephone Hour; they're picking up the tab for all these shows as well, whether they actually buy a public-affairs program or not.

"Some networks cry they lose money on this kind of stuff. Do they? If it's a question of doing it, of losing your license, then it isn't a loss. It's part of the cost of staying in business. And isn't the cost then divided amongst the paying subscribers?"

There's no simple answer to the selling problem, Lang concludes. Part of the answer is improving the product (he believes ABC's regular news coverage is fact overhauling its opposition) and part of it also is being realistic: when programmers find ways of making factual shows attractive to larger audiences, then they become more attractive to advertisers.

"Public-service is a network's front page; if it's good then you can sell the advertising-space inside. It's all part of the cost of staying in business—and as cost goes up we're forced to find more attractive formats. The factual

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INFORMATION SHOWS
(Continued from page 75)
programers have been content to talk to too few people. We must reach more people, and we can do it without cheapening the material. And when we do reach more people, then we'll be able to sell it."

Agreement in part is voiced by another network sales chief, NBC's Sam K. Maxwell. After 15 years with CBS, Maxwell left the post of network sales coordinator to join NBC last year as director of special program sales. The selling job, he reports, has become a lot easier because "NBC is now producing special programs which surpass the viewing attained by many regularly-scheduled entertainment vehicles" (for example, The Tunnel was NBC's fourth-highest rated program in its week).

The current roster of participants in NBC specials includes a surprising number of low-cost, consumer-goods advertisers. Some of them are diversified marketers, experimenting with these shows as a corporate umbrella along the lines pioneered by service industries and basic manufacturers.

"In a broad sense," Maxwell comments, "the specials and one-shots are perhaps the last realm of network programming in which personal salesmanship is still all-important. The shows are unique, at least in the sense they're non-recurring, or that they treat a different subject each time. They're not a slide-rule product, they can't be buttressed by exhaustive audience research and elaborate media comparisons, and always have to be sold sight unseen."

As an example of missionary selling direct to the client, Maxwell likes to cite the Union Central Life Insurance company's buy of two specials in the '60-'61 season. This sale resulted from a direct pitch to the company's president: UCL had never undertaken any tv advertising.

The sale was more unusual because the network's special projects division had to function, in part, as the advertising agency for the client, at the company's own request. Since then, UCL has appointed an agency: NBC sold it two more spe-
cials in the past season—and is currently preparing at least two more for '63-'64.

Although both Maxwell and Lang agree that public-service selling has become a trifle easier in the past two seasons, they also concur that their networks have got a long way to go before the full cost of programing is recovered. There's one competitive fact which may work in their advantage for the new season: CBS concentration on star-studded entertainment specials.

Although CBS isn't cutting down its immense output of factual programing, the network is giving most of the glamour play—at least in presentations—to showbiz elements in the new schedule. One result of this, according to seasoned observers, may be a thorough exhaustion of the talent pool by season's end.

"By season's end," says an agency media director, "there won't be a performer of any stature who hasn't been over-exposed. The news boys may come out of this looking like heroes."

BLINTZES
(Continued from page 43)
WBST-TV and WNEW-TV. We were not sorry. But we think radio does a better job for our client.

Milady's air force. The radio campaigns are supplemented with outdoor boards and, on occasion, the New York subway systems and Sunday supplements spread the Milady message.

Many New Yorkers and out-of-town visitors to Gotham's shoreline during the summer months also are reminded of Milady's Blintzes in an uncommon form of advertising, namely skywriting. The makers of the popular blintze have a Milady Airforce which tows a Milady message from Coney Island to the borders of Jones Beach.

Each of the frozen food buyers in the New York marketing area has been sworn in and is an honorary Colonel in the Milady Airforce. The presentation of a certi-ficate is part of the ceremony and names of those inducted in Milady's Airforce.

"We have found radio a most effective form of consumer advertising," Hy Epstein, president of Milady's Blintzes told sponsor.

“We have had especially good results from the personality type commercials—commercials with copy that is bright and humorous. Radio advertising will always form a good part of our annual budget."

Similar sentiments were voiced by Mac Levine, vice president, secretary and treasurer of the firm. He told sponsee that over the years "we found the proper use of radio personalities has always put Milady's Blintzes center stage in the frozen food field."

Both Epstein and Levine, proud builders of Milady's Blintzes, and Messrs. Greenland and Smith of the agency, are now certain that blintzes, particularly Milady's, have broken out of ethnic bounds and indeed become an almost hemisphere favorite.

The Milady line also includes potato pancakes, potato dumplings, corn fritters, and waffles.

But their principal preoccupation appears to be with blintzes and their goal is to turn this nation into a vast army of blintze-devourers. Radio, they repeat, will be the major weapon used in this "blintze krieg."

COMMERCIAL CRITIQUE
(Continued from page 27)
reason for our being in business.

Well, astute advertising man, working for agency or advertiser, please do not dismiss good ideas because product or product message lingers in the wings a bit. Potential consumers are watching three or four or nine hours of television at once—not just our 60 seconds. So registering the selling message is a matter of putting it across as strongly as possible at any point in our allotted three score and none life span.

To be sure, this method of reaching consumers has produced show-off commercials full of charm or wit or special-effects that never make a point. Those are long, slow straight balls—no hook. Like everything else, the kind of commercial we're talking about must be done well, with a pay-off as big as the build-up.

Just don't count "seconds before we see the product name." Look at the whole "long" thing and decide whether it works or not. That's all.
Let's have expanded public interest campaigns

More can be done with public information announcements. In fact, spot announcements seem to hold the key to getting maximum information to the American public without sacrificing broadcasting's "mass" audience appeal.

During the next 52 weeks, the networks and the local broadcast stations will be carrying spot announcements for a variety of causes: Red Cross, American Medical Society, Buy Bonds, United Fund, Heart, Crippled Children's Fund, Cerebral Palsy, etc. This is all well and good, but the point is, the cause of each of these organizations is specific, the objectives are limited, and the degree of enlightenment does not encompass the broad base of topics which are possible to explore by utilizing spot announcements.

There are many broader areas which could be explored with a series of spot public information announcements. There are many basic facts which are important for every American to know and to understand: Our economic system, our educational system, the history of democracy, U.S. Presidents, etc.

I believe the broadcast industry has a responsibility to bring certain basic facts concerning our country to the American public. The broadcast industry should develop a "spot public information announcement" program, whereby the fundamental facts concerning the American heritage will get exposure to the public.

Here's how it could be developed. The National Assn. of Broadcasters will select a committee made up of outstanding leaders in major fields of endeavor. (Let's call it the Spot Public Information Announcement Committee.)

SPIAC will be asked to select various facets of our heritage which they feel should be explained to the public. The committee will list the areas and also their degree of importance.

Because of the amount of preparation necessary to complete a campaign, I recommend only one major campaign to be developed per year. Each campaign will run from 12 to 16 weeks, and the number of individual announcements will vary depending on the nature of the campaign.

After SPIAC has made its recommendation to the NAB, the NAB and SPIAC will select a "sub-committee," made up of the outstanding leaders in the particular areas to be explored by the campaign. For example, let's say SPIAC has recommended "The American Educational System." The NAB and SPIAC would then select outstanding leaders in education to form an educational subcommittee.

The subcommittee will be asked to meet and analyze the development of American education. Their goal will be to synthesize our educational system into a number of basic facts which will crystallize the American educational system.

After these facts have been developed, an advertising agency will be selected to evolve an "advertising-campaign" based on facts developed by the educational subcommittee. The agency's instructions will be simply, "Here are the basic facts concerning a product, 'The American Educational System'; you develop a broadcast campaign to inform the general public about the facts of our product."

The agency will formulate a campaign of spots (say from one to thirteen different spots), keeping in mind that the entire campaign will last only 12 to 16 weeks and that the story of our product must be told in the framework of 20- and 60-second spots. The agency will handle the development of the campaigns in the same way it produces a campaign for an individual commercial client or product. Of course, all art work, copy and continuity will be approved through the various stages of development by the educational sub-committee. SPIAC and the NAB. Agency completes its phase of the project, the disc will be cut, the VTR produced and the film made ready. The NAB will send the complete campaign to all broadcast stations, along with detailed instructions for conducting the campaign in the individual radio and television station.

The station will have the option to accept or reject the campaigns. All the campaigns will fill the general need of the public, but some will be more vital to an individual community than others.

All broadcast stations will have the same campaign. Therefore, the station's degree of participation is a matter of individual desire.

Thus the broadcast industry will be acting as a unit, initiating a program for the enlightenment of the people we serve.
Liggett & Myers this week starts a 13-week push for Chesterfield. Schedules call for nighttime minutes and chainbreaks. Gene Hobicorn is the buying contact. J. Walter Thompson is the agency.

California Packing's $7 million-plus 1963 national ad campaign gets under way 1 April. Schedule includes both spot radio and spot tv, to supplement network tv buys. Agency is McCann-Erickson, San Francisco. Genesee Beer is starting campaigns 1 May on both radio and tv for 52 weeks. The tv campaign will be one of renewal and improvements in 12 eastern markets, where prime 20s and fringe minutes will be used. The radio drive will include 100 eastern markets, where traffic 30s are sought. Buyer for both radio and tv at McCann-Marschalk is Frank Finn.

Texize Chemical preparing a saturation campaign through Venet (Union, N.J.) due to hit Metropolitan New York in May to introduce chlorine-free bleach, Care. National distribution and broadcast ad drive expected to follow.

**SPOT TV BUYS**

Gerber Baby Foods will start an eight-week campaign directed toward young housewives 1 April. Buyer Bob O'Connell at D'Arcy is looking for daytime minutes in 85 markets.

Tidy House Products, a division of the Pillsbury Co., running a test market campaign in Grand Rapids, Mich., which will continue for an undetermined length of time. Daytime minutes are being used to reach women. Buyer is Otis Hutchins at McCann-Marschalk.

Carter Products' buy is now under way at both SSC&B and Ted Bates. The six-month national campaign, which will push five products, will start 1 April. Buyers are interested in night minutes. Jim McCollom at SSC&B buying for two-thirds of the markets involved, John Hughes at Bates purchasing for the one-third.

Helena Rubenstein campaign for Fashion Stick will start 1 April. Buyer Doug Flynn at Ogilvy, Benson & Mather searching for minutes in over 25 markets to reach women.

Wiedemann's Beer is renewing its 52-week campaign of 20s and minutes in 15 markets. Drive is aimed at the male audience. Buyer is Stu Eckert at DCS&S.

American Chicle campaign for Clorets scheduled for 1 April in 70 to 76 markets is directed to the adult audience. The 13-week drive will be made up of fringe minutes. Buyer is Mary Meahan at Fuller & Smith & Ross.

Socony Mobil will start a campaign of nighttime minutes within the next two months, directed to the male audience in various markets. Buyer is John Hughes at Ted Bates.

**SPOT RADIO BUYS**

Nabisco Graham buyer Dale Paine at McCann-Erickson is buying 30s, 20s, and minutes in 20 midwestern markets for a 13-week campaign set to start 1 April.

Humble Oil buying summertime weekend minutes in about 150 markets for a drive to start in May and run through August. Doing the purchasing at McCann-Erickson are Ethel Melcher, Helen Burgert, and Mort Weinstein.
A SALUTE TO A UNIQUELY VITAL 30 YEAR OLD...

THESE WERE THE REMARKS MADE BY PETER GOELET ON THE OCCASION OF THE 30th ANNIVERSARY OF STATION WGNY—

If I remember correctly, when we first got the construction permit for WGNY, I was only 21 years old—the youngest licensee in the records of the Federal Radio Commission, now the Federal Communications Commission. In those days I was filled with the excitement of the idea of operating a radio station because it combined the concept of various forms of entertainment, including music (that I was very much interested in), and adaptation for radio of the works of the legitimate theatre. Over and above all this was the idea of having a means of communication which would represent the community so that the station would in effect satisfy the commission's rule that it serve the public interest, convenience and necessity.

I was young and inexperienced; I think perhaps that I tried to make the station a poor imitation of something that could have been done much better in New York, rather than a unique and vital enterprise which I think it now is. You see, in this business, which is really pretty much of a closed corporation, the news gets around pretty fast whether or not a station is in the black. "In the black" very obviously means that it is being supported by its local merchants who are in the best possible position to know whether their customers are tuning in to it, or not. The station that does not have the support of its local merchants (and in addition, the national business that it needs so much in order to thrive) cannot afford the staff and the facilities which it must have.

WGNY has now become a successful commercial enterprise, and so is in the position to do the community job which the government and the people of Newburgh and the surrounding area expect of it. I would like to wish you thirty more years of service to the community.

Peter Goelet
President, National Audience Board
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identifying her more closely
with the RUST CRAFT
BROADCASTING COMPANY
which owns and operates the
NBC affiliate in Chattanooga.
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favorite in the Chattanooga
market according to the
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5:00 p.m. 'til midnight,
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35.96% MORE than station C.
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contact your H-R man!

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changed—but
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still
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