

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

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Special Report:
CLIENTS ASK
"HOW HIGH IS
'UP' FOR TV
TALENT?" p. 36

TELEVISION'S FINEST SERIES OF DRAMAS...

The DICK POWELL Theatre



EVERY PROGRAM
INCORPORATES
THE LAVISH
PRODUCTION
QUALITIES,
OUTSTANDING
STARS, AND
SUPERIOR
ENTERTAINMENT
COMPARABLE TO
THAT FOUND
IN FINE
FEATURE FILMS

60 HOURS OF
PRESTIGE AND QUALITY
PROGRAMMING FOR
YOUR STATION



HONORED AND ACCLAIMED BY THE ENTIRE TELEVISION INDUSTRY
WRITERS GUILD AWARD • SCREEN DIRECTORS GUILD AWARD
AMERICAN CINEMA EDITORS AWARD • SCREEN PRODUCERS GUILD
AWARD • MOTION PICTURE DAILY'S FAME AWARD • SOUND
EDITORS AWARD • HOLLYWOOD FOREIGN PRESS ASSOCIATION'S
GOLDEN GLOBE AWARD • RADIO-TV DAILY'S ALL AMERICAN AWARD
PLUS SEVEN EMMY NOMINATIONS AND ONE EMMY AWARD WINNER

PROVEN PROGRAMMING FROM



A SUBSIDIARY OF FOUR STAR TELEVISION

600 FIFTH
AVENUE
NEW YORK
20
NEW YORK
LT 1-8530



THINK BACK!

At 7:45 a.m., KSD Radio, St. Louis, broadcasts a 15-minute local newscast.

It is sponsored by the Ford Dealers of St. Louis.

Those men have sponsored that newscast six days a week, four and a third weeks a month, 12 months a year.

For 13 consecutive years. Or since that 1950 Ford pictured above came out.

The Ford Dealers think it's money well spent. Like so many other clients, they have long put their trust in KSD Radio news. No horn honkin' or hollerin'. Just good, honest reporting.

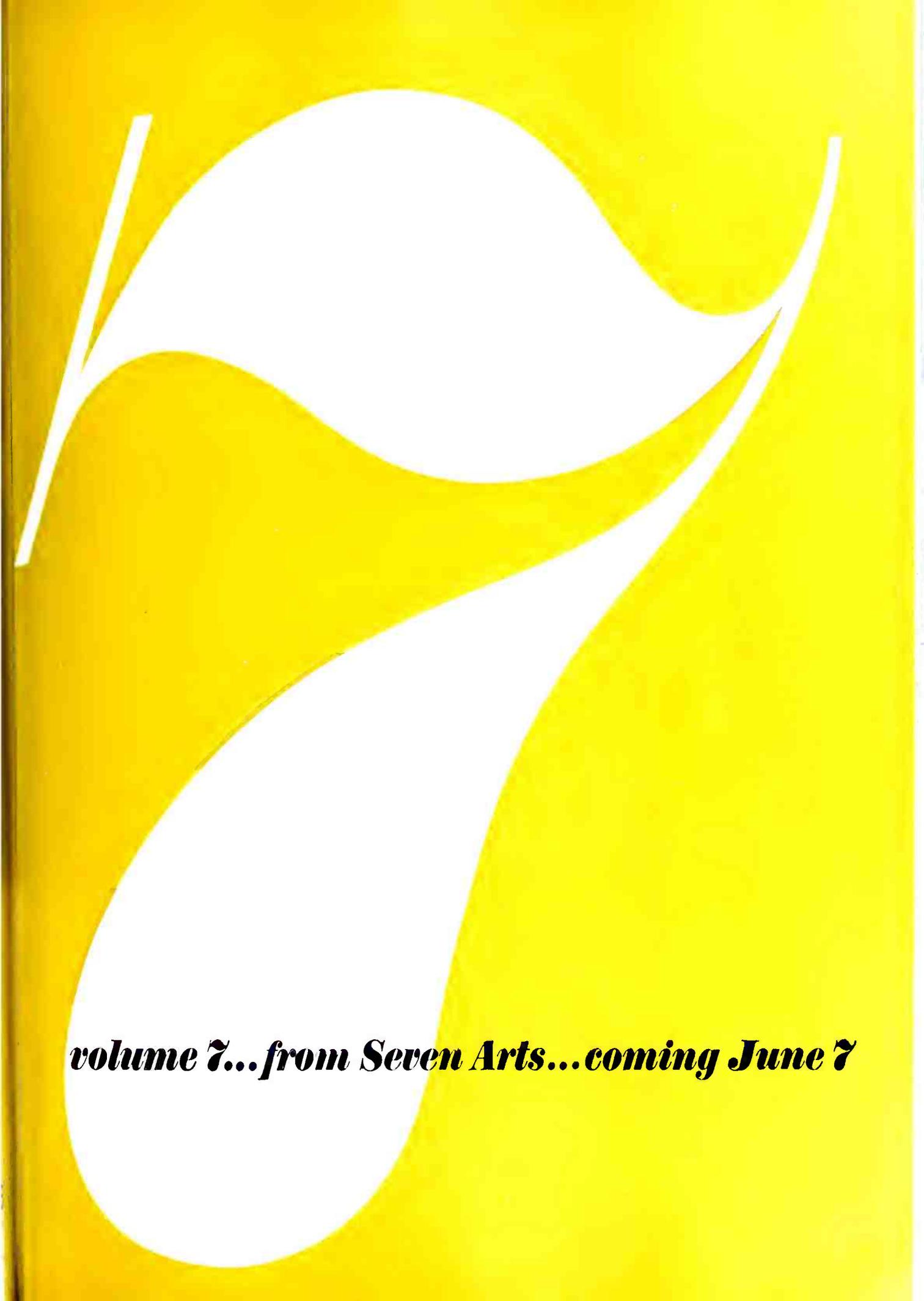
The ten members of the KSD Radio newsroom comprise the largest staff of any St. Louis radio newsroom. They don't double as announcers, engineers or turntable operators. Just reporters. Good ones. Work 'round the clock. Turn out over 100 local newscasts a week.

St. Louis advertisers sell St. Louis on

KSD RADIO 55

The St. Louis Post-Dispatch Station

Charter NBC Affiliate/Represented nationally by the Katz Agency, Inc.



volume 7...from Seven Arts...coming June 7

KEEP WATCHING THE OZARKS

MISSOURI'S BIG
THIRD MARKET
ONE OF THE
NATION'S TOP
TEST MARKETS

When KWTO
Speaks
The 4-State
Area Listens

Compare our
LOW COST

Per Thousand Homes with
any Midwest Station

Hooper
March—1963
(Metropolitan)

MONDAY THRU FRIDAY

7:00 A.M. — 12:00 NOON

KWTO	40.3
Station B	30.5
Station C	15.4
Station D	11.4

12:00 NOON — 6:00 P.M.

KWTO	41.3
Station B	34.9
Station C	10.3
Station D	7.1

PLAN AHEAD

Contact Your Pearson Office

kwto

5000 WATTS - 560 - ABC
SPRINGFIELD, MISSOURI

SPONSOR

20 MAY 1963

Vol. 17 No. 20

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WE'VE GOT A WAY WITH WOMEN

*Channel 2 brings 'em
what they want!*

Our women viewers are well-rounded more ways than one! They want entertainment, but they want mental stimulation, too. That's why they're so loyal to WJBK-TV's satisfying combination of the best of CBS and our horizon-widening local daytime programs like the Connie Page Show, newscasts and thought-provoking TV editorials. They like what they see, and they buy what we sell. Advertisers, take note!



MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WHN	IMPORTANT STATIONS IN IMPORTANT MARKETS
MIAMI WGBS	CLEVELAND WJW	LOS ANGELES KGBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBG	

STORER
BROADCASTING COMPANY

STORER TELEVISION
SALES, INC.
Representatives for all
Storer television stations.



Molding of a Marine

Give a 24-year-old Marine officer his first command, and you have a man with problems, even in peacetime. If the man is as sensitive as he is devoted to his job, you have the makings of standout television drama.

We thought so much of the idea, we told it to the Marines — at Camp Pendleton, California. They

agreed to use of the base as background, and even assigned a Navy Cross-winning officer as our technical adviser. The result is "The Lieutenant," an authentic new series that becomes part of NBC-TV's wide-ranging schedule this Fall.

The young officer in question is Bill Rice (played by Gary Lockwood), toughened by four years of training at Quantico, but modest enough to know that gold bars do not a lieutenant make.

How he proves himself on duty — in such situa-



tions as a night of rugged shore patrol, a brain-wash experiment, and the handling of a rebellious recruit who happens to be a close friend—involves no stereotyped heroics, and wins him no medals. But it will, we think, win viewers by the million.

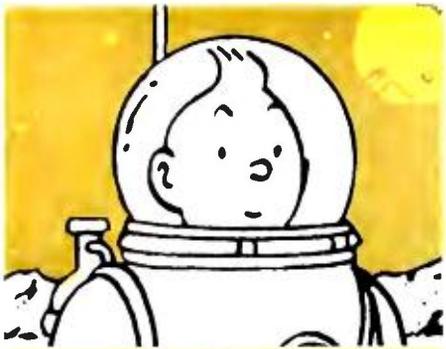
(How he proves himself off-duty is a winning story, too. With a young officer as handsome as this, it's a rare girl who has no time for lieutenants).

Gary Lockwood, an acting protege of Elia Kazan and Joshua Logan, earns his starring assignment

after impressive performances in Hollywood's "Splendor in the Grass," and Broadway's "There Was a Little Girl." The rigors of Marine camp life should hold no anxiety for Lockwood, a former movie stunt man and star college athlete. Lest anyone feel we *had* to summon the Marines, may we add that "The Lieutenant" is only one of a diversified span of programs helping to make the upcoming season the most exciting in NBC history.



Look to NBC for the best combination of news, information and entertainment.



TINTIN

- FIRST FULLY-ANIMATED CARTOON COMIC STRIP OF ITS KIND MADE ESPECIALLY FOR TV.
- 89 FIVE-MINUTE EPISODES IN FULL COLOR.
- ADAPTABLE FOR 10 MIN., QUARTER HOUR, HALF HOUR OR AS FULL-LENGTH FEATURE.
- THE ADVENTURES OF AN 11-YEAR-OLD BOY AND HIS DOG—ADVENTURE FOR CHILDREN WITH CONTINUING CENTRAL CHARACTERS THROUGHOUT EPISODES.
- IDEAL FOR INTEGRATION INTO EXISTING CHILDREN'S SHOWS.

“ I want NTA to know how extremely pleased we are with the TINTIN series. We program in color and the quality of these prints has been excellent. We are programming the perennial children's favorite and *Emmy Award winner* 'Engineer Bill' in a new hour show and we include 2 TINTIN episodes. The response has been extremely gratifying and I feel TINTIN has had a great deal to do with the success of this show. ”

Wally Sherwin
Director of Programming
KHJ-TV
Los Angeles, California

NTA

8530 WILSHIRE BOULEVARD
BEVERLY HILLS, CALIFORNIA

444 MADISON AVENUE, N. Y., 22

PUBLISHER'S REPORT

A publisher's view of
significant happenings in
broadcast advertising

WE'RE ONLY FIGHTING RATING WORSHIP

The other day a broadcaster who should know better said to me, "You'll never get the industry to drop ratings."

He should know better because never have we suggested or even hinted that the ratings be discontinued.

When you're in the writing business it's easy to note how quickly, and often innocently, a point of view is garbled and twisted out of shape.

What we have said repeatedly is that rating worship hurts the industry, that no single factor should overwhelmingly determine whether a station gets business or not, whether a network program lives or dies. Yet this is exactly what rating worship has brought to the industry.

In my opinion ratings will continue to be an important factor in spot and network buying decisions. But they will be harnessed to many other considerations that have been largely ignored by otherwise knowledgeable agencies and advertisers. Rating worship may be good for Procter & Gamble with its wholesale stake in television, although I'm inclined to doubt it for the long haul. It certainly can't work out for lesser spenders.

It is now our task to put ratings in proper perspective and to harness them to the total job of media and program selection and improvement. Suitable standards and safeguards will help. Something ought to be done about the duplication of service and expense in many markets. For example, more often than not stations in key markets must buy two or more services because there are "Nielsen" agencies and "ARB" agencies. This is sheer waste.

Some relief should be found to this vexing problem—even if the relief comes about by setting standards so exacting that in the course of time two or more services rendering the same quantitative information will become one on the basis of survival of the fittest.

So it isn't ratings that we're fighting. It's the bad practices that develop as a result of overemphasis on the ratings and the lack of proper standards.

If the industry will look squarely at its problem the outcome will be happier for all concerned.

"I like
a market
you can
pin down."



"One
you can
really
get a
grip on."



You pin down the entire North Florida/South Georgia *regional* market when you fasten your television advertising to WJXT! More people are attached to us . . . 307% more homes outside the metro area and 27% more homes inside Jacksonville itself than reached by the other television station. With 46 out of the top 50 breaks, with consistent leads in total audience, WJXT comes to grips with the problem of putting advertisers in the total regional picture with unrivalled efficiency!

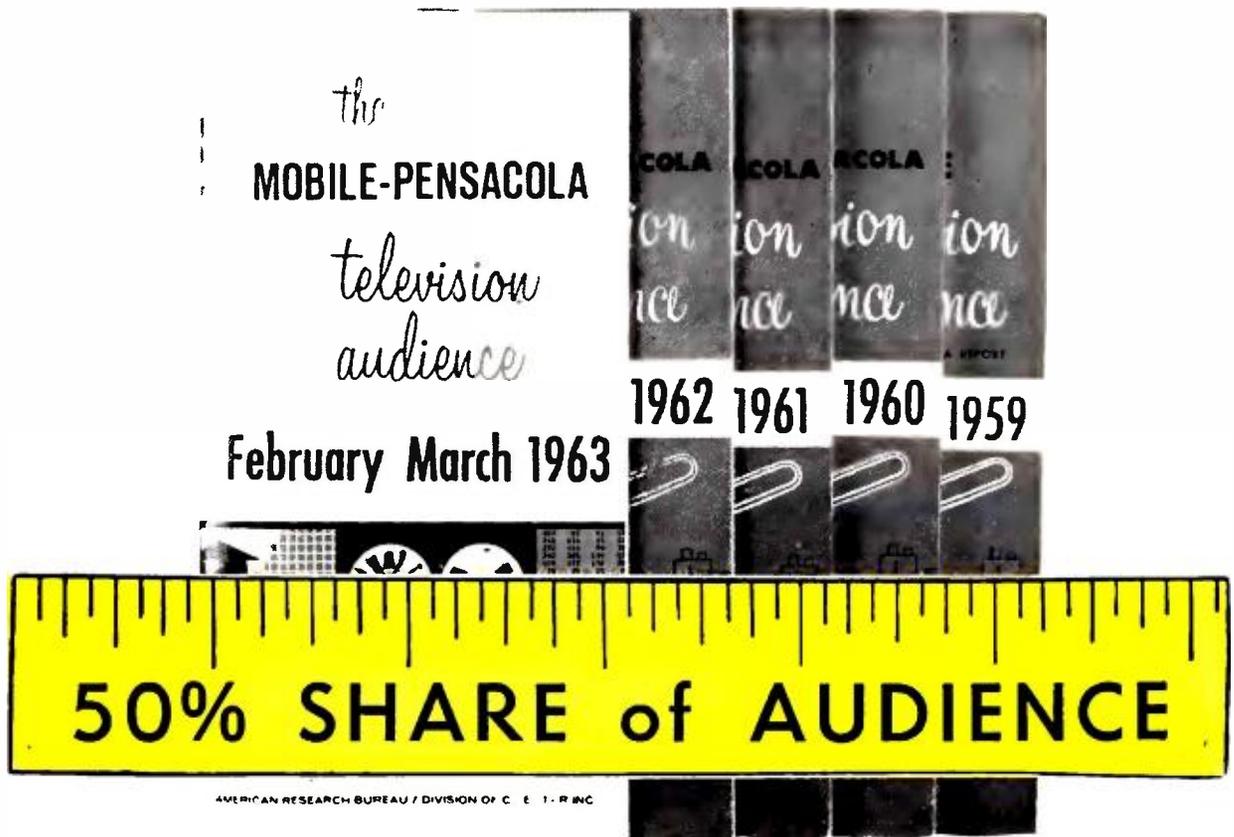
Represented by TvAR

WJXT 

JACKSONVILLE, FLORIDA
**POST-NEWSWEEK
STATIONS** A DIVISION OF
THE WASHINGTON POST COMPANY

Source: Nov. 1962 NSI, Mon.-Sun., 9A.M. to Midnight

NO OTHER STATION CAN MAKE THIS STATEMENT 5 CONSECUTIVE YEARS



Exception To The Rule

WKRG-TV — Mobile — Pensacola

has averaged 50% or more share of
audience in every March ARB measurement
since 1959, from 9 a.m. to midnight.*



Represented by H-R Television, Inc.
or call

C. P. PERSONS, Jr., General Manager



*3 station VHF market.

SPONSOR-WEEK | Top of the news in tv/radio advertising 20 MAY 1963



HARRIS

Chains of Gold? Regulatory hold on broadcasters by FCC "pales by comparison with the chains that bind the broadcaster to the ratings," Rep. Oren Harris, head of House rating probe said last week. In New York

SRA address, he asked why broadcasters were slaves to ratings and replied: "I suspect the answer lies in the fact that the chains that bind him are chains of gold." Harris told reps you get what you pay for and said industry "has an obligation not to use cheap, irresponsible research." He added: "I think broadcast licensees and persons serving them should come to realize a radical change in approach is needed. I am gratified to note that efforts are being made."

RAB plan praised: Radio bureau's plans for a recount of ratings won both praise and warnings from Harris subcommittee in Washington last week. RAB president Edmund C. Bunker was complimented for promise of fast action to get radio up off its knees in ratings, but warned if industry lagged, Congress would have to regulate ratings in some way to protect the public interest. RAB plan would start with a \$200,000 field study, results to be published by 1 January 1964. ARF would be asked to place a seal of approval on the plan, if merited. With or without ARF, RAB will commission the study, Bunker said. All four radio nets are interested, and expected to contribute, he added.

NAB to fight ad limits: The FCC may be thinking of adopting commercial time limits as set forth in NAB's Radio and TV Codes, but it will have to be over NAB's very live body. NAB prexy LeRoy Collins says "the

government has no proper place in this field and we demand in no uncertain terms that it stay out." Speaking at a South Dakota Broadcasters Assn. meeting, he pledged NAB's opposition to the FCC move with "all the power and persuasion" at its command.

Commercial winners: Top commercials of 1962 will be announced this Friday at 4th annual American TV Commercials Festival in New York. Creative and technical workshop will open the session, with screenings to follow in the afternoon.

Country Music Scores: More than 1200 members of the Sales Executive Club of New York and guests were treated last week to a Country & Western show and presentation produced by Joe Allison and Anita Kerr for the Country Music Association. Their goal: to sell C&W music to Madison Avenue. For complete story on C&W music, see page 31. CMA president Gene Autry gifted the Sales



Club president with a ten-gallon hat to represent "the West, the American cowboy and country & western music." The show, hosted by veteran C&W artist, Tex Ritter, starred among others, Sue Thompson, pictured here. Also, an extra added attraction, in person, the door prize, a Tennessee walking horse. The polished performance, with distinct country flavor was warmly received by the responsive audience.

SPONSOR-WEEK continues on page 12

SPONSOR-WEEK

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

Henry bows: In first press conference in Washington, newly appointed FCC chairman E. William Henry (effective 1 June), made welcome comments to advertisers and broadcasters. Unlike predecessor Newton Minow, he does not favor "magazine" concept of time sales that would not permit advertiser to sponsor program of his choice. Henry believes advertiser thinks of a magazine in terms of image he wants to convey, and in tv, he thinks of a particular program the same way. On broadcast ratings, Henry believes broadcasters should be given a chance to clean up their own rating problem before anything more is said about putting them under FCC regulation. This will be gist of his comments to Harris committee. Programming for a neglected segment of tv audience is very much on his mind. Henry wouldn't force it by regulation, but would like to have broadcasters announce their responsibilities to the public. He wants to see more variety in programming. He said perusal of SPONSOR's listing of prime time network programming indicated too much conformity in entertainment types.

Shock to broadcasters? Appointment of Henry to FCC chairmanship was less of shock to broadcasters than naming of Lee Loevinger, Justice Department antitrust chief, to fill vacancy left by departure of Minow for his Encyclopedia Britannica vice presidency. Character of commission is now heavily regulatory, and even further from broadcast background exemplified by Comrs. Rosel Hyde and Robert Bartley. The meld of New Frontier commissioners Henry, Cox, and Loevinger will make a formidable team for broadcasters and sponsors to deal with. Networks will eye combination of antitrust Loevinger, and recently appointed Kenneth Cox with misgivings. Cox acted as special counsel for Senate Commerce Committee's prolonged probe into tv network practices

in 1956, during hearings on bill to put networks under FCC regulation. Loevinger and Cox will be predictably concerned with monopoly aspects should question of network regulation come up, as it is expected to some time in this administration. One aspect is increased possibility of clashes among FCC members. Ardent Kennedy appointees are vigorous, ambitious men with strong opinions forcibly expressed. There could be conflict too, between New Frontier nucleus and Rep. Oren Harris, who holds Congressional ruler over FCC Knuckles and wields it frequently. Latest instance involved new FCC chairman. During Harris' famous "tightrope walkers" speech on broadcast programming control, Henry was rapped for implying that FCC's opinions on programming might take precedence over individual broadcaster estimate of community needs. Harris reminded him of FCC's avowed policy of non-censorship over individual broadcaster control of programs. In the same breath, Harris warned broadcasters they must allow FCC's right to require overall program accounting.

SRA awards: Station Reps Thursday presented 1963 "Silver Nail" award to Robert W. Kelly, senior radio-tv buyer at Lennen & Newell; "Gold Key" award to Arthur H. Lund, Campbell-Mithun radio-tv v.p. Special Award of Honor to retired JWT time buyer Linnea Nelson. Lawrence C. Claypool, K&E media director, was selected to receive the Chicago Timebuyer of the Year Award.

Pay tv stock: New stock issue of 300,000 shares for Home Entertainment was brought to the market last week. Immediate goal is Santa Monica subscribers, with later expansion in parts of Los Angeles County. Former NTA chairman Oliver Unger is Home Entertainment chairman.

SPONSOR-WEEK continues on page 14

How to churn up sales in Cleveland



Buy WHK RADIO, the station which corrals 50% of all the local radio investments in a competitive 8-station market. For example, The Milk Industry Liaison Committee wanted to boost milk consumption. According to Mr. James P. Kovach, account executive for Lang, Fisher

and Stashower agency: "We included WHK because the mass audience which the station reaches represented a large potential for our client." That's why the number one station with local business leaders, and the Cleveland public (for over two years*) is WHK RADIO, CLEVELAND

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

SPONSOR-WEEK

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



JOHNSON

Healthy Americans: Consumer expenditures for food are expected to increase 60% in the next decade. JWT's senior economist Arno H. Johnson predicted in Chicago last week. He attributed growth in food expenditures from \$75 billion in 1962 to \$120 billion by 1973 to continued trend to larger incomes, better levels of education, less manual labor, and urban labor. In address to Chicago millers, he warned that favorable food trend would be unfavorable to wheat consumption unless measures were taken to change the "image" and profile of wheat and wheat products.

Am-fm split? Reversing earlier thinking which encouraged am stations to pioneer in fm, FCC is planning for future separation of am and fm ownership. The plan was unveiled in proposed new rules inviting comment by broadcasters. Separating am-fm ownership is a necessary long range goal, FCC said, to meet the needs of communities. But it noted that it soon plans to prohibit am-fm stations from airing the same programs more than 50% of the time.

Tachistiscope: Nothing beats a good "visual," in or out of tv. Members of the AMA's Advertising Research Discussion Group caught a brief glimpse of Marilyn Monroe a la birthday suit last week when Seymour Smith Associates held a demonstration of the tachistiscope, a device used for measuring the effectiveness of print advertising. While many were unable to spot ads for Westinghouse, Pillsbury, IBM, etc., MM was recognized instantly. The small gadget with the un-pronounceable name works something

like this: full-page ads are flashed on a screen for 2/10ths of a second—long enough for the viewer, when questioned, to identify an ad he has already read, but not long enough for him to recognize one he may only have glanced at. Audience reaction indicated success.

Newspapers take note: The ups and downs of retail sales continued just as though nothing had happened before, during, and after the New York and Cleveland newspaper strikes, TvB's exec. v.p. George G. Huntington said in statement today. "The end of the strike saw no real increase in what could have been pent-up retail buying," he added. In another word of interest to print, Macy's senior v.p. John A. Blum said that while newspapers are still first advertising medium for department stores, retailers can reap benefits by experimenting with tv. Blum noted newspaper circulation isn't keeping pace, particularly in the suburbs, and as a result, Macy's is experimenting increasingly with tv.

Newsmakers: Mitchell Lipman, Ted Bates v.p., appointed media director of agency . . . John M. Couric promoted to NAB director of public relations and Milton Magruder from assistant p.r. manager to publications manager . . . Richard J. Cox of Y&R's radio-tv department, named a vice president . . . At Benton & Bowles, three new veeps: Arthur Heller, associate media director; Paul W. Bodgus, account supervisor, and Milton Sherman, associate director, information management department . . . Don E. West joins Donahue & Coe as v.p., coming from American Home Products.



LIPMAN

SPONSOR-WEEK continues on page 51



a statement of WWLP & WRLP

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

A great many people have asked me about this series of ads I've been running in SPONSOR so I thought I'd satisfy everyone's curiosity with the following questions and answers:

Q. Why don't you use your ad for a station pitch?

A. No one would believe all the nice things our viewers and advertisers have to say about WWLP and WRLP. Besides everyone knows we're better than station X—also Y and Z.

Q. Do you get any reaction from your ad series?

A. All kinds. I never knew so many people in the industry could write. Or were so glad "He said it, not me."

Q. Do you think your ads carry any impact?

A. All I know is that when I did an ad on the new Association for Competitive Television meeting in Chicago we had the biggest turnout in our history. Also I've met a lot of people who just wanted to shake my hand for saying what they've been thinking—and a lot who just wanted to shake me.

Q. Where do you get your ideas for the ads?

A. I have a staff of fifteen communications experts and we meet five times a day. I carefully compile all of their suggestions, tear 'em up, throw them away, and write whatever I'm thinking about at the time.

Q. Some of your ads are regarded as controversial—is that by design?

A. No. But in a business where the truth is something some guy with a lamp is still seeking, and frankness is an antiquated noun, a combination of the two must by sheer novelty, be controversial and its author some kind of a nut.

Q. Many of your ads have an editorial overtone. Is that your intention?

A. Definitely—this ad-editorial technique has been used by some of the nation's top industries to sell their general ideas to the general public. I have found that it is equally effective in trying to get my points across to the TV industry.

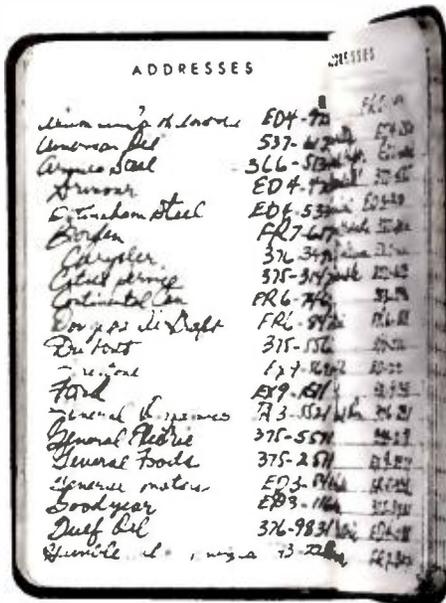
Q. What was your basic purpose in running this series?

A. Because I like the truth, I like the stations I operate, I like the people I work with, and I like the people who watch and listen to WWLP and WRLP.

Q. Do you pay for this space?

A. Any resemblance between Bernie Platt of Sponsor and Santa Claus is purely coincidental.

Represented nationally by HOLLINGBERY



The company she keeps

Forty of the fifty largest U.S. corporations have a Charlotte address. Not because of her beauty. But because Charlotte is one of the largest commercial and distribution centers in the Southeast. There are more people within a 75-mile radius of Charlotte than in a corresponding radius around Atlanta, Indianapolis, Kansas City or Minneapolis. The largest businesses in America are in Charlotte to reach these people. You can reach them through WBT Radio Charlotte. For over 40 years, WBT has had the largest adult audience for the 37-county basic area...the audience that receives and spends most of the Charlotte area's \$2,612,784,000 worth of spending money.* Join the company that Charlotte keeps—through

WBT RADIO CHARLOTTE

Jefferson Standard Broadcasting Company.
Represented nationally by John Blair & Co.

*SOURCE: SURVEY OF BUYING POWER

Newspaper copies-per-household declines

Since 1950, the number of continental U. S. households has increased by 25%. In this same period, weekday circulation of newspapers has shown an increase of 11%. Sunday newspapers 5%. The result, as shown below, is that the number of newspaper copies-per-household is showing a steady decline. The charts below were prepared by NBC research utilizing data from the Audit Bureau of Circulations and the Bureau of the Census.

TOTAL CIRCULATION OF DAILY & SUNDAY NEWSPAPERS (Excluding Alaska & Hawaii) (000)

Year	AM-PM Combined	Sunday	Continental U.S. Households
1950	53,829	46,582	43,554
1951	54,017	46,279	44,656
1952	53,944	46,210	45,504
1953	54,472	45,948	46,334
1954	55,072	46,176	46,893
1955	56,147	46,447	47,788
1956	57,102	47,162	48,785
1957	57,805	47,044	49,543
1958	57,370	46,950	50,402
1959	58,063	47,748	51,302
1960	58,629	47,507	52,400
1961	59,000	48,004	53,071
1962	59,596	48,728	54,420
% change since 1950	+11	+5	+25

COPIES PER HOUSEHOLD

Year	AM-PM Combined	Sunday
1950	1.24	1.07
1951	1.21	1.04
1952	1.19	1.02
1953	1.18	.99
1954	1.17	.98
1955	1.17	.97
1956	1.17	.97
1957	1.17	.95
1958	1.14	.93
1959	1.13	.93
1960	1.12	.91
1961	1.11	.90
1962	1.10	.90
% change since 1950	-11	-16

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

Who's generous to a fault?

(not us)

True, someone might *think* we were do-gooders the way we get so involved in public service. But we're not really. It's just that we're dynamically interested in the community . . . and so is our audience.

That's why we take extra pains. Like our full-time Public Service Director. He doesn't just attend civic luncheons. Or wait to receive announcements written in long-hand by nice little ladies. He creates. He plans. His goal: building community interest (resulting in an alert audience for your message). He does his job well. For instance, Heart Saturday - practically a full-day's programming devoted to an on-the-air panel of distinguished doctors answering listeners' questions about heart surgery, health, disease. So successful that even with additional lines, our switchboard was jammed for six solid hours. And then there was Hurricane Carla Relief resulting in a full plane-load of food and clothing for disaster victims. Or Sabin Oral

Sunday. Or Income Tax Day. Or a hundred other special events.

Adding up to nearly \$250,000 free air time a year for more than 500 different organizations. Sounds like a lot. And it is.

But that's really only half the story . . . when you consider the public service concept behind Southwest Central's authoritative, accurate news . . . or the leadership in community activities by our personnel.

The result? Rapport with our audience. Take advantage of it. Call your Petryman.



WFAA-AM-FM-TV

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

SPONSOR-SCOPE

20 MAY 1963

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

Does program length make any difference? Nielsen shows a curious track record for network programs, with ups and downs of all sorts.

Programs of 30-minute length show new signs of strength this season, though the number of such shows has dropped (perhaps not unrelated).

On the other hand, 60-minute shows, which increased in number during 1962 and dropped off slightly this year, show little rating change this year. Currently, the rating edge seems to lie with 30-minute shows as the data below reveal:

60 minutes

Year	No. Programs	A. A. Rating	A. A. Homes
1963	45	19	9,400,000
1962	50	19	9,200,000
1961	38	21	9,700,000

30 minutes

Year	No. Programs	A. A. Rating	A. A. Homes
1963	62	20	10,200,000
1962	70	19	9,500,000
1961	82	20	9,100,000

Source: Nielsen Television Index: Jan.-Feb. each year.

And how are specials doing? On the average, very well.

During February, AA for eight specials was 23, with homes at 11.1 million. Carol and Company topped the list with a 39 AA and 19.4 million homes. Classics didn't fair well, with both the New York Philharmonic and Young People's Concert holding an 8 AA rating.

Entertainment Specials 1st and 2nd February, 1963

	AA %	AA Homes
World of Maurice Chevalier	17	8,400,000
Look At Monaco	33	16,200,000
Carol and Company	39	19,400,000
Hallmark Hall of Fame (Pygmalion)	21	10,300,000
Sounds of the City	19	9,200,000
Peter Pan	27	13,400,000
New York Philharmonic	8	3,900,000
Victor Borge Show	16	7,800,000
Avg.	23	11,100,000

March, 1963

Young People's Concert	8	3,700,000
Arthur Godfrey Loves Animals	27	13,300,000
Judy Garland	24	11,900,000
Hollywood Great Stars	19	9,500,000
Marilyn Monroe Special	20	10,000,000
Avg.	20	9,700,000

Source: Nielsen Television Index

Something of a new peak price for tv participations has been set by NBC TV for a spot in the forthcoming National Football League championship game.

A minute spot in the game is—hold your slide rules—\$75,000.

High price (about three times the usual network price for a minute participation) comes from the fact that NBC shelled out \$926,000 for tv rights alone to the game. Production costs and airtime add a sizeable additional amount, boosting the NBC outlay for the grid tilt to well over \$1 million.

NBC, however, is telling agencies and advertisers that the high price will be worth it, in terms of the low cpm likely to be derived.

Ogilvy, Benson & Mather—an ad agency with a European touch—is involved in an interesting, Europe-derived marketing test.

Maxwell House Division of General Foods is currently using spot tv in St. Louis, San Francisco and Los Angeles via OBM to test a new packaging gimmick already in use in Europe.

The device: a metal top for containers which can be discarded and replaced with a plastic cap. Client sources state that the packaging gimmick did not become “economically feasible” in this country until recently.

Now that the ice has been broken on proposals by major Nielsen users to revise various Nielsen techniques, watch for this gripe from ABC TV:

ABC has, for some time, held the notion that the Nielsen sample reflects out-of-date U.S. Census figures on the number of “young” (head of household under 40) homes. These homes are a source of much of ABC’s program strength.

In fact, it’s ABC’s private feeling that this alleged “flaw” in the basic Nielsen measurement system acts to favor the “older-appeal” programing of CBS and to down-grade “younger-appeal” shows on ABC.

The Martian Monsters Are Coming!—and they may help many a tv advertiser to sell his goods and services this summer and fall.

As reported last week (13 May) in SPONSOR, ABC TV and CBS TV will have new shows this season with a science-fiction slant.

Allied Artists is already beating the syndication bushes with a “thematic” package of science-fiction and horror-science movies, most of them low-budget post-1948 product.

Now, along comes United Artists Associated—which probably has the largest movie backlog in the business (old Warner and RKO pictures, etc.)—with the latest venture in this area. UAA has put together a package of 60 feature films—“The Lost Missile,” “Destination Moon,” among others—from UA and other sources, and has launched a sales drive.

Of interest to sponsors are the local ratings achieved by science-fiction and horror-science movies; almost invariably, they are high.

British tv commercials often adapt many of the top techniques of American commercials. But don't be surprised if the situation's reversed.

One of Britain's largest commercial producers, TVA-Francis Montague Productions, has opened a New York office to work with American advertisers. The London-based firm believes tv commercials have become international in flavor, and hopes to capitalize on the availability of top British talent for commercial production, **plus the secrecy of foreign shooting.**

Representatives of the company are now making the rounds of New York agencies seeking U.S. tv commercial business.

The day of the big multi-market regional deals in syndication is not dead, although changed in both sponsor and program types.

Liberty Mutual Insurance Company of Boston has signed for a 25-market spread of the new David Wolper hour-long informational specials being syndicated by United Artists Tv.

The business is handled by BBDO, Boston, and represents the largest spot program buy so far for Liberty Mutual, which does not deal through brokers and agents but only through its own sales force. The specials will be scheduled to coincide with special holidays or national-interest situations.

Remember a scene in "Letter to Three Wives" in which a regular gorgon of an agency woman insists on absolute silence during commercials?

The scene is played more often than not in real life.

TV Guide magazine recently received this comment from a copywriter from a leading ad agency:

"Working on tv commercials has ruined my home life. When we watch tv at night, during the program I drink beer, eat a sandwich or ask my wife what happened that day. During the commercials I insist on silence."

Best Foods Division of Corn Products Company has switched the tv-active Bosco Milk Amplifier account to Guild, Bascom & Bonfigli.

The Bosco billings, worth about \$1.3 million, has been handled by Donahue & Coe. The switch is effective 1 August, 1963. GB&B, based in San Francisco, has been agency of record for Skippy Peanut Butter, also in Best Foods lineup, an account worth about \$2.5 million.

Nearly all of the Bosco ad budget goes to tv, mostly spot. It's expected that creative work on the account will be done in GB&B's San Francisco shop with buying handled through an expanded N.Y. office.

Coup is a real feather in GB&B's cap. One of the pioneers in soft sell (for Ralston and Skippy), GB&B won the Bosco account largely on the strength of its creativity for Skippy.

SPONSOR-SCOPE

(Continued)

Spot radio users will be interested in this piece of news, which illustrates the changing trends in American music, and the effects on programing.

For the first time in record-industry history, a full-length opera is selling so well that it is being listed on the "top" LP charts.

The album is RCA Victor's "Madam Butterfly," starring Leontyne Price and recorded in the label's new Rome studios. Part of the original "dyangroove" batch, the opera has received substantial radio backing in the form of paid RCA Victor commercials (On fm multi-market program series) and station air plays.

Production of radio commercials could be snarled up as the result of a new contract, agreed upon, but not yet ratified, between AFM and 4A's.

Problem is that most radio work is placed through regional agencies which aren't 4A members. AFM previously dealt with radio packagers; musicians complained that agencies—including some of the biggest—took shelter behind packagers and used them as an excuse for tardy payment and other contractual breaches.

AFM hoped to remedy this by dealing directly with agencies; unfortunately, 4A membership isn't strong among smaller shops which place most radio business. Further problem is that many regional clients, especially in south and midwest, are violently opposed to labor agreements, and will most likely refuse to let their agencies sign letters of adherence. Quiet talks are now going on between packagers and AFM, which may prove a face-saving solution (See "Special Report", this issue).

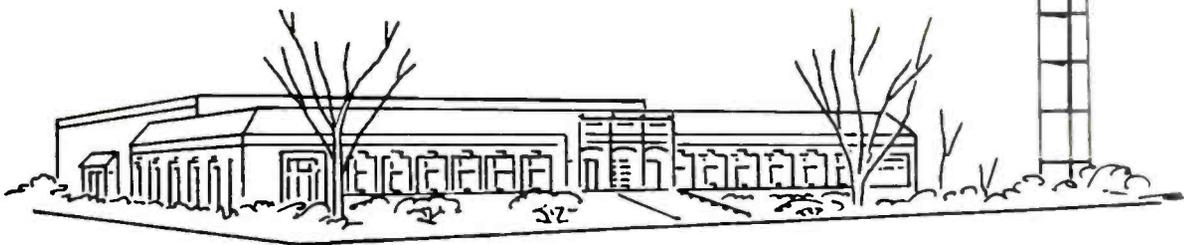
New contract is still 'way below SAG/AFTRA rates, even though musicians got 5% raise. Jingle-king Phil Davis, whose Carling beer spot got top prize in International Broadcasting Awards last year, calculates that AFM members are at least 50% cheaper than SAG/AFTRA performers.

Adman finally bit Washington dog last week. It came in the form of some strong comments by Bert Goss, president of Hill & Knowlton.

Speaking before the annual meeting of the American Pharmaceutical Association in Florida, Goss—who once taught economics at NYU—pointed to "a constant reign of accusations" from a growing number of Federal agencies which are making "sweeping and far-reaching attacks" on profit-making institutions.

He noted that FTC alone had issued the "astounding" number of 972 press releases during the last fiscal year. Many of the congressional probes, he felt, were simply "headline-gettings forums" for "just about anyone who likes to criticize business and the professions." Goss' remedy: refute bureaucratic criticism with a "positive" story of business contributions both to "a vigorous economy and to the well-being of U.S. citizens."

**This is a television station
WXYZ-TV Detroit**



**Don't color it
(It's already in color!)**

We added a dash of color! The better to serve the ever-growing number of color-set owners in Detroit . . . and you the advertiser. Now, with its leadership in all-important prime time and late night entertainment hours*, WXYZ-TV offers full-dimension television! For the viewers there is the added enjoyment of watching their favorite shows in color: MICHIGAN OUTDOORS, THE JETSONS, SUNDAY NIGHT AT THE MOVIES, THE FLINTSTONES, ADVENTURES WITH DENNIS GLENN COOPER. For the advertiser, WXYZ-TV offers a dynamic sales medium now enhanced by full-range color programming!

*N. S. I., March '63

WXYZ-TV  DETROIT

An ABC Owned Television Station

CHRISTAL PLAN RECALLED

One would think after reading the article, "53 Stations Can Cover Two Out of Three Radio Homes," (29 April) that NBC Spot Sales had just discovered radio.

Henry I. Christal Co. presented to agencies and advertisers a concept of this nature some six or seven years ago with its "Nation's Voice." In the Christal plan, 48 stations were all that were needed to reach a potential of 85% of the nation's population. Also, the Christal Co. proposed list was certainly more select in its quality and programing aspects.

Inspiration for "Nation's Voice" reasoning was based on some pretty

sound research by Alfred Politz Media Studies.

Henry I. Christal
San Francisco

Richard E. Green,

BE SURE TO GET A ROOM WITH RADIO & TV

I think you'll be interested in a promotion we're doing to benefit our area.

As you know, this is a great Vacationland. It occurred to us that people who live here are the best persons to invite possible vacationers here.

So, we've made up the attached folder and filled it with the brochures which describe the area. On

our three stations (WCNY-TV, WWNY and WMSA) we have been inviting our listeners to send us names of their friends and relatives who might be prospects for a vacation here.

We then send the folder to the prospect, together with the tip-on which indicates the name of the person at whose request it is sent. All costs, by the way, are borne by our stations.

Response from our viewers and listeners has been wonderful. We're sending the Vacationland folders across the country and around the world, and we hopefully expect to see even more vacationers here this year. Best of all, the local people who are interested in tourism (and that includes just about everybody) are delighted.

Just thought you might like to know about it.

James W. Higgins,

General Manager
Broadcast Division
Watertown Daily Times

► We're sure Jim Higgins will be glad to send you a copy of his vacationland folder if you can use it. Write to him at WWNY, Watertown, N. Y.

FAR EAST FRIEND

We are very much interested in the following article and should like to know if you could grant us permission to reprint in the forthcoming issues of our "Brain" magazine. 1. 10 tips on improving spot TV buys (14 January, 1963).

N. Sakamoto,

Executive Editor
Brain Magazine
Seibundo Shinkosha Publishing Co.

► BRAIN has frequently translated article from SPONSOR for use in its Japanese language publication.

"TO PUSH ACROSS A POINT"

I have remained an avid SPONSOR reader—in fact, I use it frequently as a source to push across a point in my current spot of "Sales Development."

Barbara DeMott,

Research Director for National Sales
KTTV, Hollywood

CALENDAR

MAY

Pennsylvania Assn. of Broadcasters convention, University Park, Pa., (19-21).

Sales and Marketing Executives-International, annual convention, Philadelphia, (19-22).

Assn. of National Advertisers, spring meeting, Waldorf-Astoria Hotel, New York (20, 21).

Advertising Federation of America, national convention, Hotel Biltmore, Atlanta (15-19).

American Marketing Assn., 46th national conference, Statler Hotel, Washington, D. C. (17-19).

International Advertising Film Festival, deadline for entries 15 May; contact Jane Pinkerton Assoc., New York, for information. Cannes, France (17-21).

JUNE

Premium Advertising Assn. of America, annual meeting and premium round table, Roosevelt Hotel, New York (5).

Advertising Club of New Jersey, outstanding citizen award luncheon, Robert Treat Hotel, Newark (6).

Continental Advertising Agency Network, convention, Cherry Creek Inn, Denver (5-7).

Georgia Assn. of Broadcasters, 28th annual convention, Holiday Inn, Calaway Gardens, Ga. (8-11).

American Council for Better Broadcasts, annual convention, Nationwide Inn, Columbus, O. (12).

Institute for Education by Radio-Television, 33rd annual seminar, Telecommunications Center of Ohio State University, Nationwide Inn, Columbus, O. (12-14).

Mutual Advertising Agency Network, meeting, Palmer House, Chicago (13-15).

Florida Assn. of Broadcasters, 27th annual convention, Hotel Robert Meyer, Jacksonville, Fla. (19-21).

Virginia Assn. of Broadcasters, annual meeting, Williamsburg Inn, Williamsburg, Va. (19-21).

21st Stanford Radio Television Film Institute, Stanford University, Stanford, Cal. (21-17 August).

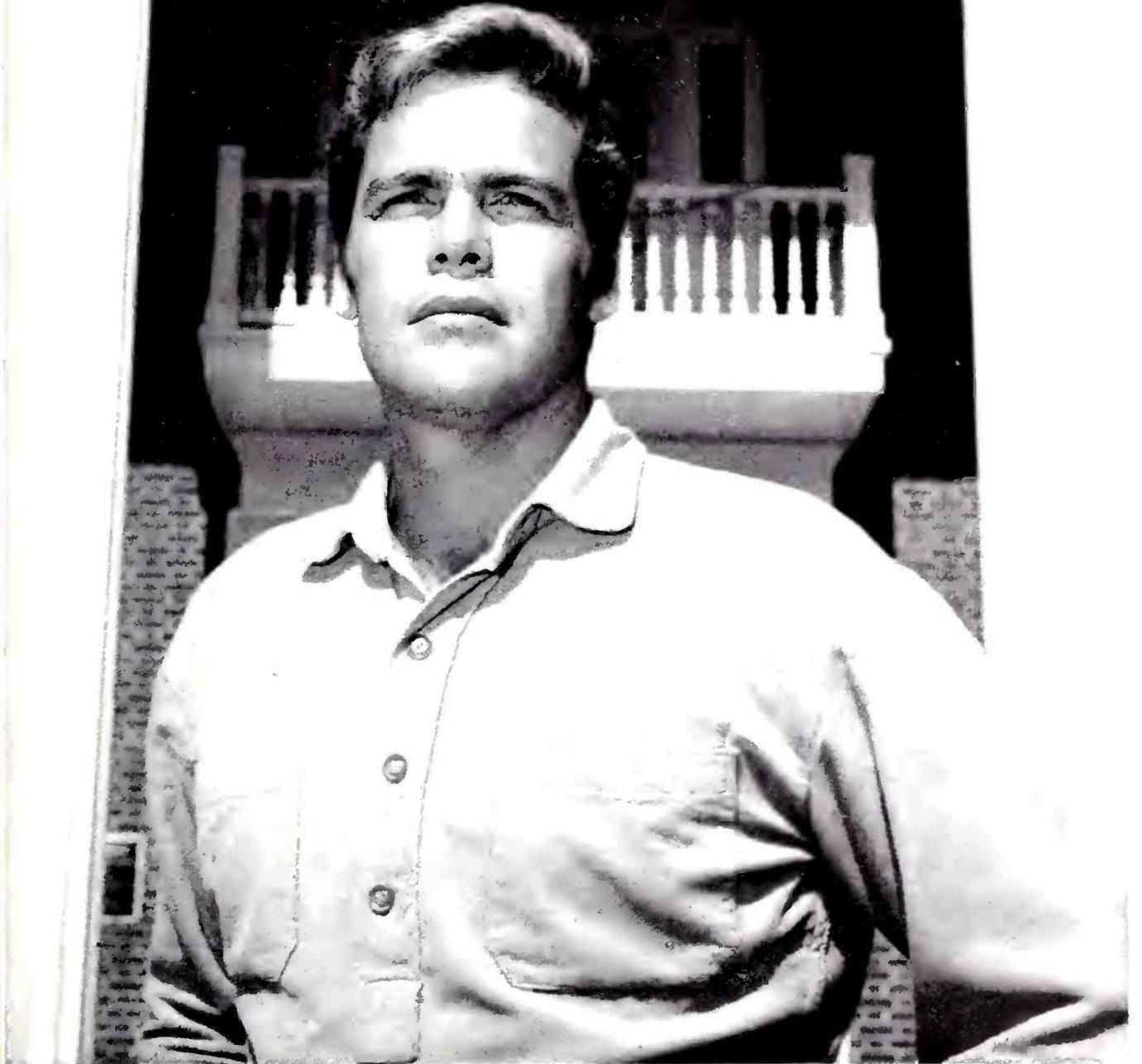
New York State Broadcasters Assn., 2nd annual executive conference, Gideon Putnam Hotel, Saratoga Springs, N. Y. (26-29).

Advertising Federation of America, fifth annual seminar in marketing management and advertising, Harvard Business School, Boston, Mass. (30 June-12 July).

JULY

National Assn. of Broadcasters, fourth executive development seminar, Harvard Business School, Boston, Mass. (14-26).

This is Atlanta!



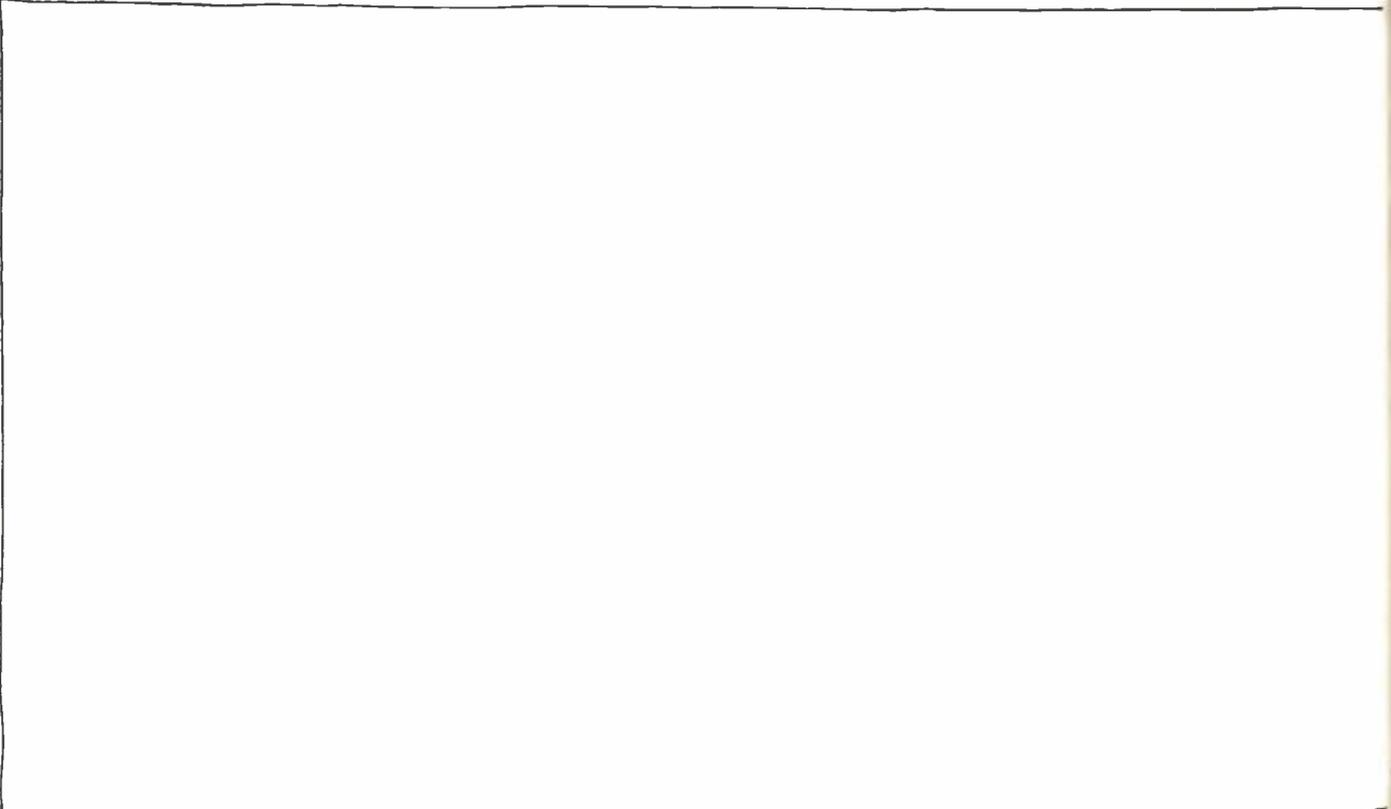
YOU MAKE ME FEEL SO YOUNG! Doug McClure, star of "The Virginian", lends his boyish good looks to WSB-TV's White Columns . . . an Atlanta landmark. WSB-TV is the most **experienced** station in the South . . . a pioneer broadcaster who reflects a growing Atlanta's **youthful** ideas.

WSB-TV
Channel 2 Atlanta

Represented by

Edward Petty & Co., Inc.

NBC affiliate. Associated with WSOC-AM-FM-TV, Charlotte; WHIO-AM-FM-TV, Dayton; WIOD-AM-FM, Miami.



as much a part of Los Angeles as the freeway



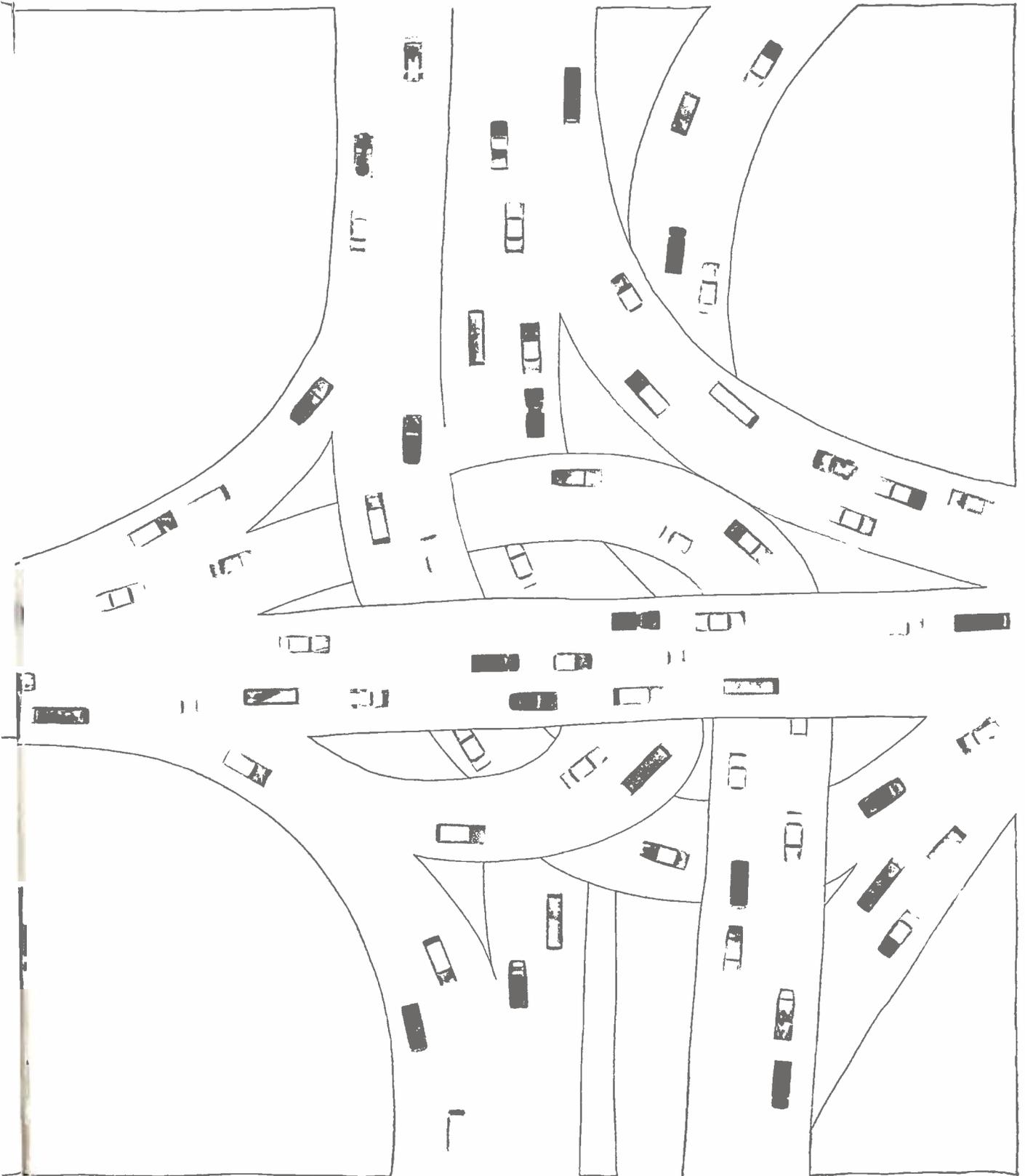
KNBC reaches out to every corner of southern California for its rich and varied programming. Its cameras travel from City Hall to the State Capitol to present key political issues, and to the universities to explore the fine arts and the humanities.

Civic events are always in focus. Each week *Survey '63* examines vital issues—as in *Mayor Yorty's Report* on the city's administrative problems and in *One For The Road*, dramatic award-winner on driving and drinking.

Nationally known figures appear regularly on

KNBC's many cultural programs: Dr. Frank C. Baxter hosts his award-winning *Harvest*, Lorser Feitelson discusses "The Great Art of Drawing" on *Feitelson On Art*, Milton Sperling hosts prominent guests and faculty members of the University of Judaism on *Ethics*, and Dr. Robert M. Hutchins interviews world leaders on *Great Conversations*.

To help showcase southern California's wealth of young talent, KNBC telecast the University of Redlands' stunning performance of *Romeo And Juliet*—in prime



time—as an uninterrupted 90-minute Color Special. An hour of prime time was utilized to introduce the winners of California's coveted Harmony Awards on *Debut*.

KNBC's community programming is the television freeway to the homes of Los Angeles—the problems and rewards of life in the nation's fastest-growing metropolitan area. This kind of community-station link—joined with the wide-ranging NBC Network programming of diversified entertainment and information—is distinctive to the programming of all NBC Owned Stations.



KNBC, LOS ANGELES
WRC-TV, WASHINGTON
WNBC-TV, NEW YORK
WRCV-TV, PHILADELPHIA
WNBQ, CHICAGO

NBC Owned. Represented
by NBC Spot Sales.



how do you fit a hippo into a hatbox?

You can! . . . if you're interested in just his foot. Like ranking TV markets. You can take a small portion of the market by using the SMSA metro approach . . . but if you want the whole hippo, you gotta rank by total market! *Consider.* More than 90% of the Charlotte Market is located outside the metro area *and the total* Charlotte TV Market contains 574,800 TV homes . . . ranking 20th in the nation!* We throw our weight around too, with an 87% lead over the market's second station.* Throw your hat into our coverage ring — it's a whopper!

WBTV
CHARLOTTE

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television  Advertising Representatives, Inc.

*ARB TV Market Digest

'Bud' popping sales cork as competitors try to tap same keg

**"Pick-A-Pair" promotion proving prime profit power
with Anheuser-Busch setting pace for beer industry**

If imitation is the sincerest form of flattery, August A. Busch, Jr. was obviously feeling flattered recently. In his firm's annual report, Busch, president and chairman of the venerable St. Louis brewing firm of Anheuser-Busch, said:

"Our main competitors are studying our marketing philosophy and methods very closely and are trying to duplicate them. This is probably as good an endorsement of our policies as could be given."

Competitors had no choice but to watch the methods used by Anheuser-Busch. In 1962, when industry-wide total of barrels sold rose but 2.5%, A-B recorded a 6% gain. And while total beer sales topped the 90-million-barrel mark for the first time, A-B sales moved about nine million barrels, another first for any company in the field.

The financial picture for A-B also was good. With net sales of

\$327.2 million, earnings were \$17 million, both new records for the company. If there was any sour note, it might be this statement elsewhere in the annual report: "Consolidated operations of the Cardinals and its subsidiaries for their fiscal year ended October 31, 1962, resulted in a net loss of \$73,173."

For Anheuser-Busch, the new prosperity represents a considerable come-back from the mid-fifties, when in the face of an industry-wide decline in per capita beer consumption, sales leveled off or declined, resulting in reduced earnings.

In the years since, Anheuser-Busch has taken a number of steps which have made competitors take notice. In the late fifties, the decision was made to tailor distribution for Busch Bavarian Beer to advertising, rather than having ad-



vertising follow distribution. And recognizing the importance of television, wholesalers were assigned on the basis of where the tv dominance came from. Each county was credited to the tv market which delivered the major coverage.

Later, all Anheuser-Busch beer distribution was oriented to the same concept.

And in 1957, the "Pick-A-Pair" theme was developed by Budweiser and its agency, D'Arcy Advertising. With the steady growth of beer sales in supermarkets (more than half of all beer now purchased for off-premises consumption is sold through food outlets), the buy-two idea was a natural.

The campaign began on a modest



Merchandising vital

Budweiser emphasizes supermarket promotions, providing all types of displays

scale in 1958. But by 1962, the two-month promotion resulted in the sale of more than 31 million six-packs of Budweiser.

No wonder then, in the words of Jack Macheca, v.p. and account executive of D'Arcy, that the company decided to "stick with a winner," rather than seek a new promotion theme.

To the original theme, has been added the slogan "A Smart Way to Buy" to indicate a bargain available to those who purchase two six-packs instead of one. During the promotion, retailers are being encouraged to give an incentive price break to customers.

The promotion gets under way next Monday (27 May), running through June and July. More than \$2 million will be spent in this period alone, of which total \$700,000 is allocated to radio and television. Some 600 radio stations and 300 tv outlets will be used, in addition to eight national magazines, outdoor and other media.

The overall spending follows closely the year-round media expenditures by Anheuser-Busch. The largest single measured media expenditure in 1962 was for television, when gross time billings for the company were \$5,467,288 (Source: TvB). Outdoor billings last year were \$4,625,936, magazines \$2,080,615 and newspapers \$905,700.

Media conferences held

To obtain both understanding and support for the campaign, A-B recently staged a "Pick-A-Pair" promotion in Hollywood, Fla. for media representatives. Two full days of the meetings were devoted to individual sessions for radio and tv reps and station people to discuss merchandising support planned for the 6th annual "Pick-A-Pair" promotion.

While each station can create its own special merchandising, D'Arcy and Budweiser provide assistance. J. Donald Ratchford, D'Arcy promotion manager, notes "We hope spot radio and tv will go along with outdoor and networks in using the Bar-B-Q theme where possible."

Budweiser ad manager Ray Krings makes only one request of



Work with wholesalers

Budweiser ad manager Ray Krings urges media to work with wholesalers

media regarding merchandising: work closely with Budweiser wholesalers in their area.

Again this year, Budweiser is emphasizing supermarket promotion. The buy-two concept has been tailored to apply to every item on the grocer's shelves. Under the "Pick-A-Pair" slogan, retailers will be asked to promote two of everything in the store. This store-wide trade promotion has proved successful both to Budweiser and stores. To aid stores, Budweiser furnishes stores with displays, "Pick-A-Pair" over-the-wire hangers, price cards, posters, etc. Most of these do not carry the Budweiser name, just the "Pick-A-Pair" slogan.

While stressing store promotion, Budweiser also reports progress in improving beer's acceptance in restaurants. As a result, new effort is being placed on merchandising in restaurants during the promotion.

Not only is Budweiser advertising making sales, it is also drawing critical acclaim. RAB president Edmund Bunker, at the Florida meeting, said "I'm sure that 20 years from now, some scholar will sit down to write a text book on radio and say that the Budweiser . . . radio commercials represent a classic. We don't want to wait 20 years to give this accolade to the 'Where There's Life' series of radio commercials. These are classics in their time."

The C&W sound captures U.S. heart & purse

Over 1400 stations beam country music to loyal fans, both urban and rural

The current rating success of *The Beverly Hillbillies* reflects more than American public taste in tv comedy. It's a reflection of a major trend in radio as well—namely, the swing to "country & western" music which has been causing widespread changes in the popular music field since the early 1950's.

On one hand, C&W stations serve up a folksy, corn-flavored brand of musical entertainment which creates listener loyalty the like of which Madison Avenue timebuyers would be hard put to find in other radio entertainment areas.

For example, a Pulse study for the Jack Masla station rep firm recently showed that 50,000-watt KCUL — a C&W station in the Dallas-Fort Worth area—had a sizable audience, and that 96% of the station's regular listeners "never tune in other outlets."

On the other hand, the spread of C&W music has broadened the audience base for such programing. No longer is the "typical" C&W fancier a backwoods farmer on the low end of the economic totem pole. Farmers often are avid C&W fans—but so are lawyers, doctors, factory workers, truck drivers, college professors, industry leaders, airline pilots, among others.

They are loyal and responsive, as C&W music fans and as consumers of products sold on C&W-slanted stations or using (as do advertisers like Kellogg) commercials in vari-



Major advertisers go C&W

Above *Grand Ole Opry*, has effectively sold its' clients wares for 38 years. Below, c&w comedienne, Minnie Pearl, is currently promoting Carnation via national spot radio campaign



ous broadcast media which have a definite C&W appeal.

Music men argue endlessly about the true definition of country music and country artists. The point is that such best-selling "pop" artists as Connie Francis, Brenda Lee, Ray Charles and Nat King Cole are turning out hit records after hit records—singles and albums, many of them million-sellers—of country music songs.

In addition, such top "country" names as Marty Robbins, Jim Reeves, Bill Anderson, Kitty Wells, the late Patsy Cline, Skeeter Davis, the Everly Bros. and others turn out country hit after country hit, in the millions, until these artists are no longer selling only to the country record buyers, but to the pop field as well.

Billboard, the leading music trade journal, stated: "Country & Western music has, once and for all, broken out of the narrow precincts of the strictly rural concept into an all-embracing medium." Whether big-city sophisticates believe it or not, C&W music has become an integral part of America's taste in music.

Radio programing has changed to meet the trend. The Country Music Association, trade association dedicated to furthering the cause of C&W music around the world, recently conducted a radio survey on country music and the results have just been released. Highlights:

- Over 1400 stations program some country music.
- 115 of these are full time country stations.
- Three of these are 50,000 watt outlets, one is a 35,000 watt station, and all are in urban markets: KRAK, Sacramento, Cal.; WGUN, Atlanta; KCUL, Ft. Worth, Tex.; and KCMK, Kansas City, Mo.
- Eight of the full time C&W stations have a power output of 10,000 watts, 22 are 5,000 watts, one at 3,000, 49 at 1,000, 16 at 500, 14 at 250 and one at 100.

The majority of fulltime C&W stations use live talent, a plus for the advertisers in the way of extra promotions for the sponsors as well as extensive merchandising.

In each of the factors mentioned above, there has been an increase since the CMA's last radio survey of the C&W scene in 1961.

This past week, CMA, under the direction of CMA President Gene Autry, produced a show and presentation for the Sales Executive Club of New York. (See separate story, page 11). CMA's goal was to introduce advertisers to the profit potential of the C&W radio audience. The clients attending the luncheon constituted a glossary of leading radio and tv advertisers. The show, produced by Joe Allison and Anita Kerr, starred Don Gibson, Sue Thompson, Leon McAuliff and his Cimarron Boys, Lester Flatt and Earl Scruggs, and the Anita Kerr singers.

Tex Ritter, noted western personality, served as master of ceremonies, stating during the event:

"Our music is the most influential in the world. The most refreshing, interesting, and sincere songs are country & western . . . urban sounds with suburban songs."

Advertisers today are becoming increasingly aware of the growing buying power of the diversified



Country stations are in show business

KFOX, Long Beach, Cal., has wrapped up new accounts through extensive use of out-of-the-studio live-talent promotions, such as this recent dept. store event

C&W radio audience. The results of many C&W station audience surveys, shows that the blue-collar worker or industrial worker (as described in U. S. Dept of Commerce report) is the chief country & western radio fan. He's a good target; the average industrial worker's income is up over 500% in two dec-

ades, from \$18.50 to \$102.00, plus a working wife and/or children creating a multi-salaried income of over \$7,000.

He's the man who accounts for more than half of the big ticket sales, including such items as hi-fi sets and air conditioners. 58% of the nation's spendable income is in the hands of the blue collar industrial worker. He's the "middle-income majority."

The only study ever made of the country & western market (sample of 11,000 homes in 18 markets) was undertaken by Charles Bernard Co., Inc. (Country Music Network) and conducted by Pulse. One of the factors developed of interest to potential advertisers on C&W stations was the family income characteristic of the market which revealed that 66% fell into the \$3,000 to \$7,500 blue collar class.

The balance of the C&W radio listening buying market, or approximately 32%, is composed of the urban white collar worker and the rural and farm worker, who represent 42% of the nation's spendable income.

Many advertisers, representing varied products and services, are presently pitching for this lucrative market.

A sampling of the major advertisers today include such stalwarts



WDON, Wheaton, Md., uses remotes

One of the many stations to promote effectively specific sponsor via remotes, this was for the local Rambler dealer with station disc jockey Eddie Matheily

Closed-circuit hotel tv system makes the grade commercially

of American industry as Whitehall Pharmacal, Brown & Williamson, Pet Milk, Sinclair, American Tobacco and Robert Hall. Other blue chip clients who have purchased campaigns on C&W stations are: Gulf Oil, Esso Standard Oil, General Motors, Chrysler Corp., Lincoln-Mercury, Bristol-Myers, General Mills, General Foods, Standard Brands, Coca-Cola, Pepsi-Cola, Seven Up, Budweiser, Lever Bros., Purex, Colgate, Du Pont, Union Carbide, National Biscuit, General Electric and many, many others.

Currently, Kellogg, through Leo Burnett, is making effective use of the popularity of country & western music. In spot radio's biggest campaign in years, Kellogg has hired the corny country-comedy duo of Homer and Jethro with a C&W jingle. Kellogg is also one of the sponsors of *The Beverly Hillbillies*, which is certainly country-oriented in content and theme (the noted country songwriting and performing team of Lester Flatt and Earl Scruggs wrote and sing the show's theme song).

Kellogg is also one of the many sponsors of WSM's *Grand Ole Opry* in Nashville, a Saturday night feature on the station since 1925. Since the start of the national spot radio campaign Kellogg has reported a 10 per cent increase in sales.

Carnation Milk, via Erwin Wassey, Ruthrauff & Ryan, are using three well-known country artists, Carl Smith, Minnie Pearl and Eddy Arnold in a national spot radio campaign beginning today (20 May) and through 18 August.

EWR&R buyer, Jane Drummond, said, when questioned about the utilization of country & western artists to sell Carnation Milk, "Our surveys have convinced us that country & western music has become extremely popular. It has that earthy, sincere quality."

Commenting on the effectiveness of commercials on one C&W outlet used, Miss Drummond added, "The station is extremely powerful with this special segment. In addition they have excellent merchandising methods."

(Please turn to page 66)

The first anniversary of TeleGuide, regarded as the world's largest closed-circuit (via cable) television network hooking up some 40,000 rooms in 38 New York midtown hotels, will be happily celebrated next month. There will be ample cause, according to Charles F. Dolan, president of TeleGuide, owned and operated by Sterling Movies USA, Inc.

TeleGuide has three specialized channels and is "close to being in the black" according to company executives. Program service is designed primarily for out-of-town visitors and is on the air from 7 a.m. to 1 a.m. with continuous 60-minute programs.

A Channel 6 TeleGuide viewer usually gets a succinct wrapup of "What's Going On In New York Today" consisting of ticket availabilities to Broadway shows, concerts, sports and special events, late-night entertainment report, movie

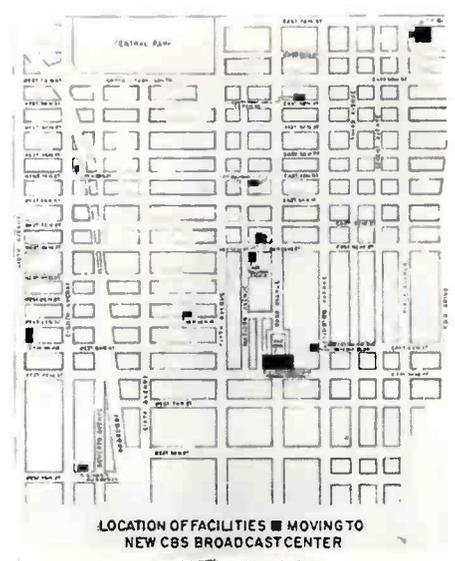
(Please turn to page 49)



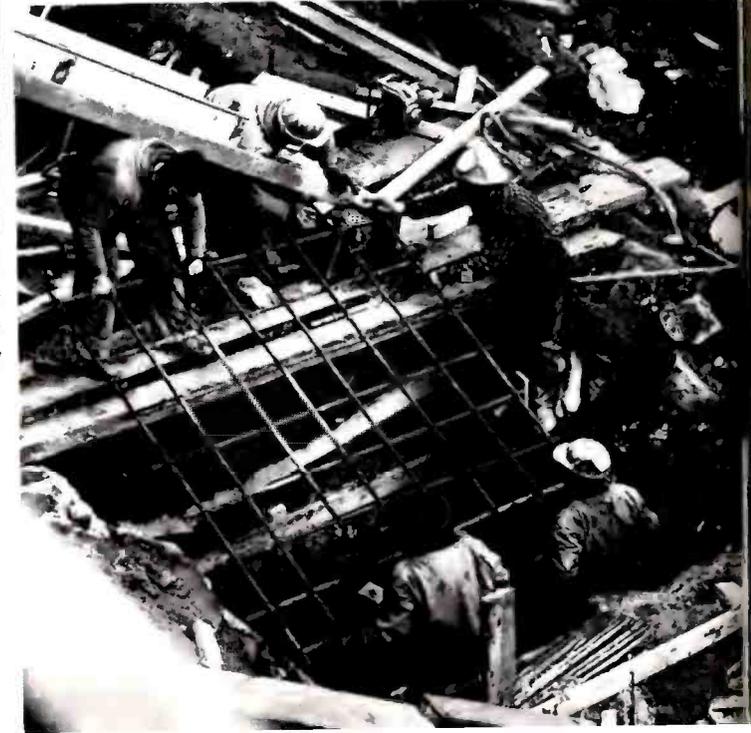
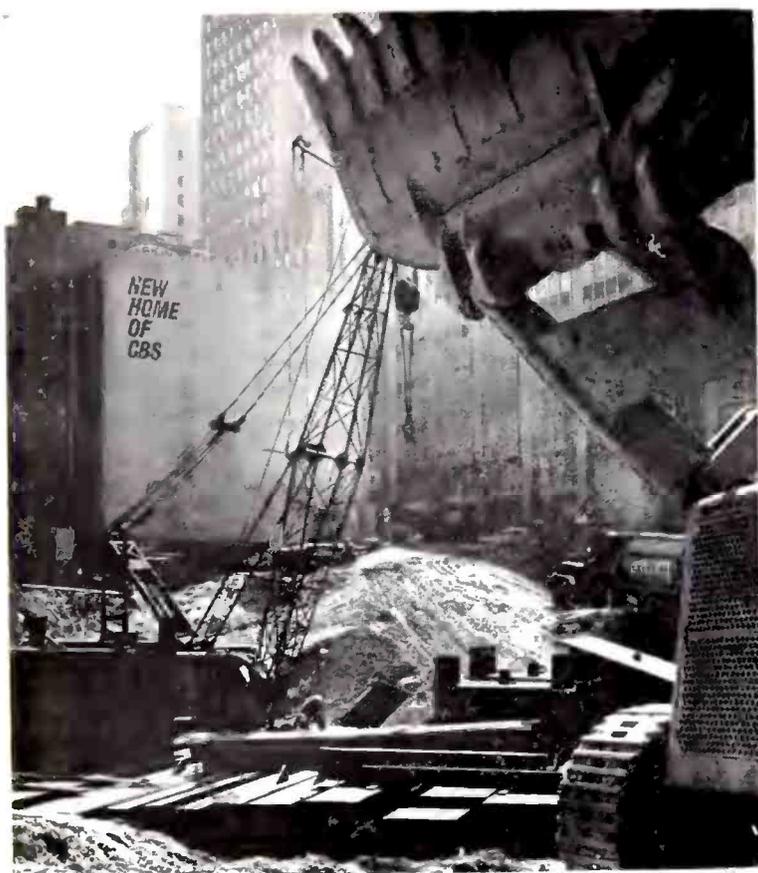
Non-public channels

TeleGuide, offshoot of Sterling Movies, pipes tv information service and commercials for advertisers into 40,000 N.Y. hotel rooms from its own production center via cables





Handwriting on the wall as CBS digs future

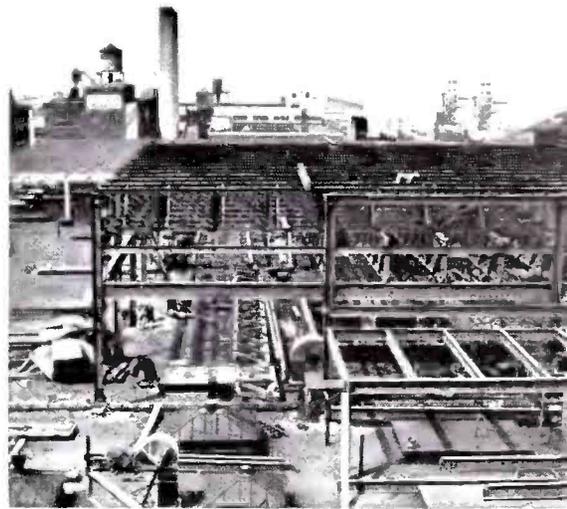
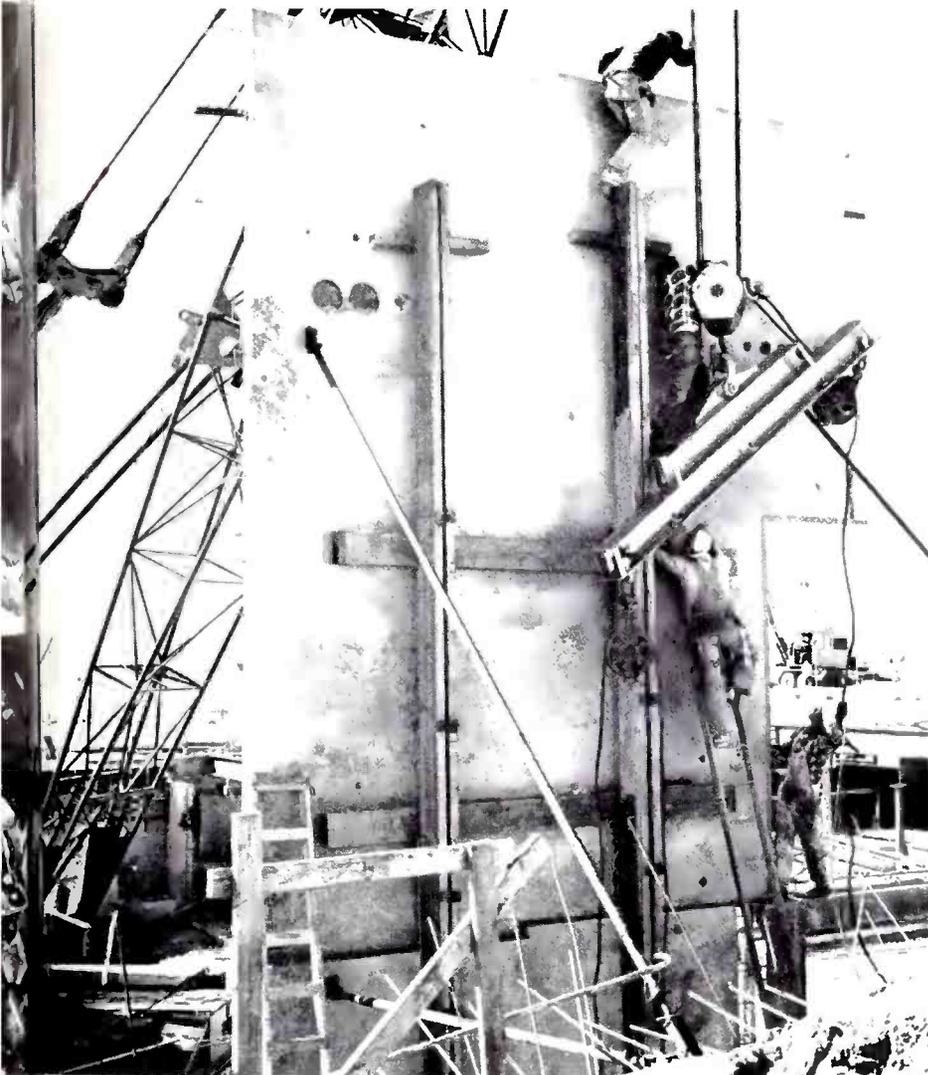


Prime-time digging: With winter out of the way, construction men moved into the spotlight for CBS, performing daily at the new headquarters site in New York City



CBS has by far the largest number of viewers among the three tv networks—if you count only the sidewalk superintendents watching construction of new CBS facilities at locations in New York City, Santa Maria, Calif., and elsewhere. The major attraction in the building schedule is a new CBS headquarters going up at 51 West 52nd St., at 6th Ave., in Manhattan. Also in the lineup is the new CBS Broadcast Center on West 57th St., between 10th and 11th Aves. in New York City, and the new Columbia Records plant due for completion this year in Santa Maria.

In addition, CBS on 1 July will take possession of the Army-Times Building in Washington, D. C., and turn it into its new CBS News D. C. headquarters in 1964. The two New York projects will house operations scattered about the city in several dozen locations. Also being readied for CBS is a data processing center for the Columbia Record Club at Terre Haute, and refurbishment by Columbia Records of the recently acquired Bradley Recording Studios at Nashville, center of the booming country music industry. Photos sample CBS' "big dig" for the future. 



Action on other fronts: Crews flying the CBS banner put up a wall for new Columbia Records plant (l) in Santa Maria, Calif., and work on roof-decking atop new CBS Broadcast Center (upper r) in NYC. Above is Army-Times Building. CBS News will take possession 1 July

Tv clients ask: "How high is 'up' on-talent costs"?

Unions answer that present \$25 million commercials tab mightn't be tops



By David G. Wisely

It's contract year again for the performing talent of the tv commercials business. Buyers and sellers come together in October, for a session that's already billed as unique, and which also could become the bloodiest on record.

At stake is a \$25 million kitty, representing current annual payment to commercials performers. In fact, the tv spot is one of the most highly-priced mass art forms the West has yet developed, a condition which may or may not induce reflection at both sides of the conference table.

Because it's contract year, talent buyers already are creating a predictable amount of protest at "extortion" rates. This is inevitable and discountable. But what can't be glossed over is the genuine concern of most major advertisers, the pressure which big agencies are getting from their clients, and the evident fact that—for better or worse—the present high cost of talent is forcing deep changes in the physical structure of tv commercials.

For the Screen Actors Guild and the American Federation of Television & Radio Artists, this year's negotiation may be the most critical and certainly the most difficult since the first three-year contract was hammered out in 1950. The unions' problem is that, for the first time, they have neither the bargaining edge of economic hardship nor the pay-scale inequities which existed earlier, and must rely on subjective arguments about how much a performer is "worth."

The real significance of the 1963 contract is that, for the first time,

Paperwork problem

K&E agency's Gordon White here examines a complex of contracts needed to secure talent in only one spot

unions will talk directly with men who pay the bills, in the shape of a joint committee of the American Assn. of Advertising Agencies and the Assn. of National Advertisers.

In other years, SAG/AFTRA negotiated with networks, to which 4A and ANA acted as advisors only, abiding by the final union-network agreement. This year's change is the result of evolution, according to 4A committeeman and Ted Bates' attorney, Harold J. Saz. "It was inevitable," he says, "that parties directly interested would eventually do their own negotiating."

A sharper reason may be client dissatisfaction with the last network-union session, in which out-of-program spot performance fees were allowed to rise steeply, compared with in-program rates which remained relatively stable (see chart, page 38).

Many advertisers still contend that the networks anxiously safeguarded their own interests, with little regard for buyers of spot time. Last year, there were cries of a "network sellout," and prediction that spot business would be ruined—an unfortunate forecast which the unions will no doubt be eager to recall in their favor.

Now, advertisers and their representatives have taken affairs into their own hands. The unions know that 1963 will be a stiff challenge, not only because they're now dealing with principals instead of middlemen, but also because clients are not likely to enjoy the delicate appreciation of intangibles which networks had supposedly learned in decades of dealing with radio and tv performers.

The performing-talent unions thus enter negotiation on the defensive, since they have been forced from a somewhat sheltered position and into direct fire of the ANA's biggest guns. Also, they lack objective weight to support further fee increases. In the nature of things, this knowledge can be expected to make the unions obdurate, and probably, intransigent.

In the offensive camp, advertisers and agencies are seriously perturbed at fees which they consider



THEN: Lavish crowd-scene treatment was production backdrop for late Dick Powell in 1958 Ford Thunderbird commercial by Group Productions. **NOW:** Zero Mostel is sole on-camera performer in recent Producing Artists commercial for Crown Zellerbach, cutting residuals



unconscionably high; tv admen figure that where performers represented about 5-10% of the total production cost on tv commercials six years ago, today talent fees eat up 50% of the production tab.

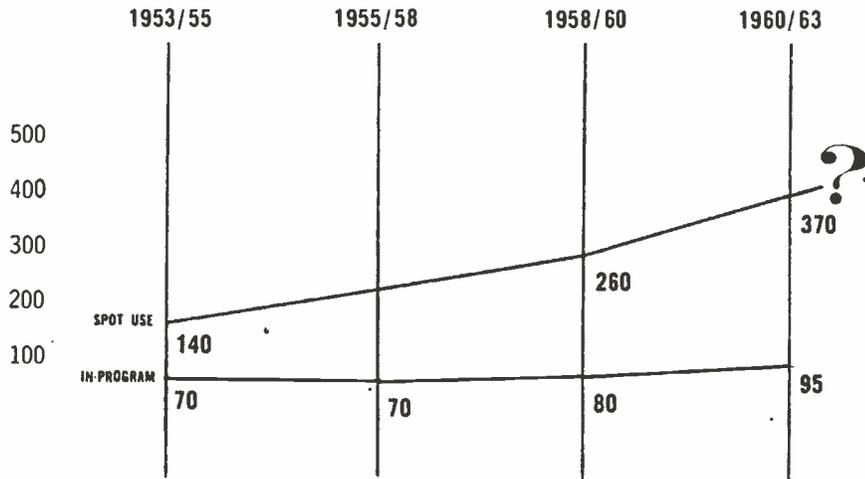
Clients are no less determined than the unions; both parties will be on unfamiliar ground in their dealings with each other, and the result could be a descent into the fixed-position, trench-warfare tactics

of the First World War 1914.

However, both parties have shown some ability to maneuver freely. SAG currently is in negotiation on its theatrical film contracts; the union announced beforehand there would be no demand for an increased minimum, nor for changes in working conditions which would materially add to movie costs. In trying to revive domestic movie production, SAG has shown itself not

THE RISING COST OF COMMERCIALS

Rapid growth of spot fees, compared with network commercials.
Average payment to one performer under SAG scale.



Average increase in cost of some commercial elements, 1953/55 to 1960/63 is charted below

Original music	100%
Animation	53%
Union wages	42.8%
Film processing	25%
Musicians	20%
Studio rental	5%

Estimates for chart at left are for one on-camera performer in one commercial. The in-program figure is based upon one use of the commercial upon one network only; the spot estimate is based upon a 13-week schedule, entire country/100 units plus New York, Los Angeles, Chicago. Chart should be read as a relationship between the two factors, rather than a comparison of absolute figures. Estimates prepared by control division, Kenyon & Eckhardt Inc., as approximate levels under normal working conditions

insensible to economic argument.

From the other side of the table, a 4A committee recently concluded its bargaining with the American Federation of Musicians.

As with SAG, this was the first time agencies had acted directly (musicians previously dealt with packagers).

In this round, the AFM lost one major point; instead of a two-year contract, they agreed to agency demand for a three-year signature. The union also allowed itself to be quickly talked down from an "asking price" of 25% straight fee increase.

The musicians scored a substantial improvement in rehearsal-time and other working conditions. Agencies were happy to agree on a 5% basic increase in fees, and what amounted to a 100% increase in residuals, through extension of the residual period from 13 to 26 weeks. The 4A committee, whose members essentially will be those dealing also with SAG/AFTRA, recommended this draft as "a fair and equitable settlement."

The 4A's presumably could afford to be sanguine, since the bulk of radio commercial production is arranged through regional agencies

which, most times, are not members of the association. The AFM, dazzled by the glamor of dealing with top business brass, may yet find this a costly error.

Advertisers, however, will probably set the tone of SAG/AFTRA talks. Public opposition to high talent costs might be dismissed as pre-conference propaganda but in day-to-day work with their agencies the concern of clients is revealed as genuine.

Reports Gordon White, of Kenyon & Eckhardt's control division:

"Our clients have become sharply aware of talent costs. This is new. They've always known about it, in a sense, but today they're beginning to query the budgets regularly.

"The production-company end is OK. Agencies developed the system of competitive bidding and it's become a tough, sharp business. But K&E is spending about \$1 million on talent, and clients and our own management are asking if the bill can't be cut . . . it's never happened before: you never had someone like Harry Schroeter worrying about this kind of thing . . ." (Note: Ad director of Nabisco, Schroeter is co-chairman of the joint negotiating committee.)

Source of this worry is total payments which appear out of line compared with physical production costs. A sampling of recent K&E food and drug commercials yields these examples:

Production cost, \$7000, talent, \$10,000; production, \$6360, talent for 8 months' use, \$8894; production, \$6240, talent for 9 months, \$16400; production, \$6170, talent for 11 months, \$17,650; production, \$6150, talent for 4 months, \$19,330.

These dollar figures are not atypical. At the Compton agency, which spends considerably more than \$1 million on talent, it's not unusual for high-usage spots to end their campaign life with 70% of the budget having been spent on talent, and only 30% on production.

Compton's experience suggest an average in which talent is never less than one-half of the total cost. Striking a mean through lavish and modest commercials, through big and small campaigns, and commercials which don't even get onto air, Compton advises its clients they must now be prepared to cap each production dollar with at least another dollar for talent alone.

Frank Brandt, vp and the agency's commercial production direc-

tor, confirms that many Compton clients—which include Procter & Gamble—are starting to take a still line on the matter. Reason: talent costs are affecting the number of commercials which can be produced, and the number of spots that can be bought.

“No matter how big the campaign budget,” points out a financial executive of another agency, “there’s always a point at which another \$30,000 or \$40,000 would be a great help, either to secure more markets or to refresh the campaign with a new commercial. It’s at this point that the bill for talent begins to loom much larger . . .”

In fact, the impact of residuals is no longer confined to the production budget. It has become a time-buyer’s problem: in spot planning the effect of SAG market-units has now to be calculated as closely as signal overlap and pre-emptible discounts.

For talent fees to snowball until they become a limiting factor in campaign planning is absurd, many admen feel. Distribution of a national product might as logically be limited by the mileage-fee of company salesmen.

The healthy growth of spot tv doesn’t disprove the point. If even one campaign is curtailed because of talent fees, it’s an unnecessary loss to the entire industry.

The whole of television may fairly be said to feel the weight of the unions in the production field. Every commercial made today reflects in great or small degree the cost of residuals.

“Because of these increases,” says production chief Don Trevor, at Doyle Dane Bernbach, “agencies are constantly trying to find ways of cutting the client’s cost. When it comes to deciding the number of performers on-camera we’ve got a mighty sharp pencil.”

Tv directors and commercial producers feel the cut. Robert Bergman, a Filmex v.p., knows that commercials are fewer and cheaper as the squeeze becomes tighter, and “the production guts are being stripped right out of them.”

Robert Carlson, of Group Pro-



Lee

Getting into tv is hard; staying with the money is harder.

The young hopeful at left is **Fran Lee**, 118 lbs., glove size 7, blonde or brunette as desired. Like a thousand others, she’s trying to crash tv commercials. “I read about one girl who made \$60,000 in a year,” she breathes reverently.

A former receptionist, Fran quit and signed with a talent agency six months ago; promptly was told to lose weight, learn to pose, and begin a \$1200 tooth-capping venture. Made-over like new, she next needed pro photos; couldn’t afford \$50 to \$200 pix fees, and so began haunting studios for the chance to stand-in on test shots. Fran found “most photographers want to have a party first and give you the pictures afterwards,” but eventually, with an album of sorts and virtue intact, she hit the Madison Avenue ad shops. In four or five cattle-calls daily, she competes with a herd of other neophytes for the casting director’s nod. Closest she’s come is a film test for Commander cigarettes, and “I think I got that because I can sail a boat.” Fran’s stamina is still holding out,

but now she’s studying nights to become a stockbroker. Tv success brings new problem: consider the case of **Nonie Carol**, “housewife and spokesman.” An ex-legit actress, she’s a roaring success at her specialized craft, with clients like Timex, Chevrolet, Hazel Bishop, Corn Products, Clairol and Savarin. The investment’s heavy; around \$3000’s worth of “Iowa housewife’s clothes from Bergdorf” and the risks considerable. Nonie can’t afford to work for a product



Carol

whose sales are slipping; can’t take too many regional accounts lest she cut-out of the national money; has to strike a daily balance between over-exposure and the shortening life of a performer. “Like all actors,” she says, “I’d rather get less appearance-money and work more often.” Her estimate of average earnings, for real tv pros who work at getting work, is around \$10,000 a year. The best guess is that a couple of dozen performers work every week; a handful reach the \$100,000 bracket like **Bill Shipley** Long-time spokesman for blue-chips, Shipley is a happy victim of the law of diminishing returns; few sponsors can afford him.

Shipley





Quality stays, quantity cut

Fewer commercials with less people is result of high talent fees, according to Filmex head Robert Bergman

ductions, regrets the strangling of the spectacular commercial (see stills, page 37.) The lavish spot had a legitimate place in the production repertoire which exists no longer. Even routine commercials are affected; where the script once called for 10 performers, producers now make-do with five.

The fee burden not only is reducing casts, but is forcing a general change in directors' techniques. Carlson says: "You can see in most commercials a clear distinction between principals and extras . . . Keep the extras out of the foreground; shoot with a shallow depth of focus so only the principals are recognizable.

"When I look at tv, I find I'm seeing the backs of a lot of heads."

Not everyone agrees that this development is undesirable. Chicago film-maker Lincoln Scheurle argues that talent unions have unwittingly encouraged a logical process, whereby the product becomes the star of a commercial.

"In the Hollywood feature," he says, "the message is more likely to be carried by people than by the production techniques. Many a commercial is more successful as advertising without people, as such. . . . The film becomes simpler in concept and execution and achieves greater advertising impact. As the



Music fees have hiked but still are 'way below SAG/AFTRA

Leading music and jingle packager Phil Davis was hit by 5% rise in new AFM contract, negotiated by 4A's. But a second look showed him music was still a good buy. On two radio spots for a beer client, Davis paid five AFTRA singers \$1763 for limited-use; six AFM musicians, with no restrictions cost him only \$735. Disparity is even greater in tv commercials, many executives say

product is the star, the mob scenes and the big 18-piece orchestra are not only unnecessary but actually interfere with most commercial messages."

Scheurle maintains that high talent costs are also partially responsible for a re-examination of type styles, textures, directional lines and tonal areas for giving greater impact to cinematic advertising: "Type, and the cinematic handling of words, have sometimes replaced people entirely in commercials."

Whether it's for good or ill, these leading film directors agree that SAG and AFTRA's recent contracts have reduced the number of performers who find employment in commercials. It's also possible, though difficult to prove, that the number of completed films has declined.

High rates have also encouraged

agencies to search elsewhere: the current crop of commercials display showbiz personalities ranging from Edie Adams to Zsa Zsa Gabor.

The reasoning's simple: at SAG rates, the client might as well use someone who's *really* well-known—and the result is less work for the average tv pro.

It's this lack of contractual distinction between ability and a mere appearance that is the core of clients' irritation. Even commercial directors, whose close dependence on performers should make them the most sympathetic advocates, are losing their patience.

"You could train a chimpanzee to do it," says Bob Bergman. "If it's a feat to have a steady hand so you can hold a cigarette, then that's what you're being paid for. Most talent fees are way out of line with the slight ability that's required."

The more thoughtful performers admit this. Nonie Carol, one of the most successful tv "housewives" in the business, complains she sometimes earns as much or more for tag-lines, dubbing, or a walk-on, as for commercials which require days of preparation and a genuine delivery. "It's ridiculous," she says. "I've been paid far too much for some of the easy work I've done and far too little for the difficult."

Augie Marsh, a rugged ex-Marlboro cigarette man, makes plus-\$50,000 a year, but says he's given up trying to figure out where the money will come from. "A girl and I banged out four chewing gum commercials in a day," he says. "I made a fantastic amount out of

them. But I've been on lavish jobs, where the agency flew me down to the Caribbean and all that jazz—didn't make a nickel."

Unfortunately, the arguments against the present SAG/AFTRA formulae are seldom based on the real weaknesses of the contract. In the plushier spots of Madison Avenue it's fashionable to grumble at unidentified performers being paid thousands of dollars for a few minutes' work. This sometimes happens, but it is by no means the normal reward of performers, and the general level of individual earnings is lower than most critics would imagine. (See page 39.)

A real case can be built to prove that talent fees often are out of line

with value delivered; that the rigid SAG/AFTRA requirements are forcing creative admen into a straightjacket, and that escalating residuals have become a curb on campaign planning.

The 4A-ANA committee will hopefully approach this year's contract session with a factual brief on these lines. Only a solid, documented presentation will be able to shake the unions' basic position—that tv sells goods and more time is bought each year despite higher charges, that upon the filmed or taped commercial rests the final success of \$1½-billion investment in airtime, and that talent payments are only one-sixtieth of that investment.



Goodbye people, hello product

High talent fees help commercial directors, says Lincoln Scheurle of Film-Makers (l) by forcing them to simplify and think in terms of the product. As an in-store package and a home snack (above), product here is the "star"



**BIGGEST
MOVE**

IN K.C.

More accounts

MOVING

to the

INCREASED

FACILITIES

and

INCREASED

SELLING

POWER

of

KUDL

Irv Schwartz
V.P. & Gen. Mgr.

McGavren-Guild Co.
Mid-West Time Sales

TIMEBUYER'S CORNER

Media people:
what they are doing
and saying

Welcome to New York: Wesley Parma is the new media supervisor at North (New York). He was a buyer with the agency's Chicago office, and before that handled buying chores at Leo Burnett (Chicago).

Follow-up report: Robert Guthrie, who joined Wesley Associates (New York) last month (Timebuyer's Corner 29 April) as media director has resigned because of "irreconcilable media differences." He was formerly an account exec with Weed (New York), and his future plans are unannounced. The agency has not yet replaced him.

Over the fence: Liz Mallon takes on duties 3 June as assistant buyer at Herlitzer, Waring & Wayne (New York), new agency specializing in children's products. Liz will leave Blair TV, where she is a sales assistant.

Speaking of Herlitzer, Waring & Wayne: Mary Lou Benjamin, formerly senior buyer at Kenyon & Eckhardt (New York) is media director at the new agency.



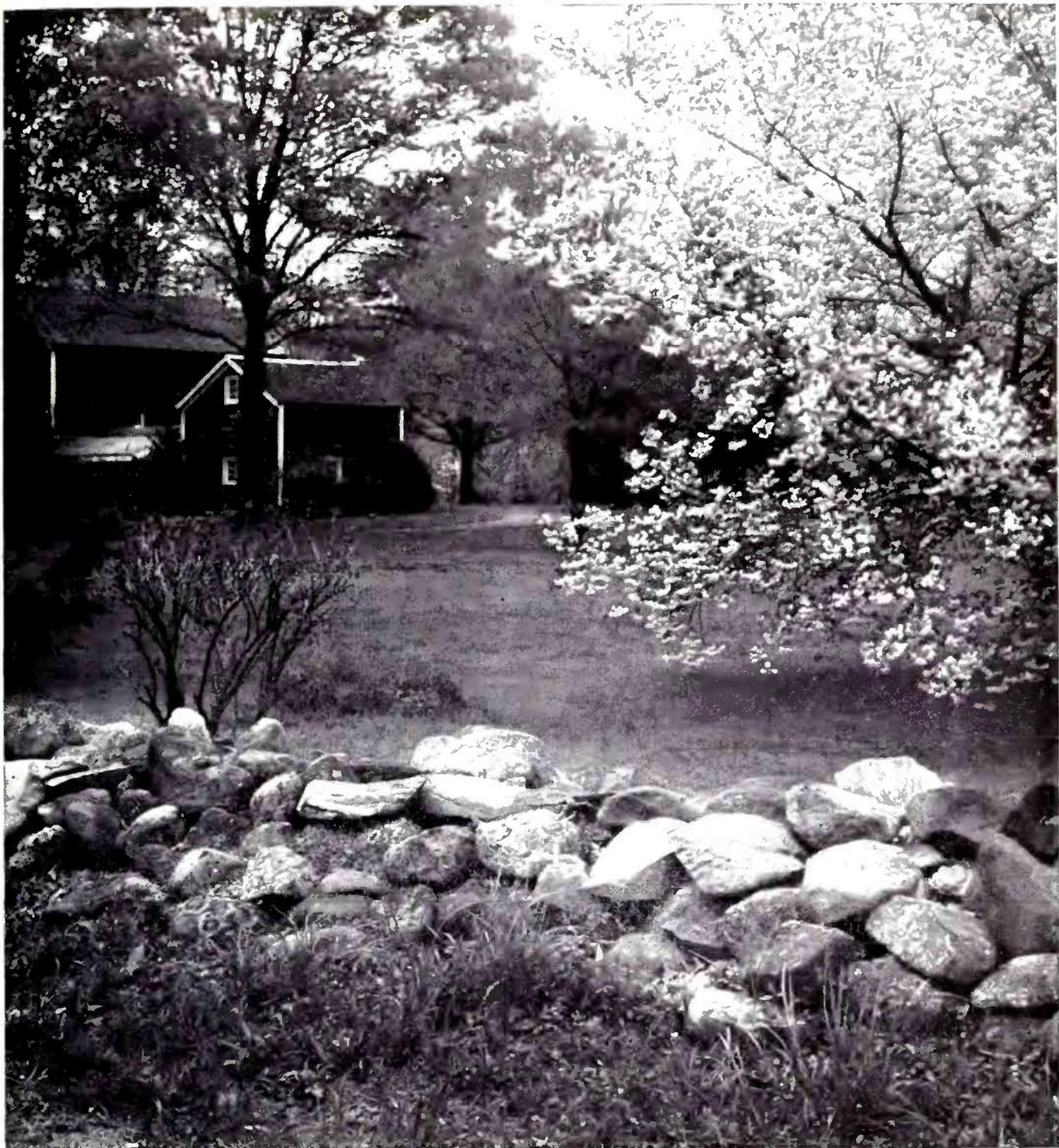
Chicago Timebuyer of the Year

Larry Claypool (l), Kenyon & Eckhardt's Chicago media director, received the Chicago Award plaque from John Roberts, Chicago chapter president of the Station Representatives Association, at the sixth annual SRA Award Luncheon

Delayed action: Kudner (New York) expected to move into new offices at 605 Third Ave. on 3 May, has delayed the move until 24 May. Agency will occupy eighth and ninth floors in the new building.

Springtime in New York: PGW's annual Springtime Open House party for buyers drew such New York regulars as Mary Ellen Clark (Morse Int.), Joan Stark (Grey), and Henry Cleeff (Ogilvy, Benson & Mather) as well as a duo from across the wide Hudson River, Tom Flanagan and Lorraine Schulze (Riedl & Freede, Clifton, N. J.).

(Please turn to page 44)



Wall, American style

We have our walls, too. But the big difference is the *purpose*. And our kind of purpose keeps such walls standing, keeps Americans rallying to defend and strengthen our country. The Payroll Savings Plan for U. S. Savings Bonds is a good example of how Americans rally to a good cause. When you install a Plan in your company, you harness the power of your pay-

roll in strengthening our country. You help encourage thrift that increases reserve buying power and individual independence. Keep our kind of wall standing forever. For help in installing and promoting a Payroll Savings Plan for U. S. Savings Bonds, call your State Savings Bonds Director. Or write Treasury Department, U.S. Savings Bonds Division, Washington 25, D.C.

Keep Freedom in Your Future... **U. S. SAVINGS BONDS**

The U. S. Government does not pay for this advertisement. The Treasury Department thanks, for their patriotism, The Advertising Council and this magazine.



The Man Who Knows KONO Radio



What's in a Name?

A great deal when dealing with car buyers! Tam Benson, President of Tam Benson Chevrolet, bought a dealership with a long established name. It was necessary to immediately establish prestige and confidence in the new "Tam Benson" name.

Knowing that the greatest number of people had to be reached with impact in the shortest period of time, Tam Benson selected KONO Radio in San Antonio.

KONO penetration was so effective very few San Antonians remember that Tam Benson Chevrolet use to be...uh...now what was that name???

If KONO works for Tam Benson... KONO will work for you. Don't take our word for it, call Tam Benson at Capital 7-1662, Area Code 512, COLLECT.

For other details contact KATZ Agency.

KONO

860 KC

5000 WATTS

SAN ANTONIO

TIMEBUYER'S CORNER

Continued from page 42

What's doing at SSC&B (New York): Tom Carson now with the agency as assistant media director, was associate media director at Compton (New York). Jack Fennell (formerly Esty, New York) and Ray Fertakis (was with McCann-Erickson, New York) are now senior media buyers there.

New media director at Dobbs (New York) is Karen J. Bensen. She was formerly assistant to the media director at Hockaday (New York).

Gaynor & Ducas (New York) has named F. William Somers as media director. He was with Marsteller (New York) in the same capacity.

Promotion at Ogilvy, Benson & Mather (New York): Buyer Art Topol has been upped to media supervisor. Art buys for Lever Bros., Bristol-Myers, and KLM.

Back to Campbell-Ewald: New supervisor of network broadcast buying at Campbell-Ewald (Detroit) is Charles Campbell, who goes to the agency after a tenure of 10 years in the media department and as an account exec with MacManus, John & Adams. He joined C-E for the first time in 1950, after graduation from the University of Michigan.

Hal Davis: beware drip, drip, drip

Hal Davis gazes out at New York from a sunny corner at Sudler & Hennessey, where he is radio-tv director. Hal's job involves timebuying as well as production, and he is especially intrigued with the subject of frequency of commercial exposure. He feels there is definitely a high rate of tune-out when a tv commercial is repeated too often, and that tune-out starts much sooner than is generally thought. He'd like to see a study on this subject, which has been pretty much ignored. "What happens the sixth or seventh, or the tenth time a commercial is exposed? Are viewers tired of it? Irritated? Why not investigate and find out?" asks Hal. With the thought that—like a leaky faucet drip, drip, dripping—a too often repeated spot is ignored or tuned out, Hal makes it a policy to rotate spots to avoid tune-out. He figures the problem is not as great in radio; that the life of the radio spot is longer because of its milder impact. In 1959, Hal Davis left ABC, after a tenure of seven years, to join S&H. He was tv production supervisor at William Esty (New York) for the five years prior to his stint with ABC; was a student at Blair Academy (Blairstown, N. J.) and at the University of Connecticut before that. Hal is married, has a son, six years old, and a daughter, three.



FIRST
IN THE
17TH
MARKET*

wjar

WJAR-TV — continuing leadership in a 3-station market . . . serving a responsive audience of

tv

Southern New England television homes. Check your Edward Petry man for the dramatic facts.

PROVIDENCE

*Television Magazine — March, 1963

An Outlet Company Station



COMMERCIAL CRITIQUE

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

JUDGING THE 1963 ENTRIES

By WALLACE A. ROSS

In the American Tv Commercials Festival, this was a year in which the rest of the field came up to run with the leaders. The general level of submissions was so high that in many instances it was not possible for judges to pare down category finalists to the desired number of five, and it was exceedingly difficult to pick winners. As a matter of fact, the competition was resolved in two or three product categories by flat-footed ties . . . so that duplicate statuettes will be presented at the award luncheon in the grand ballroom of the Waldorf-Astoria on Friday, 24 May.

On the other hand, the judges found that there were only a handful among the 1,367 submissions which broke through with demonstrated superiority . . . decidedly, a less significant number than in past years. This presents a provocative paradox—i.e., the general level of commercials is indeed higher, and therefore it is much more difficult to be distinctive. The Festival has, by stimulating creativity, bred a new challenge to the creators.

How have the creators of television commercials attempted to be distinctive? With technical stunts, exciting cinematography and demonstrations, wildly fast-moving graphics, unearthly music backgrounds, identifiable sound effects and fascinating optical effects. Independently, and with absolutely no knowledge of related approaches by others, no less than four different production teams concocted remarkably graphic camera studies of drops—drops of oil, drops of milk, drops of cosmetic hand cream. No less than a half-dozen employed exciting helicopter photography, both in color and black and white. The quick-cutting editing technique attracted so many

users that it has inspired us to name the Festival's annual film review of the year's trends "Quick Cuts of '63." It will be premiered



American Tv Commercials Festival winners will receive these statuettes

at the Waldorf on the 24th and then used to introduce the reels of winners that are shown to ad clubs and civic groups all over the country.

On the creative side, as opposed to production technique, there are some interesting things to note as well. First and foremost: respect for the viewer's intelligence continues to rise in the choice of ingredients for a top commercial. The best of the work has continually demonstrated this approach, but more and more producers now recognize that a more intelligent sell will work better than a blatant sell.

The copy has been simplified, clarified, and minimized. The screen is less cluttered. Humor is sophisticated and grows out of real-life situations, or, in animation, out of adult thinking. The analgesic and cold remedy categories are becoming less and less of an embarrassment and more of a creative pace setter. Even the jingles are more agreeable. If there are two lagging

product areas in the eyes of judges, they would be the tobacco products and dentifrices. The judges are seriously considering withholding any "Best" in these categories on the grounds that this past year saw only a holding on to existing approaches, with little or no demonstrated freshness of concept, except for some humorous cigar work. It is quite apparent that technical proficiency has caught up with, and now passed, advertising creativity. The new challenge is to harness technique more effectively and apply it to a more imaginative advertising concept.

This heightened competition for distinctiveness in advertising has given rise to some debate in the minds of our Festival planners about how well the project is achieving its goal of raising the creative level of commercials in general. The question has been posed
(Please turn to page 67)

WALLACE A. ROSS



Founder of the Ross Reports on Television in 1949; public relations counsel to the Film Producers Association of New York from 1956 to 1959; American delegate to the International Advertising Film Festival at Cannes and to four other European film festivals in 1959; initiated the first American Tv Commercials Festival in 1960 and has spent most of the time since publicizing advertising's positive story in addresses to advertising groups, accompanied by the reels of award-winning commercials.

If you lived in San Francisco...



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

WE SQUEEZED THE AIR OUT AND LEFT NOTHING BUT AIR IN



All broadcast. All buying. All-important. That's SPONSOR, designed as—and still—a buyer's book. Not pedantic, mind you. Not tabular. Not gossipy. Not an ounce of fat, funny or otherwise. We present the top of broadcast news, quickly; the meaning of the news, deeply; the trend of the news, perceptively; the future of the news, daringly. Do we ever annoy? Offend? Disrupt? Yes. We also enrich the buying mix in the back of the buyer's mind—with the stuff that helps make the difference between "ordering" and "buying." That's why the buyer reads **SPONSOR**, the broadcast idea weekly with the fat trimmed away, 555 Fifth Avenue, New York 17. Telephone: 212 MUrrayhill 7-8080

HOTEL TV SYSTEM

(Continued from page 33)

recommendations, stock market reports, hourly TWA weather reports from principal cities here and abroad, Gray Line sightseeing bus tour information, Bulova time, UPI world news, latest New York hair styles by Eve Nelson, shopping hints and news, World's Fair previews, dining tips, UN programs for visitors and special convention and trade show features.

Commercials are limited to 2½ minutes per quarter hour.

Present basic rate card for channel 6: 60 seconds per hour, 120 times per week—\$900; 60 seconds every other hour, 60 times per week—\$540; 30 seconds every hour, 120 times per week—\$600; 30 seconds every other hour, 60 times per week—\$360.

Sightseeing and entertainment rate card: 60 seconds every hour, 120 times per week, \$292.50; 30 seconds every hour, 120 times per week—\$195.

Advertisers have included E. J. Korvette, TWA, *A Man For All Seasons*, *This Was Burlesque*, French Line, Merrill Lynch, Pierce, Fenner & Smith, Pan American World Airways, Grumman Aircraft Corp., Fairchild Control Corp., Careers Inc., Bulova, Gray Line Tours and Freedomland.

Ultimate goal is to provide Gotham information for visitors in some 62 hotels. Dolan said this might be realized by the end of 1963. Soon TeleGuide will start airing foreign language features and news on channel 3. Languages will include French, Spanish, German, Italian, Portuguese and Japanese. TeleGuide also will get under way shortly on channel 10 with closed-circuit transmission of convention and exhibition group news. From a central studio, convention management will be able to telecast to delegates in any number of different hotels. Telecasts will include daily schedules, last minute bulletins, speeches, highlights from previous day's sessions and panel film discussions. TeleGuide won't charge convention groups for use of its facilities.

Meanwhile, channel 6 is planning to introduce a new across-the-board 10 to 11 p.m. feature entitled *Executive Screening Room*.

It will consist of 30-minute commercial films with high information content for business men.

Hotels now receiving TeleGuide include Americana, Astor, Biltmore, Commodore, Pierre, Plaza, Roosevelt, Statler Hilton, Summit and Waldorf-Astoria.

Among hotels contracted and to be connected are Algonquin, Chatham, Executive, Howard Johnson Motor Lodge, Knickerbocker, Loew's Motor Inn, New York Hilton, Sheraton Motor Inn and Sheraton Russell.

TeleGuide's studio equipment is housed at 43 West 61st Street and main office is at 375 Park Ave. Executive v.p. and general manager is Thomas A. Cronin; Sophie C. Hohne is v.p. in charge of sales; Fred Green is chief engineer and Joan McDonough, program manager. G. Roger Cahaney is director of advertising.

TeleGuide got permission from City of New York to lay its own coaxial cable. It was the first such permit granted by the city in nearly four decades.



In Pittsburgh, **WON + WON = 11**



WIIC's Caley Augustine repeat winner of the NBC Promotion Managers Award

Caley Augustine has won it again! For the second year in succession (third time in four years) WIIC's dynamic Director of Public Relations and Promotion has captured first place* in the NBC Promotion Managers' Awards Campaign. We thank the judges for again recognizing WIIC as NBC's top promotional station.

If you're interested in promoting your product in the big Pittsburgh market, let WIIC help put you in first place, too. *Over \$700 category.

CHANNEL 11 NBC
WIIC Pittsburgh's promotion-minded station

Represented nationally by Blair-TV

★★ Closing weeks of May find broadcasters racing to stave off threatened government regulation of rating services, curbs on commercials, and cutback in jostling AM service.

During resumed broadcast rating hearings last week, Investigations subcommittee chairman Oren Harris asked Census Bureau spokesmen point-blank if Census could set up a broadcast audience survey, and at what approximate cost per household.

Assistant director of the bureau, Dr. Conrad F. Taeuber, said the field would be brand new to them, but if Congress asks, and funds are appropriated, Census has the expertise to produce the survey.

Subcommittee's special counsel Robert Richardson gleefully contrasted slipshod broadcast rating practices brought out in the probe, with Census Bureau's precise, triple-checked field work, its tamper-proof random sample selection, and sample data which is 95% unweighted and simple at the computers.

★★ Industry onlookers feel Census testimony may have been a scare tactic to prod broadcasters and rating researchers into all-out effort.

Census could perform—but would Congress want to put government in the uneasy driver's seat of broadcast rating business?

NAB President LeRoy Collins, due to appear later at rating hearings, may win stay of execution with reform blueprint. Subcommittee was restive last week about failure to get Collins appearance date finalized.

★★ For Wednesday hearing, Radio Advertising Bureau president Edmund Bunker was scheduled to give his forthright views, which include new deal for radio in ratings entirely divorced from tv alliance.

Bunker wants radio to go for national advertisers with industry-financed surveys of audience reach. NAB could counsel, but not rule.

★★ FCC is reported ready to launch rules to curb commercials, while broadcasters still smart over new fees of \$100 for major tv applications and \$50 for radio, set by the agency.

Major irony is FCC's rumored intention to use broadcasters' own association code limits as a regulatory base—over bitter protests of NAB President LeRoy Collins.

Roughly, NAB code limits tv commercials in prime time to 4 minutes per half-hour program, plus 70-second station break—other hours, 6 minutes plus the break. In radio, limit is 1 minute 30 seconds per 5-minute segment, and up to 7 minutes for a single-sponsored full hour. Participating sponsorship limit is 18 minutes per hour, 5 minutes per 15-minute segment.

Smaller stations have asked, and would probably get, leeway in commercials, to keep out of the red. Congress would probably come to rescue, if FCC rulemaking is too starchy for small broadcasters.

Intl. advertisers hablan Español as time costs stay simpatico

A half-hour prime-time buy for all six markets of the Central American Tv Network, six-nation web jointly owned by its member stations and ABC, now costs \$366, only 30% more than when CATVN was formed as a five-station system in May, 1960, although the set count has grown 131% over three years ago.

CATVN originally reached 48,000 sets and charged \$281 for a prime-time half-hour when it was formed by Costa Rica, Nicaragua, Honduras, El Salvador, and Guatemala. This total steadily grew and, when Panama became a member in April 1962, and added 30,000 more sets, CATVN was able to boast 110,000 sets, making it "a continually better buy for international advertisers," says ABC Intl. president Donald W. Coyle.

Programs telecast on CATVN during its three-year history and

the intl. advertisers who have sponsored them include:

My Three Sons (Canada Dry), *Panic* (Nestle), *The Detectives* (Nestle), *Dick Powell Theatre* (Westinghouse Electric, S. C. Johnson), *Ida Lupino Theatre* (Vick Chemical, Parker Pen), *Star Performance* (Scott Paper, S. C. Johnson), *Circus Boy* (Corn Products Refining), *Charles Boyer Show* (Admiral, J. B. Williams, Murine), *Markham* (Pan American Airlines), *Man and the Challenge* (Goodyear), *Lawman* (Philips), *Flintstones* (S. C. Johnson, Scott Paper), *King of Diamonds* (Goodyear), *Peter Gunn* (J. B. Williams, Westinghouse), *Ben Casey* (Esso), *Biography* (Pan American Insurance), a Mexican-produced daily serial (Colgate-Palmolive), *Thin Man* (Pan American Airlines), *Going My Way* (Breck Shampoo, Parker Pen), and *Jetsons* (Nestle).

Nation-by-nation breakdown showing set count increase:

Costa Rica—in 1960, TI-TVCR, in San Jose reached 3,000 sets. Today set count has reached 14,000 and is still growing. The station recently installed three satellite repeaters which carries its signal to parts of Costa Rica not before reached by tv.

Guatemala—in 1960, TG-BOL-TV, Guatemala City, telecast to 22,000 sets. Last November the station moved its transmitter to the top of a mountain enabling its signal to cover the entire country. Set circulation has climbed to 32,000 today.

Honduras—HRTG-TV reached 3,000 sets in 1960. Six months ago a satellite station covering the industrialized north coast section near San Pedro Sula was erected, and sets have increased to 5,000.

Nicaragua—YNSA-TV, in 1960, operating on Channel 8 with its transmitter in the heart of Managua, reached 3,000 sets. A year ago the station also acquired Channel 6 and erected a high-powered Channel 6 transmitter on a mountain peak, thereby enabling its signal to reach the entire populated area of the nation. The station now operates on both Channels 6 and 8 and today reaches 6,000 sets.

El Salvador—YSEB-TV reached 17,000 sets in 1960. Today it covers 24,000 receivers.

Panama—Televisora Nacional, Panama City, joined CATVN in April, 1962, making 30,000 additional sets available to the network in the important nation of Panama.

Bank advertising seen topping \$202-mil. total

"Commercial bank advertising has come of age," says Gabriel Hauge, vice chairman of Manufacturers Hanover Trust, New York, pointing to a 700% growth in bank advertising between 1946-'59 and a better than 100% rise since 1957. He also saw commercial bank advertising, currently estimated at \$202 million, remaining at a high level and "going higher."

Hauge, who on 1 July becomes president of Manufacturers Han-



Boy meets girl in 10 second scent sequence

This gentleman, in the brief 10 seconds of an I.D., is beguiled by a passing female who is wearing a Caron fragrance. Although unseen by the viewer, his reaction suggests "The woman you remember . . . wears Caron." The Paris perfume house (via Albert Frank-Guenther Law) takes this departure from usual perfume ads in its first tv venture with spots in N.Y., Chicago, L.A.

over—world's fourth largest bank—cited the new policy of cultivating the so-called mass market as "the basic reason for the ten-fold increase in bank advertising since 1946."

He told an AFA 2nd district conference at Buck Hill Falls, Pa., that competition among banks to develop new and useful services "is fully as keen as the competition in your industries for new products," as emphasized by the bank's "more than 80 separate services" outdistancing even the long-advertised "57 varieties" of Heinz Foods.

VTU's Summer by the Sea

Nice work if you can get it. Video Tape Unlimited hopes to dispel the "summer doldrums" of commercial-making with its "Summer '63 Package" plan which offers advertisers and their agencies 63 background settings from the Atlantic Ocean to lighthouses to horse and cattle farms.

Headquarters of the project is a seashore motel in Sea Bright, New Jersey, just minutes from all desired on-location sites and one hour from Madison Avenue.

ATU helps local banks make their way into tv

More and more banking institutions are entering tv advertising, as evidenced by ATU Productions' signing of 11 additional areas for its Friendly "Syndividual" series of commercials. Built around the services offered by local banks to their customers, the series is given a custom-made look for each client, with ATU taking care of all production activities, including writing, talent relations, filming, etc.

Latest banks to sign are Maryland National Bank, Baltimore; First National Bank, Reno; First National Bank, Las Vegas; Farmers and Merchants Bank, Stockton, Calif.; Beehive State Bank, Salt Lake City; Genessee Valley Trust Co., Rochester, N. Y.; Old National Bank, Spokane; Fidelity Philadelphia & Trust Co., Philadelphia; Albuquerque National Bank, Albuquerque; Piedmont National Bank, Spartanburg,

RATE CHANGES

WFTV, Orlando, Fla.: New rate \$575 per evening hour, effective 1 October. Former rate \$525.

WKYT-TV, Lexington, Ky.: New rate \$250 per evening hour, effective 1 October. Former rate \$200.

WTVM, Columbus, Ga.: New rate \$525 per evening hour, effective 1 October. Former rate \$475.

WOI-TV, Ames, Ia.: New rate \$800 per evening hour, effective 1 October. Former rate \$750.

WHTN-TV, Huntington, W. Va.: New rate \$900 per evening hour, effective 1 October. Former rate \$850.

WNEP-TV, Scranton, Pa.: New rate \$700 per evening hour, effective 1 October. Former rate \$650.

S. C., and Savings Bank of Utica, Utica, N. Y.

They join current users Deposit Guaranteed Banks, Jackson, Miss.; State Bank, Jacksonville; and Denver U.S. National Bank, Denver.

Lord & Taylor fashions new look in advertising

Forging its first long-term, continuing contract with any radio station, Fifth Avenue's fashionable Lord & Taylor is dressing up the commercial roster of WQXR, New York, with sponsorship of Duncan MacDonald's *Observation Point* three days a week (2:30 p.m. Monday, Wednesday, and Friday) and 11 one-minute announcements throughout each week.

It's quite a coup for local radio, which has long courted the newspaper-oriented stores. The contract is, in fact, a direct outgrowth of the New York newspaper strike which prompted Lord & Taylor to launch on-air advertising just a few hours after the 8 December start of the 114-day deadlock.

"We are very pleased with WQXR as a public relations factor and as an advertising medium of unusual flexibility and immediacy, praised Sarah Lee, vice president of the store.

Weekly WQXR merchandising

reports are distributed to buyers, department managers, and various information centers throughout the store. Prepared by WQXR in cooperation with the advertising department of Lord & Taylor, these reports keep store personnel informed of features mentioned on the broadcasts.

James R. Flanagan is the agency.

Kiddie-angled ad agency opens doors on Mad. Ave.

The first national agency to specialize in the marketing and advertising of children's products set up shop in New York with \$2 million worth of billings and eight major clients. It's Helitzer, Waring & Wayne and about 90% of its consumer media billings is headed television way. The remainder will go into print and radio.

Heading the executive line-up as president is Melvin Helitzer, who has been advertising director of Ideal Toy Corp. where he administered a \$3 million budget. Saul Waring, vice president and treasurer, was account executive at Grey Advertising and broadcast vice president Andre Baruch held the same post at Cole, Fisher & Rogow.

Clients include: American Doll and Toy Co.; Curtis Publishing for *Jack and Jill* children's magazine;

Irwin Corp. division of Great American Plastics Co.; Greenman Bros.; Town and Country Department Stores; Master Juvenile Products; Stetson Co.; Transogram Co.

The children's market accounts for about \$50 billion dollars a year in disposable consumer income, according to Helitzer.

APPOINTMENTS: The Watermelon Growers and Distributors Assn., Atlanta, to Walter S. Chittick, Philadelphia . . . Ballaricco Baking Co. to Vinti Advertising. Tv, radio, and newspapers will be used . . . Ramsay Industries to Alfred Davidson Associates . . . *Business Management* magazine to Guild, Bascom & Bonfigli, New York . . . Fram Aire Co., Henderson, N.C., to Henderson-Ayer & Gillett, Charlotte . . . Bakers Franchise Corp. to Richard K. Manoff for Rite Diet Bread and other products, effective 1 July . . . I. Meltzer & Sons to Walter S. Chittick for its Imel Foods division . . . Hanes Hosiery to Gray Advertising for the U.S. and Canada, from James R. Flanagan Advertising . . . Alberto-Culver reassigned to JWT Command Concentrated Hair Dressing and VO-5 Shampoo, from Compton and BBDO respectively . . . Warner Bros. Records to Gordon, Weiss & Arbusto . . . Party-Tyme Products, new company in the food and beverage field, to Frank B. Sawdon. Initial budget has been set at \$250,000 . . . Endo Laboratories, manufacturer of ethical pharmaceutical products, to The Shaller-Rubin Co. for a new product, Valpin . . . The Duosonic Corp. of America to Byrde, Richard & Pound for its am and fm auto radios.

JOINING UP: The Jack Melvin Co. of Las Vegas is the first southern Nevada agency to be accepted into 4A membership. Agency was founded in 1955 at Las Vegas, employs 17 people and bills \$2 million annually for 27 accounts, mostly regional. There is also a Reno office . . . The ANA has added 13 new members. They are: L&M; Massey-Ferguson; Reeves Bros.; United California Bank; Ex-Lax; Miller Brewing; C. J. Petterson; United Fruit; Bryant Manufacturing; Portland Cement Assn.; Bin-



An adman's work is never done

Compton media v.p. Frank Kemp, basking in the sun in the Virgin Islands, is notified by a hotel aide that he has iced first prize of \$250 in an annual contest conducted by Duluth's WDSM (AM & TV). He correctly guessed when the ice would melt sufficiently to permit a ship to navigate from the lower lakes through the Duluth ship canal entry. Over 5,000 competed

ney & Smith; Century Electric; Burry Biscuit—division of Quaker Oats.

MERGER: Publicidad Stanton, S. A., and Pritchard, Wood International, one of Britain's largest

international agencies and a member of the Interpublic group.

DIVORCEMENT: Stephen Goerl Associates resigned the AAA International Travel Department account, due to disagreement in ad-



Borden looks back to go forward

Eagle Brand, title selected by Gail Borden in 1866 to identify his condensed milk, will be advertised by Borden Foods on a regular tv schedule for the first time next month, using NBC's "Price Is Right" "Ben Jerrod," "Your First Impression," "Concentration," and "Play Your Hunch." Wordy original Eagle Brand label (upper) is contrasted with modern one (below)

vertising policy. The Goerl agency has handled the account for 14 years.

ALL IS WELL: Federal District Judge Archie Dawson has upheld 1957 sale by Monsanto Chemical to Lever of its detergent All. Justice Department anti-trust suit charged reduced competition, that Lever with All had more than 20% of detergent field. Acquisition aided competition, rather than impeded, Dawson said. With heavy advertising and promotion, All's market share increased from 5.5% in 1956 to 6.9% in 1960. Justice Department is weighing appeal.

SALE: The capital stock interests of Mogen David Wine Corp., Chicago, bought by Westfield-Sommers Foods, Westfield, New York. Present management and personnel of the company will continue with Westfield-Sommers president Richard T. Schofield becoming president of Mogen David and former president Henry Markus moving to chairman of the board.

EXPANDING: Johnstone, Inc., fashion and soft goods agency, and a subsidiary of Interpublic, has established an international fashion office in Europe. Valerie Feit will head the service, with headquarters in Paris, at 47 Rue de

Moncean. The new office will serve as an informational and service operation for Johnstone and components of Interpublic. It will similarly serve manufacturers and marketing organizations not associated with Interpublic.

NEW ON THE SCENE: A former J. Walter Thompson agency executive has opened offices at 5410 Wilshire Blvd. in Los Angeles as Jean Replogle & Associates. Firm will specialize in advertising and public relations. Distaff president will be assisted by Dee Davis.

ALL'S QUIET: Screen Directors International Guild and Film Producers Assn. of New York reached agreement on a three-year contract which will include increases in pay scales and fringe benefits. Both sides expressed their conviction that production in New York will continue to prove its vitality and maintain the rate of growth it has experienced in recent years.

CAPS 'N GOWNS: The Henry L. Doherty Educational Foundation awarded 199 scholarships to children of Cities Service employees covering the 1962-63 year. The Foundation is supported by donations from employees and matching contributions by Cities Service and since 1940 has made scholarship

awards totaling more than \$500,000.

FINANCIAL REPORT: Helene Curtis Industries scored record sales of \$74,527,196 for the year ended 28 February 1963, compared with \$63,341,119 for the preceding year. Net earnings were \$2,579,349 compared with \$3,216,418. Several new products were introduced during the fiscal period. On tap for coming months: a new product which "results in immediate, visible reduction of wrinkles with the effect lasting for a number of hours."

LOOKING FORWARD TO: The 13th annual International Design Conference at Aspen, Colo., 24-28 June. "Design and the American Image Abroad" will be the theme of this year's conference. Material to be presented will be visual communications designed to shape the American image overseas. Supported by individual and corporate contributions, the conference has been an annual event at Aspen since 1950 when the late Walter Paepcke, then chairman of the board of Container Corp. of America, led the first session on design as a function of management.

KUDOS: Mervin P. Bickley, eastern sales manager for United Air Lines, elected president of the Advertising Club of New York . . . William E. Holden, senior vice president and manager of Fuller & Smith & Ross, elected chairman of the New York Council of the 4A's. Elected vice chairman was E. Esty Stowell, president of Ogilvy, Benson & Mather.

MOVING: Francis Lanigan, vice president and management supervisor at Benton & Bowles, elected a senior vice president.

Richard Rogers to Marketing Evaluations, Manhasset, as research analyst.

Donald C. Creswell to district manager for Ampex Corp. at Dayton, O., succeeding Thomas W. Harleman, who moves to midwestern regional manager.

Arthur C. Ericksen to vice president and account supervisor of MacManus, John & Adams.



CAI sitting on Top of the Fair
Communications Affiliates, Inc., has been named to handle advertising, marketing, sales promotion, public relations, research, and related activities for Top of the Fair, which will operate a restaurant, cocktail lounge, and banquet department atop the World's Fair Heliport Building, and be highest vantage point at the exposition. CAI has also been named to handle the Terrace Club there, designated Official Club of the World's Fair, featuring exclusivity for a high price

Stephen J. Balas to account executive and Humberto Toledo to radio-tv producer, Robert Ottomantam, Inc.

Keith Gould to art director at Fletcher Richards, Calkins & Holden.

Howard Swenson to art director at Knox Reeves Advertising.

James Macpherson, vice president and account executive, and Glen Fortinberry, account executive, named to the board of directors of Maxon. Fortinberry was elected a vice president, as was James Bley, assistant marketing director.

Fred W. Dickson and Donald A. Leslie elected vice presidents of Coca-Cola.

Donald K. Weltmer named president of the Brandywine Mushroom division of Borden plus vice president and member of the directing board of the parent company.

William F. Rosenthal to regional account executive for Budweiser at D'Arcy, Chicago.

Lowell J. Kuhn to the Chicago headquarters office of Clinton E. Frank as an account executive.

Ronald L. Seichrist to art director, Cargill, Wilson & Acree, Richmond.

David J. Jacobson to vice president of Robert S. Taplinger Associates.

Wesley E. Parma, Jr., to media supervisor in the New York office of North Advertising.

Douglas Lowndes elected chairman and managing director of Benton & Bowles Ltd., succeeding John Cuff, who has resigned.

Donald H. Wallace to vice president and associate director of broadcast services, Clinton E. Frank.

James L. Schisgall, Grey Advertising account executive, transferred to London to work on package goods accounts at Charles Hobson & Grey Ltd.

Thomas P. Hawkes to president, chief executive officer, and a director of Piel Bros., succeeding Henry

J. Muessen, who continues as chairman of the board and a director. Hawkes came up through the sales and advertising departments and has, since 1956, been vice president of marketing.

Dan F. Will to assistant manager of



Clock-watching is good business

Mrs. Ruth Graze, president of Impact Advertising, and Jim Ford, account exec at WMAL-TV, Washington, check time after arranging a two-week, around-the-clock schedule of 89 announcements for Temple Business School campaign, geared for 10,173,655 viewer impressions

advertising for the Dodge division of Chrysler Motors.

Treadwell Covington to radio-tv director, Moulton Farnham to copy chief and Julian Snyder to director of corporate services, all at Tri Inc.

Sim Myers to post of administrator, press and information, RCA Victor. John Talley to president and Oel Johnson to vice president, Coca-Cola Export Corp.

Clyde O. Hess, Matthew W. Harrison, Jr., C. Eugene Moore, and Frederick A. Stoner to managers in the newly-formed public relations and public affairs department of Armstrong Cork.

Erwin A. Levine, vice president of Ted Bates, appointed an associate creative director of the agency.

Stewart L. Maws to assistant brand manager of Airwick Brands.

Robert H. Davidson to vice president in charge of marketing for A. E. Staley Manufacturing.

Albert K. Burwinkle to creative director of A. C. Gilbert.

John Rindlaub and Dana Blackmar to copy supervisors at Young & Rubicam.

William M. Wall to associate creative supervisor, and Richard J. Ende, an art group head, elected vice presidents of Benton & Bowles.

Adrian James Flanter to director of sales promotion for the retail division of Rayette.

Lee W. Small to manager of development, a new post at Needham, Louis & Brorby.

Lynn Kimmel to senior copywriter at McCann-Marschalk.

Arthur C. Ericksen to vice president and account supervisor of MacManus, John & Adams.

Stephen K. Zimmerman, Charles J. McCann, and Melvin Elliott, account executives, to vice presidents at Lennen & Newell.

Eward C. Simons to Street & Finney as vice president in charge of the drug products division.

Shirley I. Roy, director of planning and development, elected vice president of Knight Management Corp.

Patrick C. Tims to the Chicago office of Foote, Cone & Belding as account executive on Kraft Foods.

Rodwell (Rip) Van Winkle Todd to copywriter at Papert, Koenig, Lois.

John H. Giroux, former marketing manager for the Perkins-S.O.S. division of General Foods, to the Chicago office of Foote, Cone & Belding as an account supervisor.

Robert L. Paterson and Vincent N. Gannon elected vice presidents of Hill & Knowlton.

James Scanlon to SSC&B as account executive.

Sam Vitt, media vice president at DCS&C, appointed vice president in charge of media and programming.

Broadcaster proposes the audience disposes

This fact of industry life was laid bare by CBS Radio president Arthur Hull Hayes before a group of parents and students in an address at Dunbarton College of Holy Cross, Washington, D.C. In contrast to the intense public scrutiny under which broadcasters exercise their responsibilities, "far too little has been said about the responsibility of audience," charged Hayes.

Pointing to audience disinterest (gleaned from ratings) of several network public affairs and educational offerings, both specials and series, Hayes urged parents to take as much care in directing their children's broadcasting intake as they do in other areas like literature and movies. "In doing so you help to create your children's tastes and to enrich their lives. You also help to determine the kind of broadcasting we will have tomorrow."

Captive CBS audience

CBS TV is making sure it's getting all the viewers it can for a number of its series—setting their showing before a captive audience of some 70,000 Navy personnel aboard about 60 capital ships around the world, via closed circuit. The network has made available 16mm film prints of programs for distribution by Armed Forces Television Service.

Among those being screened are *Captain Kangaroo*, *Stump the Stars*, *Ted Mack and the Original Amateur Hour*, *I've Got a Secret*, *To Tell the Truth*, *Password*, *Ed Sullivan Show*, *Garry Moore Show*, *G-E College Bowl*, *U.S. Steel Hour*, *Armstrong Circle Theatre*, and *What's My Line?*

SCHOLASTICALLY SPEAKING: THE NBC OPERA CO. donated \$2,000 to the University of California at Los Angeles summer school Television Opera Workshop. The donation was made by NBC general music director Samuel Chotzinoff, on behalf of NBC. Workshop plans call for accepting no more

than 40 aspiring opera performers or tv directors interested in learning through participation how to stage and perform opera on television. Up to 40 additional enrollees will be admitted as observers.



Everybody into the pool

Physical fitness expert Debbie Drake extols the virtues of Pittsburgh Plate Glass Co.'s "Pittchlor" water purifier for swimming pools in new minute commercial to be aired on PPG-sponsored "David Brinkley's Journal" on NBC TV 3, 10, and 17 June, at 10 p.m.

NEW AFFILIATES: WHNT-TV, Huntsville, Ala., joins CBS TV on or about 1 September as an extended market plan affiliate . . . New station KECC-TV, El Centro, Calif.,

to ABC TV. Outlet is expected to begin operations on 1 September.

ON THE GROUND FLOOR: Gates Radio Co. reports it's busy filling what may be "the largest single order for sound control equipment ever placed by a U. S. company." Order in question comes from CBS TV and it calls for the design, construction, and delivery of over \$500,000 worth of transistorized audio consoles and amplifiers for the new CBS Broadcast Center under construction on Manhattan's West Side. An inside note from Gates: transistorization in the new building is being carried "to a point never before realized in a broadcasting facility of this size."

KUDOS: Our hats are off to Mr. Ed, the talking horse who stars in his own show. He's been voted the best Performing Animal Television Star of the Year (PATSY), for 1962, an annual honor which goes to the animal selected by hundreds of entertainment editors throughout the nation . . . *The Defenders* emerged as "the best" and *Going My Way* as "the most disappointing" series of the 1962-63 season in The McDermott Company's fourth annual poll of 365 national tv editors and columnists. Chevrolet was winner as the series sponsor doing the most effective job of selling while not impairing tv's image. Hallmark placed first as a specials sponsor. Sponsors singled out for censure included Crest, Bufferin, and Dristan. This season's voters in more than 50% of the cases failed to associate programs with sponsors.

MOVING: William M. Materne to CBS TV vice president—eastern sales.

James Gessner to New York account representative for ABC Radio West, succeeding Anthony Rocco, who becomes account executive for ABC Radio's transcontinental network.

Edward Rissian, production executive at ABC, to Bing Crosby Productions as special executive assistant to Basil Grillo, president.

William Inge, Pulitzer Prize-win-



"Eskimo for a Day" in the Kitchens of Sara Lee

Jack Bailey (r), host of ABC TV's "Queen for a Day," and Kenneth Harris, advertising director for Kitchens of Sara Lee, donned parkas and mitts to inspect bakery products in the mammoth freezer in Chicago where Sara Lee cakes are frozen right out of the oven. Sara Lee commercials are regularly featured on Bailey's program as well as other daytime shows on all three webs

ning dramatist, signed agreement with CBS TV to develop a one-hour dramatic series planned for 1964-65, tentatively titled *All Over Town*.

Lawrence White rejoins CBS TV as director of program development. He had headed the network's daytime programming operations from 1959 to 1962 when he joined Goodson-Todman Productions.

William W. Firman to director of sales for news and public affairs programs and James T. Shaw, Jr. to assistant daytime sales manager for ABC TV.

Irv Wilson from ABC TV sports and special programs sales supervisor to director of sports and special programs sales.

William Cooke will represent CBS TV network sales in Canada, headquartering in Toronto.

Goodman Ace to head writer and Gregg Garrison to producer-director of Sid Caesar's bi-weekly ABC TV series for Dutch Masters Cigars next season.

Clyde Bennett to chief of transport for ABC News.

Leonard H. White to director of program development for CBS TV, Hollywood.

Joseph Francis Gagen to ABC News' Ireland correspondent, the first ever stationed in that country by an American network.

William A. Corley to manager, news, in Chicago, for NBC News.

Sid Garfield, director of press information for the CBS Radio network for the past five years, to CBS TV as director of exploitation, press information department.

Nancy Hanschman Dickerson, radio-tv newswomen, joined NBC News as a Washington correspondent.

William G. Porter to the newly-created post of executive editor CBS News—tv.

Robert Costello, producer of *Armstrong Circle Theatre* for the past eight years, named producer of *The Nurses*.

Robert Stephen Haft to director of international business affairs, CBS TV stations division.

WTRF-TV STORY BOARD



WINDOW SHOPPING! Sign in a pet shop window. "Lonely kitten desires position with little girl—will do light mouse-work."

wtrf-tv Wheeling "529,300!"** CONSUMER RESEARCH! Missionary: "Why are you staring at me?" Cannibal: "I'm the food inspector!"

Wheeling wtrf-tv PARKING PROBLEM? A bachelor we know says the most selling feature of small cars is "there's no room for argument."

wtrf-tv Wheeling A TOURIST bought an old canvas in Rome, and lugged it to Clearwater's Artist Market Gallery to ascertain its true worth. "At first sight," said dealer Bowen, "I'd say its either a Titian or a repetition."

Wheeling wtrf-tv A KINDRED SOUL! Wealthy-looking man: "I have no cash on me and my watch has only sentimental value." Robber: "Fork it over. I feel like a good cry anyhow!"

wtrf-tv Wheeling *ENGINEERS ESTIMATE WTRF-TV's new tower will pull in 529,300 TV Homes The launching date for the "High & Mighty" structure is July 15. Ask Rep George P. Hollingbery to give you the latest on the WTRF-TV Wheeling/Steubenville Market. Get 'double exposure' on your next ad campaign

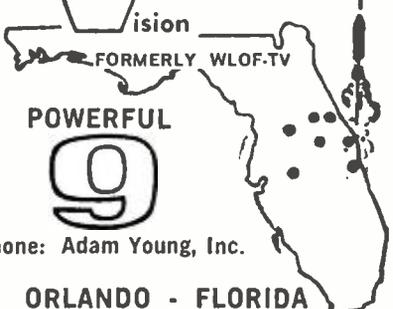
Wheeling wtrf-tv MISSING PLUGS? Just thought of it, another benefit of the automotive age It stopped horse stealing!

wtrf-tv Wheeling DILLY! DILLY! That's a couple of dillies!

Wheeling wtrf-tv CREEPING PHLOX! Gardeners may boast of their colorful patches of creeping phlox but it still sounds like an undesirable condition.

CHANNEL SEVEN  WHEELING, WEST VIRGINIA

Wonderful
Funduplicated
 ABC-TV Coverage
 of 23
Torida counties in the
 rich expanding
 Central Florida
 commercial,
 agriculture and
 Space Age
 market.
Vision
 FORMERLY WLOF-TV
POWERFUL
9
 Phone: Adam Young, Inc.
 ORLANDO - FLORIDA



Lee launches full-spectrum tv

Although a few cities in this country boast as many as seven tv stations, seven of the 100 most populated U. S. cities currently exist in a vast wasteland which finds them without even one tv channel to call their own. Although the three networks and several hundred stations still slug it out for a slice of the national advertising dollar,

Robert E. Lee, chairman of the Committee for the Full Development of All Channel Broadcasting.

Last week, while astronaut L. Gordon Cooper circled the globe in his MA-9 space capsule and words as unfamiliar as gantry and lox flew almost as fast, Commissioner Lee and his committee of broadcasters, educators, and manu-

mission for some ten years. The approach taken back in the early 50's—that of liberally intermixing vhf and uhf channel assignments in the same cities—proved a failure. Advertisers were quick to transfer their business to new vhf stations, network affiliations were switched, and by 1953 103 uhf stations were bankrupt and forced off the air. The passage last year by Congress of the all-channel tv receiver legislation, shapes up, from early indications, as a more satisfactory solution.

The Full Development Committee has been in operation for several months with three subcommittees: the first to investigate and propose measures for optimum development of uhf tv transmitting and receiving equipment and techniques; the second to study and report on factors pertaining to uhf broadcast station operation; the third to recommend procedures for developing and disseminating information to the public, distributors, dealers, service technicians, and manufacturers concerning reception to uhf. Now opening all guns to pave a smooth way for the 30 April 1964 all-channel effective date, his third group has launched the open-house clinics with the door particularly open to those who will be selling, installing, and servicing all-channel receivers. The first was held in New York 14 May. Another is scheduled for 22 July in Chicago. A pilot study was held in Washington, D. C. last November. At that time just 8% of all tv sets sold were all-channel. One indication that these clinics may be successful in their public-information purpose: in April of this year, 50% of all receivers sold in Washington were all-channel sets. Los Angeles, which has a Spanish-

"Group W" joins broadcasting alphabet



In a strong bid for better advertiser-agency identification, Westinghouse Broadcasting will become "Group W" in all but the legal sense, starting today. From internal memos to station ID's, the new symbol will be placed in the forefront and WBC in the background. Decision to make the change was made following a Psychological

Corp. report which found only 37% of executives interviewed knew for sure what a broadcasting group is and does. In considering broadcast advertising purchases, the report said, executives think in terms of networks and independent stations, primarily. Recommendation was to inform advertisers and the public about broadcasting groups in general, their nature, functions and in particular, their advantages. Basic objective of the new designation, WBC president Donald McGannon points out, is to be recognized by advertisers and agencies, with added awareness from public and influentials. McGannon notes there are values for the public from the multiple owner, including the ability to sustain all facilities at certain minimum levels regardless of finances. He feels there is an advantage to the group to stress these values. The new "communicative name" (Westinghouse will retain its corporate name) was designed by Lippincott and Margulies and will be used by all six radio and five tv stations. The use of the W was decided upon to retain the equity of the name Westinghouse.

the population-exploded future will see these same advertisers and some new confreres standing in line for a bit of broadcasting time in which to champion their causes to countless new consumers. Although this may sound like an assignment for Thomas Malthus, it's a problem which falls in the lap of the FCC and which has been adopted with particular zeal by Commissioner

factors came to New York for the first of several clinics in various cities to tell the country about three words as foreign to most as the lift-off lexicon—ultra high frequency.

How to insure the continual growth of the television industry within the confines of very exacting engineering restrictions has been a top priority problem at the Com-





Station team ready to bat out sales pitch

Storer's WJW-TV, Cleveland, has outfitted its sales team with plastic protective helmets, which were also sent to the station's national sales representatives as a reminder of its weekend baseball schedule. Holding the special sports calendar is sales secretary Laverne Wollerman

speaking uhf, is converting at the rate of 5,000 a week.

Exploring the full tv spectrum is, to broadcasters and advertisers, as bold a new world as the far reaches of space. The FCC hopes within a month to issue, as a proposal, a new allocations table which will provide about 2,500 assignments, vs. the current approximate 1,700. These allocations ideally would provide at least one channel for every town from 10-50,000 in population; three channels from 50-100,000; five for 100-500,000; seven for 500,000-2 million; nine for 2-5 million; and 11 for cities over 5 million. There are currently 120 uhf stations in operation in the country today. Since passage of the all-channel bill, FCC has been flooded with 67 applications for some 40 facilities in major markets. What the ultimate effect will be on advertising and networking is an unknown right now but it is clear that the frontier of television lies within that continuous block of channels from 470 mc to 890 mc.

Change gauge: Firestone

Syndicators who claim that their series have been sold in 100 markets or 200 markets are tossing around meaningless figures, insists Len Firestone, v.p. gen. mgr. of Four Star Distribution Corp. The important

figure is the total tv homes reached in each market, he explains.

"The big markets are the first 60. You can sell 200 markets after these markets and probably not reach more than an additional 10% of the total tv homes," says Firestone. "If you don't get New York, Chicago, and L.A., you have to sell 20 or 30 smaller markets to equal the reach of any of the top three."

G-T becomes '3rd net' for entertainment shows

Goodson-Todman Productions has become "the third network" in terms of entertainment programming, according to just-released figures for 1962-'63 season. G-T-created programs outnumbered entertainment shows produced by ABC by almost three to one for the period October, 1962, to April, 1963, and lagged only a few hours behind both CBS and NBC. It had eight shows accounting for 510 hours on network air for that period.

According to estimates from NBC and CBS, an average 138,481,000 viewers tuned in to G-T shows per week in '62-3, to give the packaging firm of Mark Goodson and Bill Todman its most successful year in its 17 years of existence. Eight G-T shows are currently on network air for a total of 17½ hours per week,

and another G-T production, the hour Richard Boone Show, bows on NBC in September as a weekly series.

Most popular G-T show, in terms of total audience, was *To Tell the Truth*, which drew a weekly average of 31.1 million viewers for one nighttime and five across-the-board daytime performances. *Password*, also on the air three hours per week, attracted an audience of 28.8 million to land No. 2 position.

Most popular G-T created show on a single performance basis, however, remained *I've Got a Secret*, now CBS property. *Secret's* Monday night charade was watched by a total 26.7 million. *What's My Line?* attracted 23.2 million viewers per Sunday night.

Other Goodson-Todman shows are the long-run *Price Is Right*, which moves to ABC in the fall, *Play Your Hunch*, *Say When* and *The Match Game*.

Hurdle the figure barrier Baker counsels reps

With all the attention being paid these days to obtaining accurate rating information, the advice of at least one agency veteran to time salesmen is to forget the "numbers" system as an effective sales tool. Samm Baker, who recently retired as Donahue & Coe vice president to devote full time to writing and consulting, spoke to the sales staff of CBS Radio Spot Sales.

"I don't think the advertising manager, if he's a smart one, and most of them are, as are the account men, is as combative about figures as the media people," said Baker. "If you can get past the media person and to the account man (preferably through the media person by taking him in and showing how smart he is) you can get by the figure barrier and get into a creative selling pattern."

Niles adds tv ad tests

Advertisers whose tv commercials are produced by the Fred A. Niles Communications Center are now able to tie in a pre-test package taking in four regional markets, with those ads that test out as most "on target" to be refined and delivered for campaign scheduling. Research for the Niles-pro-



**The
PROOF:**
women love
Channel 13
in Remarkable
Rockford

66%* share
of audience
12 noon to 5 p.m.

*NSI-OCT. 1962

**ONE BUY to
saturate the
First Market
in Illinois**
(outside of Chicago)



WREX-TV
CHANNEL 13 ROCKFORD

 J. M. BAISCH
Vice Pres. & Gen. Mgr. 

aTrophy

WMT's "Gold Pork Chop Award," presented at the Iowa State Spring Market Hog Show, went to the exhibitor of a 202-pound Hampshire-Poland. The award, a gilded cast of a pork chop from the late champion, is suitably polished and mounted on a walnut plaque shaped like Iowa.

WMT Radio

In industrialized high-on-the-hog country

duced commercials will be done by James Witherall & Associates, Chicago-based firm.

Mr. Niles, who conceived the plan for combining research with production, said the two problems facing tv advertisers today "are the steadily spiraling time costs of tv, plus the increasing expense of producing commercials. With these kinds of massive investments in tv campaigns, it is imperative that advertisers pre-determine their chances for the proposed message getting through to its target."

Honor radio vets

As if further proof were needed that broadcasters are nostalgic, the NAB will present special awards to four veterans of the industry as part of this month's annual observance of National Radio Month.

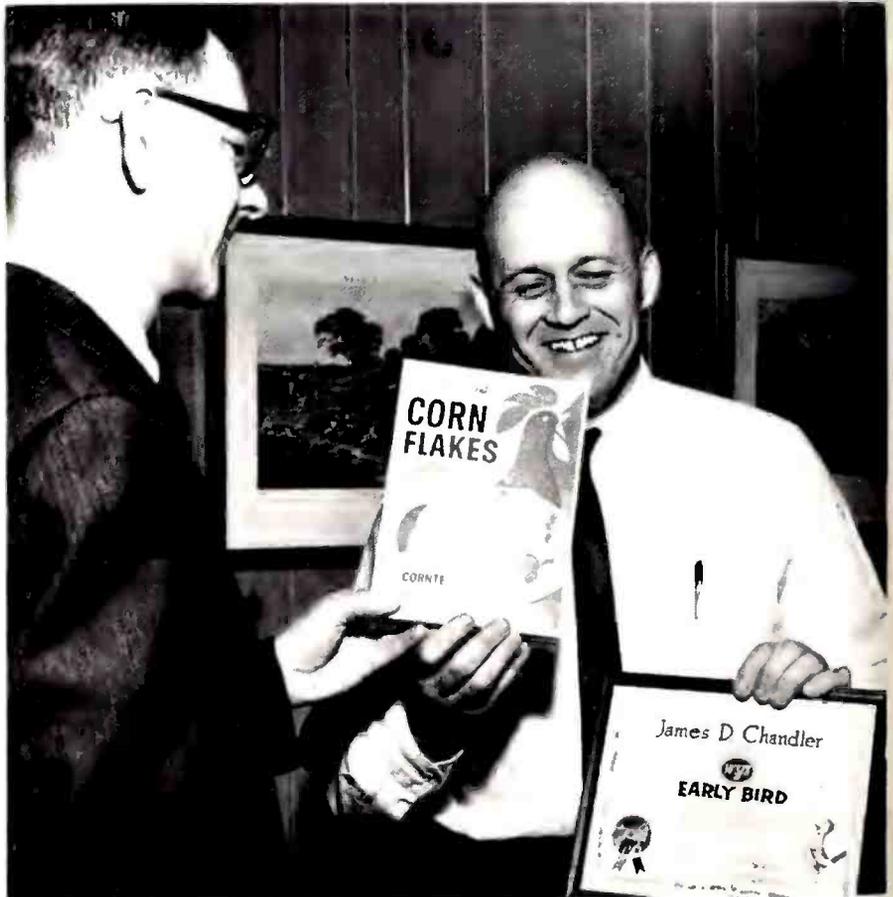
The two entertainers selected are Arthur Godfrey of CBS, who broke into broadcasting in 1929 as host of an amateur hour broadcast by WFBR, Baltimore, and Don McNeill of ABC, who started in

1928 as a \$15-a-week announcer for a Milwaukee station. Two commentators were chosen. They are Morgan Beatty of NBC and Cedric Foster of Mutual.

Liberty Mutual banks wad on high-brow Wolper tv

If last week's sale to Liberty Mutual Insurance of Boston (BBDO) is any indication, United Artists Television is sitting pretty with its newest release, the hour-long David Wolper specials. The insurance firm bought the programs for 25 markets, including 23 of the top 50, ringing up the largest first-run syndication order to cross the UA-TV counter in the past 18 months.

Liberty Mutual's assistant vice president and advertising manager Robert Mattox explained the buy, the company's largest in spot tv programing: "Since our insurance protection is not available from brokers and agents but only through our own salesmen, we



Corny promotion attracting early birds

Kellogg's Corn Flakes and JFG Coffee have joined with WSJS, Winston-Salem, to promote early morning radio by selecting a businessman each weekday as "Early Bird of the Day." For exercising "real get up and go, a bright morning manner, and wide-eyed zip and zing," each winner receives a bag containing corn flakes, instant coffee, a new coffee cup, and gift coupons

have a difficult advertising problem. To inform the public of our exclusive services we need stand-out programs. The Wolper Specials are one-of-a-kind," he said, pointing to their ability to be programmed "to take advantage of a particular holiday or situation of national interest."

Riddle over middle

"I've been called a lot of things in my time, but nobody's ever given me a middle name," says Ted Rogers, personality at KEX, Portland, Ore. With this thought in mind, he has initiated a "Name the Ted" contest, with listeners asked to submit a middle name and their reason for choosing it. And to make up for his parents' "oversight," Rogers says he will pick two names.

STATIONS

CHANGING HANDS: WFPF, Park Falls, Wis., bought by Northland Broadcasting whose president is D. H. Callaghan, from Gordon F. Schluter. Hamilton-Landis handled the \$90,000 transaction . . . KLIX, Twin Falls, Ida., sold by KLIX Corp. for \$126,000 plus a real estate lease of \$55,000. Purchaser is Regional Broadcasting Co. of which William R. Vogel is president. KLIX Corp. retains KLIX-TV. Edwin Tornberg handled the sale . . . KMON, Great Falls, Mont., sold by Copper Broadcasting to L. A. Donohue and George Buzzas for \$270,000 cash. George Hatch is president of Copper which is also licensee of KGHL. Billings, and KOPR, Butte. Tornberg was broker . . . WDOT, Burlington, Vt., sold by Fortune and Anthony Pope, who also own WHOM (AM & FM), New York, for \$137,500 to William Hunter & Associates. Hunter is presently with WPTZ (TV), Plattsburg, N. Y. Blackburn brokered the sale . . . Julian Gross of Hartford officially took over ownership and operation of WMAS, Springfield. He is president and treasurer; Erwin B. Needles is vice president and general manager; and Geraldine Ray is secretary. Gross is also president of Grosso, Inc., owners licensed to operate WEXT, West Hartford, now being constructed.

CAP 'N GOWNS: Staffers and management of KNX, Los Angeles, contributing to a fund to set up an annual student award at the University of Southern California departments of journalism and telecommunications in the name of newscaster Frank Goss who died a year ago . . . ARB reports that more than 60 major colleges and universities—all offering degrees in radio and television—are participating in the special University Program instituted less than two years ago. As participants they receive mailings of local market and national reports for educational use in addition to special mailings of article reprints, special reports, and newsletters . . . Seventy graduates of the Spring, 1963 Time Buying and Selling Seminar of the International Radio & Television Society have been awarded completion certificates . . . The West Virginia Broadcasters Assn. has formed an Assn of High School Broadcasters and has also established a scholarship at West Virginia University . . . For the second consecutive year, WCBS-TV granted scholarships in the amount of \$4,000 to the Board of Education of the City of New York for out standing students in the All City High School Chorus and Orchestra to continue their

studies in the field of music. They were presented during a broadcast of the concert of the Chorus and Orchestra on 8 May.

FINANCIAL NOTES: During the first half of RKO General Broadcasting's current fiscal year (October 1962-March 1963), national radio and tv billings rose 38% over the same period last year and 43% compared with two years ago. National sales director Donald J. Quinn termed "especially gratifying" the 31% increase in national billings over last year . . . Metro-media increased its holdings with the \$5 million cash purchase of Ice Capades and its related enterprises. In an annual meeting last week, president John Kluge predicted that Metromedia stock will earn about \$2 per share in 1963 versus \$1.40 in 1962. He reported net income of \$703,283 for the first 13 weeks of 1963, equal to 40 cents per common share. This compares with \$138,732 or seven cents per common share for the same period a year ago.

ALL THAT GLITTERS ISN'T: An 11th hour about face by FCC regarding the authorization of new call letters to John Poole's KBIG (AM), Los Angeles, was resolved,



White Owl takes wrapper off new promo

General Cigar president Edgar M. Cullman (l), Patti Searight, information director for WTOP Radio, Washington, and George Reichart, advertising director for the cigar company, discuss ad plans for White Owl at General Cigar hqs. in New York. White Owl will offer baseball book during sponsorship of Senators games on WTOP, plus radio and tv coverage of other teams

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



much to the station's dissatisfaction. Originally granted a green light to use the letters KGOL, station "poured thousands of dollars into promotion of K-GOLD." After what general manager Kevin Sweeney terms an "arbitrary and capricious" revocation, station adopted, on 1 May, the letters KGLM, and will promote a tie-in with Golden Music. Commission thought listeners would be confused by the similarity of KGOL to KGIL and KPOL.

GENTLEMEN'S AGREEMENT: WPPA, Pottsville, Pa., has just celebrated the 5,000th consecutive broadcast of the *Kaier Sportbook of the Air*, heard nightly 6-6:15 p.m. The program started 16 years ago with a 13-week contract from the Chas. D. Kaier Brewing Co., and then continued with merely a handshake and a clause stating cancellation could be made upon request and two weeks notice.

HOMELY BUT SAVORY: Women's editors at stations interested in beefing up their recipe backlog should get in touch with the Michigan Bean Shippers Assn., Eddy Bldg., Saginaw. This enterprising group has put together a 32-page book all about beans and it's yours free of charge. Included are the secrets to General Eisenhower's Baked Beans, Jacqueline Kennedy's Baked Beans, and Bourbon Beans for a Big Buffet.

EXPANDING: WCUE, Akron, began broadcasting on a full-time schedule after 13 years as a day-timer.

LOOKING INWARD: Have you noticed the unique series of ads WFMY-TV, Greenboro, N. C. has been running in SPONSOR? Each ad features one of the cities in the 51-county area served by the station with pictures and copy describing business and cultural life and historical landmarks. As the ads appear, the station shows a slide of it on the air and explains how it's being used nationally. In addition, reprints of the ad are sent to community leaders in the city being featured.

SOUTH OF THE BORDER: Nightly 15-minute broadcasts in

Russian directed to Soviet nationals in Cuba being beamed by WBT, Charlotte, N. C. Originally scheduled to start 25 February, the broadcasts were cancelled when Premier Khrushchev promised to remove Soviet personnel from the Caribbean. The programs are prepared by the worldwide facilities of Radio Liberty and narrated by Boris Orshansky, former Soviet Army Captain who defected to the West in 1948. Objective, according to Jefferson Standard president Charles Crutchfield: "to supply Russian nationals with a current undistorted view of international affairs . . . which hopefully will evoke some serious

TvB Sales Clinics

20 May	Providence South Bend Milwaukee Terre Haute Wichita
21 May	St. Louis
22 May	Portland, Me. Toledo La Crosse Topeka
23 May	Bangor Cincinnati
24 May	Presque Isle Detroit Rockford Wheeling Kansas City
28 May	Burlington
29 May	Albany
31 May	Springfield
3 June	Boise Abilene Minneapolis
4 June	Duluth
5 June	Seattle Odessa
6 June	Fargo
7 June	Portland, Ore. El Paso Bismarck
10 June	Sacramento Albuquerque
12 June	San Diego Salt Lake City
14 June	Phoenix Denver
21 June	Monroe
24 June	New Orleans
25 June	Baton Rouge
27 June	Hattiesburg
28 June	Meridian

questions in their minds as to the reasons behind their presence in Cuba."

NEW QUARTERS: KIOA has leased the building at 803-809 Keo in downtown Des Moines. Remodeling should be completed by late May at which time station will move into the building, tagged "Broadcast House." . . . WFOL (FM), Cincinnati, opened a new, national sales office in downtown Cincinnati at 915 Terrace Hilton Hotel. Niel Buckley, sales manager, is in charge . . . Metromedia will move its northern California office within the next several weeks, with the executive offices of the Foster & Kleiser division headquartered in downtown San Francisco in the Bethlehem Building, 100 California Street; and the northern California regional headquarters at W. Grand and Prairie in Oakland, adjacent to the Nimitz Freeway.

MAN BITES DOG DEPT.: In the midst of the plethora of public service awards constantly being doled out to stations, WHK, Cleveland, turned the tables and honored the organizations and individuals who have been outstanding leaders in the public service field. Station presented awards to winners selected on the basis of creativity, local application, cooperation, and interest and the usage of radio . . . Another station to pull the switch is WSB, Atlanta, which presented its "Shining Light" award to Dr. Noah Langdale, president of Georgia State College. The honor is set up as memorial to the college's founder and former president, the late Dr. George M. Sparks. Selection of the winning nomination came from 500 entries in WSB's request for the tribute to a deserving citizen.

SALES: WPIX (TV), New York, sold its 25 May telecast of The 1963 Sebring Sports Car Classic (7-7:30 p.m.) to F&M Schaefer Brewing (BBDO); Bristol-Myers for Vitalis (DCS&S); and P. Lorillard for Newport (L&M) . . . Special summertime addition to the WEBR, Buffalo, schedule, a series of traffic reports on Sunday afternoons will be sponsored by Erie County Savings Bank . . . New accounts at WTRY, Albany-Schenec-

tady-Troy, include Petite Paris, an Albany restaurant; White Motors, auto dealer; Penny Home Supply; Langmore Farms, Troy restaurant.

PUBLIC SERVICE: As another step forward in helping the greatly-increased Spanish-speaking population adjust to the area, WMIE, (AM) and WPST-TV, both Miami, are cooperating in a project tagged "Simulcast '63." Here's how it works: viewers who tune in Paul Frank's 6:15-6:25 newscast weekdays on the tv station, can turn the audio down, tune in WMIE on their radios and hear Alberto Ganderero translate Frank's newscast to Spanish . . . San Francisco Radio Broadcasters and Stanford University got together last week as co-hosts of a unique seminar in which hundreds of community leaders attempt to pin-point the most critical problems facing the Bay Area. The community's needs were examined in two broad areas—the personal values of morality, and the physical and social problems created by the Bay Area's dynamically expanding population.

KUDOS: Horace S. Fitzpatrick, vice president and general manager

of WSLI-TV, named president of the Roanoke Sales and Marketing Executive Club . . . Ted McDowell, manager of news and public affairs for The Evening Star Broadcasting Co., to president of the Chesapeake A-P Broadcasters Assn., succeeding Charles Roeder of WCBM, Baltimore . . . Quite a tribute was paid to WISN-TV, Milwaukee, when Procter & Gamble requested a kinescope of its locally-produced *Milwaukee Reports* program on *Detergents and Our Water Problem*. The soap giant wanted the recording to show at a meeting it held in New York last week.

MOVING: William Bradley to music director and Edward Ranto to traffic-office manager at WORL, Boston.

Michael H. Schwimmer to account executive in the central division office of TvB.

Tom Lawrence to program manager and Sid Thompson to news director of WAAC, formerly WMFT, Terre Haute.

James B. Luck, assistant program manager for WOWO, Ft. Wayne, resigned to join WCFT, Lima, O., as its first general manager. The



The "outs" find a way to get "inside"

Barred from the courtroom by Canon 35, Amarillo's KFDA-TV found a way to broadcast a trial live, with aid from a sympathetic judge. It set up a camera with Zoomar lens in the corridor outside a glass door, placed another in the jury room adjacent to the court, and picked up sound via a "shot gun" mike angled from the jury room. The trial was carried live in its entirety



Station signs jockey for Soap Box Derby

Robert M. Lambe (r), president of WTAR, Norfolk, signs Joseph Urick to drive vehicle sponsored by WTAR Radio-TV Corp. in 1963 Virginian-Pilot Soap Box Derby, in ceremony televised live

station is scheduled to go on the air 15 August.

Kenneth Hooker and Alan Schultz to account executives at KGLM, Los Angeles.

Al Maffie to sales manager of the Yankee Network.

Wade St. Clair, program director of WBT, Charlotte, granted a year's leave of absence to accept a post with the National Aeronautics and Space Administration, effective 27 May. He will develop a series of educational radio programs on the work of NASA.

F. S. (Sid) Tibbetts to general manager of WFTL (FM), Ft. Lauderdale, scheduled to go on the air full time 1 June.

Charles J. Mathews to general sales manager of WLBW-TV, Miami.

William G. Hengstebeck promoted to assistant program director of WXYZ, Detroit.

Leroy E. Lattin elected president of Home Entertainment Co. of America, developer of a pay tv system.

D. D. Palmer reelected president and treasurer, P. A. Loyet reelected vice president, William D. Wagner

promoted to vice president as well as continuing as secretary, all with Central Broadcasting Co. and Tri-City Broadcasting, Davenport-Des Moines.

Richard G. Cahill to account executive at KPAT, San Francisco.

Murray Horne to account executive with KPAM and KPFM, Portland, Ore.

J. Alvin Jeweler to assistant manager and program director of WHFS, Bethesda.

Joseph F. Parsons from general manager of KFMM (FM), Los Angeles, to sales executive post with KABC, same city.

Weston J. Harris to program manager of WNBC-TV, New York.

Marshall L. Faber, director of program development for Mullins Broadcasting's KBTV, Denver, leaves the station today, 20 May, to open his own film production facilities at 312 S. Pearl Street. He will produce industrial motion pictures, tv commercials, educational films, and classroom instructional films.

Harry Heuston to the newly created position of production director of WISH stations, Indianapolis.

Howard Zwick from KBIG, Los Angeles, to account executive with KHJ, same city.

James L. Tomlin to general manager of WLUC-TV, Marquette, Mich.

Dave Clasby to program director of KGLA (FM), Los Angeles.

John F. Merrifield to farm director of WHFB, Benton Harbor, Mich.

Jack Hansen to the local sales staff of WCCO-TV, Minneapolis.

Ronald Beaton upped to sales manager and Benton Paschall to national sales manager of KIEV, Glendale, Cal.

William C. Cook, former research and development director, named local sales manager, and Ira I. Hewey named national sales manager, WHAI (AM & FM), Greenfield.

Al Pryor to KMEX-TV, Los Angeles, as merchandising director. Andrew C. Edgerton to sales manager of WRFD, Columbus-Worthington, O.

OPPORTUNITY FOR SALESMAN CONTACTING TV STATIONS

If you are a salesman selling products or services to television stations and would be interested in carrying an additional station service, we have an interesting proposition for you. An exclusive territory will be made available to you. Our staff advised of this advertisement.

Box 35, SPONSOR

Robert M. Storer to WAGA-TV, Atlanta, as sales promotion director, transferring from the same position at KGBS, the Storer station in Los Angeles.

G. William Givens, formerly executive producer at WBZ, Boston, to program director of WHAM, Rochester.

Len Chaimowitz, feature writer with *Newsday* for the past three years, to the information services staff of WCBS-TV, New York, as a press representative for the station's public affairs programming.

John S. Allen resigned as general sales manager of WLBW-TV, Miami, to join the Miami-Washington, D. C., public relations firm of Venn, Cole & Associates, effective 15 May.

Cal Thomas to program manager and **Jim Baker** to production manager of KGO-TV, San Francisco.

Jim Kinkade and **Robert Tugwell** to account executives at WLVN, Nashville.

Mike Hamlin to publicity and promotion director of WZZM-TV, Grand Rapids. He's been sales service representative and continuity director for the station since it went on the air last November.

Richard Yoder to manager of the Keystone Broadcasting System's branch office in Detroit.

John Kieran, Jr., named director of public information for WCBS, New York, replacing **Joe Cook** who was named program director.

SYNDICATION

SALES: Seven Arts signed seven more stations for its *En France* series of 26 half-hour French lessons, bringing total markets to 18, and its 13 *Tv Concert Specials* now in 33 markets . . . Six additional stations purchased Allied Artists *Tv's Cavalcade of the 60's Group II* package . . . With sales to six stations, total number of outlets now carrying NTA's off-network feature films has expanded to 112 stations . . . *Laramie*, the NBC TV series placed in syndication only three weeks ago by NBC Films, sold to nine stations so far. WNBQ, Chicago, and KABC-TV, Los Angeles, are positioning the series as

an across-the-board strip in late afternoon time . . . *Tele Features* sold *Courageous Cat* cartoon series of 130 episodes to KCOP-TV, Los Angeles . . . Sales of its half-hour off-network series to 17 additional stations reported by MCA TV film syndication division . . . *The Exploitable's*, the second Allied Artists Television Science Fiction feature package put into distribution four weeks ago, purchased by 19 stations thus far. All 19 had previously bought the first package . . . **Economy Tv Programs'** off-network *Stoney Burke* sold to 14 markets within one week of its release to syndication. Markets include Los Angeles, Chicago, Detroit, Dallas, and Indianapolis . . . Showcorpora-

starting in October. The regional is the second for the second year of *Biography*. The other is Pacific Gas & Electric via BBDO for San Francisco and six additional California markets. These and station sales bring renewal total to 61 markets.

NEW PROPERTIES: Elaine May, distaff member of the comedy team of Nichols & May, is preparing scripts for *Halfway House*, a half-hour situation comedy series based on an idea by Harold M. (Bud) Austin, executive vice president of **Goodson-Todman Productions** . . . Sixty feature films with science-fiction and science-horror themes have been put together for tv dis-



The "Schnozz" blows into Syracuse

Jimmy Durante and his long-time associate, Eddie Jackson (l), made a surprise on-air visit to "Dennie Sullivan and the Gang" on WSYR-TV's daily music variety show during trip to Syracuse

tion sold its new *Million Dollar Movies* package to nine group owners for showing in 20 markets, bringing total markets to more than 40. Involved are: CBS in New York, Chicago, Philadelphia, and St. Louis; Time-Life in Minneapolis, Denver, San Diego, and Grand Rapids; Westinghouse in Pittsburgh; Corinthian in Indianapolis; Trans-Continent in Buffalo; Meredith in Syracuse; Scripps-Howard in West Palm Beach; and Crown in Portland, Ore. . . . **MCA-TV** scored 12 new sales on its hour-long, off-network programs . . . **Official Films' Biography** renewed for regional sponsorship by the Kansas Bankers Assn. (Forbes) in Wichita, Topeka, and Pittsburgh,

tribution by **United Artists Associated** in response to a survey it made of station requirements. Eleven features from UA are being released for the first time. Others have been gathered from various sources, including Warner Bros., RKO, and UA . . . **Pathe News** compiling excerpts from Frank Fontaine's *Showtime* tv series into an hour-long comedy special for national or regional sponsorship.

TAKE OVER: A group headed by ex-agency executive **William Warwick** completed negotiations for purchase of 50% of the stock of **Producers Studio**. Warwick will be president, succeeding **Fred Jor**
(Please turn to page 68)

WENO

RADIO

NASHVILLE'S
ONLY

COUNTRY MUSIC
STATION!

55%

OF METRO NASHVILLE
PREFERS COUNTRY MUSIC*

*Pulse 1960

Permit to Operate
Full Time Granted

OUR OTHER
GROUP

COUNTRY MUSIC
STATIONS

WYAM

RADIO

BIRMINGHAM

WGUS

RADIO

AUGUSTA

COUNTRY MUSIC

(Continued from page 33)

Proof of advertiser satisfaction with C&W programming can be found in the continuity and longevity of the perennial favorite, *Grand Ole Opry*, which has been on WSM for over 35 years. Many clients have renewed year after year: Stephens Manufacturing Co., 27 years; Martha White Mills, 22 years; Jefferson Island Salt, 17 years; Delited Preserves, 12 years; and Coca-Cola, 10 years.

Although tv has managed to kill off a great deal of live radio entertainment, C&W programming is still a stronghold of live-talent appearances. Many C&W radio shows are staged before live audiences in local auditoriums and theatres.

Even when C&W talent is off the air, it is working for C&W sponsors through personal appearances at state fairs, carnivals, farm festivals, and on tour.

Dick Schofield, general manager of KFOX, Long Beach, Cal., states that C&W stations have the "greatest opportunity to be in show business." He reports KFOX has "acquired a great deal of billing through out-of-the-studio promotions" using live talent as well as station deejays. In fact, some of these accounts might not otherwise have been sold.

Another true "oldie" in the successful broadcasting of country & western music is Ralph D. Foster's station KWTO, Springfield, Mo., heart of the Ozarks.

In addition to local accounts dating back 31 years, KWTO has regionals like Missouri Farmers Association (MFA). Foster says they stay because country music sells. "People who listen to country music are more faithful. They buy something because you ask them. They believe."

By the mid-40's KWTO had off-handedly been in the syndication business long enough to decide that this was a field for expansion. RadiOzark Enterprises, owned by Foster was formed. Created and sold by Foster's managing vice presidents, John B. Mahalley and E. E. "Si" Siman, Jr., its product is basically network and syndicated coun-

try music radio programs. Their 1963 offerings, all open-end quarter hours, are *The Tennessee Ernie Ford Show*, more country in content than his ABC-TV daytimer, 230 stations; *The Red Foley Show*, 108 stations, and *The Smiley Burnette Show*, 58 stations.

Forty new stations were added to the Ernie Ford line-up in April, thirty of them through a multiple-market purchase by Melgrim-Fewsmith, Inc. Cleveland—a Ford tractor agency—for its dealer-distributor network in Georgia, Alabama, Kentucky, Ohio and Indiana. The current Red Foley RadiOzark series is strictly a tailored-for-syndication package; however, the firm has earlier sold him as a network com-

Television as ad medium for tv receivers

Why some television set manufacturers are veering more and more toward television in the sale of their black-and-white and color receivers. Here's a special report on what the giants in the industry plan to do in broadcast media.

NEXT WEEK IN SPONSOR

modity — sponsorship including Dow Chemical (agricultural chemicals), Hess & Clark, Inc. (animal nutrients) and Massey-Ferguson (farm machinery).

For these sponsors Foley did two seasons on ABC Radio, then three on NBC Radio. Smiley Burnette's RadiOzark series is sponsored in various regions by Staley's Sweetose Waffle Syrup (A. E. Staley Mfg. Co.) and United States Tobacco.

What does it all add up to?

Simply this: advertisers interested in reaching a ready-made audience with substantial buying power and proven loyalty to sponsors should consider investigating this relatively untapped diversified market for sales results. Chances are it will pay off.

COMMERCIAL CRITIQUE

(Continued from page 46)

—"With 150 or so judges, all of them powerful factors in the conception and production of a major share of the nation's tv advertising, looking studiously at the annual product, won't they be influenced to imitate, borrow and adapt from each other to such an extent that all tv advertising will soon show a "sameness," even though it may be at a considerably higher creative level?"

The answer, on the basis of spoken reactions by judges to work they see, would appear to belie that possibility. "Oh, Lord, I was just going to do the same thing, now I'll have to scrap it," was something I heard a number of times while screening the entries in Chicago, Dallas, Los Angeles, Toronto, and New York. If the festival is a leveling influence, albeit at a higher level, it is also a stimulant to rejection of what suddenly has become cliché.

I have often stated that the festival really takes place all during the judging process in March and April, when key people in our industry have the opportunity to assess the field both within product categories and on an overall basis. The forum aspect of our project is never more evident than in the discussion among judges. Once the awards have been announced, the forum aspect is broadened, of course, as product reels and winners' reels make their way across the country, into Canada, and to advertising groups around the world. At the 4A's, and AFA, and ANA conventions and in the woody rooms of British advertising agencies, I have sensed the waves of approval and of dismay, and I have never failed to become engaged in a post-screening discussion with members of the audience on the subject of improving the breed.

But enough of all this talk. How about the winners? Well, by all means, do come and see them on Friday, 24 May, in the grand ballroom of the Waldorf-Astoria, New York.

SPONSOR/20 MAY 1963

LISTENERS and ADVERTISERS
ACCLAIM
THE NATION'S
No. 1 **COUNTRY**
MUSIC
STATION
IN THE NATION'S
No. 2 MARKET
KFOX
RADIO



COUNTRY
and WESTERN
MUSIC for
Los Angeles,*
Long Beach and
Orange County.

*** BIGGEST UNDUPLICATED AUDIENCE**
Represented Nationally by Adam Young, Inc.

Newsmakers in tv/radio advertising



Jackson Martin Fleming

He has been appointed station manager for radio station KOOL, the CBS affiliate in Phoenix. Fleming, who formerly managed KBTR Radio, Denver, and KGW in Portland, comes to KOOL with 20 years radio experience in sales, programing and management. Homer Lane, KOOL vice pres. and gen. mgr. announced Fleming would assume his new post immediately.

William F. Craig

Formerly associate director of Young & Rubicam's television and radio department, Craig has been named vice president in charge of Benton & Bowles' Hollywood office. He had been director of television for Procter & Gamble and was also associated with Grey and William Morris. He succeeds Albert Kaye, who will retire in August at 65.



Al Maffie

Al Maffie, past president of Hallmark Trading and vice president and director of VIP, both companies oriented toward retail and super-market incentive sales activities, returns to the Yankee Network as sales manager. Maffie will concentrate his sales efforts on Yankee's chain of 30 radio stations located throughout New England states.



Edward G. Gerbic

A director of the Advertising Council and former chairman of the board of ANA, Gerbic has joined Chesebrough-Pond as v.p. and general manager of the company's cosmetic division. Prior to his appointment, he was senior v.p. and a member of the board of Heublein, and formerly v.p. in charge of advertising and merchandising at Johnson & Johnson.



Francis X. Paone

Pet Milk has announced the appointment of Francis X. Paone as director of market research. He will succeed Shelby A. Robert, Jr., who is now general product manager of the company's Musselman Div., headquartered in Biglerville, Pa. Paone had been director of market research at Wilson & Co. James A. Dodge, Pet v.p., made the announcement.



(Continued from page 65)

dan who becomes chairman of the board. Both will be chief executive officers. Producers Studio, located at 650 North Bronson Avenue in Hollywood, contains nine sound stages and has long been active in tv film and motion picture production.

LOOKING FORWARD TO: Sylvester L. (Pat) Weaver, Jr., chairman of the board of McCann-Erickson, and Jules Power, executive producer of ABC TV's *Discovery*, will speak at the second annual Television Affiliates Corp. (TAC) programing conference scheduled at Chicago's Sheridan Hotel, 13-14 June. Forty program directors representing TAC subscribing stations, will attend the conference.

MOVING: Charles Britt to southern sales manager of Embassy Pictures' tv department, with headquarters in Memphis.

Ken Hildebrandt to special sales consultant, West coast, for the newly-formed Jack Douglas Co., organized to handle all sales and distribution for *The Golden Tee*, 90-minute tv special.

Frank Brill, associated with MCA TV Ltd. in the film syndication division since 1954, joins the company's network sales staff in a general executive capacity.

REPRESENTATIVES

APPOINTMENTS: WKWK, Wheeling, to Robert E. Eastman, from McGavren-Guild . . . WTTT, Amherst, Mass, and WAAC, Terre Haute, to Roger O'Connor . . . WPIT, Pittsburgh, to Mort Bassett . . . WKMI, Kalamazoo, to Venard, Torbet & McConnell, effective 1 June . . . WQAD-TV, Davenport, Ia., to H-R Television. The station will sign-on 1 August.

MOVING: Frank Morello to account executive at Peters, Griffin, Woodward, New York.

John (Kerry) Markey to the Chicago radio office of Peters, Griffin, Woodward, as an account executive, from The Devney Organization.

AFTER THE ACCOUNT HONEYMOON, WHAT?

By **JON T. CAUDLE**
promotion manager, WSOC-TV,
Charlotte, N. C.

At one time or another, most of us have attended a course on salesmanship. You will doubtless be able to recall the instructor. He's the type with the spring in his step, and the beaming smile radiating health, happiness, and enthusiasm, who fairly leaps to center stage and in a rich, booming voice welcomes you to the meeting. He then proceeds to preach that these very qualities, plus persistence and an ability to remember a client's first name ("there's no word in the English language more beautiful than a man's own name") are the qualifications necessary to become a successful salesman.

That sales counselor may be right, but he often fails to go far enough. Particularly in the field of tv sales, an organization should place primary emphasis on follow-through. It may be true that the salesman's job is completed when the contract is signed. However, the progressive operation will seize this contract as a golden opportunity to win a new friend and pave the way for future repeat business. How is this accomplished? It's almost too simple.

Keep counting

How many broadcasters stress the importance of maintaining contact with the local brokers or manufacturers' representatives? How many stations will "romance" an account when a campaign begins, then lose interest and turn their attention to the newer business on the horizon? How many stations render fine merchandising assistance, then fail to report this to the agency or the client?

These are a few points involving effective follow-through, and if you give the appropriate answer to each question, then your station is adhering to a sometimes profitable philosophy. But, in demonstrating this extra interest in an adver-

tiser, how do you best maintain the client-station relationship?

A majority of stations seem to place this responsibility in the hands of the promotion manager or, if they have one, the merchandising director. Other stations simply depend on the salesmen on the particular account to handle it as a secondary duty. The latter method is possibly the most expensive to the operation, yet is the one most widely used.

Aids sales department

It is with the idea of increased efficiency as well as development of a more personal relationship that WSOC-TV relies on the position of client relations director. Although completely divorced from sales, the client relations director is a valuable asset to the sales department. He uncovers new business by calling on clients, discovering seeds of "unhappiness" and correcting them, reporting directly to the agency, client, and station representatives on merchandising activity, and building up a close relationship with the brokers who can wield much influence when new season buying begins.

More body in the sales

He provides an "extra" body in the sales, promotion and merchandising areas, relieving each department of burdensome detail work.

Close communication with the station's rep salesmen keeps him abreast of buying activity involving national spot business. When this buying activity materializes, the client relations director can alert the prospective advertiser's local broker or sales representatives with advance information on what's new with his product. This type of service and cooperation is greatly appreciated, especially when unsolicited.

Later, when the schedule actually begins on-the-air, our man follows with a personal call outlining the campaign to the broker. In

fact, he is respected as a friend by the client's local sales people, often providing aid toward securing maximum impact for advertising campaigns placed in the Charlotte market.

Always reflecting the station's sincerest interest in its clientele, the position of client relations director has unlimited possibilities. At our station, the client relations director boasts previous experience in programing, production and other areas. Naturally, with these qualifications, he supplies further service to the post by being able to answer any question with a high degree of understanding and intelligence.

Change is continuous

The competitive nature of the broadcasting business is continuously on the increase. It is the station that leaves no stone unturned in pleasing the advertiser, that keeps his foot in the door for the new business that will keep him at the forefront.

JON T. CAUDLE



Jon T. Caudle, promotion & merchandising director for WSOC-TV, joined the station in 1957 as a member of the promotion staff. A native of Raleigh, N. C., Caudle received his A.B. degree from the University of North Carolina in 1954. Prior to coming to Charlotte, he served as public information officer at Charleston Air Force Base, South Carolina.

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Sunray DX Oil (Tulsa, Oklahoma) allotting 60% of their total ad budget to an all-spot seven-week broadcast schedule, due to start 20 May. One of the largest promotions of its kind by a regional (17-state) oil marketer, the campaign will introduce Sunray DX's "Parade of prizes" contest, in which grand prize is an income of \$600 a month for five years or a new Cadillac every year for five years. Spot schedule will follow generally the year-round radio and tv buys, but will be intensified in some markets. An additional 21 radio and tv markets were bought primarily for this campaign. The tv spots will utilize prime and fringe time periods. Balance of budget is invested in newspaper, magazine, and outdoor support. Buyer is Dan Fineberg at Gardner (New York).

TV BUYING ACTIVITY

- **Bourjois, Inc.** buying four-week schedules for two fragrances, Christmas in July, and On the Wind. Campaign will run in 43 top markets across the country 3 June through 30 July. Of these 10 to 15 spots per week will run in the top six markets, 6 to 10 spots per week in the remaining 37 markets. The bulk of the schedule will be placed in prime, fringe, and late evening time, with some running in the daytime. In 28 additional markets, only Christmas in July will be promoted during the same time period, with 4 to 7 spots per week. Buyer is Anita Wasserman at Gumbinner.
- **Liggett & Myers Lark cigarette** campaign expected to start in several eastern markets 26 May. Five-week drive of fringe and prime minutes, and prime 20s being bought by Carrie Senatore at J. Walter Thompson (New York). Lark test campaigns were aired in Columbus, Ohio, and Albany-Troy-Schenectady, New York, recently.
- **Squibb's Sweeta** campaign slated to start 10 June for eight weeks. Buyer Tom Peschel at Benton & Bowles (New York) interested in late night minutes.
- **Carter Products** still buying for the April-September budget period. Buyer Tom Aylward at SSC&B (New York) concerned with early evening, and prime and late nighttime minutes. Number of markets varies with products.
- **Colgate Palmolive** campaign for Wildroot starts 2 June and will run in markets across the country until the end of the year. Marty Ozer at D'Arcy (New York) seeking fringe minutes to reach the male audience.

RADIO BUYING ACTIVITY

- **Ford** goes into high gear the end of May for a two-week drive in the top 50 markets. Traffic minutes being sought by the group buying pool at J. Walter Thompson (New York).
- **P. Lorillard** starts a push for Kent and Newport cigarettes in their top 20 sales markets about 1 July for 10 weeks. Bob Kelly and Sally Reynolds at Lennen & Newell (New York) buying traffic and weekend minutes, 30s and I.D.s.
- **American Tobacco's Montclair** cigarettes going into 50 markets 1 July for 13 weeks with traffic minutes. Buyer is Wayne Silbersack at SSC&B (New York).
- **Ammens Antiseptic Powder** campaign due to begin the end of May for a 15-week run in approximately 20 eastern markets. Buyer Mary Glasser at Doherty, Clifford, Steers & Shenfield (New York) interested in daytime minutes.

Why go looking for market statistics when they're right in your hands?

SRDS Consumer Market Data Summary United States, Regional, State Totals

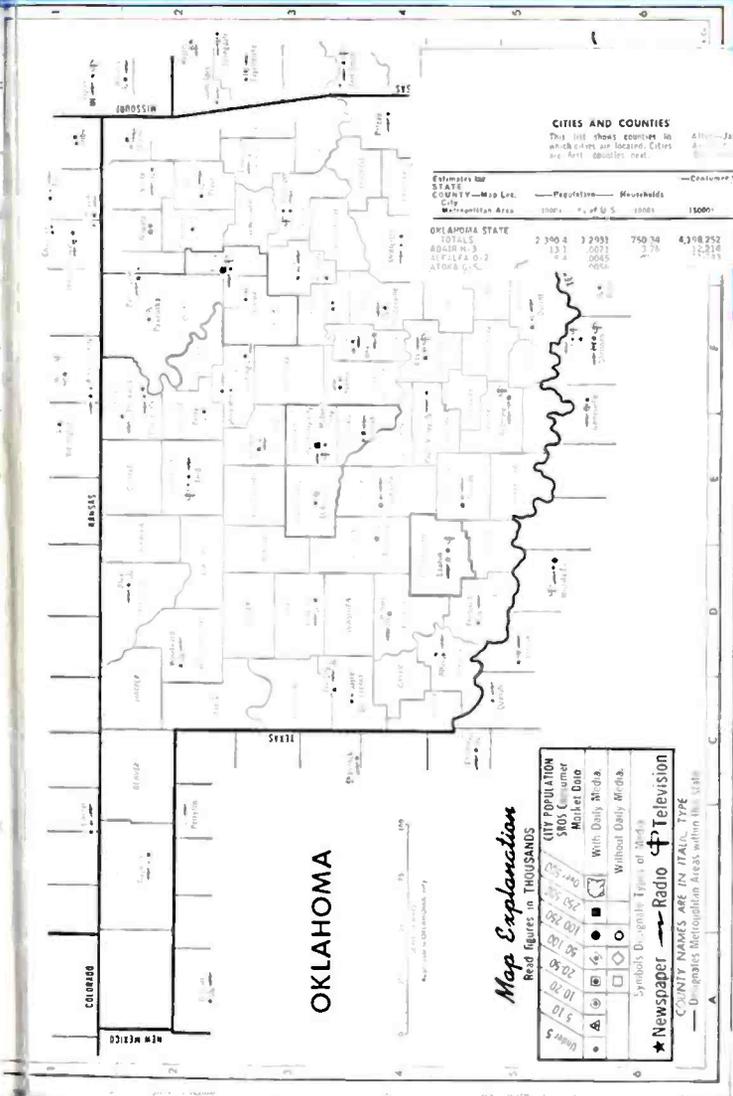
ESTIMATES FOR UNITED STATES REGIONS	Population		Households		Consumer Spendable Income		Total Retail Sales		Retail Sales by Store Type—For the Year									
	(000)	% of U.S.	(000)	% of U.S.	(000)	% of U.S.	(000)	% of U.S.	Food	Drug	General Merchandise	Apparel	Home Furnishings	Auto.	Filling Stations	Restaurants	Farm Products	Grocery
UNITED STATES	181,891,3	100.000	84,947,4	100.000	36,721,064	100.000	6,674,226,592,872	100.000	4,124,56,347,111	9,041,205	25,979,015	11,144,165	10,057,161	40,547,797	12,208,001	67,392,12	13,989,6	39,765,385

SRDS Consumer Market Data Summaries at the beginning of each broadcast and newspaper directory.

SRDS state consumer market data and state media maps at the beginning of each state section.

Composite Table of Metro Area Rankings

METROPOLITAN STATISTICAL AREA	Population	Consumer Spendable Income	Total Retail Sales	Per Household	Per 1,000													
Albany, Texas	179	140	104	170	73	187	181	160	167	116	125	151	179					



State, County, City, Metro Area Data

ESTIMATES FOR STATE	Population	Households	Consumer Spendable Income	Total Retail Sales	Per Household	Per 1,000													
OKLAHOMA STATE	2,300,4	1,203,1	750,74	4,398,252	1,157,5	5,996	2,600,361	1,179,6	3,466	641,294	107,424	268,615	147,606	316,535	516,990	258,212	900,14	262,1	1,56,952

A survey of SRDS Data Inc.'s National Panel of Media Buyers taken in 1961, showed that 92.9% used SRDS Market Data within the preceding six months in these six phases of buying:

1. Formulation and allocation of budget.
2. Examination of market information.
3. Formulation of the general media plan.
4. Evaluation of the general media plan.
5. Selection of specific media.
6. Scheduling and contracting for space (time).

SRDS is the only media/market data service in the country that provides current media buyer-oriented consumer market data, media maps and media listings all in one place every month. And you have the assurance that SRDS market data figures are the latest and most accurate available to you. Every six months the figures are completely up-dated, based on latest available government statistics. SRDS May issues, for example, reflect estimates of January 1, 1963.

An extra plus is the additional market data provided by media in Service-Ads in SRDS.

All SRDS Consumer Market Data are recorded on IBM punched cards and magnetic tapes. SRDS's statistical service will run specialized tabulations for you, or you may purchase the cards or tapes for your own use.

KTCR

The only C & W Station for over
1,563,000 people

MINNEAPOLIS-ST. PAUL

KIKK

The only C & W Station for over
1,350,000 people

HOUSTON

KLAK

The only C & W Station for over
1,000,000 people

DENVER

WTMT

The only C & W Station for over
800,000 people

LOUISVILLE

KHAT

The only C & W Station for over
800,000 people

PHOENIX

WQIK

The only C & W Station for over
500,000 people

JACKSONVILLE

KCIJ

The only C & W Station for over
300,000 people

SHREVEPORT

KRZY

The only C & W Station for over
300,000 people

ALBUQUERQUE

KLLL

The only C & W Station for over
200,000 people

LUBBOCK

KPUB

The only C & W Station for over
130,000 people

PUEBLO

COUNTRY-
WESTERN
& FOLK

MUSIC SALES
ARE
GETTING
BIGGER



AND **BIGGER**



AND **BIGGER**



COUNTRY MUSIC NETWORK
REPRESENTED BY
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