

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

18 MARCH 1963—40¢ a copy / \$8 a year

NBC GENERAL LIBRARY

UHF: WHERE IT STANDS TODAY p. 25

The 'soap opera' emerges as new tv force p. 32



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.

RADIO DIVISION

EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

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

- KOB Albuquerque
- WSB Atlanta
- WGR Buffalo
- WGN Chicago
- WDOK Cleveland
- WFAA Dallas-Ft. Worth
- KBTR Denver
- KDAL Duluth-Superior
- KPRC Houston
- WDAF Kansas City
- KARK Little Rock
- KLAC Los Angeles
- WINZ Miami
- KSTP Minneapolis-St. Paul
- 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
- KVOD Tulsa

Intermountain Network



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.

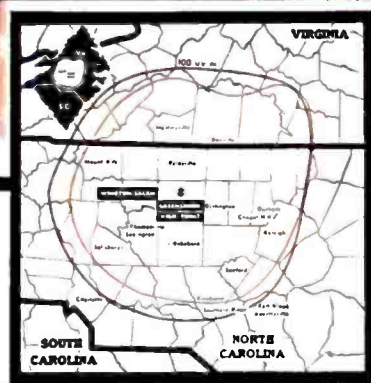
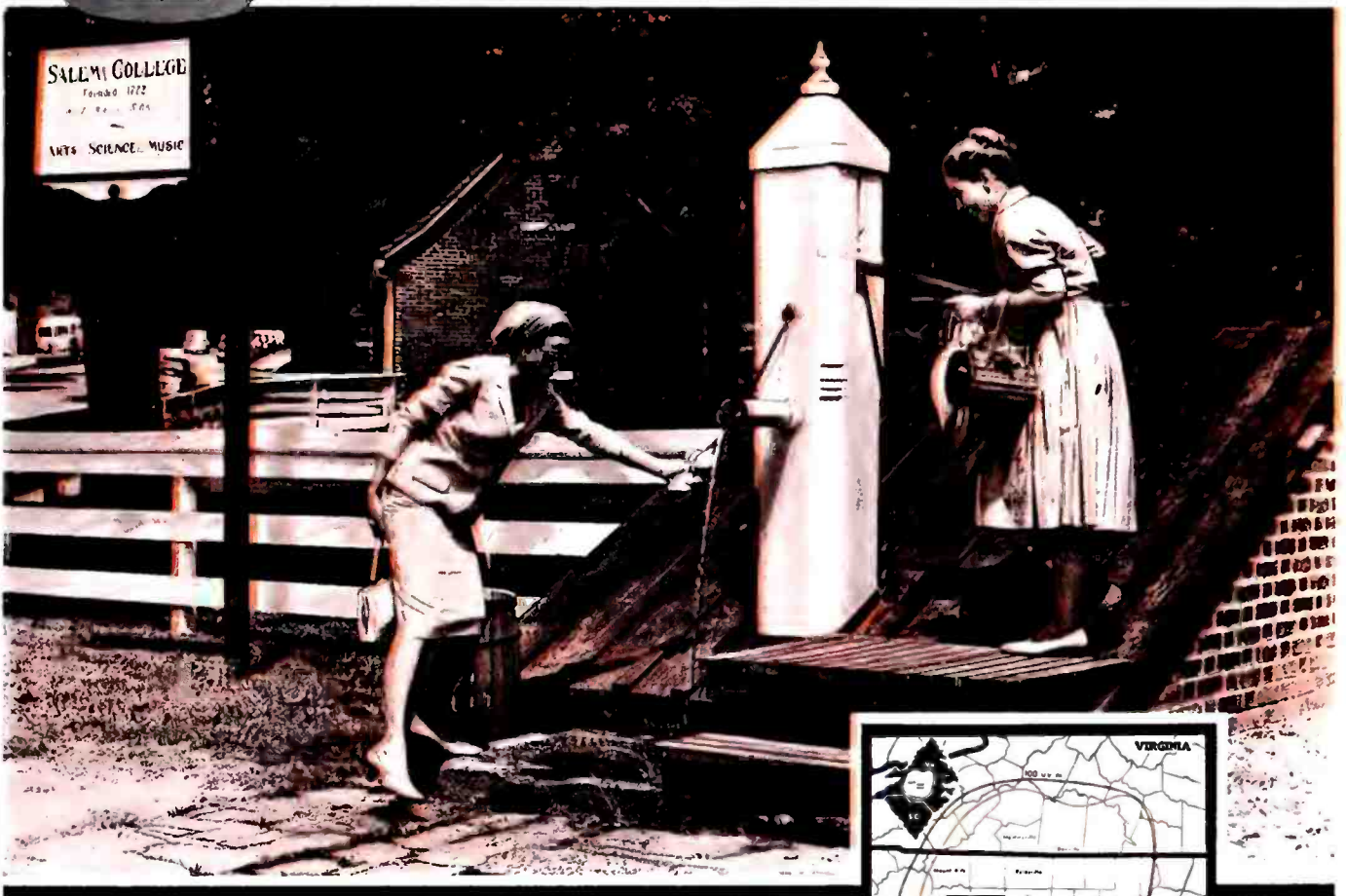
This continued audience acceptance is the mark of "The Difference Between Good and Great in Twin City Television." It can be put to work for you by contacting your nearest Peters, Griffin, Woodward "Colonel."

Minneapolis  St. Paul



in

WINSTON-SALEM



"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.



wfmy-tv

GREENSBORO, N. C.

"Now In Our 14th Year Of Service"



Represented nationally by Harrington, Righter & Parsons, Inc.



SERVING THE LARGEST METROPOLITAN TV MARKET IN THE CAROLINAS

SPONSOR/18 MARCH 1963

TRENDEX

ASKED:*

Which station do you FIRST
tune to for the news?

WASHINGTON ANSWERED:

WWDC 20.7%
Station A 17.7%
Station B 17.4%
Station C 12.2%
Station D 9.3%
Station E 5.0%

*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 RADIO

WASHINGTON, D. C.

represented nationally by John Blair Co.

THE DOMINANT VIEW IN THE NATIONS LARGEST



The Scranton-Wilkes Barre market . . . Third largest in the Third Largest State . . . from the area's highest tower, WDAU's dominant position is established beyond all doubt.

It's a fact . . . when you buy WDAU-TV, you buy consistent ARB leadership and extraordinary coverage that includes the world's largest Community Antenna (Cable) Television coverage of 130,000 homes as a plus.

But there's more to a WDAU-TV buy . . . a feeling of community acceptance . . . for WDAU-TV represents the pulse of Central and North-eastern Pennsylvania community life.

WDAU TV

scranton-wilkes barre
and WGBI represented by H-R

SPONSOR

18 MARCH 1963

Vol. 17 No. 11

Sponsor-Week *News* P. 11

Top of the News pp. 11, 12, 14 / Advertisers p. 52 / Agencies p. 54 /
Tv Stations p. 60 / Radio Stations p. 59 / Film p. 64 / Fm p. 63 /
Representatives p. 63 / Networks p. 55

Sponsor-Scope *Behind the news* P. 19

Data Digest *Cost of daytime tv declines* P. 16

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' WEENIE / 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 Publisher's Letter p. 6 / Commercial Critique p. 42 / Radio/Tv Newsmakers p. 62 / Seller's Viewpoint p. 69 / 555 Fifth p. 8 / 4-Week Calendar p. 8



SPONSOR ® Combined with TV ®, U.S. Radio ®, U.S.FM ®, Executive, Editorial, Circulation, Advertising Offices: 555 Fifth Ave., New York 17, 212 Murray Hill 7-8080. Midwest Office: 612 N. Michigan Ave., Chicago 11, 312-664-1166. Southern Office: 3617 Eighth Ave. So., Birmingham 5, 205-322-6528. Western Office: 601 California Ave., San Francisco 8, 415 YU 1-6915. Los Angeles phone 213-464-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$5 a year, Canada \$9 a year. Other countries \$11 a year. Single copies 40c. Printed U.S.A. Published weekly. Second class postage paid at Baltimore, Md. © 1963 SPONSOR Publications Inc.

ADVENTURE ROAD

ADVENTURES IN PARADISE

MASTERPIECE THEATER

MICKEY MOUSE CLUB

NITE MOVIE

NEWS

SPORTS

SURFSIDE 6

B'WANA DON

Judgement

W

W  TV

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.

WJW-TV CBS IN CLEVELAND*



LOS ANGELES <i>KGBS</i>	PHILADELPHIA <i>W'IBG</i>	CLEVELAND <i>W'JH'</i>	MIAMI <i>W'GBS</i>	TOLEDO <i>W'SPD</i>	DETROIT <i>W'JBK</i>	STORER BROADCASTING COMPANY
NEW YORK <i>W'HN</i>	MILWAUKEE <i>W'ITI-TV</i>	CLEVELAND <i>W'JW-TV</i>	ATLANTA <i>W'AGA-TV</i>	TOLEDO <i>W'SPD-TV</i>	DETROIT <i>W'JBK-TV</i>	

A
profit-conscious
promotion-oriented
expansion-prone

STATION
or
MANAGER
OWNER

wishing to increase his share of the market; exert a more Dynamic Influence upon his Community; or have more time to devote to other pursuits . . .

. . . will find ME to be the ideal Right and Left Arms in achieving these goals.

Your listeners will rave about the station's Imaginative and Creative Programming Quality!

Your advertisers will increase their budgets!

Your competitors will complain and shout, "Unfair Competition!"

You will have More Money, and Time to spend it!

My Programming, Production, Promotion and Publicity background enables me to

Develop
Produce
Promote

a most profitable product without reducing the station's effectiveness as a Community Force.

My assets are now available to be added to yours.

BOX 44

SPONSOR

▲ An inside report to SPONSOR's readers

A publisher's view of
significant happenings in
broadcast advertising

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.

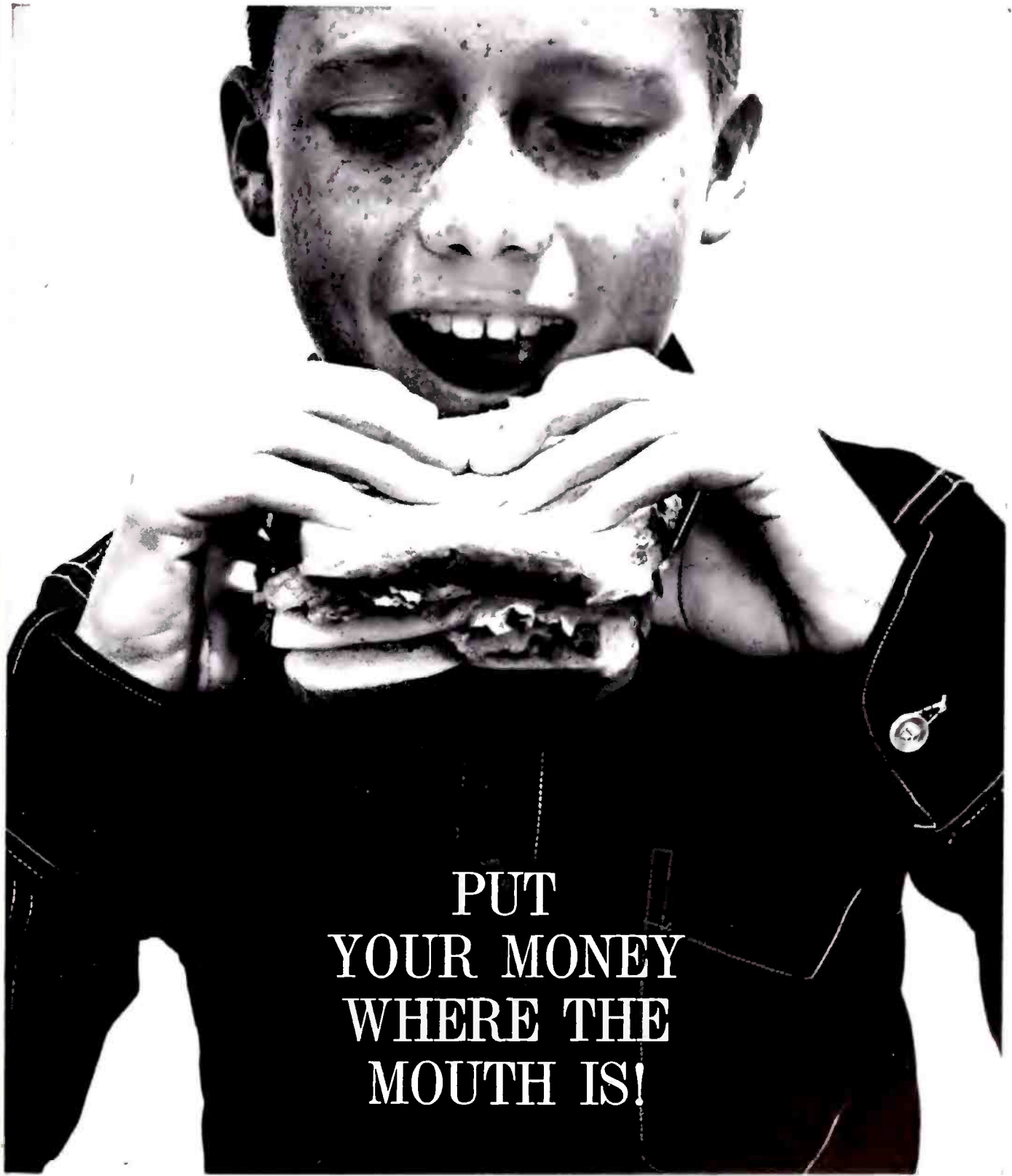
Things began humming. Fresh emphasis was put on SPONSOR's kind of selective news. For the first time every editor was assigned beats to cover in person. The back of the book has been strengthened. An every-week department on tv commercials and radio commercials has been added. Articles have been made 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 end product?

That, dear reader, is easy to judge. Your latest copy of SPONSOR and succeeding issues will quickly supply the answer.


Worm Glenn

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1963



**PUT
YOUR MONEY
WHERE THE
MOUTH IS!**

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

REFERRED TO FCC

Thank you for your editorial appearing in this week's issue (1 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.

4-WEEK CALENDAR

MARCH

Electronics Industries Assn. Spring Conference, Hilton Hotel, Chicago, 19-22.

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 annual Collegiate Broadcasters Conference, Park Sheraton Hotel, New York, 21-22.

Intercollegiate Broadcasting System, 24th annual convention, New York University, New York, 23.

Advertising Federation of America 6th district Spring conference, Sheraton-Chicago Hotel, 28-30.

Advertising Women of New York World's Fair Ball, Waldorf Astoria, 29.

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.

Boy Scouts of America benefit luncheon for advertising, publishing, entertainment people, organized by Benton & Bowles; tickets through BSA and chairman William Hesse, president of B&B, and co-chairman William H. Hylan, sr. v.p. sales, CBS, and John Mitchell, v.p. sales, Screen Gems, Waldorf Astoria, 3 April.

American Women in Radio and Television, New York City chapter, "Projection '63" panel discussions, McCann-Erickson conference room, New York, 6 April.

"EXTREMELY HELPFUL"

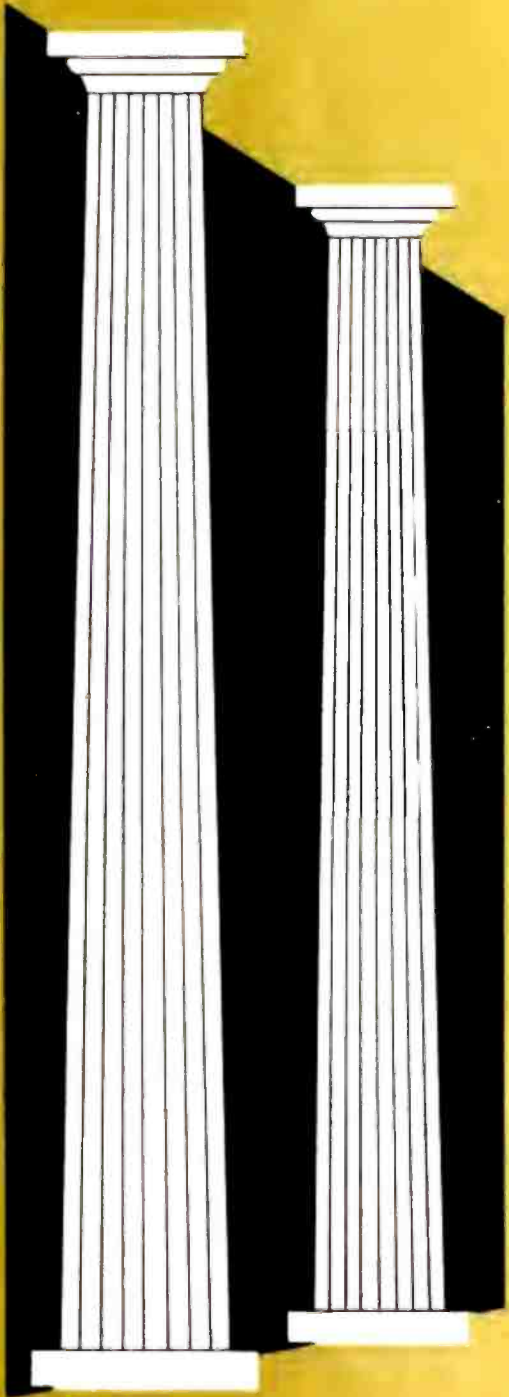
We have just increased our power to ten thousands watts and are interested in the news and the various other broadcasting operations. Your magazine has always been extremely helpful to me in the past and I look forward to continued fine news of media and advertising.

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.

WGN, a pioneer in Mid-America
Recipient of the 1962 Mike Award



*Congratulates and
salutes the White Columns
on Peachtree*

WWSB,

a pioneer in Dixie

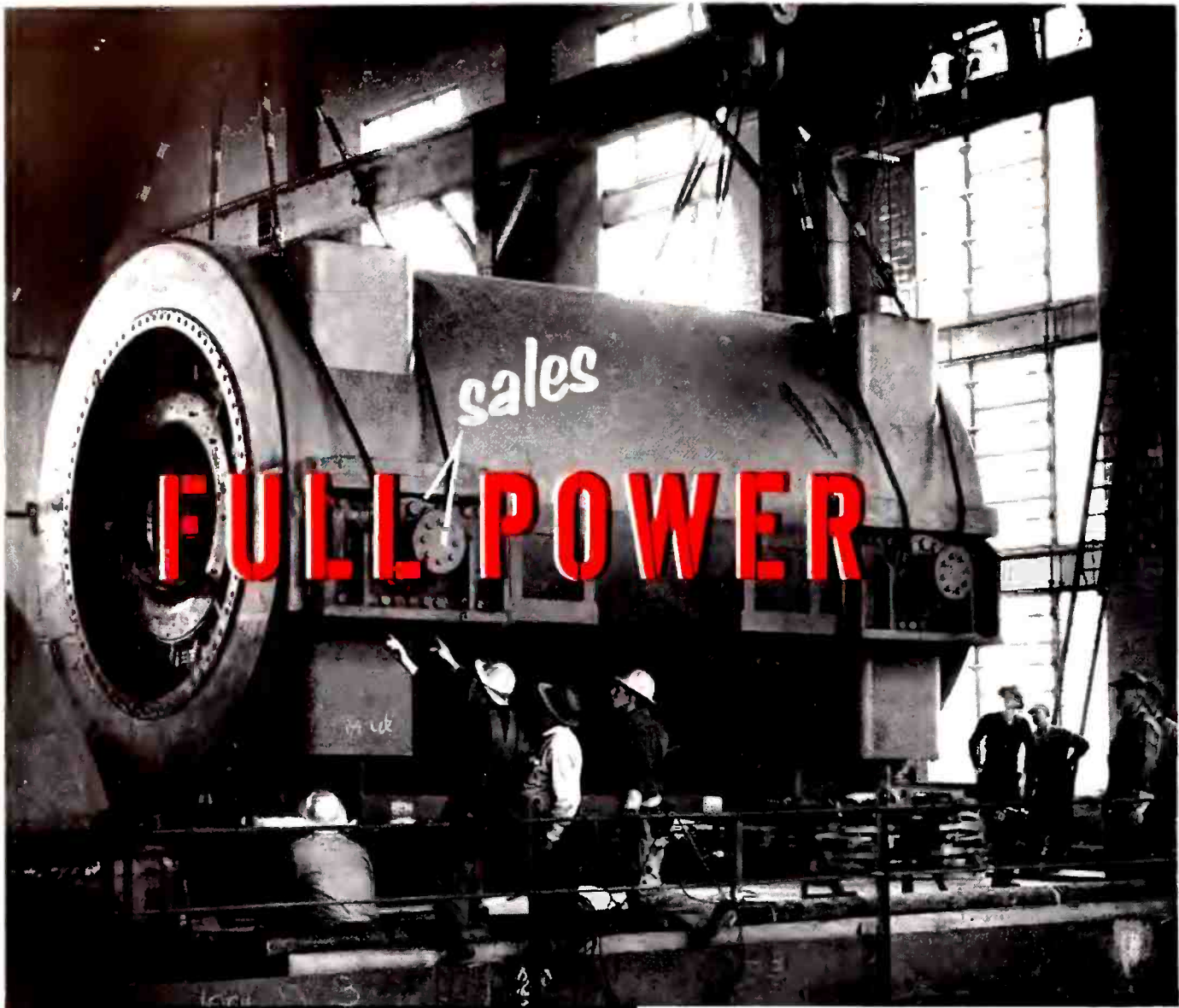
...for distinguished contribution to the art
of broadcasting and in recognition of:
dedicated adherence to quality, integrity and
responsibility in programming and management.



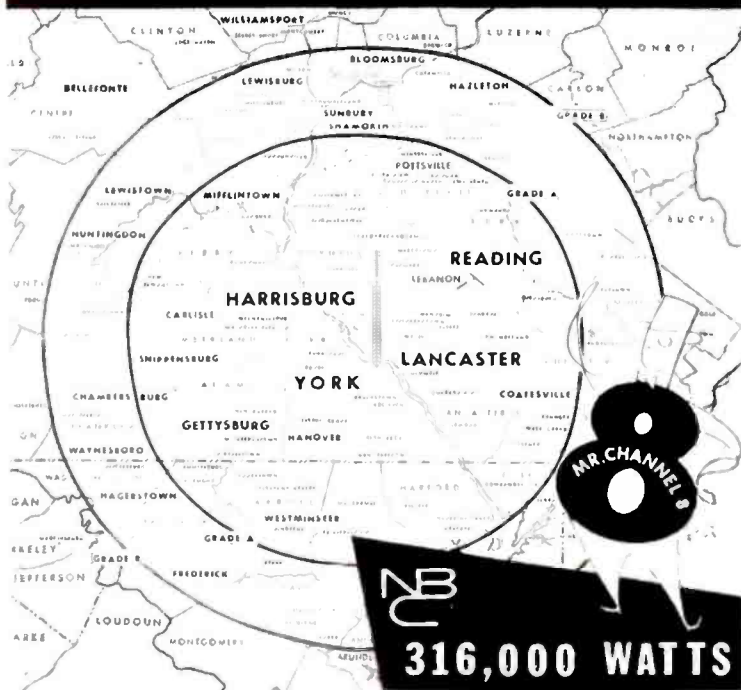
RECIPIENT OF THE BROADCAST
PIONEERS 1963 MIKE AWARD

Join the Broadcast Pioneers; wear your emblem with pride

For membership contact: Edward Voynow, Edward Petry & Co., Inc., 400 North Michigan Ave., Chicago 11, Illinois



MULTI-CITY TV MARKET



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

SPONSOR-WEEK

Top of the news
in tv/radio advertising
18 March 1963

RATING PROBE: NOW IN EGG-IN-FAN STAGE

The Harris House Commerce Investigations subcommittee in the first week of its rating service hearings dealt with preliminaries. 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 mailings 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

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 hearings.

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.

SPONSOR-WEEK | Top of the news in tv/radio advertising (continued)

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

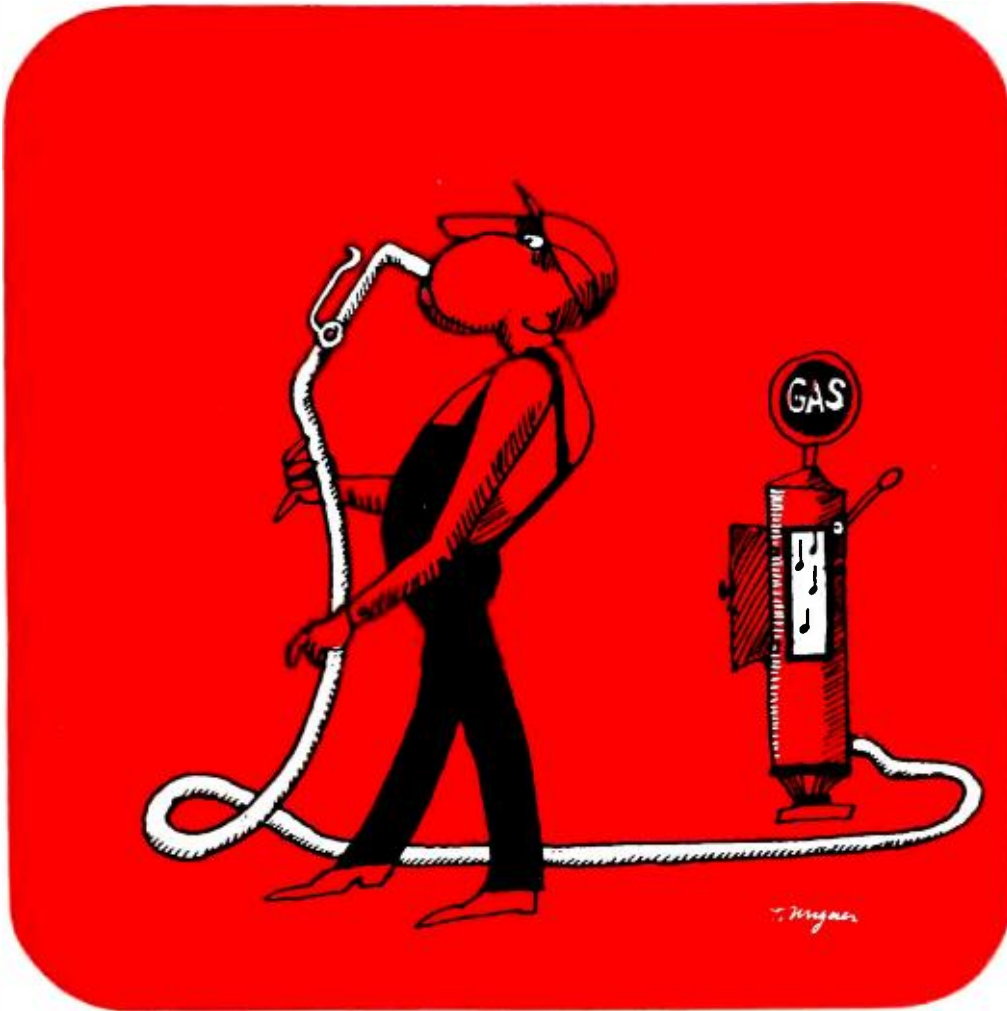
Advertising revenues on uhf stations are rising, a SPONSOR survey shows (page 25). More than 60% of the respondents said national advertising was up in 1962, while 70% indicated local ad revenues rose. Of those stations in uhf-only markets, 85% reported an improvement in earnings.

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

METROPOLITAN BROADCASTING RADIO, REPRESENTED BY METRO RADIO SALES
JACK THAYER, V.P. AND GENERAL MANAGER A DIVISION OF METROMEDIA, INC.

SPONSOR-WEEK

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

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.

SPONSOR-WEEK continues on page 50

DOC

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!



BLAIR TELEVISION

FACTS PROVE

CONCLUSIVELY!

K-NUZ

IS HOUSTON'S

No. 1 ADULT

AUDIENCE

BUY!

Here are the latest **FACTS** and **FIGURES** on cost per thousand **ADULTS** delivered by Houston Radio Stations. **K-NUZ** again is conclusively Houston's No. 1 **BUY!**

Mon.-Fri.	STATION	COST PER 1000 ADULT AUDIENCE
6 - 9 A.M.	K-NUZ	\$.99
	Ind. "A"	1.06
	Net. "A"	1.93
	Ind. "B"	1.81
	Ind. "C"	2.33
9 - 10 A.M.	K-NUZ	\$1.12
	Ind. "A"	2.04
	Net. "A"	2.14
	Ind. "B"	2.26
	Ind. "C"	2.66
10 A.M. - 3 P.M.	K-NUZ	\$1.74
	Ind. "A"	2.25
	Net. "A"	2.85
	Ind. "B"	3.19
	Ind. "C"	3.22
3 - 4 P.M.	K-NUZ	\$1.71
	Ind. "A"	2.95
	Net. "A"	2.87
	Ind. "B"	3.46
	Ind. "C"	3.00
4 - 7 P.M.	K-NUZ	\$1.43
	Ind. "A"	1.71
	Net. "A"	2.48
	Ind. "B"	2.38
	Ind. "C"	3.27

SOURCE:

Oct.-Nov., 1962 PULSE—Rates Published in Jan., 1963 SRDS.



THE KATZ AGENCY INC.

NATIONAL REPRESENTATIVE

IN HOUSTON call

DAVE MORRIS JA 3-2581

K-NUZ

DATA DIGEST

Basic facts and figures on television and radio

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.

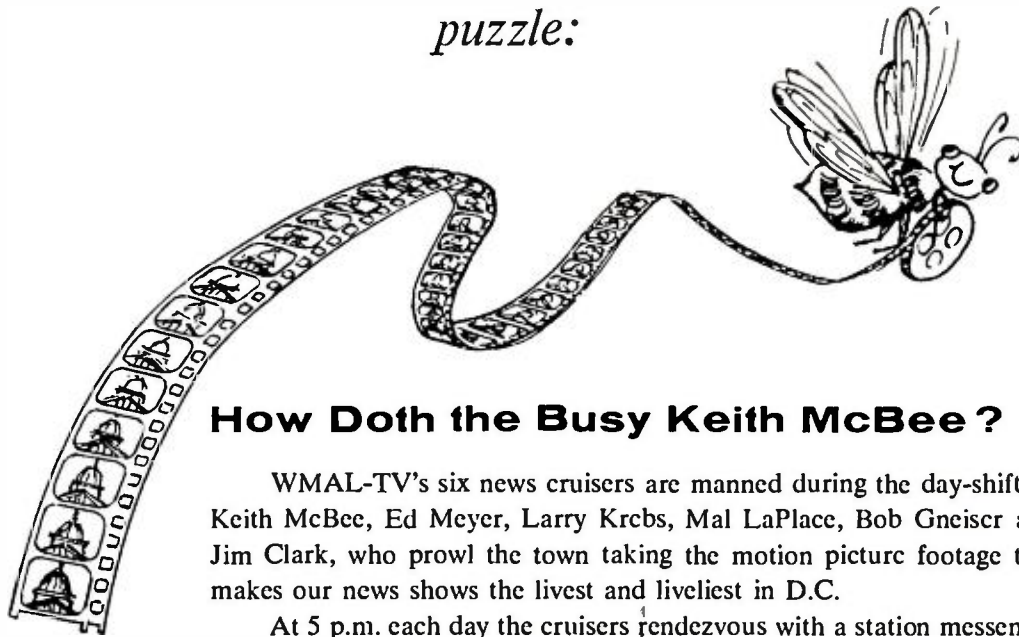
CPM, tv web commercial minutes, '57-'62

Estimated cost per-1,000 commercial minutes delivered network programs—by day parts 1957-1962

	All Programs	Evening	Daytime
1962	\$2.66	\$4.36	\$1.81
1961	2.72	4.00	1.94
1960	2.73	4.04	1.96
1959	2.82	3.88	2.25
1958	2.96	3.78	2.44
1957	2.90	3.85	2.24

Note: All the above data is reported on a program basis
Source: A. C. Nielsen/TvB

puzzle:



How Doth the Busy Keith McBee ?

WMAL-TV's six news cruisers are manned during the day-shift by Keith McBee, Ed Meyer, Larry Krcbs, Mal LaPlace, Bob Gneiscr 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 Adaptation courtesy Dover Publications, New York 14, N. Y.

Send answers to: Puzzle #74, WMAL-TV, Washington 8, D. C.

wmal-tv abc

Evening Star Broadcasting Company

WASHINGTON, D. C.

Represented by: HARRINGTON, RIGHTER & PARSONS, Inc.

Affiliated with WMAL and WMAL-FM, Washington, D. C.; WSVA-TV and WSVA, Harrisonburg, Va.

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."



KPRC-TV, CHANNEL 2, HOUSTON
Represented Nationally by Edward Petry & Co.

ALSO BREWERS OF
KPRC RADIO



COURTESY OF THE CARLING BREWING COMPANY

SPONSOR-SCOPE

18 MARCH 1963 / Copyright 1963

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

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," official 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.

SPONSOR-SCOPE

- 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:

	AA	SHARE
3 February	24.8	41.5%
10 February	24.8	41.4
17 February (part 1)	26.3	45.2
24 February (part 2)	30.3	51.4

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.

SPONSOR-SCOPE

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—another 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:

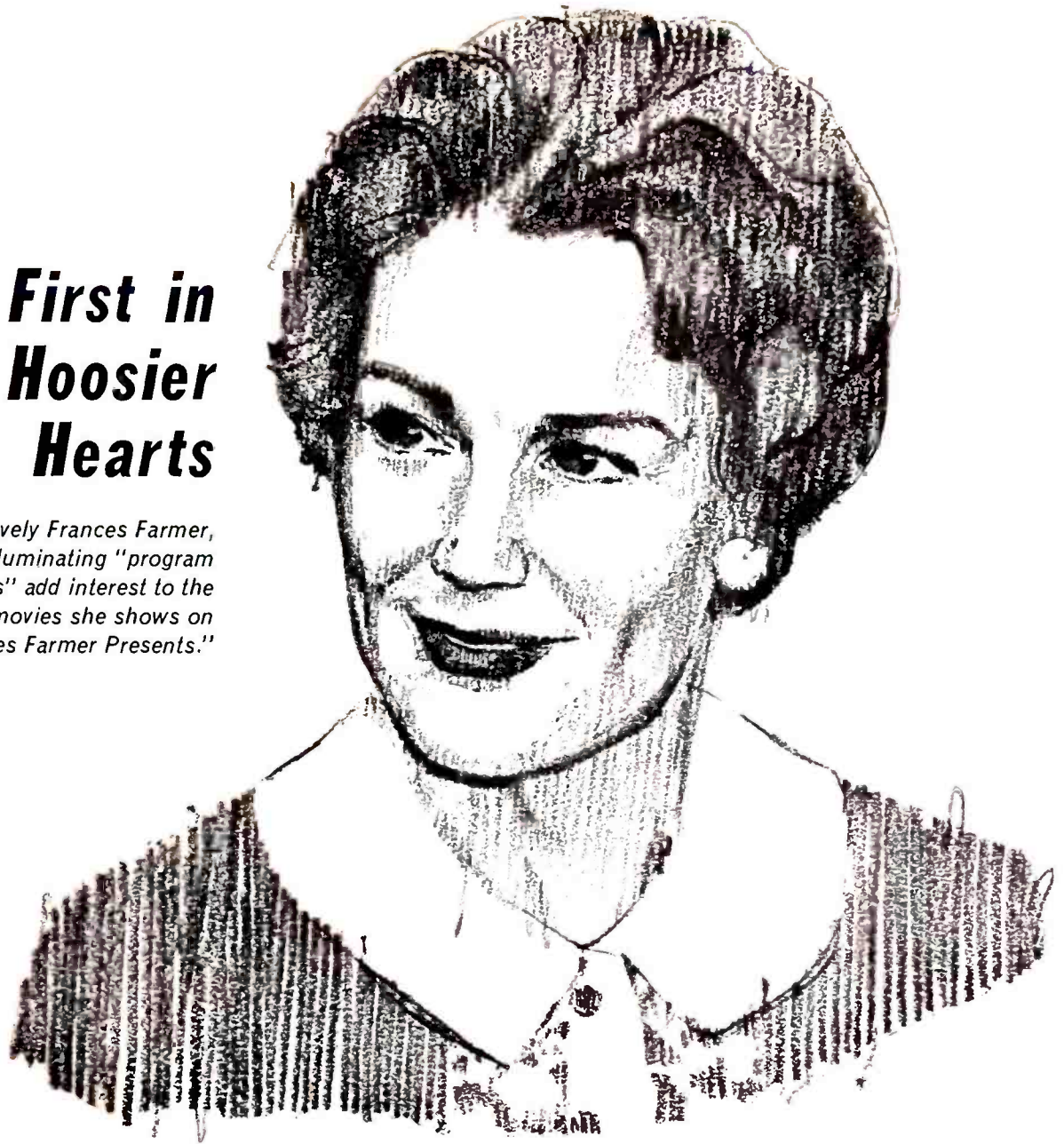
	1957	1962
Robert Hall	\$1,928,930	\$63,300
Bulova Watch	4,050,400	—
Helaine Seager	1,427,250	—

To flip the coin, there's also a number who have registered phenomenal growth in the spot tv medium:

	1957	1962
William Wrigley	\$1,986,000	\$15,033,000
Alberto-Culver	616,970	11,155,000
Campbell Soup	245,130	5,971,460
Deluxe Reading	41,810	3,940,670
Simoniz	—	2,294,250

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!



TIME-LIFE
BROADCAST
INC.

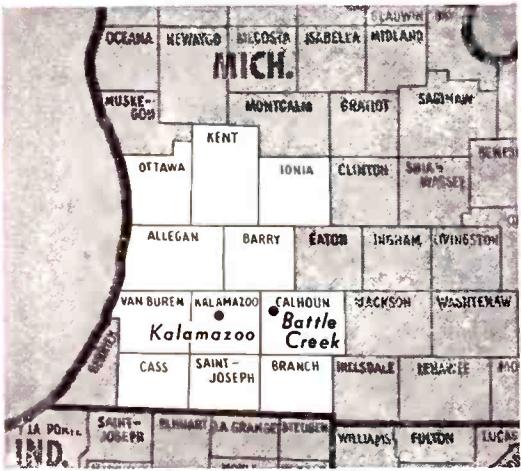
America's 13th TV Market
with the only basic NBC coverage of 760,000 TV set
owning families. ARB Nov., 1961. Nationwide Sweep.



YOU MAY NEVER SEE THE HIGHEST WAVE*

**BUT... With WKZO Radio, Ride
The Crest in Kalamazoo
and Greater Western Michigan!**

WKZO RADIO MARKET
COVERAGE AREA • NCS '61



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.

The Felzer Stations

RADIO
 WKZO KALAMAZOO-BATTLE CREEK
 WJEF GRAND RAPIDS
 WJEF-FM GRAND RAPIDS-KALAMAZOO
 WWTV-FM CADILLAC

TELEVISION
 WKZO-TV GRAND RAPIDS-KALAMAZOO
 WWTV/ CADILLAC-TRAVERSE CITY
 WWUP-TV SAULT STE. MARIE
 KOLN-TV/ LINCOLN, NEBRASKA
 KGIN-TV, GRAND ISLAND, NEB.

WKZO

CBS RADIO FOR KALAMAZOO
AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

UHF

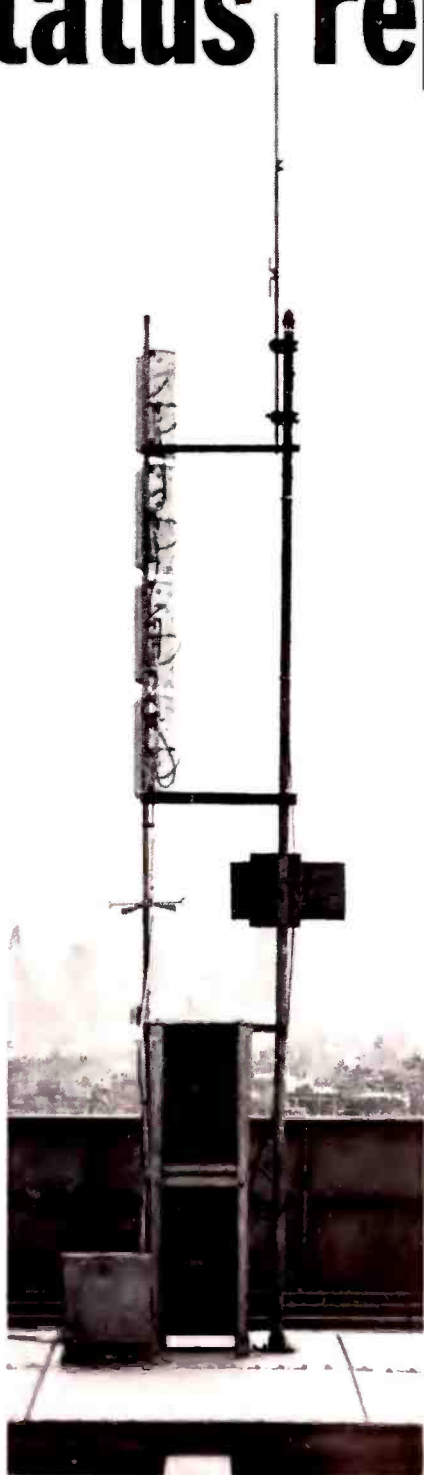
a status report

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 dis-



advantages borne by the u's will prevent them from ever becoming truly competitive with the v's 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 a uhf operator that would not be directed to a vhf operator," claimed J. A. Higdon, general manager of WAFG-TV, Channel 31 in uhf-only Huntsville, Ala. "Advertisers are interested in homes delivered. This we accomplish with ARB 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-

Commercial uhf operations in the United States . . .

City	Station	Ch.	Classification	Network	Service area population	City	Station	Ch.	Classification	Network	Service area population
ALABAMA						Peoria	WUBD	31	UHF only	CBS	289,000
Decatur	WMSL	23	UHF only	NBC	60,500	Peoria	WTVH	19	UHF only	ABC	289,000
Florence	WOWL	15	UHF only	NBC	62,000	Rockford	WTVO	39	Intermixed	NBC	210,000
Huntsville	WAFG	31	UHF only	ABC	117,500	Springfield	WICS	20	UHF only	NBC	146,500
Montgomery	WCOV	20	Intermixed	CBS	169,000	INDIANA					
Montgomery	WCCB	32	Intermixed	ABC	169,000	Evansville	WFTE	14	Intermixed	NBC	199,000
CALIFORNIA						Evansville	WEHT	50	Intermixed	CBS	199,000
Bakersfield	KBAK	29	Intermixed	CBS	292,000	Fort Wayne	WANE	15	UHF only	CBS	232,000
Bakersfield	KLVD	17	Intermixed	ABC	292,000	Fort Wayne	WPTA	21	UHF only	ABC	232,000
Fresno	KFRE	30	UHF only	CBS	366,000	Fort Wayne	WKJG	33	UHF only	NBC	232,000
Fresno	KJEO	47	UHF only	ABC	366,000	Lafayette	WFAM	18	UHF only	CBS	63,000
Fresno	KMJ	24	UHF only	NBC	366,000	Marion	WTAF	31	UHF only	Ind.	150,000
Fresno	KAIL	53	UHF only	Ind.	356,000	Muncie	WLBC	49	UHF only	NBC	111,000
Fresno	KICU	43	UHF only	Ind.	356,000	South Bend-Elkhart	WNDU	16	UHF only	NBC	299,000
Hanford	KDAS	21	UHF only	Ind.	50,000	South Bend-Elkhart	WSBT	22	UHF only	CBS	299,000
Los Angeles	KMEX	34	Intermixed		629,000	South Bend-Elkhart	WSJV	28	UHF only	ABC	299,000
San Bernardino	KCHU	18	UHF only	Ind.	810,000	IOWA					
Visalia	KICU	43	UHF only	Ind.	169,000	Fort Dodge	KQTV	21	UHF only	NBC	42,000
CONNECTICUT						KANSAS					
New Britain	WHNB	30	UHF only	NBC	129,500	Salina	KSLN	34	UHF only	ABC	64,500
*Waterbury	WATR	53	UHF only	ABC	182,000	KENTUCKY					
*Expects to change to Channel 20 in May 1963.						Lexington	WLEY	18	UHF only	NBC	132,000
FLORIDA						Lexington	WKYT	27	UHF only	ABC	132,000
Tampa-St. Petersburg	WSUN	38	Intermixed	ABC	772,500	Louisville	WLKY	32	Intermixed	ABC	725,000
ILLINOIS						MARYLAND					
Champaign-Urbana	WCHU	33	Intermixed	NBC	132,500	Salisbury	WBOC	16	UHF only	ABC	49,000
Danville	WIGD	24	UHF only	NBC	61,000	MASSACHUSETTS					
Decatur	WTVP	17	UHF only	ABC	118,000	Adams	WCDC	19	UHF only	CBS	142,000
LaSalle	WEEQ	35	UHF only	NBC	111,000	Greenfield	WRLP	32	UHF only	NBC	55,000
Peoria	WEEK	43	UHF only	NBC	289,000	Springfield	WWLP	22	UHF only	NBC	479,000

Sets manufactured: uhf continues to lag behind

Year	Total sets	Uhf sets	% of total
1962*	5,591,361	549,105	9.0
1961	6,177,797	370,978	6.0
1960	5,708,346	428,527	7.5
1959	6,349,380	435,571	6.9
1958	4,920,428	418,256	8.6
1957	6,399,345	779,800	12.2

*Source: E.I.A.

tisers' 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 mar-

ket 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 WSJV-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 vhf 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, Wisc. "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-

(Please turn to page 46)

how they compete and the audience they can serve*

City	Station	Ch.	Classification	Network	Service area population	City	Station	Ch.	Classification	Network	Service area population
Springfield	WHYN	40	UHF only	ABC	479,000	Lancaster-Lebanon	WLYH	15	UHF only	ABC	91,000
Worcester	WWOR	14	UHF only	NBC	323,000	Scranton	WNEP	16	UHF only	ABC	235,000
MICHIGAN						Scranton	WDAU	22	UHF only	CBS	235,000
Allen Park (Wayne County)	WJMY	62	Intermixed	Ind.	2,700,000	Wilkes-Barre	WBRE	28	UHF only	NBC	347,000
*Operates on a limited schedule for suburban audience. Program format emphasizes religious, public service and educational films.						York	WSBA	43	UHF only	ABC	238,000
Saginaw	WKNX	57	UHF only	CBS	191,000	SOUTH CAROLINA					
MISSOURI						Anderson	WAIM	40	UHF only	ABC	76,000
Poplar Bluff	KPOB	15	UHF only	ABC	35,000	Columbia	WNOK	19	Intermixed	CBS	261,000
NEW YORK						Columbia	WCCA	25	Intermixed	ABC	261,000
Binghamton	WINR	40	Intermixed		213,000	TENNESSEE					
Elmira	WSYE	18	UHF only	NBC	80,000	Knoxville	WTVK	26	Intermixed	ABC	368,000
NORTH CAROLINA						TEXAS					
Asheville	WISE	62	Intermixed	NBC	130,000	Nacogdoches	KTES	19	UHF only	Ind.	40,000
Charlotte	WUTV	36	Intermixed	Ind.	272,000	San Antonio	KWEX	41	Intermixed		257,000
OHIO						WASHINGTON					
Akron	WAKR	49	UHF only	ABC	514,000	Pasco	KFPR	19	UHF only	CBS	24,000
Lima	WIMA	35	UHF only	NBC	104,000	Richland	KNDU	25	UHF only	ABC	62,000
Youngstown	WFMJ	21	UHF only	NBC	509,000	Yakima	KNDO	23	UHF only	ABC	80,000
Youngstown	WKBN	27	UHF only	CBS	509,000	Yakima	KIMA	29	UHF only	CBS	80,000
Youngstown	WKST	33	UHF only	ABC	509,000	WEST VIRGINIA					
Zanesville	WHIZ	18	UHF only	NBC	59,000	Parkersburg	WTAP	15	UHF only	ABC	75,000
PENNSYLVANIA						WISCONSIN					
Erie	WSEE	35	Intermixed	CBS	251,000	Madison	WKOW	27	Intermixed	ABC	222,000
Harrisburg	WHP	21	UHF only	CBS	345,000	Madison	WMTV	33	Intermixed	NBC	222,000
Harrisburg	WTPA	27	UHF only	ABC	345,000	Milwaukee	WXIX	18	Intermixed	Ind.	1,200,000
Johnstown	WARD	56	Intermixed	CBS	280,000	DISTRICT OF COLUMBIA					
						Washington, D. C.	WOOK	14	Intermixed		477,000

*From "Uhf—the 1962 survey" by the E.I.A. (E.I.A. notes that the list is incomplete)



S.O.S. Blue Soap Pads



Gleem toothpaste



Oxydol detergent

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 super-sophisticated 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 Goodman'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 housewifey-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 leary 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 Warner also found that commercials were an entre 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



Ajax cleanser



Goodman's Noodles

Housewives in spots
look as housewives should
Heels and earrings
are out of the kitchen

names like Charlotte Rae, Alice Pierce, Morty Marshall, Bernice 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 agen-

cies 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, whereas 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
(Please turn to page 45)

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."—Maxime Marx, Norman, Craig & Kummel

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**



Commercial extolls one ounce of pepper
WBZ's Jefferson Kaye and several New England admirers of the "Child-Mild" Gem Franks pause during the radio campaign to taste the popular skinless frank



Radio helped sales in supermarkets
WBZ personality Carl deSuze (l) with Jack Bortek (c), GEM Franks sales mgr., discuss "Child-Mild" success story with Stop & Shop manager Bill Frank

Any New England connoisseur in the weenie hemisphere will tell you instantly that "Child-Mild" GEM Franks have captured the fragrant imagination of both moppets 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-song 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 poked fun, but the over-all result was nothing short of remarkable. Each of the deejays had been taken previously on a deluxe 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 tranquilized cows was used to produce this brand of franks. In supermarkets, oldsters were asking if

(Please turn to page 68)

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.

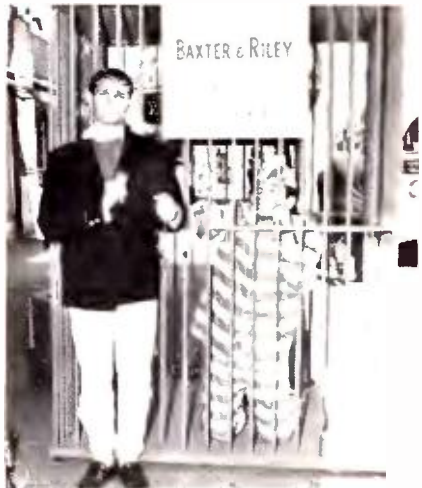
The irreverent twosome of Jeff Baxter and Jack Riley who have been pricking a wide variety of balloons on station WERE's "The Baxter and Riley Show" since last July 4. The pair daily aim their satiric shafts at everyone from the Mayor of Cleveland to their own advertisers. One of their stock characters, in fact, is a refugee from Madison Avenue named Gates Mills who buys his cars in six-packs and rents the Ohio Turnpike for steet 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 Manners 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.*





'The Secret Storm'— Profile of a daytime tv soap opera



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 soaps.

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 Niensens. 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, Marjorie 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



Serials are adult and provocative

The Secret Storm, Roy Winsor production on CBS TV, is a "top ten" daytimer. (Upper l) Roy Winsor, pres.; Joe Hardy, assoc. prod.; Bill Francisco, assoc. prod.; Gloria Monty, dir. (Above) In rehearsal (l to r): Cec Linder, Don Galloway, Gloria Monty, Ray Gandoll, June Graham, Lucy Prentis

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 Foksett, Marjorie Gateson, Haila Stoddard and director Gloria Monty; (l) "Fax on camera" Miss Foksett 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 im-

moral 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 interminable 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—Chesebrough-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 includes *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 staffers. 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 Liederkrantz Hall studios. The rehearsal continues until 12:30 when there is a 30-minute break

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Daytime entertainment

(Top) With timing established and camera angles set, performers are now ready for another daytime show; (Bottom) Scene from *The Secret Storm* with Mary Foskett and Jim Vickery as seen on tv receiver



Double-barreled promotion

Spectacular car-smash commercials carry Liberty Mutual message to general viewing public. Smaller group of executives is target for business insurance, dramatized by injured, rehabilitated welder

Sharpshooting for a select target

- ▶ Insurance company hits blue-chip viewers
- ▶ Sports show yields well for Liberty Mutual
- ▶ \$1¼-million budget is boosted

A neat piece of selective timebuying 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 it's 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)





Using tv to sell a tv campaign

Kickoff for Liberty Mutual's quarter sponsorship of ABC TV's *Wide World of Sports*, the Saturday afternoon network review was closed circuit broadcast to nationwide viewers. Company sales v.p. Mergott (l) with net executives

ton 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-

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-

Blue-chip audience is tv's biggest viewer

Family income	Total homes (000)	Tv homes (000)	% of tv penetration
Lower (Under \$5,000)	21,160	17,540	83
Middle (\$5,-7,999)	20,500	19,260	94
Upper (\$8,000 and over)	12,590	12,200	97
TOTAL	54,250	49,000	

(Source: A. C. Nielsen/TVB)

ers Billings Fuess 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 mil-

lion 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 \$1,240,000, shared amongst newspapers (\$110,000), magazines, (\$800,000), and miscellaneous promotion (\$330,000). 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
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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 live 90-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, shut-downs 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 YoYos . . . That's the 50,000 watt basketball team made up of station staffers who have raised more than \$5,000.00 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 its 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 . . .

TIMEBUYER'S CORNER

Media people:
what they are doing
and saying

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 avails. "Improve 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 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 SPONSOR (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 Hrag & Provandie (Boston), has sur-
(Please turn to page 40)



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.e.), and Bob Spaeth (supervisor-buyer) for Kellogg's Corn Flakes spot judged one of "Top 10" radio commercials in U.S.



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



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 CI 6-3476



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, Dambenbaum, 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, Airequipt (slide projectors), Liberty Life, and Swiss National Tourist. He started his business career with the Gallup Organization in 1911, 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



Henry Halpern

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

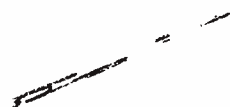
PEOPLE-TAILORED . . . person-to-person SWANCO stations, marking the pattern of their unique communities. Believable, professional, dynamic — that's SWANCO radio, tailor-made for the whole family . . . and, guaranteed to "sew-up" a market area for advertisers. People who listen, like it . . . people who 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.

COMMERCIAL CRITIQUE

Analysis, evaluation,
trends in tv/radio
commercials

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.



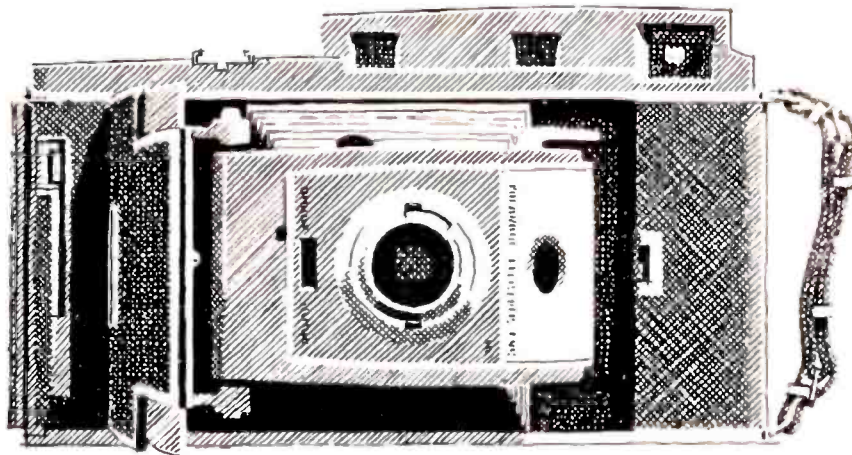
Why are some commercials good?

Unlike his evaluation of many commercials, the author believes this Kent spot treats listeners with "consideration—it has a quiet approach, which . . . is a pleasure," as well as a top performance. Another, Hertz, has music with a lift

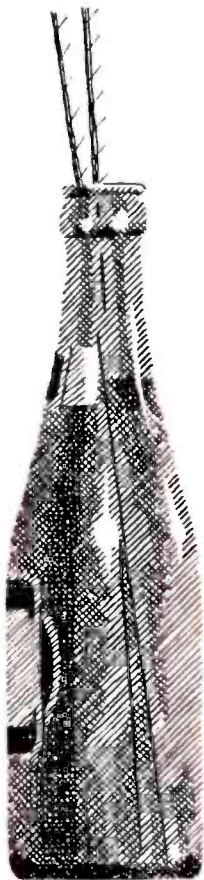
Camel commercial we hear, "Comfortably smooth, too." This is preceded by the "Camel is a real cigarette" song. The tune is so right for the words and vice-versa, and the whole effort exhibits such a clean and sterile delivery, that I get the feeling the ingredients were fed into a computer. It may be a good cigarette commercial, but there is nothing I can find that makes one look forward to hearing it again. It is faceless, rather like an uninteresting guest whose looks you can't recall the next day.

Commercials that cause a flurry in the trade . . . those that awaken

entertainment as well as sell. A few random examples are, Bert and Harry Piel; the Chinese Jello baby; the Chun-King elevator scene. On radio, Chiquita Banana; the original version of Contadina's, "Who put those 8 big tomatoes in that itty bitty can?"; Poor Miriam, no Irium; and some others that earned free publicity in the columns. It is a sad commentary that the kind of thinking that made such commercials so acceptable has been almost entirely dissipated by those windy oracles I brought to your attention in my last piece. The fun, the light banter, and the



I'll shoot any man or woman (with instantaneous Polaroid film) who comes to SPONSOR's "Shoot Suite"--2506 at the Hilton



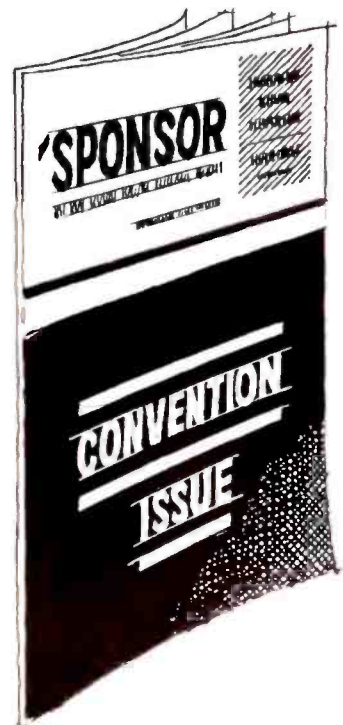
I'll refresh any man or woman who comes to Sponsor's "Hospitality Sweet" (2506 at the Hilton) -- all the sodas you can drink, all the snacks you can down

Regular 1 April convention issue



I'll make the convention come to life for you whether you're there or not

NAB Convention Special within 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.

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 . . . Shoo!" 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 baldly 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 multi-purpose campaign within a common carrier. General Electric is fulfilling similar aims with its *College Bowl*, and American Cyanamid has somewhat analagous 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 mem-

orable 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)

vertisers 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 programing 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, programing 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 your program policy might be, where the transmitter is, or anything that the FCC cares about. All they want to know is homes reached and costs-per-1,000."

The price is right. The trouble with comparing uhf and vhf on an exclusively quantitative basis, the

Young exec leads Kaiser into major uhf foray



MUCH OF THE VIGOR and vision behind Kaiser Industries' \$7-million bid for five uhf stations in the continental United States (three already have been granted) is personified in the organization's youthful phenomenon, Richard C. Block, who, at the age of 31, joined the Kaiser Broadcasting Division as general manager in 1958, just after the company's first facilities—a

radio station and a tv station—had begun operation in Hawaii.

Now a vice president, Block is directing Kaiser's broadcasting program toward the mainland.

With two vhf stations currently broadcasting in Hawaii, and the uhf markets of San Francisco, Detroit, and Corona (in Los Angeles area) approved, Kaiser would realize the FCC-set maximum of seven stations upon approval of "u" channels in Chicago and Burlington, N. J., near Philadelphia.

"Uhf offers a challenging new opportunity for serious broadcasters to provide much-needed freedom of choice to the public," Block says. "The new federal legislation requiring sets to be manufactured with uhf reception equipment can help bring tv to a full maturity."

New interest in uhf, boosted by the proviso for all-channel reception and the encouragement given by FCC chairman Newton Minow, leads Block to believe tv programing may be in for some revision.

"It will be based on surveys of local programing in areas where we will build," he said. "Demand for uhf viewing can be created, and possibly a whole new tv audience developed."

To help create that demand, he would consider placing uhf sets in supermarkets and other public places to expose viewers to its potential.

Meanwhile, Block says, Kaiser is not abandoning the vhf field. The company is looking at vhf properties and am radio stations. Late last year it acquired KBAY-FM, San Francisco, as part of its current expansion.

u operators assert, is that it ignores one of the great virtues of uhf. That is, u 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 reached 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 vhf

How uhf operators see the future

"In our market, uhf has provided the specialized service that was needed to reach the Spanish-speaking homes."

Emilio Nicolas, general manager, KWEX-TV, San Antonio

"Uhf will bring selectivity to television advertising for the first time in the history of the medium."

Burt S. Avedon, KMEX-TV, Hollywood

"We feel that (all-channel legislation) was a bone thrown to uhf operators to offset the deintermixture situation. It will help in time, but will never be the salvation of an intermixed market."

Robert M. Stough, station manager, WSBA-TV, York Pa.

"When we find an intelligent buyer looking for the best values for his client, we are usually able to get a portion of his budget."

Hugh M. Smith, executive v.p., WCOV-TV, Montgomery, Ala.

"We do not feel that you can drop uhf stations in every little area that is available, because the advertisers . . . will not buy (them) when they can get good coverage from vhf stations."

Fred von Stade, general manager, WKYT, Lexington, Ky.

"With national advertisers it's a question of marketing a product or service. Most . . . know that the primary objective of a Madison television advertising budget is to reach potential customers in the Madison market. Uhf and vhf provide primary service to the people in these counties."

Tony Moe, executive v.p., WKOW-TV, Madison, Wisc.

"In a uhf market, the future for advertisers is easily as bright as any other tv market that is primarily dependent upon the power of television as an advertising medium and the ability of the individual broadcaster to serve."

Arthur R. O'Neil, general manager, WSBT, South Bend

"Fort Wayne is an unusual market that is ideally suited for uhf. The 'trading' area fits the television coverage perfectly."

Reid G. Chapman, v.p., general manager, WANE-TV, Fort Wayne

"All uhf stations should be considerably aided by all-channel legislation with maximum effect three to five years after manufacturers start installing all-channel units."

Charles J. Truitt, general manager, WBOC-TV, Salisbury, Md.

"The only thing we ask is not to be prejudged 'as a uhf station' and therefore assumed not to be as sound or worthy a buy as our vhf competitor."

Milton D. Friedland, v.p., general manager, Plains Television Stations

"We have always made the point that with equal research and development for uhf transmission and reception . . . coupled with tower height and power commensurate with vhf, uhf is equal to vhf in signal propaganda."

William Thomas Hamilton, v.p. and general manager, WNDU-TV, South Bend-Elkhart

"Uhf may, if it is given a good chance to survive by the FCC, provide the basis of a truly competitive television system in all areas."

W. P. Williamson, III, assistant general manager, WKBN-TV, Youngstown, Ohio

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 vhf 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, man-

ager 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 vhf 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 Kalmbach, 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

Just one of 54 worthwhile technical sessions at IEEE's International Convention & Exhibition in New York. March 25, 26, 27 & 28, at the Coliseum & the Waldorf-Astoria Hotel. Admission: Members \$1.00; non-members \$3.00. Minimum age: 18.

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 is 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 programming 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 programming to uhf territory and lure viewers away from u channels. But uhf programming 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 1,436 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 1 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. 

WASHINGTON WEEK

18 MARCH 1963 Copyright 1963

What's happening
in U.S. Government
that affects sponsors,
agencies, stations

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.)

(Continued from page 14)

Tv getting too arty, warns Mogul

"Self-appointed 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,



Emil Mogul

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 embarrass 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 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 Lehm & Fink and a new label, first since 1948, from Carnation, both backed up with heavy broadcast exposure.

After three years of extensive test marketing, Lehm & 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 manufacturers, 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 54-year history.

Some 75% of the 1963 ad budget will be invested in network, spot and syndicated tv. The remaining 25% will go into 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

A Family Affair

Here's a switch to catch the fancy of contest-conscious companies: flouting the oft-quoted phrase "not open to employees and their families," Aluminum Co. of America created a sweepstakes exclusively for—its employees and their families!

And the familiarity didn't end there. Focal point of the contest was the company-sponsored network show "Alcoa Premiere."

Prizes, including motor boat and matching trailer, went to the 13 Alcoa workers with the most stimulating sentiments on how the program and its commercials stack up against the competition.

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. Gribbin, 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 & Holden 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 \$3 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 \$15,862,959, 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
Reginald B. Wells to director of public relations, Scott Paper, suc-

NSI or ARB

any way you look at it -

wFLA-TV delivers more homes in the Tampa-St. Petersburg market!

NSI* NOV. 1962 (ADD 00) AVERAGE QUARTER-HOUR TOTAL HOMES VIEWING

		WFLA-TV	STA. "B"	STA. "C"
9:00 AM-Noon	(Mon. thru Fri.)	430	0	225
Noon- 3:00 PM	(Mon. thru Fri.)	503	64	483
3:00- 5:00 PM	(Mon. thru Fri.)	396	102	426
5:00- 7:30 PM	(Mon. thru Fri.)	868	94	838
7:30-11:00 PM	(Sun. thru Sat.)	1128	340	998
11:00 PM-1:00 AM	(Sun. thru Sat.)	291	0	259

ARB NOV/DEC (ADD 00) AVERAGE QUARTER-HOUR TOTAL HOMES VIEWING

		WFLA-TV	STA. "B"	STA. "C"
9:00 AM-Noon	(Mon. thru Fri.)	309	39	244
Noon- 6:00 PM	(Mon. thru Fri.)	356	53	346
5:00- 7:30 PM	(Mon. thru Sun.)	745	135	646
7:30-11:00 PM	(Mon. thru Sun.)	1007	309	865
6:00-10:00 PM	(Mon. thru Sun.)	1032	252	904
10:00 PM-Midnight	(Mon. thru Sun.)	562	163	524

These are the facts. Check your schedules in Tampa-St. Petersburg.

* Audience estimates cited are per permission of Nielsen.

National Representatives - BLAIR TV

WFLA-TV
NBC
TAMPA-ST. PETERSBURG - Channel 8

SPONSOR-WEEK Advertisers & Agencies

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 Plitt.

Edwin C. Loeser to supervisor of media schedules at Colgate-Palmolive.

Carl J. Haushbarger 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. Criar to senior advertising manager, and J. Stewart Ward to advertising manager, Sweet Goods, all at Nations 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. Ayer 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 Yardis Advertising . . .

RADIO-TV DIRECTOR

Fast-growing, medium size midwest agency offers management level position to all-around man well grounded in agency radio-tv work. Must be aggressive organizer, good creative writer and conscientious follow-up man. At least 3 years agency experience required. Above average total earnings due to unique share-the-profits plan. Send complete background and references to:

Box 88

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 (toys) 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. Gradle, 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 south-east.

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 presi-

dent of Allen, de St. Maurice & Scroggin, San Francisco, from advertising manager of consumer products division of Kaiser Aluminum & Chemical.

Harley A. (Andy) Tavvin to vice president, director of public relations, Jack Wyatt Co.

Harry M. Evers to executive art director of Aubrey, Finlay, Marley & Hodgeson.

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 NC&K.

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. Kratky 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 KSV&R of Los Angeles.

Avery Chenoweth, formerly tv producer at Manoff on Fells account, among others, to tv producer on Winston, Camels, and Ballantine at Esty.

Irving Roshwald to corporate technical director of Audits & 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 Bognar 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	7,360,446
R. J. Reynolds Tobacco	6,387,443
Lever Brothers	5,694,771

Colgate-Palmolive	5,077,843
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 programming 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 programming 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 programming 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 programming department still came as something of a shock to the industry. CBS had just completed what many observers described as the most suc-

'62 network spending by advertiser groups

	1961 (000)	1962 (000)	% Change		1961 (000)	1962 (000)	% Change
Agriculture	\$ 1,821	\$ 102	- 94.3	Industrial materials	19,834	19,773	- 0.3
Apparel	9,628	6,984	- 27.5	Insurance	11,204	15,746	+ 40.5
Automotive	48,199	52,205	+ 8.3	Jewelry, optical, cameras	13,798	12,922	- 6.4
Beer, wine	6,291	8,766	+ 39.4	Office equip. stationery	4,050	3,761	- 7.1
Building materials	4,605	5,541	+ 20.3	Political		9	
Confections & soft drinks	18,634	24,147	+ 29.6	Publishing & media	1,699	1,001	- 41.1
Consumer services	5,853	5,969	+ 2.0	Radio, tv sets, phonos	2,726	5,360	+ 96.6
Drugs & remedies	86,171	105,377	+ 22.3	Retail & direct by mail	145	157	+ 8.5
Entertainment	1,193	880	- 26.2	Smoking materials	84,613	88,681	+ 4.8
Food, food products	123,275	133,656	+ 4.2	Soaps, cleansers	76,622	83,755	+ 9.3
Freight, Ind., Agri. dev.	270	76	- 71.6	Sporting goods, toys	5,743	10,235	+ 78.2
Gasoline, lubricants	18,616	17,289	- 7.1	Toiletries	121,686	147,910	+ 21.6
Horticulture	179	304	+ 69.2	Travel, motels, resorts	465	1,088	+134.0
Household equipment	27,199	33,554	+ 23.4	Miscellaneous	8,635	9,998	+ 15.8
Household furnishings	3,960	3,545	- 10.5	TOTAL	\$712,128	\$798,808	+ 12.2

Source: TvB/LNA-BAR

successful 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 confessed themselves unable to make any public statement. The poll:

NBC's network sales v.p., Don Durgin, 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 make good time) when new shows failed to reach their guaranteed base. It was unclear whether his proposal



Robinson quits, Dann rises at CBS TV

Hubbell Robinson (l), senior v.p., CBS TV programming, resigned last week, criticizing over-involvement of higher executives in programing. CBS TV appointed Michael Dann to v.p. programs

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 revenues 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 reshuffles daytime lineup

The 1 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 vitality 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-

mer 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 WTNB-TV, Hartford, Conn., and Caley E. Augustine, WHG-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 blueprint stage at Warner Bros. Jack



French tv network "goes commercial"

Nearly 3.5 million tv homes in France watch the non-commercial shows of state-owned, RTF Network, piped on a network of 30 stations and 128 satellites. RTF stresses "diversified and interesting" shows, but isn't above borrowing tactics of commercial broadcasters to feature Brigitte Bardot in variety show, tv-filmed "Carmen" special

**Saturday Nite Show**

Dave Crantz (top) and Hank Stahl are the featured headliners on new weekly hour-and-15-minute telecast "Saturday Nite Show" on WTAE, Pittsburgh. Show will be late night revue (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 Sergeants* 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

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 Warners' 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 tack 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 prep-

arations) via the Siteman/Brodhead Agency of Los Angeles.

Program is broadcast 5:45-5:55 p.m. Monday through Friday.

Programing notes: *Espionage*, a new weekly full-hour filmed dramatic anthology series to be made in England with Herb Brodtkin 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 (L&N) 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 Revue 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 telecast 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.

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

New first-run film shows set

After several arid seasons for the first-run syndication field, turn-of-the-century copiers last week took the proportion of a blossoming one with the prospect of still more to come.

The element which centered around such sentiments is 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 rerun 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 Artist Television, NBC Films. Here's how their first-run roster shapes up: ITC. Picks off a sales campaign for tv (18) on its hour-long adventure series called

The Saint. A popular, long time favorite in novels, movies and radio mystery magazines, and as a news paper 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 Mar in Show*, a half-hour, on location, color drama-actuality series for full showing. It features recreation 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



Now about your tax cut plans, governor

Probably the youngest radio "newsman" in the country dropped in on North Carolina Governor Terry Sanford recently for an interview. Seven-year-old Faye Lane Simmons, a salaried staff-member of WBT Charlotte, has recorded interviews with national, local personalities since last fall

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



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.

(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.

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-Mainos, one of two stations in Finland, and by a Lebanese outlet in Beirut,

SPONSOR-WEEK Stations

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 \$1,831,251, 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 \$18,723,132 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.; 47½% 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." Cleo 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.

NEWSMAKERS IN RADIO/TELEVISION ADVERTISING



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.

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 Omsby-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 Log-

ging." 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.



REFRESHING!

AN EASY MEDIA DECISION

WKY-TV

IS THE STATION

IN OKLAHOMA

CITY

SHARE OF AUDIENCE

Nov - Dec '62 ARB

**Monday thru Sunday
9 AM to Midnight**

WKY-TV 42

Station B 38

Station C 20



WKY-TV

OKLAHOMA CITY

The WKY Television System, Inc.
WKY Radio, Oklahoma City
WTVT, Tampa-St. Petersburg, Fla.
KTVT, Dallas-Ft. Worth, Texas
Represented by the Katz Agency

SPONSOR-WEEK Stations

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., programming servicer for radio stations, has come up with a new idea in custom-tailored 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 KWKW, Los Angeles, to penetrate the Spanish-speaking market of that area. Schedules have been purchased by Chevrolet City; Warren Biggs Chevrolet; and Bob Drewer Ford.



Californians return shower of soap voucher

WHEN the 14-unit Shoppers Market chain in Southern California featured Palmolive Soap on a KTTV 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 KTTV 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.



Patio party for new Pepsi product

Pepsi Cola is introducing a new drink: Patio Diet. Above, promoting the new drink, is Debbie Drake (second from l) at a Patio Party in Greenville, South Carolina. With her at the product introduction are (l-r): Lee Kanipe, news manager of WFBC-TV, Greenville; Mark Lefebre, Pepsi-Cola v.p.; Jan Padgett, promotion dir. for Greenville Pepsi, newscaster Joel Lowhon of WFBC-TV

Sports notes: Hires Root Beer of Los Angeles will sponsor the warm-up broadcasts to all Los Angeles Dodgers games, starting 9 April on KWKW. Agency is Braugham, 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 Mona Lisa post card; later a bio, 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 Advertising 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.

In Oklahoma City
25
OF THE TOP
50
SHOWS ARE
WKY-TV
INFORMATIONAL
SHOWS

**LOCALLY
 PRODUCED**

**LOCALLY
 VIEWED**

**HAPPILY
 SPONSORED**

OKLAHOMA'S
PRIME
 TELEVISION
 COMMUNICATOR

WKY-TV
OKLAHOMA CITY

The WKY Television System, Inc.
 WKY Radio, Oklahoma City
 WTVT, Tampa-St. Petersburg, Fla.
 KTVT, Dallas-Ft. Worth, Texas
 Represented by the Katz Agency

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 KALL, 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 Stround to station promotion director at WLS, Chicago.

Tom L. Tiernan 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 sls. dev. at WFIL-TV, receive sticks from A. F. "Bud" Dudley, team



\$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.

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 cultural leaders.

Changing hands: KKTU, Colorado Springs, KGHF, 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 Clarksburg, 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 Assn. 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 (1-1:55 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 Phoebevision 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** . . . WVMT, Burlington, (successor to WCAX) to **Venard, Torbet & McConnell** . . . WCNY-TV, Watertown-Carthage, 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 Piano 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-1948 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 II* features to eight more stations . . . WBC Program Sales' *The Steve Allen Show* to KCTO-TV, Denver, bringing total stations to 33 . . . 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 Economee 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 \$817,000 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 representational agreement. This with TeleHaiti, Port-au-Prince. IBD had signed previously with HIN-TV, Santo Domingo.

LONG SHOT!

In 1954 we became the nation's 1st local color tv station.

LEADERSHIP!

Now, we're the only Oklahoma station with full color facilities . . . studio cameras, color VTR, film color, and 9 yrs. of color know-how!

Oklahomans expect WKY-TV to be first. And we don't disappoint them!

OKLAHOMA'S PRIME TELEVISION COMMUNICATOR

WKY-TV OKLAHOMA CITY

The WKY Television System, Inc.
 WKY Radio, Oklahoma City
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enter your
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subscription
to
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for
essential
broadcast
information

\$8 for 1 year

\$12 for 2 years

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FRANKFURTERS

(Continued from page 31)

"Child-Mild" was suitable for their palates. On WBZ, Carl deSuze, 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 "Psst! 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 Liederkrantz 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 over-all 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. ■

SELLER'S VIEWPOINT

By Jay Hoffer
station manager
KRAK, Sacramento, Cal.

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 satiate 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

the 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 pre-occupied 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 contents, *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.



Jay Hoffer, for the past three years station manager of KRAK, spent the previous five years in New York, where he was in charge of national advertising for ABC TV. Previously he had headed promotion at WJAR-AM-TV, Providence, and sales promotion at WVECC-AM-TV, Bridgeport. He is a graduate of New York University and took his M.A. degree at Columbia.

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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.

Avon Products, currently running in more than 180 markets, will be renewing in most through 1 June. Buyer Lee Petry at Monroe Dreher interested in minutes and some 20s, with women viewers in mind.

Liggett & Myers now buying a schedule for its L&M cigarettes to start 1 April for a 13-week run. J. Walter Thompson buyer Carrie Senatore looking for minutes and chain breaks for the multi-market buy.

Air Wick buy now under way at DCS&S for a 15-week campaign to start 1 April. Buyer Marv Glasser looking for fringe and prime minutes in many markets, with women viewers in mind.

General Foods will launch a 26-week campaign for Kool-Aid to start 1 April. Foote, Cone & Belding (New York) buyer Bob Stone looking for kid's minutes in about 50 markets.

General Foods will start a campaign for Gaines Meal (dog food) 8 April to run four weeks. Gary Lane, buyer at Benton & Bowles (New York), interested in prime evening and fringe minutes as well as daytime minutes, in close to 100 markets. Appeal will be to women viewers.

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

**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,
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*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 W I I C
PITTSBURGH 

Represented nationally by Blair-TV