

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

4 MARCH 1963—40c a copy / \$8 a year

**BATES MERGES  
MEDIA DEPT. &  
RADIO-TV** p.29

**Campbell's V-8  
goes 100% radio  
for 2nd year** p.32

1150  
7 1963  
LIBRARY

## CLASS MATTER ENCLOSED



ing cereal? The best time is while he's eating  
kfast . . . when Radio listening is at a peak.  
an be sold on your cereal if you reach him while  
using the product. Spot Radio will put your  
d on the table with these outstanding stations.

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

RADIO DIVISION

**WARD PETRY & CO., INC.**

THE ORIGINAL STATION REPRESENTATIVE

ORK • CHICAGO • ATLANTA • BOSTON • DALLAS  
T • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

# IN THE INDIANAPOLIS MARKET

# WXLW



The distaff side of the Richard Elliotts, "typical WXLW family," enjoy a "ladies only" shopping trip.

**... KEYS ITS PROGRAMMING TO KEEP PACE WITH AN EXPANDING POPULATION IN A BOOMING MARKET... WHERE ONE OUT OF EVERY THREE FAMILIES HAS THE WXLW LISTENING HABIT!** That's right! We reach and influence one third of this expanding market! \*\* Moreover, we know where and how our listeners live . . . what they eat . . . wear and what they'll buy! Thanks to creative research in-person interviews\* we have also learned that our audience is composed of above average adult families! WXLW is the first radio station in this market to offer a "profiled" audience providing greater sales returns per dollar invested!

Dress up your sales picture in this market area in 1963 . . . place your schedule where greater sales success is assured . . . buy WXLW in Indianapolis. \*\* (NCS '61)

# WXLW

5000 Watts

950 Kilocycles

Indianapolis, Indiana



*\*Ask your Robert East man for "the typical WXLW family" profile!*

# YOU CAN'T MISS MICHIGAN

...if you unholster your ballpoint hardware and draw a bead on the target territory where Carol Jean Van Valin (Miss Michigan '62) is top hand, face and figure.

Round up the herd of figures in ARB and NIELSEN which prove that you will miss Michigan without WJIM-TV ... dominant gun-notcher for over 12 years in that rich industrial outstate area made up of LANSING - FLINT - JACKSON and 20 populous cities ... 3,000,000 potential customers ... 745,600 TV bunkhouses (ARB Nov. '62) ... served exclusively by WJIM-TV.

Ask your Blair TV ramrod.



BASIC

## WJIM-TV

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

**\$ MADISON  
MILLIONAIRESS!  
WHAT DID SHE BUY  
LAST YEAR?**

Some \$600 million worth of groceries, drugs, household appliances, motor cars, beverages, cosmetics.

**WHERE DID SHE GET  
THE IDEA TO BUY?**

Largely from WKOW-tv, Madison's pioneer UHF station.

**HOW COME?**

Because General Foods, Colgate-Palmolive, Procter & Gamble, Interstate Bakeries, Lever Bros., Folgers, Standard Oil, Mogen David, Ansco Film, Winston Tool, Northwest Airlines, King Midas, Spring Maid, Schlitz, Pfizer, Pure Oil, General Motors, International Latex, Kroger, American Home Products and scores of others recognize that WKOW-tv gets to family buyers in Wisconsin's 2nd trading zone fast, fast, fast. WKOW-tv concentrates on this Madison trade zone . . . allows you plenty of dollar-power for massive frequency.



MADISON, WISCONSIN



Ben Hovel,  
Gen. Sales Mgr.  
Larry Bentson, Pres.  
Joe Floyd, Vice-Pres.

Tony Moe,  
Exec. Vice-Pres. &  
Gen. Mgr.

Represented by Adam Young

**MIDCO**

Midcontinent Broadcasting Group

WKOW-AM and TV Madison • KELO-LAND TV and RADIO Sioux Falls, S. D. • WLOL-AM, FM Minneapolis-St. Paul • KSO Des Moines

**SPONSOR**

4 MARCH 1963

Vol. 17 No. 9

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**KEY STORIES**

**MEDIA & TV-RADIO UNITE: CAN THIS MARRIAGE SUCCEED?**  
Questions rise on intra-agency rivalries as Bates marshals media and programming departments under one banner. P. 29

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**BROADCASTING HAS MAJOR ROLE IN AFA'S PLANS** / Mark Cooper, new president, hails sponsors of public service programs and says ad industry self-regulation is most important. AFA hopes to correct image in Washington. P. 37

**MASONITE GROWTH RELIES HEAVILY ON TV** / Selling building materials via tv has paid off for this producer of wallboards and other products. Here's why. P. 40

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SPONSOR ® Combined with TV ®, U.S. Radio ®, U.S.FM ®, Executive, Editorial, Circulation, Advertising Offices: 555 Fifth Ave., New York 17, 212 Murray Hill 7-8080. Midwest Office: 612 N. Michigan Ave., Chicago 11, 312-664-1166. Southern Office: 3617 Eighth Ave. So., Birmingham 5, 205-322-6528. Western Office: 601 California Ave., San Francisco 8, 415 YU 1-8913. Los Angeles phone 213-464-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year, Canada \$9 a year. Other countries \$11 a year. Single copies 40c. Printed U.S.A. Published weekly. Second class postage paid at Baltimore, Md. © 1963 SPONSOR Publications Inc.



These food and related advertisers have discovered the moving power of WSPD-Radio.

# WSPD-RADIO, TOLEDO

## ***MOVES THE GROCERIES / off the shelves***

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

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

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

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



**THE KATZ AGENCY, INC.**

National Representatives

WS17

LOS ANGELES KGBS	PHILADELPHIA WIBC	CLEVELAND WJW	MIAMI WGBS	TOLEDO WSPD	DETROIT WJBK	<b>STORER</b> BROADCASTING COMPANY
NEW YORK WHN	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	



*The Tunnel*



*The River Nile*



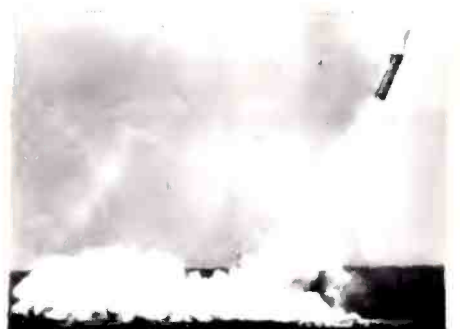
*The Chosen Child*



*Emergency Ward*



*Shakespeare: Soul of an Age*

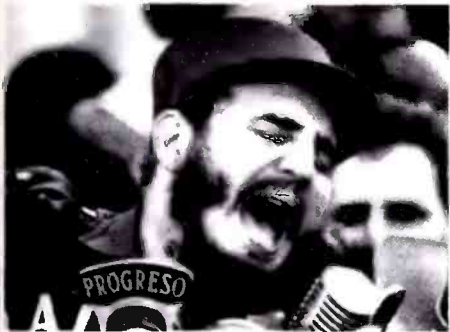


*Polaris Submarine*

*"We must view  
with profound  
respect the infinite  
capacity of the  
human mind  
to resist the  
introduction of  
useful knowledge."*

THOMAS RAYNESFORD LOUNSBURY

(American scholar and educator, 1838-1915)



*Clear and Present Danger*



*Fire Rescue*



Well, maybe.

But a lot depends on how that useful knowledge is introduced. For instance, during the last quarter of 1962, NBC News specials presented in evening time covered such diverse actualities as the Cuban crisis, the Berlin Wall, and the world of William Shakespeare. These programs attracted an average audience of 7,800,000 families—an audience virtually as large\* as the average audience for all regularly scheduled nighttime programs.

It is clear that people today do not "resist the introduction of useful knowledge"—at least when it comes to them by way of special programs produced by NBC News.

It has been the custom to boast that factual programs attract small but select audiences. These audiences are still select, but for NBC they are no longer small. Potential sponsors may take note that more such special programs are taking shape at the network. For unlike Mr. Lounsbury, we at NBC "...view with profound respect the infinite capacity of the human mind." Period.

\*Less than one rating point apart.

# Trendex asked:\*

Which station  
do you  
**FIRST** tune  
to for  
the news?

## Washington answered:

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

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

# WWDC RADIO

**WASHINGTON, D. C.**

represented nationally  
by John Blair & Co.



## A word of caution to the FCC

A publisher's view of  
significant happenings in  
broadcast advertising

The Association of Maximum Service Telecasters (AMST) has put before the FCC a recommendation of more than passing interest to agencies and advertisers.

AMST notes that the FCC is considering a short-spaced vhf channel in each of eight leading communities—Oklahoma City; Johnstown, Pa.; Baton Rouge; Dayton; Jacksonville; Birmingham; Knoxville; and Charlotte. It argues that the approval of such new vhf assignments (a few short-spacers have already been granted) will be a disservice to healthy uhf development, and it is joined in this contention by the Assn. for Competitive Television (ACT), although the uhf group does so for different reasons.

In dealing with this issue the FCC is again at a crossroads.

The FCC was at a crossroads immediately after World War II when it vigorously encouraged the development of fm, then backed off as commissioners changed and fervor for a dominant fm radio system cooled.

The FCC was at a crossroads when it established and encouraged a uhf system, then looked the other way when the uhfers found themselves hard-pressed to stay alive economically.

If the FCC decides on short-spaced vhf assignments it probably will, as the AMST correctly points out, "(1) weaken the demand for uhf and impair its development and (2) degrade vhf engineering standards and create interference to existing vhf service to the public."

At a time when the all-channel receiver rules adopted in November 1962 promised to give uhf the chance it deserves, the opening of vhf floodgates may create a confusion that may make the fm vasillations of bygone years seem pale in comparison.

The time has come for the Commission to take a stand and stay with it. The political appointment system under which commissioners come and go tends to bring new and conflicting ideas onto the broadcast regulatory scene in confusing succession.

We urgently recommend that each commissioner delve into a bit of history. Go back 15 years and trace the shifting sands of Commission philosophy and regulation. The point should be apparent. A healthy industry must have well-planned and consistent regulation. Otherwise it can't stay healthy long.

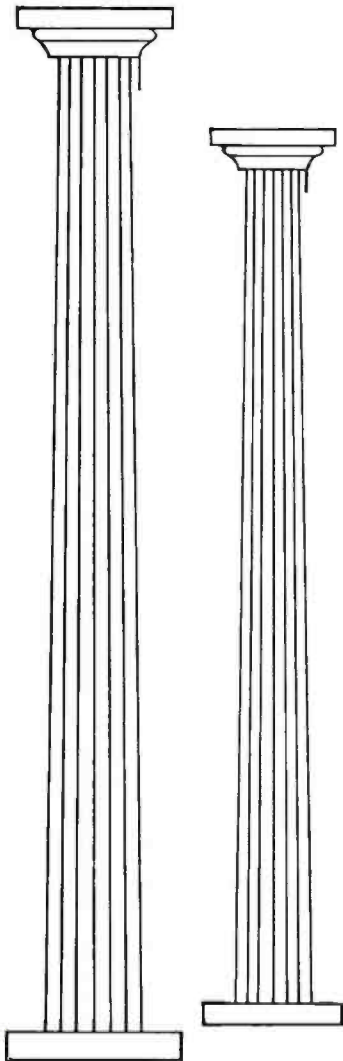
A handwritten signature in cursive script, appearing to read 'John Blair'.



# WSB

ATLANTA

1963 MIKE AWARD RECIPIENT

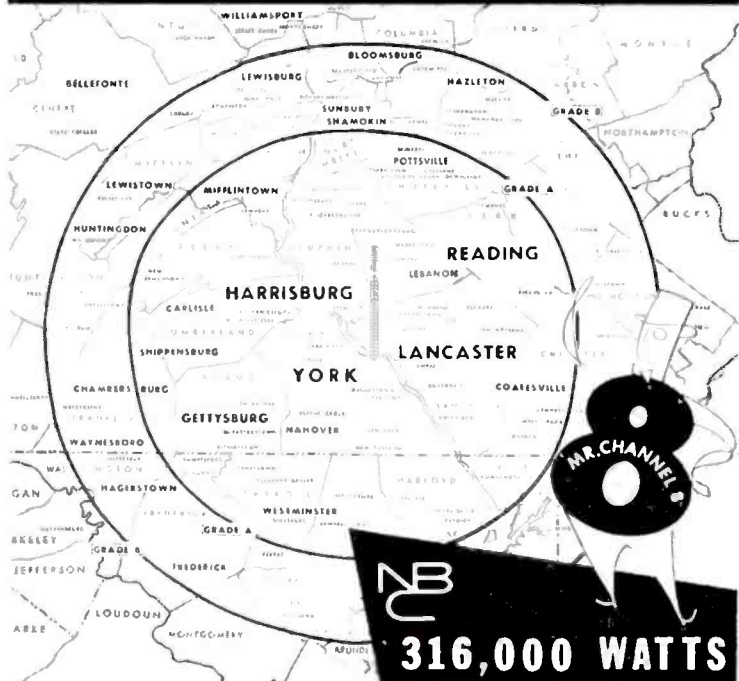


The South's  
pioneer station  
extends deep and  
sincere appreciation  
to the Broadcast  
Pioneers and the  
entire industry for this  
distinguished award  
in recognition of  
WSB's forty-one years  
of broadcasting service.



Allis Chalmers

**MULTI-CITY TV MARKET**



WGAL-TV delivers a loyal, responsive audience. This unequaled viewer following results from fourteen years of pioneering, finest facilities, and the most complete and modern equipment in the area. Channel 8 is the only single medium in this entire region that assures full sales power for your advertising dollars.

**WGAL-TV**  
**Channel 8**  
**Lancaster, Pa.**

STEINMAN STATION • Clair McCollough, Pres.

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

# SPONSOR-WEEK

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

## TVB AND ARF URGE RESEARCH REFINEMENT ON EVE OF RATING PROBE



On the threshold of investigation of rating services by Special Subcommittee on Investigations of the House Commerce Committee, TvB and ARF traded comments, both urging refinement of tv research tools and methodology. Committee chairman Oren Harris (left), who Tuesday will begin looking at the use being made of ratings (page 51), found two major industry groups making their own proposals. TvB president Norman Cash urged an industry group from agencies, advertisers, and the tv medium, "through an organization such as the ARF," working with rating services to: determine what basic refinements in sampling and survey techniques must be made now to have more sensitive tools, what is needed in way of audience characteristics, what sample sizes are required, and what it will cost. ARF agreed with Cash, citing its own appeal for objective research.

## RCA VICTOR, BUICK JOIN FORCES IN TIE-UP

Blockbuster campaign in network and spot tv and radio will be an important part of RCA Victor's launching this month of Dynagroove, a recording-pressing technique hailed as "an evolutionary technical development in sound." Total campaign will be budgeted at \$2.3 million, aided by a joint promotion with Buick. RCA color commercials will be used on NBC TV Walt Disney series; Buick will plug a special Dynagroove LP with commercials in Sing Along With Mitch. The automaker, which is offering its tie-in album at a special price, is backstopping the tv with an eight-week saturation radio campaign of 3,000 spots scheduled in 82 major markets.

## NBC BUYS 60 MGM, 20TH CENTURY FOX PICTURES

NBC announced agreements with Metro-Goldwyn-Mayer and 20th Century Fox for tv premieres of 60 major motion pictures during the 1963-64 season. Mostly 1955 to 1960 releases, the films will be presented on Saturday and Monday evenings. Selections from MGM will be made from such titles as *Adam's Rib*, *Annie Get Your Gun*, *The Brothers Karamazov*, *Bad Day at Black Rock*, *Tunnel of Love*, and *Father of the Bride*. 20th Century films will be selected from these pictures among others: *Seven-Year Itch*, *Diary of Anne Frank*, *The Tall Man*, *Wild River* and *We're Not Married*.

## CBS WRAPS UP KAYE SPONSORSHIP WITH AMERICAN MOTORS, RALSTON

CBS TV wrapped up sponsorship of its new Danny Kaye show for next season, signing American Motors (through Geyer, Morey & Ballard) and Ralston-Purina (Gardner) for alternate half hours. Armstrong Cork was set previously for other half. CBS TV moved to the three-quarter mark for new Judy Garland show signing for sponsorship Menley & James (FC&B), American Tobacco (BBDO), and General Mills (DFS).

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

## STATE BROADCASTERS URGE BROADCASTER APPOINTMENT TO FCC

President Kennedy was urged to give serious consideration to "a qualified broadcaster" for the next FCC vacancy by 41 delegates to the Conference of State Broadcasters' Association Presidents, a proposal voiced by rep Robert E. Eastman last week (SPONSOR, 25 February). The presidents, meeting in Washington, cited the need to maintain a balance, and "for broad expertise in the regulation of this vitally important medium of communication.

## GUINNESS, HOOD COMMERCIALS WIN SWEEPSTAKE AWARDS

Arthur Guinness Sons for television and H. P. Hood & Sons for radio took Sweepstakes Awards in Hollywood Advertising Club's third International Broadcasting Awards. S. H. Benson was agency for Guinness and K&E for Hood, in preparing "best commercials." Other television commercials singled out for awards were for Chemstrand, Laura Scudder, Mishawaka Rubber, Television Espanola (three awards), Olin Mathieson, *New York Times*, Great Western Savings, General Foods (two), N. Y. City Traffic Department, and Ford Motor. Radio awards went to Morris Plan, Pepsi-Cola, Carling, Bandini Fertilizer, Crowell-Collier, W. P. Fuller, Chemstrand. Special technical awards went to Chemstrand, Martini-Rossi, County Laboratories, and Chevrolet. For SPONSOR's new feature, *Commercial Critique*, analyzing and evaluating commercials, see page 16.

SPONSOR-WEEK continues on page 14



### Color tv revenue heads to \$400 million in 1963 RCA executives predict in annual report

Color tv revenues for the industry topped \$200 million in 1962 and are expected to surpass \$400 million in 1963, RCA chairman David Sarnoff and president Elmer W. Engstrom said last week in the RCA annual report. During 1962, "color set sales doubled those of 1961, profits from color manufacturing and services increased fivefold, color tube production was doubled . . . and color became the profit salvation of dealers squeezed by the lowering margins on black-and-white sets." Color sets and tubes, they added, were the largest profit contributors of any products sold by RCA in 1962. General Sarnoff and Dr. Engstrom also said profits and sales of NBC established new records last year. RCA sales and profits reached new highs during 1962, sales hitting \$1,751,616,000, an increase of 13% from 1961's \$1,545,912,000. Profits were \$51,535,000, 15% better than 1961's \$35,511,000. RCA moved ahead in another area, electronic data processing, they continued. Sales and rental of commercial systems more than doubled over 1961. With a tight rein on costs, RCA moved "even further along the road toward the break-even point in this intensely competitive new growth field."

## Who makes a super sound in Cleveland?



Special sales are a specialty at Cleveland's Pick-N-Pay supermarket chain. Making a super's special sound most appealing is a specialty of WHK RADIO. And that's why Charles Moody, Advertising Director for the fifty-one-store Pick-N-Pay chain, says: "We use WHK to spark many

of our special promotions throughout the year." WHK clients know their messages reach more shopping lists with the station that has led the market for three years.\* Check out the facts with the Manager, Jack Thayer, or with Metro Radio Sales. WHK RADIO, CLEVELAND

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

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

## **RECORD YEARS FOR NETWORK, SPOT, 3 M, METROMEDIA, STORER**

Reports on network and spot billings and from 3 M, Metromedia, and Storer last week showed a good year for all. Network billings rose 12.2% (page 56), spot billings in the fourth quarter went up 9.5% (page 52), Minnesota Mining sales increased 12% (page 56), Metromedia net went up 109%, while Storer profits increased 43% (page 58), all in 1962.

## **WATCHDOG GROUP. "FACT FINDERS" TO STUDY AP BROADCAST WIRE**

A special Watchdog Committee and a "Fact Finders" group to study the Associated Press broadcast wire is being formed by AP Radio and Television Association. Watchdog Committee, which will assess wire's overall performance, will be headed by Dave Kelly, television news director of KDKA, Pittsburgh. "Fact Finders," to conduct surveys to determine how wire format is meeting needs of membership and indicate changes, will be headed by Robert Gamble, news director, WFBM, Indianapolis. Both committees will report to APRTA board in September.

## **STORER UNWRAPS NEW B&W "COLOR" SYSTEM**

Color on black and white sets? Not really, it is just a "color effect." Viewers of WAGA-TV, Atlanta, were exposed to a special experimental color effect on their black and white sets by Storer Broadcasting Co., owners of the station. However, Bill Michaels, v.p. tv division, stresses that it is not electronic color transmission, as developed for standard color tv sets, but a "chromatic visual effect that gives the impression of color." Michaels reports the color effect is based on image retention. And in no way resembles full color telecasts. Tests show one viewer in 15 fails to see color, but those who do react to it instantly, he said. Basic gimmick in the system: Artwork is processed under system developed in Austria, transferred to Video Tape, then televised. Process is patented, and secret.

## **ROBERT E. DUNVILLE, CROSLEY PRESIDENT DIES**

Robert E. Dunville, president of Crosley Broadcasting since November 1949, died last Thursday after a long illness. Dunville had been with the Crosley organization since 1937. Funeral services were conducted Saturday in Cincinnati. Dunville is survived by his wife, a son, and daughter.

## **NEWS AT DEADLINE**

Fels and Company, heavy tv user, announced appointment of S. E. Zubrow as its advertising agency to handle all consumer products and appointment of Sol E. Zubrow as assistant to the president for marketing. . . . Russ W. Johnson has been named director of advertising for Ideal Toy Corporation. . . . Metro-Goldwyn-Mayer Television now ranks second among all television film producers in terms of programs and weekly hours scheduled for the networks next season, Robert H. O'Brien, president of MGM, told stockholders.

SPONSOR-WEEK continues on page 52



**The reason people listen to us  
is because we listen to people.**



ABC Owned Radio Stations communicate with millions of people in six of America's major markets.

Who knows best what radio listeners want to hear? Listeners themselves. That's why the six ABC Owned Radio Stations listen so attentively to their audiences. As a result of this unique station-audience communication, each station is constantly aware of the problems and needs of the community in which it performs a vital communication's service. Whether it's a newspaper strike in New York, a commuter problem in San Francisco, the need for driver training in Pittsburgh high schools, a furor over increased

Blue Cross rates in Detroit, the effects Chicago's medical research facilities have on patient care, or a means of informing Los Angeles residents of a new industry project, the ABC Owned Radio Stations respond quickly and effectively in order to reach the very heart of each of their communities...the people. Why? Because ABC Owned Radio Stations just don't broadcast...they communicate!

**ABC OWNED RADIO STATIONS**

ABC NEW YORK WLS CHICAGO KGO SAN FRANCISCO KQV PITTSBURGH WXYZ DETROIT KABC LOS ANGELES

# COMMERCIAL CRITIQUE

Analysis, evaluation,  
trends in tv/radio  
advertising

By Austen Croom-Johnson

Back a good many moons ago, Kent-Johnson, Inc. invented the musical spot radio commercial. Alan Kent and I little knew what we were to visit upon the unsuspecting citizenry, and in view of the present scene perhaps an apology is in order! In those days, after suitable consultation with the Muse, we launched a ditty popularly known as "Pepsi Cola Hits the Spot." For nearly two decades this commercial enriched the advertiser, and became the prime example of acceptance, copy precis, and memorability. I'd like to have a buck for all the people who said they wrote it.

Enough. It started something—for me, for the business, and perhaps for you. And so as I continue writing musical advertising, I am glad to accept SPONSOR's invitation to offer a critical appraisal of today's crop of musical radio commercials.

I think the big difficulty with them is their tunelessness. Setting aside the examination of copy and other factors for the moment, it seems that almost any old notes will do, and there is a lamentable lack of musical form. When you write a piece of music to sell merchandise, are any old notes good enough? Some of the people who commit them, and others down the

line who approve them for broadcast, seem to be suffering from *amusia*—which Webster will tell you is "a condition . . . marked by loss of ability to follow and appreciate music." Without a series of notes that stick in your customer's head, what's the point of using a musical commercial at all?

I am reminded of a wall at the far end of one of the old Decca Record Company's studios. On it was painted a large picture of an American Indian in full regalia. In the balloon that issued from his mouth, and clearly displayed for all the musicians and singers to see, was the line, "WHERE'S THE MELODY?" The late Jack Kapp, who with his brother Dave formed Decca Records, believed in the theory that the public should be given a chance to hear the tune. To me this is a vital ingredient in any musical commercial.

By and large it is pleasant to observe that, among others, the cigarette advertisers have some listenable music to dress up their messages. L & M, for one—the arrangements are attractive and in good taste; add a competent singing group and a good melody, and you get "lots more" from this commercial.

Now let's have a look at the dif-  
(Please turn to page 65)

## JOHNSON LIKES THESE 3 COMMERCIALS

**Hertz:** *This modern and distinctive vocal lifts you out of your seat and into the driver's.*

**Kent Cigarettes:** *Makes you think "kindly" of the advertiser for that quiet approach and exhibition of good musical taste.*

**Wrigley's Gum:** *A sing-along tune that's just right for chewing enjoyment.*

# The Most Important

# 1/4"

# in

# Time

# Buying

# Today



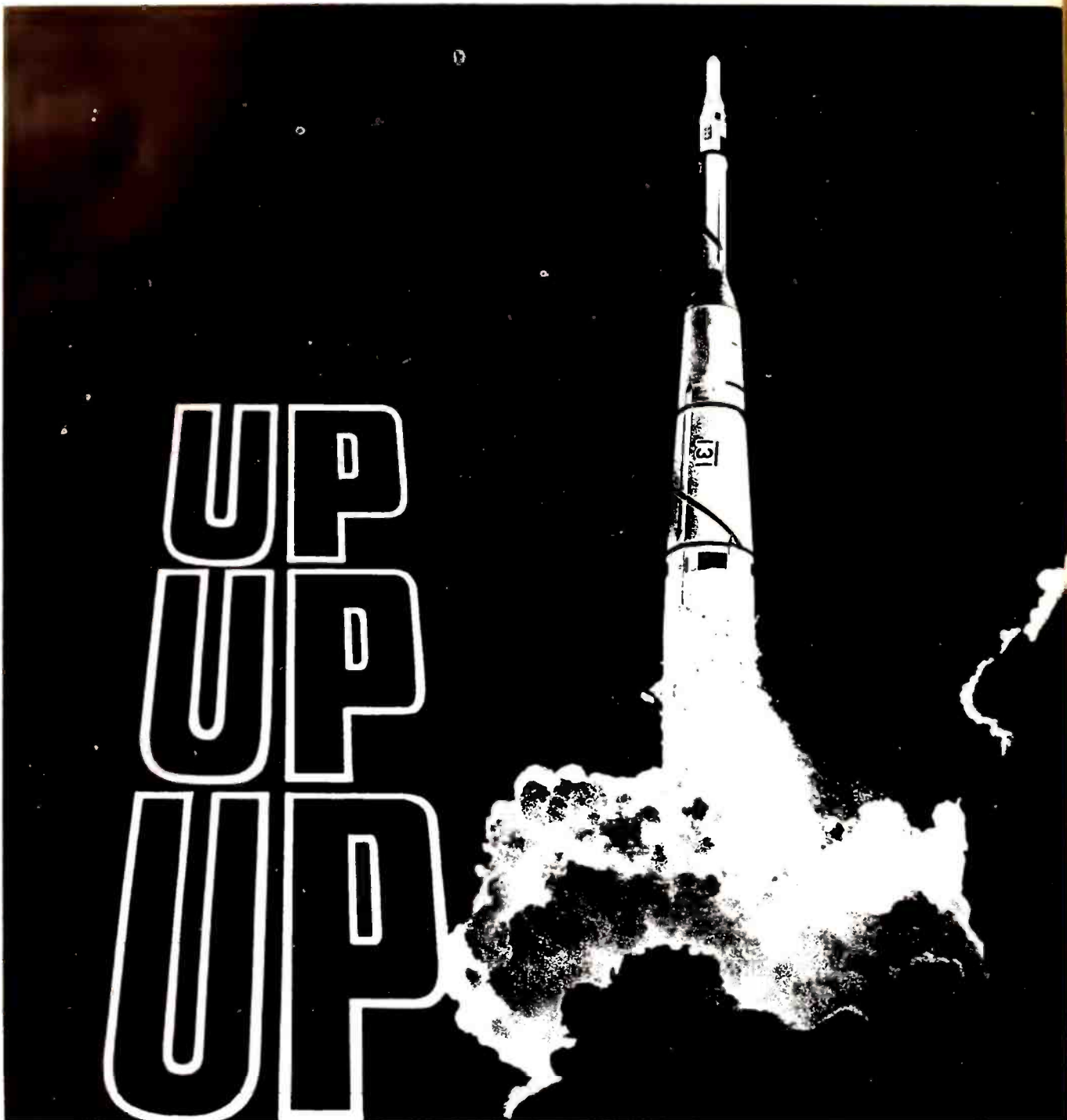
(See opposite page)



# THE MOST IMPORTANT 1/4" IN TIME. BUYING TODAY



The Monday stack may hide many needles. SPONSOR's not one of them. To a buyer, SPONSOR pops out of the pile as the most important 1/4" in his buying mix—that tureen of soup in the back of his mind that needs the constant stirring in of SPONSOR's top-of-the-news; of SPONSOR's significance-of-the-news; of SPONSOR's spotting of trends; of SPONSOR's scouting of the future. It's all about broadcasting and it's geared entirely to buying. **SPONSOR**, the "extra margin" in the profession of buying time, and the selling to timebuyers. 555 Fifth Avenue, New York 17 Telephone: 212 MUrrayhill 7-8080



Previous NSI reports established KAY-TALL as the outstanding buy in the Shreveport Market. NOW-Tall-Tower Coverage delivers MORE homes than ever before - showing substantial increases in EVERY time-segment of the day, SIGN-ON to SIGN-OFF\*! Get the facts from BLAIR TV!

	Total Homes	% Change
M-F 7-9AM	14,800	UP 85%
M-F 9-12N	23,200	UP 16%
M-F 12-3PM	13,700	UP 7.9%
M-F 3-5PM	21,200	UP 33.3%
M-F 5-6:30PM	42,800	UP 27%
S-S 6:30-10PM	54,100	UP 10%
S-S 10-12PM	18,500	UP 27.6%

\*NSI 11/62 compared to 3/62

Channel 6  
**ktal**  **tv**

**NBC FOR SHREVEPORT**

Walter M. Windsor Gen. Mgr.  
 James S. Dugan Sales Mgr.

# SPONSOR-SCOPE

4 MARCH 1963 / Copyright 1963

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

At least two of the three New York network television flagships are **losing money** as a result of expanded news coverage during the newspaper strike. For example, Joseph Stamler, vice president in charge of WABC-TV, said that his station is **shelling out \$20,000 a week** for expanded coverage. Increased advertising revenues resulting from the strike, however, **come to only about \$7,000**, leaving a weekly deficit of \$13,000.

Stamler noted that, except for airline and automotive accounts, advertisers who normally use New York newspapers are not necessarily looking to television as a market, although radio stations have picked up new business.

(**Noteworthy addendum:** The Newspaper Guild of New York estimates that **between 200 and 300 New York newspapermen** have found jobs in radio and/or television during the strike.)

Advertisers will have a **new local-level tv wrinkle** to worry about next season. Station and group-produced shows will account for a **significant amount of early-evening and even prime time**. Buyers will have to figure not only the cpm but impact and goodwill values in local communities.

SPONSOR survey (upcoming 11 March) reveals most large tv groups have substantial plans for their '63-'64 programing; average increase in hours is **70% above last year**. With series budgets running as high as \$1 million, groups aren't going to waste new material in marginal time.

Spurred on by FCC, station management will not only spend more on productions, but will insist on slotting new product in best possible periods. Result: **disruption of some planned network clearances**, and probable emphasis on qualitative audience factors when sellers of time begin making agency rounds.

Chrysler, moving more heavily into broadcast media as a result of new sales strength, is seeking to **combine dealer association spending with factory buys** for purpose of improved discounts on radio and tv stations.

Burton Durkee, Chrysler director of marketing services, notes **corporate funds** are involved in dealer dollars, as **much as 50%**, and sees merit to combination. He says it is **not** a return to the old co-op system, but does have that effect.

Some stations have rejected proposal, while a number have accepted the combination of dealer and factory money for maximum discount. Ford, similarly, has tried for maximum discounts in some instances.

CBS TV share of network tv billings increased last year for the first time in five years. From a high of 46.4% of three-network dollars in 1957, CBS share **dropped to 37.7%** in 1961, though CBS total tv dollars showed increases over the years. In 1962, however, CBS TV growth was at fast pace and its share of billings **moved up to 39.0%**. All networks enjoyed **record dollar year**, with NBC TV share at 35.3% and ABC TV share at 25.7%.

TvB plan for **individual station clinics** this year, rather than regionally as for several years, is going strong. 80 stations have asked for clinics. Sessions will include presentation and discussion for local advertisers, retailers, agencies in the morning, with afternoon to be devoted to several elective topics.

# SPONSOR-SCOPE

Leading media research executives say big problem facing their field is to **straighten out sampling techniques and the base of information**. They agree more demographic information is necessary, but think that before additional information is forthcoming, **they must first clean house**.

Despite plenty of competition, Goodson-Todman continues to show the others how it's done when it comes to successful packaging of game and panel shows, particularly the daytime variety.

G-T has **no less than four such packages** ranking in the "Top 20" daytimers (see list below), plus strongly-rated nighttime versions of To Tell The Truth and What's My Line. Figures are Nielsen AA levels for the current season, October through January.

Recalling radio network heyday of agency-packaged shows, it's interesting to note **number of high-rated daytime tv shows produced for clients** by leading ad agencies. Such situation is no longer true in nighttime tv, where networks want to (1) package, (2) control and (3) have a piece of the residual action of nighttime shows.

Sparked by daytime serial produced by **Young & Rubicam**, agencies represented include **Compton, Leo Burnett and Benton & Bowles**. The same agencies are active in nighttime tv only in program purchases.

As the World Turns	13.1	Young & Rubicam
House Party	11.2	John Guedel Productions
Password	11.1	<b>Goodson-Todman</b>
Guiding Light	10.2	Compton Advertising
Search for Tomorrow	9.9	Leo Burnett
To Tell the Truth	9.4	<b>Goodson-Todman</b>
Edge of Night	9.0	Benton & Bowles
CBS News (3:55/3:25)	8.9	CBS
Match Game	8.7	<b>Goodson-Todman</b>
Millionaire	8.6	CBS TV
Secret Storm	8.5	Roy Winsor
Love of Life	8.4	Roy Winsor
Concentration	8.2	NBC TV
CBS News (12:25)	8.0	CBS TV
Price Is Right	7.3	<b>Goodson-Todman</b>
Truth or Consequences	7.0	Ralph Edwards
NBC Daytime News (12:55)	6.8	NBC TV
Make Room for Daddy	6.6	Marterto Productions
Pete and Gladys	6.6	El Camino
Your First Impression	6.5	Monte Hall/Art Stark

Is national spot sponsorship of tv programs fading into oblivion? New TvB/Rorabaugh report for fourth quarter 1962 would provide strong support for argument. Dollars spent for program in quarter are up very slightly, but **share is down to 9.7%** from 10.5% a year earlier. Five years ago, program share of spot dollars was **17.6%**. Announcements, a number of which are placed in programs on a participating basis, are **up to 81.6%** share from 71.1% five years ago.

# SPONSOR-SCOPE

Soundtrack music and jingle tunes now represent important source of income to many top composers and tunsmiths, and much that is musically creative ("Mr. Clean," Newport and Chesterfield jingles etc.) is being written for them.

Latest move in this field has been made by trio of music industry figures—Sol Paplan, Hershy Kay and Eddie Sauter—who have formed a new creative concern to handle writing of lyrics, scoring, orchestration and arranging for tv commercials, radio jingles and industrial presentations. Firm is called **The Composers Company**.

New group hopes to save money for advertisers using music in commercials. Kaplan put it this way: "The technical preparation of music up to the point of performance is needlessly fragmented and uncoordinated, with a resulting loss of spontaneity, time and money."

It's official this time for Leo Burnett participation in the upcoming NAB convention in Chicago opening 31 March.

Last year, the agency crashed the party and took part unofficially, a first for any agency. This year, Burnett will operate with NAB blessing, the only agency to do so. Burnett's plan is to show broadcasters how computers are being used, how an agency operates, and provide other pertinent information for broadcasters.

Heavy promotion effort and pick-of-the package movies have gotten NBC TV off to strong rating start with new Monday-night movie series, and brought in substantial participation billings.

Nielsen figures below reveal what happened on opening night of movie series, which is built around package of post-1950 pictures from 20th Century-Fox. Note that "The Enemy Below," a fast-paced adventure film starring Robert Mitchum and Curt Jurgens, and directed by the late Dick Powell, was on lineup of only 140 stations as against 189 outlets for new Lucy show on CBS.

Figures also show audience levels and shares in previous month when NBC was still carrying a pair of hour-long film shows in 7:30-9:30 p.m. slots which were subsequently axed.

	FEB. 4 AA	JAN. 28 AA	FEB. 4 SHARE	JAN. 28 SHARE
NBC				
Movies				
"Enemy Below" (140 stations)	21.3	9.3	30.9	13.7
		"Man's World" "Saints & Sinners"		
CBS				
Tell the Truth	25.9	29.6	37.5	43.5
I've Got A Secret				
Lucy (189 stas.)				
Danny Thomas				
ABC				
Dakotas	16.5	21.3	23.9	31.3
Rifleman				
Stoney Burke				
NBC average homes per minute gain in one week: Feb. 4—10,607,000				
		Jan. 28— 4,631,000		
		5,976,000 Gain av. min.		

# SPONSOR-SCOPE

**Buying network programs on the basis of last years' performance may not be completely applicable principal this year.**

Generally, advertising executives who have screened available pilots say **they are at a very high level**, which could produce surprises on all three networks. Situation does differ at CBS TV and NBC TV where fewer pilots are being shown than at ABC TV. Such shows as Danny Kaye, Judy Garland, Bob Hope and Joey Bishop **have no pilots**, but pilots of NBC TV's Grindl and CBS TV's East Side, West Side and Favorite Martian have produced good reactions in old-style pilot selling.

**ABC TV on the other hand has a large number of pilots.** These new shows are said to be the best collection of pilots ever shown by the network. MacPheeters, Breaking Point, Fugitive, Greatest Show on Earth, and Young and the Bold are a few of the names mentioned. ABC TV last week passed the 60% sold out level.

In a good week for sales, ABC TV has just racked up **some \$12 million in billings from Alberto Culver for Ben Casey, Breaking Point and Greatest Show on Earth.** Also, \$4 million from Miles Labs for MacPheeters and Combat, and Procter & Gamble picked up Fugitive. Add to this sales score some \$5-million in billings from Noxema, Schlitz and other advertisers for the current season.

**Pressure groups and tv do-gooders are keeping up their usual campaigns of self-appointed vigilance** despite clear-cut evidence in Gary Steiner's blockbuster study of viewer attitudes "The People Look At Television," that **most viewers mostly want tv to be entertainment.**

Good example of this can be found in **latest anti-tv blast of National Congress of Parents and Teachers**, whose headquarters is in traditionally conservative Chicago. In the current PTA Magazine, **tv is charged with being the villain** in "The rash of self-inflicted gun shot wounds turning up in Doctors' offices these days." Viewers, the magazine says, are shooting themselves in the leg or foot when they practice the classic western "fast draw."

Other potshots by the PTA Magazine were taken at:

- Mr. Smith Goes to Washington: "It seems unlikely that Mr. Smith can 'bring greater interest in and understanding of our Congress. . .'"
- McHale's Navy: "Naval maneuvers are forfeited, frivolous, and funny."
- I'm Dickens, He's Fenster: "Of all the types of comedy the very dullest is surely the one in which the joke is simply that a character pretends to be stupid."

**Not all print media criticism of tv is taken lying down.** Neat point was made in quantitative study by WJXT, Jacksonville, of the advertising content of tv and newspapers during a typical week. WJXT study showed that:

- Ads in the morning Times-Union covered 67% of the newspaper's total space.
- WJXT-aired commercials, during the same week, accounted for only 16% of the total schedule.
- From Monday through Saturday, excluding the Sunday edition, advertising appeared on 312 out of a possible 332 pages in the newspapers. Ad-less pages were up front, or editorials.

Moral, as drawn by WJXT, was for advertising purpose. Said the station: "An advertiser's message can be lost in the crowd." **But study also refutes oft-repeated newspaper charge that tv is "too commercial."**



Mrs. L. M. Sharp  
25 West 22<sup>nd</sup>  
Anderson, Ind.



We hope you read our "love letter" on the other side of this page.

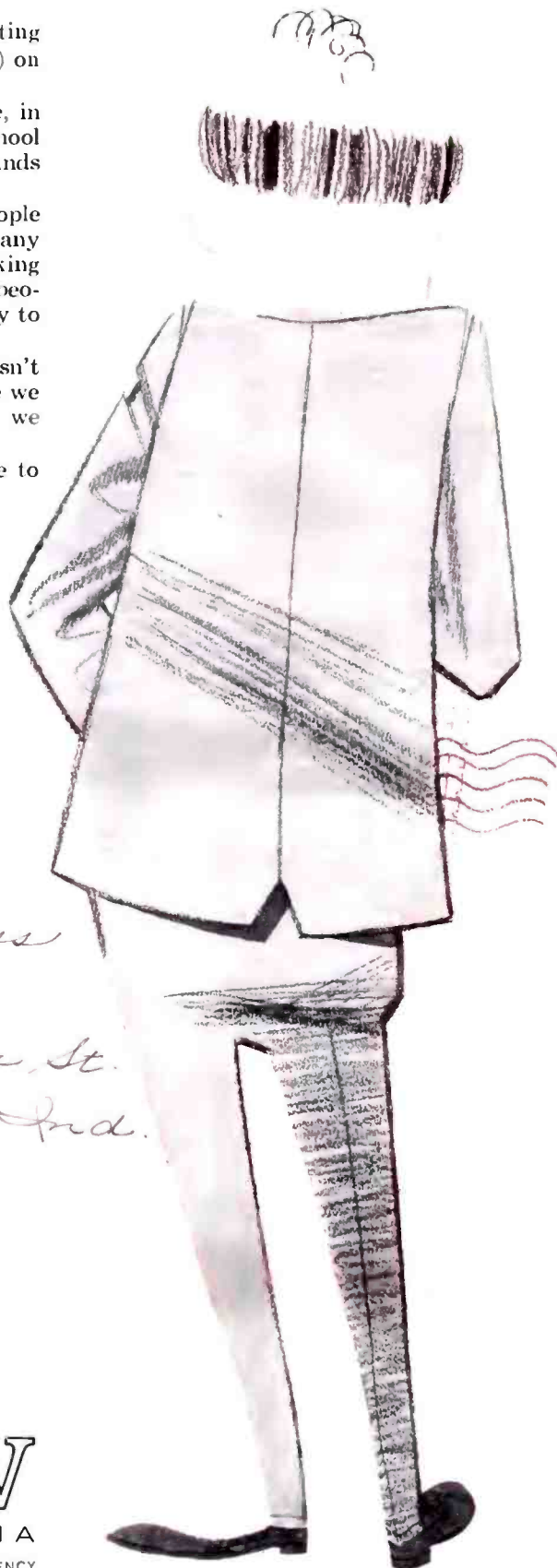
It is one of many we have received since putting "La Clase de Espanol" ("The Spanish Class") on the air in December.

We offered the program as a public service, in cooperation with the Indianapolis Public School System, and as daily class material for thousands of pupils in and around Indianapolis.

Within days, more than five thousand people wrote or telephoned for free study guides. Many asked us to repeat the telecasts after working hours. (Request granted.) And a lot of good people, like Mrs. Sharp, have since written merely to say "muchas gracias."

The unusual thing about all this is that it isn't unusual at all. It is, rather, typical of the role we play in community life, and of the rapport we enjoy with our audience.

Should you ask your KATZ representative to tell you more about WFBM-TV? Si!



*The Spanish Class  
WFBM-TV  
1330 N. Meridian St.  
Indianapolis, Ind.*

**WFBM-TV**

INDIANAPOLIS, INDIANA

TIME-LIFE BROADCAST INC. · REPRESENTED BY THE KATZ AGENCY



## MORE ON COMMERCIAL TIME ISSUE

Regarding your story on the commercial time issue "New Move to Limit Commercial Time" (25 February). I think the piece is an excellent treatment of the subject.

Incidentally, you may be interested to know that Bob Lee has accepted our invitation to discuss this matter informally at the TV session of the NAB Convention in Chicago. Bill Pabst will take the other side as a station operator and Chairman of the Television Code Review Board. It should be an interesting program.

ROBERT D. SWEZEY, director, the Code Authority, NAB

## EWR&R AIDS U.N. REFUGEE PROGRAM

Erwin Wasey, Ruthrauff & Ryan is assisting in the "All Star Festival" fund-raising program of the United Nations High Commission for Refugees. Both the London and New York offices of the ad agency are contributing their services.

The program consists of a special LP recording to be sold throughout the world with all proceeds going to support of refugee resettlement. EWR&R helped develop the program literature and

assisted in organizing the promotional effort. Account executive Jerry Golden is handling this assignment for the agency out of New York.

The international artists contributing to "All Star Festival" are: Louis Armstrong, Maurice Chevalier, Nat "King" Cole, Bing Crosby, Doris Day, Ella Fitzgerald, Mahalia Jackson, Nana Mouskouri, Patti Page, Louis Alberto Del Parana, Edith Piaf, Anne Shelton, and Caterina Valente.

The United States Committee for Refugees, working for the U.N. High Commissioner here, has set \$1,000,000 as the sales goal for this country alone. Almost 13 million homeless people in the world today.

EWR&R will also try to get cooperation of tv-radio advertisers and networks in publicizing the record. Those who are interested can contact J. Golden at 711 3rd Avenue, New York.

FELIX SCHNYOER, U.N. High Commissioner for Refugees, and DR. NORRIS WILSON, executive v.p. of U. S. Committee for Refugees.

## THIS WE FIGHT FOR

I want to salute you for your fine editorial in the 28 January issue

in which you state, cogently, "This We Fight For."

These are sound objectives. When they are realized, and they must be, broadcasting will be a far greater and far superior segment of the American economy than it is today. WARD L. QUAAL, executive v.p., WGN, Chicago.

## SPOT RADIO COMPILATIONS

Re: Your editorial "This We Fight For" in 28 January 1963 issue.

May we please be included to receive copies of your spot radio compilation as soon as they are available for general release. If this information is available for the year, would it be possible to obtain a copy of this report.

Thank You!

HARVEY MANN, Campbell-Mithun, Inc., Chicago.

► *Sorry, the compilation of spot radio figures is something we hope the industry will accomplish. It is not yet realized.*

## NO CHANGE FOR SINGER

In the interest of good reporting, I feel obliged to call your attention to the commentary given to Singer (Sewing Machine Co.) in your 4 February *Sponsor-Scope*. I quote—"The change in Singer Sewing Machine (L&R) management is beginning to reflect itself in the change of view it's taking toward the use of tv." For your information, there has not been any change in management.

I quote again—"The account, at the agency's recommendation, has decided to swing away from its nighttime orientation." We have decided no such thing.

We have broadened our line to include floor cleaners and other appliances. For your information, we are testing daytime television and, should we continue it, this would be in addition to nighttime television.

H. H. HORTON, director of advertising, Singer Sewing Machine Co.

## LETTER WRITERS

I'm doing research for a magazine article on the letter writers—the men, women and children who write personal, unsolicited mail to corporations, tv stations, as well as government and other targets. Have

## 4-WEEK CALENDAR

### MARCH

Assn. of National Advertisers workshop on tv advertising, Hotel Plaza, New York, 6.

California Broadcasters Assn., annual meeting, Mark Hopkins Hotel, San Francisco, 7.

American Women in Radio and Television, New York City chapter, "Projection '63" panel discussions, McCann-Erickson conference room, New York, 9 March and 6 April.

Toy Fair 60th annual exhibit, 1107 Broadway, New York, 11-16.

American Association of Advertising Agencies, regional council meetings: Puget Sound, Seattle, 11; Southern California, Los Angeles, 11; Northern California, San Francisco, 12;

Oregon, Portland, 13; New England, Boston, 13.

National Educational Television and Radio Center spring meeting of program managers and station managers of affiliated non-commercial educational tv stations, Park Sheraton Hotel, New York, 20-22.

International Radio and Television Society, 23rd anniversary banquet, Waldorf-Astoria Hotel, New York, 6. Spring timebuying and selling seminar, CBS Radio, New York, successive Mondays except for one Tuesday session 19 March. Second annual Collegiate Broadcasters Conference, Park Sheraton Hotel, New York, 21-22.

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

you ever covered any aspect of the mail—either from the sponsor's point of view (and sensitivity) or from the general viewpoint of response?

If you could simply provide me with titles and dates, I can find the back copies in our public library.

**EVELYN RINGOLD**

► *SPONSOR regrets that this important area of interest for sponsors has not been the subject of SPONSOR articles. If any of our readers can assist Mrs. Ringold, write to 1201 Stratford Ave., Melrose Park, Pa.*

#### LAUDS CREATIVE SELLING

SPONSOR'S coverage of the group plan controversy "Radio Group Plans Provoke Strong Reaction" (18 February) was, as usual, excellent, but I have strong personal feelings about the importance of any good creative selling that will benefit the industry.

I'm taking the liberty of sending you my comments.

Inasmuch as the Balaban Stations in key national markets have an important stake in anything which effects the growth and development of national spot radio business, it seemed to us to be appropriate to attempt to add some additional insight to the somewhat controversial subject of radio station representative group selling.

In recent years many millions of dollars have accrued to the Blair Plan and the stations they represent. In the process, competitive stations lost the business.

Why all of a sudden does the subject of group plan selling, which has been in effect for many years, become so highly controversial? Perhaps it is because there are more plans and networks available which results in more competition and in the process creates more controversy.

We submit that competition is a healthy characteristic of business and as sales competition becomes keener, generally much good comes out of it. . .

Even though much representative group selling has been diversionary in character, anyone who analyzes the history of this type of selling over the past few years must recognize the fact that there has

also been some creative selling.

Anything in spot radio which has the potential to implement creative sales activities has merit.

Certainly much of the future of national spot sales is dependent upon representatives and stations finding new, enterprising ways to create business.

Because of the complexities of the advertising business, with both agency and client, it is difficult and to a degree impractical to expect a great deal of time and attention to be given by key people to the creative sales effort of the single radio station. It does happen, of course. However, if suddenly hundreds of radio and television stations put their creative efforts into high gear, each of them would have a difficult time getting the top level audience necessary to make their creativity effective.

On the other hand, the efficiency of creative selling through a group or a network can warrant more decision-making level attention. There is, therefore, a potential in all group selling which can bring about a higher future national spot volume. We are in favor of this.

It is axiomatic in business, and most assuredly in the radio business, that when more is bought, the unit price is lower. This is typical of almost all radio rate cards. A discount on a group sale is not in the least bit contrary to the discounting which takes place in the usual pattern of selling.

In the controversy over group plans, to be or not to be, there is a vast misunderstanding in semantics. If a discount is a "cut rate," then everything is cut rate. We feel that the application of this term is not appropriate in any situation where the discount is consistent and applies proportionately to all purchasers. . .

There is a background of experience and creativity in the areas of the active and successful representative group sales plans which, in our opinion, should augur well for the future of the medium. As this develops, the industry will benefit and there will be a substantial increase in the levels of national advertising investment in spot radio.

**JOHN F. BOX, JR.**, managing director, The Balaban Stations



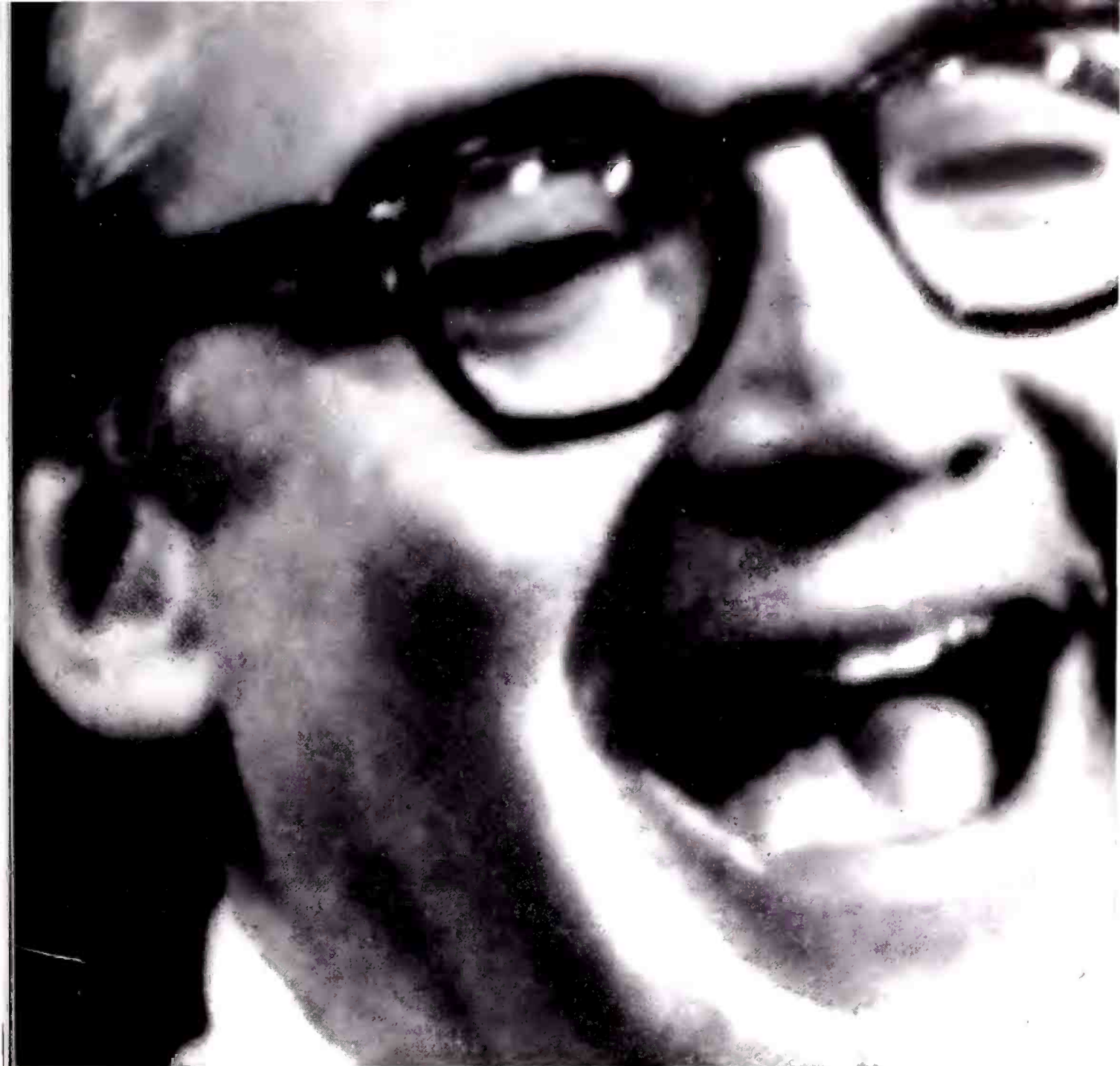
## FUNNY, MAN!

The Steve Allen Show is now seen in the following markets

Baltimore WJZ-TV  
Boston WBZ-TV  
Chicago WBKB  
Cleveland KYW-TV  
Columbus (Ohio) WTVN-TV  
Dallas KRLD-TV  
Des Moines KRNT-TV  
Detroit WJBK-TV  
Evansville WTVW  
Grand Rapids WZZM-TV  
Honolulu KGMB-TV  
Indianapolis WLW-I  
Kansas City KMBC-TV  
Los Angeles KTLA  
Minneapolis/St. Paul WCCO-TV  
New Haven WNHC-TV  
New York WPIX  
Palm Beach WPTV  
Phoenix KOOL-TV  
Pittsburgh KDKA-TV  
Portland, (Me.) WGAN-TV  
Portland, (Ore.) KATU-TV  
St. Louis KTVI  
San Antonio KENS-TV  
San Diego KFMB-TV  
San Francisco KPIX  
Seattle KIRO-TV  
Springfield (Mass.) WHYN-TV  
Syracuse WNYS-TV  
Tucson KOLD-TV  
Washington WTOP-TV  
Youngstown WKST-TV

### WBC PROGRAM SALES, INC.

122 E. 42nd Street, New York 17, N. Y.  
MUrray Hill 7-0808



# FUNNY, MAN!

And television's funniest program is really packing them in! ARB data shows The Steve Allen Show in first place, or tied for first, in markets like: Los Angeles (*5 rating, 33% share in 7-station market*) Pittsburgh, Kansas City (*10 rating, 39% share in 3-station market*), Boston (*7 rating, 41% share in 3-station*

*market*), Baltimore, Washington (*5 rating, 33% share in 4-station market*) and Cleveland!

In fifteen markets surveyed by ARB in October and again in November, the average market showed a 30% increase in rating and a 21% increase in share of audience for The Steve Allen Show in a month's time!

Let us show you a sample of the series which Cecil Smith of the Los Angeles Times called: "wild, uninhibited fun"; fill you in on its outstanding rating performance; and present several other succinct reasons why The Steve Allen Show should be on *your* station. Interested? Get in touch with Al Sussman.

Source: ARB Reports, October and November, 1962. Average ¼-hr. rating in Steve Allen time period.

**NBC PROGRAM SALES, INC.**



**WESTINGHOUSE BROADCASTING CO.**  
122 E. 42nd Street, New York 17, N.Y. • MUrray Hill 7-0808



Judge TV  
picture quality  
here  
and you'll be  
fooled!

View it on a tv tube and you'll  
see why today's best-selling pictures  
are on SCOTCH® BRAND Video Tape

Don't fall into the "April Fool" trap of viewing filmed tv commercials on a movie screen in your conference room! The only sensible screening is by closed circuit that reproduces the film on a tv monitor. Then you know for *sure* how your message is coming through to the home audience.

When you put your commercial on "SCOTCH" Video Tape and view it on a tv monitor, you view things as they really appear. No rose-colored glasses make the picture seem better

than it will actually be. No optical-to-electronic translation takes the bloom from your commercial or show. Every single image on the tape is completely compatible with the tv tube in the viewer's home.

You've just completed a commercial you think is a winner? Then ask your tv producer to show it on a tv monitor, side-by-side with a video tape. Compare the live-action impact and compatibility that "SCOTCH" Video Tape offers agencies, advertisers, producers, syndicators. Not to mention the push-button ease in creating special effects, immediate playback, for either black and white or color. Write for a free brochure "Techniques of Editing Video Tape", 3M Magnetic Products Division, Dept. MCK-33, St. Paul 19, Minn.

*See us at the NAB Show Booth 19W*



"SCOTCH" IS A REGISTERED TM OF 3M CO., ST. PAUL 19 MINN.

Magnetic Products Division **3M**  
COMPANY



Lee Rich (left) of Benton & Bowles, and Dick Pinkham (below) of Ted Bates, head combined media-program departments. B&B was first to unite two operations three years ago



## Media & radio-tv unite: Can this marriage succeed?

Bates coordination of media and program departments raises new Madison Avenue speculation on traditional intra-agency rivalries

**W**hen Ted Bates announced several days ago that it has reorganized its media and program operations into one department under Richard A. R. Pinkham, senior v.p. and head of radio and television for the agency, speculation quickly became rife along Madison Avenue.

Does the Bates move indicate that the high-budgeted radio-tv departments are gaining the upper hand in their perpetual conflict with media departments at many agencies? Or does it mean that this internecine strife is dissolving

in the face of growing pressure for cooperation in all phases of media buying?

Finally, can programing and media departments effectively pull together in one yoke?

The emphasis at Bates is on cooperation. When asked by SPONSOR why the reorganization had been undertaken, the agency had this to say:

"The consolidation of radio-tv with media is a matter of logic.

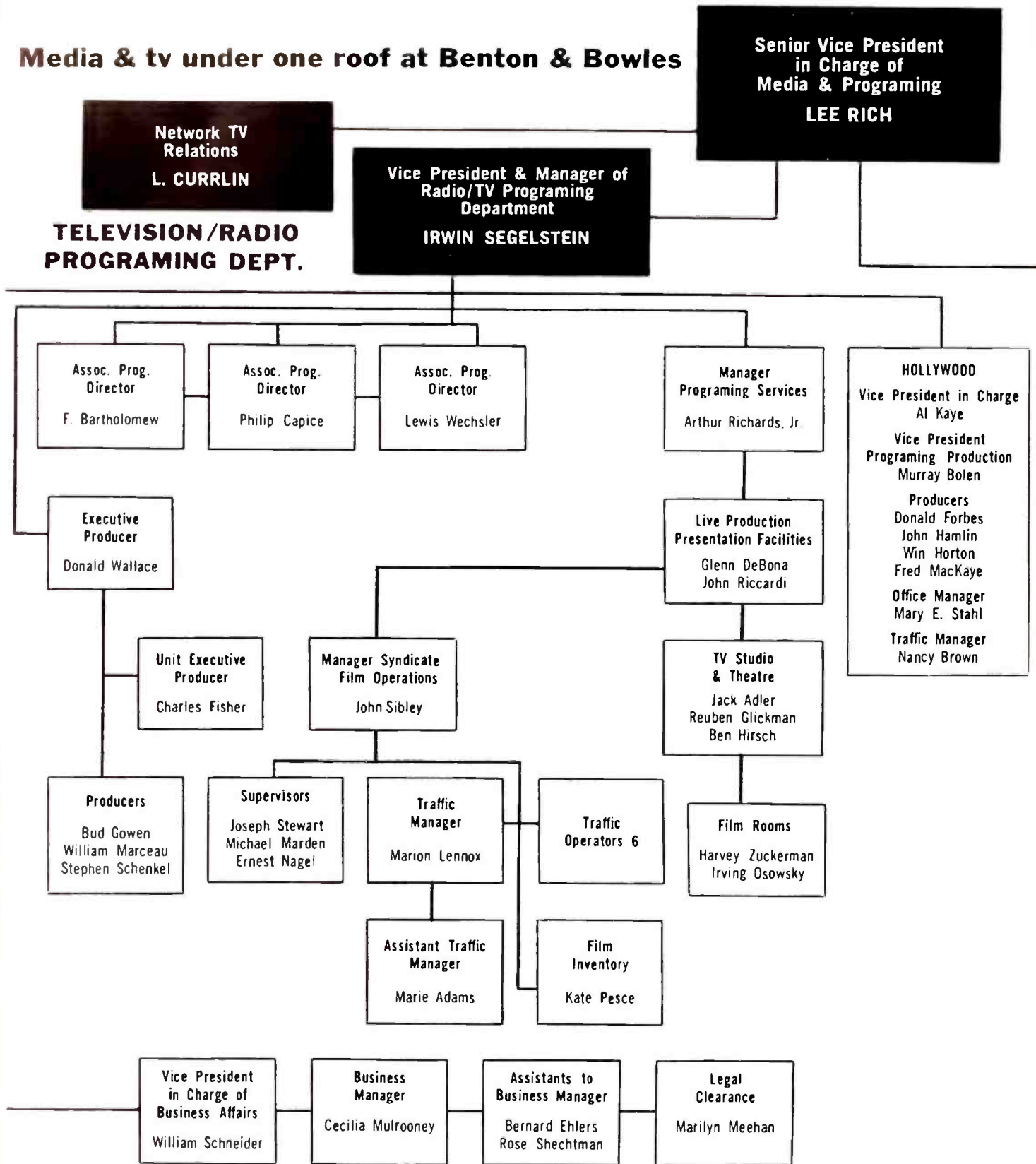
"The radio-tv department has had three functions: to evaluate tv

programs, to buy them and to supervise them.

"Nothing will ever diminish the importance of evaluation and supervision. In fact these may become more important as time goes on.

"But shows can now be bought with unprecedented flexibility, can be selected to reach specific target audiences, can frequently be bought on short-term contracts. This permits network to be phased even more closely into a product's total advertising plan.

# Media & tv under one roof at Benton & Bowles



"As a result, close coordination between network buying and all other buying is imperative. The two responsible departments not only should be under one banner, they should also be located on the same floor and in daily, even hourly communication."

Some Madison Avenue observers saw the Bates move in a different light. Said one large agency media director: "Bates combined the two departments because it was the only way they could keep Dick Pinkham from leaving the agency and going to ABC."

Said another: "All Bates has done is formally acknowledge a situation that has existed for a long time—domination of the agency by the television department."

And a programing executive had this to say: "Radio-tv and media departments have entirely different

functions within an agency. I think it is a mistake to try to combine them into one operation."

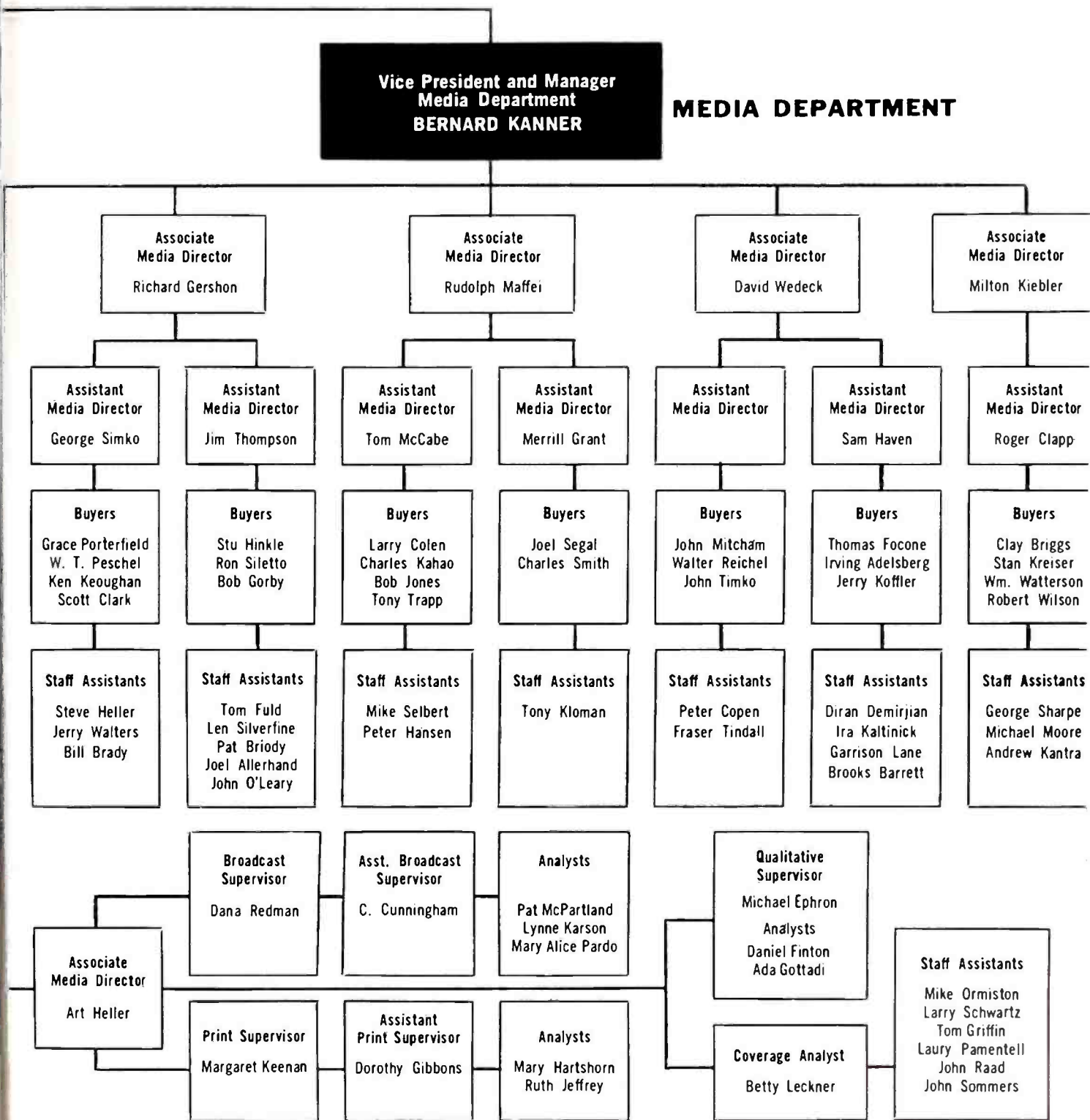
Some historical perspective is necessary to understand this media-programming dichotomy. Media departments, explained Jack Peters, media director of Kastor, Hilton, Chesley, Clifford & Atherton, have existed ever since print was first

used by advertising agencies. But with the appearance of the broadcast media, particularly television, broadcast departments began growing side by side with the older media departments.

This inevitably led to certain conflicts, Peters said. If a client had a million dollar budget, the media department wanted to put the

whole million into print and the broadcast department all of the money into radio and/or tv.

The situation became even more complex when spot broadcast buys became a function of the media department. There were reasons for this. Spot buys often involve relatively small amounts of money spread among many markets. Net-



work buys, however, involve committing millions of dollars at one clip. It is often the case, Peters said, that the top brass at an agency will negotiate a network buy and then hand it to a media department saying "Here, use this."

**Basic difference.** But there is an even more basic difference between spot and network operations. "Spot is a commodity and as such is much more akin to print buying print," explained Stephens Dietz, senior vice president and marketing services director of Kenyon & Eckhardt. "When you buy spot you buy something quantitative—time. When you buy network you not only buy time but you buy values. Network involves purchasing a show, a script, personalities. All of these things require a qualitative assessment."

Thus, diverging philosophies and methods developed among media and radio-tv departments. In media rooms the chief preoccupation is with hard facts—exposure, cost-per-thousand, 100 top markets. Program departments, on the other hand, are concerned with values—the appeal of a personality, whether the subject of a tv show is suitable for the advertised product. Moreover, media departments usually are run as team operations following carefully mapped strategy, while network operations frequently reflect the experience, judgment and artistry of a single man—a Pinkham at Bates, a Bud Barry at Y&R or a Jim Bealle at K&E.

**Many exceptions.** Like most generalizations, these contain a multitude of exceptions. But the fact remains that at most agencies programming and media have gone their separate ways and that their differing points of view have often led to open friction.

Three years ago, a new course was charted by Benton & Bowles. The agency placed its media and programming departments under the command of a single executive—senior vice president Lee Rich. Sponsor recently asked Rich how this move has worked out for the agency.

(Please turn to page 45)

## Campbell's V-8 vegetable juice invests 100% of ad budget in radio

- ▶ **V-8 goes all out for radio a second year**
- ▶ **Radio 'provides frequency within budget limits'**
- ▶ **Also boosts V-8 as top-of-the-mind product**

**N**ow in its second consecutive year of an intensive campaign of 100% spending in radio, V-8 vegetable juice is scheduled on two major networks and supported by heavy-up spot overlays in about ten markets.

V-8's agency, Needham, Louis and Brorby, Chicago—which handles two other lines for the soup company, Campbell's various canned bean products and the new Bounty—recommended radio for the product initially because of effective results other NL&B clients were experiencing in the medium. (See SPONSOR, 3 September 1962.) In addition, the product seemed ideally suited to radio's ability to provide frequency within budgetary limitations, according to agency media specialists; V-8 was well established, (marketed by Campbell since 1948 when it was bought from Standard Brands); and V-8's consumer market base was very broad, relatively unaffected by such factors as age, sex, or socio-economic barriers.

However, according to Edward W. Hobler, NL&B vice president and Campbell's account executive, the client has discovered that thus far, V-8 consumers tend to be among the upper income group living in urban areas.

**Sales potential.** The instigating factor to V-8's radio blitz was the discovery of a marketing problem facing the product, and while not too acute, indicated that the product's sales potential was not being entirely fulfilled. Rex M. Budd, Campbell advertising director, speaking at the National Industrial Conference Board in New York last

September, outlined the situation thus:

"In updating our consumer research we were impressed that many people knew about V-8 vegetable juice, but when questioned about the various juices they used, V-8 did not come quickly to mind."

"To use an overworked phrase," he said, "research indicated V-8 was not a top-of-the-mind product. The biggest users of V-8 were also the biggest users of tomato juice, a product category of much bigger tonnage."

**Radio frequency medium.** NL&B recommended more frequency in V-8 advertising, Budd said, as well as a copy approach that was a "grabber." The frequency medium was radio, and the "grabber" turned out to be this commercial (generally known as the WOW! commercial), the spearhead of V-8's campaign:

*Girl: Gee, that looks good—just like tomato juice!*

*Man: But it's eight juices good for you and me—V-8.*

*Girl: Well, I still say it looks like tomato juice.*

*Man: But it's eight ways tasty—discover it and see! Eight lively juices—vegetable juices—yours for good health in V-8!*

*Girl: But I still say it looks like tomato juice.*

*Man: Well, just take one taste of V-8.*

*Girl: WOW! It sure doesn't taste like tomato juice!*

*Man: Of course not! It tastes like V-8.*

*Girl: Grrr!*

*Annecr: V-8 cocktail vegetable juices—from Campbell's.*



This was the only commercial copy used for over a year, and just recently were variations introduced. They include the voices of a simulated Southern Colonel; a dowager; and a Spanish accent, all adhering to the original "WOW" copy.

Initially, a research team began working, Budd explained, to test the original commercial for public reaction. (Although Campbell's liked it, there was some feeling it might be too loud—too intrusive.) Later, a four-week radio test was launched in Harrisburg, Pa., scheduling about 70 commercials weekly. Describing the research techniques employed during the test, Budd said:

**317 phone calls.** "We made 317 phone interviews prior to air time, to establish awareness of advertising for this product. Four weeks after we put V-8 on the air, we made 452 different phone contacts to establish what, if any, changes in awareness had developed.

"Awareness rose from 36% to 55% as a result of the "WOW" message," Budd said. "This commercial then went into national use and is now playing across the U. S.

"Sales results are excellent."

V-8's first radio campaign which began in the fall of 1961 was scheduled on the ABC and NBC networks, with spot support in important markets. Due to circumstances beyond Campbell's control, however, it was necessary to discontinue schedules after about six months because of product scarcity. Tomatoes last year were in short supply, and the resulting limited stock of V-8 depleted too fast to warrant continued advertising.

The current V-8 campaign, for which buys were made last September, spans a 52-week period, and consists of five flights of five weeks each, for a total of 25 weeks. This year, CBS and NBC networks are used concurrently, plus spot radio which serves two important purposes: First, spot is bought in markets with high sales potential; and second, where network coverage is weak, to bring the market up to national potential. There are not more than 10 varied spot markets included in V-8's lineup, but in these, spot schedules are of identical length and frequency to those on the networks.

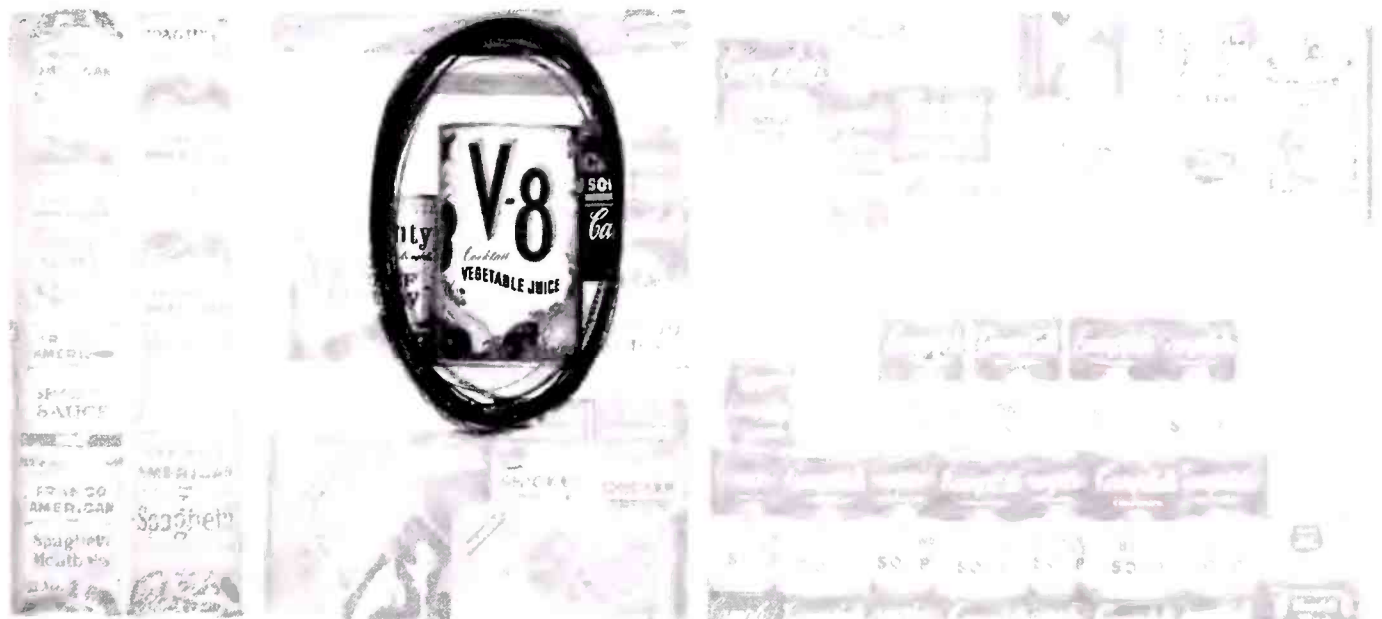
**Flighting theory.** V-8's theory in flighting is that it enables advertising to cover a full calendar year.

Use of this classic flight pattern provides a minimum frequency level—an average of 30 exposures per week—maintaining the necessary year-round exposure without allowing enough time lapse between flights to cause listener forgetfulness.

This year, with the nation's tomato crop plentiful, V-8 is also more abundant than last year, and both Campbell's and NL&B are hopeful that because of adequate product supply coupled with the 52-week basis radio blitz, a great deal of momentum will accrue for V-8.

Commercials for V-8—the new variations on "WOW" are scheduled during daytime hours generally, to reach the housewife. Some commuter time is bought, too, according to Edward Hobler, but Campbell's feels the housewife is its most important advertising target for this product because, through consumer research, they have learned that women do the shopping for men.

For the most part, Campbell's and NL&B are delighted with the amount of playback that has been received on the attention-getting "WOW" commercial. Red Skelton  
(Please turn to page 48)



**V-8 juice is important product, contributing to Campbell's expansion**

As of '62, tomatoes that go into Campbell's products, including V-8, are graded by electronic color measurement. Many other new innovations and products were initiated. New products in '62 include heat processed soups, Red Kettle dry soup mixes, bean and beef, Pepperidge Farm products, Bounty main dish products, and a number of specially formulated products

**Film cell animation finds strong competition  
in little-known Aniform technique which offers television advertisers  
more speed, control, and fluidity**



**Puppet characters  
open new possibilities  
for animation**

**Aniform puppeteers make characters live**

A complete mystery one month ago, the Aniform technique used to create the H-O cereal commercials is now in the open. Above, puppet-like characters are manipulated for tv monitor. Three to six puppeteers are required for each character

**T**his winter there have been small flurries of talk about a new commercial animation technique known as Aniform. The technique has not yet overwhelmed the tv commercials industry, and may never, but more and more agency producers are endeavoring to find out what the process can do for clients desiring cartoon characters.

Interest in Aniform reached a peak last month when the first nationally broadcast video tape commercial to use full animation appeared on tv. But the idea has been kindling for a couple of years and "is so simple it should have

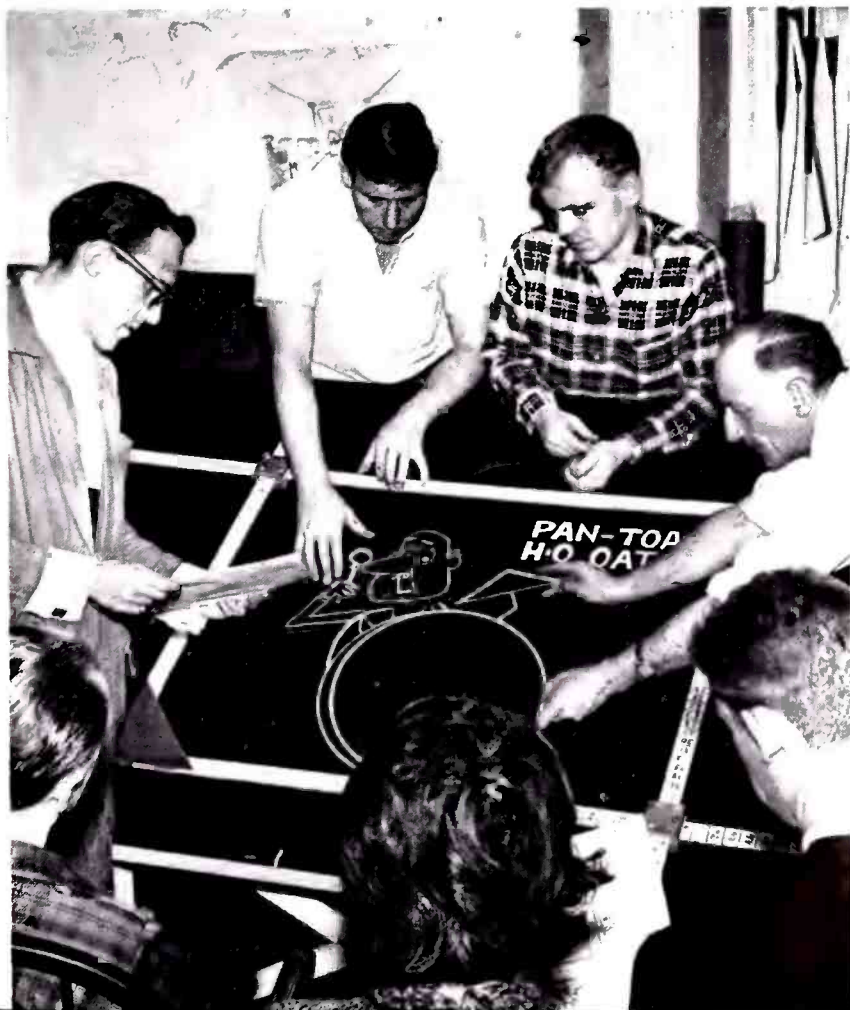
been discovered long ago," says its creator, Morey Bunin of Aniforms, Inc. "Fluid forms for cartoon animation on video tape are as obvious as the wheel for transportation or the needle for sewing."

Although the Aniform technique has limitations, it has basic advantages over film cell animation which advertisers can't overlook: speed, faithfulness of character from commercial to commercial, production control, fluidity, and, often, economy. These advantages hold whether the commercials are done on film or video tape, but the technique is currently making spe-



**Checking characters against designs**

Above, Morey Bunin (far l), creator of the technique, and Eli Bauer, designer, go over plans for the principal character of the H-O Cereal commercial. Below, the creative team at Aniforms, Inc. demonstrate movements to the client and SSC&B agency executives and producer on the account. The opposite of film cell animation, characters can be made before dialogue



cial news for video tape. In the past tape could not handle animation except by producing it first on film and then dubbing. Such second generation commercials lost all the advantage tape has to offer.

The process is still being experimented with and being challenged to overtake the capabilities of film cell animation. At present, the Aniform producers claim they have reached a level of animation sophistication comparable to *The Flintstones*.

**Advertisers interested.** Many major agencies have asked for demonstrations. Among them, McCann-Erickson, Lennen & Newell, N. W. Ayer, Cunningham & Walsh, Kenyon & Eckhardt, William Esty, Benton & Bowles, Young & Rubicam, Ted Bates, BBDO, Grey, J. Walter Thompson, and Dancer-Fitzgerald-Sample. The proof of the pudding will naturally be who buys it. Reportedly, a half-dozen advertisers are seriously talking production with Aniforms, Inc. Many other advertisers are taking a let's-wait-and-see stand, eager to know about the process but reluctant to use it.

Advertisers feel the process is not yet the complete answer, and may never be for some types of anima-



**Production in progress**

Control room staff at Videotape Center produces the H-O spots. Geoffrey Kelly, SSC&B producer (l), supervises

tion. One advertiser said "The problem of comparing film cell animation with Aniform animation is like comparing green and red: they're both colors, but . . . For certain commercial ideas it can do the job well, while for others it is impractical. The success of the technique depends upon how advertisers use it."

Right now the Aniform technique is considered new and risky: not the kind of thing many agencies are willing to gamble on without firm understanding and faith in what it can do. Launching the process on video tape becomes doubly hard because tape itself has not been fully accepted by advertisers.

Upon seeing a sample of the first Aniform commercial on television,

agency executives and producers invariably make the same verbal responses: "It's fascinating, but how does it work?" then, "What does it cost?" and lastly, "What can the technique do?"

**How does it work?** Being a unique process there is very little to compare it with. Aniform is animation, yet it is also distinctly different. Outsiders call the characters puppets, but Aniform people claim they are not, because it is essentially a two-dimensional process, whereas puppets are three-dimensional. When all is squared away on definitions, information is still scarce. Although the technique is patented in the U. S. and applied for in 14 countries, the idea possibly could be modified and used

elsewhere, violating the patents.

The production progresses as follows. Once the basic storyboard is agreed upon, the outline of each moving character is cut out of a special plastic material, rubbery and flexible, approximately one-inch thick. Different materials are used for different moving parts depending on the degree and type of animation called for. The plastic is black and the upper surface of the outline is painted white. Parts within the outline which will also have to move, such as lips and eyebrows, can be made separately or made part of the original cut-out, but they too are painted white. The complete characters are then positioned on a flat work-table, covered with a jet black material. Removable control rods or strings, also jet black, are then attached to each moving part. The Aniform operators, all trained puppeteers, then stand ready to manipulate the rods and strings.

When the camera is trained on the production it "sees" only the white lines. Thus, when the control rod on an eyebrow moves, the camera records only the white line. Polarity is then reversed so that everything black becomes white and vice versa.

Live elements or film can be combined, judged during production on monitors, and recorded on tape.

**What does it cost?** Cost depends upon the number and complexity of characters called for, and on the number of commercials which will employ the same characters. If the advertiser were to order a single commercial, costs could run as high as the most expensive cell animation, although the advertiser would save money in production time. (Two or four weeks are required for the Aniform process, in contrast with several months for film.) The cost for each H-O commercial ran about \$8,000.

If second commercials are made, employing the same basic characters, the cost would naturally be lower because construction costs would be eliminated, whereas drawings of the characters', ac-

*(Please turn to page 48)*

### What agency men think of the Aniform process

••Aniform is a new and unusual technique for moving drawings, and not animation as we usually think of it. The process has a unique look which brings forth a different emotional response. ••

**William Gibbs**  
J. Walter Thompson

••With the long lapse of time required for film cell animation, we wouldn't have had the H-O hot cereal commercials ready until cornflake season. ••

**Warren Bryan**  
SSC&B

••It's a fascinating process which has provoked much debate as to how it was accomplished. ••

**Robert Gross**  
BBDO (Chicago)

••We are definitely interested in using the process for tape commercials and have asked for a second demonstration. In the past animation had to be done on film first and then dubbed to tape. With Aniform the process can be done immediately on tape. ••

**Gill Dudsic**  
Needham, Louis & Brorby

••I do not envision Aniform's most important future use to be as a substitute for regular successive frame animation on film. Rather, I am most enthused about its ability to combine tape live-action with animation and the unlimited production values it can add to tape commercials in general. ••

**Sy Frolick**  
FRC&H

## Broadcasting has major role in AFA's plans, says Mark Cooper, new prexy



**Spreads voice of advertising**

Mark Cooper, new president of the Advertising Federation of America, who was chosen from field of 40 candidates

- ▶ Hails sponsors of public service programs
- ▶ Industry self-regulation most important
- ▶ AFA to correct ad image in Washington

**A** calm, blue-eyed, sandy-haired six-footer and ruling elder of St. Mark's Presbyterian Church of San Angelo, Texas, named Mark F. Cooper, has emerged from a field of more than 40 candidates as the new president of the Advertising Federation of America.

Cooper, age 40, gave up the job of director of public relations of General Telephone Company of the Southwest, to pick up the threads left by C. James Proud, who resigned as head of the AFA.

The new head of the AFA, with a deep knowledge of the broadcast industry, told SPONSOR last week that the organization he now heads, being the only one of its kind representing all of advertising, needs strong component parts.

"Broadcasting has been and will continue to play a major role within the AFA," Cooper declared. "As all advertising continues to grow in stature, AFA benefits to the de-

gree that its key segments, such as broadcasting, grow and develop."

When interviewed, Cooper was hip-deep in studying the approximately 1,000 company members, the 18 specialized advertising associations and the nearly 140 advertising clubs linked with the AFA. He was working out the intricate logistics involved in visiting member clubs and conferring with district organizations relative to such pressing problems as relations with advertisers and business, relations with the government and the advancement of advertising education. Another problem confronting Cooper will be the strengthening and expansion of the AFA's Washington bureau.

### **High praise for Public Service.**

It is with very deep satisfaction that he views the tendency on the part of more and more sponsors to back news-oriented and informationally-slanted television pro-

grams, Cooper told sponsor. Cooper praised FCC Chairman Newton Minow for applauding such sponsors as Bell & Howell and Westinghouse for sponsoring news and documentary features. Minow had recently pointed out that the three networks were spending in the region of \$70 million on news and information programs and that "the most thoughtful admen are finding this (the backing of such programs) is not only good citizenship, but good business. . . . They are discovering that it is not only numbers that count in measuring an audience." Cooper thoroughly agreed with Minow in this instance.

Cooper also saw eye-to-eye with NAB chieftain LeRoy Collins in the matter of some advertisers who prefer to "play-it-safe" and avoid all controversy. Collins had remarked that some timid advertisers "want to avoid controversy" and "this is unfortunate, for the American people are not childish. . . . those advertisers who are not afraid of backing programs which stimulate thought, arouse reactions and even step on toes are going to find themselves increasingly more and more respected by the public."



**His object is to provide more useful service to ad industry**

Mark Cooper, new AFA president, hopes to build top-ranking roster of speakers to explain advertising's role in America

"I agree with Collins," Cooper told SPONSOR.

It is obvious, when one talks with the purposeful Cooper and his earnest co-workers in the New York office (Madison Avenue, it figures) of the AFA, that the major mission of all concerned is to change the fundamental thinking of some Americans who regard advertising and Madison Avenue, to boot, as an ogre and baleful influence on the consumer.

Cooper was indeed pleased that no less a business leader than Peter G. Peterson, president of Bell & Howell, Chicago, had brought up this matter at the recent mid-winter conference of the AFA and the Advertising Assn. of the West. Peterson reminded his audience that "for the last few years, Madison Avenue has been America's most popular villain," and added that "the wolves of Wall Street are probably greatly relieved to give up their pre-eminent position." Peterson went on to say that businessmen and the public, too, are

responsible for present-day advertisements. "For as George Stigler of the University of Chicago recently observed, denouncing people who serve public tastes is like blaming the waiters in restaurants for obesity," Peterson said.

**Praise for Peterson.** Cooper said Peterson's speech was "well stated." "Unfortunately, too many people have swallowed this fiction of the Madison Avenue ogre because people have a tendency to accept or blame their problems on something they can't control," Cooper explained. "In the 1930's people blamed the depression on the dishonesty and unethical practices of Wall Street, as they were told about it. Since World War II, the advertising industry has carried a like stigma."

Cooper was asked if he agreed with Paul Rand Dixon, chairman of the FTC, who said recently: "Self regulation of advertising won't succeed unaided. It won't work against that occasional combination of larcenous seller, amoral

advertising agency and indifferent media."

"I agree with him insofar as this statement is concerned," Cooper said.

Cooper pointed out that one of AFA most important activities is to improve the consumers' confidence in advertising. It does this through the Advertising Recognition Program. The AFA, he said, seeks to inform the consumer and help him buy more intelligently, tell the truth, avoid misstatement of facts, as well as possible deception through implication or omission: conform to generally accepted standards of good taste and, lastly, recognize inherent economic and social responsibility.

Speaking of the recently formed President's Consumer Advisory Council, Cooper saw no reason why the Council and the advertising industry could not work together to accomplish the education of consumers.

Asked to comment on an FCC Commissioner's recent statement





Sound track for animated tag to commercial is recorded

Two hammers, one saw, and a string bass are the tools of John Cole (l) director of tv, radio, and films, Buchen Advertising, who records sound track of 11-second animated tag. Commercial (r) illustrates application of pegboard, one of Masonite's building material products used here for tools in a garage. The sound track will be used again in the spring

## Masonite growth relies heavily on tv

- ▶ Company uses tv to promote building materials
- ▶ Medium facilitates new product introduction
- ▶ Merchandising devices are a "must"

**Chicago**  
**W**hy does a major manufacturer of building materials maintain network television schedules as its major advertising medium? The Masonite Corp.—largest producer of hardboards in the country—uses regular flights on NBC's *Tonight* show, because the vehicle delivers results for the company's vital marketing requirements. They are:

- Pre-sell, at both dealer and consumer levels.
- Facilitate new product introduction.
- Reflect company image.
- Provide a strong merchandising device.

The nature of Masonite products makes this company's marketing strategy much different from that of most tv advertisers of consumer items. John Cole, director

of the radio-tv-films department at Buchen Advertising, explains that Masonite products, sold via some 18,000 lumber dealers throughout the country, require face-to-face selling at point of purchase.

"Masonite's advertising is designed primarily to back up the personal selling effort on the part of lumber dealers," says Cole. "In our commercials, we know we can't possibly cover all the reasons why Masonite products fill consumer needs. What we can do, however, is create an interest in these products, and direct consumers to lumber dealers for the complete story."

At the same time, Cole points out, "We strive to stimulate interest at the dealer level. The lumber dealer is the key to sales, and through television advertising we attempt to encourage more product display, as well as product educa-

tion, in order to stimulate better sales talks."

For Masonite, as well as for others in the building products business, tv represents a positive, aggressive approach on the part of manufacturers, Cole believes. "It sounds exciting to a dealer, and certainly Masonite's tv activity has turned out this way," he declared.

So thoroughly established are Masonite products with lumber dealers, that distribution is no problem. But in the area of new product introduction, Masonite needs to stimulate initial distribution.

"A case in point occurred last fall," Cole explains, "when Presto pegboard, a new, prefinished, heavy-duty pegboard was introduced. Generally it takes about a year to gain full distribution of a newly-introduced building product. Because Presto was merchandised heavily in connection with Masonite's *Tonight* schedule, it got excellent distribution and created a good sales movement in dealer showrooms within several months."

In this respect, Masonite's use of tv is similar to the use made of it



by many other companies.

There are three products involved in Masonite's tv campaigns. The most important, according to Cole, has been the wood grain pre-finished interior paneling with the brand name Royalcote; the pegboard products, in addition to the new Presto pegboard; and Masonite's line of exterior siding products.

"Last fall we also made an attempt to increase consumer awareness of both the Masonite brand name and its association with a great many building and industrial products," Cole says. "We think the *Tonight* show offers an excellent audience for Masonite because 97% are adults, both men and women, the audience segment most important for Masonite. Generally, we feel that these are youthful adults with young, growing families who have an active interest in the kinds of building products made and marketed by Masonite."

Network tv, Masonite feels, has demonstrated its ability to create consumer sales for its products. In the first campaign conducted last spring, the only product advertised was Royalcote paneling.

"Sales for this product over a measured period of time increased 84%," says Cole. "This increase was due largely to the original dealer enthusiasm and initial sales during which dealers stocked the product. However, many weeks after the tv schedule ended, re-orders were still coming in, indicating that dealers wanted more.

In Masonite commercials, the sponsor and Buchen Advertising have attempted to fully exploit the special features of *Tonight* and its talent. One of the company's problems on tv, initially, was that of visual demonstration of their large-sized items. Building materials are not too meaningful for consumers until they are applied. Therefore, various commercial techniques have been used. Some Masonite commercials have been live with a small display. Most have been on film.

"For the fall campaign last year, we created sort of an animated

trade mark for Masonite with an original sound track featuring a string base, two hammers and a saw," Cole explains. "We felt that in 11 seconds this animated trade mark pretty well described Masonite, its products, and their usage. It was used as a tag to all commercials in last autumn's flight, and will be seen again in most of this spring's commercials."

In addition to its appeal to lumber dealers and its performance in creating product sales, television functions in another important way for Masonite. It is also a major force in steadily contributing new products and new techniques for the building industry; and the company feels that television has strengthened its image in these areas.

"Through television, we can tell

people what kind of a company Masonite is—and tell more people than ever before of Masonite's importance in its industry," Cole points out.

However, there is competition within the building materials industry that spends considerably more in television than does Masonite (although, Cole stresses, without revealing specifics, the Masonite budget is very substantial). Therefore, a chief concern since the start of network schedules for this sponsor has been how to make Masonite's tv budget look big and work big? The budget-stretching device has been the merchandising of schedules.

Merchandising has been the key to success for Masonite's network schedules, according to Cole—an

*(Please turn to page 66)*



#### Point-of-purchase display complements tv promotion

Masonite stimulates dealer interest in television campaign by supplying display centers. Displayed above are company's Royalcote, siding, and pegboard products

.....and in this  
corner,  
timebuyer  
is.....

**WICS /**

'Capitolize' on the  
Central Illinois Region,  
the number 2 market  
in the state

Represented By  
ADAM YOUNG, Inc.

**PLAINS TELEVISION STATIONS**

Serving 953,290 People, 271,038 TV Homes in 27 Counties

**SPRINGFIELD-CHAMPAIGN**

**DANVILLE-DECATUR**

**Buy WICS**

WCHU/WICD

## TIMEBUYER'S CORNER

Media people:  
what they are doing  
and saying

After eight years as media director of Campbell-Ewald's San Francisco office, handling such accounts as the Oakland Zone Chevrolet Dealers, the Pacific Area Travel Assn., and the New Zealand Travel Bureau, Bernice "Breazy" Rosenthal has finally succumbed to the dreamy copy whipped by her agency. She leaves 1 April for an extended tour of Japan, Hong Kong, and the entire South Pacific area. "Breazy" who denies she was infected by the wanderlust bug after reading about the world tours of Ellic Nelson and Peg Harris in this column 21 January, is being real cagey about return plans. "I'll be back when you see me" is her blithe retort to all such inquiries. No word yet as to her successor at C-E.

More San Francisco news: Agency circles there lost another popular buyer with the announced resignation of L. C. Cole's Margaret Norton. Margaret retires this week to channel her full-time attention to home and family. Margaret's husband, Dan, needs no introduction to people in the ad field: now a member of Media Internationale's San Francisco office, he was formerly with the Fitzgerald Agency in New Orleans. Margaret's successor at L. C. Cole is Jean Taylor who has been with Johnson & Associates, San Francisco.



### Shedding some light on Virginia's "hidden market"

Meeker research head, Marty Mills and WCYB-TV's (Bristol, Va.) v.p. Fey Rogers (standing l-r) show latest WCYB-TV market data to Doherty, Clifford, Steers & Shenfield's N. Y.) seated (l-r) Ken Castelli, Sam Vitt and Mary Herbst

Other agency-action: Bates' (New York) Cream of Wheat buyer, Ken Caffrey, switched to Ogilvy, Benson & Mather (New York). Ken had no definite account assignments at SPONSOR presstime . . . Gourfain, Loeff & Adler (Chicago) has tagged Jackie Pond as assistant radio/tv buyer on Winston Sales . . . And Ellington's (New York) Dan Kane is, according to reports, getting ready to exit the agency.

And in the there's no telling what buyers will do in their spare time

(Please turn to page 44)

PERSON-TO-PERSON . . . friendly SWANCO radio, a cut above other stations in their market areas. Exciting radio that appeals to the whole family and takes the edge with advertisers . . . that's SWANCO radio, "shear" effectiveness that can't be matched. People who listen, like it . . . people who buy it, love it!



**SWANCO**

IS  
P.T.P.

PERSON  
TO  
PERSON



THE JOHN BLAIR  STATION

**KRMG**  
TULSA,  
OKLAHOMA

**KIOA**  
DES MOINES,  
IOWA

**KQEO**  
ALBUQUERQUE,  
NEW MEXICO

**KLEO**  
WICHITA,  
KANSAS



robert e.  
eastman & co., inc.

1962  
**PULSE**

**PICKS**

**WKMI**

**AGAIN**

**No. 1 in**

**KALAMAZOO**

**METRO AREA**

Pulse Metro Area Sept. 1962

Pulse Metro Area Sept. 1961

Last Area Hooper Sept. 1960

**THE BIG  
INDEPENDENT  
BUY**

**for Greater Kalamazoo**

**\$577 MILLION  
MARKET**

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

**WKMI**

5,000 Watts Days  
1,000 Watts Nights,

**24 HOURS A DAY**

Call **MEEKER** Men

**TIMEBUYER'S  
CORNER**

Continued from page 42

dept.: Right now, Venet's (Union, N. J.) media director, Gene Sullivan, is up to his clavicle helping Ridgewood, N. J. high-schoolers stage their annual jamboree.

Can't help wondering: How many of you are aware that Ogilvy, Benson & Mather's (New York) Mary Moloney is fast gaining a widespread reputation among the reps as a "real farm radio expert?"

A new group of buyers and assistant buyers has been assigned to handle the buying chores on the Colgate accounts at D'Arcy (New York). Among those which have come to our attention are these buyers: Dick Kaplan from Dancer-Fitzgerald-Sample (New York) and Frank Dewey from Benton & Bowles (New York). The assistant buyers: Bob Walker from Lennen & Newell (New York); Ed Sussman, from D'Arcy's St. Louis office; and Bill Foshay who was moved up in the agency's New York shop.



**St. Valentine's Day in Atlanta**  
Happy group shown in the Henry Grady Hotel, at which Radio/Tv Reps hosted

Atlanta, Ga., was the scene of some mighty festive doings on St. Valentine's Day when the Radio and Television Representatives there tossed its fourth annual media party honoring the hearts and flowers day. Some 300 agency and advertising people turned out for the event held at Atlanta's Henry Grady Hotel. Among them (l-r) in photo at left): Ruth Trager, Tucker Wayne; Marv Rosene, KSTP and KSTP-TV; Chuck Hedstrom, McGavren-Guild; Katherine McGranahan, BBDO; George Bailey, Burke Dowling Adams; Lidie Walters, McCann-Marschalk; Joe Sierer, Edward Petry, president of the Association. RATERA, now in its sixth

year of activity in the Southeast, is composed of some 20 radio and tv rep firms based in Atlanta. The organization meets monthly with agencies and advertisers in an endeavor to establish better understanding between clients and the broadcast media.

And in our heartening news dept.: To timebuyers who secretly (or not so secretly) fear that they will eventually be replaced by automated "brains," here's a bit of calming assurance on that subject from Mogul Williams & Saylor prexy, Emil Mogul: "The day will never come when we can predict with absolute certainty the effectiveness of every ad dollar. There are theoreticians who have prophesied that in the not too distant future we will be able to do just that with the help of those incredible calculators and automated whatnots. If that day should ever come to pass, you can be sure we will be a race of automotans in a world of electronically controlled emotions, without a single variable personality or changeable heart in the lot of us."

## EDIA VS. RADIO/TV

*Continued from page 32)*

The two departments still operate separately, Rich explained, it now report to a single head who understands the problems of both. "Prior to this, both departments were working in a vacuum. Media would say 'this time period I'll get such-and-such a use' and program would say 'we are buying this program.' One group would say 'the media facts are these' and the other would say 'the program values are these.' It was a constant riddle between the two departments."

**Results favorable.** Since the two groups began reporting to one head, however, there is greater understanding and cooperation between them, Rich asserted. "The program boys no longer refer to the media department as 'media books'" he noted.

What is going on at B&B is, essentially, a cross-fertilization of the media and program departments. Media people now see screenings, copy lines and personalities before they come up with media decisions. Programming is thinking in terms of audience shares of competition instead of just program values, Rich declared.

"For example, media can tell you what a program's rating is and how many people are watching it, but there are values that can change the numbers. What happens when a certain guest star appears on a program? Programming can tell you that when Carol Burnett appears on a program, its rating will most definitely go up."

**Comparison drawn.** Rich likened the cooperation between programming and media to a marriage. "In the beginning, the two departments had to get to know and respect one another and to understand they were working toward the same end. Then they had to discover what one could supply the other and what they could ask each other for. Now media and tv work together like husband and wife teams on each account."

The two departments will never become completely amalgamated, Rich said. Each have their own functions and operate as distinct entities. But they are cohesive in the area of network television. Media and programming hold joint

meetings on a regular basis to discuss anything pertaining to network tv. Moreover, trainees at Benton & Bowles have an opportunity to work in both departments before getting a permanent assignment.

As far as Rich is concerned, the B&B system is justified by its record. "It has worked for us. This year we are number 1 in television with 7 out of the top 14 programs. It is the best B&B record to date."

Rich, who was vp in charge of media before taking over both departments, scoffs at the idea that Pinkham's new appointment indicates the predominance of programming at Bates. "When I took over the combined department, I bent over backwards in the programming area. I imagine Dick Pinkham will bend over backwards for media."

**Strategy vital.** The point is, Rich declared, that it is not the preference of the media or program director that determines which media shall be used, but the marketing and copy strategy. "Every medium can sell, and each has its own advantages. No matter how tv-oriented a media man may be, if the marketing strategy calls for outdoor advertising he can't walk away from that fact."

A number of other agencies, including Leo Burnett, have since emulated the B&B effort to obtain cohesion in the media and program departments. There is some speculation that now that Bates has taken the step a major trend may be in the making. However, some signs indicate that most of the agencies with separate departments will keep them that way.

Compton Advertising issued this statement to SPONSOR:

"Although operated separately, Compton's media department and its broadcast programming department have functioned so well as a team that we have not felt the need to physically integrate the two departments.

**Two aspects cited.** "Under the present setup we believe our clients benefit from the experience provided by specialists in two different aspects of media selection—one whose main concern is with numbers, i.e. getting the most mileage out of each dollar spent for a cli-

*(Please turn to page 48)*

# BUFFALO DOWN



FROM WKBW RADIO

BUFFALO, MARCH 4—When is the last time you asked yourself—or anyone else—"What's happening in Buffalo?" . . . Probably, not more than five minutes ago, but in case it was a bit longer than that, ask that question now—and read on for the first of a series of answers to that question.

One thing we know you've heard about Buffalo is that it's had enough snow lately to take all the time buyers in the country on a toboggan ride . . . and, sponsors find selling products is easy sledding on WKBW.

For example, while everyone around here has been digging the snow, they've been digging the Sunshine, too . . . That's Sunshine with a capital S, please note, and WKBW has been spreading it throughout its listening area with a Sunshine Biscuit contest . . . The winner gets a week's worth of sunshine . . . lower case, please note . . . in a Florida vacation for being the one to name the most Sunshine Biscuit products . . . The 25 runners-up get a case each of those products and that's a lot of Sunshine for February . . . Speaking of February, we didn't forget George Washington . . . WKBW celebrated his birthday with a rerun of the crossing of the Delaware—not with the original cast, however. In fact, not even with the original Delaware. Our George Washington, silver buckles on his shoes and tricornered hat on his head, spent the 22nd crossing Delaware Avenue (which is about as hazardous as anything Washington ever did) giving away cherry pies . . . That's a lot of pie, but then we've got a lot of listeners . . . and do they eat? Man, just ask the food firms that advertise on WKBW . . .

It's not all for laughs around Buffalo's 50,000-watter, though . . . Our public service gives the serious balance and listeners respond to it by the thousands . . . Take the opinion poll we asked for recently on a proposal by the Governor . . . We've received over 5,000 replies and they're still coming in . . .

All of which is by way of being a lead-in to a message . . . If you have a few dollars that you'd like to put to good use, we have some spare listeners who have some spare dollars to spend on your clients' products . . . We're as close to you as your neighborly Blair Man . . .

# PROgramming

The big pros in Madison radio are on WKOW / 1070. Each of these exclusive personalities is a leader in his field.



**JACK DAVIS**

*"and my good friend the Weather Man."*

To listeners within the sound of Jack Davis' voice—and that includes more than half the state of Wisconsin—Weather News is more than mere forecast. It is exciting entertainment. Jack's sparkling humor makes weather a pleasure, while helping to kick up a sales storm for the advertiser. 10,000-watt WKOW, Wisconsin's most powerful full-time radio station, is the major listening post for all listening groups. First in total audience. First in total weekly homes. (NCS '61). WKOW/1070 delivers 28% more counties than station C. Phone your H-R man for EXCLUSIVE avails.

**CBS IN MADISON**



Wisconsin's Most Powerful Full Time Station

TONY MOE, Vice-Pres. & Gen. Mgr.

Ben Hovel, Gen. Sales Mgr.

Larry Bentson, Pres.

Joe Floyd, Vice-Pres.



represented nationally by H-R

**MIDCO**

Midcontinent Broadcasting Group

WKOW-AM and TV Madison • KELO-LAND TV and RADIO Sioux Falls, S. D. • WLOL-AM, FM Mpls.-St. Paul • KSO Des Moines

## DATA DIGEST | Basic facts and figures on television and radio

### Price themes backfire

The extent to which economy can misfire as a major sales idea is the subject of a new tv study conducted by Schwerin Research. In no instance did Schwerin find an example of an economy-oriented commercial, where economy was the main idea, equalling its product average.

Commercials from six product fields were taken, all low ticket products sold through drug and supermarket outlets. Schwerin findings summarized are:

Economy, when it is dominant in the copy platform, is a weak motivational approach.

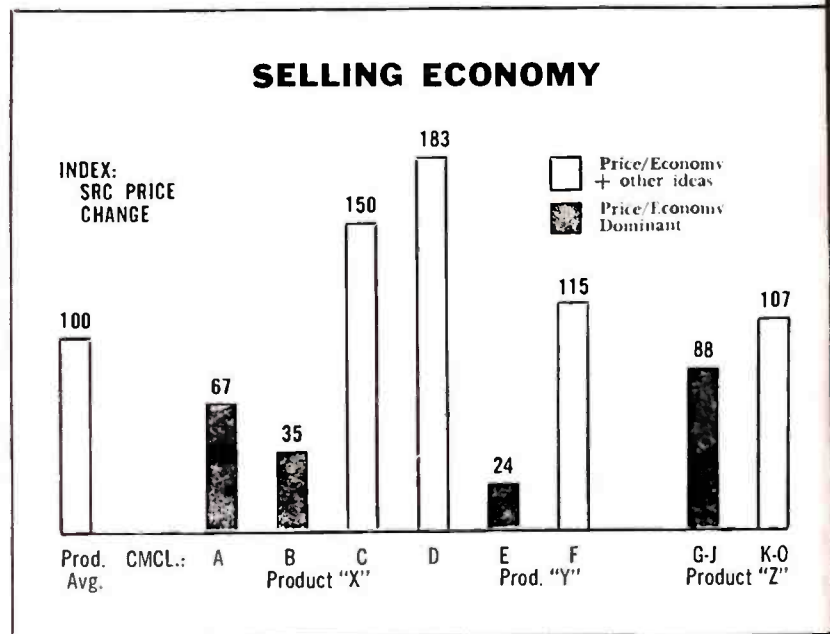
Economy appeals have worked well when they are subordinated to claims based on product qualities and user benefits.

If price gives you a definite edge over competition, tell the consumer about it after you have made him aware of your product's major virtues.

Among differing ways to tell an economy story were those found by Schwerin: price specific ("15 cents lower than other leading brands!"); price general ("You pay less but . . ."); amount specific ("three ounces more . . ."), and amount general ". . . More! . . .")

"We can think of several reasons why selling on price is not a strong advertising strategy in television," said SRC. "It robs time that could be spent communicating a vital promise to the viewer. It raises the suspicion of shoddy merchandise that lurks behind every 'bargain.' In a reasonably affluent society such as ours, the saving of a few pennies on a low ticket item may not have the significance it would in a society governed by frugality or blighted by poverty.

The bar chart below dramatizes the extent to which an economy can misfire as a major sales idea.



The amazing  
fact about  
young adult  
viewing in  
Kansas City

More young adults  
tune to KMBC-TV in  
Kansas City during  
prime viewing hours,  
6:00 pm to 12:00  
midnight\*, than to  
any other station.

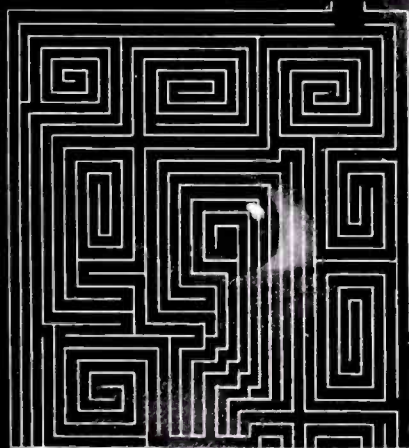
To reach them,  
and to solve your  
marketing problems,  
go to METRO TV SALES

or **KMBC-TV**

**KANSAS CITY TV 9**

METROPOLITAN BROADCASTING  
TELEVISION

REPRESENTED BY METRO TV SALES  
A DIVISION OF METROMEDIA, INC.



\*ARB, Nov.-Dec. 1962



## MEDIA VS. RADIO/TV

(Continued from page 45)

ent, and the other whose prime responsibility is the selection and maintenance of a schedule of quality programs."

Warren Bahr, media director of Y&R, put it even more explicitly. At Y&R, he explained, media and program departments have diverse functions. Media devises media schedules and allocates all media dollars. But management allows programing the right to upset media plans and sell network tv instead.

"And this is the way it should be," he declared. "Network tv is very expensive. Agencies are often rated on their performance in network programing. A man who deals in network tv has to be a special pleader. He has to live and breathe network and he has to sell everything emotionally. He believes that network tv should rule the world. The media department, on the other hand, has to look at all media possibilities."

**Conflict inevitable.** "This situation," Bahr continued, "is bound to lead to conflict between the two departments. "And this conflict is necessary in an agency as a check and balance in media selection. Without this balance between media and programing an agency can get into real trouble."

Y&R has achieved this balance, Bahr declared. At the same time, he added, the departments are well enough integrated to preclude any serious friction from interrupting the efficiency of agency operations.

The question of combined or distinct media and programing departments is not necessarily an either-or proposition. Other formulas are possible. K&E, for example, operates under a marketing group system, under the overall direction of Stephens Dietz. Each group has its own media head. Only when a network buy is called for is tv-radio director Jim Bealle and his staff called in.

"This approach gives management much tighter control of our operation," Dietz said. "At other agencies network operations run all over the lot."

The clearest choice, however, lies between cohesive and entirely independent departments. It is like-

ly that many more agencies will be facing up to this choice in the not-too-distant future. ■

## V-8 BUDGET ALL-RADIO

(Continued from page 33)

used "Wow! It sure doesn't taste like tomato juice!" as a gag line in a recent show; and a Herblock syndicated political cartoon (*Washington Post*) used the line as a caption.

**Some brickbats.** There has been some response however, not quite so favorable. Campbell's has received some letters from listeners commenting that it's too much of a screamer commercial, and expressed amazement that a company of Campbell's stature would air anything so loud. As a result, the original "WOW" has been temporarily shelved and is undergoing further research to find out whether it has reached a saturation point with audiences.

In the meantime, the campaign rolls on, using the three variations on the theme. Edward Hobler, commenting on radio's reminder campaign for V-8, points out two factors: "First," he says, "is Campbell's reputation for quality products. This, combined with repeated exposures can only result in sales leadership. Radio, for the time we have used it, has been a stimulant to V-8 sales. It apparently has done the job we set out to do—to remind consumers that the product is available."

## ANIFORM ADVANCES

(Continued from page 36)

tions would have to be started from scratch for film. Also, if scenes from several commercials are shot in production sequence, and not in story sequence, the cost would be less. Actual price lists have not been organized as yet because of the newness of the technique, but the Aniform people strongly claim prices at 25% less than the equivalent in film cell animation.

"I suppose the system will flourish if we give clients full value—as distinct from lower price—and it will fail if we do not. We are ready for the test," says an Aniform spokesman.

**What can it do?** The advan-

tages of the Aniform process depend on what the advertiser is trying to do. In general, the advantages are broad in scope while liabilities are specific. The advantages are as follows:

1. **Control.** When the Aniforms are made and production is ready to begin, each member of the creative team can participate in the act and make changes on the spot that will be produced and ready to use immediately. If the agency producer wants to rehearse an eyebrow movement until he captures the right subtleties up, down more quickly or slower, it can be done as many times as desired whereas with film any such change would involve a great deal of delay.

2. **Speed.** With a backlog of characters made up, the advertiser can produce commercials in a number of days. This is practical if the advertiser wants to have many commercials, which in cartoon animation is often the case. Having many commercials is often practical if the advertiser needs a character he wants the public to identify with his product.

3. **Fluidity.** Since the aniforms or puppets are moved by hand their actions can be smooth and free and be performed at any speed desired. For film cell animation it would take many many drawings for a character to touch his toes or jump into a car. Even then, many critics claim aniforms give a feeling of spontaneity and fluidity unlike film.

4. **Living characters.** The involved and expensive process of bringing in live characters with drawn cartoons is completely eliminated with Aniform. By utilizing multi-camera techniques with video tape, combining live and animated characters is economically practical. A conversation between a "live" girl and an animated friend, for example, could be produced with both characters of equal size or with one ten times the size of the other.

5. **Faithfulness of character.** When many artists are drawing animated figures, the same character's features often differ slightly from frame to frame, commercial to commercial, or year to year. Since aniforms are solid characters



# Stand up and be counted in the fight against Communism

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

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

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

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

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



## Radio Free Europe Fund

The American People's  
Counter-Voice to Communism

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

Published as a public service in  
cooperation with The Advertising Council



similar to puppets, which can be stored, there is no chance of change in physical characteristics unless desired.

**Disadvantages.** "Sometimes the disadvantages take the form of temporary problems," according to Jack Murphy, tv technical advisor, CBS. "To be sure there were nine dozen problems when we first tried the idea on tape, but we have solved most of them. For example, producers were worried because often the resolution of the outline of the characters was too sharp. This was corrected by slightly defocusing the camera. Later a bleeding of the lines took place due to the matting used. Superimposition and reverse polarity techniques were used to correct this."

However, puppeteers and engineers have not solved the following problems, which can justly be classified as disadvantages:

1. *Different views.* The primary disadvantage noted in the industry is the economic restriction of making several aniforms of the same character to portray different views. If the client wants a full face shot, a three-quarter face, and a profile, a separate model must be made for each as the aniforms are not made with depth. However, the same figure can be used for either a right or left profile. The process cannot show a character turning, but with the right writing and design, Aniform producers claim the viewer can be trapped into thinking he did see the character turn. On film the characters can turn at will.

2. *Full animation.* The process is limited to small animation operations and cannot do full animation on the Disney production level or any production which involves complicated multi-plane action.

3. *Grey scale.* Only outlines of characters can be utilized with aniforms. The process is unable to supply a full flexible grey scale.

4. *Sophistication.* Extreme facial expression is difficult with aniforms. If sophisticated movements are required for the eyes or lips, many flexible parts might be necessary which incur a large expense in comparison with film.

5. *Vanishing characters.* At pres-

ent it is not possible to handle characters that vanish into the distance or automobiles moving away from the camera.

**The creators.** Aniforms are characters created solely by Aniforms, Inc. The technique was first conceived by Morey Bunin, a long-time puppeteer. During his 30 years of work with puppets, Bunin handled such well-known kids' shows as *Foodini*. He discovered the idea of aniforms within the last two years by experimenting with different materials, movements, and dimensions relating to puppets.

Key artist at Aniforms, Inc., is Eli Bauer, a former designer for CBS Animations. Bauer's work at CBS included designing for Terry-Toons, one of which won him an Academy Award nomination. Last year he designed the comic strip series "Kermit the Hermit," published in the *Chicago Sun Times*.

Frank Abrahams, business manager, has had past experience with live television shows. It was Abrahams who coined the name Aniforms (animated forms).

Aniforms Inc. has an exclusive agreement to work with Videotape Center on all tape productions.

**FRC&H first.** A few weeks ago much excitement was made over the first video tape animated commercial, H-O cereals, handled by SSC&B. The commercials, based on a humorous interplay between a supremely confident chairman of the board and his timid assistant Mr. H. O. Smith, began in February on NBC TV's *The Story of* and will continue through this month (see SPONSOR, 4 February).

The fact is, however, the first broadcast animated commercials on video tape were produced by FRC&H for Dee-Jay toys in August 1962. Because the spots were aired in only two markets (Providence and Boston) and the process was still little-known and experimental, there was no publicity. The three Dee-Jay commercials utilized one of Aniform's greatest selling points: the ability to combine animated forms with people—quickly, easily, and inexpensively. The agency plans to utilize the process again in the future whenever it can be employed.

For the benefit of advertising

historians, H-O cereals can still claim first for fully animated broadcast video tape commercial.

**Untapped potential.** There are many possibilities with aniforms which the producers themselves cannot even envision. However, advertisers often want aniforms to do what cell animation can do and no more, even though the Aniform technique is a type of animation all its own. The general feeling is: an advertiser who is willing to accept new possibilities within a new technique using a relative new production process must really be a pioneer.

Besides handling Aniform commercials on tape and on film, the creators are considering plans for a regular kids' program and possibly even live shows.

But right now entire emphasis is on commercials, and what can be done on commercials largely depends on what the advertiser wants. So far interest is aroused but actual acceptance and sales are in the take-off stages. ■

## ON-AIR PLANS FOR AFA

(Continued from page 39)

cism is not permitted, we're in real trouble."

"It must be remembered, however, that critics of advertising tend to overemphasize the occasional faults of advertising while not giving credit to the tremendous job advertising does on the whole," Cooper insisted.

Cooper saw a shining future ahead for advertising billing in virtually all media. He nodded assent when it was pointed out to him that Richard P. Doherty, president of TV-Radio Management Corp., had predicted that by 1975 advertising expenditure would be about \$18 billion to \$18.5 billion compared to 1962 when it reached more than \$12 billion.

"It wouldn't surprise me in the least to see the Doherty prediction become a reality," he said.

Announcement of Cooper's election as president of the AFA by the AFA board of directors was made several weeks ago by George W. Head, chairman of the board of AFA, and manager of advertising and sales promotion for the Na-

(Please turn to page 66)

# WASHINGTON WEEK

4 MARCH 1963 / Copyright 1963

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

The ratings hearings will be the first activity of the House Commerce investigations subcommittee under that name, but they will likely bear much resemblance to other hearings held by the same chairman Rep. Oren Harris (D., Ark.). That is, they are likely to be loud.

The way they are shaping up, it appears there will be less substance than noise. Opening witnesses will be from the broadcasting industry, starting off with LeRoy Collins, continuing through network officials—but trying very hard to find broadcasters willing to testify about dissatisfaction with the way ratings have affected their stations.

The subcommittee hopes to get representatives of ad agencies and advertisers to testify as to how the ratings affect their time purchases, as they will be quizzing broadcasters (mostly the networks, in this case) as to how ratings influence their programing decisions.

There is little doubt that there will be much moralizing and sermonizing along the line, with subcommittee staff and some members quizzing violently about adverse effects on what the public sees and hears of “ratings worship.” It is understood that the old question of advertiser dominance will enter the proceedings, if only obliquely.

The earlier witnesses are expected to pave the way for representatives of the rating services, who will be asked “when did you stop beating your wife” type of questions. It may not be made abundantly clear that shortcomings of rating services under the microscope will largely concern local market ratings and some of the smaller services.

The subcommittee has prepared arduously and well and has many “horrible examples” to spring. It is said there are cases among them of actual rigging of results, though there was no staff confirmation on this point.

The outlook is that the important rating services will be pretty much in the clear on their national surveys, with the possible exception of a few minor slips, but that the mud from other matters may splash the innocent along with the guilty.

FCC continually puts off making a decision on whether to accept Philco's withdrawal of its bid for the Philadelphia tv channel now occupied by NBC o&o WRCV-TV.

Withdrawal was part of the RCA-NBC-Philco patent agreement. Because of delay in FCC action, further hearings on NBC-RKO applications to trade their Philadelphia and Boston stations are continually postponed. These hearings are now off until today (4 March), and may be postponed further.

FTC quest for an injunction in the Bayer case, involving extensive ad use of results of the FTC-financed Baltimore pain-reliever test, is meant to be a landmark case.

Commission had never taken such a course except in case of danger to the public. However, FTC staffers are gloomy about the case they made—or failed to make in New York District Court. No injunction; no landmark.

House Commerce Communications and Power subcommittee begins hearings on suspension of political equal time law for 1964 for presidential and vice-presidential candidates.

Relatively fast hearings are expected, especially with many subcommittee members also members of the subcommittee which will hold the hearings on ratings. Still, betting is that final Congressional action will be much slower—probably not until next year.

## Record fourth quarter figures for spot tv spending

Automotive, food, drug, cosmetics, confections, and soft drink advertisers help set the pace for a record national and regional spot television fourth quarter in 1962, TvB Rorabaugh data released today shows. Total reported gross time billings for the quarter were \$197,759,000, against \$177,827,000 in the quarter a year ago, an increase of 11.2% on a total dollar basis. Analysis of 313 stations reporting in both fourth quarters showed a 9.5% increase.

Bristol-Myers, increasing from \$2,816,700 in gross time last year to \$5,260,100 in the fourth quarter this year, and Colgate Palmolive increasing from \$3,265,400 to \$5,173,800 in the same periods, were the individual companies setting pace for the increase. On the opposite side, Lever Brothers showed the major decline for the quarter, dropping to \$1,615,500 from \$6-

128,300 in the quarter a year ago.

Six advertisers appeared on the TvB Rorabaugh top 100 list for the first time: Chanel \$561,800; Eastman Chemical \$406,400; Gerber Products \$114,700; Kenner Products \$155,200; Merck \$755,600; and Volkswagen dealers \$423,500.

A major surprise in the product categories was the listing for sporting goods, bicycles and toys, which dropped in the fourth quarter to \$7,731,000 from \$8,255,000 a year ago. Toys have been a consistent growth category in the fourth quarter for a number of years.

Most dollars—\$161,296,000—went for announcements, up from \$143,698,000 in 1961. ID's took \$17,166,000, against \$15,482,000 in 1961. Programs had \$19,297,000 vs. \$18,617,000 in 1961.

By day part, fourth quarter billings showed \$49,515,000 for day in

1962, \$17,765,000 in 1961; evening \$15,029,000 in 1962, \$12,700,000 in 1961; prime night \$1,912,000 vs. \$54,188,000; late night \$13,273,000 vs. \$37,747,000.

Product classes increasing were automotive from \$4,484,000 to \$5,920,000, up 47%; confections and soft drinks from \$11,007,000 to \$13,977,000, up 27%; consumer services from \$5,162,000 to \$6,400,000; up 25.3%; cosmetics & toiletries from \$17,383,000 to \$20,700,000, up 19.5%; drug products from \$15,799,000 to \$18,393,000, up 16.4%; clothing from \$2,680,000 to \$4,821,000, up 80%; household cleaners from \$4,109,000 to \$4,900,000, up 21.2%, and transportation and travel from \$1,180,000 to \$1,977,000, up 68%.

Only three million-dollar classifications showed drops, in addition to toys. They were: dental products, down from \$4,071,000 to \$3,528,000; gasoline, down from \$7,711,000 to \$5,016,000, and tobacco products, down from \$7,586,000 to \$7,309,000.

### FOURTH QUARTER SPOT TV SPENDING

#### \$500,000 or more decrease

	1962	1961
Lever Brothers	\$4,645,500	\$6,128,300
Standard Brands	2,247,800	3,042,400
Corn Products	1,696,300	2,371,500
Liggett & Myers Tobacco	1,077,900	1,739,600
Gillette	727,800	1,957,200
North American Phillips	633,000	1,362,200
Louis Marx	581,600	1,527,000
Carnation	185,100	1,494,700
Coty	114,900	699,700
Nestle	77,520	1,245,400

#### \$500,000 or more increase

	1962	1961
Colgate Palmolive	\$5,473,800	\$3,265,400
Bristol-Myers	5,260,100	2,816,700
William Wrigley	3,528,800	2,243,900
Alberto-Culver	3,082,500	1,531,500
Coca Cola/Bottlers	2,968,800	2,410,600
American Home Products	2,900,800	2,165,200
General Mills	2,530,900	1,370,300
International Latex	2,240,500	1,289,700
Menley & James	1,524,700	731,700
Ralston-Purina	1,488,600	742,200
Chesebrough-Pond's	1,418,100	644,000
Armour	1,282,000	47,800
Jos. Schlitz Brewing	1,236,800	716,600
E & J Gallo Winery	992,300	394,000
Merck	755,600	5,800
Sperry Rand	721,600	167,500
Hanes Hosiery	524,900	4,900

#### Increase/decrease less than \$500,000

	1962	1961
Procter & Gamble	\$14,065,400	\$14,436,600
General Foods	6,499,500	6,498,800
Miles Laboratories	2,401,700	2,439,300
Campbell Soup	2,046,600	1,593,800
P. Lorillard	2,037,100	1,831,800
Deluxe Reading	2,023,700	1,585,000
Continental Baking	1,904,000	2,113,200
Richardson-Merrell	1,860,200	1,723,300
Kellogg	1,815,000	1,439,200
Philip Morris	1,662,600	1,486,500
Pepsi Cola/Bottlers	1,603,600	1,259,400
J. A. Folger	1,445,800	1,813,000
Food Manufacturers	1,411,600	1,121,100
Warner-Lambert Pharmaceutical	1,378,200	1,561,900
Anheuser-Busch	1,335,300	1,203,200
Ford Motor Dealers	1,293,500	947,600
Avon Products	1,247,900	1,330,600
United Vintners	1,241,500	752,000
Pabst Brewing	1,137,100	979,700
Mattel	1,128,800	782,000
General Motors Dealers	1,083,300	747,900
American Chicle	1,078,100	626,600
American Tobacco	1,036,600	1,115,100
Canadian Breweries	949,400	813,100
Helena Rubenstein	934,200	622,900
Hills Bros. Coffee	858,400	620,000
Pillsbury	828,100	468,100
Frito-Lay	801,000	402,500
Quaker Oats	770,700	505,600
General Electric	760,500	882,200
Carter Products	735,000	856,700

Gross Time Billings Source: TvB, Rorabaugh

## Advertising must reflect company

Companies which do not maintain a policy of consistent communications on all levels are inviting the loss of sales and profits, Edward L. Bond, Jr., president of Young & Rubicam, said last week.

In an address to the Advertising Club of Greater Boston last week, Bond said "companies smart enough to make great products but not smart enough to keep their communications consistent on all levels, are going to create disbelief on the part of consumers which is bound to adversely affect their sales and profits."

Advertising, he added, "is only one part of your communication, and it can't do the job alone." Advertising cannot be—should not be—any more than a reflection of what the company actually is, he continued. If they would have the public believe that they are a great organization, an organization dedicated to giving superb service, then they must in actuality be that kind of an organization.

"Otherwise their advertising would sound phony—because it would be phony." Bond advocated that companies who want to be identified with good taste and character in the minds of the public, must first literally acquire habits that will earn it that reputation.

## Form audit bureau of criticism, Weir urges

If the advertising industry is to regulate or discipline itself in the matter of taste, it should create an Audit Bureau of Criticism, according to Walter Weir, chairman of the executive committee of Donahue & Coe, and author of "Truth in Advertising . . . and other heresies," published today by McGraw-Hill (\$5.95).

Veteran agency man Weir in his new book suggests that such a body should consist of distinguished figures "no longer earning their livelihood directly from the creation of advertising." They could be retired admen who would probably be helped by a legal staff, a semanticist, creative advisors and a field research staff. Financial aid to



Camera catches Ella backstage at Carnegie Hall

A pre-concert chat with song star Ella Fitzgerald, one of featured performers in the tenth annual festival of Negro performing artists presented by WLIB, New York, at Carnegie Hall and aired on the station. L-r: Reuben H. Siegel, controller of Donahue & Coe; Evelyn Lee Jones, business manager and radio-tv director of D&C; Janet Caperton, granddaughter of publisher J. David Stern

such an ABC would come from big advertisers, ad agencies and media.

Weir also suggests that advertisers who seek to measure the actual contribution that advertising makes to their total marketing operation aim for those goals defined in the Association of National Advertisers' book entitled "Defining Advertising Goals for Measured Advertising Results."

"If the efficiency of advertising as marketing communication is to be improved," Weir writes, "the improvement must come from three chief sources—the advertising profession itself; advertisers without whose consent bad advertising could not be published and whose attitudes affect their agency's performance; and the academic world whose responsibility it is, I believe, to develop a philosophy of advertising."

Woodrow Wirsig contributes a foreword to "Truth in Advertising" and there's a "L'Envoi" by Anthony Weir, a young copywriter and son of the author.

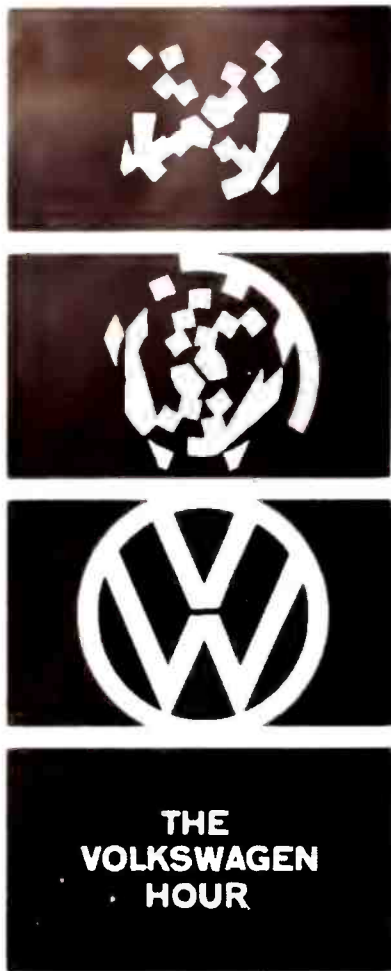
Other aspects of the book concern themselves with advertising and public relations, the art director, industrial advertising, advertising and politics, advertising and individualism, the client contribution and how best academic circles can teach the subject of advertising.

## Mattel ups budget

Mattel (Carson Roberts) blazes a trail in toy tv advertising with the saturation of Saturday morning on all three networks.

At the same time the toy firm announced the increase of its ad budget to \$6.5 million, "the largest amount ever earmarked by any toy company for advertising."

Describing its network strategy as "wall-to-wall" programming, Mattel is sponsoring nine kid shows between 10:30 a.m. and 1 p.m. on Saturdays. Participations on the ABC TV show began on 5 January and the others begin in April.



Art for advertising's sake . . .

## VW goes "modern" in program billboard

Successful use of abstract art in a one-minute tv program billboard by a regional Volkswagen distributor has attracted the attention of other Volkswagen distributors across the nation.

The innovation by Hansen-MacPhee, Waltham, Mass., animates the familiar "VW" trademark, and is used to open *The Volkswagen Hour*, a rerun drama series which consists of tapes of CBC-TV's hour-long *On Stage* dramas aired on WNAC-TV, Boston, and WJAR-TV, Providence.

Familiar with tv through regional sponsorship of *Meet the Press*, Boston Red Sox telecasts and *Perspectives in Greatness*, Hansen-MacPhee assigned the problem of creating the abstract show opener to its agency, Ingalls Associates, Boston, IA in turn, enlisted the aid of Trinkaus, Aron & Wayman, creators of main titles and trailers for *The Miracle Worker*, *The*

*Great Chase* and *David and Lisa*. Music for the billboard was written by Mark Lawrence, former radio & tv director of MacManus John & Adams.

One of the billboard's major advantages is that its sophisticated production techniques (see photo) alleviate the need for pop-in slide by using the same footage to introduce dealer mentions. Closing credits call for six different dealers per show to get credit in a 33-second sequence.

In measuring success, H-M points to high interest in the animated show opener by the other 14 VW distributors, and the national-level importer, Volkswagen of America, Inc., now reportedly considering network tv this fall. This interest may recoup Hansen-MacPhee's \$10,000 investment; H-M is contemplating making available prints of the show opener to other distributors.

## U. S. Rubber breaks first Ayer campaign

The biggest campaign in U. S. Rubber's history and the first since its agency switch to N. W. Ayer 1 January, hit network screens over the weekend.

As in all media which U. S. Rubber will use in 1963, the tv campaign is based on the theme "New U. S. Royals are engineered to keep your spare in the trunk," with a tire peeking out from a partly opened steamer trunk.

Commercials have a whimsical air which is somewhat of a departure for the usually staid U. S. Rubber Tire Co. In closing the one-minute spot, the lid of the steamer trunk comes down in sync with original Bossa Nova music written especially for U. S. Rubber. Then, unexpectedly, the trunk lid reopens. The tire peeks out again and Senor Wences says, "S'allright." And the trunk snaps shut again.

## Big reps hinder small agencies

The big problem facing the small agency is getting the rep firms to service them properly.

This dictum was pronounced by the small-scale shop of Metlis & Lebow. The agency accused most salesmen from national rep firms of preferring to wait for a 30-market order from one of the top agencies than call a small shop for a two-market order.

"There is almost a complete lack of creative selling on the reps' part," complains M&L. "Most of them tend to service us on the phone, mostly when we call them. These people are holding the agencies of our size back when it comes to the broadcast media."

## Advertisers

Although earnings fell just short of 1961 levels, sales for Miles Lab-

oratories during 1962 were highest in the company's history.

For the year ending 31 December, net sales were \$97,390,000, up 7% from 1961's \$91,009,000. Net earnings were \$5,417,000, compared with \$5,480,000 in 1961. This equaled \$1.33 per share, vs. \$1.37 per share for the previous year.

Financial report: Ampex Corp. reported net earnings for the nine months ended 31 January were 141% ahead of last year's first nine months at \$3,163,000 or 40 cents per share, vs. last year when earnings were \$1,311,000, or 17 cents per share. Nine-month sales increased 13% to \$66,789,000, from \$58,808,000 reported for the first three quarters last year.

Looking forward to: The fourth district Advertising Federation of America annual convention in Orlando on 25-27 April at the Cherry Plaza Hotel. The newly-elected

president of the AFA will be among the all-star lineup of advertising people slated as guest speakers.

**PEOPLE ON THE MOVE:** Barry J. Hawkins to advertising and sales promotion manager of Fairchild Controls, division of Fairchild Camera & Instrument Corp. . . . Joseph J. O'Connell, Jr., attorney, to director of Beech-Nut Life Savers . . . Ben Michaelson to New England merchandise manager for the Healthknit division of Standard Knitting Mills . . . Lowell L. Janke to vice president of Super Valu Stores . . . John C. Downey to director of the newly-created international development department of A. C. Gilbert . . . William J. Jann to vice president of Hertz. He'll continue as director of sales and advertising of the Hertz Rent-A-Car division with additional responsibilities extending into other advertising activities of the corporation . . . Paul A. Stewart, manager of manufacturing for nearly five years, to vice president in charge of manufacturing of the Maytag company, succeeding Irwin A. Rose who retired.

**Kudos:** Henry J. Kaiser, chairman founder of Kaiser Industries and the Kaiser Foundation Hospitals, has been named the recipient of the first annual IBA Free Enterprise Award, presented by International Broadcasting Awards dinner of the Hollywood Ad Club . . . Henry F. Reuter, president of Reuter & Bragdon, Pittsburgh-based advertising-marketing agency, elected a director of Reliance Oil Corp., Charlottesville.

## Agencies

**Agency appointments:** Burma-Shave to Benton & Bowles, from R. Jack Scott, Chicago, following the purchase of parent company Burma Vita by Philip Morris. PM's American Safety Razor business is also at B&B . . . Adverson, Clayton & Co. Foods Division to Benton & Bowles for its line of Seven Seas liquid salad dressings currently being sold in Chicago and Cleveland.

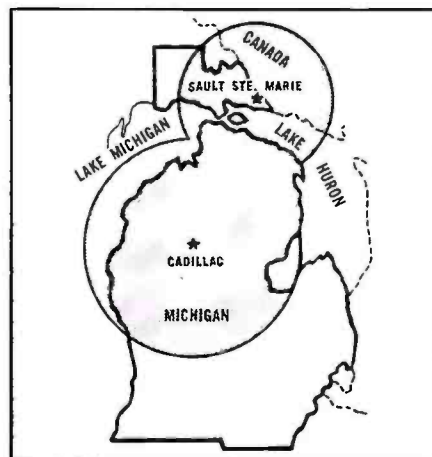
**Happy anniversary:** One of Denver's leading advertising men, Harold Walter Clark, observed the

20th anniversary of the founding of his agency in late February. The number of clients served by the firm has increased from three to 25 since its formation.

**New v.p.s:** Robert J. Murphy at Dennis, Parsons & Cook. He'll continue to direct the agency's public relations division.

**PEOPLE ON THE MOVE:** George R. Windsor to account executive at McCann-Erickson, Los Angeles,

from merchandising account executive at Erwin Wasey, Ruthrauff & Ryan . . . Frank J. Gale to account executive in the Philadelphia office of N. W. Ayer, from advertising and promotion manager of the Peoria division of the Kroger Co. . . . Robert Van Houten to audio-visual sales manager at Muller, Jordan & Herrick, industrial advertising agency . . . Sheldon Newman to Home Testing Institute as assistant to the president, from research director of "Esquire."



## Here's more real growth!

Yes, we've *greatly* increased our audience. The November, 1962 NSI and ARB are gladsome things. They show that **WWTV/WWUP-TV** have increased their audience almost miraculously over November, 1961 — have increased their superiority over Station "B" by as much as 590%.

Upstate Michigan is as yet America's greatest "undiscovered opportunity," to many advertisers. 874,100 people. Retail sales, nearly a BILLION.

If you want to increase sales in Michigan as a whole, use the *easy* place to do it! Ask Avery-Knodel, Inc. for the proof.

*The Folger Stations*

**RADIO**  
WREZ KALAMAZOO-BATTLE CREEK  
WJEP GRAND RAPIDS  
WJEP-FM GRAND RAPIDS-KALAMAZOO  
WWTV-FM CADILLAC

**TELEVISION**  
WREZ-TV GRAND RAPIDS-KALAMAZOO  
WWTV CADILLAC-TRAVERSE CITY  
WWUP-TV SAULT STE. MARIE  
KOLA-TV/LINCOLN, NEBRASKA  
WMTB-TV GRAND ISLAND, NEB.

# WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 9 / CHANNEL 10  
ANTENNA 1640' A. A. T. / ANTENNA 1214' A. A. T.  
CBS \* ABC / CBS \* ABC

Avery-Knodel, Inc., Exclusive National Representatives

## Network billings in greatest gain since 1956

Network television gross time billings increased 12.2% in 1962, the greatest one year gain since 1956, TVB LNA-BAR figures show. Three network billings were \$798,808,138, against \$712,128,118 in 1961.

ABC TV billings in 1962 were \$205,224,342, up 7.7% over 1961's \$190,615,140. CBS TV billings were \$311,709,771, plus 16.0% from \$268,676,875 in 1961. NBC TV had \$281,871,025 in 1962, compared with \$252,836,133 in 1961, up 11.5%.

Daytime set the billing pace with a 20.2% increase in 1962 while nighttime was up 8.8%. Daytime billings for 1962 were \$255,265,294, compared with \$212,350,673 in 1961. Nighttime billings last year were \$513,512,814, compared with \$199,777,175 the year earlier.

While network billings were up 12.2% for the year, the rise in December was 8.5%. For the month, the total was \$71,377,053, against \$65,798,922 in December 1961. ABC TV billings for December were

\$18,296,385, vs. \$16,572,900 in December 1961. CBS TV billings for December were \$28,525,166 vs. \$26,195,871 up 8.9% a year earlier. NBC TV December billings were \$21,555,202 in December 1962 vs. \$23,030,151 in December 1961.

### 3M sales soar

A hike of 12% in consolidated sales was reported by the 3M Co., parent of Mutual Broadcasting.

Sales of \$687,085,773 rose from \$613,896,221 in 1961. Net income of \$83,690,090, equal to \$1.61 a share, compares with 1961 net income of \$75,171,837, or \$1.45 a share.

This is the 11th consecutive year 3M enjoyed increases in both sales and earnings.

### NBC, ABC negotiate south of the border

The international arms of both NBC and ABC having been doing

some recent business south of the border, in Brazil and Mexico respectively.

NBC International rang up a deal for more than \$500,000 with the sale of seven series to TV Excelsior Network, Brazil. Shows include drama, informational, adventure, and children's series.

In Mexico, ABC International Television has been appointed as sales representative and program purchasing agent for XET-TV, Monterrey, owned by Television del Norte, S. A. This brings ABC International's tally of associations outside the U. S. to 36 stations in 19 nations.

### WCKY, Cincinnati joins ABC Radio

WCKY, Cincinnati, an independent station for the past 15 years, has affiliated with ABC Radio. WCKY replaces WLW for ABC Radio. Mrs. Jeanette Heinze, vice president and general manager of WCKY, said the station will carry ABC Radio programs in Cincinnati exclusively not later than 1 June and will carry some ABC programs within the next few weeks. WCKY operates with 50kw on 1,530 kilocycles.



**CBS Radio Affiliates Assn. winds up first meeting of new year**

Board of Directors of the affiliates group met with network executives to, among other things, lay plans for upcoming tenth annual convention of the association. Here, l-r: Joe L. Smith, WJLS, Beckley, secy-treas.; Michael R. Hanna, WHCU, Ithaca, vice chmn.; Arthur Hull Hayes, network pres.; E. K. Hartenbower, KCMO, Kansas City, chmn.; William Schudt, network v.p., affiliate relations

### Networks

Looking forward to: The ninth annual dinner of the New York Broadcasters Assn. tomorrow, 5 March, in Albany. Frank Stanton, CBS president, is the featured speaker. As in the past, members of the state legislature, Governor Rockefeller, and members of his cabinet will be guests of the Assn. for the dinner at the Sheraton Ten Eyck Hotel.

Programming note: "Hollywood: The Great Stars," a look at the men and women who rose to fame and fortune in the motion picture industry, will be telecast as a 60-minute special on ABC TV 13 March (10 p.m.). This is the third tv special on the film industry produced by David Wolper, acclaimed for his "Hollywood: The Golden Years" and "Hollywood: The Fabulous Era."



## TREND IN NETWORK TELEVISION GROSS BILLINGS

1953-1962

(\$000)

Year	ABC	% of Total	CBS	% of Total	NBC	% of Total	Dumont	% of Total	Total
1953	\$ 21,111	9.3%	\$ 97,467	42.8%	\$ 96,633	42.5%	\$12,374	5.4%	\$227,585
1954	34,713	10.8	146,223	45.7	126,074	39.4	13,144	4.1	320,154
1955	51,393	12.6	189,018	46.4	163,385	40.2	3,103	0.8	406,899
1956	76,726	15.7	223,520	45.8	187,921	38.5	.....	.....	488,167
1957	83,071	16.1	239,285	46.4	193,845	37.5	.....	.....	516,201
1958	103,017	18.2	247,783	43.7	215,791	38.1	.....	.....	566,590
1959	125,665	20.0	266,355	42.5	235,291	37.5	.....	.....	627,311
1960	158,591	23.2	274,140	40.2	249,640	36.6	.....	.....	682,371
1961	190,615	26.8	268,677	37.7	252,836	35.5	.....	.....	712,128
1962	205,224	25.7	311,710	39.0	281,874	35.3	.....	.....	793,808

Source: 1953 to 1957, Publishers Information Bureau; 1958 to 1962, TvB/LNA-BAR.  
Compilation by Sponsor Research staff.

**Astronomically speaking:** The upcoming 32-hour orbital flight which Gordon Cooper will take around the earth will necessitate 22,000 miles of double circuits for the radio and tv broadcasters covering the event. Slightly staggering, this fact along with lots more is made known by MBS president Robert F. Hurleigh in the company's

March newsletter "Of Mutual Interest."

**PEOPLE ON THE MOVE:** Daniel L. Taylor to manager of station promotion and Gerald Taylor to manager, on-air production, Hollywood, for CBS TV. Daniel Taylor succeeds Leonard Broom, who is resigning for a business commitment in New Zealand. Richard

DuMont, producer-director for ABC, Chicago, to the American Medical Assn.'s radio, tv and motion pictures department. Robert Kleiman, Paris bureau chief of CBS News, resigned to join "The New York Times" as member of the editorial board. George H. Newi to assistant daytime sales manager for ABC TV.

# DYNAMIC GROWTH!

the Key to the  
**SOUTH'S FASTEST GROWING TV MARKET**

Automobile Sales	\$307,199,000
Food Sales	\$263,498,000
Tv Homes	317,523

**CROSS  
ROADS  
OF THE  
SOUTH**

## JACKSON, MISSISSIPPI

**WJTV** channel 12 • **KATZ** • **WLBT** channel 3 • **HOLLINGBERRY**

## Record 1962 income reported by Metromedia

Metromedia reported a record net income for 1962 of \$2,189,639, equal to \$1.40 per share. The diversified communications company has six tv stations and four radio outlets, and recently acquired, subject to FCC approval, KTTV, Los Angeles.

The increase in net income was 109%. In 1961, the company earned \$1,161,267 or \$.67 per share. The Metromedia report showed 1962 gross revenue of \$53,069,751 against \$48,653,186 in 1961.

Net income for last quarter of 1962 was \$1,196,948, or nearly half of the year's total earnings. Fourth quarter net in 1961 was \$761,989.

Gross revenue for the fourth quarter of 1962 was \$14,869,485, compared with \$14,110,631 for the like quarter of 1961.

According to Metromedia, the results do not include credits of

\$2,005,142, net of taxes, relating primarily to the disposition of certain assets.

### More Pay-Tv

Another entry into the pay-tv field was announced last week. It's a closed-circuit venture by National General, the second-largest (220 cinemas) theater operator.

The company claims it will have 100 theaters linked within the next year, for daily programming. AT&T has been asked for fulltime lines; FCC approval is not required.

Under the label of The National Teletheater Network, the company hopes to present Broadway-type productions on a "simultaneous, daily, closed-circuit, coast-to-coast" basis. Via its own cinemas in 16 Western states, and by arrangement with other movie chains, National believes it can outdraw the conventional broadcast tv pro-

grams. (NC's calculation is that a minimum audience of 20 million is needed to sustain a broadcast network production).

At a New York press conference National was reticent about details of programming, and said only that "enthusiastic and promising" response was coming from negotiation with top producing, directing and performing talent. Craft unions and guilds were also being consulted.

National's biggest edge in this field may be new projection equipment, developed by General Electric. GE's system, named Talaria, can reportedly project a high-quality tv color picture covering a full-size theater screen and is said to be unique in design and effect. GE announced that National had become the exclusive entertainment licensee for Talaria equipment, in a "multi-million dollar" deal.

### Computers on NAB tv agenda

The 31 March-3 April NAB convention in Chicago will cover a spectrum of topics of interest to tv executives, from computers to local programming prowess in building station images.

Here's how things line up: TvB will have a presentation entitled "Computers—Friend or Foe?" and a leading agency using computers in the purchase of tv time will engage in a question and answer parley with a TvB executive speaking from the seller's point of view.

Another feature will be a panel of management executives who'll discuss ways and means of using local time to make a station stand out in its community. There'll be an informal discussion between FCC's Robert E. Lee and NAB Tv Code Review Board chairman William D. Pabst on the controversial proposal for FCC to adopt NAB Code commercial time standards.

"Secondary Market Television" will be the topic of another panel featuring telecasters from markets of 100,000 or less.

### Storer business booms: profits up

Storer Broadcasting reported 1962 net earnings were up 43% over 1961, based on a radio and tv sales increase of 19%.



#### To help launch new Hollywood Museum

Ben Hoberman (l), v.p. and gen. mgr. of KABC, Los Angeles, gives public service check and tape of promo spots to producer Mervyn LeRoy. Station ran month-long campaign on behalf of proposed \$14 million Museum, of which LeRoy is a director. Groundbreaking is set for September

Net earnings after taxes for 1962 were \$6,353,326, or \$2.61 per share. This is a new earnings-per-share peak for Storer, with the previous high earnings per share set in 1957 at \$2.58. Earnings in 1961 were \$4,453,681, or \$1.80 per share.

The 1962 profits include a capital gain of \$911,459 resulting from the sale of WWVA, Wheeling, W. Va. in January 1962.

## Tv Academy picks ten new members

Expanded activity by the educational Foundation of the Academy of Tv Arts & Sciences is signaled by the election ten new directors.

They are: Louis F. Edelman, independent producer; Sydney Eiges, NBC public information vice president; Betty Furness; John Guedel, independent producer; Irv Kupcinet, Chicago "Sun-Times" columnist; Donald McGannon, Westinghouse Broadcasting president; C. Wrede Petersmeyer, Corinthian Broadcasting; Tom Sarnoff, NBC vice president; Jack Wrather, president of Wrather Corp.; and Jane Wyatt.

## Circus specials distributed by ITC

Two one-hour specials of the Moscow State Circus and one hour of the Blackpool Tower Circus, narrated by Jo Stafford, are available for U. S. television through Independent Television, Abe Mandell, ITC's executive vice president reports. Distribution plans for the shows will be set shortly, Mandell added.

Moscow State Circus includes many of Russia's top performers, including the clown Karandash. Highlight of Blackpool Tower Circus is Festival of Lights. Neither circus has appeared in the U. S., ITC said.

## Romper Room celebrates 10th year

Romper Room, the educational and entertainment program for pre-school children, celebrated its 10th anniversary on the air 20 Feb. The Honorable J. Millard Tawes, Governor of Maryland, proclaimed the day "Romper Room Day" in recognition of the "splendid contributions which the program has

made to the educational, physical, and spiritual development of its young viewers."

The pre-school vehicle was created by Nancy Rodgers, known to the children as "Miss Nancy," and her husband, producer Bert Claster.

With Baltimore as its city of origination, "Romper Room" is now carried by more than 90 stations throughout the United States, Canada, Puerto Rico, and Australia. Venezuela will soon be added to the list.

In addition to being the regular "teacher" on the Baltimore edition, Miss Rodgers has personally trained nearly 200 young women for their roles as teachers on the live syndicated "Romper Room" programs.

## Sell a set a second

Exceeding the birth rate by far, there is a radio set sold in this country every 1.3 seconds, according to RAB president Kevin Sweeney.

More than 24 million radio sets were sold at retail in 1962 against a

U. S. Census Department estimate of four million births annually. And, as of January this year, RAB estimates the total of working order radio sets in the U. S. at 200,258,000, compared to 187 million Americans.

RAB figures are based on previous trend data, current figures from EIA, Japan Trade Center, and auto registrations.

By the way, there's a baby being born just every 7.5 seconds.

## TAC sets June confab

Some 50 program directors from stations across the country will gather at Chicago's Sheraton Hotel in June for the annual Television Affiliates Corp. (TAC) programming conference.

Topics to be discussed include: new ideas in kids' programming; research and its influence on programming; success stories in the sale of public affairs programs; editorializing; movies; network reruns; new programming and production ideas.

Dates are 13 and 14 June.



# WAVE-TV

## gives you

# 28.8% more SHOPPERS



Since Nov.-Dec., 1957, NSI Reports have *never* given WAVE-TV *less* than 28.8% more viewers than Station B in the average quarter-hour of any average week!

And the *superiority* during those years has gone as high as 63.6% more viewers!

More viewers = more impressions = more sales!  
Ask Katz for the complete story.

### LOUISVILLE, Channel 3

WFIE-TV, Evansville • WFRV (TV), Green Bay • WAVE Radio, Louisville  
All NBC, All Represented By THE KATZ AGENCY

## Radio Stations

### Ideas at work:

- A small part of American tradition has been dispatched to the Kremlin and Premier Nikita Khrushchev via the Russian Embassy in Washington by WALE, Fall River. In conjunction with a cherry pie baking event for Washington's Birthday, WALE personalities baked their own pies for submission to Khrushchev as evidence of the kind of traditionalism that contributes to our democratic way of life. Pies were frozen, packed, and shipped to the embassy.

- WCOP (AM & FM), Boston, challenged WPRO, Providence, to a competition to determine the hiking champion of New England. Walking for WCOP was Bud Kelly and for WPRO, Dave Sennett. Listeners were invited to guess how far each would travel in the five hours, with the first prize a pedometer and a pair of walking shoes.

On the public service front: Clevelanders, led by six KYW personalities, three for East Side and three for West Side—participated in a "Pitch in for the Heart Fund" Silver Dollar Toss, inspired by George Washington's famed silver broadcast 5-12 announcements during a three-week period, as its part in a nation-wide Peace Corps recruitment drive. Donated air time



### Takes to the air to kick off Paxton sales drive

R. O. "Bob" Gable (l), division mgr. for Philip Morris in Oklahoma City, makes guest appearance on Carl Meyerdirk's "Two About Town" on KVOO-TV, Tulsa, to help launch mentholated Paxton cigarettes in Tulsa. The other test market area is Saratoga. National distribution is expected soon

is estimated at \$31,000 . . . KQV, Pittsburgh, in cooperation with the Better Business Bureau of the City of Pittsburgh, is making available to the public at no charge a new dollar toss across the Rappahanock River . . . WABC, New York, booklet entitled "Facts You Should Know About Buying New or Used Cars."

Sports note: A full schedule of

Detroit Tiger Baseball games will be a feature of WKJG for the fourth straight year. The first pre-season exhibition game will be 10 March.

Programing notes: "Detroit '63—Yes or No," five special weekly programs of debate and discussion on Michigan's new state constitution are being presented on WXYZ. They began yesterday, 3 March.

Looking forward to: The California Broadcasters Assn. annual meeting on 7 March in the Mark Hopkins Hotel, San Francisco. FCC's Robert E. Lee is principal speaker at lunch, and in other sessions Douglas Anello, general counsel for NAB, will speak and conduct a panel on editorializing . . . The Chicago chapter meeting of the American Women in Radio and Television, 6 March. Guest speaker will be Ralph Beaudin, president of WLS, who'll talk on "Radio—The Case for the Lively Corpse."

Obit: Lester R. Rawlins, 54, general manager of KDKA, Pittsburgh, and a prominent civic leader, died 23 February.

Kudos: WILS, Lansing, won the Navy's Certificate of Merit for its role in promoting a better public



### Coveted Mike Award of Broadcast Pioneers expected by station

WSB (AM-FM & TV) Atlanta, received the award in New York last week before sell-out crowd. Here (l-r): Ward Quall, Broadcast Pioneers pres.; James M. Cox, Jr., chmn. of Cox broadcasting properties; Arthur Simon, pres. of Broadcasters' Foundation; J. Leonard Reinsch, exec. dir. of the stations. WSB is the first southern station to receive the Mike Award, presented annually

understanding of the mission of the Navy and its reserve component . . . **WGBS**, Miami, public affairs department received the coveted George Washington Honor Medal Award from the Freedoms Foundation at Valley Forge. Singled out was the locally produced program "I Am An American," written and narrated by **WGBS** newsman Michael O'Neil, produced and directed by Ken Madden and broadcast in observance of the July 4th holiday . . . Six radio d.j.s are winners in a contest sponsored by B. F. Goodrich Footwear for effective merchandising of the P-F sneakers during the 1962 back-to-school selling season. They are: **Pogo Poge**, **KIMN**, Denver; **Hal Pickens**, **WQXI**, Atlanta; **Chuck Brinkman**, **KQV**, Pittsburgh; **Danny Dark**, **WIL**, St. Louis; **Charlie Murdock**, **WQAM**, Miami; and **Ron Britain**, **WSAI**, Cincinnati.

**Changing hands:** Sportscaster Curt Gowdy has purchased, **WCCM** and **WGHJ** (FM), Lawrence, Mass., subject to FCC approval. Gowdy, who's been sports director of **WHDH**, Boston, since 1951 and does the telecasting of the NCAA "Game of the Week" on ABC TV in addition to other assignments, says he'll continue his full schedule of sportscasting.

**PEOPLE ON THE MOVE:** **Bob Gallagher** to full-time State House reporter at **WEEL**, Boston . . . **W. Robert McKinsey** to station manager of **KBAT**, San Antonio, from general manager of **WHAM**, Rochester . . . **Richard M. Brescia** to station relations representative at Mutual Broadcasting System . . . **Dick Lawrence** to operations/program manager for **WFLA**, Tampa-St. Petersburg . . . **Nicholas D. Newton**, account executive with **WTFM**, Fresh Meadows, to the sales staff of **WPAT**, New York, in the same capacity . . . **Ted R. Knightlinger**, operations manager for **KTNT**, Tacoma, for the past five years, to manager of the Tourist Promotion Division of the Department of Commerce and Economic Development . . . **Dale Mahurin** to commercial manager, **David Arnold** to news director, and **Jim Gaines** to program director of **KALO**, Little Rock . . . **Aubrey**

**Morris**, **WSB**, Atlanta, news director since 1957, to public information director of the Fulton County Commission. He'll be succeeded by **King Elliott**, station newsman.

### Tv Stations

**Good news for stations plagued by the problem of community antenna tv systems (CATV).**

**NAB** filed rather vociferous support of new protection rules with the FCC. Proposed rules would bar CATV systems served by microwave facilities in the business radio service from duplicating any programs on local tv and, if the local station so requests, the CATV system would have to carry its signal without material degradation.

A further rule proposed by **NAB** would bar microwave stations from rebroadcasting signals of tv stations without the latter's prior written consent.

**Ideas at work:**

- **WTAR-TV**, Norfolk, is bringing its highly popular "Tv Beauty School" back for a second season. Series begins 18 March on the air, under the sponsorship of People's Service Drug Stores. Class members are selected from women who write to the station for auditions. Without charge, participants are given four weeks of expert instruction in all phases of grooming.

- **KFMB-TV**, San Diego, personality **Bob Mills** added a new twist to **Teddy Roosevelt's** now famous "old-fashioned" 50-mile walk by walking in one spot on the studio's constantly moving turntable in full view of live cameras. With a five-minute break each hour, **Bob** walked, danced, talked on his moving turntable, quitting at the end

of 13 hours after walking 34 miles.

**Programing notes:** **WNAC-TV**, Boston, will televise exclusively the annual Evacuation-St. Patrick's Day Parade on 18 March from 2:30-3:30 p.m. . . . The Spanish International Network is telecasting the U. S. tv premiere of the 1963 Pentagonal soccer matches, now being played in Mexico City. The soccer classic is being shown as a ten-week series of Tuesday night specials on flagship station **KMEX-TV**, Los Angeles.

**On the public service front:** **WLBW-TV**, Miami, which last month carried part I of "Operation Heart," presented the second half last week. The program dealt with open-heart surgery performed at Jackson Memorial Hospital and the recovery, and rehabilitation of the patient, **Evelyn Alvarez** . . . The South Carolina General Assembly passed a resolution commending **WCSC-TV**, Charleston, and **WFBC-TV**, Greenville, for their contributions to educational tv. The Greenville station contributed a tower, building and site on Paris Mountain to etv and the Charleston outlet provided rent-free studio space, permitted the attachment of an antenna to its tower, and donated additional equipment to the Educational Television Program.

**New tower:** **KHOL-TV**, Kearney, is now operating through its new 1,173-foot tower, which is double the former tower height, together with new transmitter, delivering maximum power of 316,000 watts. New tower is now the tallest structure in Nebraska.

THE ANATOMY OF PRIMACY  
PART III.....NEXT WEEK

6x22...

A SERIES OF MAJOR MESSAGES FROM  
**MGM TELESTUDIOS, INC.**



### Interpublic's chief comments on new Gary Steiner book

Dr. Gary A. Steiner, the author of *The People Look At Television*, and its sponsor, Dr. Stanton, deserve gratitude for a book that will prove helpful to all concerned in one way or another with the television industry. It, first of all, establishes convincingly the public's overall verdict. Secondly, it makes clear that the predominant present function of television, by any measure, is to entertain us. More specifically, we get from it "light entertainment" (the term is not a happy one) and the general mood in which we look at television is: "A perfect way to relax."

Whatever criticism there is does not come as a surprise: Too much violence (especially with an eye toward our youngsters) and not enough serious content—not enough "information." These objections, especially the latter one, are raised primarily by the college-educated viewers. As to commercials, the public fully understands why they are there and has little desire to change the present system of sponsorship. Yet, there is dissatisfaction—as I read the study—not often with individual commercials but, rather, with their placement. I have always believed that the industry must be mindful of these criticisms and watch their magnitude over time so that we can provide guidance for the policies of making and placing our commercials.

As the study shows, commercials are appreciated and even liked and there is no need for the industry to violate the public's justified sensibilities. We will never reduce dissatisfaction with commercials to zero, nor should we aim at such a level. Rather, let us keep to the more realistic and modest aim to keep the level of criticism low.

On the whole, the broadcasting industry's position is that it gives the public what it wants and that it is not, and cannot be, its job to make them change their wants. It is quite possible that for a long time to come, television's main job will be to entertain.

I therefore do not take too seriously the clamor for more information by people who—when it comes to looking at it—prefer also entertainment for themselves. But I do think the quality of our entertainment—not at the top of our programs, but at the bottom—might bear improvement. Not by producing more "heavy entertainment" but simply better entertainment.

It might not be the broadcasting industry's job to be concerned with raising our cultural level, but it is certainly our concern as citizens. The present study confirms what we have known all along. The role of broadcasting television in our lives looms awesomely large: Over five hours per day for each family; more than two hours for each individual. People watch television but many do it—as the study shows—with a bad conscience. "I should be doing something else."

Couldn't we set as our aim to make television so good that such regret drops to a minimum?

Branching out: WTAE, Pittsburgh, weather girl Eleanor Schano, wrote her first tv documentary, entitled "The Vanishing Female," which was telecast in the "Time for Decision" series yesterday, 3 March.

Kudos: WBZ-TV, Boston, has been awarded the Freedoms Foundation George Washington Honor Medal for its half-hour documentary, "The Freedom Trail" . . . Ed Sullivan, WGN-TV, Chicago, cameraman and film editor, named "tv cameraman of the year" at the annual Chicago Press Photographers Ball.

**PEOPLE ON THE MOVE:** Thomas Martin to editorial director at KFDA-TV, Amarillo, with direct responsibility for producing documentaries and coordinating editorials . . . Donald J. Badger to promotion manager for WTEV-TV, Providence-Fall River-New Bedford . . . Robert Bennett and Charles Young to vice presidents of KTTV, Los Angeles, and the Times Mirror Broadcasting Co. Bennett, local sales manager for four years, is now vice president in charge of local sales, and Young, national sales director also for four years, is now vice president in charge of national sales . . . Lloyd Knight to director of public affairs for Guy Gannett Broadcasting Services . . . Robert I. Guy, director of programing at KCOP, Los Angeles, to program development manager for the tv division of Storer Broadcasting, effective mid-March . . . Dave Browne to the news staff of KXTV, Sacramento, from KCRA, same city . . . Larry Coffel to staff director and Michael Nozilo to coordinator of public services at WISN-TV, Milwaukee . . . Thurston S. Holmes to director of promotion and public relations, KERO-TV, Bakersfield.

### Fm Stations

Raymond W. Sweeney, Jr., past president of the San Francisco Junior Ad Club, and former KNBR account executive, has been named sales manager of KFOG (FM), new Kaiser Broadcasting property in the Bay city.

Industry observers view the appointment as another Kaiser move

## Newsmakers in tv/radio advertising



**William E. Conner** is now with North Advertising as vice president and manager of its Chicago Tv/Radio department. Conner was formerly at BBDO where he was vice president in the New York and Minneapolis offices as radio tv account executive on Betty Crocker. His other accounts at BBDO: Cream of Wheat, Hormel, 3M,



**Charles Young** has been elected a vice-president of KTTV, Los Angeles, it was announced by Robert Breckner, president of the station. Young now vice president in charge of national sales was formerly national sales director, a post he held for four years. He joined the station in 1952 as an account executive in local sales.

**Raymond R. Kaelin** has been named vice president in charge of sales for Vic Piano Associates. Kaelin was previously an account executive at Peters, Griffin, Woodward, and also at Advertising Time Sales. He also handled sales and marketing assignments at Scott Paper Company, the Chilton Company and Container Corporation of America.



**Hubert M. Tibbetts** has been named vice president of the Borden Foods Company in charge of marketing. Recently, Tibbetts was senior vice president of Lennen & Newell in charge of the Best Foods account. Previously he was a group product manager for Lever Brothers and a vice president and general manager of Salada Foods.



to line up young, dynamic (Sweeney's under 30) executives in his broadcast division to sell fm and uhf.

Kaiser already has been granted permits to construct uhf stations in San Francisco, Los Angeles, and Detroit, and applications are pending before the FCC for two other uhf's in Chicago and Burlington. Kaiser also planning to apply for other fm stations.

Nashville's oldest fm station WFMB, celebrating its 10th birthday, is now operating with new equipment.

New transmitter and antenna give the station an output of 35,000 watts, an increase of 1,000% over its previous operating power of 3,500 watts.

### Reps

Appointments: WESH-TV, Orlando-Daytona Beach, to Katz, effective 1 March . . . WPOP, Hartford, to Robert E. Eastman . . . KBEA, Kansas City, to Gill-Perna for national sales . . . WVMT, Burling-

ton, (successor to WCAX), to Venard, Torbet & McConnell. The Nona Kirby Co. will represent the station in Boston . . . KDCE, newest station in Santa Fe, broadcasting completely in Spanish, to National Time Sales.

**PEOPLE ON THE MOVE:** John Pfeiffer to marketing manager of the central division of Edward Petry . . . Jack Bray to the New York radio sales staff of Katz.

### Film

B&J Productions has been formed by Bill Burrud and Victor Jory,

specializing at first in 90-minute travel and adventure spectaculars.

Already in the production hopper are "British Adventure" starring Lloyd Nolan and "Carib Adventure," which Burrud and Jory are doing themselves.

Another new production outfit, this for tv commercials, has been formed by George Tompkins, president of VPI, Inc., with Peck Prior, veteran agency-film production executive as president.

Known as VPI Inc., of California, the new outfit is headquartered at Producers Studio in Hollywood. Already in the works are commer-

THE ANATOMY OF PRIMACY  
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MGM TELESTUDIOS, INC.



**Time and temperature to top Chicago electrical display sign**

The WNBQ-WMAQ-Pepsi Cola sign at Michigan Ave. and Roosevelt Rd. will offer the additional service of flashing the current time and temperature in 16-foot numbers atop the sign. On hand for contract renewal of joint sponsorship of the sign were, seated (l-r): Pepsi adv. mgr. Gerald McGuire and stn. mgr. Lloyd Yoder. Standing (l-r): station managers Bob Lemon and John Keys

cial for Clark Oil (PK&I), L&M (JW I), Hoffman Beverages (C&W), Alcoa (F&S&R), among others.

TV producer Jerry Fairbanks has formed a new organization to work in conjunction with Jerry Fairbanks Productions of California.

Name of the new company is

Jerry Fairbanks & Associates, with Fairbanks himself serving as president. Vice president in charge of industrial films is Robert Scrivner. Vice president in charge of tv commercials is Ken C. Banes, formerly assistant director of radio-tv at D.P. Brother, Detroit. Frank J. Westbrook, president of Jerry Fairbanks Productions of Illinois, completes



**Oak Park takes sixth swing at sports sponsorship**

For the sixth consecutive season Oak Park Federal Savings & Loan renews for Chicago Cubs schedule on WGN. Seated (l-r): bank pres. John P. Domeier and stn. mgr. Charles Gates. Standing (l-r): exec. v.p. John L. Domeier; stn. exec. v.p. Ward Quaal; stn. sports mgr. Jack Brickhouse

the executive staff.

Jerry Thorpe made the rounds of networks and agencies recently, specifically to peddle two new Desilu programing ventures.

Properties are "Trader Brown," which stars Ethel Merman in color, and "Careful, My Love," co-starring Glynis Johns and Keith Andes.

Thorpe also stopped to talk with ABC TV executives on production plans for Desilu's first color series, the hour-long "The Greatest Show on Earth," with Jack Palance.

New properties: TV Marketeers has acquired the distribution rights to a package of 11 Alexander Korda feature films . . . Desilu Sales, Inc. picked up the worldwide distribution rights to "Fractured Flickers," a new half-hour series now being produced by Jay Ward Productions, producers of NBC TV's "Bullwinkle Show." The series employs a new technique in the use of classic silent and early-day talking pictures on tv. Each film is cut to a half-hour and a new, topical sound track lip-synced.

Financial report: Screen Gems reported a net income for the six months ending 29 December 1962 of \$3,262,826, as compared to \$2,744,741 for the like period of 1961. Net profit for the period was \$1,655,508, compared to \$1,372,727 the previous year. This is equivalent to 65 cents per share, against 54 cents per share earnings for the first six months of fiscal 1962.

Sales: Allied Artists TV's Group I Cavalcade of the 60's feature package to six more stations. They are: KHJ-TV, Los Angeles; CKLW-TV, Detroit; WANE-TV, Ft. Wayne; WISH-TV, Indianapolis; KNBC-TV, Burbank; WDAU-TV, Scranton . . . MCA-TV Film Syndication division scored sales for its off-network full-hour programs in 13 additional markets.



# COMMERCIAL CRITIQUE

(Continued from page 16)  
 difficult business of what goes into a sales lyric. Ideally, the copy people should get together with the composer and it should be a closed meeting. Tuneless characters without portfolio who hum or whistle off-key should not be allowed to get in the way with windy criticism, which if taken seriously, can ruin an otherwise acceptable construction. These windy ones are apt to insist on squeezing a flock of copy points into the musical portion, which rightly belong in announcer copy. Some of the sorry nonsense that surrounds us stems from the cardinal sin of demanding that unsuitable copy be set to music. If more consideration were given to the proper placement of words, some of the awkward results we hear could be avoided. It is well to remember the old limerick . . .

There was a young poet of Japan  
 Who never could make his verse scan

When his friends told him so  
 He replied, "Yes I know . . . but you see I always like to get as many words into the last line as I possibly can"

The simple fact is that the happy blending of commercial lyrics and music is a specialized craft, and shouldn't be undertaken unless pros are on the job. Everyone thinks he can write a jingle, and perhaps he can, but it is never a musical commercial. In this connection it is a cinch to take a piece of jingle material and glamorize it with the use of star soloists, groups, luxury orchestras and high-cost production. The euphoria that results from an expensive sound can be deceptive, in that the tuneless wonder with the nowhere lyrics has been glorified to the point where the advertiser believes in it. But final acceptance is reflected in sales.

All this brings to mind a commercial that sells "Zing" for the

Coca Cola bottlers. Isn't it Coca Cola they're supposed to be selling? Seems to me they might be wise to put out a new soft drink and call it "Zing." In that way they could cash in on the memory factor of this campaign which is certainly "Zing" and not Coke.

## AUSTEN CROOM-JOHNSON



Austen Croom-Johnson—better known as "Ginger" Johnson; born in England; Royal College of Music; member British Performing Right Society; wrote for London theatre and BBC . . . created, produced, and performed in one of its most popular programs, "Soft Lights and Sweet Music." Subsequently joined NBC; produced and directed many major network shows . . . scouted for new star talent and was directly responsible for bringing Dinah Shore to NBC.

In 1938 Ginger Johnson joined forces with Alan Kent, then one of America's top announcers. They launched their career with the most famous jingle of them all . . . "Pepsi Cola Hits the Spot." Success won them the title, "Kings of the Jingle" in a spread in LIFE. The partnership lasted for eleven profitable years.

Ginger Johnson has continued to specialize as writer-consultant in the musical commercial field. Among his award-winning efforts: Shulton's "Old Spice" musical trade-mark for 10 years.

Among the advertisers he has worked for are: American Tobacco, Ford, Procter & Gamble, General Electric, Chrysler Corp., National Biscuit Co., Kellogg Co., Corn Products Co.



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

Get the details! Find the way to bigger audiences, lower costs, higher profits with unparalleled flexibility and consistently better sound. Write for free folder, "The Sound of Money."

### IGM SIMPLIMATION

P. O. Box 943, Bellingham, Washington.

## ONE BUY! FOUR MARKETS!

walb-tv  
 CH.10-ALBANY, GA.

- ALBANY
- DOTHAN
- TALLAHASSEE
- PANAMA CITY

## GRAY TELEVISION

ABC

wjhg-tv  
 CH.7-PANAMA CITY  
 FLA.

Raymond E. Carow  
 General Manager

## 366,000 TV HOMES\*

\* ARB, Nov. '61

One buy—one bill—one clearance!

Or stations may be bought individually for specific markets!

Represented nationally by Venard, Torbet, McConnell, Inc.  
 In the South by James S. Ayers Co.

# WHAT ARE YOUR PHOTO REQUIREMENTS?

RATES are rates the world over, and ours are competitive (\$22.50 for 3 negatives)

BUT QUALITY is something else again . . . . ours is superlative

And SERVICE is still another matter . . . . ours is unbeatable!

**BAKALAR-COSMO  
PHOTOGRAPHERS**

111 W. 56th St., N.Y.C. 19  
212 CI 6-3476



## ON-AIR PLANS FOR AFA

(Continued from page 50)

tional Cash Register Co., Dayton.

No stranger to communications, Cooper had engaged in various aspects of it before assuming the arduous and challenging role of AFA president. A transplanted Texan, he was born in Montana and educated at San Angelo College, University of Oregon and University of Texas. Before joining AFA, he was for five years public relations director of General Telephone Co. of the Southwest, San Angelo, Texas. At one time, he also owned and operated a direct mail advertising agency and worked on the San Francisco Chronicle and broadcast media in the West.

His career in broadcasting spans nearly a decade, starting with an announcer-salesman job at KFJL, Klamath Falls, Oregon, in 1946 and ending with the commercial manager role at KGKL, San Angelo, from 1953 to 1955. In between, he worked in sales, programming and announcing at KDON, Salinas, in 1947 and 1948. Perhaps his most staggering assignment was during 1948-1949 at KRON-FM, San Francisco, when he wrote, edited and broadcast some nine news shows daily.

Nor is Cooper a stranger to federation of advertising clubs and organizations that make up AFA. He is a past president and member of the board of directors of the San Angelo Advertising Club. He was a governor of the AFA 10th District in 1961 and a member of the AFA board of directors (1961-1962) and vice-chairman of the National AFA Legislative Alertment Committee. Cooper is also a past president of the San Angelo Community Theatre and a ruling elder of St. Mark's Presbyterian Church in San Angelo.

Ahead are many challenges for Cooper. Convinced that advertising is the spark plug of the American economy, he will soon take to the road to espouse the "Truth in Advertising" cause and to cement relations among all facets of the AFA.

Fundamentally, his will be a march to keep advertising as free as possible from government infringement and restrictive legisla-

tion. When not engaged in this vast assignment, he will return to his home and family (a wife and two sons) in Mamaroneck, N. Y., to read the classics and to catch as many television news and information programs as possible and to relax on Saturday nights by watching *The Defenders* which he hastens to describe as a thought-provoking and conspicuous contribution to video drama. ■

## MASONITE TV DRIVE

(Continued from page 41)

effort in which the agency has made substantial contributions. A basic philosophy of Buchen Advertising stresses heavy merchandising of client advertising. For Masonite, where this philosophy has been particularly evident, the heart of its merchandising has been a very complete package provided to dealers: a promotion kit for which they qualify on the basis of minimum orders of television-advertised products.

Each kit contains large product displays, tv merchandising material, window banners, indoor signs, counter cards, decals, and advertising material for dealer use locally, including tv and radio copy, newspaper mats, direct mail, and bill stuffers.

Cole feels that this merchandising has been unusually thorough. "Other media, too," he says, "are used to back up the television schedule. A series of ads in the trade press pointing out the power of television has been important, and it has been accompanied by direct mail and by special literature. Masonite's own salesmen have taken special strip films merchandising the series."

Within the company, Masonite informs its people of tv plans through a series of sales meetings held each year. To launch the first network flight last spring, a special kinescope presentation was made in New York, including participation by Hugh Downs and James S. Hurley, Masonite advertising and sales promotion director. Recently another kinescope was prepared for use in this spring's sales meetings, in which Johnny Carson, Ed McQueen, and Skitch Henderson are featured. ■

# SELLER'S VIEWPOINT

By Thomas B. Cookerly  
General Sales Manager  
WBTV, Charlotte

## Two-station market—handle with care

Although the ranks of two-station markets have been thinned by the addition of channels in a number of cities, there are still many significant markets which continue to be served by only two commercial television stations.

Markets such as Charlotte, N. C.; Dayton, Ohio; Louisville, Ky.; Birmingham, Ala. and Jacksonville, Fla., may not fall exactly within the "Top 10" markets of the nation, but these areas still play a vital role in the merchandising strategy of most national advertisers, who funnel in those directions sizeable segments of their broadcasting budgets.

It seems to us that buyers, to obtain the maximum effectiveness, should exercise utmost care when placing broadcasting schedules in two-station markets.

They should keep a more-than-normal check on their schedule during the entire period it is running. There are problems with two-station markets just as there are problems with markets of three or more stations, but, quite often, the problems are very different.

One of the obvious complications is that with three major television networks and only two stations, some network programs just

cannot be cleared. Clients wishing to maintain advertising weight in these markets should make it a point to stay right on top of the clearance picture and begin placing "network equivalent" budgets *immediately*. Some advertisers let their competition get a five- or six-week jump on them. Because of this advantage, the alert advertiser is able to get first shot at the best availabilities and can build a sales momentum for his product that is difficult for his competitors to overcome. The slower moving advertisers quite often find themselves with poor shelf position in retail outlets, and with the inevitable result of less-than-adequate sales.

Another reason why buyers of broadcast advertising must pay more than the normal amount of attention to these important two-station areas is that the weight of their advertising is subject to extremely wide fluctuation. In cities with three or more stations, a program change by one of those stations usually has far less effect on a schedule than it does in two-station markets. A spot announcement may coast along with a 40 rating and easily plummet to a 20 if, for instance, the competitive station in that area transposes a public affairs program with a select audience for

a high-rated, mass-appeal entry.

Over-confidence is something else the advertiser should be on guard against. Timebuyers have told us they weren't going to use spot television in Charlotte because their network ratings were higher than their national average. What they should take into consideration is that, quite likely, their competitor's network programs are also proportionately higher! If the reason for the spot buy in the first place was to give their product more exposure than their competitor's is getting, they have lost "the edge" they desire.

Speaking of network programs, timebuyers should carefully check delay offers for programs unable to be cleared in the regular line-up. Don't automatically reject such time periods as Saturday or Sunday afternoons until you determine adjacencies, the track record of the time period, and, most important, the competition. We have had many network programs on a delayed basis which not only reached huge audiences for this market, but did so even more efficiently than often could be accomplished in the normal network period.

If there is a considerable difference in the coverage of the two stations, as there sometimes is, sales areas and sales potentials should be related to the coverage of *each* of the stations involved. This is particularly true in a television market area where a large percentage of the station's coverage is located *outside* the home county.

In WBTV's case, more than 90% of our coverage is located outside our metropolitan area. Penetration in each and every one of the outside counties should be of major importance to almost every national advertiser. Other factors which must be taken into consideration include location of transmitters, length of time on the air, and basic schedules.

In conclusion, we emphasize that all is not gloomy in two-station markets. In fact, the bright in these areas far outweigh the dark. Where else can an advertiser reach so many different customers so quickly and with such impact? There is no doubt that allocations for television in two-station markets is money well spent. ▀



*Tom Cookerly has spent all but two years of his business career with Jefferson Standard Broadcasting Co. After serving in promotion and sales for WBT and WBTV he was named Carolina sales manager for WBTV in 1957 and general sales manager in 1960. A graduate of Duke University, he was with Procter & Gamble, first in the advertising division, then in sales, before he joined WBTV in 1952.*

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Even with strong competition and health scares, tobacco remains one of spot radio's top advertisers. In fact, one of the field's newest entries, Montclair is heavily radio-born. The American Tobacco cigarette is slowly being launched nationally through spot radio while markets are slowly being expanded beyond the test market stage.

Dual Filter Tarreyton, another American Tobacco cigarette, begins 25 March with a 17-week spot radio campaign and 1 April with a 12-week campaign out of Gumbinner.

Ralston Purina is reported to be moving more heavily toward spot tv for its pet foods and cereals. It's understood that the company wants to place special emphasis in certain number of key markets.

Tillie Lewis Foods, via the Beaumont-Hohman-Durstine agency of San Francisco has launched test-marketing of a new line of low-calorie salad dressings, through radio in scattered markets. With a \$500,000 ad budget, account has opened push in San Diego, Phoenix, Buffalo, Baltimore, and the intermountain area, with other markets to follow.

**SPOT TV BUYS**

Nabisco cookies and crackers launches a 13-week campaign on 15 April. Interest is in early and late evening minutes with female and child audiences. Agency: McCann-Erickson. Buyer: Dale Paine.

American Homes Frozen Pizza is going after the adult and teen audiences for a 6-week run beginning 25 March. Chain breaks and late afternoon minutes are being used. Y&R is the agency. Jim Stack is doing the buying.

Cities Service begins a 10-week campaign on 18 March using minutes, nighttime and chainbreaks. Marion Jones is buying for Lennen & Newell. Shell Oil Petroleum Products starts a 40-week extensive campaign on 17 March. Agency: OB&M. Timebuyer: Bob Warsaw.

Spic and Span, a product of Procter & Gamble, opens a 52-week run next Monday (11 March), using fringe minutes. Tony Cozzolino is the contact at Y&R.

**SPOT RADIO BUYS**

Ford Motor Company, Ford Division, starts a 6-week campaign 18 March through J. Walter Thompson. Minutes are being sought by various buyers on the account.

Stella D'Oro biscuits will launch a 4-week campaign near the middle of this month. Shelly Roseman is buying out of Firestone-Rosen in Philadelphia.

Campbell Soup kicks off a 6-week run on radio today (4 March). The agency is BBDO and the timebuyers are Dave Persons and Dave Semons. Braniff Airlines, out of Cunningham and Walsh, also opens up a campaign today. It will run for four weeks. Hal Deisher is the buyer.

Saint Raphael Aperitif begins a 13-week campaign today. Minutes are being used. Agency: Chirurg & Cairns. Buyer: Norma Strassman.

# Why buy St. Louis?

**DIVERSIFICATION . . .** the most highly-diversified major market in the nation . . . delivering consistent, stable purchasing power!

**WAGES . . .** a steadily-employed labor force, earning wages 22% higher than the national average . . . more sales potential for you!

**GROWTH . . .** 2,126,000 sales prospects in the metropolitan area alone — a 45% increase since 1930 . . . new, growing families with new, growing needs!

**BUYING POWER . . .** \$4,748,209,000 in net effective buying income . . . a 67% increase in ten years!

**DYNAMIC DEVELOPMENT . . .** the largest, most dynamic urban-redevelopment plan in the nation . . . a rebirth of civic energy that has won the attention of the nation!

**PENETRATION . . .** the nation's easiest major market to penetrate, through the "Voice of St. Louis," each week reaching 77% of the homes in this thriving market . . . the greatest percentage of penetration delivered by any radio station in America's top ten markets!

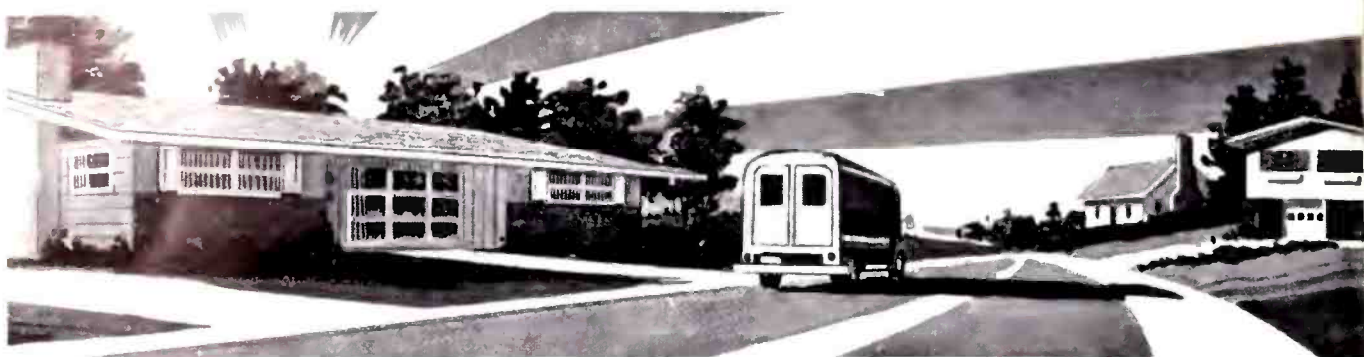
**PROGRESS . . .** is St. Louis!

# KMOX RADIO

A CBS Owned radio station

Represented nationally by CBS Radio Spot Sales

\* cumulative Pulse 1962



# Home Delivery

PROVIDENCE

A one million home market...three states...one billion consumer dollars. A WJAR-TV market...100% reach...full market coverage. And speaking of homes, WJAR-TV doesn't miss many.

## ARB — NOV./ DEC. '62

TOP TWENTY PROGRAMS	WJAR-TV AVERAGE TOTAL HOMES PER ½ HOUR	% MORE THAN STATION "B"
1. DR. KILGORE (WJAR-TV)	169,600	318.7
2. CHEYENNE (WJAR-TV)	150,600	127.8
3. BONANZA (WJAR-TV)	147,500	292.2
4. DEATH VALLEY DAYS (WJAR-TV)*	137,200	446.6
5. HAZEL (WJAR-TV)	136,600	199.5
6. VIRGINIAN (WJAR-TV)	135,100	132.5
7. BEN CASEY (STATION B)		
8. GALLANT MEN (WJAR-TV)	130,000	168.0
9. COMBAT (STATION B)		
10. MATTY'S FUNNIES (STATION B)		
11. JOEY BISHOP (WJAR-TV)	120,800	63.0
12. CAR 54, WHERE ARE YOU? (WJAR-TV)	118,900	57.4
13. DISNEY'S WORLD OF COLOR (WJAR-TV)	118,500	66.4
14. RED SKELTON (STATION B)		
15. SAT. NIGHT AT THE MOVIES (WJAR-TV)	116,500	68.1
16. PRICE IS RIGHT (NIGHT) WJAR-TV)	110,800	16.3
17. RIPCORD (WJAR-TV)*	110,500	265.8
18. SAM BENEDICT (WJAR-TV)	107,700	15.4
19. SUPERCAR (STATION B)		
20. DICK POWELL (WJAR-TV)	106,800	33.3

\*Average Homes per ¼ Hr.

## NIELSEN STATION INDEX — DEC. '62 / JAN. '63

TOP TWENTY PROGRAMS	WJAR-TV AVERAGE TOTAL HOMES PER ¼ HOUR	% MORE THAN STATION "B"
1. BONANZA (WJAR-TV)	148,400	173.8
2. DISNEY'S WORLD OF COLOR (WJAR-TV)	131,400	171.4
3. DR. KILDARE (WJAR-TV)	131,100	44.9
4. INTERNATIONAL SHOWTIME (WJAR-TV)	122,500	77.5
5. DEATH VALLEY DAYS (WJAR-TV)	119,300	52.2
6. SAT. NIGHT AT THE MOVIES (WJAR-TV)	119,300	41.3
7. HAZEL (WJAR-TV)	118,800	29.4
8. JACK PAAR SHOW (WJAR-TV)	116,800	84.8
9. JOEY BISHOP SHOW (WJAR-TV)	116,100	33.6
10. CAR 54, WHERE ARE YOU? (WJAR-TV)	115,900	89.6
11. SING ALONG WITH MITCH (WJAR-TV)	115,800	37.2
12. MON. NIGHT AT THE MOVIES (WJAR-TV)	114,200	21.1
13. BEN CASEY (STATION B)		
14. ENSIGN O'TOOLE (WJAR-TV)	111,500	110.7
15. PRICE IS RIGHT (NIGHT) (WJAR-TV)	111,300	10.3
16. MANHUNT (WJAR-TV)	109,400	62.6
17. YOGI BEAR (STATION B)		
18. RIPCORD (WJAR-TV)	107,600	54.6
19. LAW & MR. JONES (WJAR-TV)	106,000	27.0
20. HUCKLEBERRY HOUND (STATION B)		

# WJAR-TV

NBC — REPRESENTED BY EDWARD PETRY & COMPANY, INCORPORATED  
OUTLET COMPANY STATIONS IN PROVIDENCE — WJAR-TV, FIRST TELEVISION STATION IN RHODE ISLAND — WJAR RADIO IN ITS 41ST YEAR