

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

DO TOY, GAME
TIE-INS AID TV
RATINGS? p. 25

Herbert Brodtkin
for 'controversy'
on video p. 32

27 MAY 1963—40c a copy / \$8 a year

NBC GENERAL LIBRARY

Selling gasoline or TBA products? Keep reminding them to ask for your brand . . . on the way . . . even while they drive into the service station. Spot Radio keeps your sales pump primed when you use these outstanding stations.

- | | |
|-------------------------------------|---------------------------------|
| TOB Albuquerque | WTAR . . . Norfolk-Newport News |
| VSB Atlanta | KFAB Omaha |
| VGR Buffalo | KPOJ Portland |
| VGN Chicago | WRNL Richmond |
| VDOK Cleveland | WROC Rochester |
| VFAA Dallas-Ft. Worth | KCRA Sacramento |
| KBTR Denver | KALL Salt Lake City |
| CDAL Duluth-Superior | WOAI San Antonio |
| KPRC Houston | KFMB San Diego |
| VDAF Kansas City | KYA San Francisco |
| CARK Little Rock | KMA Shenandoah |
| CLAC Los Angeles | KREM Spokane |
| VINZ Miami | WGTO . Tampa-Lakeland-Orlando |
| CSTP Minneapolis-St. Paul | KVOO Tulsa |
- Intermountain Network

RADIO DIVISION

EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

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



IN THE INDIANAPOLIS MARKET

WXLW



Photography by Hartley Alley

The Richard Elliotts, "typical WXLW family," go new house hunting.

... REACHES A LISTENING AUDIENCE... NINETY PERCENT OF WHICH IS COMPOSED OF ABOVE AVERAGE FAMILIES WHO OWN OR ARE BUYING HOMES!*

In the booming Indianapolis market place . . . our WXLW audience is a prime sales target! With above average incomes . . . growing families . . . the typical WXLW listening household also enjoys an above average position in terms of acquired goods . . . *and potential buying power!*

Open the door to better sales . . . reach an audience which comprises 27.2% of the Total Households of the State of Indiana* . . . buy WXLW in Indianapolis!

(*U.S. CENSUS REPORT, 1960)

WXLW

5000 Watts

950 Kilocycles

Indianapolis, Indiana



**Ask your Robert Eastman for "the typical WXLW family" profile!*

you won't

MISS MICHIGAN



...where scuba-dooba-do Carol Jean Van Valin (Miss Michigan '62) is reigning water nymph...if you spear the ARB and Nielsen figures which prove you will miss Michigan without WJIM-TV...for over 12 years making the biggest TV splash in that rich industrial outstate area made up of LANSING - FLINT - JACKSON and 20 populous cities...3,000,000 potential customers...748,000 homes (ARB Mar. '63)...harnessed exclusively by WJIM-TV.

Ask a fin-footed Blair splash squad member for a shot-line lift.

BASIC



Strategically located to exclusively serve LANSING . . . FLINT . . . JACKSON
Covering the nation's 37th market. Represented by Blair TV, WJIM Radio by MASLA

WJIM-TV





KDAL

**spans the second
largest market
in Minnesota
and Wisconsin!**

As this new 25-million-dollar bridge spans Duluth-Superior, so KDAL-Television spans three states and Canada through its 100,000 watts on Channel 3 plus 18 licensed translator stations.

Take a second look at the Duluth-Superior-Plus market—it's bigger than you think! And it's getting bigger by the minute!

In 1962, building permits requested showed a 70.2 per cent increase in value of construction over 1961.

Vigorous new industries are moving into the Duluth-Superior area, bringing with them new jobs. In Duluth alone—plans call for the entire redevelopment of a major part of the downtown area—and the construction of a multi-million-dollar municipal center and convention hall!

This is the new, dynamic Duluth-Superior market! And KDAL—serving over 250,000 television homes—delivers it all!



*Duluth-Superior-Plus
Take a second look*

KDAL—CBS Radio—Television 3. Represented by Edw. Petry & Co., Inc. and in Minneapolis/St. Paul by Harry S. Hyett Co.

Photo by Gene Basgen

IT'S HERE KWKW HAS IT!

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

YOU CAN HAVE YOUR SHARE!

72 National Advertisers on Spanish-language **KWKW** reach approximately 277,880 Latin-American homes per week at a CPM of \$0.72.

KWKW's 5000 watts speak the language convincingly to a loyal audience. **KWKW** has 20 years' proof waiting for you!



KWKW-5000 watts

Representatives:

N.Y.—National Time Sales

S.F.—Theo. B. Hall

Chicago—National Time Sales

Los Angeles—HO 5-6171

Key Stories

- 25 **DOES MERCHANDISING HELP BUILD RATINGS?**
Tie-in items related to programs a multi-million-dollar business to manufacturers; giant plus to sponsors.
- 29 **MILLER PITCHES TO YOUNG ADULTS**
In a new appeal Miller Brewing turns to top jazz artists to help sell to the heavy beer drinking age bracket.
- 30 **TV SET MAKERS ON FALL VIDEO BANDWAGON**
Industry toppers set big budgets earmarked for the broadcast media. Much stress placed on all-channel receivers
- 32 **AUDIENCES READY FOR CONTROVERSY**
Herbert Brodtkin, executive producer of "Defenders," "Nurses," has no sponsor interference with his productions.
- 35 **REGIONAL RADIO SELLS FOR MIDWEST DAIRY**
Broughton's Farm Dairy, leading Ohio dairy-food processor, boosts sales with seven-station radio newscasts.
- 36 **ANNUAL REPORTS NOW TALKING TV ADVERTISING**
Yearly statements for 1962 feature advertising information but offer few definite facts or dollar figures.

Sponsor-Week

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SPONSOR ® Combined with TV ® U.S. Radio ® U.S. FM ®. © 1963 SPONSOR Publications Inc. EXECUTIVE, EDITORIAL, CIRCULATION, ADVERTISING OFFICES: 555 Fifth Ave., New York 17. 212 MUrray Hill 7-8080. MIDWEST OFFICE: 612 N Michigan Ave., Chicago 11, 312-664-1166. SOUTHERN OFFICE: 3617 Eighth Ave. So., Birmingham 5, 205-322-6528. WESTERN OFFICE: 601 California Ave., San Francisco 8, 415 YU 1-8913. Los Angeles phone 213-464-8089. PRINTING OFFICE: 3110 Elm Ave., Baltimore 11, Md. SUBSCRIPTIONS: U.S. \$8 a year, Canada \$9 a year. Other countries \$11 a year. Single copies 40¢. Printed U.S.A. Published weekly. Second class postage paid at Baltimore, Md.



Congress of the United States
House of Representatives
Washington, D. C.

June 15, 1962

Mr. Dave Drury
WSPD Radio & TV
Toledo, Ohio

Dear Dave:

Just a note to congratulate you on your excellent editorial of June 6 relative to annexation of Rossford Ordnance Depot to the City of Toledo. You have no idea how reassuring it is to have this kind of intelligent thought directed to resolving area problems of such tremendous importance to the future of our entire community.

Best wishes,

Sincerely yours,

Thomas Ludlow Ashley, M.C.

TLA:kl

WHAT HAPPENS

after a
WSPD-TV
Editorial?



THOMAS L. ASHLEY,
Member of Congress

One of hundreds of letters from public officials stimulated by WSPD-TV editorials.



*mirrors the face
of Toledo*

People talk, they write, they call, they start action.

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

Represented by STORER TELEVISION SALES, INC.



TV-2

LOS ANGELES WSPA	PHILADELPHIA WYND	CLEVELAND WJW	MIAMI WQSB	TOLEDO WSPD	DETROIT WIBK	DETROIT WIBK TV
NEW YORK WJW	MILWAUKEE WISN-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	STORER BROADCASTING COMPANY	

Sunny's

CELEBRATING

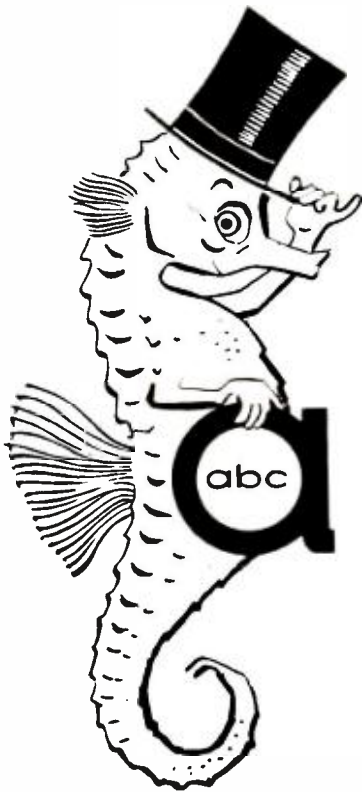
10 YEARS

of Service

TO

TAMPA

ST. PETERSBURG



WSUN-TV

Tampa - St. Petersburg

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

PUBLISHER'S REPORT

One man's view of
significant happenings in
broadcast advertising

Some expert tips on editorializing

French Lick, Indiana, where the spring meeting of the Ohio Association of Broadcasters was held last week, is a bit off the beaten track. You get there by going to Louisville and then bumming a ride 60 miles through some fascinating rural scenery.

I was glad I went. The food, accommodations, golf, and agenda were of a high order—especially the agenda.

Two panels caught my special fancy: one on editorializing and the other on the effect of computers on tv buying and selling. I'll comment on editorializing this week. Next week I'll take off on computers. Reggie Martin, who arranged the two-day sessions, couldn't have picked more vital subjects.

I was fascinated by the techniques, subjects, and effectiveness of editorializing as depicted by stations in four markets.

Robert Gamble, WFBM Radio & Tv, Indianapolis, handles editorializing for these Time-Life Stations. He's an award winner many times over. WFBM editorials often focus on local problems like conditions in an antiquated jail or the hazards of an accident-prone underpass. The research and impact contained in his graphic messages are a vital contribution to Hoosier civic improvement and understanding.

John E. Karr, WHUT Radio, Anderson, Ind., checks 90% of his editorials with his lawyers. He goes in for emotional appeals with musical background to get his points across. He helped prevent a teachers' strike by selling the idea that teaching is a profession and that it would be unthinkable for teachers to strike.

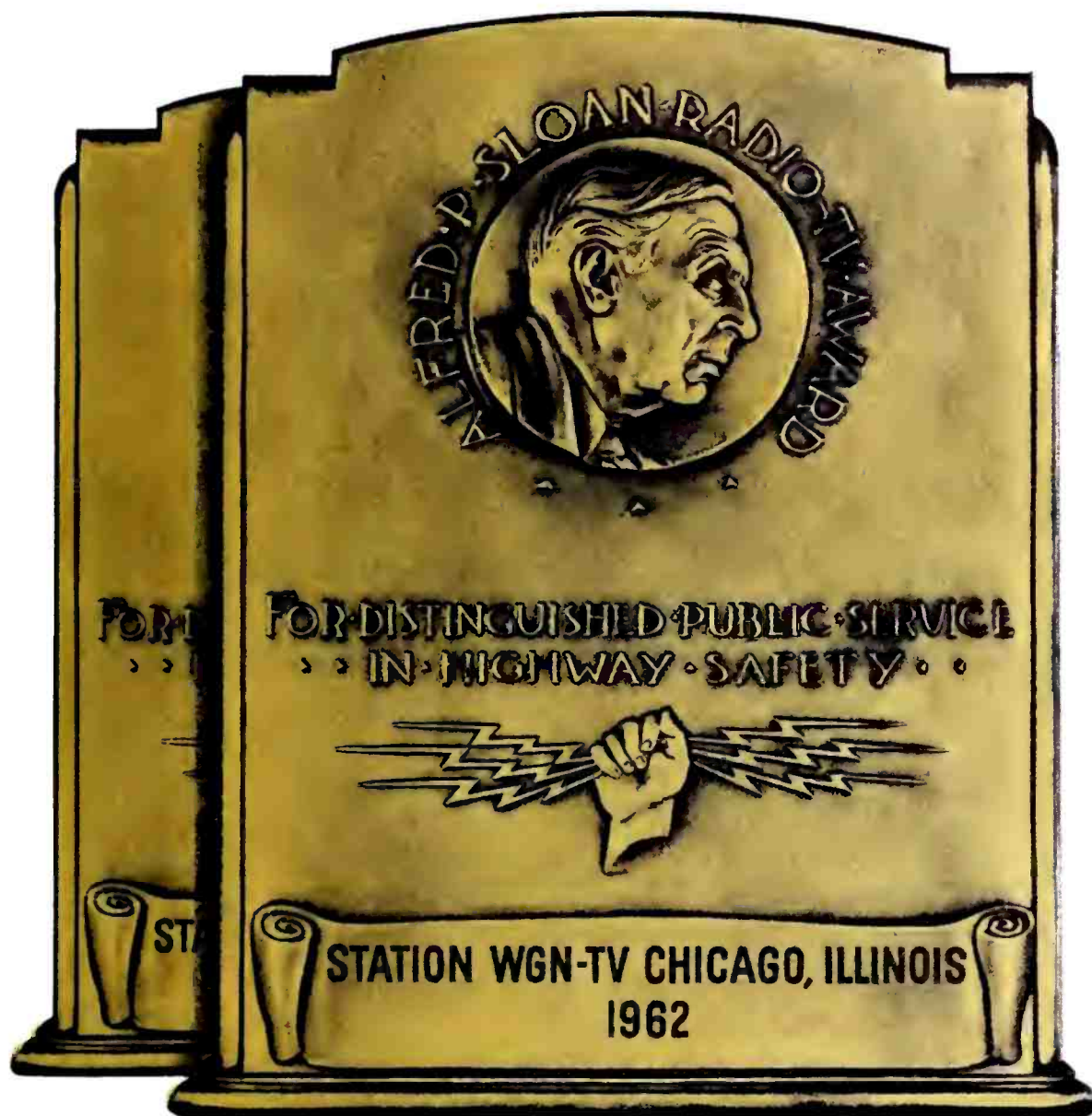
David M. Drury, WSPD Radio & Tv, Toledo, is a former journalist who disagrees with Bob Gamble about handling editorials within the news department. At the WSPD stations every weekday of the year he meets with the general managers of the radio and tv stations as an editorial board. They go over his ideas and writeup, brainstorm for new projects. Their subjects range from school matters to integration in Alabama to abortion.

Carl W. Vandagriff, WOWO Radio, Fort Wayne, told a very personal story of how he drifted into editorializing. He writes his own, averaging two a week. He often hits agricultural subjects although local conditions get plenty of attention. He said, "There's nothing like editorializing to involve you in your community. You're forced to keep up on things."

An observation shared by all: Nothing you can do gives your station as much stature as good editorializing in your market. But it's nothing to fool around with. You've got to be good at it.

Tom Glenn

We were grateful and delighted last year—
Thank you, again* . . .



**We are especially gratified to receive this coveted recognition for two consecutive years.*

To WGN-TV, Chicago, for continuous, year-around safety education programming with special reference to the series "The Other Guy," the "Morality in Driving" campaign and the series "Your Right to Say It."

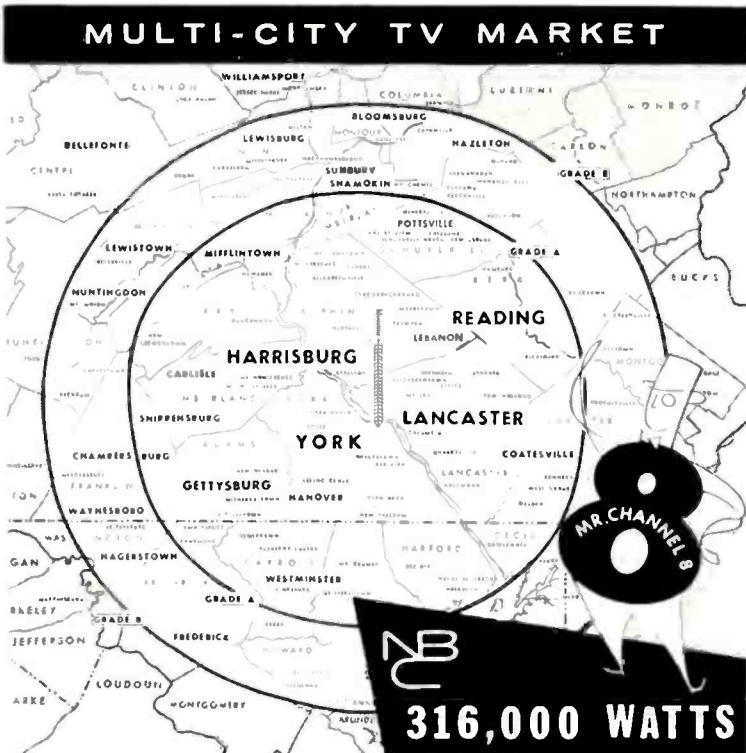
WGN TELEVISION

*— better programming through dedicated,
effective community service*





provides the power that makes the sale



In this multi-city market, an advertising schedule without WGAL-TV is like a **MOBILE HOME WITHOUT A CAR**. Put the full sales power of Channel 8 back of your product. WGAL-TV is the only single medium that reaches the entire market and delivers viewers in far greater numbers than all other stations combined.

WGAL-TV
Channel 8
Lancaster, Pa.
 STEINMAN STATION • Clair McCollough, Pres.

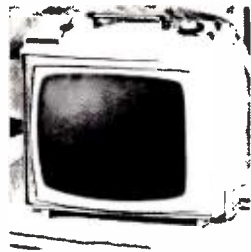
Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco

SPONSOR-WEEK

Top of the news
in tv/radio advertising
27 MAY 1963



Tinyvision trend: As predicted in SPONSOR (see 25 March, p. 40), General Electric has joined the tv set-manufacturing trend toward "tinyvision" receivers of 16-inch-or-smaller screen size. New GE model (seen at left) has 11-inch screen, weighs less than 13 pounds, lists at \$99.95 (there are two step-up models for \$10 more). GE is aiming it at buyers seeking "an ideal second or third set," also plans a clock-radio-tv version. RCA meanwhile has joined GE, Zenith, Philco and others in marketing a 16-inch set (seen at right) in three models, with prices starting at \$129.95. New tv sets are significant, since they further the trend toward "personalized" rather than "family" tv viewing. Homes with multiple tv sets now amount to nearly 15% of U.S. video households, and have helped to trigger a renaissance in tv advertising by set manufacturers (see "Tv Set Makers on Fall Video Bandwagon," p. 30).



Riddleberger to ABC News: Stephen C. Riddleberger has been appointed v.p., gen. mgr. of ABC News, serving as second in command to James C. Hagerty, chief of the department. Riddleberger moves over from the post of president, ABC-owned radio stations. In addition, Robert J. Quinn, ABC News exec producer last eight months and with CBS News 11 years before that, has been named ABC News exec producer and general operations mgr. The network also announced "with regret" resignation of Rob-

ert F. Lang as v.p. of news operations. No successor named for Riddleberger.

Goodyear cops top ad awards: American Tv Commercials Festival introduced new "Clio" award at 4th annual fete Friday, with Goodyear Tires' "Go, Go" ad, out of VPI for Young & Rubicam, voted best as overall series, best in auto accessory group, and taking prizes for best editing and musical scoring. Other multiple winners: Volkswagen station wagon, best in auto category, plus citation for best demo; Trushay Lotion, best in cosmetics & toiletries and citation for special effects; Sprite soda, best in soft drink group & citation for b&w cinematography; Scudder Potato Chips, best in baked goods and confections, citation for use of humor; Cracker Jack, best, childrens market, and award for best direction, shared with Cracker Jack adult series.

Other top winners: "Sid Caesar Show" for Dutch Master Cigars, best program cast; Jack Gilford for Cracker Jack, best on-camera spokesman; Alexander Scourby, best off-camera spokesman, for Johnson & Johnson, Olin Mathieson, others; Joan Anderson, best on-camera spokeswoman, Purolator Oil Filters; Darlene Zito, best off-camera spokeswoman, Zest, Yuban, Sprite, Brillo, others. Bob Long Associates, Indianapolis, took special citation for best locally produced ad, promoting Birch Bayh's successful senatorial bid. Gillette was given Festival Director Citation by Wallace Ross for "consistently demonstrating respect for public and for its own role as an advertiser."

Sebring Race sold: Schaefer Beer (BBDO), Eldon Toy (Don Kemper), and Slip, an oil supplement, through Papert Koenig & Lois have signed to sponsor Sebring Race in 18 markets. Show was produced by Triangle Stations.

SPONSOR-WEEK continues on page 12

SPONSOR-WEEK

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

Tug of war: Windup of NBC-Philco battle for net's Philadelphia outlet will leave FCC hearing examiner the task of resolving more questions than a soap-opera trailer. Both sides in Ford-owned Philco vs. NBC battle for WRCV-TV have claimed public interest their primary concern. NBC had the edge late last week when it produced a Philco exec's promise to deliver the station to Ford, shortly after latter acquired Philco. Also, Philco testimony blew hot and cold on whether FCC's barring a pay-off of half a million by NBC had kept Philco in the race, although Philco board allegedly voted to "withdraw in the public interest" when the sum seemed obtainable. After examiner decision, comes FCC verdict, and probably reruns in the courts. NBC seeks renewal of WRCV-TV for later swap with RKO-General's Boston outlet as part of move to satisfy government divestiture order.

Philco tie with ABC News: Philco, through BBDO, has signed for four-part ABC News series "The World Over," in the fall. Shows include: "What Ever Happened to Royalty?" "The World's Girls," and "The Festival Frenzy." Fourth show is on Soviet women.

Local emphasis: Two radio programming changes take place in Cincinnati in the next week. WCKY, effective 3 June, becomes ABC Radio affiliate, with network head Robert Pauley heading planned advertising reception. WLW, previously NBC-ABC radio affiliate, replaces ABC shows with locally-originated programming, with major emphasis on news and weather. WLW continues as NBC radio affiliate.

Zenith cuts color price: Price reductions of \$50 on some models in the color tv line announced Friday by Zenith in unveiling 1964 sets. Suggested prices for color sets now start at \$499.95.

Kemper sues ABC: Charging ABC TV with anti-trust violations, Kemper Insurance has filed suit in Federal District Court in New York. Kemper withdrew sponsorship of ABC TV news series on ground network placed promotional announcements on behalf of Richard Nixon's "political obituary program." AB-PT had sued Kemper last January for contract violation following withdrawal. Kemper suit seeks to enjoin ABC from prosecuting its suit, and charges restraint of commerce, saying ABC illegally ties sale of "Evening Report" on 95 stations which Kemper wanted, to another 35 stations Kemper didn't want. Kemper said it finally bought the ABC lineup only because it felt "Evening Report" was an ideal vehicle.

AB-PT goes legit: American Broadcasting-Paramount Theatres will furnish major part of capital for three upcoming Broadway musicals produced by On-Stage Productions, with recording rights to original cast albums assigned to ABC-Paramount Records subsidiary. First of productions in AB-PT's initial Broadway venture will be "A Girl to Remember" starring Carol Burnett, this fall, followed by "The Ghost Goes West" (score by Jule Styne), and "Mrs. A." Sam and Bella Spewack adaptation of book about Gertrude Lawrence (score by Cole Porter). Below, Leonard H. Goldenson (center), AB-PT president, signs agreement with Lester Osterman (left) and Styne (right), On-Stage partners, looking on.



SPONSOR-WEEK continues on page 14

HEY CAMPBELL- EWALD!

Want to know why WABC Radio jumped from 9th place to a solid leader?

Ask this mailman from Brooklyn.



While you're at it, ask a little old lady from the Bronx.

Ask a professional from Westchester.

Ask a young secretary from Staten Island.

Ask almost anybody from anywhere.

You name them...we reach them. We know what they like. We offer it to them. That's why they listen.

All four of the leading research organizations document this. So does WABC's audience response and sponsor acceptance.

If it's your job to reach and sell people—all kinds of people—the right kind of people—come to WABC RADIO.

It's the station that became a leader in New York radio in just two short years.

Now tell us, Campbell-Ewald, isn't that worth shouting about?

AN ABC OWNED RADIO STATION
770 KC 50,000 WATTS CLEAR-CHANNEL, NON-DIRECTIONAL


NEW YORK'S
FIRST STATION
WABC
RADIO 77


6th FLOOR
WABC

SPONSOR-WEEK

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

CBS TV in Canada: CBS TV has formed effective June a wholly owned subsidiary, CBS TV Network Sales of Canada. CBS TV president James T. Aubrey, Jr., who also will be president of the new subsidiary, announced today appointment of William Cooke as general manager. New organization will direct sale of CBS TV network programs in the dominion. In addition to Aubrey, Canadian attorney Willard Z. Estey and Thomas K. Fisher, CBS TV v.p. and general attorney, will serve on board. Cooke has been with CBC, most recently as tv sales manager.



AUBREY

Advertiser licenses films: Reportedly first multi-market licensing agreement for feature films made directly with advertiser, Drewry's Ltd., announced today by MGM TV. Midwestern brewery licensed three MGM post-48's on individual basis for 10 midwestern markets and purchased full sponsorship of films in additional five markets where films were already licensed to stations by MGM TV. Films will run preceding holidays: "Angels in the Outfield" this week; "Green Fire" preceding Fourth of July, and "The Tender Trap" for Labor Day. Having licensed films, Drewry's and agency McFarland, Aveyard purchased time for single showings.

On beyond audience size: TV industry should provide advertisers with research measuring impact of medium on audience, JWT radio-tv director William H. Hylan (former CBS TV sales head), said. Hylan told Sales and Marketing Executives International in Philadelphia that advertising and selling are two distinct activities. "I believe

magazines are a great advertising medium. However, I believe with equal firmness television is more than an advertising medium, that it is actually a sales medium." If tv and print perform different functions, if there are ways the medium does not fall into regular patterns, "let the marketing community be so informed," he said.

TV films pay: Screen Gems reports record nine-month net earnings of \$2.8 million for period ending 30 March, against \$2.4 million for period year earlier. No reasons why this trend should not continue appear, SG executive v.p., Jerome Hyams says. . . . Four Star Distribution, nearing end of first fiscal year, reports it has posted sales total of \$4.2 million. And Four Star Television International, racked up \$500,000 in sales in first quarter of its operation.

Agency switches: John H. Breck, newly acquired by American Cyanamid, last week moved all advertising from N. W. Ayer and Reach, McClinton & Humphrey to Young & Rubicam. Breck billings run near \$8 million, with about a third in tv. Y & R will start some work immediately. Heavy broadcast user Ex-Lax took same action, switching from Warwick & Legler to Grey, effective 1 September. Tv gross billings for Ex-Lax in 1962 topped \$2.7 million.

Triangle renews Blair: John Blair will continue to rep radio and tv stations for Triangle, Roger W. Clipp, Triangle general manager, and John Blair announced jointly Friday. Blair TV will rep WFIL-TV, Philadelphia; WNHC-TV, Hartford-New Haven; WFBG-TV, Altoona-Johnstown; WNBC-TV, Binghamton; KFRE-TV, Fresno, and WLYH-TV, Lebanon-Lancaster. Blair Radio will represent WFIL, WNHC, WNBC, WFBG, and KFRE.

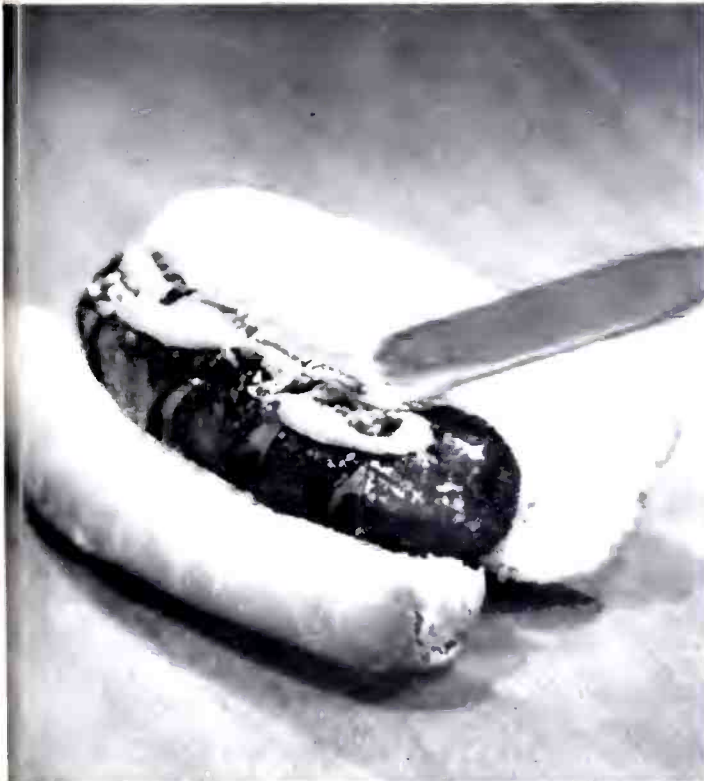
SPONSOR-WEEK continues on page 50



*How to suggest freshness—
quickly, lastingly.*
WHAT'S MISSING?



*The magic of a little girl. What
could be added... to show softness,
to create eye-appeal?*



*What's missing in
these shots from
TV commercials?*

Turn the page and see...



*What would you add in this picture
to stimulate added appetite-appeal,
accelerate product-sell?*



Color —soft, cool green—sells the freshness for this cigarette. Links TV advertising to the package, to the point-of-sale . . . to the color idea.



Color —Here again color makes the difference . . . brings out the gentle softness of the tissue, fixes the product and package firmly in the housewife's mind.



Color and appetite . . . warm tones of yellow, red and brown make the story complete. Color in TV advertising turns prospects into customers.

Color's the answer!

Just count the ways you profit from using color:

1. Stronger trade-name identification
2. More direct product tie-in
3. Your best prospects see you at your best
4. Less cost increase for color than in print media
5. Black-and-white viewers see even better pictures

And, your commercials need color because opportunities to use it effectively are increasing, station by station, as more and more TV sets go COLOR TV.

For more about COLOR—why you should use Eastman film—why you should film all your commercials in color, even for black-and-white transmission, get in touch with: Motion Picture Film Department, **EASTMAN KODAK COMPANY**, Rochester 4, N.Y.

Or—for the purchase of film: **W. J. German, Inc.**, Agents for the sale and distribution of EASTMAN Professional Film for Motion Pictures and Television, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

Salem Cigarettes: Advertiser: R. J. Reynolds Tobacco Co. Producer: WCD, Inc. Advertising Agency: William Esty Company, Inc. **Soft-weve Tissue:** Advertiser: Scott Paper Company. Producer: Ansel Film Studios, Inc. Advertising Agency: J. Walter Thompson Company. **Gulden's Mustard:** Advertiser: American Home Products. Producer: Gray-O'Reilly Productions. Advertising Agency: Richard K. Manoff, Incorporated.

For COLOR . . .



SPONSOR-SCOPE

27 MAY 1963

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

Etv apparently has a long way to go before it poses any threat to commercial broadcasting in New York.

Check of New York Arbitron figures shows six commercial stations taking all but fractional amounts of total audience. In the figures below, selected from Arbitron's report for Thursday 2 May, the difference between the total ratings for the six stations and sets in use is almost entirely made up of audiences watching etv:

Time	Rating total N. Y. commercial stations	Sets in use	Other Viewing
7 p.m.	34.3	35.0	.7
7:30 p.m.	39.1	39.7	.6
8 p.m.	48.1	48.4	.3
8:30 p.m.	61.6	62.1	.5
9 p.m.	69.0	69.4	.4
9:30 p.m.	67.6	68.7	1.1
10 p.m.	61.3	61.6	.3
10:30 p.m.	56.7	57.4	.7

Granted, the etv share of the New York audience pie is a small one. But it underlines an interesting fact, long a popular rallying point in Washington circles: nighttime commercial tv does *not* please all of the people all of the time.

Screen Gems has what amounts to a good-sized syndication business on network tv on Saturday mornings.

No less than four Screen Gems shows are set for Saturday reruns on all three networks, aimed at small-fry audiences.

The lineup: "Rin Tin Tin" on CBS TV, "Ruff 'n' Reddy" and "Dennis the Menace" on NBC TV, and "The Jetsons" on ABC TV.

One of the most durable network rerun shows is also a Screen Gems property — "Father Knows Best."

The Federal Trade Commission has not lost its taste for "landmark" decisions in the area of what is permissible and/or deceptive.

This can be seen in the recent final FTC directive to Hollywood Bakers, aimed against the mostly-tv advertising of Hollywood Bread as containing "fewer calories."

The bakery firm had conceded there are fewer calories in a slice of its bread for a good reason: the slices are thinner.

Although Hollywood Bakers sought permission to continue the fewer-calories pitch, along with an "affirmative disclosure" concerning the thinner slices, FTC refused.

In FTC's opinion, this would open the way for so wording the "affirmative disclosure" (and others like it) that consumers with no conception of the number of calories in a slice of bread would still be deceived.

SPONSOR-SCOPE

(Continued)

Agency buyers are being approached by NBC TV with some new sales angles for "The Robert Taylor Show," a new Thursday-night entry on that network.

A few of the points being raised: Taylor is the new lead-in for "Dr. Kildare," an established strong show . . . CBS TV's "Password" does not have strong male appeal . . . the audience-flow prospects for both competing networks at 8 p.m. are open to question . . . and a price of \$26,000 per commercial minute.

So far, NBC is getting results with the pitch.

There's a sizable ad-industry storm brewing in Washington over the question of packaging of consumer products of all types.

Manufacturers of everything from coke bottles to cosmetics and cookery products have urged the government not to straitjacket packaging ingenuity. The pleas have come during hearings on Senator Philip Hart's "Truth in Packaging" bill.

At the same time, labor and consumer groups have urged crackdowns on what they term "deliberately misleading diversity" in sizes and shapes. The minimum standards spelled out by Hart (D., Mich.) face formidable legal objections.

Ratings are sometimes referred to, erroneously, as "batting averages." Well, A. C. Nielsen Co. finally decided to give admen just that.

Research firm has developed a "batting average" chart from a recent NTI report which shows how well basic show types do when it comes to landing within the Top 40 tv rating ranks. Here's the chart:

Show Type	Total	Top 40	Batting Average
Situation Comedy	26	11	.423
General Drama	19	6	.316
Western Drama	10	6	.600
News	9	0	.000
General Variety	8	5	.625
Quiz & Audience Participation	8	4	.500
Mystery & Suspense Drama	7	1	.143
Adventure	6	2	.333
Documentary	6	1	.167
Comedy Variety	4	4	1.000
Musical Variety	4	0	.000
Feature Film	4	0	.000
Sports	3	0	.000
Popular & Concert Music	2	0	.000
Informational	1	0	.000
Format Varies	1	0	.000

Source: Nielsen Television Index. 2 Weeks ending 7 April 1963.

Admen who think owning a radio-tv station in a major market is a nice, easy racket may think otherwise after an evening's reading.

In a book appropriately titled "No Lamb For Slaughter," broadcaster Edward Lamb looks back on the lurid FCC license-renewal hearings of 1954, in which Lamb was victim of a McCarthy-brand witch hunt because of what was allegedly a Red-leaning background.

Three years later, and \$900,000 poorer, Lamb won a final victory when witnesses recanted a fantastic structure of lies, and the FCC renewed his WIGU-AM-TV outlet in Erie, Pa.

Lamb was completely exonerated.

In his book (published by Harcourt Brace & World), Lamb blames former FCC chairman John Doerfer, a McCarthy constituent, for launching the smear, and credits Sen. Estes Kefauver for aiding him in his fight to regain his industry and personal reputation.

Footnote: Doerfer was later to resign from FCC under pressure from the Commerce Subcommittee on Legislative Oversight.



Promote a documentary show as though you had the tv rights to "Gone With The Wind" and you're likely to get a solid rating.

There's plenty of evidence to support this idea in the successful airplay last week in New York of "The Rise and Fall of Benito Mussolini," an hour-long documentary produced and televised by WPIX.

Slotted in prime time on 20 May (8:30-9:30 p.m.), the program pulled a New York-area Nielsen average of 14.9. This translates to an estimated 803,100 homes and more than 2,000,000 viewers. The rating also topped all the New York independents and ranked strongly against the three network flagships.

A trio of blue-chip advertisers—Colgate-Palmolive, Bayuk Cigars, and Manufacturers Hanover—sponsored the 60-minute WPIX show.

Well in advance of the show, WPIX promoted the event extensively with on-air plugs, billboards and print ads. The promotion paid off.



For all its problems, the syndication business is thriving, and a favorite number of syndicators these days is "\$500,000."

The international offshoot of Four Star racked up "\$500,000 in sales in the first quarter of its operation," president (and ex-agencyman) Tom McDermott reported last week.

Earlier, George Shupert, sales v.p. for 20th Century-Fox Television, reported that an "extensive advertising and sales campaign" backstopping several off-network rerun series had "resulted in a sales dollar volume of \$500,000 in the last 10 days."

Most of the sales for both companies involve hour-long film shows.

There's backstage drama a-plenty on Madison Avenue—if you know where to look for it. Here's a recent example:

Brief announcement by Mrs. S. Fenelon-Young, president, and Wilbur F. Young III, executive vice president of W. F. Young, of reappointment of JWT to handle Absorbine advertising in the U.S. and Absorbine, Jr. and Absorbine in Canada and foreign countries, made no mention of behind-the-scenes events.

Two months ago, JWT's Norman H. Strouse received brief note from Mrs. Young announcing she was dropping Thompson for all products after more than a quarter of a century, with no explanation given. Ted Gotthelf Associates was named at handle Absorbine, Jr.

At the time, (SPONSOR-SCOPE, 11 March) Strouse in an internal memo said "A preemptory action such as this is an anachronism in the advertising business today."

Now Thompson has W. F. Young back, with the exception of Absorbine, Jr. in the U.S. How did JWT upstage Mrs. Fenelon-Young? JWT isn't admitting how it pulled off the coup.

Foote, Cone & Belding study of Queens' housewives (See Data Digest, page 22) reported by Paul Gerhold at ANA, brought no rebuttals from TvB.

"Now that he knows it, does it make the tv medium any less potent as a selling tool?" Harvey Spiegel, TvB research vice president asks.

Spiegel notes no comparable information is available for other media. Queens study showed somewhat low level of housewives remembering commercial content.

Radio advertisers are studying proposed revamp of AM and FM service, since it's likely to have considerable long-range effect on spot schedules.

Am will be held back with quotas based on city population—range is from 2 am's for city of 10,000 to 7 for population over 100,000; up to 9 am's for over 250,000, and grand quota of 12 for 1,000,000 and over. FCC plans no cutbacks of existing am's where quotas are exceeded, but agency would like to see mergers.

Am quotas will be further reduced in cities where fm channels are available under FCC's prospective table of allocations for fm. Limit on fm-keyed reduction will be one to three stations.

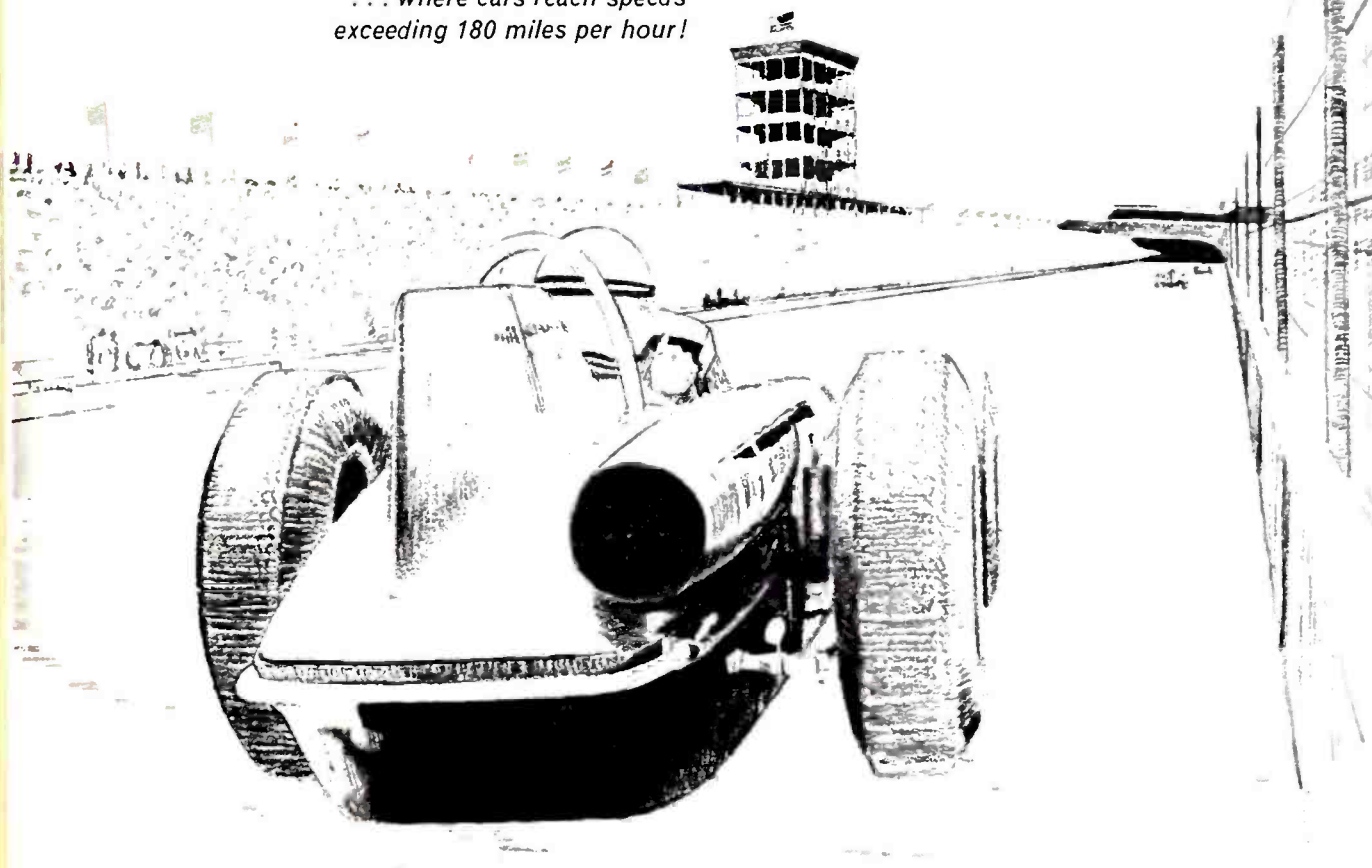
Example: am quota for city of 100,000 to 150,000 is seven. Number would be cut to six if an fm channel is available, and to 5 if two fm assignments are open.

Prospect of gradual separation of fm and am programing by jointly owned am-fm outlets (duopolies) will begin with cutback to 50% of program duplication in cities of over 100,000 population, where all fm channels are occupied. FCC says this will aid fm and end unfair advantage of radio advertiser on duopoly stations over individual am's or fm's.

FCC looks to complete separation of programing, and even ownership, in time.

First in Hoosier Hearts

Here's a driver's-eye view of the storied Indianapolis Motor Speedway showing the main straightaway . . . where cars reach speeds exceeding 180 miles per hour!



First in Hoosier Homes

These are the best of days here in Indianapolis.

Out at the track, excitement is high as newly-designed cars challenge the supremacy of the traditional "Indy" roadsters, and famous foreign road-racing champions try to break into the field for what promises to be the most dramatic 500-Mile Memorial Day Race in history.

Back in town it's a time of bands and bunting as the colorful "500" Festival gets into full swing.

And right in the middle of everything is . . . us!

Again this year—with the biggest fleet of mobile remote equipment in town—we're presenting daily trackside broadcasts . . . and we're covering the Coronation Ball, the spectacular Festival Parade, the \$50,000 Festival Golf Tournament, the qualification trials, the Victory Dinner . . . all the exciting events surrounding the race and the Festival.

It's coverage like this that has made us the top TV station in town . . . and the top buy for any advertiser wishing to reach Indianapolis and its rich satellite markets. Ask your KATZ man!



TIME-LIFE
BROADCAST
INC.

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

FACTS PROVE

CONCLUSIVELY!

K-NUZ

IS HOUSTON'S

No. 1 ADULT

AUDIENCE

BUY!

Here are the latest facts and figures on cost per thousand—

**TOTAL ADULT
WOMEN
IN MORNING
TRAFFIC TIME**

delivered by Houston radio stations. K-NUZ again is conclusively Houston's NO. 1 BUY!

MON.-FRI.—6-9 AM

STATION	COST PER THOUSAND
K-NUZ	\$2.74
Ind. "A"	\$4.08
Net. "A"	\$5.80
Ind. "B"	\$7.08
Ind. "C"	\$6.76

SOURCE:

First Houston LQR-100 Metro Area Pulse, Oct., 1962. Based on schedule of 12 one-minute announcements per week for 13 weeks, from rates published in S.R.D.S., Feb., 1963.

SEE KATZ FOR COMPLETE ANALYSIS OF ALL TIME PERIODS!



**THE
KATZ AGENCY
INC.**

NATIONAL REPRESENTATIVE

IN HOUSTON call

DAVE MORRIS JA 3-2581

K-NUZ

DATA DIGEST

Basic facts and figures
on television and radio

Housewives under FC&B scrutiny

Results of a 1961 study of tv advertising, conducted by Foote, Cone & Belding in Queens County, New York, with 11,000 completed phone interviews, were reported by Paul E. J. Gerhold, vice president and director of marketing services for the agency, at the ANA spring meeting in New York.

Twenty-three hours after the initial call, all of the homes tuned were called again to determine if the housewife had viewed any part of the program, could possibly have seen the commercial, could remember being exposed to the commercial, and could demonstrate this exposure with recall of the content.

Gerhold reported the study found 14.4% of housewives tuned to the average evening network tv program. "This, surprisingly, is almost four whole rating points lower than the 18.3% average rating shown by the fast report of one of the rating services for the whole New York Metropolitan Area for the same programs in the same period," he said.

The survey also found that:

9.4% of the housewives viewed some part of the average evening network television program.

6.8% of the housewives had a chance to see a specific commercial on the program.

3.8% of the housewives could remember, the next day, that they actually had seen the commercial.

2.5% of the housewives could remember and could prove they saw it by recalling something it said or showed.

With network daytime television, for each 100 tuned homes, the study found 66 housewife viewers of the program, 49 housewives possibly exposed to the commercial, 29 who remembered seeing the commercial 23 hours later, and 20 who could recall some of the content of the commercial 23 hours after the commercial was on the air.

The evening pattern was similar. For each 100 tuned homes, there were 65 housewife viewers, 47 possibly exposed to commercials, 26 remembered exposure the next day, and 17 recalled content later.

By time period, 1 to 2:30 p.m. scored highest with housewives, with 79 housewives viewing, 69 possibly exposed to commercial, 42 who remembered commercial exposure 23 hours later, and 31 who recalled content later. Serials did best, among program types, with 80 housewives viewing among 100 homes tuned, 69 possibly exposed to commercial,

(Please turn to page 48)

KVOA-TV THROWS HAT IN RING

Re hour news formats, you bet we challenge! KVOA-TV, Tucson, claims second place behind WTVT, Tampa. KVOA-TV started hour newscasts on 16 February, 1959, 5:00-6:00 p.m., Monday through Friday with Woman's Report at 5:00, Huntley-Brinkley 5:15, Weather and Sports 5:30, News Report 5:45.

Further, KVOA-TV now goes on record as first to announce 90-min. News Formal which we will inaugurate on 9 September, 1963, when Huntley-Brinkley Report goes half-hour. Any challengers?

Fred Vance

General Manager
KVOA-TV, Tucson

GREAT WESTERN BIDS, BOYSEN BUYS

We are so pleased with your 29 April article on the solicitation we made for the regional Boysen Paint account, and the sales successes Boysen has enjoyed since employing the medium of television, we would very much like to include it in our sales portfolio. Would it be possible to receive reprints for this reason?

I hope that the information you reported will aid other stations in acquiring somewhat reluctant accounts in their markets.

Keith Moon

Creative Director
Great Western Broadcasting, Inc.
Sacramento

SPONSORED SPORTS

I was very much interested in your 6 May article (Sponsored Sports: A Giant Tv Industry) though I am not sure that I would go along with the subhead [With \$150 million spent on network and indie sports, sponsors discover sports buys can't be beat for c-p-m] when it comes to baseball. But perhaps you can charge this up to a certain amount of prejudice.

B. W. S. Dodge

Director, Advertising
and Sales Promotion
Gulf Oil Corp.

SPECIAL NEGRO ISSUE

I would be pleased to receive copies of Part 1 & 2 specific issue of your publication "The Negro Market Of The U.S.A." 1962 & 1963.

If you have other issues in 1963 I would be pleased to receive same also.

Charles A. Champion, R.Ph.
Pharmacist & Cosmetic Chemist
Memphis, Tenn.

► Sponsor's 1963 Negro issue is due to be published on 26 August.

STORIES PROVE VALUABLE

Please send us five reprints of "Money Can Be TV-Sold; S & L's Find," (SPONSOR, 8 April). These reprints will be valuable to us in our local sales efforts.

Jack Fowler

National Sales Coordinator
WSFA-TV, Montgomery

GRAND OLE OPRY

Congratulations on a wonderful article . . . you had more facts and figures than I had ever before seen. (C & W Sound Captures U.S. Heart and Pulse—20 May, 1963).

If you're ever down our way . . . we'll give you a real look at this country music industry!

Trudy Stamper

Promotion manager
WSM, Nashville

CALENDAR

MAY

Public Relations and the Media, 3rd annual luncheon meeting, Waldorf Astoria, New York (27).

Harvard Magazine Industry Seminar, Harvard Graduate School of Business Administration, Boston (27-28).

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, Callaway Gardens, Ga. (8-11).

Texas Assn. of Broadcasters, annual summer college seminar, Abilene Christian College, (10-21).

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).

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).

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).

SALES SERVICE

Sales Service is one of the reasons why a Blair representative is the best equipped salesman on the street today.

Blair Sales Service is a new concept in the representative field — a concept designed to keep our sales staff up-to-date in every respect on all Blair-represented stations.

Blair Television Sales Service is the information hub of every Blair office. It is the clearing house for all up-to-the-minute station availabilities, traffic control and programming information for each Blair-represented station.

In essence Sales Service is a connecting link between Blair stations and salesmen and agencies. Today, from coast to coast, there are 21 people on the ever-growing staff of the Blair Sales Service Department. They work side by side with each and every Blair salesman, enabling you, the Media Buyer, to note in minute detail each bit of information concerning a Blair-represented station.

Blair's Sales Service enables a Blair sales-

man to put you, the Media Buyer, in the middle of a Blair-represented station. It is the next thing to being there in person when you are represented by a Blairman who is backed up by the Blair Sales Service Department.

Sales Service does the detail work, leaving the salesman free to concentrate on understanding your client's marketing objectives, and to make certain that every availability and recommendation offered by Blair in behalf of each of its stations is pin pointed to your objectives.

At Blair, Sales Service replaces "automation" with creative thinking.

Media Buyer after Media Buyer looks forward more and more to the detailed information presented by a Blairman today. Up-to-the-minute availabilities mean greater confirmation of purchase schedules, less back-tracking and re-buying.

Factually, "Blair Television Sales Service helps agencies buy better." You would expect that from Blair — for Blair sets the pace.



BLAIR TELEVISION



*More and more advertisers
are beginning to ask . . .*

Does tv merchandising help build high ratings?

From the viewpoint of a toy or game manufacturer, a tie-in with a popular national tv show can be a most desirable arrangement. Such a tie-in is likely to get the manufacturer's product on store shelves in the first place, and into the hands of consumers soon thereafter.

Big-city retailers are keenly aware of the values of tv merchandising. Says Bill McDuffy, head buyer for toys at Gimbels, New York:

"There's no doubt that items related to tv programs sell better than those related to movies, and particularly well compared to those with no tie-in at all. I often purchase items in this category, but only when they relate to stable and well-known shows."

This is dandy for the manufacturers who hold tv merchandising licenses and for retail stores. But what about the advertisers spending millions annually for the programs which make possible the merchandising deals?

Networks, professional merchandisers, and producers all agree that merchandising deals benefit sponsors by helping to boost program ratings. Trouble is, nobody can really prove it. Meanwhile, the tie-in business grows and grows.

Merchandising tie-ins are the



Picture source:
Playskool Mfg. Co.



Educational items

Networks are beginning to concentrate more on educational items related to tv specials. Norman Lukenfeld shows some NBC properties at left

largest single sideline of the tv industry, and will amount this year—in terms of retail sales, particularly at Christmas—to a whopping \$300 million.

Merchandising not only stems from high viewership but helps to maintain it, and a large audience for a show naturally means better exposure for commercials:

- An Ideal Toy Corp. replica of "Pebbles," the 12-week-old baby of *The Flintstones* is selling at the rate of 28,000 weekly. These dolls are an obvious tune-in reminder in tv household and in many cases help to add viewers.

- Merchandising gimmicks — from bars of sculptured soap to balloons, by way of toys, games, costumes and coloring books — are credited with almost single-handedly maintaining viewership in *Huckleberry Hound* and *Yogi Bear*.

- Nor are adults free of the persuasive power of tie-in merchandising. Over two million *Password* games, manufactured under license, act as adult tune-in teasers.

Games sell well

Games are always sought after by licensees. CBS merchandising head, Murray Benson, and *Beverly Hillsbillies* star display game based on popular show



- Items connected with tv shows are numerous enough to make merchandising sample rooms look like department stores; Screen Gems "store" alone is filled with more than 7,500 items.

Merchandising is not new. Great tie-in merchandising successes of the past include Mickey Mouse watches, Davy Crockett fur caps, Shirley Temple dolls and Hop-along Cassidy western attire.

Howdy Doody was the first completely-tv character to be a merchandising hit. In eight years about 2,000 licenses were sold for Howdy Doody items.

Many companies involved

Almost every large toy company is involved in the tv-related merchandising business—Remco, Parker Bros., Mattel, Transogram, Louis Marx, Ideal, and Milton Bradley, to name a few. However, a few other companies are leery of the field.

Bill Talbot of Multiple Products Corp. says: "For several years we have not been in the tv tie-in business. For a coloring book or a puzzle it's fine because there's little investment, but new toys can be very costly and the risk of the show going off the air is too great."

Product development managers of toy manufacturing companies try hard to keep abreast (and sometimes ahead) of the tv industry, frequently reading *SPONSOR*, *Variety*, *TV Guide* and other tv-news publications. In this way items can be planned, licensed and produced before the show hits the networks or syndication circuit.

Many manufacturers got wind of the upcoming ABC *100 Grand* quiz show long before the show was formally announced.

Julie Cooper of Lowell Toys comments "We must keep ahead of events if we're going to obtain good properties. One can't always wait for ratings. By that time many good items will already be licensed."

Networks have all developed merchandising offshoots. NBC was first, beginning 11 years ago, CBS started seven years ago, and ABC four.

About 50% of the merchandising business is handled by the three networks. CBS is generally acknowledged as volume leader.

How deals are set

Producers seldom work exclusively with a single merchandiser or license-granter, although the deals are usually exclusive for any one show in a producer's line-up. Thus, even though networks have their own merchandising departments, one network will sometimes merchandise another's program (i.e. CBS merchandises *Terry-Toons*, which will appear on NBC next year). Also, many manufacturers will sometimes hold merchandising licenses, of one sort or another, tied in with the same show.

Networks generally merchandise only about half of their shows. Non-network merchandising firms handle most of the remainder. The latter firms include: Screen Gems (Hanna-Barbara characters), Licensing Corp. of America (*Dobie Gillis*, *The Rifleman*, *Bullwinkle*, *The Real McCoys*), Weston Merchandising Corp. (*Dr. Kildare*, *Patty Duke*, *Travels of Jaimie McPheeters*, *Mr. Novac*), JAC (*Lucy*, *Ben Casey*, *My Favorite Martian*), and MCA (*Mr. Ed*, *The Virginians*, *Wagon Train*).

Walt Disney's Buena Vista Distributing Co., which cannot rightfully be considered a major tv merchandiser because of its large theatrical film interests, reportedly does more merchandising business than the networks and independent firms combined.

Screen Gems, tv opposite number to Walt Disney's movie tie-ins, is perhaps the largest merchandiser involved principally with tv programs, each year licensing items worth about \$100 million in sales.

There are only moderate ties be-

tween network merchandisers and network programmers, even when the network handles the merchandising for its own program.

CBS director of licensing Murray Benson insists merchandising is a tool to be used *after* program plans and schedules are completed, and that network merchandisers should

we can't have the tail wagging the dog."

Character licensing is tops

Generally, "character licensing" promotes sales better than mere names of programs. Identifying merchandise with well-known characters, real or fictitious, gives a stronger product identification.

merchandising possibilities. Not only games could be sold, but many other items like shaving cream or clothes, if the star's name were associated with the products. *Bonanza* and *Beverly Hillbillies*, both merchandising successes, are exceptions; the names and program characters here have strong identification fac-



Promotion of tv characters helps sales, ratings

Hanna-Barbera characters, merchandised by *Screen Gems*, parade for local station and department store exchange promotion. Viewership of programs featuring these new characters is expected to be high. Yogi Bear was a big success

be fairly free to operate. NBC merchandising executives also report few connections with NBC programming. At ABC "there is a move toward a closer liaison between the two departments," according to Eugene Pleshette, v.p. in charge of merchandising. "But

In some cases, merchandisers maintain, shows with moderate merchandising value might have been hits if the stars' names were featured. For example, by titling *The Nurses* as *Nurse Gail Lucas* and *Combat* as *Lieutenant Gil Hanley*, the shows might have had more

tors for world wide viewers.

Fictional comic characters are considered best for merchandising. Toys of Hanna-Barbera characters sell "extremely well." About 100 items for *The Flintstones* alone have been licensed. SG probably makes more profit from merchan-

TV'S TIE-IN FAVORITES

Effective merchandising is given credit for obtaining additional viewers for these shows

Nighttime

Program	Network	Merchandiser
Ben Casey	ABC	JAC
Beverly Hillbillies	CBS	CBS
Bonanza	NBC	NBC
Combat	ABC	ABC
Dr. Kildare	NBC	Stan Weston
The Flintstones	ABC	Screen Gems
Password	CBS	Goodson-Todman

Daytime

Program	Network	Merchandiser
Bullwinkle	NBC	LCA
Concentration	NBC	NBC
Deputy Dawg	(syndicated)	CBS
Huckleberry Hound	(syndicated)	Screen Gems
Mighty Mouse	CBS	CBS
Romper Room	(syndicated)	Romper Room, Inc.
Yogi Bear	(syndicated)	Screen Gems

dising than it does from any other non-program activity.

Terry-Toons characters, *Mighty Mouse*, *Deputy Dawg*, and *Heckle and Jeckle*, are expected to merchandise well during the NBC exposure next year.

Licenses to game shows, another top merchandising category, are much in demand. However, the possibilities are usually limited to one item—the game itself.

Games based on the programs *Password* and *Concentration* sell well. *Video Village* is still a popular game, even though the program has been off the air for some time. *100 Grand* is expected to be a big merchandising success. (It will be the first big money quiz show since *The \$64,000 Question*).

News broadcasts also present merchandising ideas. NBC currently has a *Chet Huntley* news game out and is trying to launch a *Drew Pearson Washington Merry-go-round* game.

Western merchandising seems to have reached a plateau in the

U.S.A. and characters based on science-fiction have not been a success thus far.

Manufacturers who are licensed to make items based on tv programs, can seldom afford to advertise them on television.

However, a few rare cases of sponsor involvement with merchandising are known. *Mattel*—which seems to be the only manufacturer doing its own merchandising—advertises its *Beany and Cecil* items on television. *Remco* insisted on merchandising rights to at least one item related to the *Supercar* series before it would sponsor the show (*Remco* bought the series and is placing it in about 20 markets. It will integrate *Supercar* toy item commercials into the show itself.)

But for most advertisers of highly-merchandised programs, the advantages are more subtle—whether or not top shoppers buy an item connected with a tv show, they are exposed to the program name. If they do buy it they will be continu-

ally reminded of the show, presumably watch it, and see the sponsor's commercial.

Most sponsors seem unaware of the audience-pull merchandising may have. A spokesman for *Lever Bros.*, sponsor of *Password*, a merchandising hit, says: "We don't know anything about merchandising for *Password*. We signed for the program before we knew of it as a help to us."

Sponsors, usually not in on the merchandising plans, may be introduced to the possibilities of the business through premiums. To give away or sell premiums the sponsor must work through, and pay royalties to, the merchandiser of the show. Premiums, like merchandised items, are a form of program exploitation which helps increase interest in the show. However, premiums are often not expected to bring in any profit.

Pebbles is popular

Merchandising success usually goes hand-in-hand with ratings success. *Pebbles*, one of the best merchandising ideas of the year, is a good example. Conceived purely for sales purposes, the new *Flintstone* baby has not only sold well since its birth on 22 February, but helped to rocket ratings from around 20 to a steady 25.

However, merchandising gimmicks are not necessary to push a show into the top tv rating brackets. *The Today and Tonight* shows, *Garry Moore*, *Ed Sullivan*, and *I've Got a Secret*, for example, do very well without merchandising.

By the same token shows with a considerable amount of merchandising value are not always high-raters. *Father of the Bride*, an MGM series yanked off CBS in November 1962, was a rating flop, but a big merchandising success.

A promotion tie-in was arranged with *Modern Bride* magazine, as well as a contest. But as soon as *FOTB* was taken off the air, sales stopped. *McKeever and the Colonel* and *Video Village* were also good merchandising properties, although they failed as network shows.

"Many manufacturers have been
(Please turn to page 45)

Miller takes aim to hit bull's eye with young adults

Reaching young adults is a prime target for beer advertising and Miller Brewing of Milwaukee is trying new ways of scoring a bull's eye. Like many brewers, Miller is using sports and news, which have strong appeal to the heavy beer consuming age bracket. But in a switch, Miller last week sponsored "The International Hour: American Jazz" in a bid to attract young adults with programming of a different sort.

The regional program, carried on five stations—WCBS-TV, New York; KNXT, Los Angeles; WBBM-TV, Chicago; WCAU-TV, Philadelphia, and KMOX-TV, St. Louis—featured Count Basie, Stan Getz, Gary McFarland, Teddy Wilson, Lurlean Hunter, Muddy Waters, Jack Teagarden, Carmen McRae and the Lambert, Hendricks and Bavan trio.

"Graphic presentation" stressed

The association of Miller and jazz, is a natural one, Jack A. Swedish, Miller national advertising manager, says. "In a business sense, our sponsorship of the show is sound. We're currently putting increased emphasis on graphic presentation of our product, which television ideally affords. The audience appeal of jazz closely parallels the primary beer consumption age group of 20 to 40. Finally, few things lend themselves better to our own 'Enjoy Life' theme than American jazz."

To present the best commercial message in a favorable climate, Miller by-passed normal spot allocations for the show. Four 90-second commercials were prepared under the supervision of Hugo Bauch, creative director and vice president of Mathisson and Associates. The taped spots featured Willis Conover, host of the show, and Lurlean Hunter.

Bauch notes "Miller is a quality beer as illustrated by the slogan 'the Champagne of Bottled Beers.' In our advertising, we are trying to reach the 25 to 45-year-old sophisticated audience. To do this, we, like other brewers, have sponsored sports on television, golf, football, etc., but we feel very excited about associating with jazz, which reaches more potential
(Please turn to page 48)

Low key commercials

Jazz show host Willis Conover sets the mood for Miller commercials surrounded by his product (top) and with Lurlean Hunter one of starred jazz artists (bottom)



Tv set makers hop aboard fall video

RCA and Philco,
among others, are
upping tv
ad campaigns

From A to Z—Admiral to Zenith—tv set makers are doing booming business, notably in portable tv receivers. What's on the tv horizon promises to be far more glowing. Dealers will be selling more color tv sets than ever, and there'll be vigorous campaigns to make consumers more conscious of all-channel tv receivers.

Tv set makers are generally print-oriented. In recent months, however, a number of industry big guns have been allocating good-sized budgets to broadcast media. Network gross billing figures (see elsewhere) for the past two years, as well as spot billing figures for the same period, show an increase in manufacturer spending.



Heavy in tv skeds

John E. Kelly (above, ad manager, Philco Consumer Products Division, says his firm will return to network programing. W. Walter Watts (r) RCA Sales Corp. chief, sees great year for color sets, thanks to promotion in NBC color shows and other media, including local-level dealer tv campaigns. Philco has signed for series of documentary and informational tv shows on ABC. Hot trend in set manufacturing is in area of small "personal" portables



bandwagon

Giants like RCA and Philco, are carrying on a solid romance with television. This has also been true of General Electric. Even such hardened newspaper users as Westinghouse, Zenith, Motorola, are beginning to shift their advertising strategies to give tv a break.

Recently, Philco announced it was returning to network programming, and would use four ABC TV specials to spearhead several national campaigns during the company's fall selling season. Philco will offer one show each in September, October, November and December on ABC. They will be informational shows, produced by ABC's John Secundari.

John Kelly, advertising manager, Philco Consumer Products Division, said last week: "Philco has been looking for a long time to find the right vehicle to showcase its consumer products. The shows will be aimed at an audience more class than mass; in other word, the higher income group."

This year will be tagged "The Year of the Portable" in tv set retailing. Portables will undoubtedly account for about 70% of 1963 tv receiver sales. Some observers have labelled it the "tinyvision" race. As for 1962, it was the best year since 1956 in the sale of all-type tv receivers.

Some 6,301,340 sets were sold to American consumers and experts insist that both network tv and spot tv were indeed influential in the sale of many of these sets. Some 14.9% of television homes now have two or more sets. To increase this number, tv set makers will continue to take more advantage of television's persuasive selling skills. Also, some 60% of all tv set sales this year will be replacement sales.

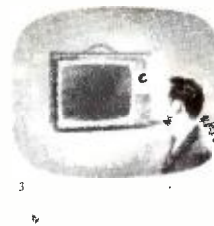
The two big television spenders among tv set makers, as indicated, are RCA and Philco, the former hip-deep in NBC network sched-



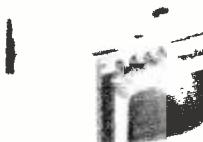
1. ANNOUNCER
of you need the right
design. We will give



2. ...



3. ...



4. See how elegant ...



5. ... with RCA ...



6. ... with ...



7. ...



8. ...



9. ...



10. ... by RCA ...

(Cut away for local distributor or dealer identification.)

FORM HV7341--50 Second Color Film

When ordering refer to: FORM HV7342--50 Second Black-and-White Film

Promoting color sets on local tv stations

Many enterprising distributors and dealers are using these RCA Victor co-op tv film commercials to increase the effectiveness of their advertising strategy locally

ules with *Walt Disney's Wonderful World of Color* while the latter is heavy in programming at ABC.

In 1961, RCA spent \$800,000 (gross time billing) on NBC with the Disney program. In 1962 its budget jumped to more than \$1 million. Reportedly, RCA network promotions in 1963 will add up to higher figures than 1962.

As for Philco, it bought participations in *Outlaws, Cain's 100, Tonight, Saturday Movies, Sam Benedict, Saints and Sinners* and *Robert Taylor's Detectives* on NBC in 1962 to the tune of some \$400,000. During 1961-'62, Philco was also heavy in participations (\$675,000) at ABC in *Adventures in Paradise, Ben Casey, Hawaiian Eye, Naked City, Target: The Corruptors, Untouchables* and ABC Daytime. In 1962-'63 it spent \$340,000 in *Hawaiian Eye, Naked City, 77 Sunset Strip, Untouchables, Sunday Night Movie* and ABC Daytime. Philco also spent additional sums in national tv in this period. However, Philco's real splurge will be seen

during the 1963-'64 season when it expects to put a hefty \$750,000 into four hour-long documentary specials on ABC. In 1961 and 1962, Philco also bought the *Miss America Pageant* over CBS. All told, Philco's tv budget in 1962 was bigger than it was in 1961.

In the second half of last year, Philco reportedly spent about 500% more for national tv than in the same period in 1961. It spent almost 250% more for local newspaper advertising (including co-op) and 50% more for promotional programs. Philco's 1962 ad budget was a 75% increase over 1961.

Insofar as television is concerned, 1962 expenditures by tv set makers were considerably brighter than those of 1961, although it should be made plain that not all manufacturers presently have a soft spot for broadcast media.

Estimated tv expenditures (network and spot) for radio/tv sets, records and other home entertain-
(Please turn to page 46)



Audiences ready for controversy says tv's Brodkin

Executive producer of 'Defenders,' 'Nurses,' and new 'Espionage' speaks out on some hot tv topics

Among battle-hardened tv producers, the word "controversy" triggers an interesting set of conditioned reflexes: the brow furrows, the eyes go blank, the jaw sets firmly, and the mouth starts to form the word "No."

Not so with one of tv's most dynamic and talked-about producers this season: tall, red-headed, Yale-educated Herbert Brodkin. He thrives on controversy. In fact, he has acquired a growing reputation around network headquarters and agencies for being willing to battle for what he feels is right dramatically, as opposed to what may be right diplomatically.

Relaxing in his East-midtown office last week—an office located, incidentally, in what is otherwise essentially a new luxury apartment building within easy walk of Madison Avenue—Herb Brodkin spoke his mind on the topic of controversial tv drama.

In essence, Brodkin—a New York-oriented tv producer—believes firmly that adult audiences are ready for adult themes, even if some national tv advertisers and

top-level network executives don't buy the theory. However, as Brodkin sees it, public receptivity for meaty drama doesn't give today's network tv producer the right to sensationalize adult subject matter, as is often done by Hollywood movie and telefilm producers.

"I am not denying that certain subjects must be kept off the air, but the tendency in some quarters has been to make blanket rules against anything 'controversial' and this is something I fight against.

"On the bright side of this picture, however, the industry is beginning to learn that audiences were ready a long time ago to accept many of the subjects we are giving them today."

Producer holds a trust

The executive producer of the highly successful *The Defenders* and *The Nurses* on CBS TV, and of *Espionage*, a forthcoming weekly full-hour film dramatic series on NBC TV this fall, indicated last week that, as far as he was concerned, there was little or no sponsor or agency interference with

themes and subject matter of his shows. Brodkin likes it this way.

"We do pretty much what we think should be done," he states. "We've been granted a trust. And we try not to abuse it. It is also a measure of Jim Aubrey's faith in us. Proof of this is that we haven't hurt anyone. Moreover, the network protects us from any agency interference, if there should be any. We try to stay in the creative area and we think we have achieved this goal."

"I do the shows I want to do," he adds. "I've learned that if you come up with something good, you will eventually sell it."

Among the things that bug Brodkin today is Hollywood's concept of realism in the making of dramatic fare for television. "Hollywood's notion of realism is quite strange," he says. "They corn it up. They phoney it up. This could kill the goose."

On the plus side of production, according to Brodkin, is the comparatively new-found thrill of seeing one's work spread to all parts of the globe. Overseas syndication



A producer's busy life

Herbert Brodtkin (l) at reading-rehearsal of *Defenders* episode before it is filmed. (Below) Brodtkin (forefront, light pants, dark jacket) on location with *Defenders*. (Bottom) Brodtkin is in conference with actress Elizabeth Ashley and *Defenders* producer Robert Markell



of such dramatic affairs as *The Defenders* and *The Nurses*, particularly the former in some 25 countries, is of enormous satisfaction to all concerned.

Brodtkin sees, for example, an enormous good will stemming from the showing of *The Defenders* overseas. "It depicts this country as it is. This is a tremendous pow-

er to a producer, trying to make the world a better place to live in."

The Defenders is presently seen in such tv lands as England, Japan, Australia, Canada, Sweden, Argentina, Peru, Nigeria, Denmark and Germany. *The Nurses* can be seen in Australia, Canada and Japan.

Asked if there's more diversity and balance in network program-



ing today, Brodtkin's answer is affirmative.

"It is a gradual change," he observes. "Yes, there seems to be more balance, but in the end it depends on the scripts and how they are done. I personally don't think it is a matter of balance but rather one of quality. But, really, I don't possess the answer. I know one thing, however, and that is audiences are responding to my kind of scripts."

What of FCC and ex-chairman Newton Minow? Have they helped improve the level of programming? Brodtkin thinks the FCC "has had no effect on any of the work we do but maybe they've influenced broadcast management."

Brodtkin admits he scarcely watches television, but what he has seen convinces him that one of the top names is Norman Felton, executive producer of MGM-TV's *Dr. Kildare* and *11th Hour* and *Mr. Novak*, an Arena Production in association with MGM-TV skedded for NBC next fall. "He has standards of quality and morality," Brodtkin maintains, adding, with a touch of almost paternal pride, "Felton shows signs of what I taught him."

What about *DuPont Show of the Week*?

"Much effort goes into it, but it never quite makes it," he says.

And *Ben Casey*?

"This is a phoney, dishonest. It is badly produced."

The producer also notes that Sunday afternoon is not the only period that should be dubbed "the intellectual ghetto." "There are ghettos on week nights, too," he says. Chet Huntley and David Brinkley are "overrated commentators . . . a couple of fellows being merchandised to a fare-thee-well," in his opinion.

"You ask me to give you the names of outstanding craftsmen in the field of television writing, directing and producing?

"Well, here are a few: Leon Tokatyan, a great writer, yet no one ever heard of him. Two outstanding directors deserving of more recognition are Stuart Rosenberg and David Greene. Here are others who are masters of their craft: Reginald Rose, Bob Markell (producer of

The Defenders), and Adrian Spies, a magnificent writer.

"You don't sit around waiting for scripts to be found. You create them. You call in the right writer and suggest an idea to him. Writers spark to little tinder. Top-flight writers appreciate getting ideas."

On the subject of newspaper tv critics Brodtkin has some firm thoughts.

"With the newspaper strike, I awoke to the fact that I hadn't missed the critics at all. Who are some of the better newspaper critics? Cecil Smith of the *Los Angeles Times* and Win Fanning of the *Pittsburgh Post-Gazette*. What about the *New York Times*? The *Times* men are writing the same articles they were writing 10 years ago. However, I admire Harriet Van Horne's invective in the *World-Telegram*. As for the *New York Journal-American* and *New York Post's* tv pages, you are wast-

SPOT BUYING NEWS

Details of the latest national and regional tv/radio spot buying activity, spot trends, and budgets are reported in "SPOT-SCOPE"—don't miss it!

EVERY WEEK IN SPONSOR

ing your time when you read them. They have no contributions to make. They are little more than gossip columns.

"The best critics are in the weekly and monthly periodicals including the *Saturday Review* and the *New Yorker* and then there's that fellow, Dwight MacDonald, who also writes in *Esquire*. He ought to replace Huntley and Brinkley on NBC."

It is also apparent that Brodtkin doesn't think too highly of one of his compatriots, David Susskind.

Both men worked closely during the so-called "Golden Age" of television, the period of *Philco, Studio One* and *Robert Montgomery Presents*. Asked if he agreed with Susskind's observation that the

Golden Age really wasn't really golden but copper at best, Brodtkin says: "Here's where I agree with Susskind. He did some of the worst shows of the Golden Age. The period was golden in the sense that it gave us a chance to experiment. It was exciting. Believe me, I'd go back to *Playhouse 90* for sheer excitement. That's why we're looking forward to *Espionage*. After *Espionage*, I hope, will come *The Senators*, a dramatic series dealing with American democracy."

Brodtkin is that tv rarity—a real native New Yorker. He started out to become an actor but changed his mind midway and studied engineering. In his senior year at the University of Michigan he switched back to drama with a strong leaning toward stage designing. After acquiring a B.A., he went to the Yale University School of Drama where he received a Master of Fine Arts degree.

In the mid-thirties he was a production executive with Paramount and U-I. In World War II, he served in the army, rising to the rank of major. Returning to civilian life, he designed scenery and worked as director and production manager at several top-flight summer stock companies. Later he was a designer, director and production manager for The Theatre Guild, the American National Theatre and Academy (ANTA) and the New York City Center.

Brodtkin's debut in television was as producer and designer of *Charlie Wild—Private Detective* over CBS TV. Subsequently he went on to achieve accolades for his production credits on *Goodyear Playhouse*, *The Alcoa Hour*, *The TV Hour*, *Center Stage*, *The Elgin Hour* and *The Motorola Hour*. Later came more distinguished credits for his producing skills on *Studio One* and *Playhouse 90*.

Brodtkin is married to Patricia Montgomery, a costume designer, and is the father of two daughters. During summer months, when there appears to be an easing-off of his production schedule, he is apt to be found on the waters near his Fire Island, N. Y. summer home casting for cod or carp. No, he doesn't have a portable tv set in his boat.

Regional radio sells for midwest dairy

A 29-year-old company producing dairy foods for consumption in and around West Virginia is beginning to exercise its muscles for expansion. A big part of the exercise is advertising, and most of the advertising is on radio for Broughton's Farm Dairy.

The event that reared the advertising idea is one that continues through the whole year: the West Virginia Centennial. Both the event and the idea are producing extra prosperity and prestige for the dairy, which has used radio and tv from its earliest years.

To capitalize on the Centennial, Broughton late in 1962 created a seven-station radio network to carry a five-minute, Monday through Friday news program. When the West Virginia Centennial Radio News Network delivered its first broadcast back in January, it was a regional milestone. Never had local stations formed a hookup for other than baseball games.

The 7:30 a.m. program gives highlights of international, national, and regional news, with a state-wide weather report and frequent news of the Centennial. Broughton has opening and closing spots, plus one-minute commercials.

What does the sponsor think of the show?

President Carl Broughton, third generation of his family to run the business, says: "We sell items that people use every day. If I can go into your living room and get you to give

me just one minute, of your time, I can tell you about my product. I can do everything but make you taste it."

The radio program gets into the homes of 4,000,000 grocery consumers every morning—an important time for dairy product advertising, Broughton reasons. "What could be better for us than a radio commercial telling people about our delicious milk, at the very same time people are thinking about milk for breakfast," he says.

In a presentation to grocery outlets, Broughton points out the image-building advantages of the Centennial relationship, as well as sales factors. "We believe that our network newscasts will do several things:

"1) Build substantial goodwill for the people of West Virginia during the Centennial year.

"2) Create an atmosphere of progress in this state.

"3) Sell Broughton milk and dairy products and related tie-in items in your store."

The results to date have been excellent, and the dairy is already thinking of ways in which it could use a radio "network" when the Centennial is over.

Originating the show is WWVA, Wheeling, which feeds WPAR, Parkersburg; WMOV, Ravenswood; WKEE, Huntington; WTIP, Charleston; WJLS, Beckley; and WPDx, Clarksburg.



Seven-station newscasts are campaign keystone

Merchandising and promotion drive to support W. Va. regional radio campaign is planned by executives of Broughton's Farm Dairy at Marietta, O., headquarters. Group (l., above) includes ad manager Richard Abels, MW&S agency v.p. Jules Lennard, president Carl Broughton, v.p.-mktg. dir. Charles Slagle. Newscasts, commercials are handled by WWVA's John Corrigan (r., above) with news editor Bob Terry



How much are we investing in advertising?

With the rapid development of our consumer products line, we have stepped up all phases of our selling effort. Outlays for advertising and promotion have risen accordingly. In 1962 more than \$33 million was invested in advertising and promotion in this country, making the company one of the nation's largest advertisers. In addition, more than \$17 million was invested by our international affiliates.

In the United States our product advertising was carried in all available media — newspapers, magazines, radio, and television. And, as national economies are becoming more fully developed abroad, these same media are becoming increasingly important in the promotion of our overseas brands.



Annual reports taking stock

Ad costs are still buried under "costs of selling" but big tv campaigns get heavy play in annual statements

Annual reports, long oriented to Wall Street, more and more are talking about Madison Avenue. Information on advertising is making its way into more reports each year. Some company executives think the subject most important, others less; but many have found that if they don't include advertising information, stockholders demand it.

The type of information given: agency, media used, programs or publications chosen, test-market advertising, creative content, awards won—but very seldom money spent. Ad figures are usually drowned under the label "costs and expenses," including cost of goods sold, selling, marketing, and other administrative expenses.

Executives have a variety of

opinions on mentioning advertising in annual reports:

American Tobacco—"Every year we reproduce a section of the president's letter which includes advertising. Figures are out of the question. That would be Macy's talking to Gimbel's."

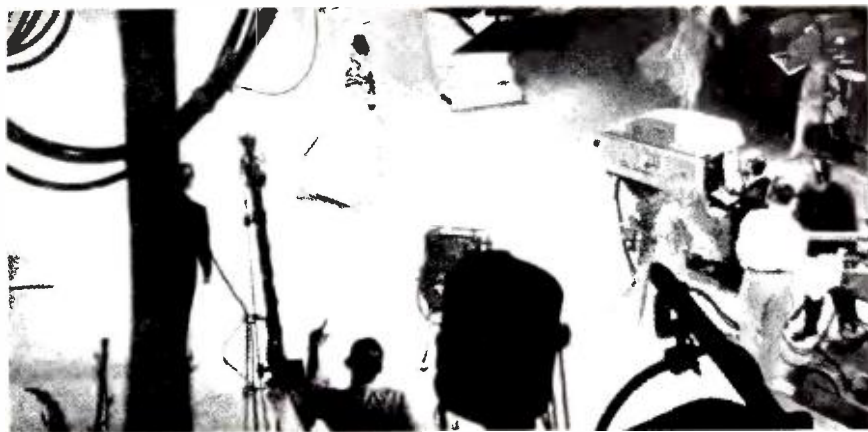
Campbell Soup—"Being in the consumer goods business, we feel that advertising is an important part of our business. We include information on advertising every year, but we avoid financial statistics."

Chesebrough-Pond's—"We always discuss advertising in our reports, but prefer not to tell our stockholders about the money aspects. In the report we list cost under the category of selling, advertising, and administrative ex-



Spreads and back covers

Large companies donate spreads and back covers of '62 annual reports to advertising. (l-r) Pepsi-Cola Co. tells stockholders about campaign "Now It's Pepsi For Those Who Think Young"; Corn Products Co., one of the few to give dollar figures, still avoids detail; Xerox tells about entry into documentary tv; Campbell Soup Co. mentions media used, but little more; Noxzema devotes several pages to advertising, mostly tv



of tv for shareholders

penses. At the stockholders meeting we tell what percentage increase in advertising there has been, because we are always asked; but we do not give other figures. We don't want to be barraged with questions involving the internal allocations of the money such as, "This year you spent 54% in tv and last year only 22%. Why?" This sort of thing involves our ad agency and many changing factors.

P. Lorillard—"We want to show that we adhere to all types of advertising. Some stockholders ask about ad figures, but we don't feel it's the type of thing they need to know."

Noxzema—"We include it because the stockholders want it. Both brokers and shareholders ask for the information. We don't want to


give away any secrets on figures, however."

Pepsi—"The whole emphasis in our annual report is in showing our stockholders that we're more hep in advertising and marketing than our competitors. In a sense the report is type of p.r. work we do during the year. We have to impress our stockholders with our image, as much as we must impress the home viewers or readers of our advertising. But we don't feel they need, or should know, what we spend on advertising."

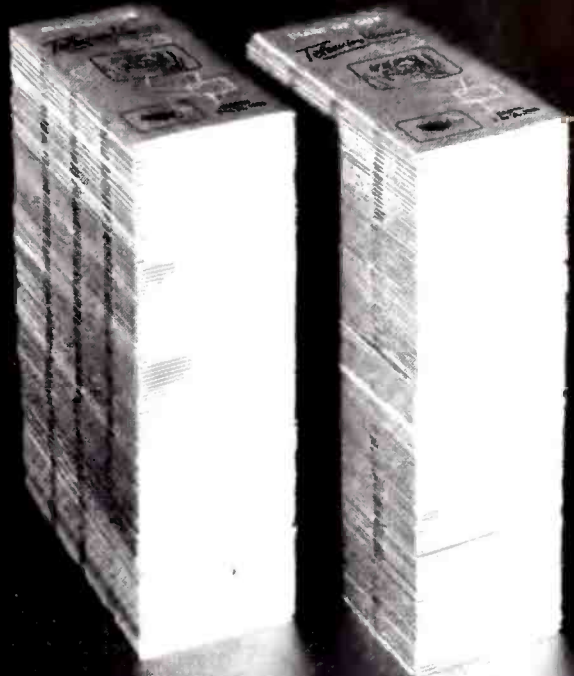
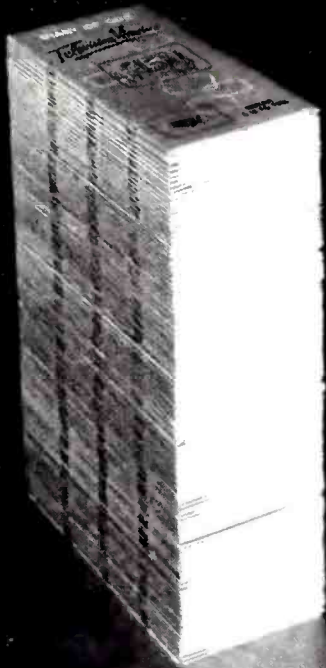
The following excerpt from the 1962 annual report of The American Tobacco Co. is typical of many:

"Since the number of tobacco consumers in this country is very

large, comprising a majority of the adults in the U.S. population, brand advertising is an important facet of our operations. Large unit sales volume is essential to the maintenance of high product quality and low prices at a profit. Accordingly, an attempt is made to reach as many adults as possible with our sales messages, using a balanced program of general circulation media including television, radio, magazines, newspapers, and billboards."

While a number of annual reports now include information about advertising programs, there are also many companies which do not, including Procter & Gamble and General Motors, the nation's two largest advertisers. 

What can one company do to improve audience measurement?



DOUBLE THE SAMPLE!

Recognizing the needs of the industry we serve has been a long and well-established policy of the American Research Bureau. Never in recent television history has there been such a concerted desire from both inside and outside the industry for additional and substantial improvements to television audience measurement techniques.

In response to this demand, ARB will increase its sample placement to effect a doubling of returned and tabulated diaries for every ARB local market and TV National Report effective September 1963. This is an area in which we can act now in an effort to provide a genuine increase in accuracy and stability. Plans are now underway to increase and train the required staff to handle these additional 160,000 diaries each year . . . and handle them with the same high professional standards that have exemplified ARB research.

This is by no means a climax. Rather, it is another item for the long list of other crucial improvements in audience measurement which ARB has made over the years. There will be more.



**AMERICAN
RESEARCH
BUREAU**

DIVISION OF C-E-I-R INC.

TIMEBUYER'S CORNER

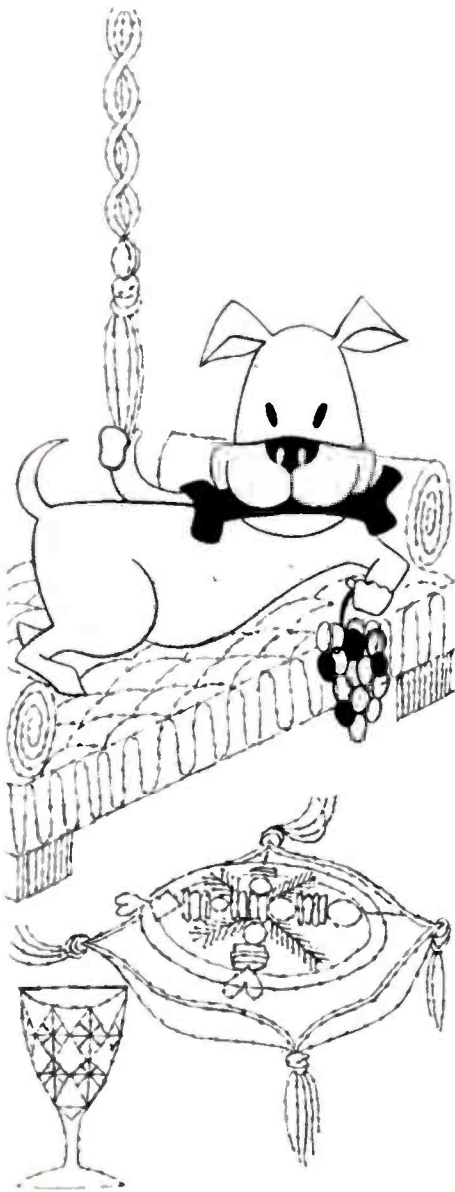
Media people:
what they are doing
and saying

The Corner offers its congratulations to the 1963 Station Representatives Association timebuyer award winners.

The Silver Nail award, given for ability, knowledge, experience, fairness, and personality, went to Lennen & Newell's Bob Kelly. Bob is senior radio and tv buyer (P. Lorillard) at L&N. Last year's winner was Beth Black, Donahue & Coe.

The Gold Key award, given to former buyers who have gone on to other agency positions, is based on advertising leadership. This year's award went to Art Lund, a member of Campbell-Mithun's board of directors. The 1962 award was won by William Kearns of Ted Bates.

Special Award of Honor was presented to Linnea Nelson, now retired but formerly head timebuyer at J. Walter Thompson. The dean of distaff timebuyers, Miss Nelson said in accepting her award plaque and a bouquet of red roses, that she had begun to feel "out of the industry" and so was especially pleased with her award.



OLD FAITHFUL: Even man's best friend gets to know us pretty well, because the family he lives with spends a lot of time tuned in. Metro share in prime time is 91%, and homes delivered top those of any station sharing the other 9%. *ARB, Nov.-Dec., 1962*) Your big buy for North Florida, South Georgia, and Southeast Alabama is



WCTV TALLAHASSEE
THOMASVILLE



No applesauce, WLS "Bright Sound" is three years old

WLS (Chicago) hands out golden apples in birthday celebration. In N.Y. at F&S&R, (l-r) Mal Gordon, senior media buyer; John Nuccio, v.p. & media dir.; and Mike Keenan and Bernie Rasmussen, assoc. media dirs., reach as Blair's Fred Neuberth does the honors. WLS sent 450 cartons to agencies

A new v.p. at Benton & Bowles (New York): Art Heller, associate media director at B&B, has been named a vice president of the agency.

They're still jumping that fence: Al Silverman, media supervisor (Colgate-Palmolive) at Norman, Craig & Kummel (New York) has left the agency to join WADO (New York) sales department. He is replaced by John Lamson, who was with Dancer-Fitzgerald-Sample (New York).

(Please turn to page 42)

Stand up and be counted in the fight against Communism

You, as a private citizen, can
hit Communism where it hurts!

WHERE? Communism's
weak spot! Eastern Europe—
In Eastern Europe 80,000,000 once free men
and women still bravely resist Communist
domination. Here, Communism is on the de-
fensive. Here, many Russian divisions are
tied down. This is where Communism is un-
der greatest pressure. You can help keep this
pressure on.

HOW? By supporting Radio
Free Europe — Every day Radio Free
Europe's 28 powerful transmitters broad-
cast news of the Free World, religious serv-
ices, the plain truth to the brave people of

Poland, Czechoslovakia, Hungary, Bulgaria
and Romania. Armed with this truth, they
represent a major obstacle to the Communist
threat of world conquest. Eighty percent of
them listen to Radio Free Europe despite
Communist jamming. It is their strongest
link with the future.

R.F.E. is a working weapon
Radio Free Europe is one of the Free World's
major offensive weapons in the Cold War
against Communism and Soviet aggression.
But it needs money now to continue its work.
As a privately supported, non-profit organi-
zation, Radio Free Europe depends on indi-
vidual contributions from private citizens.
Your help is needed. What's it worth to *you*
to hit Communism where it hurts? Ten dol-
lars? Five dollars? Give *whatever you can*.



Radio Free Europe Fund

The American People's
Counter-Voice to Communism

P. O. BOX 1963, MT. VERNON, N.Y.

Published as a public service in
cooperation with The Advertising Council



1962

PULSE

PICKS

WKMI

AGAIN

No. 1 in

KALAMAZOO

METRO AREA

Pulse Metro Area Sept. 1962

Pulse Metro Area Sept. 1961

Last Area Hooper Sept. 1960

**THE BIG
INDEPENDENT
BUY**

for Greater Kalamazoo

**\$577 MILLION
MARKET**

SM 1962 Survey Effective
Buying Income—20% Above
National Average

WKMI

5,000 Watts Days

1,000 Watts Nights,

24 HOURS A DAY

Representative:
Benard, Torbet & McConnell

TIMEBUYER'S CORNER

Continued from page 40

Now a vice president: Bert Wagner, associate media director at SSC&B (New York) elected a vice president.

It's a boy for McCann-Erickson buyer Bob Storch (Millbrook bread) and wife Sharon. Steven Andrew Storch arrived 13 May, and weighed in at seven pounds, two ounces. A future New York buyer?

Promotion at Papert, Koenig, Lois (New York): Buyer Joe McCarthy upped to media supervisor. Joe handles the Consolidated Cigar, Clark Oil, and New York Herald Tribune accounts at PKL.

Brand new agency in New York: Mehlich Mandarino Zito opened offices at 44 East 52nd Street. Ad director Murray Balley is in charge of timebuying for the agency.

Another agency moves: Elliot & Guest (New York) is now located at 112 West 44th Street, seventh floor. Agency handles industrial and cosmetic accounts primarily.

The latest from DCS&S (New York) is that Sam Vitt, media vice president, has been appointed vice president in charge of media and programing.

Bud Trude: in time, upstairs

Alfred S. "Bud" Trude, Jr., spends his days in the tower of the world's largest office building, Chicago's Merchandise Mart. Bud, vice president and media director at Clinton E. Frank, Inc., is modest in talking about himself, loquacious when it comes to discussing media buying and the role it now plays in the advertising world. He feels that since he started in media, it has gradually undergone significant changes. According to Bud, "It has become more important. It's gone from the proverbial order-taking level to a top specialty level comparable to creativity." To him, creativity is an exciting and important part of agency work, but he believes the creative product cannot be fully effective unless it is put in the proper media, and this takes the efforts of a professional buyer. A graduate of Northwestern, Bud joined Clinton E. Frank, Inc., in 1958 as media director, after a six-and-a-half-year tenure in the same capacity with McFarland Aveyard & Co. A confessed sports car "nut," Bud takes a lot of kidding from his fellow workers about his enthusiasm for rallying. He obviously isn't kidding, and has the trophies to prove it. A native of Chicago, he and his wife and four children, two boys and two girls, live in Barrington, Illinois.



PEOPLE-PAIRED . . . person-to-person radio programmed for people . . . close-knit to the community, and "in-step" with its advertisers. A pace-setter in the SWANCO group, because it's "people-paired." KLEO "wears well" in the Wichita area — people who listen, like it . . . people who buy it, love it!



KLEO
IS
PEOPLE-PAIRED



I'LL BE DARNED



THE JOHN BLAIR  STATION

KRMG
TULSA.
OKLAHOMA

KIOA
DES MOINES,
IOWA

KQEO
ALBUQUERQUE,
NEW MEXICO

KLEO
WICHITA,
KANSAS



robert e.
eastman & co., inc.

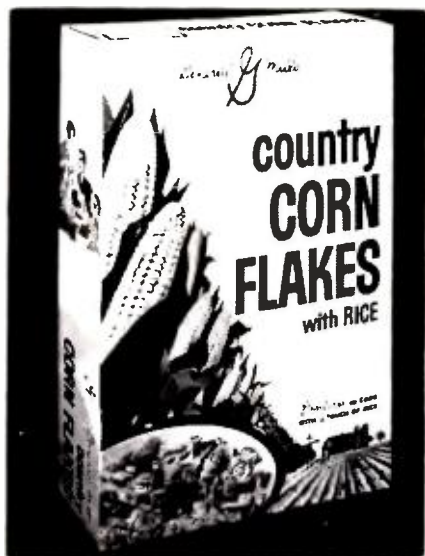
COMMERCIAL CRITIQUE

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

PRAISE FOR A CONTEMPORARY

By AUSTEN CROOM-JOHNSON

My bi-weekly efforts in this space are, for the most part, directed toward the use of music in advertising, the field of my endeavor over the years. Therefore, I was heartened to note that a recent guest contributor to "Commercial Critique" put the case so well for music in tv commercials.



Harry B. Stoddart of Kenyon & Eckhardt said, "Smart tv writers today are dumping words overboard like excess baggage! *They've discovered the art of letting music come up and breathe for itself.*" The italics are my own, for in those few words Mr. Stoddart has veritably hit the spot. Music is probably the most wonderful medium extant to stir the emotions, and why it has so often been relegated to the tv commercial doghouse is hard to understand. The time has surely come to restore music to its proper place of importance in the sales message, and to that end I would like to offer a few suggestions.

To obtain the best results, meetings should be arranged between film producer, art director, copy-

writer, and composer. Furthermore, these meetings should be held at an early stage in the production, before the non-music departments have arrived at a *fait accompli*. In too many instances music is the last thing to be considered, and when it is, it too often gets the back-of-the-hand. Besides, it usually is needed "yesterday." Agencies often buy it, like film, on the bid system. It might just as well be government surplus. In any case, how do people arrive at the costs until the music is written and scored? The impersonality of this factoring system is rather like putting your money in a slot machine and hoping to hit the jackpot. In most cases nobody knows what the music sounds like until the actual recording date. Then it's too late to make changes, and usually too expensive to do the job over.

I really believe that a lot of the trouble lies in the lack of coordination, or better, cooperation between the departments that make up a tv commercial. All of the elements: picture, copy, music . . . should be considered as an entity. If copy is all important, and the announcer never stops talking, why bother with music at all? The faint drone of a faded-down music track is irritating and is a waste of money. On the other hand, if copy and picture intent are spaced so that music can add its unique values, then let's have the music; and for a change, let's hear it in the clear. All sorts of good ideas and valuable suggestions to this end are lost by leaving the music people in the dark.

I want to remind you of a situation in the jingle field which bears watching. The sheer brilliance of some of our band and vocal arrangers, and the very high standard of musicianship available, have a side effect which can be misleading.

These artisans can take a very ordinary and uninspired piece of words-and-music, and deliver it in a form that for the first few hearings sounds fine. The test comes when it is repeated over and over again on radio and tv. Then the truth will out, and all the good arranging in the world fails to disguise the jingle's inherent weakness. Instead of a sponsor hearing a finished product, he would do well to ask for a simple rendition at a piano. Such an audition often reveals that what he has is a rose that isn't going to bloom. He has prevented an expensive mistake. I warned before against the dangers of the euphoria that surrounds an expensive sound which masks musical trivia. What music publisher or Broadway producer picks a song with an orchestra and chorus auditioning it for him in his office? I believe in rough roughs wherever possible. If they can make the grade in that form, good production will take care of the rest.

Compelling and Selling

Country Corn Flakes . . . there's an infectious, jingling, good-morning spirit to this one, plus good vocalizing along with the pleasant sales message.

AUSTEN CROOM-JOHNSON



Austen Croom-Johnson, creator with Alan Kent of "Pepsi-Cola Hits the Spot," is a widely known writer-consultant specializing in the field of musical advertising.

MERCHANDISING

(Continued from page 28)

burned when network shows have been taken off the air. They often turn to syndicated programs," says Alan Stone of LCA, who handles both types of merchandising.

Some syndicated tv shows have aroused wide popular interest—and long-term sales benefits. Hanna-Barbera's *Huckleberry Hound*, *Yogi Bear*, and *Quick Draw McGraw*, all syndicated, are good examples. "WTOL-TV Day" in Toledo zoo last year featuring Yogi and his friends, drew a record crowd of 63,700. Sales of the toys are high.

Educational tie-ins

Network merchandising departments are currently putting emphasis on educational tv operations. Books, records, and films fall into the educational item category.

McGraw-Hill Text Films service distributes films from all three networks, mostly to schools and libraries, but also to government agencies, the armed forces and industrial or commercial companies. About 200 film titles and 2,000 prints have been put into circulation by CBS. NBC recently signed a contract with McGraw-Hill, giving the publishing company first right to any film properties.

ABC's merchandising department also works with McGraw-Hill.

Five books, based on CBS programs, have been published within the last half-year.

Specials, which increasingly have turned to informational subjects, often lend themselves to merchandising. NBC's films "Shakespeare: Soul of an Age," "Japan: East Is West," and the four-part communism series are currently much in demand.

A book based on the CBS tour of the White House has already sold 30,000 hard-cover copies and is expected to sell a million copies in paperback. NBC is planning a tour of the Kremlin which should have similar merchandising possibilities. Specials on Roosevelt, Van Gogh, and the Vatican all have fallen into merchandising hands.

One network has completed plans for biographies, on record, of several international leaders, ready to sell when the obituaries are printed.

The late Kay Kamen of Disney is considered the founder of modern merchandising policies. On royalties, he once said, "It shall be 5%." Most merchandisers nowadays follow this policy.

Certain highly sought properties have taken in even higher royalties. NBC admits to at least one item that brings in 10% royalties, and there are indications that ABC's game based on *100 Grand* will receive royalties in the same range. Food products are often pegged at a lower royalty—about 2% of retail price—because of greater business volume.

Royalties to the merchandiser are substantial, even after proceeds are split with the producer, program stars, and possibly an agent. Networks will only benefit from royalties if they merchandise a show, not if it is broadcast on their network.

Trade practice usually requires a license payment of between \$1,000 and \$10,000 as a "guarantee of performance." The license permits the manufacturer to sell for a specific time, with option to renew provided that a certain level of

sales has been achieved during the contract-period.

Regulations for the types of items permissible are vague, generally involving good taste and good judgment. Plans for the toys or games must be in keeping with the image of the program and characters.

"One shoddy item, or item in bad taste, can hurt all the good items you have on the market under the same name," says Stan Weston, president of Weston Merchandising Corp.

"Poor judgment in licensing would hurt the show, the network, and the producer, as well as the merchandiser. We consider the exploitation value of the property first and revenue second. We have gone way out in our identification with *Dr. Kildare*—we recently licensed a *Dr. Kildare* chocolate bar—but we refuse to permit certain items in bad taste."

Weston notes that several license-seekers have approached him with *Dr. Kildare* pills, therapeutic shoes, and other health aids. "Since *Dr. Kildare* is a fictional character, the items would be misleading," he says firmly.

WAVE-TV and WFIE-TV

Cover 383.1 miles of the Ohio River Valley!

(in Depth as well as Width!)



The map shows the Ohio River Valley with several cities marked: CINCINNATI, COLUMBUS, EVANSVILLE, HENDERSON, OWENSBORO, PADUCAH, BOWLING GREEN, FORT KNOX, JEFFERSONVILLE, NEW ALBANY, LOUISVILLE, FRANKFORT, and LEXINGTON. TV station call signs are indicated with stars: WAVE-TV at Louisville, WFIE-TV at Evansville, and WFRV(TV) at Green Bay.

WAVE-TV, Louisville
WFIE-TV, Evansville
WAVE Radio, Louisville
WFRV(TV), Green Bay

ALL NBC—ALL REPRESENTED BY THE KATZ AGENCY

TV SET MAKERS

(Continued from page 31)

ment appliances in 1961 came to approximately \$3.4 million, according to TvB. It jumped to nearly \$6 million in 1962, with the bulk of the business going to the networks. Network business in 1961 came to about \$2.6 million; in 1962, \$5.3 million.

Spot business in 1962 showed a jump over 1961. For example, RCA and its dealers spent \$43,000 in 1961 and \$124,000 in 1962; GE, \$5,900 in 1961 and \$6,200 in 1962; Philco and its dealers spent \$18,670 in 1961 and \$28,500 in 1962. Muntz Tv was absent in 1961 but in 1962 expended \$33,280 while Zenith and its dealers, also absent in 1961, returned in 1962 with \$38,910. There were a number of other set makers also in spot during 1962 and they included DuMont Tv, Magnavox, Motorola, Packard Bell, Philco and Sylvania. Total spot in 1961, \$127,000; total spot in 1962, \$267,000.

Publications important

On the other hand, the big tv set makers were hurling a large hunk of their ad budgets into news print and magazines. Tv set makers expended these sums of money in magazines in 1962: RCA, \$897,271; GE, \$502,459; Magnavox, \$525,029; Motorola, \$655,055; Zenith, \$694,956; Philco, \$489,003 and Admiral, \$219,263. These figures did not include ad monies spent on radio-phonos and tv combos, but primarily tv receivers, in the national magazines.

Emerson, which bought into the *Ed Sullivan Show* on CBS TV a long time ago, among other programs, has been away from video in recent years. Eugene Van Cleve, advertising manager, last week indicated his firm might return to broadcast media. "There is talk of going into radio in the fall," he said, "and there's a possibility of using television." But in recent times, Emerson has been print-oriented.

Motorola, which bought *The Power and the Glory* in the 1961-'62 season on CBS, spending about \$138,000 for it, has a big color set program coming up and is in the midst of preparing a new ad schedule. A spokesman for Motorola, at

one time a tv pioneer advertiser, said that "both radio and tv are under consideration for the fall, but our complete advertising program has not yet been approved." Motorola also had one-half sponsorship of the Bing Crosby special on ABC TV in the 1961-'62 season on ABC. It cost Motorola \$125,000.

Westinghouse is not in television at this time. Print, it appears, will be used exclusively this year. But a spokesman for Westinghouse pointed out that since Westinghouse has in the past used tv extensively there's always a possibility of returning to it. Westinghouse's most recent forays into tv were in the 1961-62 season when it presented *Westinghouse Playhouse* on both NBC and CBS. Westinghouse also had participations in *Captain Kangaroo* on CBS. The *Playhouse* ventures and *Captain Kangaroo* added up to some \$800,000.

In recent times Westinghouse has been pushing the engineering qualities of its tv receivers. In the fall of '62 this campaign got under way in color pages in Reader's Digest and TV Guide. Ordinarily, Westinghouse (via Grey Agency) spends about 60% of its ad budget from September to December and figures on making about 31% of its yearly sales during this period. Westinghouse will not divulge the extent of its ad budget.

Co-op ads for Magnavox

Magnavox continues heavy in national and local print media with a good slice allocated to co-op advertising. Last year, for the first time in a long while, it got its feet slightly wet when it decided to spend \$21,000 for a spot in the special National Cultural Center in Washington opening ceremonies on NBC. The general feeling at Magnavox is that unless something real big in tv presents itself, the firm will continue to place heavy emphasis on print media.

Zenith, which co-sponsored the *World Series of Golf* on NBC last year will repeat this year, but this appears to be as far as it will go in tv for the time being. L. C. Truesdell, president of Zenith Sales Corp., pointed out that the *World Series of Golf* was an excellent merchandising vehicle for Zenith. "It

provided dealers with a highly effective daytime color demonstration period."

General Electric appears to have cut back considerably in its promotion on television. From a budget of \$3.5 million for *GE Theatre*, *GE College Bowl*, *Frontier Circus*, *Password* and *Tell it to Groucho* on CBS during 1961-'62 it dropped to \$2 million for *General Electric True* and *GE College Bowl* in 1962-'63. However, GE will be back in tv with a good-sized budget for the 1963-'64 season.

There is sufficient evidence that enterprising distributors and dealers are utilizing television facilities to promote the sale of home entertainment products including tv/radio receivers. RCA has been providing distributors and dealers with co-op television film commercials for use on local stations.

News shows in Philly

For example, in the Philadelphia area, Raymond Rosen, Inc., RCA distributors, has been presenting a highly successful news program, *The RCA Newsreel* over WFIL-TV, an ABC affiliate. Mort Farr, a tv/radio receiver dealer in Upper Darby, Pa., also sponsors a program over WFIL-TV. Previously his program was telecast over WCAU-TV. Sol Polk, who operates a string of home appliance stores in Chicago, has been sponsoring a series of television programs.

In addition to 50-second films, RCA is also making 40-second commercials for local use. Live tags are attached to these when used locally. RCA also has been supplying tv/radio set dealers with recorded radio jingles.

A number of tv set makers maintain there are times when dealers can closely coordinate magazine advertising with network television and radio activity. RCA did it some time ago to demonstrate color and stereo at the same time. An important part of RCA's advertising efforts on behalf of color tv has always been network television.

"Right from the beginning we sponsored many of the big color shows on NBC TV such as *Producers Showcase*, *The Milton Berle Show*, *the George Gobel-Eddie Fisher Show* and *Bonanza*, the first color Western," R. H. Coffin, staff

v.p., advertising and sales promotion, RCA, said recently. "We used a variety of commercial approaches that hit hard at the idea that you're really missing something if you can only get black-and-white reception." Coffin said that eventually RCA tied-in with Walt Disney. "one of the pioneers and masters of the art of using color." Both RCA and Eastman Kodak teamed up to sponsor Disney's *Wonderful World of Color*. Said Coffin: "It's impossible to determine exactly the effect of the new Disney show in color on the color tv boom, but I know it was great."

40% ahead of last year

Color tv receiver sales are running about 40% ahead of last year's splendid record and "we anticipate this rate will increase before this year ends," W. Walter Watts, chairman of the board, RCA Sales Corp., and Group Executive v.p., RCA, said recently. "We believe total industry sales of color sets this year could run between 750,000 and one million units depending upon the availability of color picture tubes. Despite the stepped-up promotion by other color tv manufacturers, we expect RCA's share of this profitable market to remain at a high level."

Nor are black and white sets falling behind, according to industry observers. There was a sharp increase in portable tv unit sales. Overall black-and-white tv set sales during the first quarter of 1963 were up 19% over the same period of 1962, according to Watts. "The unit sales increase for portables is more than three times the industry increase and is especially significant since we estimate that nearly two-thirds of the black-and-white tv sets sold this year will be portables."

Most dealers, it appears, believe in the maxim "It pays to advertise" but add that "It costs to advertise." According to *Electrical Merchandising Week*, the trade journal used by radio, tv dealers, many dealers complained that 1962 was a year of manufacturers tightening up on co-op funds. But despite this they "advertised as much or more than they did a year ago."

In most instances, dealers used newspapers, although some also spent goodly sums in radio & tv and

direct mail. Some dealers, according to EMW, decided to advertise "high-end merchandise, highlighting quality rather than price. They felt this made them stand out in the welter of price-only ads." The trade paper quoted the views of Roy Jansen, sales manager, Fred Schmid Appliances, Denver. "We advertised more heavily in 1962, mostly in newspapers, although we were strong in color tv. We constantly improved our image, which means no price advertising."

Currently some 20 tv set makers are making or about to make color receivers. They are Admiral, Andrea, Color Electronics Corp., Emerson (Du Mont), GE, Magnavox, Olympic, Packard Bell, Philco, RCA Victor, Sylvania, Transvision (kits), Warwick (Sears, Roebuck), Wells-Gardner (Montgomery Ward, others), Westinghouse, Zenith, Curtis Mathes, Motorola, Muntz Tv and Delmonico International which imports a Japanese-made set.

There is reason to believe that



**YOU'RE ONLY
HALF-COVERED
IN NEBRASKA
IF YOU DON'T USE
KOLN-TV/KGIN-TV!**



**... covering a bigger,
better Lincoln-Land**

One slip is one too many when you're looking for the top markets. Miss Nebraska's big, rich TV market called Lincoln-Land and you'll miss more than half the buying power of the entire state.

Lincoln-Land is now rated the 74th largest market in the U.S.*, based on the average number of homes per quarter hour delivered by all stations in the market. The 206,000 homes delivered by Lincoln-Land's KOLN-TV/KGIN-TV are essential for any advertiser who wants to reach the nation's most important markets.

Ask Avery-Knodel for the full story on KOLN-TV/KGIN-TV — the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

*ARB ranking

AVERAGE HOMES DELIVERED PER QUARTER HOUR

(November, 1962 ARB — 6:30 to 10 p.m.)

LINCOLN-LAND* "A" (KOLN-TV/KGIN-TV)	60,500
OMAHA "A"	57,900
OMAHA "B"	55,000
OMAHA "C"	52,800
LINCOLN-LAND* "B"	23,600
LINCOLN-LAND* "C"	19,200

*Lincoln-Hastings-Kearney

The Felger Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJEF-FM GRAND RAPIDS-KALAMAZOO
WTVY-FM CASILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WTVY CASILLAC-TRAVERSE CITY
WVTV-TV SAULT STE. MARIE
KOLN-TV LINCOLN, NEBRASKA
WVTV-TV GRAND ISLAND, NEB.

KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representative

additional revenue from tv set makers will come into the coffers of broadcast media, according to top sales executives of the major networks. A good deal of this money will start spilling into broadcast media shortly.

"In our conversations with the various tv set makers and their agencies, we have seen a great increase in interest in tv as an advertising medium to effectively sell the performance of electronic equipment," Jack Otter, v.p., national sales, NBC, said. "For instance, the excellent advertising experience received by Zenith with the *World Series of Golf* last season, seems to have influenced Zenith toward a greater participation this coming season. We are convinced that color tv set makers who use color commercials will directly reach the potential customer with the best sales tool possible, as that potential customer views the commercial on his neighbor's color tv set. As other set makers enter the field of color tv, we would expect them to use the medium of color tv with the same volume as they did in the early black-and-white days."

New trend seen

"The trend has not been to network tv over the past few years, largely because the appliance business has not been that strong and has been heavily discounted," Edward Bleier, v.p. and national sales manager, ABC-TV, said. "With the advent of color tv, however, and with RCA apparent success with Disney's *Wonderful World of Color*, other manufacturers are expected to make use of tv. ABC is mindful of the trend. Our schedule of new and highly original program formats, a number of them in color, for next season has already created much interest in ABC on the part of tv manufacturers." ■

DATA DIGEST

(Continued from page 22)

35 who remembered commercial exposure 23 hours later and 27 who recalled commercial content later. However, with general drama shows on daytime, though only 64 housewives viewed of 100, 42 remembered commercial exposure the next day and 28 recalled commercial content.

TvB Sales Clinics

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

In the evening, quiz and audience participation shows scored highest among housewives who recalled commercial content 23 hours after the commercial was on the air; 29 housewives recalled commercial content later for quiz and audience participation shows, 23 for situation comedies, 19 for musical and variety, 18 for detective-adventure-suspense and 11 for Westerns.

Gerhold also reported results when each program type was divided into three groups, those with the highest ratings, the lowest ratings, and those that were in between.

In the low rating break (averages that included one-third of the situation comedies, one-third of the Westerns, etc., the third with the lowest ratings), of each 100 homes tuned, 57 housewives viewed, 42 were possibly exposed to the commercial, 23 remembered seeing the commercial the next day and 16 could recall some of the commercial content 23 hours later.

In the medium rating break, 64 housewives viewed of each 100 tuned homes, 45 were possibly exposed to the commercial, 25 remembered seeing the commercial the next day, and 15 could recall commercial content later, while in

the high rating break, 69 housewives were tuned, 50 housewives were possibly exposed to the commercial, 27 remembered seeing the commercial 23 hours later, and 19 could recall some of the commercial content the next day.

"This is very interesting information, especially when you recognize that the highly rated shows in a category generally show the lowest cost per thousand homes tuned. What this suggests is that, in Queens, the advertisers who had that kind of advantage may also have been getting some added benefits in the form of advertising communication and advertising performance that they weren't even aware of," Gerhold said.

In a pitch for better research, Gerhold declared, "program ratings are an inadequate measure of advertising performance, an unsatisfactory basis for improving television advertising efficiency." ■

MILLER'S NEW AIM

(Continued from page 29)

Miller customers than sports. Although we are not an obvious sponsor for a jazz show, it is very logical to associate our client's product with a purely American kind of music and one with very high quality. These two factors make this a perfect relationship."

"We have used Lurlean Hunter before in radio spots," Bauch continued. "The fact that she is appearing on this jazz show and in our commercials, singing her 'Something Cool' theme, which she used in the radio commercials, also makes this a very companionable thing for Miller. In fact, she is a natural all the way round."

Miller plans to study the results of the jazz show to explore future regional buys such as this one. It is also indicated that Miller might buy additional markets for this show.

In the past, Miller sponsored *All-Star Golf* and *Wire Service* on ABC TV, in addition to syndicated series. On radio, Miller currently sponsors *Douglas Edwards and the News* on CBS, *Morgan Beatty* on NBC and *Alex Dreier* on ABC. National magazines, billboards and spot tv are also used. ■

WASHINGTON WEEK

News from nation's
capital of special
interest to admen

★★ NAB President LeRoy Collins wound up for his crucial hearing date with House rating probers last week with a whirlwind campaign to enlist advertisers in broadcast fight to stave off government curbs.

The FCC's issue of proposed limits on commercial time, geared to the NAB's own Code requirements, almost overshadowed the matter of rating reform Collins was to present to the Harris Investigations Committee on Thursday. Indications of a second chance for industry to police its own broadcast ratings were still lively last week.

Collins warned broadcasters in three rapidfire speeches, and advertisers in 50 letters to top agencies, that both factions must agree to improve programing, curb commercials and clean up ratings on their own. Immediate moves are the only hope of cooling government concern, said Collins.

★★ FCC's statement that NAB Code had met with only limited success (38% of all radio stations and 70% of tv) brought angry rebuttal.

Collins said Code program is in high gear, and NAB Code authority has added resources of Air Check Services Corp. of America to monitor subscriber stations. Air Check, headquartered in Chicago, is said to have tape monitoring facilities in over 400 cities, cover 50 states, and employs physically handicapped.

At the same time, NAB Code Director Robert D. Swezey admitted need for commercial reform, not based on clocking, but on cutback in interruptive and distasteful commercials that aggravate viewers. Swezey wants admen and broadcasters to make a joint study to evolve "do's and don'ts" for commercials.

★★ Interesting and somewhat illogical is FCC's own admission that NAB Code limits would not work on "across-the-board" basis, and waiver situations would be inevitable.

Onlookers foresee a flood of special requests based on the FCC's speculative offer of leniency to small tv and radio outlets, keyed to low rates and special days, weeks or seasons producing bulk of revenue.

In fact, "all stations" presumably could apply for waivers under special circumstances if they offer proof of income requirements to carry on in the public interest. Even networks might feel they had a case for easing commercial curb bit after outlays of over \$2 million for something like an orbital flight coverage.

★★ Comparatively minor explosion on the commercials scene was Federal Trade Commission's final and stern orders for withdrawal of Colgate-Palmolive's Rapid Shave tv ad with the sandpaper shave.

Federal court sent back the FTC's original order against use of the sand and plexiglass representation as being too hard on mock-up techniques in general. FTC allows Ted Bates, Colgate-Palmolive agency, defense that it was ignorant of mock-up use.

Sweep out clutter says Burgard

"One dollar spent for a commercial in a clean position with adequate product protection is worth at least \$2 spent for the same commercial in 'clutter' without product protection," says John W. Burgard, v.p.-director of Brown & Williamson Tobacco. Burgard, also chairman of the ANA broadcast committee, spoke at the ANA's annual spring meeting in New York, and his comments on clutter were second by Max Banzhaf, Armstrong Cork's staff v.p.

Burgard cited results of a study conducted by one advertiser which showed 40% more persons recall the brand advertised in an island position compared to clutter position. Also, 35% more persons can remember and voluntarily recall specific copy points about the

brand advertised when the commercial is in island compared to clutter position. The figures, he said, were based on the same commercial shown for the first time on the air in island position, and one week later in clutter.

"Not stopping there, this advertiser then tested kines of this show under laboratory conditions using two pairs of panels of approximately 200 persons each. The first pair saw the same commercial on which the recall was made. One panel viewed the show with a position in clutter—the other in island position. As a further check, the second pair saw another commercial for another brand which was inserted in place of the original commercial." The result: Commercial A in island position was 38% more

effective than the same commercial in clutter position of the same show. Commercial B in island position was 32% more effective than that same commercial in clutter position of the same show.

Moving to product protection, the B & W exec noted a test of commercials for competitive brands X and Y, tested alone and in the same program with 15-minute separation. "When tested alone, commercial for Brand X was 24% more effective than when tested in program with Brand Y. When tested alone, commercial for Brand Y was 64% more effective than when tested in program with Brand X," he said.

"If we add up the 40% loss in recall, the 38% loss in sales effectiveness due to clutter, and add in the 44% (average of 34% and 64%) loss due to competitive adjacency, we get 122%," Burgard said in justifying \$1vs. \$2.

Banzhaf told the ANA meeting that "in thinking of television, there is one area where I can't resist questioning a common practice, because I am confident that it is destroying some of the effectiveness of the medium, and unnecessarily so. That's the over-commercialization of it, the shortage of program content, the unnecessary credits, billboards, and extraneous plugging, the triple and quadruple spotting, and other practices that fail to consider the limits of the public's patience and tolerance.

"Here is an area where clearly the fundamental objective of serving a public need is being put in second place and advertising income is being given prime consideration."

Banzhaf urged advertisers to think of their basic responsibilities to media and the public. Perhaps it is time, as we think about that question, 'Why doesn't a dollar buy as much advertising as it used to?' that we think of our basic responsibilities, and the ones they have to us. If we do, I'm sure we'll conclude that we both have the same responsibility to the public, that of providing and supporting media for the public, not media for just ad-



Whatever happened to hide-and-go-seek?

Youngster becomes "guerilla" in new tv commercial for Mattel Toys, demonstrating set consisting of authentically styled camouflaged submachinegun, poncho, Commando beret, flexible Commando knife, and "leather" belt scabbard. Via Carson/Roberts, spots are for Saturday a.m. kid shows



Coca-Cola to serve "hams" at World's Fair

"World of Refreshment" will be theme of Coca-Cola's pavilion at World's Fair, which will feature a three-position sending-receiving station for "ham" operators of American Relay League, plus 120-ft. tower, the world's biggest electronic carillon, and a 17-minute trip around the world

vertisers, and that the medium that's doing the best job for us is the one that's doing the best job of discharging that responsibility and earning a nice fat profit for doing so."

ANA honors Roger Bolin

Roger H. Bolin, Westinghouse Electric advertising director, is 1963 recipient of The Paul B. West Award for Leadership as one "who personifies the best in advertising as did Paul B. West," president of the ANA from 1932 to 1960. In addition to his work for ANA, Bolin was cited for his work at Westinghouse.

Copy research a guide, not dictator: Dr. Rush

Copy research must guide, but not dictate critical advertising decisions, the ANA spring meeting was told by Dr. Carl Rush, senior v.p. for research operations at Ted Bates. "The advertising manager who does not use copy research is, I believe, unwise; but whoever allows this research to dictate advertising decisions is also mistaken," he said.

Rush stressed that copy research is not yet a precise, hard science,

and that any claim of scientific findings to support a final "go-on go" or "use-don't use" answer for any tv commercial is simply not warranted. "There is much more in heaven, earth, and commercials than is dreamed of in copy test or research procedures. Let us therefore proceed with research, but let us proceed with our eyes wide open."

Speaking on the respective roles of agency and sponsor, General Foods advertising v.p. Edwin W. Ebel urged avoiding "so burdening the agency with marketing chores or projects that it detracts from their opportunity to produce the most effective advertising possible. . .

"Agencies should supply what they have so much more of than we do, namely specialized advertising skills. We clients, said Ebel, "have the broad marketing skills and the knowhow to put all the marketing functions together into a successful marketing operation, but we need all the help we can get in getting potent consumer advertising, the kind that is the engine that pulls the marketing train."

BBDO general manager Thomas C. Dillon hailed advertising's role in maintaining freedom, but emphasized the industry "bears heavy responsibility to conduct ad-

vertising that is as free as possible from legitimate criticism, to protect the principle of freedom of speech in advertising, and to support the long-standing American tradition of non-interference in the communications content of media."

Agencies to leave NYC?

Advertising agencies will have to consider moving as many of their operations out of New York City as possible, should the city adopt the proposed 5% commercial occupancy tax, says the New York Council of the 4A's.

In a statement filed with the city's main governing body, the council points out the proposed tax would cost the agencies of New York City over \$1 million, and most likely lead to a depressing effect on payrolls and job opportunities, since virtually all other items of agency expense are of a fixed nature.

The council stresses that reduction in payroll would indirectly affect the quality of service rendered to clients. Also, since N. Y. agencies currently pay an average of 12% more for rent (the largest item of agency expense next to payroll), an additional occupancy tax of 5% makes the price of remaining in NYC prohibitive.

Sponsors 'disenchanted' with tv's effect: Foote

Have large-scale tv advertisers begun to experience "a certain healthy disenchantment with tv as the sine qua non of all worthwhile marketing communications efforts?" McCann-Erickson president Emerson Foote seems to think so. In fact, he lauded recent MAB presentations to such advertisers suggesting they put half their tv budget into magazines. ". . . The idea of asking for half the tv budget rather than all of it," he said, "strikes me as a rather intelligent posture."

Foote made these observations in New York while telling the Magazine Promotion Group "there has been a rather sharp turn-around during the past year" in the relationship between magazines and tv as advertising media.

"While it was perhaps never majority opinion that tv would destroy magazines, it has now been clearly and incontrovertibly established," Foote said, that "not only won't tv

do this—but that magazines can grow alongside of tv. The fact that a single tv show customarily has a larger audience than a single magazine . . . many only prove that an

advertiser needs both media . . . Magazines are first and last a national medium as well as a mass medium."

He stressed that the magazines

Don't aim ads at people: Hovel

"Ads should not be addressed to people—but be written for one person," says Cleo Hovel, creative director for Leo Burnett, Chicago. He told the Ninth District AFA convention at Omaha: "An ad writer should compose his ad as though he were writing a letter to a dear friend, telling him why his product should be good for him." Mel Blanc, humorist and president of a commercial

house, pleaded for properly used humor in advertising, warning that "humor can be dangerous if the product story and timing are not right." Other speakers included Neb. Gov. Frank Morrison; AFA prexy Mark F. Cooper; Philippine ambassador Amelito Mutuc; Jack Baxter, creative services v.p., Post-Keyes-Gardner, Chicago, and Eddie Arcaro, representing The American Totalisator Company.



Luminaries shine at 9th AFA Dist. fete

Chatting at Omaha convention are (above) Mel Blanc (l) and Cleo Hovel, and (from left, below) John H. Dow, exec. v.p., Savage-Dow, Omaha, and convention chairman; Philippine ambassador Amelito Mutuc; Mrs. Myron Milder; Mrs. Dow, and Mr. Milder. The Milders were hosts at a reception held in honor of the foreign ambassador



RATE CHANGES

- KREX, Grand Junction, Colo.:** New rate \$175 per evening hour, effective 1 November. Former rate: \$140.
- WIMA-TV, Lima, O.:** New rate \$175 per evening hour, effective 1 October. Former rate: \$150.
- WINK-TV, Ft. Myers, Fla.:** New rate \$100, per evening hour, effective 15 October. Former rate: \$80.
- WTAE, Pittsburgh, Pa.:** New rate \$2,600 per evening hour, effective 1 November. Former rate: \$2,500.
- KHEY, El Paso, Tex.:** New rate \$55 per evening hour, effective 1 November. Former rate: \$50.

are presently in a position where they have "much more favorable acceptance" of their research output "than does the tv industry," but noted that he wasn't "too sure" that the matter of self-regulation in advertising was more tv's problem than magazines.

FSR splits media dept.

Fuller & Smith & Ross has split its media department in New York into two self-contained operating groups to provide the agency with "new versatility for the diverse media requirements of its growing account list." Heading the units are associate media director Bernard Rasmussen and Mike Keenan, the latter formerly with Lennen & Newell in the same post.

In Rasmussen's group are senior media buyers Peter Borkovitz and John Nuegel, the latter previously with Young & Rubicam, and staff assistant Howard Lelchuk, back with FSR after military duty. Keenan's group includes senior media buyers Mary Heahan and Mal Gordon, who moves over from Doyle Dane Bernbach; media buyer Lucille Giorelli and assistant buyer Mary Carlson.

Remaining in charge is v.p.-media director John Nuccio, with buyer and manager Annette Young handling international media selection for all FSR accounts. Gertrude Bergen, formerly with Compton and DDB, has joined FSR to supervise the estimating and contract department.

U.S. marketing experts aid Cent. Am. program

Guild, Bascom & Bonfigli president Walter Guild and Robert Davis, former agency president who is now marketing professor at Menlo College, California, have gone to Guatemala to begin a three-month pilot marketing program aimed at developing methods of stimulating business and trade activity in the Central American Common Market.

Sponsored in the project by the U.S. Agency for International Development, they will visit each Central American nation and collect information to be used as a basis for a more extensive marketing plan for the CACM, through which the CACM nations will be able to expand manufacturing production and commerce with neighboring nations.

During their assignment, they will concentrate on: (a) developing demonstrations of marketing, distribution, and pricing techniques at the manufacturer, distributor, and retail levels; (b) surveying the marketing counseling needs of existing CACM enterprises, and (c) developing a CACM research program to determine opportunities for new business and industry.

Gain biz savvy: Bissell

Lack of general business experience is the missing ingredient in the portfolio of many of today's advertising men, says Honeywell corporate marketing v.p. Herbert D. Bissell. He told the Minneapolis

Q.

Where

is there a

\$3¼ BILLION

Retail Sales Market

which is

SELF-CONTAINED

and best reached by

1 LOCAL STATION?

A.

WHLI sland

(Long Island's Nassau-Suffolk area)

4th LARGEST

in the

ENTIRE U.S.A.!

(Bigger than Houston, Tex. and Atlanta, Ga. combined!)

Long Island's own WHLI is "the Voice of Long Island"... serves Long Island exclusively. That's why Long Islanders listen to WHLI and are loyal to WHLI.

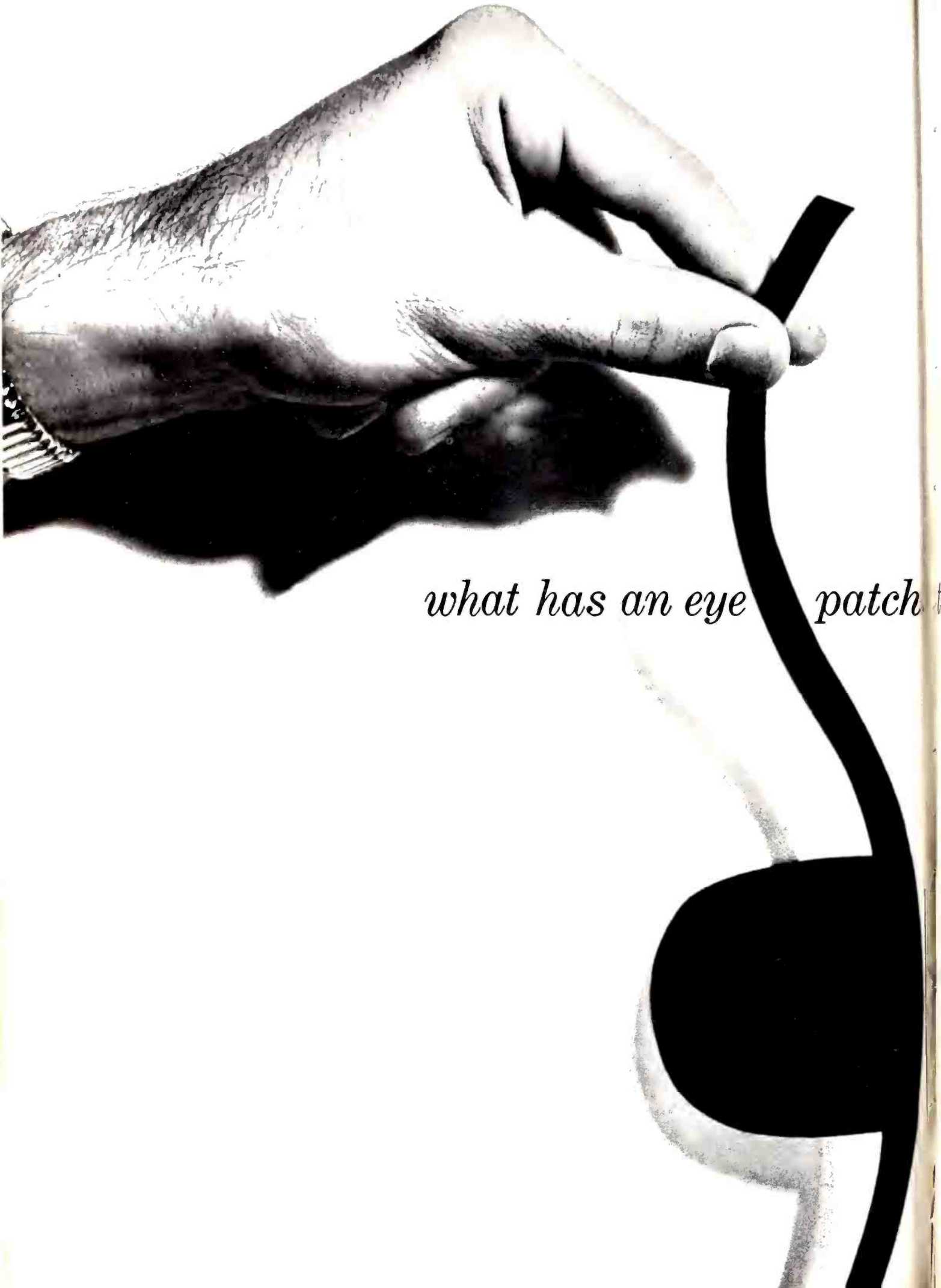
WHLI 10,000 WATTS
AM 1100
FM 98.3

HEMPSTEAD
LONG ISLAND, N.Y.

*the voice of
Long Island*

PAUL GODOFSKY, Pres. Gen. Mgr.
JOSEPH A. LENN, Exec. Vice-Pres. Sales

REPRESENTED BY GILL-PERNA



what has an eye patch

to do with you ?

Two things.

One—it points out how brilliant a job advertising can really do. Two—it proves that the advertiser who does it generally winds up with the business.

The moral is obvious.

Which brings up two things more.

One—there are some 7500 men and women involved in the purchase of national spot. Of this number—the top 2000 control over 95% of the total business. We call them the “influential 2000”. The most economical way to pre-sell this “influential 2000” is via a schedule in SPONSOR because SPONSOR has the greatest penetration of influence with this “influential 2000” of any book in the broadcast field.

Two—give your ads a “patch” of individuality. Without it—the page you buy is empty. With it—you can spark a purchase, increase a schedule, motivate a new appraisal, change a buying pattern and build your station’s volume every year.

▶ SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



New agency starring in film for potential clients

International Marketing Services opened its doors in Chicago with a foreign trade seminar attended by more than 50 top U. S. execs, with a sound film made of the highlights to show to potential clients. The ad-p.r.-technical research agency, linking European Technical Coverage, Holtzman-Kain Advertising, and The John Marshall Ziv Organization, is headed by E. E. Sando

Advertising Club that "so far as having a practical understanding of what goes into cost, and the pressures that affect stockholder reports and attitudes are concerned, you probably are poorly equipped."

Most advertising men doubtless have good common business sense and understanding. Bissell conceded, but "most I have known simply do not get intimately enough involved in the worries and thought

processes of the client—nor know enough about what he is up against to discuss it helpfully with him."

"It would be far better," he said, "if we quit arguing about agencies being 'advertising oriented' or 'marketing oriented' and developed agencies whose sole function is to deliver creative, productive advertising based on a profound business man's knowledge of the client's endeavor."

Bissell told his audience that a young man planning to enter the field today should follow his liberal arts degree with a business graduate school education, then learn all he could about general business problems in his job. He cited such areas as distribution channels, product discounts and trade attitudes, the balance sheet, profit and loss statement, factory costs, operating expenses and overhead.

"Hopefully, then, my advertising man could talk 'business' and not just 'advertising' with his clients or superior." Bissell stated. "He would earn respect and promotion because his ideas would be based on more than the incomplete knowledge on which many campaigns are unfortunately proposed."

"By becoming well-rounded business men schooled in the advertising profession," he added, "we can do more to create respect for advertising than any amount of breast-beating and self-defense."

AGENCY APPOINTMENTS: Caron Corp. to Young & Rubicam, from Albert Frank-Guenther Law . . . Jamieson Pharmacal and Tami-ment-in-the-Poconos to Redmond & Marcus. Both will use newspaper exclusively . . . The Magic Mountain Corp., skiing resort, to Bauer-Tripp-Foley, Philadelphia . . . Ormont Drug & Chemical to Arthur Pine Associates for public relations . . . Fairchild-Davidson, a division of Fairchild Camera and Instrument Corp. to Geer-DuBois Advertising Agency . . . Virgin Islands tourism to Richard K. Manoff, effective 1 July . . . Centex Construction of Dallas to Botsford, Constantine & Gardner of San Francisco for the west coast. Glenn Advertising of Dallas has the account for the rest of the country . . . Edinshire Fabrics to Tromson/Monroe. Major portion of the advertising and merchandising program will call for trade inserts in a select list of publications . . . Heathcote at Princeton, real estate development, to Sosnow & Weinstein from London Associates.



This is how you should do it

James T. Chirurg (r), vice chairman for financial matters, Chirurg & Cairns, presents copy of his book, "So You Are Going to Choose an Advertising Agency," to Prof. Edward J. McGee of Babson Institute of Business Administration, Wellesley, Mass. He gave college library 200 copies

NEW ON THE SCENE: Los Angeles agency has been formed by Hugo Hammer and Lionel Ormsby. Located at 5909 W. Third Street, firm is known as Hammer & Ormsby Advertising. Hammer, for 27 years, was with the Dozier Eastman and Ormsby had been operating his own agency for the past three years . . . Barbara Emerson Gerber opened her own agency, under the name Public Relations Managers, to specialize in book promotion and publicity. The new agency is based at 584 Hamilton Road, South Orange, N. J.

CLOSED-CIRCUIT COLOR: Theatre Network Television has delivered its first large-screen simultaneous color tv projector—the Ediphor—to Hazeltine Electronics Division for installation at the Rome Air Development Center, Air Force Systems Command at Rome, N. Y. (RADC). A prime use for the equipment is closed-circuit colorcasts of business communications.

WORKING AGREEMENT: J. M. Mathes has entered into a financial and organizational agreement with the Robert Freeman Co., Ltd., British agency headquartered in London. The Freeman agency will be known as Freeman, Mathes & Milne, Ltd.

MEMORIAL: Gilbert T. Hodges, long associated with publishing, and Paul B. West, president of the ANA for 28 years until his death in 1960, were elected to the Advertising Hall of Fame, jointly sponsored by the AFA and the Advertising Club of New York.

MOVING: Bill Casey to the copy staff of Papert, Koenig, Lois.

Arthur Heller, associate media director; Paul W. Podgus, account supervisor; and Milton Sherman, associate director, information management department named vice presidents of Benton & Bowles.

Stanley R. Becker to the copy department of N. W. Ayer.

Ira C. Herbert to account director for Coca-Cola in the Southern California/Phoenix area, at McCann-Erickson, Los Angeles.

Terry McFadden to McCann-Erickson's Los Angeles copywriting staff.

Rowland D. Laughlin to vice president and assistant manager and Robert S. Cole to vice president and director of creative services for the Chicago office of MacManus, John & Adams.

Frank Bonner to eastern regional manager of Philco Corp.'s consumer products division, succeeding James T. Murphy, recently named national sales manager of the division. Gus Anton to head art director of Redmond & Marcus.



A woman's only a woman, but a good cigar's a smoke

General Cigar, via Young & Rubicam, has introduced its new Willows brand with a test market campaign designed to appeal to cigarette and cigar smokers alike. Although the initial promo involves newspapers only, the campaign will eventually include advertising in the broadcast media

SPONSOR/27 MAY 1963

**GOING UP!
Daytona Beach
Orlando**

**NOW
FLORIDA'S
THIRD
MARKET**

**AND
SPACE AGE
CENTER
OF THE WORLD**



WESH-TV

**FLORIDA'S
CHANNEL 2**



**for Orlando
Daytona Beach
Cape Canaveral**

AB-PT spinning web of profits

Since American Broadcasting's merger ten years ago with Paramount Theatres to form AB-PT, revenues of the broadcasting division increased from \$55 million in 1953 to \$275 million in 1962. AB-PT president Leonard H. Goldenson told stockholders in reviewing the company's progress at their annual meeting.

He said ABC TV in the same period has grown from 14 primary affiliates covering 52% of tv homes to 125 primary affiliates covering close to 93% of tv homes, and saw the network's "strong" program schedule for 1963-'64 being "fully competitive." Reiterating a point in the annual report that "1962 was our most profitable year, both for the ABC division and for the company," Goldenson noted ABC TV's gross billings increased over the past decade from \$21 million to \$205 million.

He also reported that ABC Radio continued to strengthen its operation during 1962, with public acceptance of its programming reflected in increasing sales and the recent raising of advertising rates.

Touching on other AB-PT divisions, Goldenson said the ABC-owned tv and radio stations have shown steady improvement during the past year, which is expected to continue; ABC Films had increased sales in expanding its distribution of tv programs both here and abroad and ABC-Paramount Records had "a most successful year" in 1962. However, he added that theatre business is down.

In closing, he emphasized: "With the experience and knowledge and additional affiliated stations that we have gained and the excellent resources that we possess—and recognizing the significant position that broadcasting occupies in a growing economy and nation—we are confident that we can continue to grow in the next ten years with the same vitality as has been demonstrated in the past decade."

NBC in earliest lockup of grid bowl sponsors

NBC TV has locked up sponsorship of five post-season gridcasts at the earliest date ever, with all of

last season's advertisers renewing their 1962 orders, reports Richard N. McHugh, the network's manager of sports and special program sales. Signed are:

Gillette (via Maxon) and Chrysler (Young & Rubicam) for Blue-Gray Game 28 December; Reynolds Tobacco (Esty), Colgate-Palmolive (Bates), and Savings & Loan Foundation (M-E Productions) for East-West Shrine Game 28 December; B&W Tobacco (Bates), United Motors (Campbell-Ewald), Georgia Pacific (McCann-Erickson), and Colgate-Palmolive (Bates) for Sugar Bowl I January; Gillette (Maxon) and Chrysler (Y&R) for Rose Bowl I January; Liggett & Myers (J. Walter Thompson), Carter Products (Sullivan, Stauffer, Colwell & Bayles), and United Motors (Campbell-Ewald) for NFL Pro Bowl 12 January.

Salant sees news media contrary to sales fight

While the advertising departments of print and broadcasting compete vigorously for the advertising dollar, the news side of each is conversely adding to the strength of the other medium, claims CBS News president Richard S. Salant. "We in broadcasting, if we do our job properly," he said, "can stimulate interest and increase awareness so that our listeners and viewers will turn to print for more and more information."

"If newspapers do their job properly, they in turn will create an interest and an appetite which will lead readers to the desire for seeing and hearing more on tv and radio," he added. "Broadcast news can give an immediacy, an impact, and a sense of involvement which newspapers cannot give. But in turn, newspapers have their own special characteristics which are invaluable . . ."

Salant also told the Chicago Broadcast Advertising Club of CBS News plans for two half-hour daily tv newscasts beginning 2 September, a morning one featuring Mike Wallace, and an evening one featuring Walter Cronkite. Cronkite's



That's the way to attract new affiliates

Celebrating the affiliation of WCFL, Chicago, with Mutual Broadcasting are MBS president Robert F. Hurleigh (l) and WCFL gen. mgr. Thomas E. Haviland at a reception in New York's Americana Hotel. Enhancing the event were two unidentified radio representatives holding the ad

show is already three-quarters sold, bought by Whitehall Labs, via Ted Bates, and Philip Morris and Procter & Gamble, both through Benton & Bowles. Wallace's show is being sold in the "morning minute plan."

New College Bowl home

G-E College Bowl, a stalwart on CBS TV the past five seasons, will begin its sixth season 22 September but is switching to NBC, which is giving it the same Sunday slot. The move, part of a major new advertising campaign planned by General Electric on NBC during 1963-'64, will also result in the program going into color after a strictly b-&w tenure. Via Maxon, Inc., G-E's plans call for additional participation in prime time NBC programs.

NEW AFFILIATES: WFGM, Fitchburg, Mass., and WSIP, Paintsville, Ky., to CBS Radio . . . WTAG, Worcester, Mass to NBC Radio effective 1 July.

SALES: Standard Brands (JWT) purchased alternate-week sponsorship in NBC TV's half-hour nightly tv program featuring Huntley and Brinkley, starting 9 September. Other sponsors are R. J. Reynolds,

American Home Products, American Chicle, and Aluminum Corp. of America . . . Procter & Gamble (Benton & Bowles) and Whitehall division of American Home Products (Ted Bates) bought a new comedy series by Paul Henning, creator and producer of *The Beverly Hillbillies*, called *Petticoat Junction*. Show debuts on CBS TV next fall on Tuesdays, 9-9:30 p.m. . . . ABC TV fully sold its coverage of the 1964 Winter Olympics at Innsbruck and a regular weekly series of 15 pre-Olympic programs to Firestone Tire & Rubber, Andrew Jergens, Liberty Mutual Insurance, P. Lorillard, Schlitz Brewing, and Texaco . . . Coty Cosmetics and the Lincoln-Mercury division of the Ford Motor Co., have renewed as national sponsors of the *Miss Teenage America Pageant*. This year's pageant will be televised 25 October over CBS TV . . . *The Saga of Western Man* will be presented during the 1963-64 season by ABC TV. Upjohn will sponsor all four one-hour programs of the series, which will be scheduled in pre-empted prime evening time periods. Each program will document a decisive year in the story of modern man: 1492, 1776, 1898, and 1964.



Catching the ear of the busy adman

Arthur Godfrey takes the mike for his regular CBS Radio program before more than 70 advertiser and agency representatives, invited to a special taping so they could hear the show which they might normally miss due to their work hours conflicting with Godfrey's 9:10-10 a.m. airings

CENTS
MAKE
DOLLARS
IN
CENTRAL
ILLINOIS
the 52nd* market
buy the
PLAINS
TELEVISION
STATIONS

SPRINGFIELD
DECATUR
CHAMPAIGN
URBANA
DANVILLE

271,038 TV Homes

wics wchu wicd

ARB

90 CALL ADAM YOUNG

14 reap harvest of safety drives

"The safety education job being done by the broadcasting media is a tremendous service to the community and the nation," declared Alfred P. Sloan, honorary chairman of General Motors, as 14 broadcasting organizations and commercial sponsors were honored at the 15th annual dinner for the Alfred P. Sloan Radio-TV Awards. The awards are sponsored by the Alfred P. Sloan Foundation and administered by the National Safety Council in cooperation with the Automotive Safety Foundation.

NAB president LeRoy Collins and planning-development v.p. Howard H. Bell were to have attended the event last week in New York, but had to beg off "with great regret." In a telegram, Collins told the gathering neither he nor Bell could be present as "we are involved in preparations for a congressional hearing." Collins was to have been a featured speaker.

Station winners were: WAVZ, New Haven, in the 1,000 watts or less category; WKMH, Dearborn, Mich., over 1,000 watts sustaining category; WGN-TV, Chicago, tv station sustaining category; KDKA-

TV, Pittsburgh, special award, tv station sustaining category, and non-commercial educational outlets WSBF-FM, Clemson, S. C., and KDPS-TV, Des Moines. Also cited was CBS Radio, in the national radio network sustaining category.

Sponsors gaining awards were: Bethlehem Steel's Johnstown, Pa., plant, for promotion on WJAC, Johnstown; Williard E. Robertson Corp., for drive on WDSU, New Orleans; Bell Telephone Co. of Pennsylvania, for a campaign on a 122-station independent regional radio network in the state; Metropolitan Life, in the national radio network commercial category; H. H. Meyer Packing Co., for Signal 3 color series on WLWT, Cincinnati; Glenbrook Labs division of Sterling Drug, for sponsoring *Holiday Weekend* segment of NBC TV's *Dr. Kildare*; and RCA, a special award for sponsoring *Man Is His Own Worst Enemy* segment of NBC TV's *Walt Disney* series.

In addition, creative awards of \$1,000 each were presented to Carroll James of WWDC, Washington, as a producer, and jointly to Edwin L. Beachler and Brian Scruby of

KDKA-TV, Pittsburgh, as co-writers.

No Sloan awards were given in the sustaining categories of regional radio networks and group-owned stations, regional tv networks and group-owned stations, and national tv networks.

Weekly KGLM studies eye So. Calif. buying

KGLM, Los Angeles "Golden Music" station, has unveiled its plans to underwrite independent researchers talking to more than 70,000 Southern California residents in the next year about more than 200 subjects of interest to marketing men.

First research, now in the field, investigates such diverse subjects as women's attitude toward supermarkets, awareness of discount houses, beliefs about banks and savings and loan associations.

Going into the field next week will be investigations of male awareness of beer advertising, attitudes toward gasolines and buying rhythms in the tires and batteries field.

Also included in the studies will be many media questions, not only about radio and specifically the two radio stations which are bankrolling the research, KGLM and KBIG, but about other media's penetration of various markets, Kevin Sweeney, KGLM president announced.

Doing the research will be at least four independent research organizations who will, on occasion, be given the same assignment with different samples in the nine-county area served by KGLM.

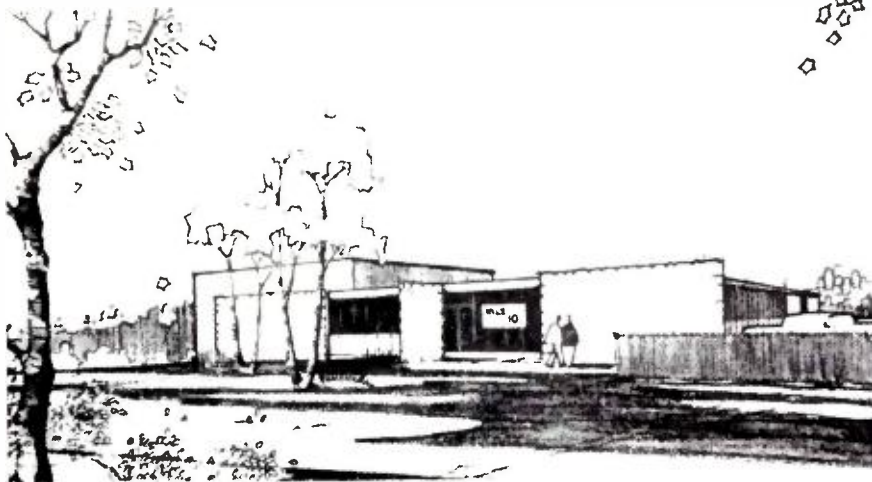
In each weekly probe of consumer practices and attitudes, at least two—and usually three—subjects will be investigated. The service will be available occasionally to selected advertisers and agencies without charge, Sweeney said.

"We are planning to provide a research service to our own organization, and to interested advertisers and agencies, that will span the vast chasm between the mostly



Just the thing for the man who has everything

This full-size caboose will be awarded to some lucky (?) Nashville area listener by WKDA and the Louisville & Nashville Railroad. The only way to avoid winning it is to not send in a card



Mid-Michigan makes way for new broadcast center

The Television Corp. of Michigan has broken ground on U. S. Highway 127, between Lansing and Jackson, for this new \$100,000, one-story studio-office structure which will house WILX-TV and WJCO Radio. The broadcast center is expected to be ready for occupancy by the first of August

quantitative media audience information and the needs of advertisers to know the kind of market they are after and what that market believes currently about them and their competitors," the KGLM executive said.

Additionally, the KGLM continuing research will be used to measure awareness of public service and advertising campaigns. In the first study, an effort is being made to assess the awareness of women about who represents them in Congress. First of the KGLM reports will be available early in June, with monthly summaries released thereafter, pointing up major findings for each of the four weekly studies during the month.

NAB names code monitor

Air Check Services Corp. of America, headquartered in Chicago has been assigned to monitor stations subscribing to NAB's Radio and TV Codes. With tape monitoring facilities in over 400 cities in all 50 states, it is headed by Richard Drost and 50% of its employees are disabled and 10% visually handicapped.

NAB president LeRoy Collins said that although the Radio Code monitoring program is not yet two years old, "we expect to monitor by actual air check about 60% of the present subscribers during the next 12 months, with a supplementary project of program log review

on the remaining 40%. In addition, the TV Code monitoring program, now in its eighth year, covers all 406 subscribers this year."

Collins, meantime, has asked the heads of the nation's 50 largest advertising agencies to cooperate with radio and tv stations subscribing to the codes, pointing out that a year ago he told a 4A's convention that broadcasting and advertising share a common responsibility to improve both. Since then, he adds, broadcasting has stepped up its self-regulatory activities and is "making significant gains in more effective code enforcement."

Radio's classical music in tune with viewers

Classical music on radio complements TV. This is the conclusion of a new study conducted by Pulse for RKO General's station in the nation's capital, WGMS.

Pulse took 800 interviews in Washington last November and found that 25.3% of all homes surveyed reported no TV viewing between 7 and 11 p.m., Monday through Friday. These non-viewing homes, the study continues, include a greater proportion of professional and technical personnel. In turn, the non-viewing homes were found to be heavier radio-listening homes.

The study surveyed suburban homes which represent 59% of the Washington metropolitan area and found these homes had a higher in-




WHY SALES CLIMB ALONG THE SKYLINE

You get a spiffy looking sales picture in this "one-buy" TV market where Apparel sales are as big as the 33rd metro area and Furniture-Appliance sales as large as the 31st.



SKYLINE TV NETWORK

P.O. BOX 2191 • IDAHO FALLS, IDAHO
CALL MEL WRIGHT, AREA CODE 208-523-4587
Call your Hollingbery office or Art Moore in the Northwest or John L. McGuire in Denver. 
KOOK Billings / KFBB Great Falls / KXLF Butte
KID Idaho Falls / KBLL Helena / KLIX Twin Falls

JACKSON, MISSISSIPPI WJTV CH. 12

OVER
350,000
TV HOMES

OVER 1 3/4
BILLION
DOLLAR
CONSUMER
INCOME

1615 FT.

JACKSON, MISSISSIPPI

come than those in the District of Columbia itself.

And when it came to radio listening, Pulse reported, the classical music station concentrated more of its audience among these suburban homes than other stations.

SYNDICATION

NEW PROPERTIES: ABC Films has already signed four stations for

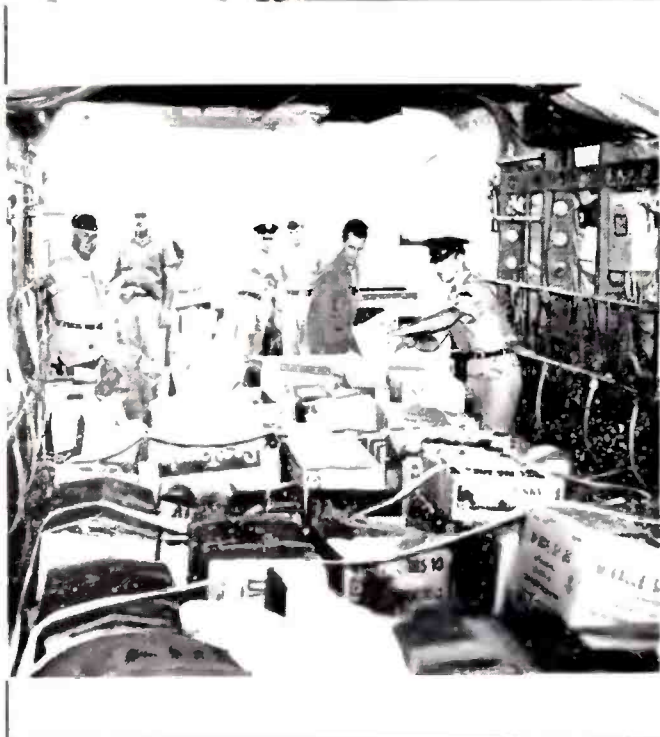
its just-released, off-ABC TV *I'm Dickens . . . He's Fenster* skein of 32 half hours. Stations are WABC-TV, New York; WCPO-TV, Cincinnati; KOMO-TV, Seattle-Tacoma; and KABC-TV, Los Angeles . . . The Assoc. of Better Business Bureaus has released a series of public service messages for tv broadcast, seven color slides with suggested copy. Although the slides

may be used without voice background, copy has been provided for 8, 20 and 60 second IDs. NBC, CBS and ABC have notified all affiliates of the series and local BBBs will make them available to the stations. Stations in non-BBB cities should write to the Industry Relations Division of the Assoc. of Better Business Bureaus, 701 Chrysler Bldg., New York 17, N. Y.

13 proves lucky for hungry Mexicans



Thirteen proved to be a lucky number for hundreds of residents of Alazan, Mexico, suffering from malnutrition due to a severe drought. Their plight was first brought to light by KRIO, McAllen, Tex., whose news director, Jack Terry, appealed for food and medical supplies on his newscast and contacted other stations around the state for similar aid. Soon, 12 other stations joined in and within a week nearly 100 tons of food, plus medical supplies, were flown to the Mexican city. Other stations taking part were KTVT-TV and KFJZ, Ft. Worth; KNUZ, Houston; KBOX and KLIF, Dallas; KONO, San Antonio; KDOK, Tyler; KZOL, Farwell; KECK, Odessa; KRGV-TV, Weslaco; KGBT-TV, Harlingen, all Texas, and KXEX, Fresno.



SALES: National Telefilm Association sold its package of 89 color, animated episodes of *TinTin* to WGN-TV, Chicago . . . Four Star Distribution Corp. chalked up 30 sales (in 27 markets) in the first two weeks of May on its off-network series . . . *The Dick Clark Radio Show*, produced and distributed by Mars Broadcasting, to CKPT, Peter-

placing William Morris. In Bangkok, Four Star's representative will be Thomas A. Mader.

MOVING: Howard K. Gottfried to the new post of vice president, production administration at United Artists Television.

David Gerber appointed senior vice president of GAC-TV. He'll con-



Award brings good friends closer together

Cyrus S. Collins (l), Pan American-Grace Airways v.p., and Pru Devon, conductor of Panagra-sponsored "Nights in Latin America" series, hold awards presented by Elliott M. Sanger (r), exec v.p. of WQXR, New York, for "fostering better understanding of the countries, the people and the cultures of South America . . ." through 13 years of broadcasting on the radio station

borough, Ont., bringing total markets in Canada, Puerto Rico, and the U.S. proper to 45 . . . With the addition of six sales, *Trails West*, the Ray Milland-hosted series of 52 re-titled episodes of *Death Valley Days* has been sold in over 100 markets by Robeck & Co.

FINANCIAL REPORT: For the fiscal year ended 31 December 1962, Walter Reade-Sterling earned \$212,549 on revenues of \$9,406,181, equivalent to 14 cents per common share.

OVERSEAS NOTE: Four Star International signed Interlingual Television K.K. to a one-year contract as its sales agent in Japan, re-

tinue his responsibilities in the development of new programs and the national sales area.

Leslie Gottlieb rejoins GAC-TV as a vice president, creative programming, east coast. He was formerly a v.p. of CBS and NBC TV.

Malcolm Stuart named vice president, creative programming, west coast of GAC-TV.

David Savage to vice president and head of the new programming division of Gerald Productions.

Sheldon Gunsberg to executive vice president of Walter Reade-Sterling.

Perry Hotchkiss from KOMY, Watsonville, to a staff job with KEWB, Oakland.

on
Chicago's magnificent mile

new decor,
new appointments,
new meeting and
conference space . . .
800 modern rooms and
suites completely
refurbished . . .
air-conditioning
and TV . . .
convenient municipal
parking adjacent . . .
close to all downtown
business appointments . . .
a choice hotel in an
excellent location
close by
"advertising row"

**ALLERTON
HOTEL**

701 North Michigan Avenue
at Huron
Home of the TIP TOP TAP
Visit the LAZY LION
Telephone SU 7-4200
TWA 312-222-0185



**\$1.11 an hour
staffs your station
with IGM
SIMPLIMATION**

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Charles C. Woodard, Jr., vice president and assistant to the president of Westinghouse Broadcasting Co., named associate director of the Peace Corps for Public Affairs.

STATIONS

CHANGING HANDS: WSEB, Sebring, Fla., sold to H. Philip Nesbitt of Dixon Industries. Seller is William K. Diehl of the Highlands Broadcasting Corp. and total consideration was \$12,500. Hamilton-Landis handled the sale.

ROUND-ROBIN: The five NBC TV o&o's last week launched an exchange of educational programs similar to the annual project of the CBS TV stations. Each station inaugurated the plan with its own locally-produced educational series, to run for a period of four weeks, after which the programs will rotate among the stations. The first cycle will be completed at the end of 20 weeks, at which time each station will begin a second cycle of programs according to the same concept.

NEWS BEAT: KDKA, Pittsburgh, became the first station in the city to create a permanent state capital news bureau. Political reporter Mark Forrest will head the new Harrisburg operation and special emphasis will be placed by the bureau on Governor Scranton's weekly news conferences.

PLAY BALL: Any one care to place any bets on the special exhibition game which local radio and tv personalities will play before the 4 June Cleveland Indians-Detroit contest? The station slugger are scheduled to play from 7:30 p.m. until 7:55 p.m. or until one team gives up. The Indians have announced that, in order to aid the "athletes," base paths will be shortened and the game will be played with a softball.

RADIO RATE CARD: Drawing upon his experience of a decade as head of RAB, KGLM, Los Angeles, president Kevin Sweeney thinks that "rate card jungles that

time buyers face in buying radio are so impenetrable that it is easy to see why they abandon the effort." To combat this problem, Sweeney's station has offered what it terms "the simplest rate card in use by any big market radio station." The new card cuts down to 11 lines—seven for minutes announcements, seven for 30-second announcements—a card that formerly had nearly ten times as many classifications and discounts. All

prices are stated in full dollars rather than in the "senseless dollars and cents totals that save no one at the advertiser and agency level a dime and cost radio millions of dollars annually in budgets," said Sweeney.

SALES: Palo Alto Mutual Savings & Loan Assn. bought a pre-football game and post-basketball games series of sportscasts on KCBS, San Francisco, pacing a sales spurt at



Centennial for auto-maker, broadcast pioneer
Henry Ford, whose birth centennial is being observed this year, was a broadcast pioneer as well as auto-making genius, having begun radio experiments early in 1920 and using his wireless station (WWI) at Dearborn, Mich., to air Harding-Cox election returns 2 November, 1920, along with KDKA, Pittsburgh. Among Ford's milestones was first airplane ride with Charles Lindbergh in August, 1927 (upper l); 1929 reunion with Thomas Edison and (r), WWI talk



Dog food and diamonds on agency menu

Relaxing at "Alpo Night at the Phillies," dinner and baseball game sponsored by Weightman, Inc., clients Alpo Dog Food and the Philadelphia Phillies for some 50 grocery trade reps, are (l-r) Weightman proxy S. A. (Sid) Tannenbaum; Alpo sales head Raymond J. Mulligan; Philadelphia food broker Anthony L. Hunsicker, and former Phil Richie Ashburn, who now broadcasts the games

the station which includes 28 new accounts signed during April . . . One week after the program's debut, three sponsors have bought the entire hour of *Bingo en Domingo* on KMEX-TV, Los Angeles. They are Graybar Electric, Newberry's Stores, and Powerline Oil . . . The Teamsters Union bought *The Charlie Johnson Show* aired at 8 a.m., Monday through Friday on WIL, St. Louis. Johnson is a star quarterback of the St. Louis Football Cardinals, and former all-American football great.

PROGRAMING NOTES: For the first time the doors of an Illinois state institution for the mentally retarded were opened to admit a television camera crew. The result is *Friday's Children*, a WGN-TV Chicago, news factual camera report filmed at the Dixon State School, which will be televised tonight (27) 9-10 p.m.

DOCUMENTARY IS SPONSORED: Group Hospitalization, Inc. and Medical Service of D. C. via J. Walter Thompson will sponsor a WRC-TV, Washington, D. C. documentary. Titled "Washington: A City in Trouble," the hour-long special reviews the racial problem

in the nation's capital. The program airs Thursday, 23 May, 10-11 p.m., pre-empting normal NBC network programing.

NEW OFFICERS: Southern Nevada Broadcasters Assn. elected Joe McMurray, KORK, Las Vegas, president; Bill Stiles, KLAS-TV, Las Vegas, vice president; and Mike Gold, KLUC, secretary-treasurer. This group plans to join up with northern Nevada broadcasters to form a statewide association later this year. Nevada is the only state in the nation that doesn't have such a group.

NEW QUARTERS: Television Corp. of Michigan broke ground for \$100,000 offices and studios of WILX-TV, Battle Creek-Jackson, and WJCO. The one story structure will be built on U. S. 127 between Lansing and Jackson, and will be ready for occupancy 1 August.

MEMORIAL: New York Commodities Corp., distributors of Atalanta and Krakus brands of imported Polish ham, will present the *Jacques Fray Memorial Concert Series* of four piano recitals over WQXR, New York in tribute to

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Newsmakers in tv/radio advertising

the late Jacques Fray who, the sponsor opined, effectively and enthusiastically represented its products over the air. The programs will be broadcast over WQXR on Mondays, 3, 10, 17 and 24 June, 7:30-8 p.m.

POWER BOOST: KOOL (FM), Phoenix, now transmitting with 100 kw instead of the former 57.5 kw. Increased power extends the station's coverage to more than 75% of the state . . . **WROK, Rockford, Ill.** has increased its daytime power to 5000 watts. The station continues to operate with 500 watts at night on 1440 kilocycles.

MOVING: Edward Meizels to account executive, WCBS-TV, New York.

Virgil Mitchell to manager of advertising, promotion and publicity for Paramount Television Productions and its station KTLA, Los Angeles.

J. Warner Rush to the sales staff of WINS, New York.

Samuel S. Carey to vice president, assistant manager; **Willard R. Christian** to local sales manager; and **J. Douglas Freeman** to operations manager, all at WRVA-TV, Richmond.

REPRESENTATIVES

APPOINTMENTS: KBLA, Los Angeles, to HR Representatives . . . **WMAM, Marinette, Wis.,** to Burn-Smith Co. . . . **WMHE, Toledo** to Herbert E. Groskin . . . Following to Vic Piano Assocs.: **WQXT, W. Palm Beach, Fla.,** **WBMD, Baltimore, WYND, Sarasota-Brandenton, Fla.,** **WTMT, Louisville, Ky.,** **WEGP, Presque Isle, Me.,** **WTKO, Ithaca, N. Y.,** **WALG, Albany, Ga.,** **WMOG, Brunswick, Ga.,** **WBZE, Wheeling, W. Va.,** **KASH, Eugene, Ore.,** **CAST, Astoria, Ore.**

MOVING: Richard N. Savage to ABC TV Spot Sales as account executive in the San Francisco office. **Richard Leader** to office manager and **Robert Billingsley** to manager, tv department both at H-R, Los Angeles.

Clay Forker appointed director of the Pearson National Representatives' Atlanta office.



Watts Wacker

D. P. Brother has named Watts Wacker a senior v.p. Before joining the agency as v.p. and director of media he was media director of Geyer's Detroit office, and previously had been cooperative advertising supervisor for BBDO. He was recently elected vice chairman of the Michigan Council of Advertising Agencies.

Bert S. Cross

Presently a director of 3M, the Mutual parent company, and v.p. of its graphic products group, Cross has been elected 3M president. He succeeds Herbert P. Buetow who leaves the presidency after a ten-year tenure, but will continue to serve as a director of the company. 3M manufactures 27,000 product items for the home as well as industrial use.



William H. Erskine

He has been elected president of J. Walter Thompson, Ltd., the agency's Canadian company. Erskine, who has been a v.p. and manager in Montreal and a director of the company since 1956, is also a director of the Canadian Assn. of Advertising Agencies, Canadian Advertising Research Foundation, and the Bureau of Broadcast Measurement.



Richard S. Stephen

Effective 1 September, Stephen will succeed Oliver Naylor as general sales manager of WBRC-TV, Birmingham. Naylor then becomes assistant to R. T. Schlinkert, WBRC-TV's general manager and vice president of Taft Broadcasting. Stephen's present post of local sales manager will be filled by Jesse S. Peaver, WBRC-TV account executive since 1956.



Alfred J. Roby

Roby has joined Lennen & Newell as senior v.p. and management account supervisor on the Colgate-Palmolive account. Recently management supervisor at Dougherty, Clifford, Steers & Shenfield for Bristol-Myers, Roby had been with McCann-Erickson as management supervisor on Nabisco, Minute Maid and a number of other accounts.



NEGRO STUDIES: THE NEED IS URGENT

By HARRY NOVIK

*president and general manager
WLIB, New York, N. Y.*

America's many market-places have been surveyed in all phases but one. And that one—the Negro community—is conspicuous by its very absence from the multitudinous research studies and sales promotion pieces blasted forth daily in behalf of the broadcast media.

Little definitive qualitative and quantitative breakdown of Negro community's impact has been charted or surveyed. Yet this Negro market now totals 11 per cent of the national population—and approximately the same percentage of its consumer spendable income.

To paraphrase the commercial, ad agencies are crying for this kind of material. And I say that literally. Their account executives and the heads of their ethnic departments know the values of this market—because they get the sales figures from the business firms they represent in advertising.

It seems to me, therefore, that in-depth studies should be undertaken now by the established and recognized promotional arms of the broadcasting industry to fill this void—by the NAB and RAB, for example. And it seems to me, that these studies should be made immediately—not a year hence, but right now.

These account executives and ethnic department heads now have insufficient yardsticks to guide them in translating advertising requirements to plans for further development of this valuable and constantly growing Negro market.

They are limited to a few basics as guides. For instance, they know radio has far outstripped other media in providing daily oriented services to the Negro communities in the nation's major cities, particularly the top ten markets. There is at least one radio station in each of the top ten metro centers serving the Negro community

daily, and a total of 17 covering all 10. But in only one of these cities, Chicago, is there a daily Negro newspaper. Actually, there are 343 radio stations in the country daily programed for the Negro audience.

We know 78% of the national Negro population has migrated from rural areas into big cities—with the top ten marketing centers comprising the bulk of this population. Further evidences of this trend were even more sharply brought into focus by Sen. Harrison A. Williams, Jr., of New Jersey, who heads a subcommittee studying the problems of mass rapid transit and urban highway links.

Sen. Williams' interest—in addition to his personal pro-civil rights activities—stems from studies made of national population shifts during the past score of years, the so-called "population explosion." World War II economy plus post-war releases of military personnel were particularly strong shots-in-the-arm to the trend of Negro migration to major metropolitan areas. Medium and higher income Negro families—in the main, professionals plus junior executive white-collar and blue-collar personnel—became suburbanites, tending to follow consumer habits common to fringe-of-city living practices.

We know, too, that the Negro community likes to listen to its own radio, and to read its own newspapers and magazines. As a result, each Negro community is a kind of center of its own within a metropolitan complex. It must be dealt with individually rather than through a mass media approach. Advertising agencies are well aware of this, and accordingly, are scheduling more and more Negro radio buys in metro area campaigns.

But these Negro markets need the same kind of in-depth research studies now basic to regular markets throughout our land, the full gamut of consumer spending habits, reading and listening habits,

leisure-time likes and dislikes, etc.

The need is great. So is the market. The 343 stations now programing daily to the Negro community represent about one-tenth of the licensed commercial stations on the air—approximately the same proportion as the Negro population is to the national total. And even more importantly, these stations are looked upon by the Negro community and its leadership as the direct liaison to the Negro citizen—much more so in today's hurly burly of events than Negro print media.

Little is being done now to put this growing market into the advertising perspective it justly deserves. A national market with as much consumer spendable income as this one, and respondent only to those services specifically catering to it, deserves an intense study of the hows and whys of what makes it tick.

HARRY NOVIK



A native New Yorker, Harry Novik began his career in the wholesale dress business, made the switch to broadcasting in 1949 when he and his brother purchased WLIB. He revamped the station's programing, and has been successful in serving the Negro market. WLIB's public service and public affairs programs have garnered many awards and accolades. Novik is very active in many community organizations.

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RADIO DRIVE FOR HOWARD CLOTHES-OLE!

The promotion in progress for Howard Clothes' San Juan dinner jacket collection involves a merchandising tie-in with Commonwealth of Puerto Rico. The campaign, which was timed to coincide with the chain's annual Father's Day push, focuses on a chainwide contest that offers week-long holidays in San Juan for 20 grand prize winners. The radio drive includes 20 stations in 14 cities. (Mostly east coast markets, plus Chicago.) The schedule utilizes almost 400 minute spots, aired during a four-week period. Newspaper insertions are also being used. Mogul, Williams & Saylor (New York) is the agency.

TV BUYING ACTIVITY

- **Horsman Dolls** will launch the most extensive advertising campaign in its 98-year history during the last quarter of this year. Push will promote three dolls, Thirstee Cry Baby, Lullabye Baby, and Poor Pitiful Pearl. Buyer John Higgins of the Manchester Organizations (New York) purchasing children's show minutes. The tv campaign will probably go into 22 major markets, with a 7 October start date. Promotion includes consumer magazines, local newspapers, and participation on network tv.

- **Pet Milk's Musselman Apple products** drive set to begin 10 June for a seven-week run. Glee Duff at Gray & Rogers (Philadelphia) buying daytime minutes to reach women. He is also buying housewife minutes for a radio campaign which will run the same time. Campaign will go into about 26 markets, some radio, some tv.

- **Associated Products 5-Day Deodorant** starting a campaign early in June to run anywhere from 13 to 49 weeks, depending on the market. Target is women, and the plan is to use fringe minutes, prime chainbreaks, and weekend minutes. Buyers at Doyle Dane Bernbach are Nate Rind and Betty Janco.

- **Castle & Cooke Bumble Bee Seafood** to promote their canned tuna with an 8-week campaign expected to begin 3 June, and aimed at women (65%) and kids (35%). Buyers Yoland Torro and Frank Leoce at Richard K. Manoff (New York) seeking fringe and daytime minutes, fringe and daytime chainbreaks, and I.D.s.

RADIO BUYING ACTIVITY

- **Ocean Spray Cocktail Juice** going into about 20 markets, mostly along the east coast, with a 10-week campaign set to start 3 June. Drive will consist of Monday through Saturday daytime and morning minutes. Buyer is Ginny Conway at McCann-Erickson (New York).

- **White House Apple Products** campaign will begin late May for a 13-week run in 26 southeastern markets. Minutes are being sought to reach women. Buyers at Cargill Wilson & Acree (Richmond) are Sylvia Burton and Reynold Siersema, Jr.

Of all radio stations in the Metro Washington 5 county area—

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*Pulse Washington, D. C., 5 County Area, Jan.-Feb. 1963

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A new name in broadcasting? Almost.

It is and it isn't. It's more suitable. The meaning is clearer. Westinghouse Broadcasting Company is a good name, but sometimes confusing. Some people think we're a network. A few even think we're the Electric Corporation. (We're actually a wholly-owned subsidiary.) We're a Group of six radio and five television stations in eight major U.S. cities.

Neither a network, nor an aggregation of individual stations, the Group is a new and significant development in the broadcasting industry. We are eleven local stations united by a common phi-

losophy about broadcasting. We have financial, creative manpower and management resources greater than the individual station. We have the local operating flexibility no network can match. These resources represent an opportunity as well as a responsibility to serve our communities in ways neither individual stations nor networks are capable of doing.

If you've seen "The Steve Allen Show," or "The Children's Specials" on television, or heard "America Sings," or "Africa: Peace Corps Plus One" on radio, or listened to reports from our Washing-

ton and European News Bureaus, you have an idea of how Group projects augment local and network schedules and represent a new source of programming for the industry.

It was to emphasize the uniqueness of the broadcasting Group, as well as to clear up any existing confusion about who and what we are, that we decided to be known as Group W. So please call us Group W from now on. It stands for the same dynamic broadcasting that's always been associated with the Westinghouse Broadcasting Company.



WESTINGHOUSE BROADCASTING COMPANY

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