

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Special report  
on Hollywood  
plans for '64  
season—p. 23

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BIGGEST  
CONCENTRATION  
OF RICH  
DAIRY FARMS  
IN AMERICA



*In the Land of  
Milk and ~~F~~<sup>M</sup>oney!*

**WBAY-TV 2**  
GREEN BAY, WISCONSIN  
MANAGER: FRANK GORNER • REPRESENTED BY N.B. LEON

# NO OTHER STATION CAN MAKE THIS STATEMENT 5 CONSECUTIVE YEARS



**50% SHARE of AUDIENCE**

AMERICAN RESEARCH BUREAU DIVISION OF C. E. I. INC.

Exception To The Rule

## WKRG-TV — Mobile — Pensacola

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

Note: The dates used herein are estimates from March ARB surveys 1959 through 1963. Audience measurement data are estimates only—subject to defects and limitations of source material and methods. Hence, they may not be accurate measures of a true audience.



Represented by H-R Television, Inc.  
or call



\*3 station VHF market

C. P. PERSONS, Jr., General Manager

**Loevinger plays safe:** FCC's Lee Loevinger has made some mercurial recommendations on what to do about commercials regulations which manage to flow in all directions at once. In a talk last week to Oregon broadcasters, he first chided the industry on its monotony of approach in comments to the FCC, then offered these possibilities:

- Take inside-out approach to NAB Code limits. Use non-commercial program time requirements indicated by current NAB commercials' Code maximum, as gauge of broadcaster's operation in the public interest. "This would permit flexibility and change from time to time."

- Or—set up time standards based either on NAB Code or FCC proposals, to be considered as "prima facie or presumptive specifications of the public interest, but which are not conclusive or compelling." Also productive of flexibility and adaptability — and, broadcasters might add, plenty of knockdown drag-out argument.

- Or—have every broadcaster prescribe his own code limits in advance on application program proposals, and check follow-through at renewal time.

Loevinger hastened to add that these ideas are merely suggestions, not recommendations. In any case, he feels FCC shouldn't hold broadcasters to "fractional" deviation from program prospectus. On the other hand, FCC would be practical to hold applicant to a maximum amount of time for commercials, etc. Broadcasters will take it from there . . . probably to Rep. Rogers' hearings this week on his bill to bar FCC action limiting commercials. FCC chairman Henry will be on home soil, and will probably shepherd the commission flock to the congressional ordeal.

**Rating swerve:** New 30-market Nielsen prime time ratings took on a somewhat different

look during week ending 27 October. CBS and NBC were a tenth point apart, while ABC dropped down. Latter noted among other things, preemption of *Outer Limits* for documentary, during the rated week, as reasons for sudden change. Half-hour wins by network were: CBS 18, NBC 17, ABC 14.

By share of the audience, the NMA's look like this:

Week Ending	ABC	CBS	NBC
29 Sept.	28.3%	33.0%	28.0%
6 Oct.	28.6	32.7	27.3
13 Oct.	29.7	31.0	27.7
20 Oct.	29.3	29.2	29.4
27 Oct.	26.6	30.7	30.6

**Agreement at last:** After six months of negotiation, RAB and NAB have agreed on a jointly sponsored radio audience methodology study. Last week's agreement, subject to approval by each group's board, calls for an outlay of \$75,000 apiece. RAB hopes to raise at least \$50,000 more to obtain the \$200,000 it considers necessary for the project. At an NAB meeting last month, Group W's Donald H. McGannon, who worked out the agreement with RAB's Edmund C. Bunker, stressed NAB would contribute its share in small amounts, thereby maintaining some control of the project, and retaining the right to withdraw if it wishes (SPONSOR, 21 October). NAB, polling its board by mail for approval, expects a decision this week. RAB board members will vote at their 12 November meeting in Washington.

Also announced last week was closing of agreement between Advertising Research Foundation and RKO General Broadcasting in which ARF would consult with the station group on the radio methodology studies it will conduct in Detroit.

**Disease of fear:** Galloping, growing, withering fear is developing in radio, a worse disease than the medium's . . . anemia brought on by overpopulation and underselling, says Thomas J. Swafford, president of White Oaks Broadcasting (KDEF-AM-FM), Albuquerque. He told the Ore. State B'casters Assn. the fears are competition, creditors, cancellations, failure. "Afraid to turn down a rate chisel, not only because he needs the money, but for fear a competitor will take it. Afraid to turn the screws on the agency six months in arrears for fear he'll never get another schedule out of them. Afraid to turn down a retailer who wants a phoney affidavit so he can collect more co-op money for the same reason. Afraid to fight a new license application in his already saturated community for fear it'll go into a hearing he can't afford. Afraid to editorialize and sing out against the shoddy referendum or village boondoggle for fear of offending someone who's in a position to bring reprisals. And most of all," said Swafford, "fear of government."

**Huntley buys stations:** Chet Huntley is part of four-man group taking over WALK (AM-FM), Patchogue, and WRIV, Riverhead, in Long Island, both purchased from Suffolk Broadcasting at a total of \$367,500. FCC just approved transfer to newly formed Island Broadcasting, which, in addition to Huntley, has as its principal partners: Edward W. Wood, Jr., former gen. sales mgr. of Cello-matic Div. of Screen Gems Industrial Prods.; Jerome Feniger, general corporate exec of Cowles Magazines & Broadcasting; and William W. Mulvey, senior v.p. of McCann-Erickson. Wood takes over as president and gen. mgr. of the stations.

**Colorforms gets FTC red light:** The commission issued a consent order halting deceptive advertising by the New Jersey toy firm, specifically citing its tv commercials. FTC says

the ads create the false impression that both its \$1.98 and 98-cent "Miss Ballerina Dress-up Kits" contain three dolls and the same amount of doll clothing. In reality, the 98-cent kit contains but one doll and a smaller assortment of clothes. These typical claims are challenged: "You can have hours of fun. For here are three dainty little ballerinas . . . with lots of ballerina clothes. For \$1.98 . . . or 98 cents in a smaller size." In another action, FTC adopted a proposed order to cease and desist issued last 24 May against Earl Scheib, Inc., Beverly Hills, national chain of automobile paint and repair shops (see SPONSOR, 17 June 1963). Charge was bait advertising and deceptive pricing, savings, and guarantee claims.

**FCC defines willful:** A broadcaster doesn't have to know he's acting in the wrong to earn the sobriquet, "willful," and so be liable to FCC fine. The FCC says a "willful" act means anything done when a licensee knows what he's doing, as distinct from "accidentally"—such as bumping into things. The definition was handed to four Minneapolis tv stations liable for \$500 fines (2 September 1962) for non-disclosure that downtown merchants sponsored talks favoring a Sunday closing ordinance. To get out of this one, the four would have to convince the FCC that the offending tapes were aired when station personnel accidentally hit a switch or bumped a knob.

**Florida promotion:** It will be worth money for citrus growers to mention "Florida" in air advertising. Florida Citrus Commission has an advertising rebate budget of \$200,000 divided between brand advertising of fresh and processed grapefruit. Citrus air advertisers can recover a substantial part of their campaign costs if, in selling grapefruit products, the word "Florida" is used in radio or tv commercials "at least as frequently as the brand name."

HOGBACK MEANS MONEY IN YOUR BANK



And you don't have to break it to get the money out. You just call the man from Hollingbery.

Hogback is a mountain, not a piggy bank. On this mountain in upper (really upper) South Carolina, WSPA-TV has just erected a new transmitter tower. The new WSPA-TV transmitter is • 3,468 feet above sea level, and 2,000 feet above average terrain in its area, which means an increase of 70% • equipped to broadcast with 316,000 watts, which means an increase of 23%.

This also means, among other pleasant things • a 60% increase in Grade B coverage contour, 2,070,869 people now receive compared with only 1,290,779 people before • coverage from Charlotte, N.C., to Toccoa and the Savannah River in Georgia, from the western North Carolina mountain country above Asheville southward at least to the coast of South Carolina at Columbia.

It means, in short, money in the bank for advertisers who want results in the 45th market (Sales Management Survey of Buying Power rating for the Spartanburg-Greenville-Asheville market).

For the rich, juicy Hogback details, ask the man from George P. Hollingbery.

**WSPA-TV**

owned and operated by SPARTAN RADIOCASTING COMPANY Walter J. Brown, President  
SPARTANBURG, SOUTH CAROLINA



in the nation's 45th market



# BUYING POWER *and* SELLING POWER



*you get both  
on WLIB*

The buying power of the greater New York Negro Community is an enormous \$2.25-billion.

As for "selling power" the facts here, too, speak for themselves. WLIB has more national advertisers than any other Negro-programmed station in the market. Often — more than all the rest combined. It's been that way year after year for almost a decade. There's just no other Negro station in the same league.

More WLIB is the ONLY station in New York City that programs to the Negro Community 7 days a week, 365 days a year. Today it is almost standard practice to include it as one of the "must-buy" stations in the market.

**WLIB**  
*Harlem Radio Center*

310 LENOX AVENUE, AT 125th ST NEW YORK 27, N. Y.

# SPONSOR

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SPONSOR® Combined with TV, U.S. Radio, U.S. FM. ©1963 SPONSOR Publications, Inc. EXECUTIVE, EDITORIAL, CIRCULATION, ADVERTISING OFFICES: 555 F. Ave., New York 10017. 212 MURRAY HILL 7-8080.

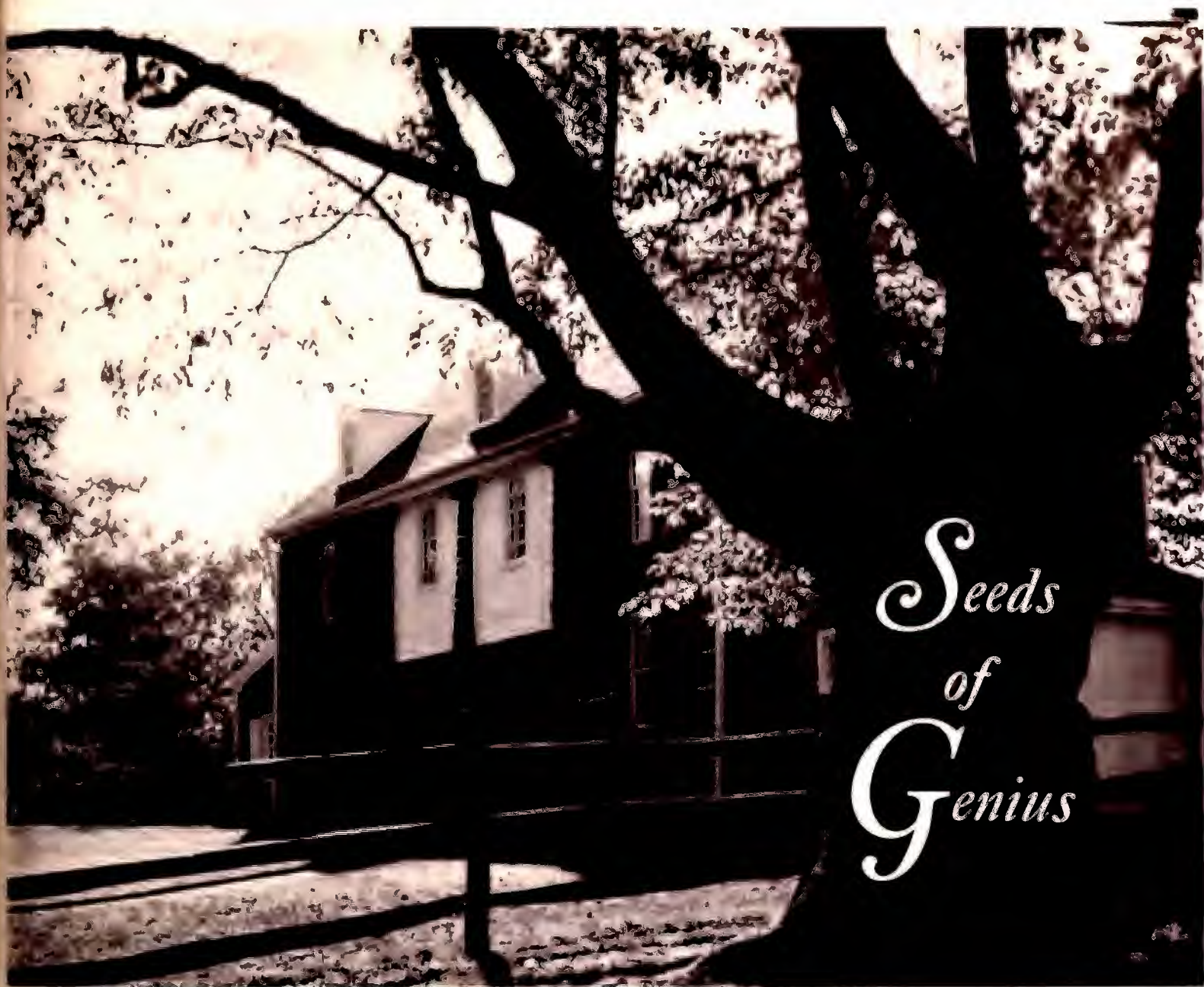
MIDWEST OFFICE: 612 N. Michigan Ave., Chicago 60611. MO 4-1166.

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# Seeds of Genius

## First in Philadelphia



At his home, above the banks of the Schuylkill, John Bartram — Philadelphia scientist — established the first botanic gardens in the United States.

Bartram's inquisitive mind, challenged by nature's mysteries, attained international recognition by publicizing the unfamiliar plant life of the colonies. As an enthusiastic collector, Bartram sought new and curious specimens throughout the wilderness of North America.

Bartram's Garden . . . still beautiful today after two centuries . . . recalls the rich accomplishments of the historic botanist. WIBG, Radio 99, First in listenership, according to Pulse, Hooper and NCS,\* serves the nation's City of Firsts — Philadelphia. The great adventures of the past — in industry, commerce and culture — serve well to provide glowing incentive for our future.

\*All estimated and limited as shown in reports

*Represented by Katz Agency*

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

# PROMOTION AND MARKETING

What's Blair's Promotion and Marketing Department done for you lately? If you're a Blair client, you could probably talk about it for the next hour.

Promotion and Marketing provides the facts and tools Blair salesmen need to serve you better. Helps you map a strong selling campaign... a campaign supported by local promotion and merchandising... a campaign that turns viewers into customers.

To do it all, Promotion and Marketing works closely with Blair research.

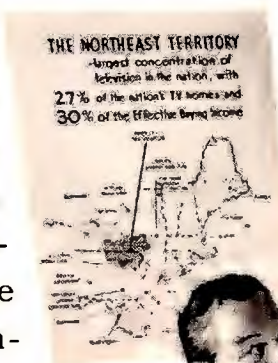
Stays on top of changing market conditions. Watches distributional patterns. Checks media coverage. Keeps an eye open for seasonal opportunities, audience trends, employment and industrial factors.

Results: increased audience

and sales for clients and stations; recognition and satisfaction for the staff of promotion and marketing (they have won numerous awards for outstanding sales promotion, audience promotion and merchandising); a smooth-running Blair team.

Blair specializes in the behind-the-scenes service that is the key to on-the-spot selling. Crack-jack groups of experts in Research, Special Projects, Sales Service, Promotion and Marketing back the best equipped and best informed sales team in the business. The sales team that shows you how to hit the hottest markets at the right time and with the right kind of schedule.

Blair service is service with a difference, the degree of difference that separates just fair results from outstanding results. Try it and see.



BLAIR TELEVISION



# PUBLISHER'S REPORT

One man's view of significant happenings in broadcast advertising

## The 4As sound off

The new life that John Crichton, president of the 4As, has breathed into that staid institution during his 18-month tenure is refreshing indeed.

Instead of treading on eggs, as has been the custom at the 4As, as well as some other like organizations, they're actually committing themselves on controversial issues. Next thing you know they'll be taking a stand on K&E's novel proposal to place spot business only on stations subscribing to the NAB Codes or a reasonable facsimile.

But as I was about to say . . .

John made news last week when he divulged the results of a questionnaire circulated among his membership concerning some ticklish broadcast problems.

The conclusions are listed on page 31.

I can't agree with all he said, but I admire his candor. I also admire his basic objectives.

He concluded his talk before IRTS, which has become a top forum of the broadcast industry, by saying:

"All agencies have a tremendous stake in the growth and development of the television and radio media. We acknowledge our responsibility in these areas.

" . . . it is possible to denigrate it (television) by thinking only in cost-per-thousand terms.

"We should like you to feel convinced of an identity of interest, a deep desire to improve the quality and performance and sales delivery of the medium, and a sense of mutual involvement and joint purpose."

In general, he indicated, agencies feel that government should not exercise expanded controls over advertising and programming, should not license networks, should not fix commercial time limitations, should not police rating services.

On the subject of whether additional uhf stations should be granted the vote was divided. But one top-10 agency chief told me that many of the "yes" votes simply meant that the respondents wanted more than 500 tv stations on the air. The current quota per market doesn't fill the national spot demand.

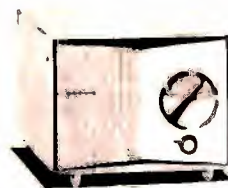
At the same time Crichton pointed out the serious injury FCC inflicted on radio when it opened the am radio floodgates from 900 to the present 3,800 stations regardless of economic consequences. He said this as a warning against a uhf population explosion.

This kind of agency involvement is all to the good. It's high time the 4As sounded off, even if I take exception (as I do) to some of the soundings. Maybe the ANA will follow suit. It gives valuable guidance to the broadcaster in the conduct of his business. And I suspect that the government will be listening, too.

*John Glenn*

## WPTR

ALBANY-TROY  
SCHENECTADY  
N. Y.



## WMCA

NEW YORK  
N. Y.



# DIFFERENT?

## PUBLIC SERVICE

—WMCA has earned for itself the reputation both of having a community consciousness and of effectively performing in the community's interest. We at WPTR have every reason to believe that we enjoy the same reputation in the Great Northeast. Therefore, both communities benefit from the total radio service that only professional and proficient broadcasters can perform.

## QUOTE:

— TO PERRY SAMUELS, General Manager — "The enthusiastic support of WPTR has been the high point of our campaign."  
—M. H. Yager, Campaign Gen'l Chairman  
WMHT—Educational TV

TO JIM RAMSBURG, Program Director — "Our U. N. Day Celebration (this year) was terrifically successful, and WPTR's contribution made it so."  
—Katherine O'Connor, U. N. Day Chairman

TO KEN PARKER, News Director— "It has been most gratifying to us to successfully carry out the public relations workshop. We are most grateful to you for presenting the idea to us originally, and for carrying through so beautifully with your own lively presentation."  
—Mrs. Robert Mack, President  
League of Women Voters of Albany County  
Albany, New York

TO PERRY SAMUELS, General Manager  
Pat Patterson does an excellent job. His participation in our Community Chest Red Cross Campaign recording session was a fine contribution to a successful production."  
—Neil L. Maylan, Asst. Deputy Commissioner  
State of New York, Department of Commerce

## RATINGS:

Because WPTR responds to the community, the community responds to us. WPTR has the greatest share of audience all day.

WPTR	STATION X	STATION Y	STATION Z
26%	18%	15%	14%

SOURCE: The Pulse Inc., July-August, 1963.  
\*See methodology and tolerance explanation in Pulse.

YOUR EAST MAN WILL BE HAPPY TO EXPLAIN WHAT WPTR CAN DO FOR YOU

# YES: WPTR

Albany-Troy-Schenectady

VP & GEN MGR: Perry S. Samuels



robert e. eastman & CO., INC.  
representing major radio stations

# CALENDAR

The when and where  
of coming events  
4 November 1963

## NOVEMBER

Oregon Assn. of Broadcasters, convention, Hilton Hotel, Portland (1-2)

Hollywood Advertising Club, luncheon meeting, Hollywood-Roosevelt (4)

National Academy of Television Arts and Sciences, forum "New Talent Showcase," Lambs Club Auditorium, New York (4)

National Business Publications, production seminar, Essex House, New York (4)

Central Canadian Broadcasters Assn., management and engineering convention, Royal York Hotel, Toronto (4-5)

Maine Assn. of Broadcasters, annual meeting, Eastland Hotel, Portland (6)

American Assn. of Advertising Agencies, eastern annual meeting, Waldorf-Astoria, New York (6-7)

Illinois Broadcasters Assn., fall convention, Chicago (7-8)

International Radio & Television Society, 1st annual college majors conference, Hotel Roosevelt, New York (7-8)

U. of Missouri School of Journalism, 6th annual freedom of information conference, Columbia, Mo. (7-8)

Washington State Assn. of Broadcasters, fall meeting, Ridpath Ho-

tel, Spokane (7-9)

Oregon Assn. of Broadcasters, conference on news coverage of the courts, Eugene Hotel, Eugene (8-9)

Assn. of National Advertisers, annual meeting, The Homestead Hot Springs, Va. (10-13)

Group W, 5th conference on local public service programming, Institute of Music, Cleveland (11-13)

Electronic Industries Assn., 19th radio fall meeting, Manger Hotel, Rochester, N. Y. (11-13)

National Association of Broadcasters, fall conferences, Dinkler Andrew Jackson, Nashville (11-15); Hotel Texas, Fort Worth (11-19), Cosmopolitan, Denver (2-

# UP PERISCOPE

JAMES  
GARNER

EDMOND  
O'BRIEN

ANDRA  
MARTIN

One of the big ones from  
WARNER BROS.

ONE

The latest and greatest selection of feature motion pictures for first-run television

ALAN  
HALE

22); Fairmount, San Francisco (25-26)

Advertising Women of New York Foundation, annual advertising career conference, Commodore Hotel, New York (16)

National Assn. of Educational Broadcasters, national convention, Hotel Schroeder, Milwaukee (17-20)

Broadcasters Promotion Assn., annual convention, Jack Tar Hotel, San Francisco (17-20)

New York University's Division of General Education, editorial workshop, Hotel Lancaster, New York (18-20)

Broadcasting Executives' Club of New England, luncheon meeting

with RAB president Ed Bunker as speaker, Sheraton Plaza, Boston (19)

The Television Bureau of Advertising, annual membership meeting, Sheraton-Blackstone Hotel, Chicago (19-21); 3rd annual sales managers meeting (20)

American Assn. of Advertising Agencies, annual convention, Statler Hilton, Cleveland (20)

International Radio & Television Society, newsmaker luncheon with W. Averell Harriman, Hotel Roosevelt, New York (20)

National Academy of Television Arts and Sciences, dinner, Hilton Hotel, New York (22)

Wisconsin Associated Press Broad-

casters, Milwaukee, Wis. (22-23)

Broadcasting and Advertising Division of the American Jewish Committee, dinner with Brown & Williamson Tobacco Corp. president William S. Cutchins as guest, New York Hilton, N. Y. (25)

International Radio & Television Society, special projects luncheon, Waldorf-Astoria, (27)

## DECEMBER

National Broadcasting Co., annual convention for radio and tv affiliates, New York (2-3)

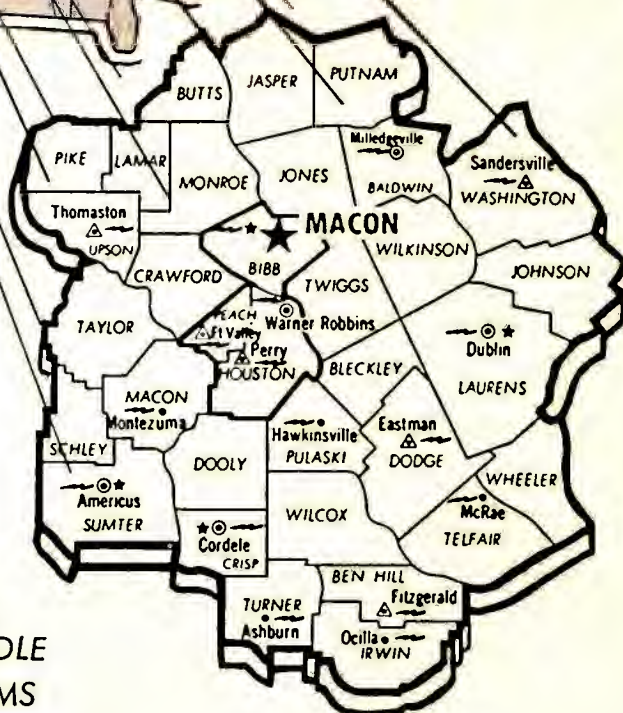
Broadcasting Executives' Club of New England, Christmas party, Sheraton Plaza, Boston (16)



# MACON...

*the rich, 33 county*

GEORGIA



## MIDDLE GEORGIA MARKET

571,000	PEOPLE
\$781,754,000	INCOMES
\$482,782,000	RETAIL SALES

Population, Income and Retail Sales from Sales Management Survey of Buying Power, for the 33 counties listed in ARB, February/March, 1963.

*CBS, NBC and ABC,  
PLUS STRONG MIDDLE  
GEORGIA PROGRAMS*

WMAZ-TV has selected outstanding programs for 1963-1964 from the three major networks. Added to these are strong local news, sports, farm features, entertainment and public affairs programming that appeal to the specific interests of the half-million people in the 33-county Middle Georgia Market.

Here is the WMAZ-TV market . . . almost ours alone . . . the dynamic 33-county MIDDLE GEORGIA MARKET, cultivated and served well by this strong station since 1953.

With Macon as its center and largest city, the MIDDLE GEORGIA MARKET is rich in industry, agriculture, and opportunity.

It's yours for the asking. Ask us!

### EXCLUSIVELY YOURS

WITH THIS STRONG ONE-IN-THE-MARKET STATION

#### *Affiliated Stations*

#### **WFBC-TV**

NBC Channel 4  
Greenville, S. C.  
Serving Greenville,  
Spartanburg-Asheville

#### **WBIR-TV**

CBS Channel 10  
Knoxville, Tenn.  
World's Tallest Tower

SOUTHEASTERN  
BROADCASTING  
CORPORATION

*Represented by Trery-Knodel, Inc.*

# WMAZ-TV

**CBS, NBC, ABC CHANNEL 13  
MACON, GA.**

OUR AM AND FM STATIONS ALSO SERVE THIS MARKET

# SPONSOR-SCOPE

4 NOVEMBER 1963

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

**Seldom have admen seen so many national Nielsen figures bandied about in tv.**

With the first of the October Nielsen National reports having indicated a close network race, there's been a spate of rating numbers given out which go well beyond the top 15, and some fine numerical hairs have been split by researchers.

The rush to the slide rules is justified, to some extent; the two-week over-all Nielsen averages actually cloud the issue of just how close the network battle has become.

CBS TV emerges as the winner with its 20.0 average rating (20.3 a year ago), while NBC has a 17.0 (17.7 in 1962) and ABC a 16.4 (14.7 in 1962).

Actually, there are some interesting differences between the two rating-week periods which make up the October I report. Some tv shows are already building, others losing audiences after the initial sendoff.

**The "winner" in a particular time period may only be holding a slight edge.**

In the second week of the October I national Nielsen, no less than 19 half-hour periods, *less than two points* separate the first and second-place programs, with 12 half hours showing less than one point separation (six of these involve ABC and CBS). If you toss in the possible rating ranges involved, networks are in a neck and neck race in quite a number of key time periods.

In only nine of the 49 nighttime half hours involved is there any sort of run-away. CBS has seven winners leading the next-highest show by more than five points. In effect, a handful of strong CBS programs are doing much to raise the over-all CBS TV audience average to a point where CBS looks like a strong network winner. Situation creates a problem for A. C. Nielsen Co., which isn't releasing the flood of data but could easily be in for criticism when Washington takes its next swipe at Madison Avenue adherence to rating theology.

**"Flagrant misrepresentations" have been largely eliminated from tv toy commercials.**

So said New York Code office manager Stockton Helffrich last week to columnist Peter Bart of the *New York Times*, although the NAB official admitted that "we're still far from Nirvana."

Bart also reported that toy industry sales this year at wholesale are expected to amount to some \$1.2 billion, as against \$513 million only a decade ago. Of toy industry ad budgets, "about 94%" is spent on tv, with the main push landing during the Christmas season, Bart revealed.

**NBC TV is stepping up the pace of its activities in merchandising this fall.**

One of the chief areas is development of merchandising gimmicks for multi-sponsored shows, in which old-fashioned single-sponsor identification tends to be lost in favor of low-cost mass circulation.

Such promotional material—point-of-purchase displays, premium items, prize contests, etc.—will be "prominently identified with the network show and principal characters" and will be offered to participation advertisers "at only a fraction of what it would cost each sponsor separately."

The network has also been sending "dozens of mailings of a varied assortment of promotional aids" tied to the new fall schedule to promotion managers of the network's affiliates.

## **Interest in reviving top network-level shows from radio's heyday continues to grow.**

Latest project: Herb Moss, head of Gotham Recording Corp. (commercials, recordings, studio facilities) is trying to obtain clearances — no easy task — on the 386 *Lux Radio Theater* shows hosted by Cecil B. DeMille during the famed drama series' run of more than 20 years on NBC and CBS. Moss is convinced that good-quality tapes, with the sound cleaned up, can be made from original acetates of the shows still in existence.

Moss feels that "a very large radio audience" could be attracted by the star-studded shows, which featured radio adaptations of movies with Hollywood casts. In its day, *Lux* drew audiences as big as 40 million on Monday nights.

On other fronts, *The Shadow* is already in radio syndication, and CBS Radio is trying to clear a number of top comedy shows for network reruns.

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## **Tv fashion shows will get a shot in the arm from Cotton Council next spring.**

The Council, which has used both spot and network tv in past two years, will work with stores in some 35 markets for all-cotton tv fashion shows. This is first time the Council has used tv with stores. Previous store promotions were limited to print, "Maid of Cotton" plugging, etc.

Cotton Council first used spot tv in fall of '62, adding network last spring, spots and network tv this fall. For 1964, Council will concentrate on daytime and nighttime network tv, dropping spot, but adding the tv store promotions. Working with Cotton Council on the store promotions is TvB.

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## **Petry's "standard rate card" for its stations is winning acceptance among agencies.**

Introduced a few weeks ago (see SPONSOR, 2 September), card codes a station's rate to one of 18 different classifications, depending on size of market. A number of agencies have written appraisals on plan, reaching generally favorable conclusions. One of top agencies says it "appears to be more negotiable," a charge also levelled by rep competitors. But appearance is a long way from fact, and Petry is holding fast on the rates.

At least six non-Petry stations have already adapted the card, it's reported. By January, Petry expects 16 of their stations will be standardized. Re-processing rate cards for stations takes considerable time, meaning only two or three stations a month are brought in.

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## **FCC oral argument on commercial time limit could be Congressional "public relations."**

Commission now will have good talking point this week when it faces wrath of Rep. Walter Rogers, during House Commerce communications subcommittee hearings on his bill to bar FCC from rulemaking on broadcast commercials. FCC's original proposal to consider adopting NAB Code limits on commercials has practically collapsed under industry pressures from without, and increasing skepticism about its use within commission ranks.

Candidates for oral argument appearance must send FCC a resume of their position, and time requested, before 12 November. FCC hearing date is 9 December.

# We're out 1 cabin cruiser

2 motorcycles, 28 transistor radios, 1 outboard motor

But these prizes helped us prove a point.

We held a contest a while back. More to measure the calibre than mere count of our listeners. We called it "The News-More-People-Quote Contest." It lasted 28 days and brought in 18,874 replies.

By today's standards of around-the-world cruises and \$100,000 checks, the prizes were not spectacular — and deliberately so. We were out to prove the *quality* of our audience.

And we made it difficult for a contestant to enter. First, he had to listen to the station on a regular basis to hear the latest "quote clue." This was generally a quotation taken from a recently broadcast statement by some prominent national or local figure. The trick was to identify who said it — and then to mail in this identification to the station. If this entry was correct, then it became eligible to be included in the drawing for prizes.

Considering the prizes and the difficulty in entering, the response was substantial and it told us plenty about the quality of our particular audience. (1) They like to be informed. (2) They remember what they hear. (3) They respond intelligently.

Isn't *this* the kind of attentive, responsive audience you're looking for each day? In weighing your client's media problems, no doubt *your* answer is "yes." So why not call your Petryman today.



WFAA-AM-FM-TV  
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# 555 FIFTH

Letters to the Editor

### QXR WEB HANDLES OWN OUTLETS

The excellent article in the 21 October issue of SPONSOR titled "Folk or Faust, It's All A New Sales Aria," is in error where it states that the QXR Network is represented by a spot sales organization.

The QXR Network is not represented by Ohland Robeck or by any other spot sales organization. QXR is a coast-to-coast inter-connected network like CBS or NBC, and all sales are handled by our own staff.

Naturally, we work cooperatively with the many firms which represent our stations where it will be to the benefit of the stations, as in the case of the Fels Philadelphia Orchestra program.

This clarification should in no way detract from an otherwise excellent piece.

Morton S. Stone  
vice president  
The QXR Network  
New York

### NOT LAST-MINUTITIS

In SPONSOR's 14 October article on Stan Freberg I was particularly interested in the quote by Freberg's General Manager Bill Andresen, namely:

"Stan works best under the pressure of an air date . . . Actually, most of our stuff goes out by air express 48 hours before it's due to start a broadcast schedule."

Your readers might be interested to know that much of *all the stuff* that is done on the West Coast for Eastern, Northwestern, Midwestern and Southern agencies goes by Air Express — not primarily because Western producers and others in the industry in California are prone to last-minutitis, but because much

of the talent is out there, and Air Express enables them to service Eastern clients just as quickly as their East Coast counterparts can.

MGM Telestudios, New York, for instance, daily sends tapes made in New York to Acme Film Labs in North Hollywood for lab processing and tape-to-film conversion. The whole process takes one day, including trans-continental shipment both ways.

The point is that Air Express has put Hollywood in the front yard of Chicago, Dallas, Washington, and New York.

Emil Seerup  
vice president  
REA Express  
New York

### "BETTER USE" OF SINGLE FIGURES

After studying the many scheme proposed by the various rating services in determining ranges versus single figure ratings, we have come up with the following rubber stamp to be used on all surveys in order to direct timebuyers, agency personnel, and clients to perhaps better use of single figures we have a ways used.

*Before using these single figures on rating, share of audience, or listeners in any category, we urge your careful study of page 000 showing the statistical error possible in these single figures within various percentiles. Management, WHIO-AM-FM-TV*

Obviously a flyer could also carry the same information.

Paul A. Loy  
vice president, gen. mg  
Central Broadcasting Co  
Des Moines



# COMMERCIAL CRITIQUE

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

## What happens when advertisers copy the vogue in commercials?

JOHN C. FARRIS  
senior print and tv writer  
J. Walter Thompson

What's newly wrong with television commercials?

Well, some are too loud, some are too cute, some are misleading, some are insulting to someone's intelligence, some are sensually irritating, and some are great. Strangely enough, many tv commercials in all the preceding categories are tremendously effective as selling messages.

But one of the worst things about tv commercials is that many are dislwater dull. They look alike, sound alike, are constructed alike and are a tremendous waste of money.

Example: Laughing, smiling young people, always in motion, enjoying themselves on horseback, on a sailboat, in a three-legged race, at a beach party wienie roast, and for some unexplainable reason, shooting clay pigeons. You know, girl misses clay pigeon, girl takes headache remedy, a cigarette, a quaff of beer, a chomp of chocolate bar, or all four plus a little stomach settler, then — Hot Cinders — girl hits clay pigeons! While she is smashing her inferiority complex the wily advertiser hints that YOU, self-identifying elod of a viewer, you too, can be successful if you take headache remedy, cigarette, etc.

I would classify this as a "school" of commercials, just as the so-called "lice of baloney, er, rather slice of life" commercial is in another school." The point being that the first two or three hundred advertisers who adopt a certain style of commercial will make an impact of some kind. But when you can't figure out if Mrs. Anos Flitz of

Metuchen, New Jersey (her name is supered for that documentary look) is trying in broken English to extoll the virtues of a detergent or a dog food, the commercial is no longer effective.

Why do some of our biggest advertisers slavishly copy the latest vogue in commercials year after year? Because it's easy, and easy to argue for. For instance, when the number one company in any field uses Mongolian idiots in their commercials, why shouldn't companies number two and three do the same and therefore, hopefully, sell as well as number one? Well, number one company was first, which is probably one reason why it is number one.

Much of the fault lies with the client who asks for the copycat approach, and with the account group which wants to avoid making waves with the client. Writers are saddled enough to want to dream up a new approach because it's more interesting for them, and might snag them "the award."

Naturally, not all clients want to carbon-copy their competitors or want rubber stamp account men working for them, but they are in the minority—as an hour or two in front of the telly will prove.

In writing parodies of tv commercials for my new LP record (above): "Fast, Fast, Fast Relief From TV Commercials," I was forced to choose 30-odd commercials that people would immediately know. Hated or admired, all were instantly identifiable. It would have been more difficult to satirize the "school" commercials.

Isn't it probable that these bland commercials are also too similar to score sales points with the confused viewer?



JOHN C. FARRIS senior print and tv writer at JWT on Ford, Puro-lator Filters, Reader's Digest, has written for comedians Bob and Ray, authored "ITT," a satirical book of cartoons, and collaborated on an original musical, "Stars on My Mind," produced in New Jersey. Farris, who entered advertising in 1952, considers his most unusual campaign in the video medium one in which a live bear appeared.



how does a tattoo



concern you ?



Two ways.

First — it's a perfect illustration of what a great campaign can do. Second — it proves that the advertiser who believes in advertising ends up a power in his industry.

So — how does this concern a broadcaster?

So — it works the same way here.

Every station that sells advertising — and has equal faith in buying it as well — always winds up with a bigger share of spot in its market.

Think it over.

And don't eliminate the "tattoo".

We respectfully suggest you find the "tattoo" that suits your station image best — then call SPONSOR.

SPONSOR reaches practically everyone involved in the purchase of time — of course. But there's a special segment it reaches best. We call it "the influential 2000" because this "influential 2000" actually purchases better than 95% of all national radio and TV spot. SPONSOR has a greater penetration of influence within this group than any other book in the broadcast field.

That's our sales "tattoo" — substantiated by every independent survey made.

▶ **SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE




## how do you fit a rhino into a rain barrel?

It isn't easy, but you can . . . if you're *thick-skinned* enough to be satisfied with just the rump. It's like ranking TV markets. You can take a small portion of the market by using the SMSA metro approach . . . but if you want the whole rhino, you've got to rank by total market *F'instance*. Less than 10% of the Charlotte Market is located in the metro area, but the total Charlotte TV Market contains 574,800 TV homes . . . ranking 20th in the nation!\* *And* all the rhinos are talking about WBTV's ripsnorting 87% lead over the market's second station.\*

**WBTV**  
**CHARLOTTE**  
JEFFERSON STANDARD BROADCASTING COMPANY

\*ARB TV Market Digest

Represented Nationally by Television Advertising  Representatives, Inc.

# Continued air-media boom forecast at IBFM confab

Doubled billings, 1,000 stations predicted for tv in 1970

**R**ADIO-TV financial experts heard some glowing reports on the futures of everything from tv's share of major-advertiser budgets to community antenna systems in New York last week at the third annual conference of the Institute of Broadcasting Financial Management. They also heard, in a few cases, some new and unusual facts about the size, shape and sales-producing abilities of broadcast media which may have their effects on 1964 budget planning.

Speakers included Norman E. Cash, president of Television Bureau of Advertising, who predicted an 8% increase in over-all tv spending in 1964, and Radio Advertising

Bureau president Edmund Bunker, who divulged the results of a New York pilot study on radio brand billings.

Also predicting giant strides for their industries were Frank Thompson, chairman of the public affairs committee of National Community Television Assn.; John Pinto, vice president of RKO General Phonovision; William L. Putnam, chairman, Committee for Competitive Television, and James Schulke, president of the National Assn. of FM Broadcasters.

TvB's Cash served notice to IBFM that "we're going to have to sell tv to advertisers at higher prices without giving them much more

audience. He said that although tv's total audience is now plateauing, there will be 30% more viewing by 1970, due to the increased mobility of portable sets, increased use of color tv, additional younger and older families, more leisure time, and a longer tv programing day. In addition, Cash predicted a "flattening" of tv's seasonality, as people increasingly take vacations in seasons other than summer, and as the school day and year is lengthened.

Cash saw a 145% growth in the dollar expenditures of the top 100 tv advertisers by 1970 (see box). In 1960, these top 100 accounted for \$900 million in tv spending. In 1970, if they continue their present



Commissioner Robert E. Lee—FCC



President Norman E. Cash—TVB

## Tv growth rate to top all-media increases

The nation's top 100 advertisers will have increased their tv spending at a faster rate (up 145%) than the rate at which they will have increased their all-media spending (up 100%) in the period between 1960 and 1970. So predicted Norman E. "Pete" Cash of TvB in New York last week at an Institute of Broadcasting Financial Management conference.

Other aspects of tv's financial growth noted by Cash:

▶ Tv has already established a track record of faster-than-average growth among ad media. In 1962, the top 100 advertisers spent 31% more for all-media advertising than they did in 1957, but spent 64% more for tv in 1962 than five years previous.

▶ The outlook for 1964, as projected by TvB, is for an overall increase in tv spending, as against 1963, of 8%. National spot tv will make the biggest gain (10%), TvB predicts. Network tv, which is already approaching a level of sales from which it is difficult to advance, will increase by 5%.

rate of growth, they will spend \$3.4 billion. In order to continue television's rate of growth, Cash added, the medium must have 12% more homes; 33% more viewing, and 55% more advertising revenues by 1970.

Cash saw no reason "why we shouldn't increase our cpm to meet that of magazines or newspapers. Our medium has certainly more dimensions."

Cash cited local advertising as an "area of growth." Newspapers, he said, are strong in local markets because of their department store advertising. "We've got to do something."

### Bunker tells of pilot study

RAB's Ed Bunker disclosed the results of a pilot study of radio brand billings which indicates that local, regional and national advertisers together spent some \$10 million (net) in radio in New York during the second quarter of 1963 (see story, page 47).

James Schulke of the NAFMB informed the broadcast financial men that it is probable that the fm audience may have doubled or even tripled since 1960. A lack of proper research techniques made it impossible, however, to prove this. He said that half of the fm audience has never been measured and won't be—"until better measurement techniques are devised."

NAFMB is currently working on two projects it hopes will eliminate these measurement problems. This fall, the organization will conduct fm audience surveys itself, analyzing the non-duplicated fm stations; listeners tuned to the fm band of duplicating stations, and a comparison of the fm audience's tv habits.

Schulke said that approximately 50% of the New York fm audience tunes to two good music stations, both of which duplicate their programming. He estimated their combined yearly billings at \$4 million, adding that with both, the fm band was given to advertisers as a bonus—they bought only the am. Four other commercial fm stations in New York, all non-duplicating, together bill only about \$250,000 yearly. "If am-fm duplicating stations sold each hand separately," Schulke said, "it would greatly increase the fm income."

Pay tv's cause was served by John Pinto, vice president of RKO General's pay tv experiment in Hartford.

Pinto predicted that pay tv in the 1970's "would not deprive those viewers who are happy with what they're getting on commercial tv. We will compete much more with operators of box office attractions such as sporting events, movies and theatrical performances."

He thought pay tv would assist

the business of commercial broadcasting in the 1970's, and said it's "high time broadcasters looked to what pay tv can offer them." He quipped that the "considerable earnings of RKO General's radio and tv stations are paying for the considerable losses of RKO's pay tv experiment."

### Sees no room for fourth web

"There is no room in television for a fourth full-time network," according to William L. Putnam, who represented uhf broadcasters at the convention. In 10 years, he predicted, there will be 1,000 tv stations operating, against today's total of almost 600. He anticipated that in larger markets the number of special-appeal stations would increase, and that in the same 10-year period the networks would decrease in importance. Putnam also said he doubted that major station operators and networks would enter uhf. "I don't expect them to risk money in uhf," he declared.

Catv's spokesman, Frank Thompson, advised his audience that "The public in the fringe areas and in one and two-channel markets will not sit still for second-class tv service. People want, and are willing to pay for, good tv service—and the community antenna will provide it." He referred to catv's opponents, saying catv would grow "if necessary . . . over the dead bodies of those against it."

Thompson said broadcasters were allowing themselves "to be governed by men instead of laws," and registered a plea for industry self-protection: "If we don't protect ourselves, let's forget the whole thing. If they use 'public interest' as their weapon, let's use the 'public' as ours."

With Price, Waterhouse & Co. IBFM has developed an Accounting Manual for Broadcasters, which recommends accounting procedures for stations. It is available to IBFM members at no charge, and to non-members at \$10.

Five directors were elected IBFM's board during the convention: Ralph Bucci, WJAR, Providence; George R. Fitzgerald, WLIX-TV, Jackson, Mich.; John Harlan, Triangle Stations; Roy W. Nation, KOA, Denver, and William D. Wagner, WOC, Davenport, Iowa.

# Hollywood gets ready for the 1964-65 sales season

Swing is back to adventure, comedy, entertainment in pilot projects aimed at agencies, advertisers and the tv networks

LONG BEFORE the current 1963-64 television season was unveiled this fall, every telefilm factory in Hollywood was busy preparing projects for next year's 1964-65 season.

That's because:

▶ Any worthwhile tv series project requires a long time in planning and preparation;

▶ inevitably the number of casualties on network series will continue on its annual 40-plus rate, and,

▶ a number of production companies which didn't plan for the future but concentrated solely on current product have fallen into serious difficulties.

Like General Motors, or any other industrial titan, the leading telefilm plants today have departments set aside for the sole purpose of developing and creating new projects which may ultimately be screened in Madison Avenue agencies. Sometimes these divisions carry fancy labels, such as giant Revue studio's New Projects Division; other times the work is simply assigned to specific executive personnel. In any event, more and more concentration is being applied to the future.

By a bare minimum count, there are well over seventy 1964-65 tv series projects now being blueprinted for next season. Admen will find the emphasis is on 60-min. dramas, ranging in subject matter from anthologies to adventure, and on half-hour comedies. There are about 10 of the 60-min. dramatic ventures being plotted, and 30 half-hour comedies. Here's more detail of what sponsors can expect to see in the 1964-65 model telefilm shows:

Most noticeable omission in the number of projects being blueprinted are the so-called "psychiatry series." Most tv executives in Hollywood are firm in the belief there is already too much of this on the air, not only in shows such as *The Elec-*

*enth Hour* and *Breaking Point*, but in various anthology and other series.

There are many other future projects being bandied around Hollywood, but the fate of all 1964-65 plans, except those few who have firm deals, depends on various factors of commercially sponsored tv.

*Will a network be enthusiastic about it, sufficiently, to come in on a co-production basis, thus at least*

*giving the producer a fair chance of making a sale?*

*What changes will be made in a number of plans contingent on what happens in this still-new season?*

But film factories can't wait to determine current and future tv trends. After all, the networks will be buying for next season in the next few months, and that doesn't give the telefilmeries a lot of time to turn out pilots.

So, telefilm executives rely on a combination of crystal-balling (consisting usually of intuitiveness, common sense, knowledge of what is commercial or saleable) and covering so many bases that somewhere there will be a piece of goods wanted at one of the three key network stores — ABC TV, CBS TV and NBC TV.

In addition to this, the better-informed production executive is constantly in communication with networks, advertising agencies and talent agents so that he won't be groping in the dark as to needs.

A check of top production executives finds the majority in agreement. Next season will see a swing back to action, adventure, more escapism, and an even greater resurgence in comedy, the latter always a popular area with producers for the obvious reason a comedy hit reaps such manifold rewards.

An example of what a good laugh-inducing series can lead to is seen in the multiple-series operation headed by Danny Thomas and Sheldon Leonard who, from the original *Danny Thomas* series, have mushroomed their activities into the largest comedy factory in the world, owning pieces of series such as those starring Dick Van Dyke, Andy Griffith, Joey Bishop and Bill Dana.

Also, producers enviously eye Paul Henning, who last year created *The Beverly Hillbillies*, which



**ALAN J. MILLER**  
*Production head, Revue*

**"There will be more 90-min. dramas; they give a fuller chance to develop a story.**

**Comedies are best in half-hours."**

REVUE  
STUDIO



**GENE RODDENBERRY**  
Producer, "The Lieutenant"

**"Now we have shows vying with each other to prove they are adult. We should have a leavening of tv fare—great entertainment."**

soon soared to the top of the ratings, and, among other gains, brought to Henning an order from CBS-TV for a spin-off comedy series—*Petticoat Junction*.

But as they ponder next season's scheduling, executives aren't concerned solely with content, but also with form. *Revue* has three 90-min. series on the networks, and is convinced the future of tv lies in the longer form, envisioning two-hour weekly film series also.

This *Revue* opinion is not one generally shared by competitors. Nonetheless they are watching all the *Revue* longies (*Arrest and Trial*, *Wagon Train*, *The Virginian*), with much interest, and obviously their actions will depend on just how well the outsize *Revue* shows do this season.

Alan J. Miller, production chief of *Revue* studios, is sold on the longer shows because, he feels, "they give you a fuller chance to develop a story . . . they will best satisfy an audience." Miller believes comedies are best done in the half-hour form, but in the dramatic field he is convinced the story can be told more skillfully in 90 minutes.

Miller also regards the two-hour film series as inevitable, but admits "I don't know that any one producing company can turn out more than one two-hour series." He feels a production unit may be assigned nine

of the two-hour films when and if they become a reality, doubts there could be more because of the immense amount of logistics and talent involved. Miller also is of the opinion the two-hour films possibly may be aired just once a month, since it would be so difficult to produce them for weekly airing.

Of course, many answers to the current plotting may result from what happens on this season's series. For example, there are quite a few anthologies on this season, such as the *Bob Hope-Chrysler Theater*, *Kraft Suspense Theater*, *The Great Adventure*, *Twilight Zone* and *The Outer Limits*.

Rod Serling, the creator-writer of *Zone*, says that "a lot depends on the ratings of the current anthology series on this season. If they are reasonably successful, their success will result in a lot more anthologies next year. Conversely, if they should have a ratings disaster, there will be a realignment, and a swing to the *Burke's Law*-type of series, series which rely on personalities."

Sharing the opinion of Serling is a producer colleague, Dick Berg, producer of the *Hope-Chrysler* anthology films.

Berg says, "I think it behooves us to continue toward more mature dramas. I am hopeful the anthologies will meet with success — that this will give the advertisers and

network confidence to continue that gamble on anthropologically - styled plays. Audiences have become mature enough so that they want to see such drama."

Quinn Martin, executive producer of *The Fugitives*, believes future programs will reflect that "the public is getting more aware of shoddy production and cheapness, and there will be a trend to more realistic, better production. Everybody is spending more money to achieve this. The trend is toward more honest film making and better shows. There will be more pictures shot on location, in a search for authenticity and realism.

"*East Side, West Side* is a good example of this, well done in terms of creativity, but you can also smell that you are in New York as you watch it. *Arrest and Trial* has this quality also, and it will make its mark. You have to mount a production well." Many of Martin's *Fugitive* segs are lensed outside production studios in various California locations.

*Wagon Train* producer Howard Christie strongly feels that next season there will be a trend away from sick people, and to the entertainment type of show—action, adventure, comedy—away from the head shrinkers. "That cycle is almost kaput," avers Christie. Christie is currently not only turning out the *Wagon Train* series, but is also executive producer of a *Ma and Pa Kettle* series being developed for *Revue* for next year. He produced *Kettle* pictures for Universal studio years ago.

#### **Entertainment is on an upbeat**

Gene Roddenberry, producer of MGM-TV's *The Lieutenant* series is also working on a series for next season, a 60-min. show which is combination of adventure-comedy drama. He's going back to the turn-of-the-century to locale his series because of the nostalgia of that era and because, he explains, life was simpler then.

Roddenberry states "I want to go back to entertainment. *Naked City* and *The Defenders* were reaction against the insipid pablum we had had, and I applaud them. Now we have shows vying with each other to prove they are adult. However the pendulum is now swinging a



most to the place where, when you turn on tv at a top hour any night, the shows are all dealing with an eternal truth. None of us wants too much of anything. We should now have a leavening of tv fare, with just great entertainment—alternate selections of adventure and humor. I would like to see that instead of another tv story about a narcotics addict.”

### Psychiatry is losing favor

Jack Webb, tv production chief at Warner Bros., and years ago producer-star of his *Dragnet* hit series, told sponson:

“We want to get away from psychotics, from the mental areas. I’m sick of it. We’re not going into that nonsense. We’re going to ignore psychiatric problems, and deal with normal problems. I’m tired of being lectured to on tv, of being told what to do, and what pills to take. You get enough of that on commercials, but at least they pay for the show. The industry is going to have to retool and get back to entertainment.”

Similarly, Richard Bluel, producer of Chevrolet-sponsored (on NBC TV) *Bonanza*, comments:

“We’ve gotten away from entertainment, into the social documentation of people’s intimate problems, which is not really entertainment. Everything is a horrible problem, like racial conflict, abortion, a psychotic murderer on the loose. I think that the pendulum will swing back toward entertainment. I think that’s already begun.”

These executives’ opinions and views represent a true cross-section of Hollywood production thinking about tv’s future in programming. And their thinking is reflected in the type of pilots and projects now being planned for next season.

Translated into terms applicable to a sponsor, Hollywood’s top tv producers are advising network advertisers to shy away from series about neurotics and veer toward action, adventure, and comedy. That’s because producers hold the opinion that the audience in general doesn’t want much more of the professional head shrinker, that those who do like such Freudian-flavored fare can find more than enough in that genre now.

Another factor enters into the

picture. Certainly a *Ben Casey* and a *Dr. Kildare* have proved audience-getters, are well done, and are hits. But there just isn’t enough top talent around to turn out more of the same. What’s more, ensuing shows of this nature would be imitative, and the imitation never does as well as the originator.

Speaking of *Casey*, Vincent Edwards, tv’s Dr. Casey, told us not long ago he is fed up with the neurotics on tv, and wished there would be a swing back to pure entertainment. He predicted this would come of its own accord.

Meanwhile, here’s how network planning shapes up:

► ABC TV projects for the future include *Peyton Place*, half-hour series based on the film and book of the same name, produced by 20th-Fox TV; *Great Stories From the Bible*, just piloted for the web by MGM-TV; Selmur Productions’ 60-min. adventure series, *Alexander the Great*, starring William Shatner; a half-hour Selmur documentary series produced by Sam Galin, with Paul Coates.

► CBS TV, way ahead of its rivals in planning for next season, has already virtually firmed its pilot projects for 1964-65. Network co-production projects include *The Big Valley*, 60-min. drama, with Four Star; *Slattery*, James Moser-created 60-min. drama starring Dick Cren-

na, produced for the web by Burt Crosby Productions. *The Watch Doctor*, half-hour comedy from Filmways, producers of *The Beverly Hillbillies*, *Mother Was a Swinner*, starring Betty Hutton and *The Cara Williams Show* both produced by CBS TV, an untitled 60-min. drama located in California’s Big Sur country, produced by Hall Bartlett, and *The Magnificent Seven*, co-production of Daystar Productions and UA TV with CBS TV.

► NBC TV projects for next season include a pair of two-hour-weekly film ventures, one with Revue studios on which the pilot hasn’t yet been licensed and the other, *Hall of Justice*, with Goodson-Todman Productions (plan on the latter is to showcase it as a pilot by a two-part spinoff on G-T’s *The Richard Boone Show* on NBC TV). Other NBC projects include a 90-min. comedy, *Bristol Court*, being piloted by Revue, *The Velvet Touch*, 60-min. drama produced by George Sidney; and a 60-min. series produced by Bob Barbash.

### Adventure keys new pilots

Other 1964-65 projects around Hollywood cover the gamut of entertainment.

Among them are the Four Star anthology pilot, *Royal Bay*, starring Joan Crawford, Charles Bickford and Paul Burke, produced by Rich-

**QUINN MARTIN**  
Exec. producer, "Fugitives"

“There will be a trend to more realistic, better production . . . more pictures shot on location in a search for authenticity.”





**JACK WEBB**  
Production head, WB-TV

**"We're going to ignore psychiatric problems. I'm very tired of being lectured to on tv. You get quite enough of that on commercials. The industry is going to have to retool and get back to entertainment."**

ard Simmons; an untitled Stan Freberg "Situationless" comedy series for Revue; a ghost story series, produced by Joe Stefano; a 60-min. musical from Warner Bros., produced by Alan Handley and Bob Wynn, and a half-hour comedy, *No Time for Sergeants*, also from WB, with Robert Welch as producer; a 60-min. located-in-Rome drama, produced by Herbert B. Leonard (*Naked City*, *Route 66*); *Grand Hotel*, based on the Metro film of 1931, a 60-min. drama from MGM-TV, produced by Leonard Freeman.

Among other Hollywood projects:

*Remington*, 60-min. drama about the western artist Frederic Remington, produced by Leonard Freeman for MGM-TV; *Killer on the Turnpike*, 60-min. action series based on the William McGivern book of that name, produced by Robert Altman for Revue, and to be a spinoff on its *Kraft Suspense* theater.

A Johnny Crawford-starring half-hour drama produced at Four Star by Jules Levy, Arthur Gardner, Arnold Laven; *Overnight to Nancy* and *Case of Sgt. Ryker*, both 60-min. dramas produced by Frank Telford for Revue, both spinoffs on the Kraft series; a half-hour comedy series starring Don Wilson and to be a spinoff on *The Jack Benny Show*, produced at Revue by Edward Montagne (*McHale's Navy*).

A half-hour comedy series star-

ring Dwayne Hickman, being produced by Bob Sweeney for Desilu Studios; a Donald O'Connor comedy series being produced at Desilu; *Please Don't Eat the Daisies* and *Min and Bill*, both half-hour comedies, at MGM-TV; *Take Me To Your Leader*, half-hour comedy-fantasy being produced by MGM-TV.

*Parole*, 60-min. drama being produced by Matthew Rapf for Bing Crosby Productions; *The Spy*, 60-min. espionage series being produced by the Crosby company; tentatively titled half-hour comedy series, *The John McGiver Show*, produced by Parke Levy for MGM-TV; a 60-min. drama spinoff on *Wagon Train*, being produced at Revue by Howard Christie; *The Paul Lynde Show*, half-hour comedy, being produced at Screen Gems by Harry Aekerman; *Dear Old Rutley*, half-hour comedy starring Eddie Mayehoff, produced by Roland Kibbee at Revue; a 60-min. drama about an investigator in the U.S. Attorney General's office, being produced by Screen Gems; *The Chase*, a 60-min. action series created by Rod Serling. CBS TV may be in on a co-production deal for the Serling venture.

Already firmed for production next season are two series: *Tycoon*, a half-hour comedy show created and produced by Charlie Isaacs, and starring Walter Brennan. Dan-

ny Thomas bankrolled this venture, and ABC TV has already snapped it up, sans pilot, ordering 26 segments with option for more, for 1964-65. CBS TV bought on firm order from Jackie Cooper a 60-min. series starring Cooper as a County Agent in the southwest.

But add all these up, and sometimes they mean nary a thing.

Example: Last (1962-63) season, the greatest number of pilots in Hollywood was turned out by the largest vidfilm studio, Revue. It didn't sell a single pilot, although it has since sold a number of series projects *without* pilots, including *Arrest and Trial*, *Kraft Suspense Theater* and the *Bob Hope* specials-plus-anthology series. On the other hand, a small independent company, Filmways, made just one pilot last season and sold it—*Beverly Hillbillies*.

Before a production company has a chance to show its series wares to the public, it must first persuade a network of the quality and commercial value of that series. Sometimes the network disagrees. If all three networks disagree, a producer may as well burn his film.

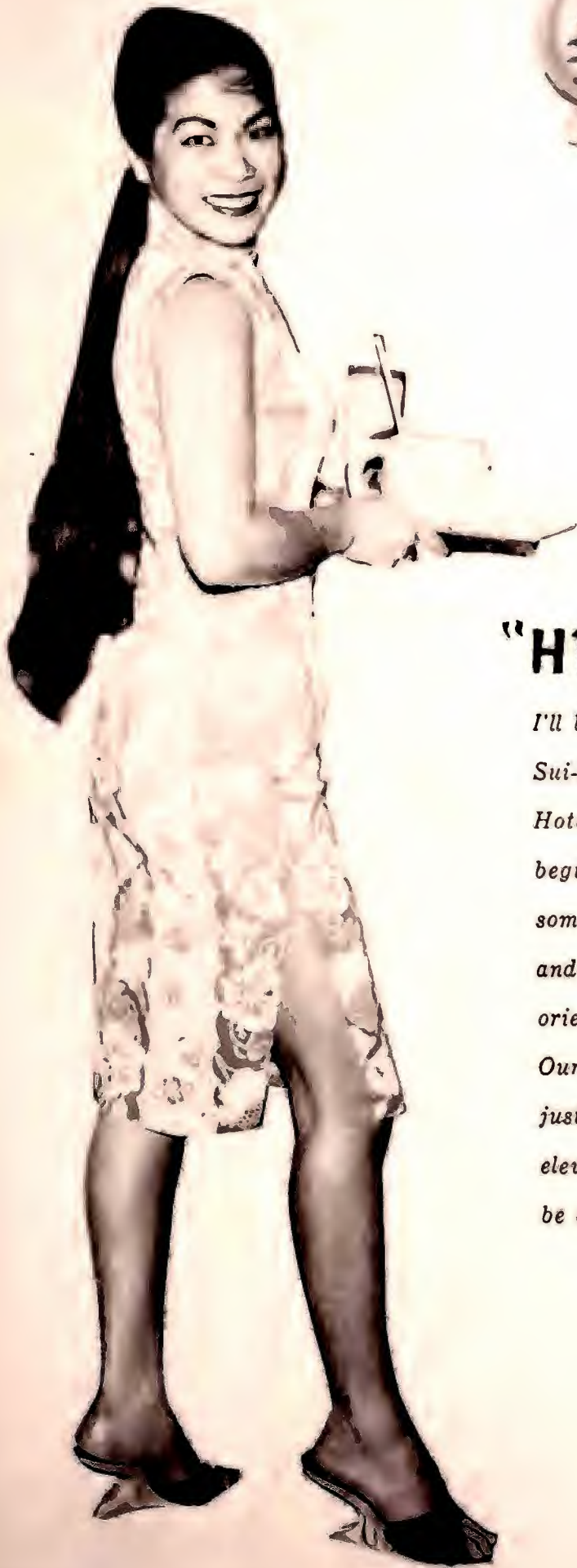
#### **How to sell a good tv pilot**

Couple of years ago, Bing Crosby Productions turned out an hour pilot, going in defiance of one of those made-in-Hollywood myths that the public "doesn't want such series." BCP has a contractual deal with ABC TV, and when the web saw the pilot it agreed with that built-in myth, and didn't want the show. Only through long weeks of persuasion and salesmanship by the BCP people was the web finally persuaded to take the series. And *Beverly Hillbillies* turned out to be a hit.

A pilot often does not accurately reflect that quality of a series because the production company will spend more on the pilot, in order to make a sale. That's why advertisers and networks these days are as interested in reputation and record of a company, as they are in the product itself.

Just what exactly does it take to sell a series?

A combination of political influence; being able to get through the right doors; luck; quality; and (it's very helpful) a good track record.



## "HI, I'M SUI LIN!"

*I'll be SPONSOR's hostess in the Sui-lin Suite at the Jack Tar Hotel during the BPA Convention beginning 17 November. I've planned some very delicious, exciting and intriguing Chinese and oriental specialties for your pleasure. Our suite is on the sixth floor just as you get off the elevators. Look for Sui-lin . . . I'll be expecting you.*



Newsreel feel is established in opening shot



Stock footage was used for Hydroskimmer



Crews went to Atlanta to get hospital shot

## ADVERTISERS

# Alcoa moulds 'hard sell' tv image with hard news

### Network programing strategy switch away from drama anthologies to "Huntley-Brinkley Report" gives rise to a new Alcoa commercial concept

THE "GOLDEN AGE" of tv drama, long dying, was dealt another blow in September when one of its biggest backers forsook the electronic boards to sponsor hard news.

The ex-angel, Alcoa Aluminum, had been associated with tv theatrics since its entry into the medium in late 1951. The strategy switch away from dramatic-artistic areas of programing is not the first, finding a precedent in moves made by many other advertisers, including General Electric and Armstrong. Unlike some other blue-chip clients, U.S. Steel for instance, Alcoa decided to stick with television.

With NBC TV's *Huntley-Brinkley Report*, Alcoa expects to reach both an executive-echelon audience—the businessmen who buy or merchandize either basic aluminum or an Alcoa product—and the common consumer, with primarily a product pitch but also an institutional message.

A "hard-news show" is off the beaten tv drama path for Alcoa, but

both sponsor and agency Fuller & Smith & Ross are backing Huntley-Brinkley as a much "harder sell" than last season's *Alcoa Premiere* for substantially the same annual investment (about \$3.9 million for the former, \$4.1 million for the latter).

F&S&R tv account executive on Alcoa, Bud Gammon, outlines several of the determining factors behind the Huntley-Brinkley buy:

▶ The news show boasts only a slight increase in total male audience (.74 vs. .72), but delivers considerably more men in the 50-and-over age bracket (.41 vs. .23) — the older businessmen and decision-makers who Alcoa considers the essential target.

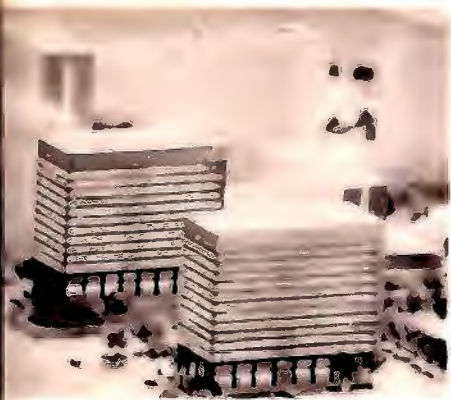
▶ Nielsen estimates that the average *Alcoa Premiere* at the height of last season pulled an average of 7.8 million homes or 14 million viewers. The NBC TV news team has essentially the same audience (about 8 million homes) at the beginning of this season and should

increase this pull somewhat as the season progresses. Agency estimates are that there could easily be as many as 9.5 million homes tuned to any one Huntley-Brinkley broadcast at the height of the season, while *Alcoa Premiere* rarely went over 9 million homes on any one show.

Another strong advantage of Huntley-Brinkley as F&S&R sees it, is a 50% potential increase in frequency of exposure. Alcoa has a 15-minute segment of Huntley-Brinkley every Monday and alternate Wednesdays. This amounts to 2½ commercial minutes per broadcast and affords a maximum of three commercial positions in each broadcast or nine possible commercial exposures in two weeks. The hour-long *Alcoa Premiere*, however, was an alternate-week program, offering the metal manufacturer a maximum of five commercial positions every two weeks. The sponsor is counting on this increase in frequency to deliver a 50% accumulative audience increase over the year, and in part to bridge some gaps in the image-identification area.

### Retains commercial awareness

Good-naturedly bemoaning the fact that the multi-sponsored news program can't be called the "Alcoa Huntley-Brinkley Report," Gammon, who works closely with Alcoa radio-tv director B. B. Randolph, and agency account group supervisor in Pittsburgh, Peter Stewart, acknowledged Alcoa's major challenge is to maintain a commercial awareness without the use of the corporate name in the program title. This problem is a new one for Alcoa. Although its first move in the medium



## INTEGRATED COMMERCIALS

Seeking a commercial corollary to tie in with "Huntley-Brinkley Report" Alcoa and F&S&R created "Alcoa Reports," a series of 10-12 commercials with a "hard news" feeling. Each commercial covers some three-to-four noteworthy events in the aluminum world, as in the two-minute "Report" shown here. In most cases, filming was done on location.

L.A. for dedication of housing project Shot Railway Exposition 48 hrs. before airing

was with *See It Now* (December 1951-July 1955), the books for the years 1955-1963 read like an aluminum-paved Shubert Alley, including *Alcoa Hour* ('55-'57), *Alcoa Theater* ('57-'59), *Alcoa Presents* ('59-'61), and *Alcoa Premiere* ('61-'63). This, plus the fact that Huntley-Brinkley is Alcoa's first multiple-sponsorship exposure and essentially its first non-dramatic network tv experience, presented a unique and large-order package to the F&S&R—client creative departments.

### Integration and identification

George Wyland, agency tv creative director on the Alcoa account, conceived the idea that although the program couldn't be called "Alcoa Reports," some of the commercials could. And a series of newsreel-slanted commercials would also attack the two-pronged problem of integration (of an Alcoa commercial into the news format) and identification (of the corporate name with the program). Blair Gettig, Alcoa's commercial production supervisor; Hoyt Allen, F&S&R executive producer, and Walt Thompson, tv account executive in Pittsburgh, concurred.

Basically, explains Wyland, each "Alcoa Reports" commercial covers two or more events of current interest in which Alcoa and its products are involved, emphasizing the qualities of aluminum important in each application. Subject matter is without limit, ranging from auto shows to missile launchings, including boat races, laying of pipe lines, and the latest products of research.

Aiming at "a customer appreciation on the emotional level of what

aluminum can mean to them," Wyland wanted a new look. He came up with "a special discipline of photography which gives the commercials a distinctive look and exciting pace, and requires a minimum of optical effects." The creative motif centers on opening the commercial with an extreme close-up—"to direct the audience's attention and create curiosity." Camera then pulls back to reveal the subject.

"Although we were after a newsreel feeling," Wyland noted, "we also wanted an Alcoa feeling." This was achieved, in addition to the special camera technique and news-charged voice-over with specially-written newsreel background music. Ray Martin of RPM Productions wrote the music in 12 sections, plus an opening and closing. All sections are variations on a theme, each in a different mood (i.e. military, beauty, corporate, etc.). At the end of any section it is possible to cut away and go into any other mood section, thus obtaining the maximum flexibility from the composition.

### Covers Aluminum news

Some of the news items in the "Alcoa Reports" commercials can rival a Huntley-Brinkley bulletin for up-to-datedness.

One two-minute commercial, for instance, includes shots of the Navy's new hovercraft SKMR 1; covers the completion of the revolutionary Atomedic hospital in Montgomery; the dedication of the Century City housing developments in Los Angeles; and the opening of the American Railway Progress Exposition in Chicago. Alcoa supplied

the metal in all; supported the development of the second, is the principal investor in the third, and a participant in the fourth.

### Stock footage from U. S. Navy

The SKMR 1 films were stock footage obtained from the Navy. In other cases, original material was shot. F&S&R sent a producer to work with film units operating in or near the various locations. The arrangements were set-up by the coordinating New York production house, in this case Mickey Schwarz, which also completed the commercial. For certain subjects, it is expected that a New York unit will



Alcoa, sponsor of dramas like last year's "Premiere" since '55, now likes news look



### ALCOA'S NEWS-LIFTED FACE LEADS ADMAN AT FRANTIC PACE

*Determined to get at least one really "hot spot" into each "Alcoa Reports" commercial, George Wyland (l) finds the pace of a newsman can be breathless. Here's his account of how he covered a late-breaking story from beginning-to-broadcast in 48 hours*

#### FRIDAY 4 October

8 A.M. Scheduled departure, Idlewild to Chicago, to scout Railway Progress Exposition. Airline develops trouble. Psychosomatic?

12:30 P.M. Arrive Chicago. Morning lost. Take helicopter for first view of exhibit. It has long way to go.

2 P.M. At exhibition grounds with client. Work going full blast, but can't shoot before Monday, if then.

4 P.M. Too late to get to N. Y.; start cutting other subjects. Rough out copy. Client to get internal approval and additional facts Monday. Agree on title, call in to N. Y., to be shot before end of day.

#### SUNDAY 6 October

3 P.M. Call Chicago. Wind has blown banners down. There will be something to shoot Monday. Decide to risk it, go out on late plane.

#### MONDAY 7 October

8 A.M. On location. Things really humming. Discover new exhibits that should be included.

8:30 A.M. Start shooting. Twenty set-ups, many moving cameras to high vantage points. Searching for good over-all shot.

10:30 A.M. Everyone cooperative. Had parts of exhibits dismantled to clear camera view.

1 P.M. Clouding up. Still looking for establishing shot. Discover triple decker car carrier in just right location.

4 P.M. Long distance page. Client calls. Where have I been? Fill in information on new exhibits. Will phone in copy end of day. Return to shooting.

8 p.m. Back to N. Y. Write copy en route. Expect to record 10 a.m., need prior clearance.

11 P.M. Arrive N. Y. Call Pittsburgh with copy. Take film to laboratory. Order prints and fine grain on everything.

#### TUESDAY 8 October

10 A.M. Copy approved. Track recorded and transferred.

11 A.M. Screen footage. Titles ready. Begin editing.

8 P.M. Picture cut to track. Used 16 scenes for Railway exhibition section. Picture goes in for optical negative. Begin laying in music. Continues past midnight.

#### WEDNESDAY 9 October

8 A.M. Mix voice and music. Send in for optical transfer.

11 A.M. Screen first print. Needs only minor light correction.

3 P.M. Too late to marry picture and sound. Network suggests transfer to tape before broadcast.

6 P. M. Commercial taped.

7:30 P.M. On the air. Broadcast preempted in Pittsburgh!

be sent out on location. Speed is an important factor. Finishing touches on the Atomedic hospital were filmed about three weeks before air date; agency crew was at Century City two weeks before air date; footage of the Railway Exposition was shot on Monday and aired on Wednesday, the day of the opening. The plan is to include at least one "hot" story in each commercial.

Alcoa has gained a reputation in the industry for its forward-looking quality-styled commercials. The company has traditionally placed high up in the list of finalists and best-of-group winners in the TV Commercials Festival and, in 1962, it hit the jackpot, receiving top honors for the best single institutional commercial (the "Workability" commercial in the "Qualities of Aluminum" series), first place for the best series of commercials (the entire "Qualities" series), first place in the metals and minerals category, a finalist in the paper and foils category, and honorable mention in numerous craftsmanship classifications. It recently copped the Grand Award at the New York International Film Festival, the second for Alcoa.

The new "hard-news" approach to the commercial message leaves little room for many refinements customarily associated with Alcoa commercials. Wyland describes the distinctive photographic technique, in addition to the music and the copy, as "that touch that goes beyond conventional news coverage of these aluminum events and is what we hope will link these commercials to the 'Qualities of Aluminum' series in point of view." There are obstacles to be overcome.

"Alcoa Reports" commercials are produced on a very limited budget; three-to-four times less than the money spent on each in the "Qualities" series. As Wyland notes, if expenses weren't held down they could easily skyrocket, with each commercial involving travel and filming in three or four different locales. Plan is to film ten or 12 commercials in this series, possibly more, scheduled once a month. The news nature of the commercials makes repeat use of any item unlikely.

Alcoa is continuing to use its "Qualities of Aluminum" series and

other commercials in conjunction with the "Reports." Wyland thinks a good length for a "Reports" commercial is 1½ minutes, enough time to cover three aluminum news events, and leaving enough commercial time in the Huntley-Brinkley segment for another one-minute spot or two 30-second spots on specific products or in support of industries. The format is flexible, however, and of the two completed installments in the series so far one is two minutes long, the other 1½.

#### *Billboard strengthens tie*

On most of the Alcoa-sponsored Huntley-Brinkley shows in which a "Reports" is not used, the integration-identification problem is handled in another way. "In order to get the maximum identification with the program, we wanted to get a really strong news feeling into the billboard," said Wyland. This was achieved by taking films from NASA of an astronaut's view while orbiting the earth, superimposing slightly off-verticle lines which animate into the Alcoa logo. The sound track combines electronic effects and a musical theme with short-wave calls from around the world, to dramatize in seconds how science has made the world into a unit. This billboard is used every time Alcoa starts off the program, that is two Mondays a month and alternate Wednesdays.

#### *Irony clouds the issue*

It's too early to assess the image-building and selling effectiveness of either the *Huntley-Brinkley Report* or its commercial corollary, "Alcoa Reports." Complicating any evaluation is an unexpected snag, no less serious for being somewhat ironic.

NBC TV tapes the show at 6:30 p.m., New York time, and broadcasts it from 7-7:30 p.m. The assumption was that stations in other than the eastern zone would delay the broadcast, but instead some 80 stations in the midwest (out of a total network lineup of 180 stations) are carrying the show live off the network relay, that is at 5:30 p.m. This, as it turns out, may be a little early to reach the decision-making midwestern businessman who is still en route home from the office. Alcoa and its agency hope to resolve the problem before the close of the 1963-64 season. ■

## Crichton warns on uhf 'free-wheeling' grants

4A's chief says agencies divided over benefits of new spectrum, but recalls problems with radio

**A**GENCIES are about equally divided as to whether additional uhf stations will be detrimental or beneficial to advertising, says John Crichton, president of the American Association of Advertising Agencies. In an address last week to the International Radio and Television Society, he likened proposed uhf grants to the "FCC's free-wheeling granting of (radio) licenses."



Crichton

Crichton said "this open-handed policy was based largely on the belief that a greater number of stations would serve the public interest through a diversity of programing. . . . What did happen was that market after market was subjected to economic chaos, and the cheap spot and the overloaded commercial schedule became a fixture. Also, the sheer numbers of these radio stations made it a necessity for the FCC itself to spend most of its time in considering the problems of marginal radio stations."

"The tyranny of arithmetic, policing all those grants, has kept the attention of an able regulatory body away from the more important problems affecting the major market stations and television. . . . It seems perfectly clear that one result of FCC's economic myopia was to drastically diminish radio as a national advertising medium. When the commission contemplates the addition of a good many uhf stations, has it considered the radio experience? Does it apprehend that there may be no great change in diversity of programing, but that some severe economic effects may follow?"

Similarly, the 4A president continued, "one must wonder about the commission's insistence on whit-

thing away at the power of the networks. It comes as irony for an agency representative to defend networks, who often are represented in agency circles as the Three Witches in Macbeth, able to change form at will, possessed of invisible powers, and oracularly opaque about the future."

In addition to the opinion on uhf, Crichton reported on positions obtained from questioning leading broadcast agencies:

"More than half the agencies are opposed to the FCC's fixing commercial time limitations, believing that this is a responsibility of the broadcasters and should be exercised by them.

"A substantial majority of agencies believe the government should not police rating services; that the industry should do the job.

"There is a deep and continued concern over the combined problem of over-commercialization, insufficient product protection, clutter, and insufficient separation of commercials.

"Agency opinion is that the new option time rule will not affect clearance for the shows in which they are involved currently, but that the effects will be felt in the 1964-'65 season."

Amplifying the agency viewpoint on research, Crichton said, "It is not enough to know that what is being done is being done according to promised specifications. There is an acute need for a reappraisal of present techniques of research, perhaps a simplification, and certainly improvements in the finds of data delivered.

"There is a deep concern in the agency business that out of the search will come improved research facilities and performance. We believe it logical that the facilities for implementing this concern are used, and we think the Advertising Research Foundation has both the technical expertise and the objective viewpoint." ■

## PERFECT SETTING

To support the Kellogg's "Corny" radio campaign that ran on WHK, we offered free placemats imprinted with some of the Homer and Jethro jokes heard in the Kellogg's radio commercials.

Leo Burnett Company, Kellogg's agency, was so gratified with the WHK effort that they awarded us first place among Group A stations (those in the big markets) for "outstanding promotion support of Kellogg's Corn Flakes 'Corny' radio campaign."

Placemats? A corny idea? Sure.

But the right one for the client. We like to do things like this.

## WHK RADIO, CLEVELAND

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



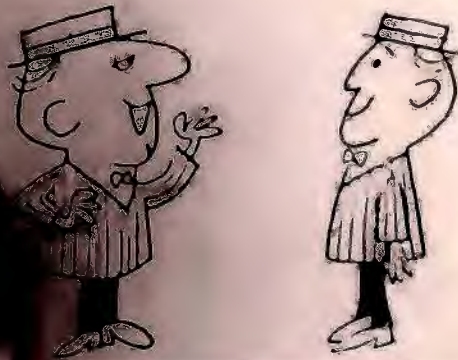


JET... AVOID  
INFE...  
BITING INSECTS?

WELL, HOMER  
DON'T  
BITE ANY.

MY UNCLE'S SORRY HE  
KILLED YOUR CAT AND  
HE WANTS TO REPLACE IT

WELL OKAY  
BUT CAN HE CATCH MICE?

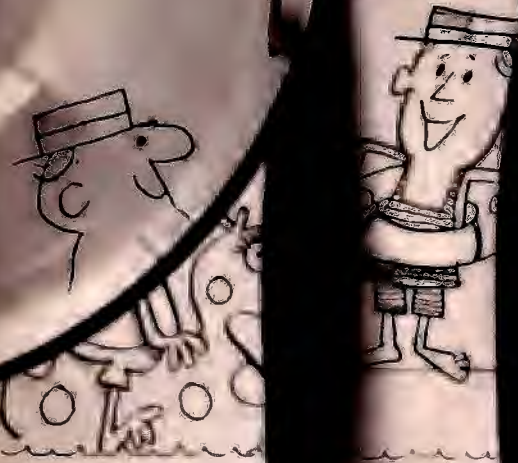


HOMER, WHAT DO  
YOU THINK OF  
BATHING BEAUTIES

NONNO -  
NEVER  
D BATHE ANY

THE CORNIEST FLAKES  
ANYBODY MAKES IS

*Kellogg's*



## SRDS Data at work on new people study

A new study of people, including their media and brand preferences will be completed early in 1964 by SRDS Data. Four-week field work has just begun, with interviews scheduled in some 17,000 households.

All-media data will be compiled, SRDS Data president Phillip W. Wenig reports, though inter-media comparisons are not necessarily the objective of the study. Special cross-tabulations will be made showing product usage, brand preference ranking, share of market by brands, effects of media exposure on product ownership, use, intent to buy, etc. In addition, sixteen demographic characteristics conforming to 4A recommendations will be provided. Altogether, 50 different product categories will be tabulated.

Former Y&R executive William E. Matthews, now SRDS Data consultant, notes the study's value will be in what use the advertiser can make of it, as a guide. For example, knowing that people read a particular magazine or watch a tv program, in addition to their brand preferences, intents, etc., he said, would enable the media buyer to make an advertising decision based on the information.

Wenig said magazine data would be compiled by showing a subject the cover and table of contents of an issue, asking him to recall whether he had read it or not. No attempt will be made, he added, to establish the readership of individual ads or articles in the magazine.

While magazine readership will be established on the basis of a total issue, tv information will be obtained for individual programs. A Tv Guide digest of the program will be shown the person interviewed to aid recall. SRDS Data will do both 24-hour recall for tv shows in some areas, as well as going back seven days in others.

As to whether the magazine and print data will be comparable, Wenig said this is "something agencies will have to decide." He said, however, that no correlation between readership or viewing is being attempted, though in time they hope to have methods which would make such a comparison possible.

Complete data will be available in February, top 30 market information one month later, and local market data by 15 April. SRDS Data says it is using "one stage area replicated probability sampling." Wenig interpreted this as "just another way of getting sampling error."

SRDS Data calls it the largest single personal interview consumer study ever conducted. In each of the 17,000 households, interviews of all members are planned, bringing the total to some 40,000. The National Consumer/Audience Profile is second one conducted, following the first sweep last Spring. Field tests were conducted in 1962.

## Minn.-Honeywell buys ABC science for kids

Minneapolis-Honeywell will make its network tv advertising debut 12 January as sponsor of ABC TV's new *Science All-Stars* (Sundays, 4:30-5 p. m.). The series, which premieres on that date, will feature youngsters demonstrating scientific inventions and experiments they created for U. S. Science Fairs.

Commenting on Honeywell's new advertising strategy, company president James H. Binger explained that until now, advertising on tv to the general public was not considered by the firm to be "entirely appropriate and justified." However, he sees sponsorship of *Science All-Stars* as "an opportunity not only to benefit ourselves, but . . . to introduce into network television another program that can have beneficial effect in the technical education and encouragement of youth."

MGM-TV is producing the series for ABC. BBDO is Honeywell's agency.

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## NEWS NOTES

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Station names agency: KATU-TV, Fisher Broadcasting station in Portland, appointed Geyer, Morey, Ballard to handle its advertising and promotion. Plans call for a campaign to begin next month, out of the agency's Portland office. Station is currently constructing a new tower transmitter atop Portland's Sylvan Hills in the heart of the

city's metropolitan coverage area, a shift from the present tower location of Mt. Livingston, 18 miles northeast of Portland.

New ANA edition: International standards and regulations included in the shipment of sponsored films overseas are spelled out in the second edition of ANA's report, "Export and Import of Business Films." Prepared under the auspices of the ANA Audio-Visual Committee, the report has been reviewed by the appropriate government agencies and provides information as securing certification by the USIA and is utilizing UNESCO film coupons as a convenient form of currency. Price is \$5 for non-ANA members.

Spot tv debut: Helene Curtis' Tender Touch bath oil, on the market for about two years, will soon make its spot tv debut in both day and evening hours. Details of the campaign were not divulged. Agency is Edward H. Weiss, Chicago.

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## NEWSMAKERS

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MILES A. WALLACH to director of market research of Revlon. He was president of M. A. Wallace Research.

C. RUSSELL NOYES to public relations vice president of the Phoenix Mutual Life Insurance Co.

STAN McILVAINE to director of public relations and advertising for the Great Southwest Corp. He replaces David T. Blackburn, on a two-year leave of absence to serve as general manager of the Texas Pavillions and Music Hall for the 1964 World's Fair.

YOLANDE TSAI to executive assistant to the general manager of the Hollywood Advertising Club.

WILLIAM W. BRYAN to director of Humble Oil & Refining, succeeding D. W. RAMSEY, JR. SAMUEL CHARLTON will succeed Bryan as vice president for marketing.

ROBERT J. NEWELL to vice president and general sales manager for Autopoint Co., a division of Cor Corp.

ARNOLD T. NAPPI to sales engineer for S.O.S. Photo-Cine-Optics. He was sales engineer and manager of the New York sales office of Fischer and Porter Co.

## AGENCIES

# Ft. Wayne junket: buyers' market trip

Corinthian Broadcasting brought Chicago timebuyers to Fort Wayne to experience and evaluate the market first-hand

PHOTOS: AUDREY HEANEY

MARKETS have been squeezed onto transparent slides, flattened onto flip cards, wound on film, and rolled into reels of tape—all in an effort to bring the market to the timebuyer. But many broadcasters have found that even a good job of packaging a community drains vitality and reality, and dilutes impact to some degree.

One solution — especially effective in the case of a less familiar market—is to approach the problem from the opposite direction,



## AGENCIES

and bring the timebuyer to the market. This means the market can't be "edited" to any great extent, the buyer sees it exactly as it is, not only as an observer, but as part of the scene—he's been put in the picture. The recipe for this reverse approach is the market trip, with probably as many ways to cook one up as there are stations.

Corinthian Broadcasting decided to transport a number of Chicago advertising agency buyers to Fort Wayne, Ind. to acquaint them with the WANE-TV and WANE Radio area, and impress them with the fact that "Fort Wayne is one of the five most-used test markets."

Before noon one day two weeks ago, the "touring" buyers gathered in Chicago's Union Station, where they were royally welcomed, and

joined, by a quartet of H-R salesmen and station and Corinthian officials in two private railroad cars. The travelers were hardly settled when a lively brain-straining game requiring them to unscramble letters to spell out broadcast-advertised product names started.

Pronto, the buyers were scrambled as much as the letters, since the words were taped to the players' backs, as well as throughout the car, so that everyone had to roam around to read all the cards. Many of the buyers stuck intently with the game for the two-and-a-half-hour train ride, even working at it in the dining car over lunch. (It was later announced that Dorothy Fromhertz of Foote, Cone & Belding won this contest, and a tv set.)

The buyers had plenty of time to

observe the outlying parts of the market from their train windows, noting the flat farmland, and were reminded that there were no problems involved in sending out a ulf signal here.

When the train arrived in Fort Wayne, they were greeted by Reid Chapman, station manager; and Charles Tower, Corinthian executive v.p. from New York, and hustled aboard a waiting bus for a closer view of "America's Friendliest City." Another game—this one designed to acquaint the buyers with the station personnel, got under way as the bus ride began.

With station promotion director John Thompson acting as tour guide, and WANE Radio tuned in (so they could hear first-hand its adult listening format), the bus



roamed past residential areas ("the market has the highest percentage of home ownership per capita"), visited an enormous supermarket, drove past several large shopping areas, industrial plants, ultra-modern banks, a new college, numerous churches ("see why we're called 'The City of Churches?'").

When the bus arrived at the broadcast stations, the buyers were shown the facilities — including a new wing under construction—and met station personnel, who helped them complete their game questions, (Katy Thulin of F.C&B won, took home a radio). They assembled in a large tv studio where Reid Chapman showed a film of them stepping off the train at the railroad station a few minutes earlier ("we can get news on the

air fast"), plus a videotape presentation of segments of WANE-TV programs ("the stations are looked upon as community leaders and respected for community service").

After a thorough inspection of the stations, the media folk took a short ride to the Olympia Club where they met city officials, relaxed in opulent surroundings, and sipped cool beverages until it was time to board the train for dinner and the return to the Windy City.

Agency people on the trip: Kay Kennelly, Brommer & Haas, Jack Powers, Jack Kaemarek, Scott Denman, and Bob Rossiter, Leo Burnett Co.; Tom Henry and Gordon Gredell, D'Arcy, Dorothy Fromhertz, John Wussow, Mike Miller, and Katy Thulin, Foote, Cone & Belding; Jim Foley and Mike

O'Commer, Kenyon & Eckhardt, Carol Spring and Pat Gray, Arthur Meyerhoff & Assoc, Marianne Monahan, John Stetson, and John Cole, Needham, Louis & Brody, Marge Flotron, John W. Shaw Adv and Alex Podhorzer, Young & Rubicam.

From H-R: Grant Smith, Charles Ferguson, Bill McRea, and Jim Fox, Station personnel who made the trip from Chicago: John Thompson, promotion director, Bob Endres, WANE Radio, program director, John Keenan, WANE-TV sales manager; and Jim Kucher, WANE Radio sales manager. On board also were Don Kearney, Corinthian director of sales, and Dean Linger, Corinthian director of advertising and public relations, both from New York.



# Johnson Judges effects of dynamic population

J. Walter Thompson v.p. outlines the five changing characteristics which will guide future of city planners — and advertisers

**A**PICTURE of population growth and its attendant problems and opportunities was outlined last week by Arno Johnson, senior economist and vice president of J. Walter Thompson. Johnson spoke at the New York Conference on the Super-City of Tomorrow sponsored by the National Water Institute. While his remarks were related to water supply and pollution control problems, transportation, housing, and other social phenomena, the population changes bear directly on the future of advertising and marketing.

There are five major changes or trends in the character of the population which will have particular significance in planning for the future, Johnson said. The changes:

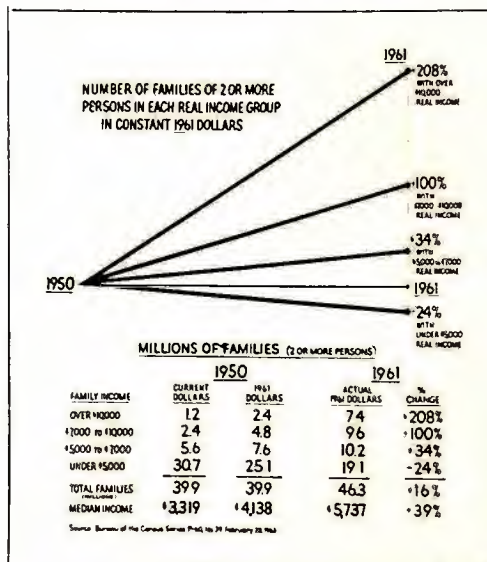
**1.** Rise in income and discretionary spending power. This will hasten upgrading of standard of living concepts — with increases in general consumption in auto ownership, as well as increased home ownership which has already grown from about 40% of families before the war to well over 60% today.

**2.** Upgrading of educational level of the adult population. This will result in increased interest in reading, culture, science, and outdoor activities; more rapid increases in productive ability and income, and in the urge to upgrade the standard of living and social concepts and goals.

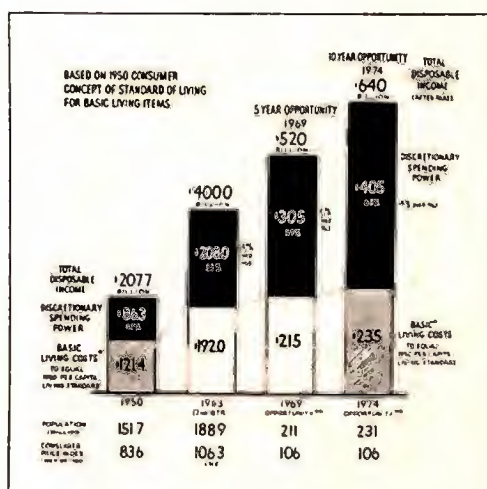
**3.** Changes in way of life and work. Trend to family-oriented way of life with more children has caused a considerable increase in consumption of those items having to do with the home and family living. Food and beverages for home consumption increased 65%, between 1947 and 1962, while pur-

chased meals and beverages increased only 53%. There were also marked increases in expenditures for household utilities, user-operated transportation, travel, health, private education, and tv, radio, records, and musical instruments.

## REAL INCOME EXPANSION REVOLUTIONARY: 1950-61



## POWER UP 141% IN 11 YRS. DISCRETIONARY SPENDING



\*Basic living costs: food, clothing, shelter  
 \*\*Based on production potential of \$750 billion in 1969 and \$925 billion in 1974

This trend to home-oriented family life also is reflected in the rapid increase in number of families; in a higher percentage of the population being married; in marriages at an earlier age; in an extraordinary increase in the number of children under 10; a rapid increase in home ownership as well as in expenditures for home-life activities; in a movement of population to the suburbs; and rapid growth of shopping centers and self-service distribution.

**4.** The age distribution of the population is changing, with a rapid increase in family-formations indicated by the coming big bulge in the age group of 20-34. Total U.S. households are expected to increase 33% from 52.6 million in 1960 to 70 million by 1975. This trend will increase the already high mobility of the U.S. population and will bring many more people into the heavy-consuming young householder market.

**5.** Continued movement from rural and farm areas to suburbs and interurbia and the changes in the character of the population of central cities will have profound effects on social and buying habits. Specifically, there has been a rapid movement of rural population of marginal income to the urban centers and into industrial and non-farm jobs where the resulting income increase has greatly improved this population as a market. This trend has been particularly significant in the rapid growth of the non-white population in central cities.

Analysis of the real income and discretionary spending charts reveals that in the 11 years, 1950 to 1961, the number of families with real incomes over \$10,000 increased 208% (in terms of constant 1961 dollars). Those with real purchasing power between \$7,000-\$10,000 nearly doubled from 14.8 million or 37% of the 1950 total to 27.2 million or 59% of the 1961 total. Discretionary spending power based on a 1950 standard of living concept grew 141% between 1950 and 1963. In that time, it has increased from 42% of total disposable income after taxes to 52% in 1963, and by 1974 its share of the greatly increased income could grow to 63%.

## Piels, Quaker Oats up PKL to \$30 mil

Papert, Koenig, Lois, one of the few publicly owned agencies in the business as well as one of the "hottest" on the creative side, upped its billings to some \$30 million last week by acquiring its second and third major accounts in the last three months. Latest signee was Piel Bros., which shifted its \$2-3 million account after 11 years at Young & Rubicam. The day before, PKL picked up several Quaker Oats divisions, also totaling between \$2-3 million. Its other recent acquisition was U.S. Rubber's \$1.2-million account.

A PKL spokesman, although pointing out that it's still "too early" to determine the fate of the Bert and Harry commercials promoting Piel's Beer, added he'd as soon "kill my own mother" as eliminate the popular cartoon characters.

Quaker's switches to PKL involve Aunt Jemima frozen foods, from J. Walter Thompson; Quaker Puffed Rice and Puffed Wheat, from Compton; and Pamper cat food, from Lynn Baker, Inc. In addition, PKL will be awarded several of its new products, and Quaker is moving its Quaker and Aunt Jemima lines of corn goods to Compton from John W. Shaw, Inc.

PKL's client list is down to 21 from a high of 26 a year ago, and half its billings increase is attributed to budget hikes from its current accounts. Only \$5-million was on the agency's boards the end of its first year, but this was doubled the second year, and the latest acquisitions have pushed it to the \$30-million figure. This also moves PKL up some 30 notches in the list of top 100 agencies, from its previous ranking as 75th in all-media billings.

## Grey in Japan link

Grey Adv. and a top Tokyo agency jointly have formed Grey-Daiko adv. Daiko, reported to be the third largest agency in Japan, bills at an annual rate of about \$46 million, one-third of which is in tv. Founded in 1944, the agency has over 1,000 employees in 35 offices.

This is Grey's second venture in

the international area: Last year, it acquired a substantial interest in Charles W. Hobson, Ltd., London (now Charles Hobson & Grey). Grey's domestic billings are now over \$50 million a year.

Grey-Daiko accounts include Takeda Pharmaceutical; Matsushita Electric, Aichi Tomato Co.; Toyo Rayon and Toyo Spinning; Canon Camera; Isuzu Motors, and Sumitomo Bank. Revlon has appointed Grey-Daiko as its agency in Japan (Grey handles most of the Revlon account in the U. S.).

## Giegerich to special projects v. p. at FSR

Fuller & Smith & Ross has announced the appointment of Carl R. Giegerich as vice president



Giegerich

for special projects. Prior to joining FSR, Giegerich was a director, senior vice president and chairman of the plans board of Cunningham & Walsh. Before that, he served as chairman of the agency's executive committee and director of creative services. He is an "avid exponent and practitioner of the integrated promotion, combining advertising, marketing, merchandising and publicity into a single sales package." His new duties will include the chairmanship of FSR's Creative Review Board.

## Boost for K & E intl.

Kenyon & Eckhardt's international partners are acquiring new business at a rapid rate, announces president David C. Stewart. Six new accounts have been added for Publinsa-Kenyon & Eckhardt, Spain, K&E Novas de Mexico, and Novas-Criswell-K&E, Venezuela.

The Venezuelan branch picked up the Heinz account, including baby foods, canned tomatoes, ketchup, soups, vegetable salads and new products, in addition to Colgate-Palmolive's Ajax.

Publinsa-K&E was assigned the International Wool Secretariat and Alimentos Concentrados, soups, and



## WHY SALES CLIMB ALONG THE SKYLINE

You really go places in this "one-buy" TV market with Gasoline and Petroleum sales as large as the 16th metro area and Automotive sales that rank 19th!

## SKYLINE TV NETWORK

P. O. BOX 2191 • IDAHO FALLS, IDAHO  
CALL MEL WRIGHT, AREA CODE 208-752-3587

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 KMVT Twin Falls

## WTRF-TV STORY BOARD

Free!\*

TeeVees! We've some acts to grind, too. We've had *Swif-ties* and *Pressies* and before we get *Movies* and *Maggies*, let's put-on a show for TeeVees! Naturally, we're spotlighting our Channel Seven Showmanship schedule in these TeeVees first-ies but we'll grant you equal space for your contribution of goodies. Just send them to WTRF-TV's TeeVees Editor, Wheeling 7, West Virginia. We'll accept spot campaigns, too, but if you prefer, ask Rep. George P. Hollingbery for the Wheeling TV story.

wtrf-tv Wheeling

NOW FOR TeeVees! Get set Redigo. She's a nut. (Hazel). The old Grind! get you if you don't diversify! Paar! for the course Air pollution. (Kildare). Sixty before midnight. (Eleventh Hour) Tom, Dick and Harry. (Third Man) Third man's girls. (Harry's Girls). Without vacuum cleaner. (Novak) It's been a (Boone to TV drama Kildare orders the Chinese beer man to deliver 24 bottles to friend. (Ben Casee).

Wheeling wtrf-tv

KIPLING TIPPLING! A rag, a bone and a hank of hair? A drag, a drone and a tank of air! wtrf-tv Wheeling

SOCIAL SECURITY! The system that guarantees you steak when you have no teeth to chew it with.

Wheeling wtrf-tv

LIGHT TOUCH! Benjamin Franklin may have discovered electricity but the man who invented the meter made all the money.

wtrf-tv Wheeling

\* FREE and yours for the asking. We'll send you all the Wheeling Steubenville Industrial Ohio Valley Market data you want. A low estimate of what our new and taller tower delivers is \$29,300 TV HOMES. That's a lot of sell. Want availabilities for your next campaign?

CHANNEL SEVEN

NB C

WHEELING, WEST VIRGINIA

puddings.

The Mexican affiliate acquired the Luxus line of hard candies and chocolates of the ACC Products Div. of Anderson, Clayton, plus Queens sheets and diapers, manufactured by Hilados de Mexico.

Stewart also announced the opening of a Barcelona office of the Spanish K&E affiliate, in addition to its headquarters in Madrid.

NEWS NOTES

Pet Milk products to DCS&S: Doherty, Clifford, Steers & Sheffield, which handles both consumer and medical advertising for the Pet Formula Nurser, has been assigned all the medical advertising for the Milk Products Division, including Pct Evaporated Milk, Instant Non-Fat Dry Milk, and Sego. Other agency appointments include Lily Lake Cheese to Ben B. Bliss Co.; Caribbean Cruise Lines to Henry J. Kaufman; United ElectroDynamics to Gaynor & Ducas; Knickerbocker Biologies, Pfizer Laboratories division of Charles Pfizer, to The

Shaller-Rubin Co.; Estey Electronics to Kameny Associates; Starflite, Inc., Westchester Airport, to Pritchard Wood; Doric Corp., Fredericksburg, O., manufacturer of ceramic wall and floor tile, trims, and accessories, to Norman Malone Associates of Akron; Guardian Savings & Loan Assn. to Sander Rodkin Advertising, Chicago.

BBDO cops insurance account: The newly - formed Western-65 Health Insurance Assn. of Los Angeles has decided on an advertising budget of \$1 million and selected BBDO's office there to handle it. Carl Jensen will be account supervisor. Western-65 is composed of some 45 major insurance companies, headed by Occidental Life Insurance Co. of California, Pacific Mutual Life Insurance Co., and California Western States Life Insurance Co. A special act of the California legislature passed 21 September permits the companies to share risks and joint underwriting of health policies for those over 65.

Pet Foods firm to Shaw: Hill Packing Co., Topeka, has shifted its \$1,-

050,000 pet food account to John W. Shaw Advertising, Chicago. Tv will be used in limited markets. Other account switches include Crusader Life Insurance Co., Philadelphia, to Yardis Advertising for a new "Better Risk" policy; Claussen Bakeries of Augusta to Cargill, Wilson and Acres; Sea 'N Surf Restaurant in Framingham to Allenger Advertising; Bronstaon Hat Co. to Newman-Martin; Ostermoor & Co. to Fred Gardiner; Allied Foods, Los Angeles, to Beckman, Koblitz; Carling Brewing's Heidelberg to Baker & Stimpson Advertising, Seattle. Guild Bascom & Bonfigli will continue to handle Black Label; Jewett & Sherman to Roche, Rickerd, Henri, Hurst.

NEWSMAKERS

WALTER COOPER to Kudner Agency as a producer in the radio and television department. He was formerly a producer at N. W. Ayer

MARVIN L. RAND to the public relations staff of Griswold-Eshlemer Co., Chicago. He was vice president for public relations at Klau Van Pietersom-Dunlap, Milwaukee

HERB DANIELS to managing director of Tatham-Laird in New York.

ROBERT E. FISHER and MITCHELL L. SHERMAN to the account management division of Cunningham & Walsh. Fisher was vice president and director of public relations for Northeast Airlines. Sherman was consultant in the international marketing field.

WILLIAM M. DAWSON to president of Gann Advertising, Scranton, succeeding the late HENRY W. GANN.

HARRY P. STITZLEIN and WILLIAM C. SANDWICK to vice presidents of Norman Malone Assoc. Akron.

MISS DIXIE THOMPSON to Cunningham & Walsh as a television commercial producer. She was formerly with Tatham-Laird acting head of their Hollywood office.

PAUL R. ROSS to Batten, Barton, Durstine & Osborn as business manager of the radio and television department. He was formerly administrative manager of television network sales for NBC.

The pick of the crop



Pretty girls and fresh apples were on hand as Charles W. Hoyt Co. launched campaign for New York and New England Apple Institute and Western N. Y. Apple Growers. Girls were candidates for "Miss Apple Queen," and apples were among first from fall crop in N. E. and N. Y. State. Institute campaign included spots on WABC, WCBS, WOR, WMCA, and WNEW in N. Y. C., plus stations in 10 upstate N. Y. cities, nine N. E. cities, and the Yankee Network. Growers used radio and tv in major upstate N. Y. markets, and radio in secondary markets. All was augmented by newspapers. Explaining apples' finer points to girls are L. W. Marvin (l), Institute mgr., and Hoyt Winthrop Hoyt chairman





BROADCASTERS' PROMOTION  
ASSOCIATION, INC.

**1963 SEMINAR  
NOVEMBER 17-20**

**SAN FRANCISCO  
JACK TAR HOTEL**

THE ANNUAL B.P.A. SEMINARS  
HAVE BECOME A "MUST" FOR  
ANYONE IN THE BROADCAST  
PROMOTION FIELD

Top name broadcast speakers  
Informative work sessions  
Idea-packed program  
Sightseeing in San Francisco  
"everybody's favorite city"



**SEND THIS COUPON FOR REGISTRATION INFORMATION**

TO: B.P.A. SECRETARY/TREASURER  
215 EAST 49th ST. NEW YORK 17, N.Y. PLaza 2-4255

PLEASE RUSH ME REGISTRATION AND PROGRAM  
INFORMATION ON THE 1963 B.P.A. SEMINAR.

(name)

(company)

(street address)

(city, state)

**BROADCASTERS' PROMOTION ASSOCIATION**

## Tape production houses are no longer just "bunches of equipment"

Although many an agency man still expects video tape firms to act and not think, they often could provide needed advice on creativity in television commercials

Engineers, producers, execs at Videotape Productions evaluate commercials every week.



ANYONE would agree that a production house that works on several thousand commercials each year is bound to learn something about the business. And most any production outfit worth its salt will criticize and evaluate those commercials. Yet the fact is advertising and agencies don't often ask for these appraisals.

The usual agency attitude is that production firms are groups of men and equipment meant merely to produce, period. This feeling is especially prevalent when it comes to video tape which is still not wholly trusted with the high quality work of many agencies.

At the Videotape Center in New York, however, the evaluation of commercials is taken very seriously. Neatly tucked away in the office of Herb Hobler, vice president and director of operations, are evaluations of commercials from almost every production series completed over the last two years. These evaluations or critiques are made out weekly by Videotape executives, producers, directors, engineers, technicians, and salesmen at meetings held religiously every Monday morning at 9:15 a.m. sharp. They are announced on the loud speaker system and everyone not engaged in actual production is expected to attend. Because the review sessions *are* held promptly one executive said he sometimes was forced to take a taxi to work even though he lives quite far out of Manhattan.

Top men at the firm such as Howard H. Meighan, president, and John Lanigan, vice president in charge of sale, are always present.

The meetings are closed to all but Videotape personnel. The ratings and discussions are meant for internal use but on occasion when an adman wants to see the critique on his commercial he is permitted to. "Such an exchange of information has been valuable to both parties concerned," says Hobler.

Very few admen have asked about the critiques, however. In most cases the admen know nothing about it. "We make no effort to publicize this," Hobler comments, "but if an adman involved asked to see the ratings we give his work I doubt if we'd say no. We haven't

COMMERCIAL CRITIQUE

Rate: 0-Outstanding, 1-Excellent  
2-Very Good, 3-Good, 4-Fair  
5-Poor

Submitted by: (Name) - NFB 10

Screening Date: 16 Sept

COMMERCIAL - Name/Code	Creative Concept	Execut.	Selling Impact	Light'g	Special Effects	Sets	COMMENTS	DISCO Tape	Fin
1. BANK CLIENT	2	2	3	3	/	/			
2. "	2	3	3	3	/	/			
3. PACKAGE MEAT	5	5	5	4	/	/			
4. " "	3	3	3	3	5	✓			
5. " "	4	4	4	3	5	4			
6. HOUSEHOLD APPLIANCE	2	2	2	3	/	3			
7. BREWERY	3	3	3	3	/	4			
8. "	3	3	3	3	/	✓			
9. "	3	3	3	3	/	✓			
10. HOSIERY	0	3	0	4	/	3		✓	
11. AUTOMOBILE	0	1	0	2	/	3		✓	
12.									
13.									

After each viewing a critique covering vital aspects of the commercial is filled out. Names of critic, advertisers are withheld above.

in the past."

In a couple of cases where the admen have seen the critiques they have talked with the people involved and reportedly revised test commercials or incorporated new ideas in future commercials improving "weak" points as the Center sees them. One advertiser, an airline, changed a studio scene to a more lively outdoor scene; a razor blade company also made changes.

The critique sessions usually last about an hour. Although the whole staff is not on hand every time sessions are well attended. Often about 20 to 25 people are there.

Commercials are chosen for the review sessions by the producers. Usually one or two commercials are taken from each commercial series. In totto, about 15 commercials are viewed at a sitting. After each one is shown on the monitor the critique sheets are made out. Then Hobler tells the name of the producer, director, lighting director and others who worked on the spots and the work are discussed. Over the past year 625 commercials have been evaluated in this manner.

Ratings from 0 (for outstanding) to 5 (for poor) are given in the areas of creative concepts, selling impact, lighting, special effects, and sets (see chart).

All the ratings are compiled and made into a report which is dis-

tributed to executives. They are available to salesmen also. When a festival or other form of commercial competition comes up the ones with the highest ratings are reviewed again and the best ones chosen for submission. Recent commercials (seen at random) that have received high scores in various categories: Revlon, Simoniz, Miller High Life, Hanes, Thom McAm, Illinois Bell.

Nobody claims to be experts in every subject, or in any subject. The sessions are used primarily to give the production teams an opportunity to talk over problems and solutions with other personnel in order to benefit from each others work. Many times the same problems will come up in another studio in the future. Ways the commercials could be improved are also aired.

Another important reason for the sessions is to acquaint salesmen with what is going on and aid them in learning what can and cannot be done, as well as give them insights into some special effects and improvements the staff has discovered. In this way they are able to discuss the production of future commercials with more knowledge and perhaps make suggestions on the basis of what they learned in the sessions.

It is not unusual that a lighting director, for example, will rate the lighting on his commercials poor.

perhaps because the client wanted a lighting arrangement he didn't agree with. At times Hobler has called in personnel on such occasions and discussed it with them.

Although the different viewers have specific areas of knowledge they judge in all categories. The area of selling impact is perhaps the broadcast category, but in this case the personnel view the commercial as consumers as well as commercial producers.

Many of the people have worked on the agency or network side of the business previously. Howard Meighan, for example has worked with J. Walter Thompson and also with CBS. Lanigan has been with Compton. Hobler was at both CBS and NBC working on network sales.

In the film industry many production houses are noted for being particularly knowledgeable in areas of lighting foods or cars, dealing with animation, humor, photomation or what all, but often feel that tape, being relatively young, is still not established. Tape men agree this might have been true in the beginning but after having done commercial after commercial day after day they like to feel they are not just an inert bunch of machinery but a creative team at the same time. "We are in the ad business and not just in the supply business," said one man

## Production, sales up for all-channel sets

General upswing for factories, distributors follows swift pace of change-over from vhf

**T**HE SWIFT PACE of the electronic industry's change-over from manufacture of vhf-only tv sets to all-channel receivers marked a general upswing in production and sales for the month of August.

Distributor sales of tv receivers and factory production of sets rose substantially over August 1962, according to the Electronic Industries Assn. Marketing Services Department.

The EIA department listed distributor sales of television sets for August of this year at 549,421, compared with 518,451 for August 1962. Distributor sales of tv sets for the first eight months of 1963 also climbed — from 3,692,017 through August 1962, to 3,954,670 through

the same period of 1963. Total tv production for August 1963, was 565,198, compared to 500,693 for August 1962. For the first eight months of 1963, tv production was 4,409,410, up from 4,132,603 for the corresponding 1962 period.

Production of all-channel tv sets more than doubled during this past August, compared to the same month last year, with totals rising from 44,862 to 90,457, a ratio of more than one out of six. The race to meet the 30 April deadline for changeover was reflected in factory production figure of 599,385 units for the first eight months of 1963, compared to 348,667 for the corresponding period in 1962, a ratio of nearly one uhf in each eight

sets compared to one in 11 for '62.

In other electronic areas, distributor sales of radio sets, exclusive of auto radios, reached 849,274 last August, compared to 848,881 in August 1962. Eight-month distributor totals for the year were 5,482,987, down considerably from 6,570,544 for the first eight months of 1962. Factory production of radio sets of all kinds reached 1,252,878 in August 1963, compared to 1,253,753 last year and production for the January-August 1963 period was down to 10,828,721 compared to 11,652,448 for last year.

Auto radio production figures for the first eight months of 1963 were up to 4,573,768, compared to 4,103,170 for the 1962 period. Total fm radio production exclusive of auto sets but including other am-fm combinations totaled 881,693 through August 1963, up considerably from the 626,154 figure for the corresponding 1962 period.

Factory sales of tv picture tubes were down in both total units sold and in aggregate sales figures for the month of August 1963 and for the first eight months.

The total unit sales for picture tubes in August 1963 amounted to 767,529, compared to 795,121 for August, 1962, and January-August sales totaled 5,840,320 in 1963 against 5,916,286 units in 1962. The August 1963 dollar sales figure was \$14,473,647, compared to \$15,035,830 for that month in 1962; eight month money totals were \$108,900,438 in 1963 and \$113,432,881 in 1962.

For receiving tubes, 31,569,000 units were sold in August 1963 compared to 34,646,000 in August 1962. January-August totals were 220,444,000 in 1963 and 242,271,000 in 1962. In dollars, the August 1963 figure was \$25,785,000, compared to \$29,222,000 in that month the previous year. For the first eight months of 1963, the sales figure was \$181,641,000, compared to \$203,174,000 in 1962.

Both distributor sales and factory production of portable and table model phonographs edged up somewhat during August of this year compared to August 1962, but the figures for console phonographs were down in both categories for the month.

### First spot buyer for station



Herb Thomas (seated), president of Winston-Salem Pepsi-Cola Bottling, signs contract for first spot at WGHP-TV (Winston-Salem, Greensboro, High Point), on its opening night 14 October. Participating in event are (l-r) Frosty Snow of BBDO, Atlanta; Charlie Harville, station's sports dir.; and Buzz Hassett, WGHP-TV asst. gen. mgr. and commercial mgr. Thomas was among first advertisers on area's other two tv outlets



Newi

Boorum

## ABC promotes Newi, Boorum in sales dep't.

Former ABC-TV assistant daytime sales manager George H. Newi has been promoted to director of sports and special program sales. Newi had previously been director of daytime programming for McCann-Erickson, and before that served in the media research department and as a broadcast media time buyer for Compton Advertising. He is succeeded by Warren Boorum, who comes to the network from Metro-Media where he was vice president of sales development. He was with the Radio Advertising Bureau from 1954 to 1960 reaching the position of vice president. Previously, he was director of promotion with WTOP, Washington.

## Tv for Congress?

Television could work as an effective public relations tool for the United States Congress and might also be explored as the means to end the filibuster.

This was the opinion of Senator Jacob K. Javits (R., N. Y.), speaking on the *Under Discussion* program on Metropolitan Broadcasting stations WTTG-TV, Washington, D.C., and WNEW-TV, New York.

"Let the public see what goes on in the filibuster, hour after hour, day after day, week after week, while the Senate sits on its hands and even committees are prevented from meeting for the purpose of doing urgent public business which might happily follow the filibuster," he said. "I think exposure on television is important to make people feel that they have a world platform and must measure up to it." He pointed to the success of the Malachi tv hearings and noted that it is manageable; they (tv hearings) can be controlled; they are not going to run away from you . . . So I think exposing ourselves more to

the public and modernization will bring us more public respect."

Rep. Thomas B. Curtis (R., Mo.) also advocated by coverage of Congress and added, "I'd like to have some tv shows not of the sensational hearings, but those — the careful ones — like the tax bill."

By virtue of a rules change some years ago, the Senate does allow coverage of its committee hearings at the discretion of the chairman, but televising of full Senate discussions is still prohibited.

## GWB pays \$12 million to Para. for KTLA

Golden West Broadcasters has finalized the buy of its first tv property, KTLA Los Angeles, for \$12 million. The transaction goes down as one of the highest-priced deals in broadcast sales history.

The station, which operates on channel 5 in Southern California, has been owned and operated by Paramount Pictures since 1939.

Its new owner, GWB, is headed



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



## Lincoln-Land is now nation's 74th TV market!\*

There are two big TV markets in Nebraska. To reach them, you have to use a station in each. Sell Lincoln-Land and you've sold more than half the buying power in the state.

Lincoln-Land is now the 74th largest market in the U.S., based on the average number of homes per quarter hour prime time delivered by all stations in the market. KOLN-TV/KGIN-TV delivers more than 206,000 homes — homes that are a "must" on any top-market schedule.

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

\*November, 1962 ARB Ranking

### AVERAGE HOMES DELIVERED PER QUARTER HOUR

(Feb.-March, 1963 ARB—6:30 to 10 p.m.)

LINCOLN-LAND* "A"	
(KOLN-TV KGIN-TV) .....	61,700
OMAHA "A" .....	63,800
OMAHA "B" .....	54,700
OMAHA "C" .....	54,300
LINCOLN-LAND* "B" .....	23,600
LINCOLN-LAND* "C" .....	23,600

\*Lincoln-Hastings-Kearney

*Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audience.*

**The Fodges Stations**

**WMTV-TV**  
WMTV GRAND RAPIDS  
WMTV GRAND RAPIDS  
WMTV-TV GRAND RAPIDS

**WFTV-TV**  
WFTV GRAND RAPIDS  
WFTV GRAND RAPIDS  
WFTV-TV GRAND RAPIDS

**WFTV-TV**  
WFTV GRAND RAPIDS  
WFTV GRAND RAPIDS  
WFTV-TV GRAND RAPIDS

## KOLN-TV/KGIN-TV

CHANNEL 10 • 316,000 WATTS 1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS 1049 FT. TOWER

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

by Gene Autry, board chairman, Robert O. Reynolds, president, and Lloyd C. Sigmon, executive vice president and general manager. It is contemplated that the present management of the station will be retained by GWB when it assumes control of KTLA.

Subject to FCC approval, KTLA becomes a subsidiary of the GWB group which also includes radio stations KMPC, Los Angeles; KSFO, San Francisco; KEX, Portland, and KVI, Seattle.

NEWS NOTES

Joining CBS TV as satellite: KTVS-TV, Sterling, Colo., will join CBS TV as a satellite of KFBC, Cheyenne, Wyo., effective on or about 1 December. KTVS will operate on Channel 3, is owned and operated by Frontier Broadcasting Co.

Cartoon Xmas Carol sold: Timex Corp. (Warwick & Legler) is footing the full bill for *Mr. Magoo's*

*Christmas Carol*, the animated color version of the Charles Dickens classic scheduled for 13 December (7:30-8:30 p.m.) on NBC TV. Produced by UPA Pictures in association with NBC, the cartoon was originally telecast 18 December. The voice of Ebenezer ("Bah, humbug") Scrooge is provided by Jim Backus.

Joint production: MGM-TV is producing a new hour dramatic-suspense series in association with NBC TV, for 1964-'65. Norman Felton is executive producer of *Solo* which will star Robert Vaughn.

UA-TV and CBS TV collaboration: United Artists Television is preparing a new series, *Mark Dolphin*, for CBS. The one-hour drama-adventure, written and created by N. Richard Nash, is being readied for possible use in the 1964-'65 season. The series will star Robert Horton.

TNT Color system: Theatre Network Television's new Color Eido-phor large-screen closed-circuit system, now in production, has been introduced at a series of demonstrations at TNT's Technica Center in Woodside, N. Y. Demonstrations in other U. S. cities will begin late this month, with the first out-of-town demonstration scheduled for Washington.

NEWSMAKERS

JACK BERRY to station manager of WNEM-TV-FM, Bay City. He has been commercial manager for Gerity Broadcasting.

RICHARD HOWLAND to promotion manager of WSFA-TV, Montgomery.

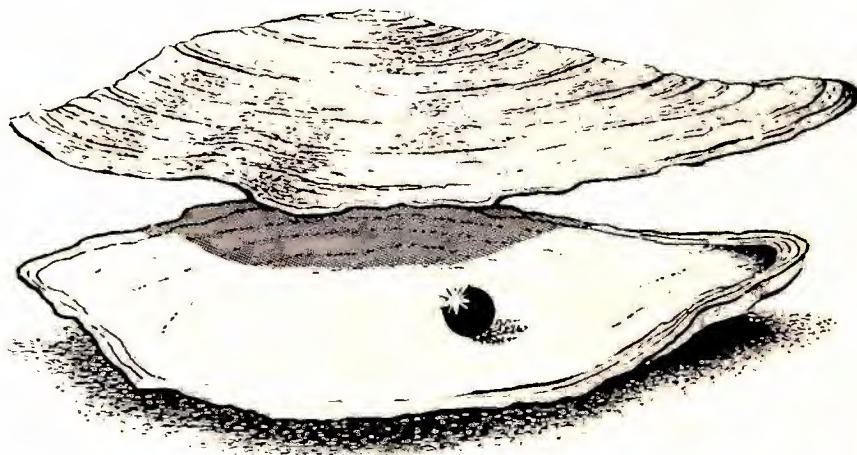
KENNETH L. HATCH to general sales manager for KSL-TV, Salt Lake City.

BOB BERNSTEIN to national public relations director of the Triangle Stations. He was vice president of The Softness Group.

JACK DRUM to vice president of The Softness Group, Linda Heel to account executive there.

KERMIT T. SLACK to director of advertising and public relations for WCKT-TV, Miami. He was creative director of the Arthur Mogy Agency and a copy director for Bishopric, Green, Fielden.

WHAT'S IN THE MIDDLE  
MAKES THE BIG DIFFERENCE



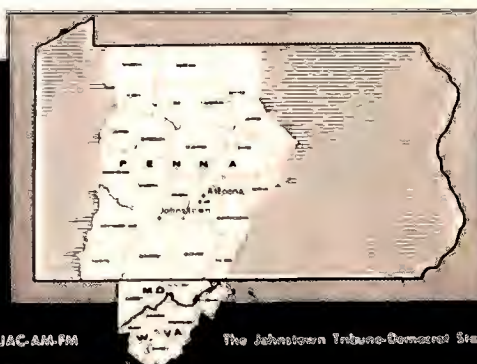
...and, IN PENNSYLVANIA, IT'S  
**WJAC-TV**

It takes the market in the middle to give you complete coverage in Pennsylvania. And WJAC-TV is the one station that serves these "millions in the middle." Here in one buy -- you reach America's 27th largest market!



Represented  
Nationally  
by  
Harrington,  
Richter &  
Parsons, Inc.

Affiliated with WJAC-AM-FM



The Johnstown Tribune-Democrat Station

## Radio brand figures at make-break point

Bunker says RAB has tough fight ahead to sway others to follow-up N. Y.-tested billings study

THE success or failure of RAB's attempt to provide advertisers and agencies with the actual net figures for radio brand billings appears to be at its "make-or-break" point.

RAB president Edmund C. Bunker last week divulged the results of a pilot study on brand expenditures, with information provided by 13 New York area stations. With the pilot test in hand, RAB hopes to sell the idea to radio stations in other markets, one by one, until all major markets are participating.

Addressing a convention of the Institute of Broadcasting Financial Management in New York (see page 21), Bunker revealed preliminary figures which indicate that advertisers spent about \$10 million (net) on N.Y. radio the second quarter of this year as follows: some \$7.5 million by an estimated 22 national and regional advertisers to promote 240 brands, with local advertisers accounting for the rest.

After his speech, Bunker stressed the problem that because stations do not want to reveal their brand billings to anyone, RAB has a hard fight ahead in convincing those in markets outside N.Y. to take part. Even though the project is supported by both individual reps and Station Representatives Assn., RAB must still prove the long-range value to individual outlets, he said.

Net-vs.-gross-time-billings is RAB's second major hurdle to overcome before initiation of the project. Bunker fears that when comparing tv and radio brand expenditures, a reader might not realize that the two sets of figures are

based on different scales. "Maybe we are better off using gross billings instead of net," he mused. "Maybe we should gross them ourselves." He added that the tv figures compiled by the FCC are "always about 30% under comparable figures released by TvB."

Before the New York pilot study began, meetings were held with metropolitan area stations to convince them their figures would never be revealed individually. In the end, 18 stations agreed to take part in the test, and 13 ultimately reported their findings.

Aside from fears of security leaks, stations are averse to paying for the service. Bunker estimated it would cost between \$30,

000 and \$50,000 annually to provide agencies and advertisers with the total, national brand by brand spot radio expenditures. Right now, RAB itself is absorbing the cost.

Until RAB convinces stations in Chicago, Los Angeles, and other major markets of the project's value, station reps are providing the figures. They are sent, in confidence, to the CPA firm of Peat, Marwick & Mitchell, which is compiling and processing the totals. Each station that took part in the N.Y. test was classified by a code number, so that only PM&M personnel would know their actual identity.

During his IBFM talk, Bunker said that if radio can solve the problem of measuring its audience through such efforts as RAB's proposed methodology study, the medium could "gross \$550 million by 1965 or 1966 — an increase of as much as \$150 million over radio's current annual gross."

Bunker said a survey of RAB member stations showed that seven out of ten report total sales much above those of last year—an average increase of 14% over the 1962 figure. Calling radio "badly under-priced", he pointed out that spot tv rates are up 76% since 1956, while radio's are up only 15% in the same period. ◆

### Winners take Yankee prize



Prizes were awarded to agency entrants by Yankee Network in contest marking 35th anniversary of New England chain. Taking part are (l-r) Al Maffie, Yankee N.E. Sales mgr.; winner William I. Oranburg, v.p., Jerome O'Leary Agency; Yankee adv. dir. Al Korn; winner John T. Malloy, account exec, BBDO, Boston; and Yankee natl. sales dir. Proctor Jones. Other winners, not present, were John B. Collins of Papert, Koenig, Lois; Robert C. Kelly, Lennen & Newell; Jack J. Leener, Tidewater

## Radio/tv coverage of Negroes changing audience make-up

**C**HANGE causes change. In the case of the civil rights movement, a



Novik

breakthrough in general broadcast coverage of Negro news is producing a number of interesting collateral effects on the listening habits of the Negro community all

over America. This is the educated opinion of one of the country's top Negro-station broadcasters, Harry Novik, general manager of WLIB, New York.

The breakthrough, according to Novik, in an interview with SPONSOR, came with the coverage of James Meredith's integration of the University of Mississippi. Prior to this, the general broadcaster carried only the "highlights" of the Negro story. "The day-to-day news was left pretty much in the hands of the Negro-oriented stations which programmed to this specific marketplace," remarked Novik.

"Meredith was the trigger and there has been no let-down since." Novik noted that the issues of the Negro story were "just too big and coming just too fast" for any general media to give it the cursory treatment it had received in the past. "To their credit let it be said that the general broadcasters did a magnificent job. Coverage was superb; man-in-the street interviews were more than fair, and the wrap-up stories were done with sensitivity and respect."

Novik is sure the overwhelming majority of the Negro populace has listened to and watched general broadcast coverage. "But we feel equally certain that they now turn in even greater numbers than before to the local Negro-programmed station wherever possible to get the Negro thoughts and attitudes that the general broadcaster just cannot

supply." Perhaps the greatest effect of the general broadcast attention to the Negro story is, therefore, a "greater empathy between the Negro and the responsible Negro radio station."

Negro stations now see themselves more clearly, said Novik, "not alone as interpreters of the news in time of crisis but as a vehicle that should be the source of news from now on in. Reevaluation of program structures is under way in almost every major city in America. News departments are being enlarged. Increased community service programs are being blueprinted."

That change and the courage to make change is everywhere supported by the fact that some Negro stations in Georgia have "actually gone on the air and urged their Negro listeners to go out and vote." Noting that many stations do not have the freedom of speech of a WLIB in New York, Novik commended the southern stations for acts of "rare courage."

"So, in a sense, change has caused change," concludes Novik. "The Negro himself has become a more knowledgeable and critical man. The Negro leaders have grown in

stature and in the understanding of the value of broadcast time for completion of their missions. They are seeking it, and getting more of it from Negro stations everywhere. In turn, the Negro Community is tuning in more frequently than ever before to hear the thinking of its leaders. And as this process continues it will weld the entire national Negro community into an ever-increasing political and marketing power and Negro radio will have played its part in the evolution of greater freedom for all."

Supporting Novik's thesis that the Negro community is becoming an ever-increasing marketing power is "The New Dimensions of the Negro Market," a study now available to advertisers and agencies from KDIA, Oakland, Negro market station. It reveals that San Francisco is the 11th Negro market in the U. S., with a total population of 252,500 in 70,400 households, with \$318,212,000 effective buying income. Of that buying income, 71 cents of each dollar of income is spent in retail stores.

The average Negro household in San Francisco has an income of \$4,520 per year, with other areas even higher, as with Berkeley, with an average income of \$5,591. The survey gives the following breakdown on spending: \$981 per year per household for food; \$123 per year per household for drugs; \$66 per year per household for apparel and department store purchases.

The new "Negro Market" stud

### Account exec puts house in Ivy air

An ABC Radio account executive purchased time on a non-network station's broadcast of Saturday's Dartmouth - Yale game . . . in order to sell his house! Robert Fountain, first sponsor signed by WICC (Bridgeport) for the broadcast, made his buy after being invited to attend the game in person and then realizing that the adult listening audience would contain prime prospects to purchase his colonial home in Westchester County.

Fountain wrote the commercial message himself, subtly slanting it to impress his "Ivy League Listeners." With an organ playing the background, the 60-second spot began with a deep-throated announcer asking: "Can a pretty white house in the country really find happiness with a growing family from the city? . . . This is their story." The organ then faded and the announcer completed details of the offer.



was commissioned to Sales Management by Bernard Howard, largest Negro station representative firm in the country, and is based on a geographic selection of 15 metropolitan markets originally charted by Sales Management in its 10th national "Survey on Buying Power." These 15, comprising one-third of both the 20 millions in national Negro population and the \$21.9 in national Negro incomes, were additionally re-analyzed and studied from the Negro standpoint, and reflect national Negro marketing trends.

### Hurleigh takes swipe at merchandising aids

Taking a swipe at the system which has stations offering advertisers merchandising aids, Mutual Broadcasting president Robert F. Hurleigh says it is like quicksand — the deeper you get in, the harder it is to get out — and it may be time for "some intelligent 'collective bargaining' all the way round" to work out a solution.

He points out that some of the system's more violent antagonists claim it's a "Machiavellian device to get something for nothing; a bargaining wedge that in essence cuts the rate." They would put "a price on the head of the one in broadcasting who first conceived of the idea."

On the other hand, Hurleigh adds, protagonists consider that person "the 'Patron Saint of Sales,'" viewing the system as "part of the cost of doing business in today's marketplace; a necessity that should be buried in the rate and forgotten by every practical man."

The MBS chief says some dissenters ask whether it's fair "that one advertiser receives merchandising aid while another does not and yet pays an equal amount for the same," and wonders himself if the medium "is so timid that it cannot sustain its own price structure and crumbles at the thought of losing a sale."

"That it cuts into profits, no one can deny," Hurleigh said. "Still, in its defense, there are those who believe that 'profit' has no meaning without volume and that without this 'crutch' they might never reach the volume they need."

# PERSONALITY POWER

Floyd Ottaway  
WSYR GANG

Carol Johnson  
WOMEN

Ed Murphy  
MUSIC

Fred Hillegas  
NEWS

Elliot Gave  
TIMEKEEPER

Richard Hoffmann  
BUSINESS NEWS

Joel  
Mareiniss  
NEWS

John Gray  
MUSIC

Bill O'Donnell  
SPORTS

Alan Milair  
MUSIC

Deacon Doubleday  
FARM

It packs a friendly punch. Stroll down the street with Deacon Doubleday or Carol Johnson or Fred Hillegas. Watch the smiles light up peoples' faces; hear the known-you-all-my-life greetings from total strangers.

This friendly attitude is for you, too, when these personalities are selling for you. And, that's why WSYR Radio is the greatest sales medium in Central New York.

So you see what happens:  
**Personality Power = Sales Power** for you in the 18-county Central New York area.

Instant friends for what you have to sell.

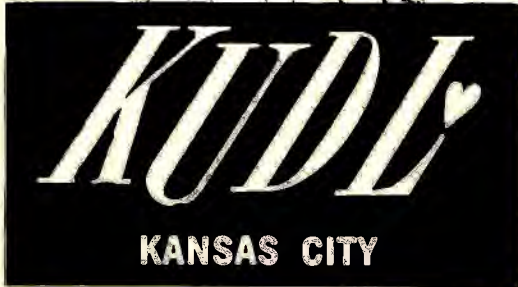
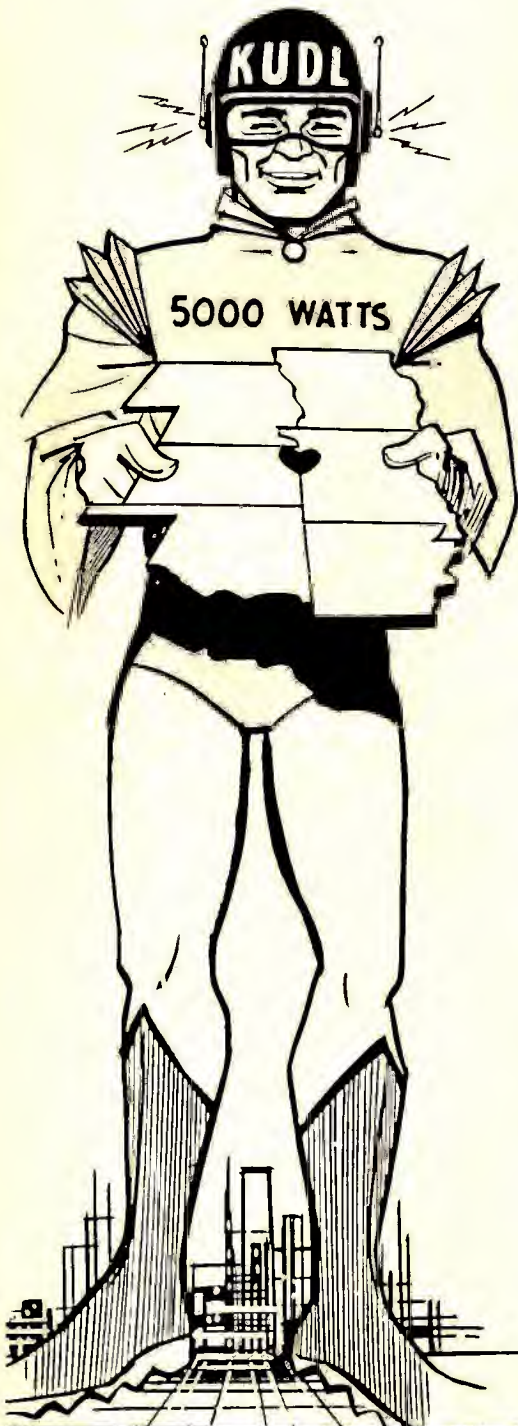
Represented Nationally by  
**THE HENRY I. CHRISTAL CO., INC.**  
NEW YORK • BOSTON • CHICAGO  
DETROIT • SAN FRANCISCO



**WSYR** NBC  
*In Central New York*

**5 KW • SYRACUSE, N. Y. • 570 KC**

# The Big, New Giant of Kansas City



Irv Schwartz, V.P. & Gen. Mgr.  
McGavern-Guild Co.  
Mid-West Time Sales

*Serving the Great Midwest  
24 Hours a Day*

"In today's atmosphere no single station can afford to be a crusader . . . there are too many rivals in the market. Agencies know this and often play one against the other," he said. "That's just good business, and we applaud them for their efforts in their client's behalf. As a matter of truth, some advertisers have the whole system down to such a science they know exactly the formula they need and how much extra aid they expect per dollar spent."

Hurleigh's remarks are contained in the Mutual Newsletter for this month.

## NEWS NOTES

**Record sales:** NBC Radio has racked up \$5,787,000 in new and renewed business for the third quarter, which exec v.p. William K. McDaniel terms "the highest since 1960, when we changed our format and became a profit-making operation." Also the network has already contracted for 24% more first quarter 1964 business than at this time last year. Seven of the advertisers in the third quarter are new to radio: Colorizer (Rippey, Henderson, Bueknum); Certified Car Care (Young & Rubieam); Mercury (Kenyon & Eckhardt); Chanel (Norman, Craig & Kummel); ReaLemon (Lilienfeld); Gulf American Land (Paul Venze); Wyler Soup Mixes (Compton); and A&W Root Beer (Richard N. Meltzer).

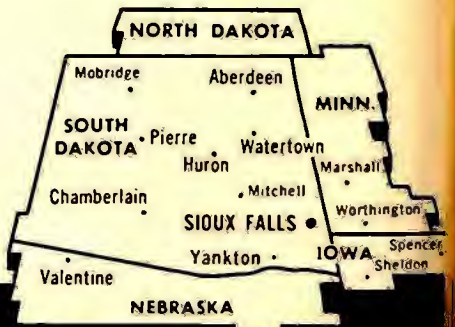
**Reno outlet joins web:** KCBN, Reno, began active affiliation with the CBS Radio Network on 30 October. Station operates on a frequency of 1230 kilocycles with a power of 250 watts unlimited time.

**Storer profits up:** Storer Broadcasting has reported an increase of 21% in net profits for the third quarter of 1963, over the similar 1962 period. After-tax profits for the 1963 quarter were \$1,067,172, or 54.4¢ a share, compared to \$881,553 or 36.1¢ a share in 1962. Net profits after taxes of the first nine months of 1963 were \$3,998,826, or \$1.82 per share, compared to \$4,499,918, or \$1.85 a share for the similar 1962 segment. A spokesman said the 1963 earnings reflect a

**RATINGS WE'VE  
GOT! LET'S  
TALK ABOUT  
WOMEN!**



Ratings we have aplenty. Like KELC LAND TV's huge ARB—67% METRO SHARE.\* And more homes reached in the total Sioux Falls-96 County area than on all other tv stations combined. But it's the women in those homes we're proud of. Stout women, 36-year-old women, motherly types, newly marrieds, romantic singles, Laurence Welk fans, Candid Camera fans, afternoon tv watchers — women of all sizes and shopping tastes. KELC LAND TV\* delivers more darling than you can round up on all other channels in this market all pitched together. Want an introduction (several hundred thousand of 'em)? To H-R that Joe Floyd sent you.



**KELC LAND TV**  
CBS • ABC

**KELC-TV • KDLO-TV • KPLO-TV**

(Interconnected)  
JOE FLOYD, President  
Evans Nord, Executive Vice-Pres. & Gen. Mgr.  
Larry Boatson, Vice-Pres.  
Represented nationally by H-R  
in Minneapolis by Wayne Evans

\*Compiled from ARB estimates. Audience Surveys, Feb.-March '63, 9 a.m. to midnight, 7 days a week.

# TIMEBUYER'S CORNER

Media people, what they  
are doing, buying and saying  
4 November 1963

■ **Chicago agency appoints media director:** Charlotte Tucker has joined E. H. Russell, McCloskey & Co. as media director. She was formerly associated with the Keystone Broadcasting Network, Earle Ludgin & Co., and McCann-Erickson.

■ **Becker adds to staff:** Frances Briwa, formerly with Dean L. Burdick Associates, has joined Robert A. Becker, Inc. (New York), as assistant director of media.

■ **New Media director at Fullerton:** John T. Dunford has joined J. S. Fullerton (New York) as director of media. He was with Wesley Associates, and prior to that with Lambert & Feasley, Bryan Houston, Inc. Roy S. Durstine, and Marschalk & Pratt.

■ **MacManus, John & Adams names media director:** John J. Ennis is the new media director

at MacManus, John & Adams (New York). He was previously associated with Fletcher Richards, Calkins & Holden; Bryan Houston, Inc.; and Benton & Bowles. He joined B&B as a media buyer in 1945, after four years' service as an aerial combat gunner with the Eighth Air Force. A native of Honesdale, Pa., he attended Columbia University, now resides in Queens Village, Long Island, with his wife and two sons.

■ **Buyer joins Cunningham & Walsh:** Latchezar "Lucky" Chistov is now with C&W's (New York) media department. His account assignments have not been disclosed as yet. Lucky, a graduate of Colby College, was head buyer for Sun Oil at Esty (New York), was previously with Bristol-Myers.

■ **Buyer joins Wesley:** Ben Carroll is now with Wesley Associates (New York) as media buyer

## **BILL WHITE: from flying to formulas**

Recently appointed a vice president by the executive committee of Cunningham & Walsh, Bill White is associate media director and manager of the media department at the agency. Bill, who joined C&W (New York) in 1953, and is responsible for the development of formulas for the estimation of desired media combinations for specific audiences, says, "my responsibility lies particularly in the area of spot and network tv, where I've tested formulas on audiences by daypart, program type, single and multiple station combinations, etc. These have been checked with special tabulations which have proven their accuracy." In addition to coordinating the agency's media buying operation, Bill's particular account assignments include J. A. Folger, American Home Products, Sterling Drug, and Block Drug. Prior to joining the agency he was broadcast media director of the now defunct Pedlar & Ryan agency, and timebuyer at Benton & Bowles. A deft

composite of verve and reserve, Bill started his career at CFRB Radio (Toronto) in programing and sales before World War II, interrupted his tenure there to join the RCAF to pilot bombers and Spitfires. He and his wife, Pat, who boast they're grandparents, have three children, two sons at home in New Rochelle, and a married daughter.



# TIMEBUYER'S CORNER

4 November 1963

on various Shulton Products including the Jato spray cleaners, Gliss spray starch, Glisade fabric finish, Respir-aid room spray, Goodaire, and Slug-a-bug. Ben was assistant ad manager of the Aerosol Corp. (Boston) before joining Wesley, previously was broadcast traffic manager with Lestoil (Holyoke) and later worked with the Sackel-Jackson agency (Boston) handling the Lestoil account.

■ **Gumbinner appoints media director:** Gumbinner (New York) has promoted Edwin Green to the new position of media director. Ed had been director of broadcast media since 1961, is now in charge of both broadcast and print media under department's new set-up.

■ **Testing:** Lever Bros. Vim large tablet for laundry use currently being tested in upstate New York using minutes on all television outlets in Syracuse. Agency, Ogilvy, Benson & Mather (New York) . . . P&G's Safeguard deodorant soap, test marketed using four different 60-second spots placed on all tv stations in Atlanta starting about three months ago, is now being pushed there with seven different commercial spots. Agency is Young & Rubicam

(New York) . . . Lever Bros. Dove liquid detergent for dishes testing with a fairly heavy sked of minutes on all tv stations in Denver. Agency is Ogilvy, Benson & Mather (New York).

■ **Noxon using radio:** Noxon, the all-purpose metal polish, began a six-week schedule of radio commercials 7 October in New York and Philadelphia. The spots, totaling 167 weekly, are being aired on WOR, WPAT, WMCA, and WNEW in New York; and on WFIL and WIP in Philadelphia. Agency is Smith/Greenland (New York).

■ **Roman Meal using radio:** Roman Meal Co. (San Francisco) is running a five-month spot radio campaign on 37 western stations to promote company's hot cereal. Drice is scheduled entirely in morning time slots on stations in California, Washington, Arizona, Oregon, Idaho, Montana, Colorado, Utah, Texas, and New Mexico. Agency is Honig-Cooper & Harrington (San Francisco).

## TV BUYING ACTIVITY

▶ **Schenley Industries'** Roma and Cresta Blanca wines campaign of nighttime minutes and 20s expected to hit the air in a very large number of markets early in November. Agency is Clinton E. Frank (Chicago).

▶ **Green Giant** campaign of minutes will begin in November for an eight-week run. Buyer is Bruce McRitchie at Leo Burnett Co. (Chicago).

## SUMNER SPOT FOR SPOT TALK



**GOOD SPOT:** At Rockefeller Center in New York City, Sumner representatives president Gene Sumner (standing) goes over main points of station-market story with

(l-r) Noel Becker and Herb Blitzstein, both Compton timebuyers; Todd Gaulocher, E. S. Sumner sales vice president; Graham Hay, Compton b'cast media supr.

non-recurring loss of \$256,247, scored when Storer disposed of the *Miami Beach Daily Sun* last June, while the 1962 earnings reflect a non-recurring gain of \$911,492 from the sale of WAVA, Wheeling.

**Fm at the Fair:** WTFM, New York, will broadcast live and in stereo direct from the 1964-65 New York World's Fair. The station and its sister company, WTFM Recording Studios, will be permanent exhibitors at the Fair, with each company having a complete and individual setup for both actual broadcasting and stereocasting, and for complete recording facilities. The studios, which will also serve as an exhibit open to the public, are to be housed in the Better Living Building now under construction. Directing WTFM's activities at the Fair will be Sheldon Marc Harris who has been named manager of the station's World's Fair Operation.

**The 400 knows:** ABC Radio is making a strong pitch to its affiliates for tip-offs and coverage of local stories with national interest. Idea is to keep the network's *Flair Reports*, a program of live, daily feature coverage of current events, on top of the news with interpretations. The plan was proposed to the 400-odd affiliates at last September's meetings and since then the network has averaged from 20 to 30 phone calls a week from station news directors. ABC Radio will attempt to cull closer cooperation from the affiliates in this matter by broadcasting, starting soon, closed circuit information at regular intervals to affiliate news directors. The broadcasts will contain a complete report on the past week's *Flair Reports* coverage and specific requests for contribution for use the following week.

**New fm service:** What is reported to be the first commercial fm station to operate in the Kalamazoo area will go on the air next April. WKMI-FM, now readying its equipment, will duplicate WKMI-AM's programming until all equipment is installed and tested. WKMI-FM will be on 106.5 mc. with 23 kw power. Initial fm service will be from noon to midnight.

## NEWSMAKERS

BERNARD L. MULLINS, vice president in charge of radio programs for WTIC, Hartford, retires.

GERALD SHEDWIN and NEAL MCINTIRE to producer-directors of WINS, New York. McIntire was assistant program manager and music director at WQV, Pittsburgh.

STANLEY N. KAPLAN to executive vice president of WMEX. He was with Mars Broadcasting as executive vice president.

CHARLES A. LY MASON to WRCV, Philadelphia, as manager of advertising and promotion. He was formerly with WBAL, Baltimore, in a similar capacity.

STANLEY C. BARCLAY and WILLIAM ROBERTS to account executives at WMAL, Washington, D. C. Barclay was advertising and sales promotion manager for WOL there. Roberts was vice president of Kal, Ehrlich and Merrick advertising agency.

ANTHONY J. CONESE to director of community affairs for KQV, Pittsburgh.

DAVID MARTIN to account executive at WCKY, Cincinnati. He was sales representative with Wallace Press Inc., Chicago.

FRANCIS E. MCCANNITY to sales promotion coordinator for WGAN, Portland. He was an account executive with WORL, Boston previously.

ROBERT H. PICK to assistant general counsel of Metromedia. He was formerly associated with the law firm of Parker, Chapin & Flattan.

ED DILTON to account executive with WIEN, New York. He was in the sales department of WNEW-TV, New York.

JACK LAZARE to program director of WCOP-AM-FM, Boston. He was a broadcaster on WNEW.

MARY GIOVINO to division manager of the Southeast and middle Atlantic states for World Broadcasting. ROGER MAY to Southwest division manager. Midwest division manager will be W. E. MCCLENNAN.

BEN GEDALECIA to research consultant for the National Assn. of FM Broadcasters. He has held top executive posts with three leading agencies and was director of research at ABC.

# THE MAN WHO KNOWS KONO RADIO



86 + (F 85) (88)  
(98) = SALES

This is a formula that Richard Betts, Gun-Betts Oldsmobile, has used for a long time for successful sales. Add KONO Radio (Dial 86) to the fine line of Oldsmobiles and continued sales success is the total result. Mr. Betts has found that KONO has the receptive adult audience so necessary for quality automobile sales.

KONO Radio works for Richard Betts  
... KONO Radio will work for you.

Don't take our word for it... Call Richard Betts Collect PE 6-1551, Area Code 512.

For other details contact KATZ Agency

**KONO**

860 KC

5000 WATTS

SAN ANTONIO



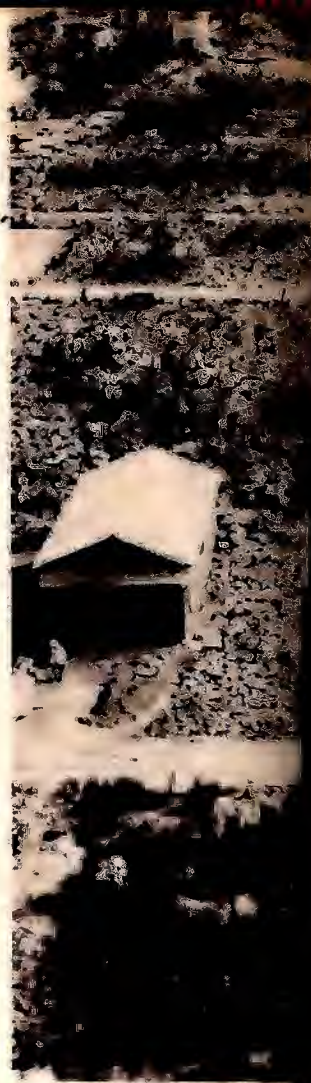
The Yanks Are Coming



December 7—The Day of Infamy



American Woman in 20th Century



Ten Seconds that Shook

## SYNDICATION

# Leading sponsors like Wolper

**Liberty Mutual, department store, banks, utilities, Fels report UA-TV programs provide many advantages**

**M**ANY CRITERIA have been offered through the years to judge the quality of a television show. To the list can be added one from Robert Mattox, Liberty Mutual Insurance assistant vice president in charge of advertising: "The caliber of the show is reflected in the caliber of the co-sponsors."

Mattox was referring to the new series of six first-run specials produced by David Wolper and syndicated by United Artists Television scheduled to start in at least 72 markets within the next 10 days. Liberty Mutual has bought half sponsorship of the series in 24 markets and will be joined by such co-sponsors as Pittsburgh National Bank, First National Bank of Boston, Union & New Haven Trust Co., First National Bank in Dallas, Bank of New Orleans, and Fels & Co. Add to the list from other markets the East Ohio Gas Co., Public Service Co. of Colorado, Montana Public Power, McAlpin's department store in Cincinnati, and many equally important sponsors and the word to describe both the advertisers and the program must be "impressive."

The specials, starting with *The Yanks Are Coming* to be shown on or close to Veteran's Day, and to be followed at other appropriate times by *December the Day of Infamy*, *The American Woman in the Twentieth Century*, *Ten Seconds that Shook the World*, *The Rise and Fall of American Communism* and *Berlin, Kaiser to Khrushchev*, have already received other praise. Frank Morris, manager of the Hollywood Television Code Authority, recently said this in awarding *Day of Infamy* the NAB Code Seal: "May we offer our congratulations to you (David Wolper), Marshall Flaum and Pete Johnson for the finest film documentary we have ever seen."

Sometimes described as "near unique," the Wolper series is also provoking activity by its sponsors which promises to bring secondary benefits (beyond audience promotion) far in excess of the normal.

Though it's difficult to establish anything as unique there are enough qualifications to bring the Wolper series close. To begin with, the mere manner of handling the show by UA-TV offers reasons. Unlike the normal half-hour syndicated show which is sold first to station, then to advertisers, the Wolper sales have been directly to advertisers in more than nine of 10 instances, according to M. J. Rifkin, UA-TV executive vice president in charge of sales.



Poster to Khrushchev

Rise & Fall of American Communism

## Specials

And in all cases, the time chosen for broadcast is prime, with network pre-emptions involved in the overwhelming majority. In only two markets does the air time fall outside 7:30-11 p.m., and in these cases, it comes at 6:30 p.m. Sunday.

Rifkin also observes a different attitude among advertisers seeking the show. "Those who have bought the series are far more interested in developing image, not ratings, in getting a good sales cost per thousand, rather than an audience cpm. There's a different feeling for what the show is, and what it can do."

Though one Wolper special of several years ago, *The Race for Space* was purchased by Shulton, rejected by networks, and later placed on a station-by-station basis, the new Wolper series was never offered for network run. Rifkin emphasizes that there was no reason why they couldn't have been sold to the networks, and backing this up is a convincing record of UA-TV network sales of regular series.

More important to UA-TV, Rifkin says, is the market to be opened up by making available first-run specials. "There were enough clients interested that we could have sold 12 Wolper specials in many cities, instead of six." Quite naturally, the success of this venture is already leading to future UA-TV specials, an almost certain event.

The lack of syndicated first-run specials in the past is attributed by Rifkin simply to the fact that nobody gave them much attention, not the lack of advertising support. "Syndicators are trying to seek a new approach to provide fresh programming, shows which will allow a local or regional advertiser a program equal to that found on a network."

UA-TV became convinced that the Wolper specials would sell following a lengthy personal swing into local markets by Rifkin.

Though Rifkin's comments and enthusiasm may be considered partisan, they are not unmatched by comments of advertisers or agency executives who have signed to sponsor the shows. If anything, Rifkin might be considered conservative by comparison with his customers.

"Great," says BBDO's Traviesas

Herminio Traviesas, BBDO vice president who participated in the Liberty Mutual buy, calls the Wolper specials "great." They enable "an advertiser to do something big on a modest budget, concentrating in those markets where he wants his advertising."

For Liberty Mutual, the Wolper series represents a further extension of its television effort. Though the company is providing little print advertising support for the shows, it did assign a member of its advertising department to each of the 21 cities to work with stations and co-sponsors to insure maximum results, according to Dick Mayes, BBDO's Liberty Mutual contact in Boston.

In discussing strategy, Mattox notes that Liberty had tried tv with inconsequential results, both network and spot, prior to a buy in ABC TV's *Wide World of Sports* in 1962. This venture brought results, and when the advertising budget went up substantially last year, an entirely new marketing plan was launched in which tv was basic.

"National advertising, and only national," Mattox says, "doesn't make too much sense to us. While Liberty is a truly national company operating in all 50 states and Canada, about 90% of our premium sales-force market is contained in many fewer states. Consequently, campaigns like the one we ran for years in national magazines, while they covered our market spread themselves pretty thin and do not concentrate their power where the company has most to gain by concentration. When magazines began to offer regional space, which most of them now do, we were able to buy that part of their circulation that best matched our major markets. Television offers even more individualistic coverage. Consequently, when we switched our print budget to tv, we switched some of our regional print budget to tv also.

"Last fall, we bought spots on the NCAA and NFL games in Boston, and we backed these up with a concentrated spot radio campaign. This was a test of regional tv and this test showed significant results. It confirmed the value of regional emphasis on top of national (or network) coverage and resulted in an extension of regional tv advertising in the fall of 1963.

When the programs for the fall of '63 and the first quarter of '64 were being made up, these were Liberty's aims. We wished to concentrate in our major markets, we wished to concentrate on male home own-



U-A-TV's M. J. Rifkin (right) notes advertisers buying David Wolper (left) specials are more interested in developing image

ers; we wished to concentrate on male home owners in better suburban areas; we wished to direct a part of our commercial message to the buyer of compensation insurance, and because of the success of *Wide World of Sports*, we wished to do this concentration via sports programs or other male audience shows like documentation."

Liberty singled out 25 markets, Mattox reports, with a major concentration of market, manpower and present policyholders, all this beyond singling out the prospects. With these goals, the Wolper specials complemented the Liberty national buys into *AFL Football*, *Winter Olympics*, and *Wide World of Sports* (ABC-TV), providing the additional market concentration sought.

While Liberty's buy is part of an overall sales strategy, the company is not unmindful of the image-building potential in the Wolper specials. Each of the specials provide a possible tie-in with significant dates, Mattox adds—May Day, Mother's Day, the day of the bomb, the fall of Berlin, "and since each is in the public interest, each lends itself to publicity."

#### *Vital to plans of many advertisers*

Image-building looms big also in the plans of other advertisers. Two sponsorships placed by Ketchum, MacLeod & Grove illustrate the potential which can be drawn from the Wolper shows. The agency lined up East Ohio Gas to sponsor the series in Youngstown and Cleveland, and the Pittsburgh National Bank in Pittsburgh. While both advertisers have used local tv news shows, both are also heavy print users, and the Wolper sponsorship is the first time either has bought a special.

For both, Ketchum has prepared special brochures announcing and describing the programs. The brochures have been sent to thousands of schools, service clubs, women's organizations, civic groups, etc. Not only do these serve to publicize the event, they also offer each of the recipients the opportunity to arrange showings of the programs later. This is one of the great

appeals of the series, notes KM&G.

East Ohio Gas, in addition, arranged dinner meetings in each of its key service areas, hosting community leaders prior to the first program. Purpose was to acquaint these people with the show itself, through a screening, thus building good will.

Neither East Ohio nor Pittsburgh National Bank intends to use the commercial portion for hard-sell; rather they will devote all time to the image-building type of message. A KM&G spokesman calls the specials unique, observing that the shows provide the first opportunity for these advertisers to buy prestige programming.

#### *Supports store's "Salute to Americana"*

Some 250 miles to the southwest, another type of advertiser is seeking much the same end—image building. McAlpin's, a unit of Mercantile Stores, is one of the largest department stores in the greater Cincinnati area. One of the most consistent broadcast users among department stores in its territory, and the only continuous user of tv, McAlpin's found the Wolper specials a natural to support its own *Salute to Americana*, and as an image builder.

McAlpin's has been a participating sponsor of WLV-T's *Bob Braun Bandstand* for almost 10 years, reports David J. Clarke, assistant director, radio and tv at Nolan, Keelor & Stites (McAlpin's agency). It also is half-sponsor of the three-hour *Bob Braun Saturday Afternoon Bandstand*, participates in the *Good Morning Show* (WLV), an audience participation show broadcast daily from the store, plus limited radio and tv spots to boost special sales and other store events.

In these shows, directed toward teens, McAlpin's concentrates on the image-building. And to adults, reached by radio, McAlpin's presents its selection of fashions, children's wear, housewares, appliances, with the tone still that of image-building.

Each year, McAlpin's stages "Americana," basically a salute to our national heritage. Last year, it sponsored *Hollywood's Answer to Communism*, a three-hour broadcast in prime time, including only an introduction and close by R. Nelson Shaw, store president.

This year, Nolan, Keelor & Stites obtained a similar documentary, *The Truth About Communism*. Again commercials were absent.

The Wolper shows will be opened with a brief message from Shaw, following which each program will be run without break. The first broadcast, *The Yanks Are Coming*, will close with an interview of a World War I veteran or local dignitary.

Store president Shaw believes, "We offer a real service to the community with our Americana promotion. This television series seemed to be a natural outgrowth of those promotions."

Does the strong tie-in with patriotism cause any problems with customer relations? "Quite the contrary," Shaw says. "We have received cartons of mail from areas as far away as Dayton and Lexington, praising our efforts . . . Our success is so well known that two of our largest competitors have begun their own American-oriented promotions, but without, I might add, the strong broadcast support which we consider important."



While the values to a finance or insurance company or department store in building good will can be ascertained readily, what about a company wanting hard-sell? Fels' advertising-merchandising director James A. Milne, Jr. provides this answer. Fels has bought the Wolper specials in four markets—New York, Detroit, Buffalo, and Chicago.

"We're getting excellent response from the trade. Instead of talking about impressions, which have been overdone, we have something specific which they like."

Milne also notes that the Wolper specials fit perfectly into the overall Fels strategy to sponsor first-run movies and specials. (For complete details, see "Fels goes to the races to reach influentials," sponsor, July).

As if advertisers weren't doing enough to promote the specials, UA-TV has its own promotion campaign going in high gear. For each show, there's a complete promotion kit provided including newspaper mats, tv slides, releases, photos, and other types of material. ▀

## Fels Adds ITC Specials

Fels has taken another big step in sponsorship of syndicated shows. Last week, Fels announced it had bought Independent Television Corp.'s "Jo Stafford Specials" in 24 markets. The series of eight one-hour musicals will be sponsored by Fels in New York, Los Angeles, Chicago, Philadelphia, Boston, Detroit, San Francisco, Cleveland, Pittsburgh, Washington, D. C., St. Louis, Baltimore, Dallas/Fort Worth, Cincinnati, Minneapolis, Indianapolis, Milwaukee, Kansas City, Sacramento, Seattle/Tacoma, Buffalo, Harrisburg, Grand Rapids, and Houston. Fels' agency, S. E. Zubrow Co., Philadelphia, is clearing time for the specials.

## Arts sets Spanish as 'En France' sequel

Follow-up to *En France*, the syndicated language-entertainment series, will go before the cameras next March in Spain, titled *En Espana*. A package of 26 half hours, is expected to be ready for local sale in the U. S. next fall.

*En France* and *En Espana* are co-productions of Tele-Hachette, Paris publishing firm; Seven Arts Assoc., U. S. distributor of the series; Time-Life Broadcast, and ofstra U.

Tele-Hachette producer Jacques Godeman, in New York to complete arrangements for the new venture, said the success of *En France* led to the continuation of the planned series of entertainment-language shows, which ultimately will also include Russian and German.

*En France*, which went on the air 15 September, is sold in 65 markets. New sales were recently made

KTVI, St. Louis; WJW-TV, Cleveland; WSB-TV, Atlanta; KYT-TV, Oklahoma City, KAVE-TV, Carlsbad, N. M., and WTRF-TV, Wheeling. The series deals with the language, people, and geographical features of France, incorporating entertainment with modern techniques of foreign language instruction. A similar format is planned for *En Espana*.

The next project for the produc-

ing triumvirate is an *En France* and an *En Espana* for children. Negotiations are under way with the USSR for the Russian-language series, which the producers hope to film there.

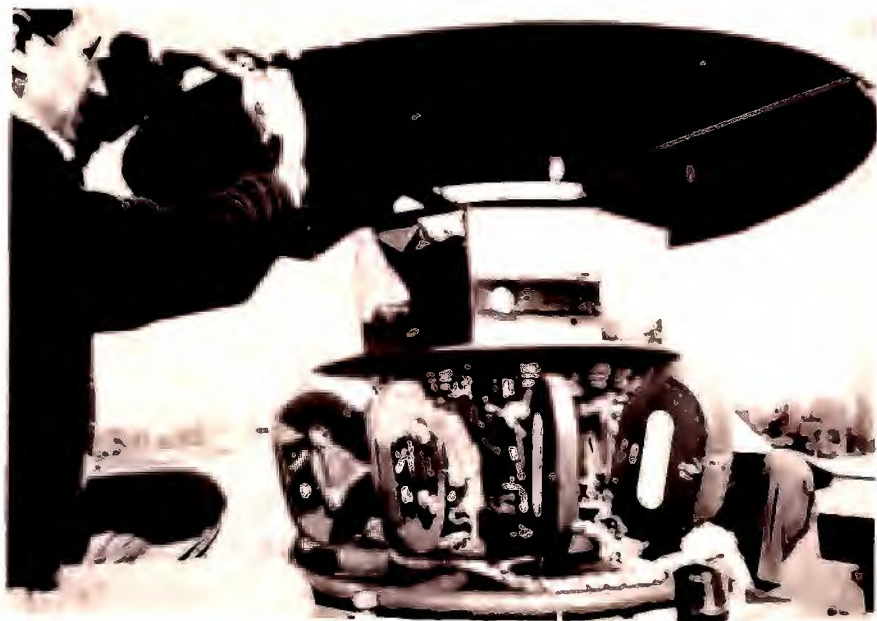
## New MGM intl. sales

MGM-TV has reported international sales of its syndicated programs in 10 different nations. Mr.

Novak and *Harry's Girls* have been sold in Mexico, Canada, Australia, Argentina, Uruguay, and Peru. Mr. Novak, *The Lieutenant*, and *Travels of Jaimie McPheters* have been purchased in Brazil. Also, 135 MGM cartoons have been sold in Peru and Brazil.

Rediffusion (Hong Kong), Ltd. has bought *Sam Benedict*, *Eleventh Hour*, *Thin Man*, and a one-hour special, *Christmas in the Holy*

## Niles lensing 360-degree film



Fred A. Niles Communications Centers, Chicago, is winding up shooting of a 360-degree motion picture for The Port of N. Y. Authority exhibit at the N. Y. World's Fair. Checking the "camera," composed of ten professional 16mm Arriflex cameras mounted on a circular rig, plus mirrors, is Carl Porcello of the Niles crew. Camera was designed & built by Behrend's

Land. Television Espanola, Madrid bought a Spanish-dubbed *Thin Man* and *Father of the Bride*. In the Philippines, Bolinao Electronics has bought *Eleventh Hour*, *Lieutenant*, and *Mr. Novak*; DZAQ-TV, *Zero One*; and DZBB-TV, *Jaimie McPheeters*.

New domestic sales include 30/63 *Post-'48 Features* (WHIO-TV, Dayton; KETV, Omaha; WGHP-TV, Greensboro, N. C.); *Sam Benedict* (XETV, San Diego; WTVW, Evansville, Ind.; KETV, Omaha); *Cain's Hundred* and *Asphalt Jungle* (XETV, San Diego; WTVW, Evansville); *Christmas in the Holy Land* (KULR-TV, Billings, and KTRV, Great Falls, both Mont., and KBAK-TV, Bakersfield, Calif.).

NEWS NOTES

Adds 25 stations: *United Artists Showcase for the 60's*, distributed by UA-TV, has been sold in 25 additional markets, bringing its total station sales to 125. New sales were made to WDAU-TV, Scranton; KMSP-TV, Minneapolis; CKLW, Windsor-Detroit; KCMT-TV, Alexandria, Minn.; WJHL-TV, Johnson City, Tenn.; KTVE-TV, El Dorado, Ark.; WTOC-TV, Savannah; WBIR-TV, Knoxville; WDBJ-TV, Roanoke; KPRC-TV, Houston; KBTB-TV, Denver; KCRA-TV, Sacramento; KDAL-TV, Duluth; WJRT-TV, Flint; WCOV-TV, Montgomery, Ala.; WEAU-TV, Eau Claire; WTOP-TV, Washington; WILX-TV, Lansing; WJXT-TV, Jacksonville; KORK-TV, Las Vegas; KTBS-TV, Shreveport; WSPA-TV, Spartanburg; KRBC-TV, Abilene; KVDO-TV, Corpus Christi; and KFDA-TV, Amarillo.

New Embassy sales: Embassy Pictures has reported sales of its *Sons of Hercules* package of 13 feature films in 53 markets. The color pictures are offered as 26 edited hours in addition to the regular feature-length presentation. Station sales include WOR-TV, New York; WNBQ, Chicago; KGO-TV, San Francisco; KHJ-TV, Los Angeles; KTVT, Dallas; WXYZ-TV, Detroit; WTIC-TV, Hartford; WFLA-TV, Tampa; WKBW-TV, Buffalo; KLZ-TV, Denver; WDAF-TV, Kansas

Only way to catch Mantle



Mickey Mantle, recuperating from knee operation, discusses his new tv series with Gustave Nathan, president of Video Sports Productions, prior to leaving hospital. Titled "Mickey Mantle's Journey into Sports," the series will consist of 26 half-hour segments, with the first one to be taped the last two weeks of this month. To be filmed throughout the U.S. and other parts of the world, the series will have Mantle as host and participant with athletes from all sports fields, featuring a different guest each week. A network is reportedly interested in picking it up

City; WWL-TV, New Orleans; WTTV, Indianapolis; WKRC-TV, Cincinnati; and WITI-TV, Milwaukee.

Burrud Special Sold: Delta Air Lines has bought a new 60-minute special from B&J Productions (Bill Burrud and Victor Jory) for full sponsorship in 12 markets and co-sponsorship in another 12. (Delta's agency is Burke Dowling Adams, Atlanta.) B&J also has sold the show, "Caribe Adventure," directed by Lloyd Nolan and featuring a dozen stars, in some 30 markets. These are early sales by the producer-syndication of what is to be the first of 13 special hours in production.

NEWSMAKERS

CULLEN HOUGHTLING to live-action director and art director of Pintoff Productions. He was tv-art director for Guild, Bascom & Bonfigli.

JOHN BENNEWITZ to director of special projects of Norwood Studios.



A-C? It's All-Canada Radio and Television Limited, first and paramount representation firm North of the Border in broadcast sales. A-C reps 43 radio, 22 TV stations—in all primary, most secondary markets. Weekly radio reach is 50% of all households for 60% of national retail sales. TV: 62% of households for 53% of national retail sales. A-C has 12 offices: New York, Detroit, Chicago, San Francisco, Los Angeles, Dallas, Atlanta and Montreal, Toronto, Winnipeg, Calgary, Vancouver. To reach all Canada, talk to All-Canada



All-Canada Radio & Television Limited

1000 Yonge Street, Toronto 5, CANADA

## Raw ratings just one factor in most buys

Trendex study for Bolling confirms quality as most important tool to determine spending

**Q**UALIFYING the relative importance of qualitative data in air media advertising is one of the big challenges in the business. Latest to attempt an analysis is The Bolling Company, which tapped Trendex to conduct a survey.

There no longer seems to be any doubt that qualitative considerations have replaced straight ratings as the paramount timebuying tool. However, as Trendex found in polling 56 media people in key timebuying and executive jobs at the 35 leading agencies in New York, there remains much variation in the timebuyers' own view of their operating criteria.

"The research reveals that most of the important New York buyers consider raw ratings as being a single indication," reports Bolling v.p. Richard Koenig, "but certainly not the only criterion of a buy. Many conscientious buyers are more and more taking the time to

study the various stations and the type of audience they reach."

Specific questions were asked:

**1. What percentage of the time do you make a buy with the essential criterion being qualitative data, as opposed to straight ratings?** 50% of the buyers said they would place determining weight on qualitative data 50% of the time or more. However, viewed another way, that criterion comes into play at least 50% of the time in 70% of all time buys (see chart). Similarly, while 3.6% of the buyers questioned said they never under any circumstances use qualitative data in selecting stations, in the total picture, only 5% of all time buys made by the group were done so solely on the basis of straight ratings.

**2. If you wanted a woman's audience, would you buy a spot with a significantly higher rating as opposed to one that had a lower rating but had a higher composition of women?** A comfortable majority of 62.5% said they would probably go the audience composition route, as opposed to 10.7% who make the numbers buy. "Depends on the product" was the reaction of 5.3% of the respondents.

**3. Are you using more qualitative data in forming essential decisions than before?** 62.5% answered in the affirmative. The sub-question, "What kind of data?" elicited a wide range of replies, "audience composition" leading the parade with 20%.

**4. Do you think there is a definite trend in using qualitative data?** 51% said "yes," 5.3% demurred, and 10.7% "didn't know."

**5. Should there be a trend toward using qualitative data?** An overwhelming majority of 83.9% agreed there should.

**6. Is such a trend discernible in your agency?** 53.5% replied it was. Bolling points out however, that

findings confirm timebuyers usually consider qualitative factors only when choosing between stations which are fairly competitive with each other. If a station is dominant first, it will usually be bought and if a poor last, it will probably be bypassed, regardless of qualitative factors.

Koenig summed up what he felt the findings revealed and what The Bolling Co. itself believes: "Opportunists buy by the numbers because it is the safest, most easily defended course. Good buyers refuse to 'play it safe.' They recognize but one criterion—effective results for clients. Their goal is to build equities in clients."

There is still a diversity of opinion on just what constitutes a good buy in the minds of an agency or advertiser, he continued. "The advertiser usually—and rightly—feels that sales are his only barometer to a successful campaign," he said. "However, agencies being one step removed—and sales results are often difficult to pinpoint—have had to depend a great deal on less exacting criteria, namely broadcast ratings. But partly because of increasing sophistication and partly as a result of the Washington hearings, dependence on raw numbers has dramatically decreased, as this survey thoroughly points out." ■



**QUESTION:** What percentage of the time do you make a buy with the essential criterion being qualitative data, as opposed to straight ratings?



Beck



Greenwald

### Beck, Greenwald gain new Katz radio posts

Martin Beck, assistant sales manager at the Katz Agency, has been named radio sales manager, a post previously held by Morris S. Kellner, now vice president for radio. James Greenwald, a member of the radio sales staff for the past seven years, has been promoted to assistant sales manager. Beck joined the agency in 1939, and was appointed assistant radio sales manager in 1959. Greenwald joined the organiza-

# WAPI



## PERSONALITY PORTRAIT



**CHARLIE  
DAVIS**

"The Early Risers Club", featuring emcee Charlie Davis, is heard throughout Alabama's most progressive market area Monday thru Saturday, 4:45 to 9:00 a.m. Here's get-up-and-go pleasure for thousands of Alabama listeners.\* Popular music, complete local, state, national and international news, weather and time checks, as well as tid-bits that set each day off with a smile. WAPI . . . Charlie Davis . . . "The Early Risers Club" . . . Happy Alabamians. That's the combination that keeps WAPI personality Charlie Davis first thing in the morning.

\* Charlie had 7,100 entries in a contest offering a \$10.70 prize.

# WAPI-RADIO

**BIRMINGHAM, ALABAMA**

WAPI radio represented by Henry I. Christal Company, Inc.

zation in 1956. Previously, he was advertising and sales manager of Products Merchandising.

## NEWS NOTES

**RKO billings up:** For its fiscal year ending 30 September, RKO General Broadcasting National Sales posted a 29% gain in combined radio and television billing over the preceding year. Donald J. Quinn, director of National Sales, stated that in two years of operation, the National Sales division has increased RKO General national billing 54% over fiscal 1960-61, the year immediately prior to formation of the group's own national sales force.

**Metro Radio Sales adds one:** WDRC, Hartford, a Buckley-Jaeger Broadcasting station, will change representatives 1 December, moving over to the sales arm of Metropolitan Broadcasting division of Metromedia. Previously repped by Blair Radio, the Hartford station's switch was prompted by "the need for the highly concentrated selling effort which can only be provided by a short-list rep firm," according to president Richard Buckley. It is the seventh station for Metro Radio Sales and the only one, outside of WCBM, Baltimore, which is not a Metromedia property.

## NEWSMAKERS

**JOSIUA MAYBERRY** to research assistant for Blair Radio. He was formerly with the research department of Group W.

**PHILBIN S. FLANAGAN** to vice president and director of sales of the Henry I. Christal Co.

**JERRY ABRAMS** to the New York radio sales department of Venard Torbet & McConnell. He was national sales manager of WMAJ State College, Pa.

**LEONARD R. SOGLIO** to television account executive with Peters Griffin, Woodward. He was an account executive for WIIN, New York.

**FRANK M. HEADLEY**, chairman of H-R Television, re-elected to the board of directors of the Television Bureau of Advertising.

# WASHINGTON WEEK

News from nation's  
capital of special  
interest to admen  
4 November 1963

★★ The FTC will keep on its own white coat in an unflagging lab-style study of advertising claims for cold remedy products and analgesics --each with sales climbing toward the \$400 million mark.

The promise of clinical research and voluminous findings was made in a statement prepared by FTC Chairman Paul Rand Dixon for the Congress on Medical Quackery held here recently. FTC's head of Division of Food and Drug Advertising, Charles Sweeny, spoke for the chairman, who was unable to attend the AMA-FDA sponsored meeting.

★★ Singled out for disapproval in the Dixon statement were "shotgun" cold sure preparations which he said are almost impossible to evaluate clinically, and compare with rival products.

FTC's staff of scientific testers, and its attorneys specializing in food and drug cases have volumes of clinical data from 35 advertisers of nearly 100 products in this field alone. Dixon says they cannot predict a target date for report to the commission--but they'll keep at it in spite of insufficient personnel and appropriations.

★★ Success or failure of the Geritol case now in litigation at the FTC will affect some 50 cases of vitamin-iron combination products now under study at the Commission.

The FTC's main drive will be for full disclosure of detrimental possibilities in advertising of all vitamin and iron preparations. Advertising will have to report the good and the not so good.

★★ Broadcasting's shortcomings in the area of medical advertising were admitted by spokesman Lawrence Rogers II, president of Taft Broadcasting--but he and others blamed doctors themselves for considerable endorsement and promotion of phoney remedies.

Rogers quoted the well-intentioned NAB code on truth in medical advertising and its caution against claims of cure--but the number of FTC and FDA actions indicate the "language is not altogether effective."

Rogers balanced shortcomings with the long way tv has come since the days of "Men in White" commercials. He gave credit to NAB Code guidelines --and to advertising agencies and ANA for submitting ideas before production to the NAB's New York Code office.

★★ Advertising agency people have to get into the white coat, too, on occasion, to research--and often reject--medical products brought to them for promotion.

Kenneth Ward, vp of J. Walter Thompson in Chicago, said agencies and advertisers must accept the responsibility for checking on any new medical product offered them. Thompson's suggests that manufacturer submit the item to an ethical pharmaceutical house in some cases. Unfortunately, the maker of the odd-ball product can usually find a maverick agency. Only industry self-regulation can cure this, in Ward's view.

★★ The FTC locked the stable door on A. C. Nielsen Co.'s lead in national radio and tv ratings last week, in a consent order forbidding Nielsen acquisition of any more rating interests for a decade, and ordering a halt on any anti-competitive tactics.

The commission order also throws open Nielsen audimeter and other patents royalty free to all comers for four years, after which resumed royalty payment is to be "reasonable and non-discriminatory."

Consent does not constitute admission of guilt, FTC adds routinely--after listing complaint charges of monopoly, restraint of trade, coercion, suppression and financial blocking of would-be competitors, and gobbling of patents on electronic audience measurement devices.

★★ FTC says the company has "virtually foreclosed all competition" in the sale of national rating reports since 1946, buying out its chief competitor, C. E. Hooper, in 1950.

To some, this raises the question of FTC's inattention during the 17-year span.

FTC statistics on Nielsen aggrandizement point to the firm's hefty pull on determining how \$805 million in network tv advertising and \$47 million in network radio advertising is spent; Nielsen's 90% take out of the \$4.5 million in national tv and radio ratings (1961 figure); and the firm's own \$27 million annual gross. Add to this, program habits of 46 million tv and 50 million radio homes swayed by ratings.

★★ FTC order does not mean very much to the House rating probers' staff, and will have little if any effect on their judgment of the ratings scene when report and recommendation time rolls around.

Subcommittee Counsel Charles Howze reminds that their interest centers on improved methodology and use of ratings. As to the open door on Nielsen patents, Howze wondered: "Who wants to use audimeters?"

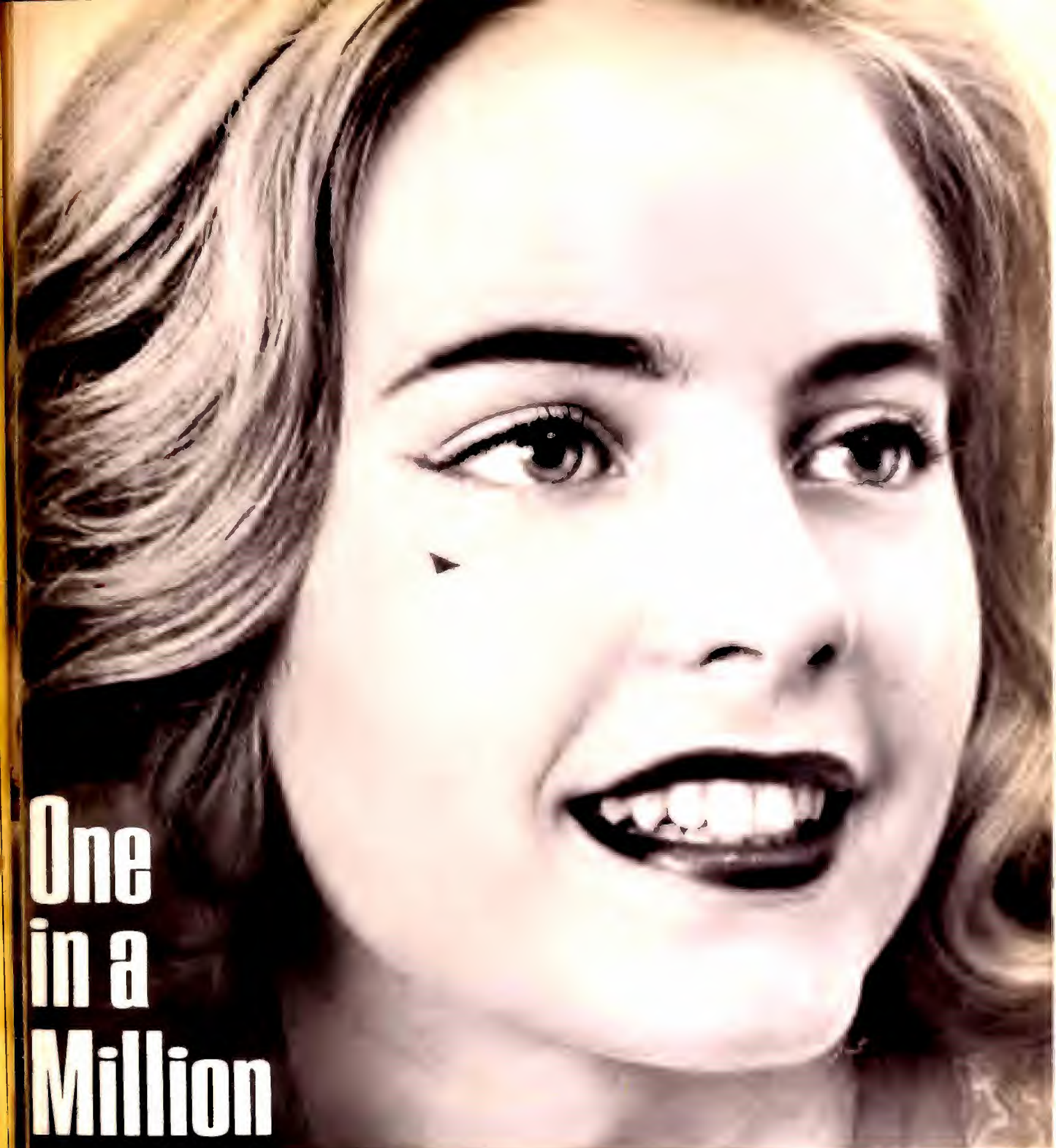
The remark was unqualified--but subcommittee memory is still fresh on testimony about the technical weaknesses of the audimeters, and the odd use to which some were put in sample households--including some non-stop, 24-hour runs.

There is some skepticism here about the new competitive opportunities FTC's order theoretically accomplishes: onlookers don't expect to see a new national radio and tv ratings firm spring up in the next few years.

★★ FTC's original plan for 50% divestiture of Nielsen national clientele reportedly foundered on firm's counter threat to drop national ratings.

Costs of a national survey would have remained constant, but income would have been halved by divestiture. If Nielsen dropped national ratings, FTC would then be left with another monopoly, with ARB dominant in the national ratings field.

Except that Nielsen cannot add to rating interests for 10 years without FTC consent, the status quo seems likely to continue.



**One  
in a  
Million**

... 1,360,000 to be more exact. That's the population of the prosperous 33-county area served by WSJS Television. Buy the Golden Triangle, No. 1 market in North Carolina.



NO. 1 MARKET IN THE NO. 12 STATE

**WSJS**  
TELEVISION 

WINSTON SALEM / GREENSBORO / HIGH POINT

Represented by Peters, Griffin, Woodward

RAPIER PRODUCTIONS gratefully accepts...

70TH ANNUAL CONVENTION OF THE  
INTERNATIONAL ASSOCIATION OF CHIEFS OF POLICE  
HOUSTON, TEXAS—OCTOBER 8, 1963

*By Unanimous Vote of the Executive Committee, it  
is hereby resolved:*

“For outstanding contribution to law enforcement agencies and police officers throughout the world, the television program **LAWBREAKER** has been selected as the first program ever to be given the Award of Special Merit by the International Association of Chiefs of Police; specifically intended to honor those responsible for the creation, production and broadcasting of this program, bringing to all communities an accurate and constructive image of law enforcement.”

QUINN TAMM  
Executive Director

STANLEY R. SCHROTEL  
President

bestowed on... **LEE MARVIN** presents

**LAWBREAKER**

distributed by

{ UNITED  
ARTISTS  
TELEVISION }

555 Madison Avenue, New York