

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

29 APRIL 1963—40c a copy / \$8 a year

**INDIE TV:
NEW FORCE IN
KEY CITIES** p. 29

**F&S&R's 'drama'
technique probes
tots' minds** p. 32

ing baby products? Reach busy mothers who
e the purchases—even when they are most on the
t Keep your sales growing in this growing market
t Spot Radio on 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

EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

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

IN THE INDIANAPOLIS MARKET



Photography by Hartley

The Richard Elliotts, "typical WXLW family," happily admire Master Duane's new Cub Scout uniform.

... DELIVERS YOUR SALES MESSAGE TO A LISTENING AUDIENCE COMPOSED OF ABOVE AVERAGE ADULT FAMILIES WHO ARE COMMUNITY MINDED ... HOME MINDED — LEADERS IN CHURCH ... SCOUTING AND CIVIC AFFAIRS!*

The WXLW listening audience is your best target in the booming Indianapolis Market! Comprising 26.7% of the Total Population of the State** ... our audience enjoys a better than average position in terms of acquired goods and potential buying power!

"Do Your Best" for your client ... earn yourself a Badge for Sales "Achievement" ... place your schedule for '63 on WXLW in Indianapolis!

(**U.S. CENSUS REPORT, 1960)



5000 Watts

950 Kilocycles

Indianapolis, Indiana



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

you CAN'T MISS MICHIGAN



...If you hew the market with the right tools. Carol Jean van Vain (Miss Michigan '62) suggests, if you're more interested in classic figures than the shape of figurines, that you look them up in either ARB or NIELSEN. They prove that you will miss Michigan without WJIM-TV... statuesquely dominant 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...734,700 TV homes (ARB June '62) moulded exclusively by WJIM-TV.

Call your Blair TV gallery for an exhibitor.



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

WJIM-TV

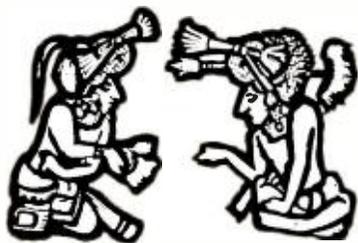
IT'S HERE KWKW HAS IT!

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

YOU CAN HAVE YOUR SHARE!

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

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



KWKW-5000 watts

Representatives:

N.Y.—National Time Sales

S.F.—Theo. B. Hall

Chicago—National Time Sales

Los Angeles—HO 5-6171

SPONSOR

29 APRIL 1963

Vol. 17 No. 17

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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.

K THE KATZ AGENCY, INC.
National Representatives

WS17

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



How to Better A Pair of Aces

It isn't easy. Not when the aces are a couple of nonpareils like Chet Huntley and David Brinkley. And not when the program you're dealing with—"The Huntley-Brinkley Report"—is television's outstanding news program, devouring trophies as if they were jelly-beans.

But in line with our whole, extra-diversified '63-'64 schedule, we've found a way to give added dimension even to this pacemaker of TV journalism.

We are doubling the show's air-time. Starting September 9, the Monday-through-Friday program featuring the medium's two best-known newsmen will be expanded to a half-hour.

It's a change that means greater variety and depth of news coverage, more background features and analysis, more human-interest items—all tied together by the unique style of David, Chet and NBC's correspondents all over the world.

As before, "The Huntley-Brinkley Report" will be backed up by the world's largest and best news-



gathering organization. But now, the show's own production staff will be greatly expanded. This extra breadth will continue "The Huntley-Brinkley Report's" pre-eminence in television news, not only in the eyes of awards committees and critics, but also in the homes of the American public. For the show's viewers have consistently made it the most popular news program in all of television, regardless of the competition. The expanded "Huntley-Brinkley Report" is one of many big reasons NBC-TV's variegated fall

schedule looms as the greatest in its history. It's a roster that includes not only the broadest range of information programs, but also established entertainment favorites like "The Virginian," and "The Eleventh Hour." In addition there'll be such promising new weekly series as Richard Boone's drama-in-repertory and MGM's "Mr. Novak," starring Jim Franciscus and Dean Jagger against the background of a modern high school. From any angle at all, a grand gamut.



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

The local store knows the score!

These prominent Washington advertisers have been with us

5 YEARS

AMERICAN SAVINGS AND
LOAN ASSOCIATION

COCA-COLA

INTERSTATE BLDG. ASSN.

PEPSI-COLA

ESSKAY MEATS

CANADA DRY

WWDC RADIO

WASHINGTON, D. C.

represented nationally
by John Blair & Co.



PUBLISHER'S REPORT

A publisher's view of significant happenings in broadcast advertising

Farm radio, ratings, and public service

If I have a warm spot for grass-roots radio, it's partly because my tenure at WLS, Chicago, in the '30s convinced me that on the farm the farm radio station ranked next to God and family.

Over the years I've often wondered whether this same deep affection still exists. So I took special note last week of the results of a 500-family "communications survey" conducted by the DeKalb County (Ill.) Farm and Home Extension.

I know now that times have changed—but not that much. Over 96% of these farm homes have television and 4 out of 10 have fm. But nearly 9 out of 10 also have their am radios turned on between 5 and 7:30 each weekday morning. Further, 9 out of 10 of these families spend most of their listening time with the two stations that specialize in farm service. The favorite is the local DeKalb outlet, WLBK, which happens to be run by George C. Biggar, former program director of WLS. For my money George is No. 1 farm radio man in these United States.

* * *

Our industry lost two exceptional broadcasters in mid-April. Neither sought the headlines, both were dedicated men, both were extraordinarily able and respected. On the west coast Austin Heywood, 39, was head of promotion and publicity first for CBS-KNXT and later for KTLA. On the east coast Walter Johnson, 59, was general manager of the WTIC stations.

* * *

The NAB, with its research department operating at full speed, will soon assume leadership in the search for rating standards. I expect that President LeRoy Collins' request for a May hearing by the Harris Committee will be granted and that the proposals he unfolds will herald a new era of industry leadership by the NAB. If agency and advertiser (as well as broadcaster) interests are considered fully then everyone may be happy.

* * *

Public service comes in many forms. Two unique booklets reached my desk this week. One is a brochure reproducing a Corinthian trade ad series on freedom of speech, licensing, ratings, self regulation, commercials. Another is an attractively illustrated annual report (its fourth) on public service during 1962 by the WSJS Stations of Winston-Salem. In almost the same mail came a notice from WBT, Charlotte, announcing its nightly Russian language broadcasts designed to give Russian nationals in Cuba an "undistorted view of international affairs."

A handwritten signature in cursive script, appearing to read 'Worn Glenn'.



MAL KLEIN, Vice President and General Manager KHJ-TV, Los Angeles, California.

Why KHJ-TV bought Volumes 1, 2, 3, 4 & 5 of Seven Arts' "Films of the 50's"

Says Mal Klein:

'We bought these features because,

their bigness makes them
equal or superior to any network specials

that could ever be offered! In other words, if a blue chip national advertiser such as P & G, Colgate or Revlon went to a network and said, 'Don't worry about the budget. We want the most important spectacular you can possibly produce . . . with the biggest writer and director, largest cast, full color, the works — they couldn't possibly create a special to match the bigness of Warner Bros. 'Mr. Roberts', 'Auntie Mame' or 'Sayonara' or 20th Century-Fox's 'The Man In The Gray Flannel Suit', 'The Revolt of Mamie Stover' or 'No Way Out.'

'With the acquisition of such films as these, KHJ-TV has, in effect, added to its production staff: Joshua Logan, Billy Wilder, Mervyn LeRoy, Elia Kazan and a dozen other of the best producers and directors in the business. In addition, such top writers as Budd Schulberg, Ernest Hemingway, George Abbott, Ben Hecht . . . and such stars as . . . Rosalind Russell, Doris Day, Kirk Douglas, William Holden, James Stewart, Marlon Brando . . . and many, many others too numerous to list.

"Volumes 1 and 2 launched our campaign to be the #1 independent in Los Angeles. The campaign was successful. The acquisition of Volumes 3, 4 and 5 assures us of a continuation of this success."



**SEVEN ARTS
ASSOCIATED
CORP.**

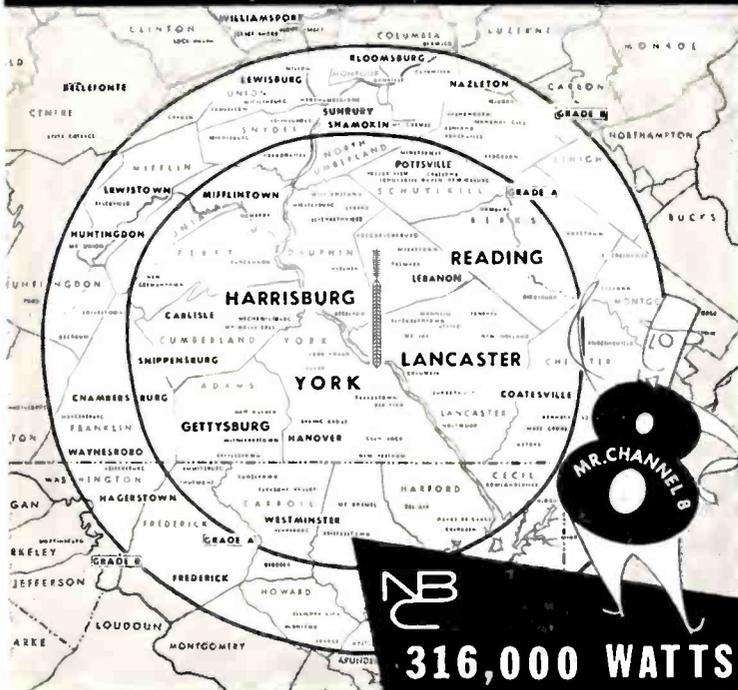
A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 200 Park Avenue 972-7777
CHICAGO: 4630 Estes, Lincolnwood, Ill. ORchard 4-5105
DALLAS: 5641 Charleston Drive ADams 9-2855
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif.
State 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West EMpire 4-7193

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

you always WIN when you use **WGAL-TV**



MULTI-CITY TV MARKET



Only single medium assuring full sales power in the entire region . . . a multi-city market including the metropolitan areas of Lancaster, Harrisburg, York, and many other communities. And, area-wide, the Channel 8 viewing audience is unequalled by all other stations combined. This is full sales power. Use it to build sales and increase profits.

WGAL-TV
Channel 8
Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

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

SPECIAL PROJECTS

Just what is Blair Television Special Projects? It's not too easy to specify. Basically, Special Projects is Blair's specialized effort to bring together national advertisers who have localized problems with special features of exceptional local appeal available for sponsorship.

It is also Blair's answer to the increasing need of national advertisers to pinpoint advertising to their most logical customers.

Blair Special Projects does not fit the so-called established programming pattern, yet offers uncommon values to the advertiser who wants to take advantage of localizing his product and identifying it more strongly with individual communities.

No one knows his community better than the Blair Television Station Manager, and it is logical to assume that with his programming skill and his intimate feel of his market, he can devise programs with unique local appeal and community interest. City-by-city ratings prove that no nationally broadcast program has universal appeal; tremendous variations market-by-market are always present. A local program directed to Seattle television viewers dealing with an incipient dock problem would be of little interest to a mid-western TV viewer, but would be of the utmost interest to those

in that Seattle community. The program, "Lost Cargo", triggered a \$10,000,000 Bond Issue by the city to improve the docks.

This imaginative development of specialized programming is only part of the project—selling programs of this type requires creative thinking and hard work, and that's where Blair Special Projects takes over. It is an additional selling force designed to influence the men who are behind marketing and media planning.

Has Special Projects been successful? Nearly 200 of those tough sales have been made for our stations in the last 18 months.

If you are a national advertiser, ask Ralph Allrud or Earl Thomas about Special Projects and what it can do to help you win good will with your dealers and the customers for your products. As an illustration, consider a national brand-name bread, successful nearly everywhere else, that couldn't crack the New Orleans market until a Blair projects man stepped in.

He showed that a year-'round schedule of special events with wide local appeal on community-minded WDSU-TV could win customers faster than anything else.

It's the first time such a sales division has been created by a station representative—not unusual for Blair, for Blair sets the pace.



BLAIR TELEVISION

SPONSOR-WEEK

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

Festival advisers: John P. Cunningham of Cunningham & Walsh today, 29 April, named advisory council chairman, American TV Commercials Festival. Compton's Barton A. Cummings is vice chairman for 24 May Festival. Other council members are: Charles H. Brower (BBDO), Leo Burnett, Fairfax M. Cone (FC&B), George H. Gribbin (Y&R), Bryan Houston (Fletcher Richards), Robert Lusk (B&B), Walter Weir (Donahue & Coe), Edwin W. Ebel (Gen'l. Foods), James S. Fish (Gen'l. Mills), David J. Mahoney (Colgate) Ralph P. Olmstead (Kellogg), Harry F. Schroeter (Nat'l. Biscuit), A. Craig Smith (Gillette), Douglas L. Smith (S. C. Johnson), James D. Stocker (Scott) and Ray Weber (Swift).

Agency's future role: Advertising in the future will take on additional dimensions and shift its role from that of "sales stimulator" to "profit protector," predicts Young & Rubicam pres. Edward L. Bond, Jr. He says this will be fulfilled by concentration on the building and strengthening of brand images. Bond also sees a new trend of aiming at segmented markets rather than all people, and advertising being conceived of as a more scientific tool than it is today. Last, but far from least, he forecasts total advertising expenditures being "forced upward."

Gulf fills election tank: Gulf Oil, via Young & Rubicam, has paid over \$5 million to NBC to lock up the network's entire election-convention package 15 months before the start. Buy includes NBC news' coverage on the radio network as well as tv. At the same time, Gulf renewed for '64 its fourth year of NBC news "instant specials," at a cost of some \$1.5 million. No convention sponsors are set yet for ABC or CBS.

Spot radio up 2.1%: National spot radio estimated expenditures were \$201.6 million

in 1962, an increase of 2.1% over 1961, Station Representatives Association reported today. Figure for 1961 was \$197.4 million. Figures are compiled under plan where member firms report to Price Waterhouse. Under new plan devised by SRA, in cooperation with RAB dollar figures for spot radio will be estimated by markets through confidential reports to a central clearing house. Ultimate aim is to show product categories, as well as advertisers and brands.

NFL Championship on NBC: National Football League championship game 29 December goes to NBC radio and tv for 1963. Acquisition of rights announced Friday was for \$926,000, a big jump over 1962's \$615,000. With NBC since 1955, NFL's big game was sponsored nationally last year by Philip Morris and Ford, plus regionals.

Tv magnet for metals: Revere Ware entered daytime tv for first time this spring as it swung major portion of its ad campaign into the medium. Themed on "The Marriage of Metals," 26 commercials such as this



one dramatizing the final step in manufacture—Revere seal being stamped—are appearing on seven NBC shows through a ten-week schedule. Agency is Maxon, Inc.

SPONSOR-WEEK continues on page 50



HERCULES



JEANNE EAGELS



ON THE WATERFRONT



DUEL IN THE SUN

These pictures were seen by as many as
174,000 Detroit area homes.

WXYZ-TV CAN PUT YOU IN THE PICTURE IN DETROIT

WXYZ-TV  DETROIT

An ABC Owned Television Station

**FACTS PROVE
CONCLUSIVELY!**

**K-NUZ
IS HOUSTON'S
No. 1 ADULT
AUDIENCE
BUY!**

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

**TOTAL ADULT
MEN
IN MORNING
TRAFFIC TIME**

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

STATION	COST PER THOUSAND
MON.-FRI.—6-9 AM	
K-NUZ	\$2.38
Ind. "A"	\$2.63
Net. "A"	\$3.92
Ind. "B"	\$3.86
Ind. "C"	\$6.05

SOURCE:

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

SEE KATZ FOR COMPLETE ANALYSIS OF ALL TIME PERIODS!



**THE
KATZ AGENCY
INC.**
NATIONAL REPRESENTATIVE
IN HOUSTON call
DAVE MORRIS JA 3-2581
K-NUZ

DATA DIGEST

Basic facts and figures on television and radio

How rural America lives

A recently conducted survey by the DeKalb County farm adviser, E. E. Golden, and provided by WLBK, DeKalb, Ill., sheds interesting facts on life in a community where many are actively engaged in farming (73.7%).

Better than urban areas, 100% replied they had radios, 96.4% were equipped with tv. And when it came to fm, 39.8% had sets. The last survey made in December 1961 showed only 17.1% had fm sets. Just prior to the 1961 survey, WLBK-FM began operations.

A total of 80.3% had two or more radios, 50.2% three or more, and 14.5%, five or more. When it came to autos, 85.4% were radio equipped. As for tractors, 3.6% had radio sets; 19.1% had a radio in the barn.

The table below indicates the percentage of those surveyed who owned one radio and more, with some owning as many as ten sets.

NUMBER OF RADIO SETS

1—19.1%	5—8.9%
2—30.1%	6—2.4%
3—21.1%	7—1.6%
4—15.4%	10— .8%

Of the DeKalb respondents, 84.2% had only one tv set, while 9.3% had two or more.

Radio traffic time in DeKalb County, as might be expected, comes very early in morning. By 6 a.m. 17.5% had turned on their radio, and by 7 a.m., 64.3% were listening. Tv viewing was oriented to Rockford and Chicago, but the farmers in DeKalb were listening heavily to WLBK, with Chicago and other area stations getting a share also. Most popular types of programs listened to were those programs having reference to farm topics.

DeKalb respondents also do a lot of reading, as evidenced by the multiple choices of newspapers read. *The DeKalb Daily Chronicle* attracted 84.7% of the people, the *Chicago Tribune* 37.3%, *Chicago Daily Drivers Journal* 30.8%, and the *Chicago Daily Tribune* 23.3%.

Interests weren't limited locally either. The *Wall Street Journal* was purchased by 4.1% of the population covered in the survey.

One woman taking part in the survey noted this definition: "A farmer is a man who is closest to God and the farthest from the telephone." Apparently, he isn't too far from his radio and television sets either.

Good [and Busy] Neighbor

This is part of the Collins Radio Company, WMT-TV's (and Eastern Iowa's) good neighbor. Employer of more than 9,000 scientists, engineers, technicians and support personnel in Cedar Rapids, Collins makes amateur radio, broadcasting, aviation electronics, microwave, scatter and other industrial military and space systems. Sales for six months ending Feb. 1, 1963: over \$111,000,000. Backlog: \$230,000,000. Shown below are only two of the ten buildings Collins owns or leases in Cedar Rapids. *Center*, main manufacturing plant. *Above left*, engineering offices.

Hitch-hiker, *top left*, Lindale Plaza Shopping Center, new, big, and busy. That building off to the right? WMT-TV's

Broadcast Park, with standby antenna. Our Big Stick is 23 miles north.

Collins is one of Iowa's large employers—but it accounts for only 5% of the manufacturing work force in Iowa. Go ahead—think of Iowa as the tall-corn state. But don't overlook Iowa industry—it's even more significant: Personal income from agriculture, about \$1 billion annually; from manufacturing, about \$5 billion.

WMT-TV

CBS Television for Eastern Iowa

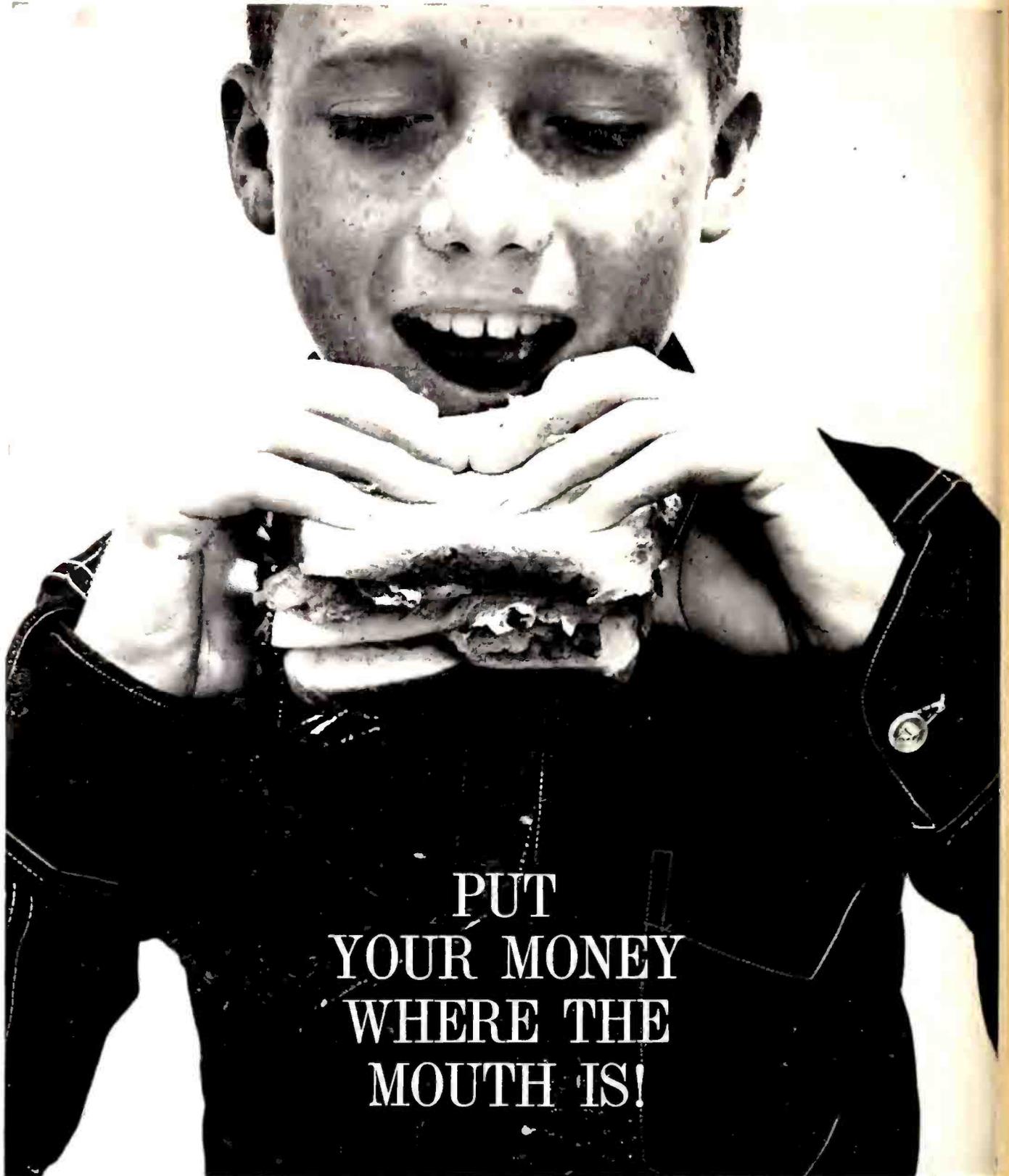
National Representatives:

The Katz Agency

Affiliated with K-WMT, Fort Dodge;

WEBC, Duluth; WMT Radio.





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

20% of the food distributed through Houston warehouses is consumed by families in Beaumont/Port Arthur/Orange. If your spot television budget is based on wholesale distribution figures in Houston, you're missing

one-fifth of the consumers. If you put your television dollars on any other station in the Beaumont/Port Arthur/Orange market, you're missing 43% of the viewers.  Peters Griffin Woodward **CBS**

KFDM-TV CHANNEL 6

SPONSOR-SCOPE

29 APRIL 1963

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

Gary Cooper, one of the best-liked actors of all time, may be gone but his memory still rides tall in the saddle with tv viewers.

NBC's Project 20 show on the late western star, "The Tall American: Gary Cooper," occupied a one-shot berth, 7:30-8:30 p.m. on 26 March. The Nielsen "total audience" figure was 32.6 and the share was a 42.1.

This bounced "Coop" into the top ranks of nighttime shows, in such company as "Beverly Hillbillies" and "Dr. Kildare." Savings & Loan Foundation, via McCann-Erickson, sponsored.

American interest in space may not be limited to television coverage of moon shots and the like.

If past performance is any basis, an ABC TV research report shows, new network science-fiction offerings will prove highly popular. Consistently, science-fiction movies have outperformed their competition in local markets. Among a number of examples cited is this recent (1 February 1963) one from the Late Show on WCBS-TV, New York:

	Rating	Share
"The Enemy from Space"	16.6	40.6
Previous four weeks	10.1	27.7
% difference	+64	+47

Source: N. Y. Nielsen

It's still money that counts most with women.

A Politz study of women shoppers conducted for ANA shows when it comes to offers, cents-off sales are preferred most. Offers studied by Politz among women showed these results:

	All women shoppers equal 100%	
	Like first or second best	Like first, second or third best
Cents-off sales	80.3%	90.7%
Coupons	57.2	84.9
Premiums	42.3	83.9
Contests	6.6	17.8

Does the Federal Trade Commission enjoy in advertising what may amount to the "divine right of kings"? Sterling Drug doesn't think so.

The FTC hearing procedure started last week concerning Bayer advertising and the precedent-setting "Baltimore Pain Reliever Test."

FTC has moved for an injunction against Bayer's ads. Meanwhile, last week, Sterling Drug and ad agencies Thompson-Koch and Dancer-Fitzgerald-Sample counter-moved, seeking to disqualify FTC from judging whether or not it endorsed the Baltimore test.

Lawyers for the client and agencies involved stated in their petition that the Baltimore testing was FTC's brainchild, and that FTC financed it, received and reviewed the report. Comparing FTC's decision on its own conduct to a "divine right of kings," the attorneys charged that the whole thing involves the conduct and credibility of FTC.

Teen-agers' purchasing power currently is running at the rate of some ten billion dollars a year.

Report from the Institute of Life Insurance shows 17 million in the age bracket earning their money through part-time jobs, and regular or occasional allowances from parents.



One advertiser you won't find on the top 100 spot tv list of TvB-Rorabaugh is Bell System. Fact is, it belongs.

Gross time spot tv billings for AT&T companies in 1962 totalled \$6.4 million. Based on past experience, figure was **probably half again larger**, because of program expenditures and other local billings **not** included.

Based on the Rorabaugh data alone, Bell should have appeared in the top 20. Pacific Tel does rank (no. 65) with \$1,987,040 for gross time last year, but other Bell System companies, all reported separately, are below the top 100 amount.

Add nearly two million dollars in gross time for network in 1962, and total gross time billings come to \$8.5 million, enough to place the total company among the top 50 tv advertisers.

Situation is the result of concern by Bell System of image of big business.

Major AT&T subsidiaries in television are:

	1962 Gross Time Billings (TvB-Rorabaugh)	Capital Stock Owned by AT&T (%)
New York Tel. Co.	\$1,073,420	100.0
Bell Tel. Co. of Pa.	560,500	100.0
Southern Bell	650,510	100.0
Ohio Bell	388,050	100.0
Michigan Bell	323,880	100.0
Southwestern Bell	319,220	100.0
Pacific Tel	1,987,040	89.62



Fame is truly a fleeting thing for a popular television show even though top ranked lists show only a few newcomers.

But analysis of the "top ten" network shows over the past eight years according to A. C. Nielsen, reveals **how quickly many shows come and go**. Averages for full season (October through September) shows total of 42 different programs placed in upper bracket, out of 80 possible, in the eight year period.

No single show placed in all eight years. In fact, only one, "Gunsmoke" ranked in seven of the eight years. Far behind, four ranked for four years: "Danny Thomas," "Wagon Train," "Ed Sullivan" and "Have Gun, Will Travel."

Three shows—"I've Got a Secret," "Lucy" (two different shows), and "Andy Griffith"—placed three times. Twenty-two programs were in the top ten for only a year, while 12 others hit the top rankings for two years.

Network tv, coupled with spot broadcasting, will play a prominent role in the largest ad allocation in the history of Purex, a pioneer among consumer-product advertisers in the use of special-appeal one-shots.

Of more than \$5 million allocated for 1963 expenditures, network tv is due to get around \$3.5 million. At network level, Purex is dropping the "World Of—" hour-long specials, replacing them with sponsorship in NBC TV's new "Hollywood Story" series following the Monday-night movie showcase. Sponsorship is shared with U. S. Time Co.

Les Bruce, Purex v.p. for advertising & marketing research, reports that **radio/tv spot schedules will be used extensively throughout the year.** Purex campaigns are placed via the Foote, Cone & Belding office in Los Angeles, and Edward H. Weiss Co. in Chicago.



Far from hurting feature-film syndicators, the ruling which ended "block booking" of features in tv seems to have aided sales.

Evidence of this can be seen in the latest reports of United Artists Associated, whose executive v.p., Erwin Ezzes, says that sales of pre-1948 Warner Bros. films in the first four months of this year are 38.8% above those of the corresponding period a year previous.

Ezzes feels—and he has plenty of rating evidence to back him up—that about half of the Warner pre-1948 backlog has built-in durability to compete with post-1948s, particularly in the case of large-budget WB features (such as the Errol Flynn swashbucklers, or Humphrey Bogart films).

Timebuyers and tv admen would do well to remember, occasionally, that among movies made and released since 1948 are such gems as "I Was A Teen-Age Werewolf" and "Bop Girl Goes Calypso," and that "Gone With The Wind" was circa 1939-40. **There's no automatic magic in "post-1948."**



There's a slow-but-steady increase in the list of tv advertisers using color commercials on networks.

New this season are Carnation, Campbell Soup, Fritos, Scott Paper. Here's the latest list (all are NBC TV clients except where noted):

NETWORK COLOR TV ADVERTISERS

Corporate		Cigarettes	
AT&T	Reynolds Metals	Camels	Pall Mall
Corning	Shell	Kent	Salem
DFPA	Sperry/Hutchinson	L&M	Winston (NBC, ABC)
Hallmark	Wheeling Steel	Lucky Strike	Viceroy
PPG		Newport	
Durables		Groceries	
Bulova	Kodak	Carnation	Heinz
Chemstrand (carpets)	Mohawk Carpets	Colombian Coffee	Kraft
DuPont—fibers	RCA	Florida Citrus	Scott Paper
plastics		Fritos	7-Up
carpets		General Foods	Campbell Soup
		General Mills	Colgate (ABC)

Popeye is going to work for the "New Frontier."

"Popeye's Physical Fitness Campaign" is being launched by King Features via 37 syndicated stations. And it's been given the approval of the President's Council on Physical Fitness.

Popeye, in person this time, will publicly take the fitness test prescribed by the President's Council.



Broadcast veterans may feel a bit of nostalgia with the return to network radio of Lady Esther.

Starting in 1931, and continuing through 1938, Lady Esther sponsored Wayne King on both CBS and NBC Radio. Then in 1938, and through 1940, Lady Esther advertised on the Guy Lombardo Show on both networks.

Now Lady Esther (Chemway) is back in network radio, having signed to sponsor another veteran radio performer, Arthur Godfrey, on CBS Radio.



Benton & Bowles which is distributing the company's internal publication Conversation via its reception room is also tinkering with the notion of showing its latest television commercial output via a receiver in the waiting rooms.

Idea would be to give both staffers and visitors the latest looksee as to the agency's creative video efforts. Conversation, by the way, appears to have caught on at the agency, and is one of those real "take-away" items in the reception room. George Whipple of the press relations department of B&B is scripting Conversation.

In the maiden edition, Whipple said the idea for the new publication sprang from Speaking of Holiday, a smartly-penned periodic pamphlet fashioned by Cas-kie Stinnett for Holiday and other Curtis Publications.



Bing Crosby has agreed again to do commercials for 3M through EWR&R (the last spot for 3M won two commercial awards).

Several commercials may be made, probably all in color, and is technically possible, on video tape. They will be broadcast during Crosby's golf tournament in January 1964. Crosby has made commercials previously for a limited number of advertisers, one of which was Minute-Maid in which he holds substantial interest.



Zenith, which edged reluctantly into color tv set production, is finding that there's a definite market for color sets.

Reporting "all-time high first-quarter sales and earnings" at the Zenith annual stockholders' meeting last week, company executives noted that black-&-white tv set sales were "the highest of any quarter" and that "color tv unit sales from distributors to dealers were approximately doubled from a year ago." A dozen firms are now in the color set act, incidentally.

First in Hoosier Hearts

Here's lovely Frances Farmer,
whose illuminating "program
notes" add interest to the
movies she shows on
"Frances Farmer Presents."



First in Hoosier Homes

Most movies do pretty well on television. Make them *good* movies and they do even better. Add a former Hollywood star as hostess, and you have a *real* winner.

That's what *we* have in "Frances Farmer Presents." Fine films from Warner Brothers, Metro Goldwyn Mayer, Twentieth Century Fox, Seven Arts, and Republic . . . with "program notes" by charming Frances Farmer, one of Hollywood's leading ladies of the forties.

Miss Farmer does more than just look pretty . . . though she does that exceedingly well. She is intelligent, articulate, and engaging . . . and her comments and recollections about the films she shows and the personalities in them make the films themselves far more interesting to her audience.

And quite an audience it is. We cover a 69-county area . . . Indianapolis and its rich satellite markets, where more than three billion retail dollars are spent annually.

A share of that audience and those dollars is yours for the asking. Ask your KATZ man!



TIME-LIFE
BROADCAST
INC.

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

COMMERCIAL CRITIQUE

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

DO MUSICAL "STANDARDS" WORK IN JINGLES?

By AUSTEN CROOM-JOHNSON

Since undertaking this assignment for SPONSOR, I have had to re-tune my critical ear.

In the past, a "Plaid Stamps" commercial wouldn't have bothered me at all. I had built up a natural resistance while listening and viewing, which automatically filtered out such kitchen vapors.

Now, in line of duty, I listen carefully to "Plaid Stamps" and wonder how a message can be made to sound so unexciting. If this is the

set into the musical frame of a minute would give the arrangements a better chance to register the mood for each car model announcement.

Where music is 'in the open,' the Merry Oldsmobile tune carries the message. Here is a case of an advertiser who is blessed by association with an old favorite, a song which the public had paid to buy and which was a hit long before musical commercials. When such a built-in association exists, the use of a standard or pop song is reasonable.



If you're driving out west . . .

Please give that Indian in the Buick pow-wow commercials a lift back to the reservation—in a Buick, of course! Our reviewer feels he needs a long rest

musical way to inform people that "Your dreams all come true with Plaid Stamps," then that way is about as enticing as a mashed potato sandwich.

Let's think kind thoughts and pass on to something anyone could properly identify as musical.

"In My Merry Oldsmobile" is the theme of "Sounds for '63." I listened to a series of 20-second radio spots. The announcements, orchestrations and the band sounded fine. I hope 60-second spots are also included in this package. A small amount of well-placed copy

However, I can't find any cause to believe that today's teenage "lively crowd" is better persuaded by the melody of "Makin' Whoopee," than by some up-to-date tune which could have been created especially for the product. One wonders how this oldie came to be chosen as the musical partner for "those who think young," and whether there is sufficient justification for Pepsi-Cola shelling out for the rights involved.

There are many others that are equally disassociated in rhyme and musical reason. It seems to me, from experience, that those who indulge

in such practices often tend to regard them as some kind of insurance against their own unwillingness to pass judgment on and endorse something new and untested. The cost can run as high as several hundred dollars a week which, of course, the client has to pay. The kind of coin involved would seem to make the values questionable, and it might serve advertiser better to have an entirely fresh approach based on something musically made to order for the product. Without some product or copy recall in the original lyric, the easy-way-out tendency to write commercial lyrics to a pop tune shows a singular lack of inventiveness. Furthermore, it highlights the dearth of professional composers in the agency ranks.

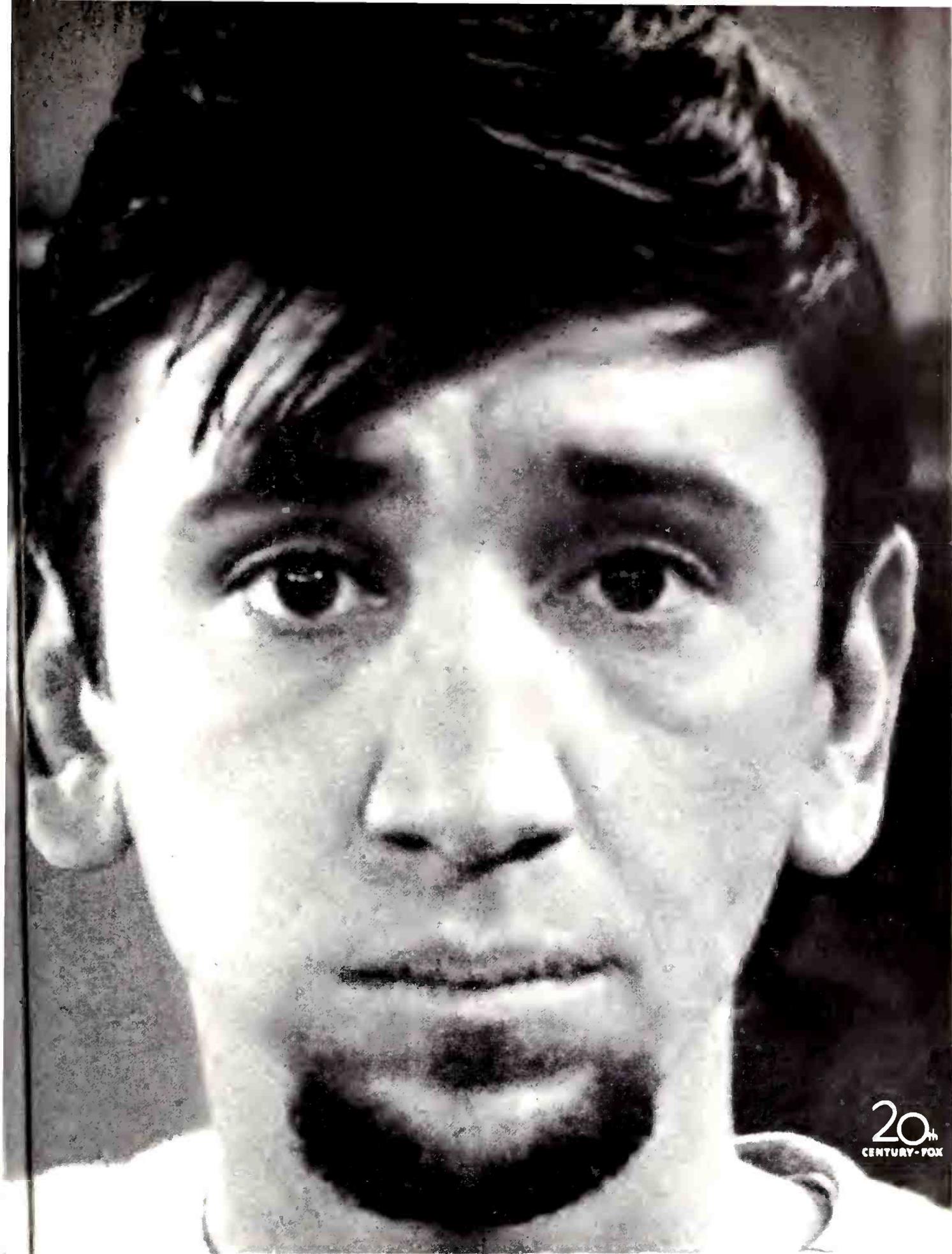
A newcomer, Montclair cigarettes has a familiar musical ring. For a moment I couldn't place it, until I realized that the words "Smoke Montclair modern cigarettes" and "You get lots more from L&M" are set to notes which are for all practical purposes identical. In each case this is the wind up phrase of the jingle, which is important because it is what you leave in the listeners mind. Such careless similarity and musical togetherness between the payoff notes

(Please turn to page 49)

AUSTEN CROOM-JOHNSON



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



20th
CENTURY-FOX

"YOU RANG?"



20
CENTURY FOX

NOW AVAILABLE!

For local sale — 147 half-hours—Dobie Gillis, Very hot — Give us a ring. 20th Century Fox TV, Inc. CO 5-33

ANOTHER VIEW SOUGHT

The ball is now in your court.

Your editorial in the 25 March issue of SPONSOR looks forward to "a weakening of the strangulation hold that the rating services exert." Also you say that "the dollar drain on our industry due to 'rating worship' is enormous. Perhaps the way is opening for improvement in this area." Finally, you say that "it was never logical for ratings to dominate broadcast programming as they have, although we have often contended that ratings are an important factor in the evaluation of broadcast values." (Publisher's Letter, 25 March.)

How do you propose to evaluate broadcast values? The total advertising expenditure in television is about \$1.5 billion, in large part spent by large and very sophisti-

cated advertisers. What do you recommend as means for the proper allocation of this fund? ("proper," here, meaning the greatest contribution toward profit of the advertisers).

No one denies you the freedom to state your opinions at any time but, as an important trade publication, you also have the responsibility for constructive criticism.

Seymour Banks,
Vice President, Leo Burnett, Chicago
▶ *Like Burnett and other conscientious contributors to advertising's welfare, sponsor constantly looks for better ways to evaluate broadcast advertising. We report values as we see them. In the meantime, we repeat that "it was never logical for ratings to dominate broadcast programming as they have."*

SPONSOR GETS AROUND

"... have been getting letters from several people I haven't heard from

in years, but the most surprising of all is Ted Weber, my old boss at Purity Bakeries, who is now in the bakery business in Wichita Falls, Tex. People really read SPONSOR, even the small items."

Sue Masterson,
Pearson National Representatives,
San Francisco

HE'S NICE, TOO!

Your 1 April issue, the "NAB Special," was excellent! Would you please send me ten additional copies and billing for same?

Charlie Cash,
Director, Promotion and Publicity,
WSB, Atlanta

BANK STORY POSTSCRIPT

Our thanks to SPONSOR for its article on banks and their tv and radio promotions (8 April).

The article certainly was a good round up of what New York banks are doing via television and radio, but there was one facet of our promotion that, for some reason, was not covered. We, too, participate in program sponsorship over the course of the year; i.e., "Meet the Press," special events such as the Glenn and Sheppard orbital flights, and other special program buys such as pre- and post-game sponsorships relating to the New York Yankees and the New York Mets. This coverage, through opportunistic buys, is over and above our regular spot participation schedule.

Thanks again for the coverage.

Kermit Schweithelm,
Assistant Vice President, Chase Manhattan
Bank, New York.

We would like to obtain 40 reprints of the article entitled "Banks are up in the air with big promotions" which was published in your 8 April issue. Please send the reprints and billing invoice to my attention.

Thomas Josephsen,
Community Broadcasting Co.,
Toledo

SEEKS REPRINTS FOR STUDY

Recently D. Parke Gibson Associates published a listing of "Recommended Reading—The Negro Market (1961-62)." We would like very much to have two reprints for study. Will you please quote prices on quantities.

Carrol Jackson,
Executive vice president,
McLendon Broadcasting Co.,
Jackson, Miss.

CALENDAR

APRIL

Country Music Association, second quarterly board meeting, Hollywood Roosevelt Hotel, Hollywood, (29, 30).

Missouri Broadcasters Assn., annual spring meeting, University of Missouri, Columbia, (30-1).

MAY

Illinois Broadcasters Assn. spring convention, Springfield, Ill., (1-3).

American Marketing Association, meeting of the marketing workshop of the New York chapter, Chemists' Club, New York (2).

Illinois Broadcasters Assn., meeting, Springfield, Ill., (2).

Commonwealth Club of California, Speaker, Stephen B. Labunski, v.p. and general manager, WMCA, New York, in San Francisco, (3).

American Woman in Radio and Television twelfth annual convention, Sheraton Hotel, Philadelphia (2-5).

West Virginia Broadcasters Assn., spring meeting, Press Club, Charleston, W. Va., (3, 4).

Southwest Programing and Production Executives, tv programing conference, Royal Orleans Hotel, New Orleans; guest speaker: Commissioner Cox, (3-7).

Montana Broadcasters Assn., annual convention, Bozeman, Mont., (8-10).

CBS Television Network Affiliates; conference, Waldorf-Astoria Hotel, New York, (9, 10).

Univ. of Wisconsin Journalism Institute's 1963 advertising seminar, Madison, Wis., (10, 11).

Advertising Federation of America 9th district convention, Schimmel Indian Hills Inn, Omaha, Neb., (10, 11); 2nd district convention, Inn at Buck Hill Falls, Pa., (10-12).

Academy of Television Arts and Sciences, Chicago chapter, Emmy awards for excellence, Pick-Congress Hotel, Chicago, (13).

National Assn. of Educational Broadcasters, national conference on instructional broadcasting at University of Illinois, Urbana, Ill., (13-15).

Station Representatives Assn.'s annual awards luncheon, Grand Ballroom, Waldorf-Astoria Hotel, New York (16).

Ohio Assn. of Broadcasters spring convention, French Lick Sheraton, (16, 17).

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

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

THE BUYER



WHO GOOFED

(A MODERN PARABLE WITH A HAPPY ENDING)

ONCE UPON A TIME there was a little television station in the big, booming Indianapolis-Bloomington market that had a great, tall tower and a wide-awake, program-conscious, community-minded staff. But, alas, the little TV station had NO network . . . and practically NO friends.

TIMEBUYERS EVERYWHERE said the little independent in the big market just wasn't a good buy, because it didn't have a big, powerful network, and, without a big, powerful network, how could it ever expect to reach lots and lots of people?

THEN ONE DAY a brand new (and somewhat confused) timebuyer at a big New York agency made a HORRIBLE mistake! He actually placed a schedule on the Indianapolis-Bloomington independent, WTTV!

ALL OF A SUDDEN people began asking for his client's product like crazy. And the client called the president of the agency to say, "Your new timebuyer, Joe Wrattfink, is really a genius. That television schedule he bought for us in Indianapolis really has things jumping!"

NATURALLY, the president of the agency was so pleased with Joe that he immediately promoted him to media supervisor. Wrattfink was pleased, but still confused, so he called his friend at Adam Young, Inc. and asked, "How come?"

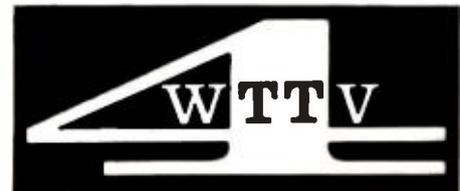
THE YOUNG man explained to Joe that he had bought MINUTES instead of 20's or 10's, that they were scheduled in PRIME TIME when most folks are watching TV, and that the spots all ran INSIDE the programs where they would get lots more viewer attention than adjacencies. And, because WTTV's rates were LOWER, Joe got MORE spots in MORE DIFFERENT shows—no gambling that his entire schedule might bomb out if the ratings dropped on just one or two high priced network adjacencies he might have bought.

JOE, of course, told the other buyers all these things, and the other buyers, who also wanted to become media supervisors some day, started placing some of their schedules on WTTV. And, sure enough, they got results for their clients too!

NOW the little independent is a BIG independent and has lots and lots of very good friends. Buyers everywhere have recognized the wisdom of spreading their budgets over the broader base of WTTV's independent programming. And today there are more than 110 national products advertised regularly on WTTV.

Wouldn't YOU like to be our friend, too . . . and get results for YOUR clients . . . and get promoted to media supervisor?

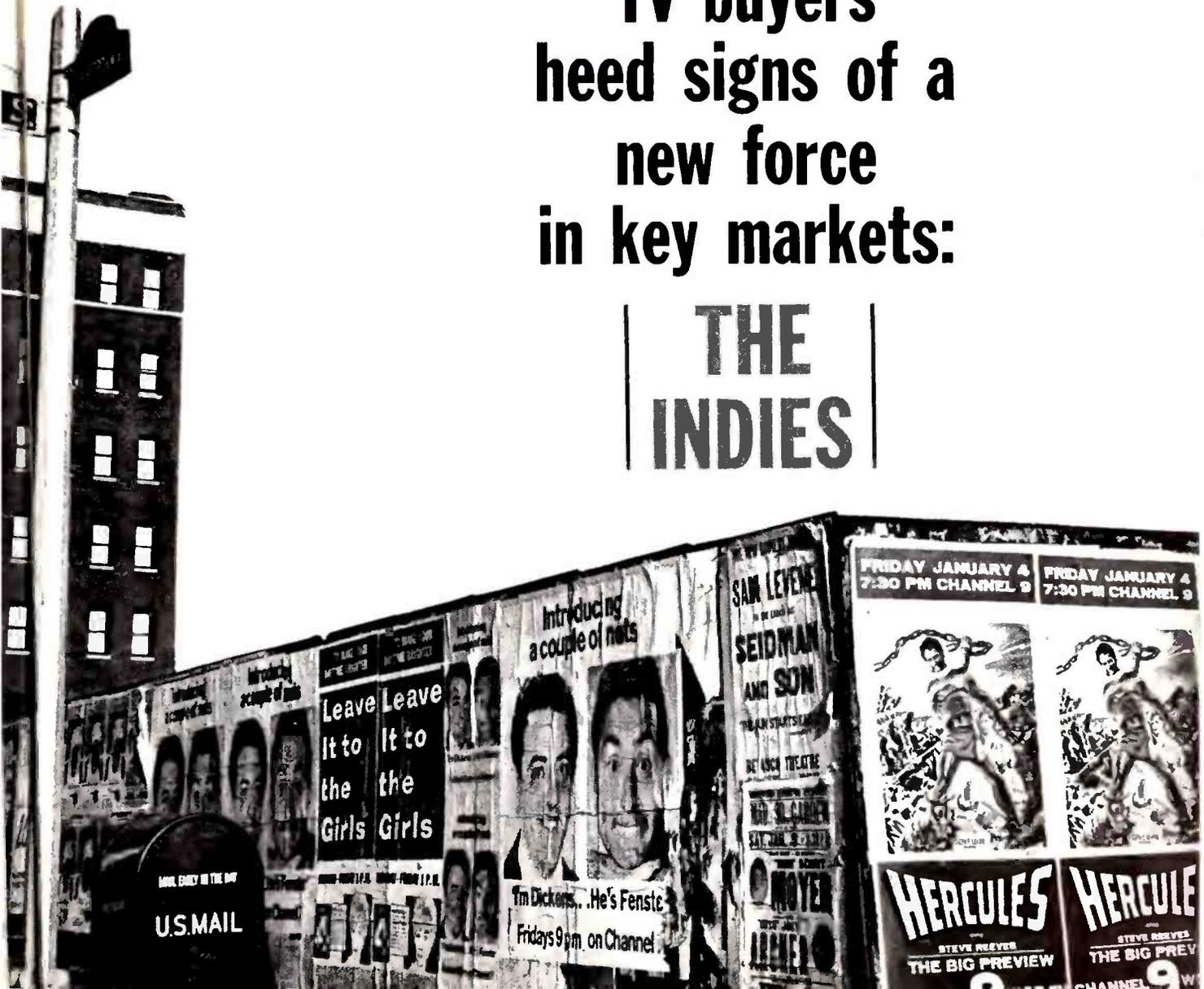
Just call your ADAM YOUNG, INC. rep salesman or call BILL THOMAS, National Sales Manager, at Area Code 317, STate 7-2211, for details and availabilities.



Independent stations have arrived • Once labeled the 'Dead End Kids of tv,' today they're often the fair-haired boys of national-spot clients and agencies—with good reason • When a Hollywood station spent \$5 million on movies, it was indie KHJ-TV • When admen check station client rosters searching for outlets carrying 90%-plus national business, they'll find stations like independent WPIX, N.Y. • When media strategists want shows with the lion's share of local kiddie audience, Dallas' KTVT is a favorite • Is it a trend? Definitely •

Tv buyers heed signs of a new force in key markets:

THE INDIES



Tv buyers heed signs of a new force in key markets: THE INDIES

It was only a few short years ago . . .

The lanolin pitchmen were rasping their endless late-night hair-care commercials . . . feature films showcased the talents of Clara Kimball Young or Jessie Mathews in ancient comedies . . . charity telethons provided new lease on life to aging con men . . . kiddie shows starred has-been character actors, all named "Uncle" or "Captain"-something . . . and the time-barter boys could drive truckloads of shoddy merchandise clear through the station ratecard.

That was how independent-station television was—or, at least, that's what buyers thought of it.



Hammerlock on ratings

Live sports cover is big drawcard on many independent stations; St. Louis fans get their kick vicariously on KLPR

Today, when the call for avails goes out, the rep or salesman for an independent station often is first to get a hearing, and first to walk out with a firm order for national-level, 52-week, blue-chip business.

The reason's simple: In the nation's biggest markets (and some

modest ones, too) the mavericks have repeatedly bucked the networks and bolted off with the rating points.

Not that any indie has yet become the dominant station in a sizable market. But by skillful counter-programming and lusty promotion, they've shown that daytime, fringe- and late-night *can* be captured, and that, on occasion, even prime time viewers can be stolen away from network affiliates.

For example, Chicago's WGN picks the best family-appeal shows it can find for the early evening; hopes it can get the audience tuned in before the network starts rolling. It's helped by the fact that the WGN children's programs, which are outanding in the market, make a natural lead-in for later, family fare.

In the cramped vhf pipeline, the FCC has so far been able to force room for only a couple of dozen non-affiliated outlets, which currently serve around 18 markets. The Eastern seaboard and southern states have relatively few; most independent channels are West Coast, or in the southwest and midwest.

But if the independent today plays a bigger role than mere numbers would presuppose, it's partly because most are sited in must-buy markets, and partly because national advertisers have forced their development.

General trends in marketing have helped force the development of the independents.

"In the past four years," says Bob Leder, of WOR-TV, New York, "there's been a greater total advertising demand. We got the spillover, and the first influx of money allowed us to break out of the rut. We reinvested in programing, got a better share of audience, then got more money in consequence, and so it's gone on. . ."

However, although the spot dollar may originally have come as involuntary support, its continuance has been the result of hardheaded calculation by national buyers.

"Independent television is different," claims Bill Thomas, of WTTV, Indianapolis, "and this

offers the advertiser great advantages."

Generally lower rates, says Thomas, mean the buyer can afford more announcements and thus score greater frequency. And as a function of added exposure, the buyer can scatter his shots through a variety of audience, and avoid duplication.

Low cost-per-thousand

The Indianapolis station's afternoon performance is a good example of the dollars-and-cents appeal. Its 1:00 to 4:30 p.m. strips, (*Girl Talk*, *Divorce Court*, etc.) maintain a respectable 15% share throughout the weekdays. When the buyer breaks down the sectionalized ratecard, he finds that an average of 20,900 homes will come in at \$1.34, on fixed position tenplan, and as low as 7 cents if he's willing to risk preemption.

Apart from this slide-rule aspect, the independents have one overwhelming advantage; their ability to deliver full minutes in prime time. Buyers on national spot accounts, who find themselves boxed-in by the network requirements, turn to the indie as a sure platform from which to launch a 60-second selling shaft.

"We're covering all of New York," reports WNEW-TV's Bennett Korn, "with what's virtually network programing. But the climate is so much better! We're offering the buyer in-show commercials, and we also meet his need for blocks of spots. No wonder we're SRO. . ." (In medium-sized markets, the indie operator tends to brag not only about his prime-time minute avails, but also their cost efficiency. Thus, St. Louis' KPLR-TV claims its 77 national advertisers are currently enjoying the peak period at less than \$1.50).

The network look

Although some independent stations prefer to stress their qualities of difference, there are many others who point with pride to their "network look." It's certainly true that, for most viewers, there's little difference between programing on the nets and the non-nets in prime

time. ABC, CBS and NBC are themselves responsible for narrowing the gap between the competition, because it's the off-network first-run show that now is the mainstay of many independent stations.

New York's WPIX, for example, refers to itself as "a one-station network." Based on the fact that fully two-thirds of its audience have probably not seen a particular net program, the station fills its role by selecting the best from the three nets and re-exposing the shows to new viewers. (And in so doing,

racks up a client roster that's 90% plus national advertisers.)

In Seattle-Tacoma, KTVW's program director, Emerson Matson, makes the typical comment that "prime time programing is largely off-network half hours of proven audience appeal."

For the spot advertiser, the commonsense of using shows off the nets is that he knows what he's getting, and can reasonably predict what'll be delivered in terms of viewers. But the more adventurous spirit—whether at the buying or

selling end—will probably turn towards the blockbuster feature-film package.

Huge investments

When it comes to film, the independent stations can and do outspend any station in the country. Hollywood's KHJ-TV for example, has all five high-priced packages from Seven Arts. In addition, KHJ has Allied Artists' library and, the best of the RKO backlog.

"We're primarily a motion pic-
(Please turn to page 48)

Non-network vhf stations in top 100 ARB markets

CALL LETTERS	CHANNEL	EXECUTIVES	REPRESENTATIVE	
ARIZONA				
Phoenix	KPHO-TV	5	Richard B. Rawls (gm) John Vera (sm)	The Katz Agency
CALIFORNIA				
Los Angeles	KCOP	13	John Hopkins (pres.) Bill Andrew (gsm)	Edward Petry
	KHJ-TV	9	Mal Klein (gm), Don Balsamo (gsm)	RKO Gen'l. Broadcasting
	KTLA	5	S. L. Adler (gm), Jack Donahue (gsm)	Peters, Griffin, Woodward
	KTTV	11	Robert Breckner (pres.), Charles Young (nsm)	KTTV Nat'l Sales
San Francisco	KTVU	2	Ward D. Ingram (pres.), William D. Pabst (gm)	H-R Television
COLORADO				
Denver	KCTO	2	Dan Markham (gm), Erv Pinkston (gsm)	Adam Young
D. C.				
Washington	WTTG	5	Lawrence P. Fraiberg (gm)	Metro Tv Sales
HAWAII				
Honolulu	KTRG-TV	13	Russell A. Greer, Jr. (gm)	National Time Sales
ILLINOIS				
Chicago	WGN-TV	9	Ward L. Quaal (gm), Richard E. Jungers (gsm)	Edward Petry
INDIANA				
Indianapolis	WTTV	4	Robert G. Holben (gm), Charles W. Thomas (gsm)	Adam Young
MICHIGAN				
Detroit (Windsor)	CKLW-TV	9	S. Campbell Ritchie (gm), Norman Hawkins (gsm)	RKO Gen'l. Broadcasting
MINNESOTA				
Minneapolis-St. Paul	WTCN-TV	11	Arthur M. Swift (m), Robert C. Fransen (gsm)	The Katz Agency
MISSOURI				
St. Louis	KPLR-TV	11	Saul Rosenzweig (gm), Michael McCormick (sm)	Peters, Griffin, Woodward
NEW YORK				
New York	WNEW-TV	5	John E. McArdle (gm), Bernard Zeidman (cm)	Metro Tv Sales
	WOR-TV	9	Robert Leder (gm), Burt Lambert (sls. dir.)	RKO Gen'l. Broadcasting
	WPIX	11	Fred M. Thrower (gm), John A. Patterson (sls. v.p.)	Peters, Griffin, Woodward
OREGON				
Portland	KATU	2	William J. Hubbach (gm)	The Katz Agency
TEXAS				
Ft. Worth-Dallas	KTVT	11	Jim Terrell (m), Corky Cartwright (sm)	The Katz Agency
WASHINGTON				
Seattle-Tacoma	KTNT-TV	11	Max H. Bice (gm), R. Keith Miller (sm)	Paul H. Raymer
	KTVW-TV	13	Douglas J. Taylor (mng. dir.), Stan Johnson (sm)	Weed Television



Children play while admen plan

At left, Carole Schwartz, consultant, and Tully Plesser, director of marketing services, FWR&R, go over outline for creative drama session. Above, youngsters respond to games involving clients' products

NEW IDEA: Let kids pass judgment

Youngsters have their own reactions to new products, tv copy themes, admen learn

In the far away land of juvenile impressions—particularly far away to the child-seeking advertiser—a newly-developed method for exploring children's reactions to products and commercials is beginning to see light.

Two agencies—Fuller & Smith & Ross, and Foote, Cone & Belding—are adapting to research a creative drama technique that permits youngsters to act and react with youthful honesty to advertisers' queries. The technique employs imaginative, playful situations, and it's delivering tangible results.

Executives observe youngsters in near-to-natural situations, allowing them to talk about their attitudes freely, without the influence of hindering adults, incomprehensible ideas, or stifling formality.

The children are directed to subjects of interest to the client—premiums, color and shapes of packaging, taste, and uses of product. Each child may improvise, create, and add to a question, and is not restricted to a specific answer. Comments independent of the question



are sometimes of prime importance to the advertiser.

F&S&R, reportedly the first agency to develop the technique, uses closed circuit tv system which permits the advertiser and the agency creative team to observe the proceedings unnoticed.

Children from six to ten years old are selected by an independent recruiting firm. Each child meets requirements on age, sex, educa-

tion, family income, and geography. About eleven children are used for each one-hour study.

Playing a key role in the research is Carole Schwartz, a creative drama teacher at the New School for Social Research and creator/producer of children's programs at WCBS TV. She is also a consultant for Data Development Corp.

Miss Schwartz is the "moderator-stimulator" of the children's talks

on product likes and dislikes.

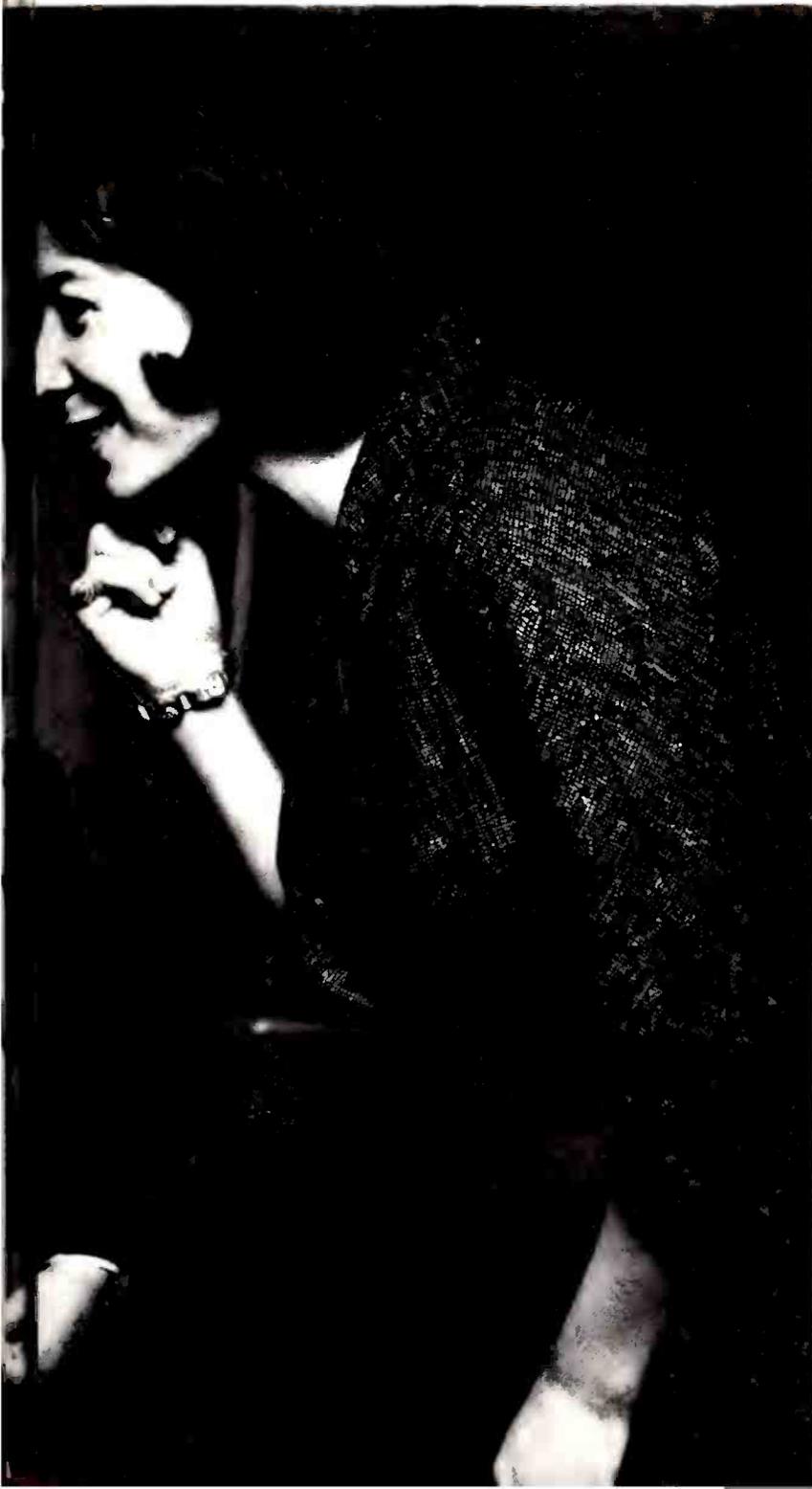
Carole often begins a session with a "marching game" into the studio, followed by pantomimes utilizing the children's imaginations. Teeth are brushed, faces are washed, or bubble-baths are taken. The children may even be asked if they can imagine the "taste" of certain colors.

Gradually, Carole leads the games along an outline planned to bring out data of interest to the advertiser. The youngsters play and make extemporaneous comments. Often they role-play: girls and boys will pretend they are Mommys and Daddys, or other characters involved with the product.

If any new questions or ideas occur to the executives watching on the closed tv circuit, Carole can be secretly contacted through a pair of earphones she wears during the sessions.

F&S&R uses the drama technique to obtain information about new and existing children's products for advertisers like Heide Candy, Polaner jellies and preserves, Lestoil, and Acco, a division of American Cyanamid.

Tully Plesser, director of marketing services at the agency, is in charge of the creative drama application. According to Plesser, the



Kids act out their attitudes

Carole's question on how the children brush their teeth acts as a warm up (l). W. E. Holden, New York sr. v.p. EWR&R watches on closed circuit tv (r of set) with other admen

approach has been a success. "We are not a full-steam operation yet, but we are convinced we are using the right technique.

"We don't expect creative drama to provide all the answers. And we would never take it as a research measurement—the samples are much too small. It merely presents questions, problems, and attitudes which adults are often incapable of conceiving. It helps discover new ideas for more complete research, which may change an approach to a product or advertising message."

Foote, Cone & Belding also works with Miss Schwartz, but its research is concentrated in suburban schools with children from five to 14 years of age. Here, Carole uses a tape recorder and stenographer. About 45 still photos are also taken

during the hour-long period.

Sometimes, the school children are subjected to 60-second commercials as well as products. After the commercials are viewed, the kids act out what they believe the commercial should be like.

One advertiser, dubious about the effectiveness of a commercial, asked Carole to test it. The kids ridiculed and mimicked it. Result: the commercial was never used.

In-the-home testing is currently the most active form of research used on children. However, it creates three basic problems, at odds with the creative drama approach: 1) answers given after the testing are often playbacks of parental opinions; 2) there is less flexibility; 3) because two visits are involved—one for orientation and one to

collect information—home-testing can be costly.

Creative drama is not new, and may not even be new to advertising. But a formal approach to the technique, as it applies to agency research, has only appeared during the last few months.

J. M. Rosenkranz, executive vice president of Data Development Corp. says: "Our experience in working with children's creative drama has convinced us that this exploratory research technique fills a vital gap in the pre-testing process. It provides both basic marketing direction and invaluable creative flavor; and in this respect is superior to most of the standard research methods currently applied to products and creative pre-testing among juvenile audiences. ▼

ABC tries a "farm system" for new shows

Something in the nature of a "roadshow development program" is burgeoning in daytime tv, notably ABC Daytime in cooperation with the individual owned stations and ABC Films, according to Armand Grant, ABC vice president in charge of tv daytime programming.

The project calls for the development of new ideas locally with an eye toward their utilization later by the network. Grant, who sparked the de-

velopment program, remarked this week that "under the plan, we are providing what amounts to a pre-Broadway tryout for new daytime entertainment forms."

First to emerge from this development program was "Girl Talk," a new Monday through Friday panel show starring Virginia Graham. It went into syndication last December and is currently seen over 30 stations, including the five ABC o&o's.

ABC TV Daytime developed "Girl Talk" especially for a 10:30 a.m. time period but since the network doesn't program at 10:30, Grant showed it to the ABC o&o stations. They were enthusiastic and four of them have already programed it at 10:30 where it has reportedly improved local lead-ins to the network daytime schedule. ABC Films also saw "Girl Talk" and decided to syndicate it. While ABC TV does have a recapture clause which could put "Girl Talk" on the network, stations buying it are assured of 26 weeks.

Grant thinks the "roadshow development programming" is a real attempt to introduce fresh elements into daytime programming.

He also said that two of the stations have already begun projects "which could either be used locally on one or more of the five stations, go into syndication or go network."

Grant pointed out that "we will still get programming from normal programming sources, but now the network and creative personnel from the owned outlets exchange and develop new ideas."



First of pre-network, developmental tv series
Hostess Virginia Graham (r) sparks discussion with femmes
(l-r) Suzy Parker, Marion Javits, and Sheilah Graham on
Girl Talk ABC-produced series aired for pre-network trial

53 stations can cover two out of three radio homes



Spot radio's power of concentration in Interurbia stressed by NBC Spot Sales

Radio still packs a wallop as a mass advertising medium. Contrary to those who think the medium is splintered, NBC Spot Sales has come up with its own "group plan" to show how a comparatively select list of stations can reach vast numbers of people in a short period of time. And with an unusual twist, the NBC Spot Sales group includes independents and affiliates from all networks.

Across the United States today,

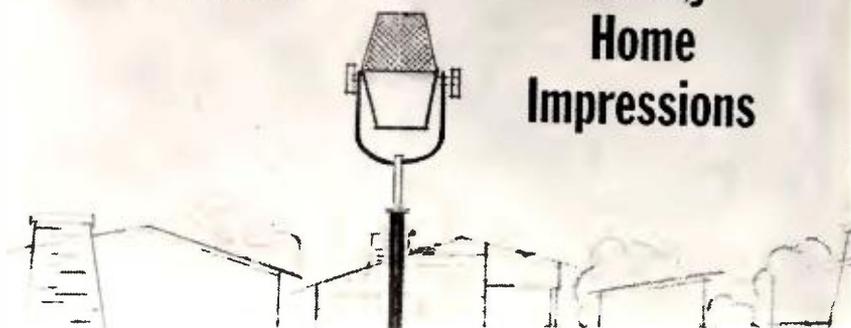
NBC Spot Sales notes in its presentation "Spot Radio's Power of Concentration." 14 Interurbias* occupying but 4% of total U. S. land area, account for 48.2% of the population, 56.4% of buying income and 53.0% of retail sales.

With a station list including 20 independent stations, 14 CBS, 13 NBC, four ABC and two MBS affiliates for a total of 53, the NBC Spot Sales proposed lineup in the 14 Interurbias delivers 30 million weekly home impressions via 563 announcements weekly. As a matter of fact, the lineup, because of coverage overflow, actually reaches

TOTAL INTERURBIA

563
Announcements

30,037,400
Weekly
Home
Impressions



Use of multiples in Interurbia

Buying several stations in each of the key markets with 10 to 15 announcements per week per station, the advertiser is able to reach 64.7% of U. S. radio homes

64.7%, or two out of three, of all U. S. radio homes.

Total cost for the 13 week campaign comes to \$288,000.

"The pattern of concentration defined by Interurbia," NBC Spot Sales reports, "is certainly one way to use spot radio to make your dollars work hardest." The campaign, they add, offers effective

coverage of valuable areas not covered thoroughly by other media, strong support of other media current being used and maximum efficiency at minimum cost.

The fourteen Interurbias are: Northeastern, Buffalo-Erie; Cleveland-Pittsburgh, Detroit-Toledo; Cincinnati-Dayton; Chicago-Mil-

waukee; St. Louis; Kansas City; Minneapolis-St. Paul; Dallas-Ft. Worth; Seattle-Tacoma; Portland; San Francisco and Los Angeles.

One of the main reasons for compiling the presentation, NBC Spot Sales reports, is to reach advertisers not using radio, and to reach those advertisers using little radio with the surmise they should use more.

Uneven coverage stressed

The new presentation notes the uneven coverage pattern of network tv, the "thin veneer of coverage" provided by national magazines, lack of concentration for advertising by network radio, and the lack of newspaper coverage in suburbs. On the other hand, "spot radio is the medium which you can tailor for your market-by-market problems. You can put greater advertising pressure in New York, less in San Francisco, more in Chicago, and none in Dubuque, according to your particular marketing needs. You can buy one station or many stations in the markets of your choice. You can buy all day long, or just in the morning. You can buy all year long, or just at Christmas time. And, you can change your copy practically at the last minute to adjust to changing conditions."

Changing pattern

The changing pattern of radio listening is also stressed in the NBC Spot Sales report. "In 1956, less than one-third of all radio listening was accounted for by auto and self-powered sets, today these sets account for almost one-half of all radio listening."

Other points noted by NBC Spot Sales are:

Radio reaches more adults than television every hour of the day from 6 a.m. to 6 p.m.

Since people forget up to 42% of what they learn within just 20 minutes, it's important to reach them last. Radio has a clear superiority in delivering messages closely adjacent to time of purchase.

Spot radio offers the unique advantage of time. "You can actually sell your product at the point of

SPOT RADIO
tailored for your
market-by-market
problems

Selectivity important to advertiser

Tailor your market-by-market use of spot radio, NBC Spot Sales advises. "Put greater advertising pressure in New York, less in San Francisco, more in Chicago"

use: razor blades while shaving, gasoline while driving, food while preparing meals, coffee while breakfasting, sun tan lotion at the beach."

With 50 million auto radios and 72.8 million portable radios, radio is a mobile medium, the presentation reports. "These figures reflect the changed nature of radio. Radio is now a personal medium—the housewife listens while she works, the workingman listens in his car, and since radio is so mobile, it goes to the back yard, the beach, the picnic ground, and wherever people go."

Station list

Stations included in the group by NBC Spot Sales are: WNBC, WOR, WNEW, WCBS, New York; WBZ, WNAC, WHDH, Boston; WGY, Albany-Schenectady-Troy; WBAL, WCAO, WCBM, Baltimore; WRC, WTOP, WAWD, Washington; WRCV, WFIL, WCAU, WIBG, Philadelphia; WBEN, WGR, Buffalo; KDKA, KQV, WJAS, Pittsburgh; WWVA, Wheeling; KYW, WERE, Cleveland; WXYZ, WJR, Detroit; WSPD, Toledo; WLW, WKRC, WSAI, Cincinnati; WMAQ, WBBM, WIND, Chicago; WEMP, Milwaukee; KSD, KMOX, St. Louis; KCMO, Kansas City; WDGY, WCCO, Minneapolis-St. Paul; KLIF, KFJZ, Dallas-Fort Worth; KING, KJR, Seattle; KEX, Portland; KNBR, KSFO, KGO, KCBS, San Francisco; KFI, KNX, Los Angeles, and KCBQ, San Diego. ■

**Interurbio: Linking together of markets through the growth of suburban and exurban areas was researched and defined by J. Walter Thompson Company in collaboration with Yale University and Fortune Magazine. Each Interurbio contains two or more approximately contiguous metropolitan areas with cities of 100,000 population or more, or one city of 100,000 and three cities of 25,000 or more. Adjacent counties must have less than 25% farm population and more than 100 people per square mile.*

Paint Co. heeds tv pitch, increases market

Here is how a West Coast paint manufacturer discovered the efficacy of a regional tv campaign.

Two years ago, KXTV, Sacramento, Cal., approached Benjamin Martin, manager of the Walter N. Boysen Paint Co.'s regional office there, to propose a television campaign. All of Martin's 18 dealers were within the station's coverage area, KXTV officials pointed out, and the cost of reaching consumers would be reduced by purchasing a single medium.

Martin, who had been spending his entire ad budget in print, was reluctant. However, he was interested in commercials suggested by the station and decided to invest a small portion of his print budget in a test campaign.

For the company's spring paint promotion, Martin ordered 20 20-second spots, each incorporating rotating tags for eight of the 18 dealers in his district.

Two weeks later, all eight of the dealers had registered higher sales than the dealers who used only print advertising. For the remainder of 1961 and the first half of 1962, Martin spent an increasing proportion of his ad dollars with KXTV.

In the fall of 1962, just prior to Boysen's annual "one-cent sale" promotion, Martin asked that a schedule of 60- and 20-second spots be outlined and commercials be prepared. He had decided to invest 100% of his budget on television.

Once again, results justified Martin's decision. Sales for the Sacramento area were up a record 22.5% over the preceding year. In fact, nine-month sales for 1962 exceeded 12-month sales of any previous year. Boysen's Sacramento store placed second in sales gains among all Boysen dealers in the West, surpassed only by a Boysen factory outlet. One of the dealers in the region actually ordered more paint during the 16-day fall campaign than he had ordered in all of 1961.

Martin, now completely sold on tv, had this to say: "Television is the most dynamic ad medium in existence. It has strengthened our marketing position and stimulated a new enthusiasm among our dealers."



Commercial prepared by station
Two pictures above are taken from commercial prepared for Boysen by KXTV, feature "one-cent sale" promoted in campaign

Lestoil's gone . . . but spot tv leaders carry on

Colgate Palmolive, Alberto-Culver, General Mills,
Bristol-Myers, Wrigley pace 1962 spot tv gains;
Lestoil drops "top 100" ranking for the first time since 1956

Cutbacks among 1961 spot tv leaders

	1961	1962
LESTOIL PRODUCTS	\$4,662,670	\$1,373,380
HUNT FOODS	4,166,380	1,100,100
BROWN & WILLIAMSON	3,464,840	825,570
PHARMACRAFT	2,767,730	1,151,010
NORWICH PHARMACAL	2,001,210	1,315,710
LOUIS MARX	1,883,810	1,206,600
VIC TANNY	1,732,070	682,380
ATLANTIC REFINING	1,712,290	1,229,190
SUN OIL	1,646,550	1,024,220
WANOER	1,599,690	999,920
JOHN MORRELL	1,583,220	683,170
GOLDEN PRESS	1,539,140	1,292,830
CONSOLIDATED CIGAR	1,484,540	690,270
STANDARD OIL CALIF.	1,440,660	505,540
PEARL BREWING	1,410,920	1,053,700
PIEL BROS.	1,409,790	359,990
SWIFT	1,403,740	974,170
GENERAL MOTORS	1,355,560	1,082,260
SAFEGWAY STORES	1,354,630	1,306,900
PAN AMERICAN COFFEE BUREAU	1,340,930	—
LIEBMAN BREWERIES	1,325,700	280,410
PLOUGH	1,318,910	1,200,590
EX-LAX	1,310,020	1,003,060

Source: Gross Time Billings, TvB-Rorabaugh.

Spot television surged forward in 1962 on the strength of greatly increased spending by a number of major advertisers, the final report for the year, compiled by TvB-Rorabaugh, reveals. Five advertisers alone—Colgate-Palmolive, Alberto-Culver, General Mills, Bristol-Myers, and William Wrigley, Jr.—upped their spot tv usage by \$5 million or more in gross time billings. Only 20 advertisers upped their spending by an amount equal to two-thirds of the \$104 million increase in gross time for all of spot television in 1962.

Last year, figures released earlier showed, spot television total gross time billings were \$721.2 million, an increase of 16.8% over the \$617.4 million reported for 1961.

ID's declining

One trend emerging from the figures was the greatly increased use of announcements. Total for 1962 was \$585,051,000, against \$475,072,000 in 1961. Programs held their own, \$76,855,000 vs. \$76,796,000, while ID's slipped in the overall good year, \$59,305,000 vs. \$65,530,000 for a year earlier.

Of all the notable points in the mostly-glowing 1962 report, one stood out: Lestoil, long the wonder product of spot television, was missing from "top 100" ranking for the first time since TvB and Rorabaugh began their annual reports in 1956. While still spending \$1,373,380 for gross time, Lestoil shifted the major portion of its budget to network television in

1962 (SPONSOR, 25 March).

On the plus side, Colgate-Palmolive registered a billing increase of \$7.8 million to lead all other advertisers. Colgate 1962 figures in spot tv showed \$22,777,820 against \$14,989,170 from the year earlier. Commenting on the expenditures, TvB president Norman E. Cash said, "New management at Colgate, showing renewed strength in developing new products and heavy reliance on tv, is symptomatic of growth. We will be watching with considerable interest the effects of Colgate on other managements as they decide on their futures."

Bristol-Myers, which increased network spending by \$10.2 million in 1962, largest for the networks, made a big jump also in spot tv, going from \$9,586,450 in 1961 to \$14,643,980 in 1962.

P&G the leader

Procter & Gamble, again the leading spot tv user, upped its spending from \$56.7 million in 1961 to \$60.2 million in 1962. Combined network and spot tv gross billings for P&G in 1962 were \$111.9 million.

Another major advertiser of special interest is Alberto-Culver, which added \$6 million to spot expenditures. The jump is even more dramatic compared with 1960, when Alberto-Culver had \$1,242,160 in billings, against \$11,154,990 in 1962.

General Mills wasn't far behind in the two-year period, with \$2,569,810 in 1960 and \$9,670,100 in 1962.

Soft drinks gaining

Biggest spot category was again food and grocery products, with \$188.2 million for gross spot tv time. But the confection and soft drinks bracket, with \$39.1 million in 1961 and \$53.4 million in 1962, was one of the big gainers. Adding strength to this was heavy spending by Coca-Cola and Pepsi-Cola.

In 1962, there were 152 advertisers who spent more than \$1

Tv spot spending by classification

	1961	1962
AGRICULTURE	\$ 1,191,000	\$ 959,000
ALE, BEER & WINE	52,667,000	57,836,000
AMUSEMENT, ENTERTAINMENT	1,722,000	2,140,000
AUTOMOTIVE	17,054,000	23,433,000
BUILDING MATERIAL, EQUIPMENT, FIXTURES, PAINTS	2,081,000	2,568,000
CLOTHING, FURNISHINGS, ACCESSORIES	10,107,000	10,436,000
CONFECTIONS & SOFT DRINKS	39,083,000	53,378,000
CONSUMER SERVICES	18,702,000	23,583,000
COSMETICS & TOILETRIES	59,803,000	74,565,000
DENTAL PRODUCTS	16,868,000	17,314,000
DRUG PRODUCTS	44,143,000	52,545,000
FOOD & GROCERY PRODUCTS	170,988,000	188,224,000
GARDEN SUPPLIES & EQUIPMENT	787,000	992,000
GASOLINE & LUBRICANTS	21,746,000	26,118,000
HOTELS, RESORTS, RESTAURANTS	490,000	721,000
HOUSEHOLD CLEANERS, CLEANSERS POLISHES, WAXES	23,804,000	26,511,000
HOUSEHOLD EQUIPMENT APPLIANCES	4,756,000	5,426,000
HOUSEHOLD FURNISHINGS	2,027,000	2,164,000
HOUSEHOLD LAUNDRY PRODUCTS	48,185,000	57,883,000
HOUSEHOLD PAPER PRODUCTS	7,217,000	10,862,000
HOUSEHOLD, GENERAL	6,073,000	6,946,000
NOTIONS	105,000	274,000
PET PRODUCTS	8,166,000	11,069,000
PUBLICATIONS	3,082,000	2,418,000
SPORTING GOODS, BICYCLES, TOYS	10,979,000	12,541,000
STATIONERY, OFFICE EQUIPMENT	680,000	426,000
TELEVISION, RADIO, PHONOGRAPH, MUSICAL INSTRUMENTS	707,000	675,000
TOBACCO PRODUCTS & SUPPLIES	29,737,000	29,696,000
TRANSPORTATION & TRAVEL	4,873,000	6,828,000
WATCHES, JEWELRY, CAMERAS	2,732,000	3,534,000
MISCELLANEOUS	6,843,000	9,146,000

Source: TvB-Rorubaugh.

million in spot compared with 123 the year earlier.

Other product categories showing big increases were: automotive, from \$17.0 million to \$23.4 million; cosmetics and toiletries, from \$59.8 million to \$74.6 million; household laundry products from \$48.2 million to \$57.9 million; Pet products from \$8.2 million to \$11.1 million, and consumer services

from \$18.7 million to \$23.6 million.

Of the 31 categories, only four showed decreases in 1962 against 1961. They were: agriculture, publications, stationery and office equipment, and television, radio instruments.

(See chart next page for three-year trend of top 100's spending in spot tv.)

Three-year spending trends of 1962's

	1961	1960	1962
1. PROCTER & GAMBLE	\$56,704,290	\$55,084,440	\$60,245,860
2. COLGATE-PALMOLIVE	14,989,170	11,419,230	22,777,820
3. GENERAL FOODS	17,856,170	18,540,740	21,920,550
4. LEVER BROTHERS	18,976,870	16,535,560	19,630,440
5. WILLIAM WRIGLEY, JR.	10,098,750	7,810,220	15,033,020
6. BRISTOL-MYERS	9,586,450	10,169,560	14,643,980
7. COCA-COLA/BOTTLERS ¹	10,745,140	7,810,910	12,375,470
8. AMERICAN HOME PRODUCTS	8,713,090	9,412,110	11,428,750
9. ALBERTO-CULVER	5,150,090	1,242,160	11,154,990
10. P. LORILLARO	8,003,050	8,431,630	9,836,670
11. GENERAL MILLS	4,272,080	2,569,810	9,670,400
12. STANDARD BRANDS ²	8,752,320	7,647,730	9,315,410
13. WARNER-LAMBERT ³	6,732,620	8,751,670	8,155,470
14. CORN PRODUCTS	6,126,570	3,737,550	7,503,480
15. MILES LABORATORIES	7,636,790	8,132,990	7,373,040
16. KELLOGG	5,978,780	5,795,390	7,061,620
17. PHILIP MORRIS	6,374,160	4,149,560	6,955,590
18. JOS. SCHLITZ BREWING	3,353,160	1,884,170	6,602,750
19. CONTINENTAL BAKING	8,535,930	5,879,280	6,320,030
20. CAMPBELL SOUP ⁴	3,366,570	2,525,950	5,971,460
21. PEPSI-COLA/BOTTLERS	4,336,350	3,119,404	5,741,400
22. FOOD MANUFACTURERS	3,682,270	3,651,080	5,367,450
23. GILLETTE	5,062,430	4,031,050	5,320,680
24. FORD MOTOR DEALERS	3,329,700	5,275,570	5,055,030
25. LIGGETT & MYERS	2,845,350	1,542,980	5,044,200
26. AVON PRODUCTS	4,540,460	4,000,240	5,020,560
27. ANHEUSER-BUSCH	4,535,130	3,715,300	4,921,150
28. J. A. FOLGER	4,735,150	4,387,220	4,749,270
29. INTERNATIONAL LATEX	5,323,280	5,591,010	4,587,520
30. GENERAL MOTORS DEALERS	3,165,920	4,350,470	4,531,740
31. PABST BREWING	3,508,490	2,697,950	4,387,330
32. CARTER PRODUCTS	3,872,170	1,938,580	4,264,700
33. RALSTON PURINA	1,959,940	675,540	4,089,570
34. RICHARDSON-MERRELL	2,594,400	2,213,520	4,005,740
35. SIMONIZ	2,846,360	2,472,200	3,940,670
36. PET MILK	1,305,910	73,360	3,867,050
37. CANADIAN BREWERIES	3,216,180	3,033,050	3,735,240
38. CHESEBROUGH-POND'S	1,353,090	1,446,150	3,604,030
39. SHELL OIL	442,180	2,630,660	3,556,560
40. UNITED VINTNERS	2,731,060	1,386,970	3,267,330
41. HELENE CURTIS INC.	1,763,010	903,420	3,091,020
42. U. S. BORAX & CHEMICAL	2,603,750	2,466,580	2,989,580
43. WELCH GRAPE JUICE	2,930,970	2,455,920	2,909,630
44. R. J. REYNOLDS TOBACCO	2,299,740	4,173,570	2,877,880
45. NESTLE	4,718,820	5,679,460	2,828,420
46. MENLEY & JAMES	731,700	2,785,330
47. CHRYSLER DEALERS	1,356,680	1,404,150	2,692,020
48. HUMBLE OIL & REFINING	2,884,190	3,175,400	2,630,740
49. FALSTAFF BREWING	2,555,760	2,403,400	2,600,560
50. HILLS BROS. COFFEE	2,543,510	1,706,010	2,559,810

Source: Gross Time Billings, TrB-Rorabaugh. ¹Includes Minute Maid billings all years. ²Includes Planters Nut billings all years. ³Includes

top 100 spot television advertisers

	1961	1960	1962
51. SCOTT PAPER	\$1,971,020	\$1,503,190	\$2,472,520
52. AMERICAN MOTORS DEALERS	1,274,780	1,464,870	2,407,210
53. AMERICAN TOBACCO	4,237,670	6,056,610	2,353,940
54. ARMOUR	725,570	959,990	2,332,350
55. DE LUXE READING	1,841,780	53,690	2,294,250
56. AMERICAN OIL	2,134,330	2,166,980	2,282,290
57. PHILLIPS PETROLEUM	2,064,900	1,619,830	2,228,800
58. SEARS ROEBUCK	1,237,650	961,070	2,096,330
59. HELENA RUBINSTEIN	1,393,650	1,475,610	2,078,220
60. FRITO-LAY	924,150	768,950	2,071,670
61. E. F. MacDONALD	2,034,240
62. JOHNSON & JOHNSON	565,370	607,230	2,028,980
63. CARNATION	2,979,480	2,056,260	2,014,070
64. SINCLAIR REFINING	1,018,070	44,360	1,987,360
65. PACIFIC TEL. & TEL.	1,757,550	1,697,230	1,987,040
66. E. & J. GALLO WINERY	2,195,310	2,032,500	1,970,740
67. ANDREW JERGENS	2,540,400	2,402,070	1,961,710
68. MATTEL	895,860	198,580	1,961,100
69. PILLSBURY	2,049,150	3,847,110	1,914,370
70. GENERAL ELECTRIC	1,503,080	87,220	1,851,990
71. C. SCHMIDT & SONS	1,669,820	1,238,610	1,837,620
72. FOREMOST DAIRIES	313,170	205,870	1,834,700
73. GULF OIL	780,770	228,690	1,824,470
74. THEO. HAMM BREWING	2,058,460	2,360,690	1,810,900
75. KIMBERLY-CLARK	512,200	89,280	1,810,600
76. F. & M. SCHAEFER BREWING	1,450,440	1,279,320	1,806,490
77. GREYHOUND	1,444,240	1,803,410
78. MAYBELLINE	1,866,060	2,115,950	1,788,010
79. NATL. DAIRY PRODUCTS	1,406,960	1,212,650	1,784,120
80. M. J. B.	1,388,180	1,190,730	1,740,010
81. NATL. BISCUIT	1,529,570	1,321,330	1,712,510
82. BEECH-NUT LIFE SAVERS	1,572,580	1,220,360	1,703,650
83. CHRYSLER	1,112,370	318,060	1,694,500
84. STROH BREWERY	824,070	313,840	1,690,300
85. AMERICAN BAKERIES	1,239,550	1,093,540	1,673,540
86. ASSOCIATED PRODUCTS	759,960	1,834,890	1,667,180
87. STERLING DRUG	3,008,580	2,185,890	1,664,980
88. NATL. FED. OF COFFEE GROWERS OF COLOMBIA	1,465,180	604,880	1,662,750
89. ARMSTRONG CORK	55,240	1,653,020
90. WARD BAKING	1,589,370	437,260	1,652,790
91. PETER PAUL	1,027,220	847,170	1,640,830
92. QUAKER OATS	2,754,440	2,362,270	1,592,430
93. LADDIE BOY DOG FOODS	327,110	34,250	1,550,400
94. J. NELSON PREWITT	1,526,880	725,330	1,548,950
95. REMCO INDUSTRIES	990,210	750,990	1,448,920
96. N. A. PHILLIPS	2,045,830	1,258,750	1,430,560
97. GREAT A & P TEA	1,585,970	1,631,390	1,428,100
98. BRILLO MANUFACTURING	446,960	233,570	1,417,640
99. FELS	809,430	1,319,590	1,408,710
00. TEXACO	267,140	517,580	1,400,760

American Chicle billings all years. *Includes Pepperidge Farm billings all years.

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

Media people:
 what they are doing
 and saying

Rumored along Madison Avenue: The sponsor Open Ear hears that Frank MacDonald, now with DCS&S (New York) will join Cunningham & Walsh (New York) 1 May.

New arrival at Fletcher Richards, Calkins & Holden (New York) as an associate media director is George Kern, who went to the agency from his post as media coordinator at Revlon. Before joining Revlon, he had many years of experience with McCann-Erickson, Lennen & Newell, and Benton & Bowles.

Vacationing Bostonian: Rosemary Rohmer, buyer with Hoag & Provandie (Boston) made New York City a brief stopover for a welcome hiatus on her way to Mexico.

How to get into broadcast buying: Jo Aufiero who joined Fletcher Richards, Calkins & Holden as a secretary, has just been advanced to the post of assistant buyer. She is now assisting Pat McGuinn, buyer for Eastern Airlines; and Jonny John, media buyer for such accounts as U. S. Rubber Footwear (Keds) and National Distillers (Cinzano).

News from the Northwest: Lorraine Robertson, now a media buyer with Guild, Bascom & Bonfigli (Seattle) has been assigned to handle Pacific Northwest Bell, Carling, and Seattle Trust & Savings Bank accounts. She had been a radio-tv buyer with Cole & Weber (Portland).

Switching cities: Alex Podhorzer, buyer at Young & Rubicam (New York), moves to Y&R's Chicago office.

(Please turn to page 44)



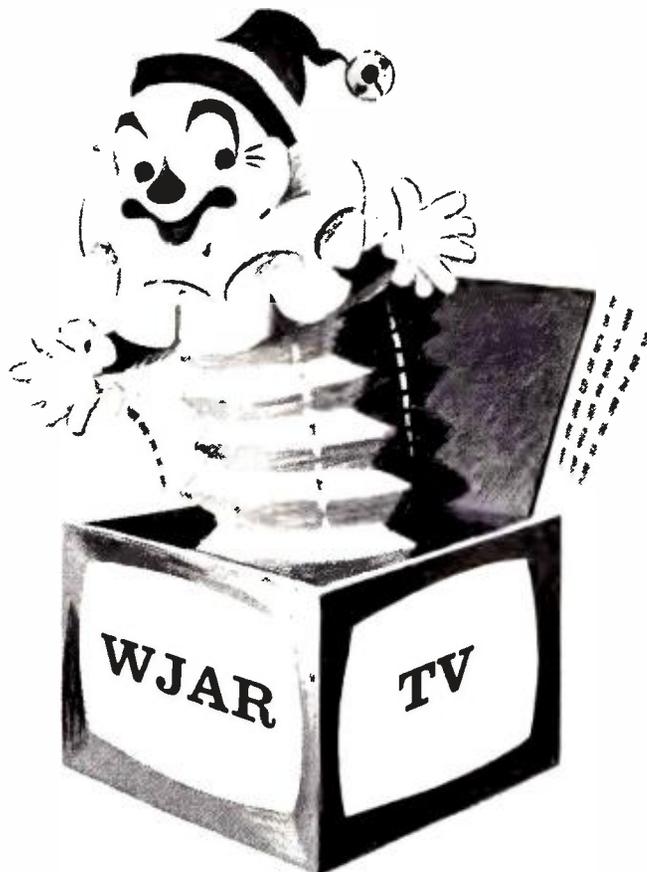
CARTA luncheon laughs with Lescoulie
 Earlier this month NBC's Jack Lescoulie entertained CARTA members with a discourse on "How to Get Into Tv," and how playing an offstage elephant aided his career. Among those attending (l-r) Mike Donovan, BBDO; Mark Becker, B&B; Lescoulie; Jack Morrissey, B&B and Bud Keane, BBDO

THE Jumpingest

MARKET IN TELEVISION



JUMPS 35%



JUMPS 19%

PROVIDENCE MARKET

182,500 Homes Reached
Nov/Dec 1962 ARB
(7:30-11 PM Mon-Sun)

245,600 Homes Reached
Jan 1963 ARB
(7:30-11 PM Mon-Sun)

WJAR-TV

106,300 Homes Reached
Nov/Dec 1962 ARB
(7:30-11 PM Mon-Sun)

125,100 Homes Reached
Jan 1963 ARB
(7:30-11 PM Mon-Sun)

WJAR-TV historically has been PROVIDENCE's leading television station, enjoying a substantial COVERAGE advantage in addition to dominance of metro area viewing.

The addition of the third station has not altered WJAR-TV's leadership. It has, rather, magnified it considerably.

The increases in total viewing to PROVIDENCE stations and, in particular, to WJAR-TV offers strong evidence that viewers who formerly tuned to outside stations, now view PROVIDENCE television.*

**For a detailed analysis of the January ARB report, pin-pointing the dynamic changes that have taken place in the PROVIDENCE television market, contact WJAR-TV or your Edward Petry Man.*

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.

Q.
where
 is there a
\$1 BILLION
FOOD SALES
MARKET
 which is
SELF-CONTAINED
 and best reached by
1 LOCAL STATION?

A.
WHLI sland
 (Long Island's Nassau-Suffolk area)
 More than
INDIANAPOLIS,
CINCINNATI,
CLEVELAND and
DES MOINES
 combined!

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

WHLI 10,000 WATTS
 AM 1100
 FM 98.3

HEMPSTEAD
 LONG ISLAND, N. Y.

*the voice of
 Long Island*

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

REPRESENTED BY GILL-PERNA

TIMEBUYER'S CORNER

Continued from page 42

Over the fence: Ray Muer, switching from buying to selling, joins Blair Radio (San Francisco) as an account exec. He was with Jack W. Runyon (San Francisco) as an account exec and media buyer.

Back over the fence: Robert Guthrie, switching from selling to buying, is now with Wesley Associates (New York) as media director. He was an account exec with Weed (New York).

Guys and toys in New York: Here's the story from Jerry Rettig, buyer at Grey concerned with the Ideal toy account. Seems Ideal shows their new line of toys and new commercials to time sellers every year just before their ad campaign is slated to start. The salesmen are invited to guestimate which of ten toys will be best sellers. This year, three salesmen were right with seven out of ten, pretty good you'll have to admit. Who are these good guessers? Bob Horwitz (Avery-Knodel), Jack Price (WNEW-TV, New York), and Roger Hudson (WPIX, New York). The reward: a selection of Ideal toys.

New media director at Allen de St. Maurice & Scroggin (San Francisco) is Elaine Hodges. Formerly, Elaine was a media department executive with McCann-Erickson (San Francisco).

Living in a world of our own: Imagine, to those neighbors down the block back home, a plan including night spots means painting the town red.

Backstage on the media circuit . . .



Decker: beat the for-sale signs

Ellington (New York) appointed Robert J. Decker broadcast media director about three weeks ago, and a visit to his new office showed Bob already at home, and energetically getting settled, busy with his new chores. A senior broadcast buyer at Ted Bates for 3½ years before joining Ellington, Bob was also broadcast supervisor at McCann-Erickson and media buyer at Dancer-itzgerald-Sample.

In explaining his idea of conducting a successful media operation, Bob says that having well-trained, professional personnel who can keep a constant surveillance in all areas of media availability is most important. He says the truly superior media purchase, especially the broadcast buy, is seldom sold in the normal sense. But it is sought after and bought by the alert buyer before it is ever placed on the market for general sale. Bob is a graduate of St. John's University in New York, where he majored in English literature. He and his wife and daughter reside in Plainview, Long Island, New York.

PEOPLE-AIMED . . . person-to-person radio, "pop-ular" because it hits the mark in the rich Des Moines area. Sharpshooting KIOA sets its sights on listeners . . . and, triggers sales for advertisers. KIOA draws a quick bead on results, because it's "people-aimed." People who listen, like it . . . people who buy it, love it!



KIOA
IS
PEOPLE - AIMED



SON OF
A GUN



<p>THE JOHN BLAIR  STATION</p>	<p>KRMG TULSA, OKLAHOMA</p>	<p>KIOA DES MOINES, IOWA</p>	<p>KQEO ALBUQUERQUE, NEW MEXICO</p>	<p>KLEO WICHITA, KANSAS</p>	<p> robert e. eastman & co., inc.</p>
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★★ The exploding sound in Biloxi was the atomization of hopes of some that Congress would pass legislation ending all FCC programing power.

Rep. Oren Harris (D., Ark.), powerful chairman of the House Commerce Committee, in effect told the Mississippi Broadcasters Association to forget about it. It is worthy of note that no important broadcast legislation has been clearing Congress without the Harris okay.

He said both FCC and broadcasting industry have been walking the "tightrope" between programing in the public interest and censorship. He had criticisms in this connection for both sides. But he said broadcasters tired of the tightrope should consider alternatives carefully.

★★ Elimination of FCC powers to review station performance in the aggregate, Harris told the Mississippi broadcasters, would mean "private interest" rather than "public interest."

This, he added, would inevitably lead to public demand for complete government control over programing, at least for some government-operated stations to meet public needs not met by broadcasters.

In the same speech, Harris gave a preview of the eventual committee report on its rating services hearings. He has already convicted the services of inaccuracy, and has already condemned broadcasters and advertisers for excessive reliance on ratings.

★★ Harris added: "I am not so sure that the Federal Trade Commission, one of the agencies which has jurisdiction in this respect, has done all that can be done."

Further, he cited constitutional provisions about weights and measures as giving Congress power to pass laws regulating rating services.

He warned "if absolute reliance on ratings is what is wanted by broadcasters, networks, producers, advertising agencies and networks, I should like to warn that they are pleading most effectively for the substitution of pay television for free television."

★★ The Federal Trade Commission, "packed" with New Frontier appointments, has disappointed those who expected extreme regulatory zeal.

The pace, in fact, dropped off to nothing after the departure of the last Old Frontier chairman, Earl W. Kintner.

However, change is in the air. Kintner became chairman shortly before Harris probes of regulatory agencies. It was after those investigations that FTC, as well as FCC, began to be regarded in a villainous light by those under regulation.

Now, new Harris hearings—on the rating services—have hit at the FTC in particular. Evidence appears to indicate a stirring at the agency, not only with respect to ratings, but across-the-board. There is every prospect that the crusading spirit will return to plague industry.



"Like, I keep sending the message, but it doesn't get through."

"None of your lip! You've got to press the right buttons to get results."

Key your sales to the television station that's in tune with the entire North Florida/South Georgia regional market. WJXT plays to 307% more homes outside the metro area than the other station and 27% more homes inside Jacksonville itself. With 46 out of the 50 top breaks, and consistent leads in audience, channel 4 in Jacksonville is the button to push for results that are music to any advertiser's ear!

Represented by TvAR

WJXT



JACKSONVILLE, FLORIDA

POST-NEWSWEEK

STATIONS A DIVISION OF

THE WASHINGTON POST COMPANY

INDIES, A NEW FORCE

(Continued from page 31)

ture and a sports station," says gm Mal Klein. "The last three packages from Seven Arts cost us over \$2½ million. In three years, we've spent more than \$1,750,000 on feature films."

Bob Leder, at RKO's New York outlet, says "When it comes to movies, there's nobody that can muster greater financial resources than we do. The independent groups have got the dollar-power, plus a head start in movie programming, plus the inventory."

Feature-film probably comes closest to the indie ideal of programming that's not generally available on the networks. In the medium markets, film can be the most effective counter: KTVT, Dallas-Ft. Worth, is currently getting a 20% share on Friday early-evening, a whopping 45% on its Friday Big Movie; a 43% late-night Friday, and a 28% on Saturday's 10 p.m. show.

It's this kind of rating record that Detroit's CKLW is shooting for: the station last week began slotting late-'50 features at 7:30 p.m. on Tuesdays. The Michigan indie already has Movie Museum, (silents and early talkies) on twice-weekly latenight, and has done well with an offbeat category, Nightmare Theater, late on Fridays.

Room for experiment

Even when the product is a can of motion picture film, there's room for a good deal of experiment in the manner of presentation. San Francisco's KTVU double-slots the the same movie Sunday and Monday evenings; has gained consistently ratings over the past three years.

Not everybody likes to rely on movies. In Minneapolis, indie WTCN ran a 7:30 p.m. film for 1½ years, then dropped it in January this year in favor of new off-network material plus a re-run of veteran Sea Hunt. Station still runs a 10 p.m. show, however, which Howard Coleman reports is sold out.

This Minnesota outlet went it alone in April, 1961, in a switch from ABC to indie operation that had the industry guessing. Accord-



Mills and muletas

Kaiser Steel sparks well for KTTV Los Angeles; KPHO's Wallace show sterner mettle for Phoenix program

ing to Coleman, WTCN's staff actually increased after the switch; local-live and special-events programming increased several times—"a Time-Life Broadcast policy not to reduce to the status of a movie house but to run a fully mounted local operation."

Hubbach likes 'B' films

A different view of the problem is expressed by William Hubbach, of KATU, Portland. He says it isn't always the big movies which attract: He's found the "so-called B picture has tremendous family appeal; their success is not surprising because tv has replaced the neighborhood movie house."

The Oregon station doesn't run its movies under a generic title (*Late Show*, etc.) but finds greater success in promoting them under a specific title and theme: Attack (war films), Science Fiction Theater, and so on. It may have point here which is generally applicable: if New York's experience is any gauge, the promotion of a specific film can reap a flock of ratings.

Hefty promotion

An outstanding example of this policy was WOR's promotion of *Hercules*: 800 tv and radio spots on its own facilities, plus 140 promos bought on other New York channels. In addition to suburban newspaper coverage (the big dailies were still out on strike), Hercules flexed his muscles from 3000 posters; leered at the ladies from 50,000 Schrafft's menus, and was further exposed in 500 supermarkets and 30 tire dealers.

Upshot was that when the epic

film finally hit, in a *Big Preview* on Friday evening, it overwhelmed all competition by scoring a 35.1 average quarter-hour rating and a 46.1 share of viewing, according to Nielsen.

In its 7:30 to 9:30 p.m. slot, the movie faced strong net competition: its rating exceeded the combined total of all three network stations in the area.

Single sales success

Most independents can point to similar, if isolated, successes in prime-time programming and promotion. There's one other area where continuing progress is made, though perhaps not so dramatically. It's the region of sales & service: a number of independent groups in recent years have found advantage in self-representation, and their example has been so compelling that at least one individual station has set up its own national sales organization.

For KTTV, in Los Angeles, the result has been an increase of national business, within the past year, of around 50%. The station's force, led in the East by Frank A. Browne, has four salesmen in New York and three in Chicago, plus supporting staff. Browne readily admits the formula will probably work only for a leading station in a major market; given those conditions, any station should do better with its own staff than through a rep.

Chicago's WGN—perhaps the most prestigious of all independents—has repped itself in the New York market for many years, and station manager Ben Berentson

WHAT THE ADVERTISER CAN GET FROM AN INDEPENDENT STATION

Because most independent stations are necessarily located in multi-station markets, they face the stiffest competition. But because the indie is competing in a large market, he's of interest to the national buyer. Here's why some of these operators believe they're a good bet for the timebuyer:—

"Our greatest success lies with advertisers, national or local, having a real product or service to sell who do check where their sales come from . . . it's imperative we supply measurability and literally move merchandise."—KPLR-TV, St. Louis.

"Knowing an independent cannot economically be "number one" station, we program for minority audiences . . . our late movie, live sports programming and live western music are effective."—KTVW, Seattle-Tacoma.

"Strong programs backed by strong promotion. In a six-week period this year we placed 133 newspaper and magazine ads, 600 radio spots, thousands of on-the-air promotion announcements, and more than 50 giant bus posters which criss-crossed the entire area."—KTLA, Los Angeles.

"Since the spot advertiser can buy only a limited number of chainbreaks, the independent with an attractive cpm (regardless of rank in the time period), can offer the advertiser: As good a buy as a higher rated network show on cpm."—KTVT, Dallas-Ft. Worth.

"We can experiment, which the nets cannot do because of their huge financial risk."—KTVU, San Francisco.

"One of the important ways for an indie to keep its call letters in front of the public and the clients is to go after all possible special events."—WTCN, Minneapolis-St. Paul.

"No gambling on the fluctuating popularity of a single, high-priced network adjacency."—WTTV, Indianapolis.

"We secure more than our share of spot tv, through local and national timebuyers, by offering—along with excellent spot plans—an outstanding and aggressive merchandising and sales promotion department."—KPHO, Phoenix.

"Independent status allows us to reflect the changes in composition of the audience throughout the day. We schedule family-appeal shows in early evening, against network news. Later, as teenagers and children diminish, we program our news and entertainment shows of a more sophisticated and mature nature."—KATU, Portland.

"We bring, to the vast Spanish-speaking population, Latin America's highest-rated tv programs."—KWEX, San Antonio.

"Though not pulling the blockbuster ratings in prime time, the indie can offer prime minutes at a realistic price and one which allows the advertiser greater frequency for his money."—KTTV, Los Angeles.

says there's no doubt that he gets a bigger share of the national dollar, and also that the stature of the station is heightened.

In today's market, the lesson appears to be that effort in any area—programming, promotion, sales—can richly repay an independent station. It's because an effort is being made by so many stations that they've become an important marketing tool.

The vivid, if biased, summation is given by Bob Leder: "When I took over my station four years ago it was a marginal operation. Now, the tail is wagging the dog. We fight sharper: we can really compete against the fat cats at the nets, who thought they had a license to steal. . ."

COMMERCIAL CRITIQUE

(Continued from page 24)

of competing brands, is hardly calculated to earn the Montclair jingle the reputation of being musically up-to-date. Let alone "modern" like it says in the copy.

Enlivening the air in Cincinnati these days are some good commercials for the Tresler Oil Co.: "It's Tresler Comet today in Cincy, the big high-spirited gasoline." This is a local advertiser whose agency, J. S. Freedman, isn't afraid to buy talent and produce their material in one of the major production centers, New York. Pleasant to hear, with a nice driving sound from the band, and some good singers. These commercials should justify the expense and please all concerned, including the most important person of all . . . the listener.

Anybody driving out West would be doing a kindly act by giving a lift to that Indian in the Buick commercial. I feel the time is long overdue for his return to the reservation.

Selling and Compelling

Doublemint Gum: *Imagination surrounds the 'twin' idea. The right tune for "double your pleasure, double your fun," and the right gals to sing it, sell Doublemint gum in a wholesome and likable commercial.*

Budweiser Beer: *The 'Glenn Miller treatment' and the warmth of the female vocalist, nicely musicalize the message "This calls for Bud."*

Up periscope on packing, or— you should tell book by cover

An aura of peering and probing pervaded the mainstream of the ad world last week as industry luminaries in New York, Chicago, and Washington turned their attention to the highly charged problem of deceptive packaging.

An independent industrial designer in New York cheered the imminent obsolescence of the "anonymous jumble of flotsam and jetsam packaging"; an advertising executive told a Chicago conference that many packages reveal "contempt for the intelligence of the consumer"; and the general counsel of the 700-member Assn. of National Advertisers balked at a proposed bill which would give "carte blanche" on packaging "to a few individuals."

Where all would agree: the newly-sophisticated consumer is on guard against charlatanism in product packaging.

Gerald Stahl, who heads up his own design firm in New York and deals daily with both the artistic and advertising values of packaging, points to a de-emphasis on over-glamorous packaging which has "mised many an advertiser down the super-slick path of graphic gadgetry, gaudy color, and pretentious settings." As always, says Stahl, graphics and copy must constantly be fresh and creative but now they must also help project product distinction and value plus manufacturing reliability.

Stahl predicts a saner marketplace where "instead of coyness and superficiality we will see reports of valid information—such as product weights, ingredients."

He takes a less favorable view, however, of the relationship of packaging to advertising. A managed program should make it possible to sell the total corporation

simultaneously with individual product lines. Advertising repeats the same visible corporate and brand identification carried by packages and, in turn, packaging supports advertising messages, reminding buyers of both the ad claims and the company standing behind these claims. As logical as this technique seems, claims Stahl, the majority of corporations still fail to execute visual criss-cross marketing between advertising and packaging. Thus many marketing executives unwittingly authorize the expenditure of millions of dollars to contradict the corporate, product, and brand messages they spend other millions of dollars to promote.

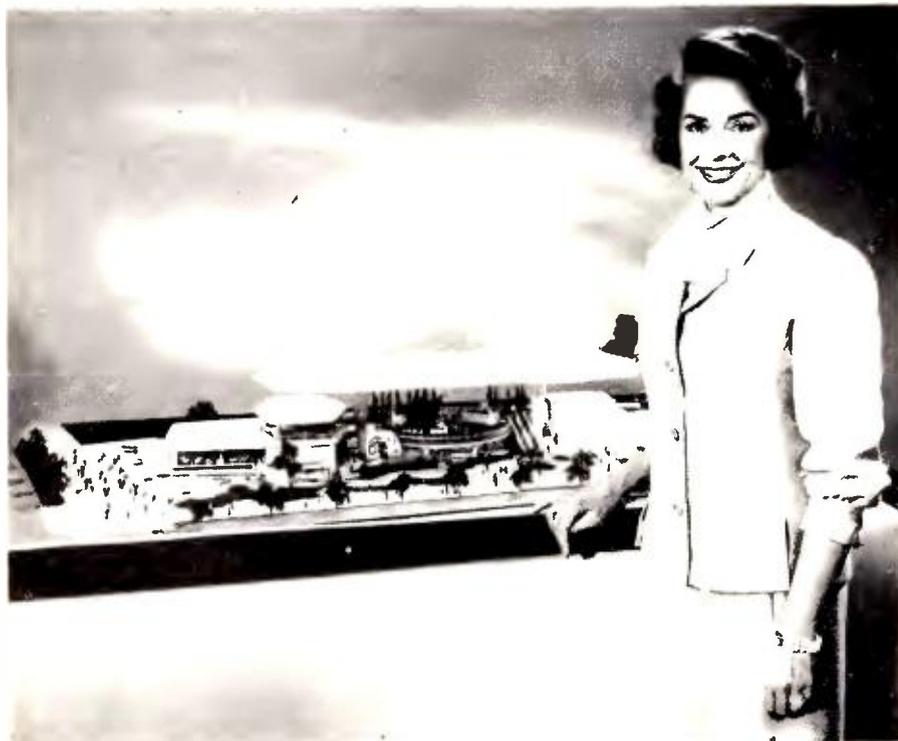
In the Mid-west, the American Management Assn. held a packaging conference in Chicago which proved a platform for agencies and advertisers.

A speech prepared by Ernest J. Hodges, senior vice president of Guild, Bascom & Bonfigli, unexpectedly taken ill, was delivered by GB&B's client Robert L. Eskridge, advertising and promotion director, Ralston division of Ralston Purina.

Eskridge quoted Hodges' discontent with packages which although successful in design or shape fail in the area of communication as symbols which may have different meanings than those the manufacturer intended, and pointed to "Giant Size" soap packages weighing 3 pounds, 7 ounces vs. a "King Size" which weighs 5 pounds, 12 ounces. He termed the kind of packaging which "prostitutes the language with words like New, Magic, Miracle, Spectacular, Best" and miscalculates known weights and measures a "meta-contradiction." That is, a communication which contradicts its stated purpose by conveying a non-verbal meaning opposite to what it was supposed to do.

Speaking for himself, Eskridge advised management to "give your creative people their heads as creativity is the key to successful packaging."

Opinions differ on the ethical



Jinx issues tv call to the fair

As the 1964-65 New York World's Fair draws near, exhibitors are turning to tv to promote attendance and the American Gas Assn. is no exception. Jinx Falkenburg, tv spokeswoman for the industry, will give tv viewers look at \$5.5 million Festival of Gas pavilion on 'Dick Powell Theatre'

state of packaging, if and from where, the improvements should come. But when the rest of the talking stops, say observers, the final word will come from Washington, D. C., where at present a Senate Judiciary Subcommittee is taking a long, hard look into the Hart Bill on packaging and labeling.

The bill, which would strengthen the regulatory functions of the FTC and the Food and Drug Administration, is "amorphous," according to ANA counsel Gilbert Weil, and is subject to varying interpretations. It would also "empower, if not command, administrative agencies to relegate consumer products to a sort of G.I. packaging, severely inhibiting product and package individuality and innovation." Weil warned that manufacturers might not be able to market-test experimental designs without government permission, involving lengthy public hearings which would tip off competitors. The bill would also preclude promotional gimmicks including cents-off labels, twofers, and coupons distributed with products. Weil went on record saying that the bill would "grant absolute power to the FTC to compel whatever affirmative disclosures on the label please it, free of judicial review."

Mammoth agencies to die says head of one of tops

The days of the mammoth advertising agencies are numbered, as quality control becomes much too difficult for them to handle, predicts David Ogilvy, board chairman of Ogilvy, Benson & Mather, 22nd biggest agency in the nation. He also sees more agencies moving out of Manhattan and into the country.

Speaking at last week's awards banquet of the Advertising Writers Association of New York, Ogilvy also forecast lower salaries "with some sort of pension set-up" for copywriters, who he said are now "being paid much higher than need be," with most having "a short life but a merry one."

Ogilvy, who began his advertising career as a copywriter, suggested copywriters contribute about 5% of their annual salary into a fund

which would be used for those in need when they reach "the point of no return." AWANY president Gerald Miller said his organization would take this matter up in the near future.

Continuing to look ahead, Ogilvy said that in ten years agencies will have to learn to work with pictures than words and, as the public becomes more aware, advertising will become more factual. Within five years, he added, "every account will be on a fee basis," but agencies will also be doing more "charity work."

He also sees more copywriters rising higher in agencies (there are now three top ones headed by copywriters): a need for more "reformers, mavericks, and iconoclasts"; and better hiring procedures so "less firing will be required." And, Ogilvy predicts less commercial interruption of tv programs, which he called "the most artless" form of advertising.

Ogilvy, who was inducted into the Copywriters Hall of Fame at the dinner, presented the awards. Gold Key winners are:

Tv—Jerry Gerber of Young & Rubicam, for Goodyear snow tires (VPI Productions); radio—Peter

Nord of Hicks & Greist, for La Rosa Marinara Sauce; trade—Evan Stark of Daniel & Charles, for WABC-FM; posters—Paula Green of Doyle Dane Bembach, for Goodman's Noodle Soup; magazine—Bob Oksner of McCann-Marschalk, for Chun King; all type (magazine)—Judy Blumenthal of Gilbert, for Berlitz; small space (newspaper)—Monte Gherlter of Papert, Koenig, Lois, for Harvester Cigars; newspaper—Hank Seiden and Dick Fitzhugh of McCann-Marschalk, for Schrafft's Restaurants.

Slide rules too sterile to gauge tv ads: Niles

The "slide rule, strictly hard-sell approach" seems to be emerging as the "new era" in tv advertising, and Fred A. Niles, president of the commercials production house bearing his name, isn't looking forward to it. He says this is due to the arrival of "the day of researched advertising, which presents many problems for those involved in the creative side of commercial production."

Speaking at the annual award dinner of the Women's Advertising



Sponsors whisked to Washington for "first ball"

WTOP laid the red carpet for sponsors of the Washington Senator broadcasts, including a private flight to the Capital on Opening Day in station's new Martin 404 plane with cocktails and lunch en route. Here (l-r): Ralph Armstrong, General Cigar marketing dir.; Lloyd Dennis, Jr., station v.p., gen. mgr.; William L. Karpf, Ballantine franchise dir.; Young & Rubicam promo. dir. Perry Moran

PEABODY WINNERS

UN Ambassador Adlai E. Stevenson, who last week received a 1963 George Foster Peabody tv award, took the opportunity to turn about a famous Newton N. Minow phrase. Said Stevenson: "Tv is a vast and excellent medium . . . a greenland where thought and purpose can flourish."

Joining in Stevenson's praise was Random House president Bennett Cerf, chairman of the awards, who noted that "there should be fewer awards and more shows that deserve them. We don't need to apologize anymore for the trash on tv; we should highlight the good things."

Award winners are:

Television news: Walter Cronkite, CBS. Television entertainment: DuPont Show of the Week, NBC, and Carol Burnett, CBS. Television education: Biography. Television youth and children's programs: Exploring, NBC, and Walt Disney, NBC. Television contribution to international understanding: Adlai Stevenson Reports, ABC. Television public service: A Tour of the White House with Mrs. John F. Kennedy, CBS. Locally produced television: Elliot Norton Reviews, WGBH-TV, Boston; Books for Our Time, WNDT, New York City; and San Francisco Pageant, KPIX-TV (WBC). Radio news: WQXR, New York City. Radio entertainment: Adventures in Good Music, WJR, Detroit, and The Eternal Light, NBC. Radio education: Science Editor, KNX (CBS), Los Angeles. Radio youth and children's programs: Carnival of Books, WMAQ (NBC), Chicago. Special award: William R. McAndrew and NBC News. Special award: TIO, NAB, for study resulting in For the Young Viewer: Television Programing for Children . . . at the Local Level.

Club of Chicago, Niles said this may well mean the abandonment of "imaginative concepts, new ideas, and fresh approaches used thus far to capture viewer attention." He added that the transition has already begun in diverting the \$50 million spent annually on tv commercials in this country.

"In the past," Niles said, "advertisers produced as many as eight or ten or 12 commercials for a single tv campaign. Now, while as many as five, six, or seven spots may be produced initially, from the series maybe two, three, or only one survives the research mills to appear on tv screens."

He believes this trend can be laid to the giant advertisers with massive investments annually in the medium. "Although this research is genuine and ultimately good for the advertiser at point of sale, I wonder what viewer reaction will be when advertisers concentrate their sell by repeating the same commercial over and over again?"

However, Niles expressed hopefulness for continued creative ingenuity in advertising: "As long as people such as Fairfax Cone, Ros-

ser Reeves, and Stan Freeberg continue to express their diversified viewpoints on approaches to advertising effectiveness, the industry may not be doomed to the sterility of a science."

Falstaff seeks to split nat'l account from DFS

Western advertising agencies have been alerted that Falstaff Brewing Corp., the nation's fourth largest, is interested in splitting its national account now handled exclusively by Dancer-Fitzgerald-Sample's New York office. Billing in excess of \$8 million a year is involved.

DFS has handled Falstaff, headquartered in St. Louis, since the 1930's. Other breweries are located at San Jose, El Paso, Galveston, New Orleans, Omaha, Ft. Wayne.

Although Falstaff ranks fourth nationally in sales, it has found California a tough nut to crack, being in seventh place there. Falstaff was once the West's major tv radio sportscast sponsor, with coverage of the San Francisco baseball Giants and football 49ers, and the Los Angeles football Rams. How-

ever, last year it shifted to outdoor and spot radio as prime media, with supporting tv spots, plus network participations in *Sing Along with Mitch* and *Baseball Game of the Week*, both nationally as well as in the West.

The San Francisco DFS office has performed only minor service on the Falstaff account the past several years and, if the account should be split, it probably would not affect personnel at that office. Falstaff's western region is based in Denver and the marketing region covers California, Nevada, Hawaii and the Rocky Mountain states.

Advertisers must join admen's fight: Banzhaf

There are abuses in the advertising industry, but to condemn an entire profession or industry because of these abuses is "like cutting down a fruit tree because there are some dead, non-productive branches," says Armstrong Cork advertising director Max Banzhaf, who urges advertisers to take the lead in educating the public on the importance of advertising to our economy.

Stressing that advertising must strengthen its public image, he said that "too many people have misconceptions about advertising

TvB Sales Clinic Dates

1 May	Cedar Rapids Bristol
2 May	Raleigh Washington, D. C.
3 May	Davenport Durham Baltimore Huntington
6 May	Texarkana
7 May	Shreveport
8 May	Dallas-Fort Worth
10 May	Oklahoma City
13 May	Tulsa Binghamton Nashville Lincoln
14 May	Utica Omaha
15 May	Houston Evansville Sioux City

and business in general. We must learn what their concepts are, and then seek remedies to correct them. Advertisers cannot do everything in this field, but they can do something and must do something."

Banzhaf applauded the activities of Public Information Committee on Advertising, organized to refute charges against advertising. He said PICA, guided by responsible people deeply concerned with these attacks, is not concerned if the public likes advertising or not. "They just want to be sure the public does understand advertising's importance, and at the same time gains some knowledge of our free enterprise system."

He told a meeting of the Eastern Industrial Advertisers that with today's mass communication and centralized government, "attacks on advertising could lead to regulations which would shackle our competitive system. Our fears may be groundless, but we must admit that it could happen."

Time pages 'cover guys' from ad, b'cast fields

A number of advertising agency and broadcasting executives, as well as tv personalities—all of whom have appeared on the cover of *Time* magazine—will be among the some 300 newsmakers attending a dinner on Monday (6 May) in the Waldorf-Astoria, marking the magazine's 40th anniversary.

The ad execs, who all appeared on the 12 October cover last year, are Harry A. Batten (chairman, N. W. Ayer & Son); Charles H. Brower (president-executive committee chairman, BBDO); Leo Burnett (chairman, Leo Burnett Co.); Fairfax M. Cone (exec committee chairman, Foote, Cone & Belding); John P. Cunningham (exec committee chairman, Cunningham & Walsh); Robert M. Ganger (chairman of board and exec committee, D'Arcy Advertising); George Gribbin (chairman, Young & Rubicam); Robert E. Lusk (chairman-chief exec officer, Benton & Bowles); David M. Ogilvy (chairman, Ogilvy, Benson & Mather); Norman H. Strouse (president-chief exec officer, J. Walter Thompson).

Broadcast execs, and the dates they appeared, are: David Sarnoff

(RCA chairman), 15 July 1929; Robert Kintner (NBC president), 16 November 1959; William S. Paley (CBS chairman), 19 September 1938; Frank Stanton (CBS president), 4 December 1950; James C. Hagerly (ABC news v.p.), 27 January 1955; LeRoy Collins (NAB president), 19 December 1955.

Broadcast personalities include: Milton Berle, 16 May 1949; Richard Boone, 30 March 1959; Bob Hope, 20 September 1943; Danny Kaye, 3 February 1941 & 11 March 1946; Jack Paar, 18 August 1958; Ed Sullivan, 17 October 1955.

Sizing up metaphysics

Talk of anachronistic admen, the man who handles the copy for Celanese Fibers at Ellington & Co. is being likened by literary critics to Dostoyevski and Hawthorne. Subject of the acclaim is Daniel Stern, whose fourth book, "Who Shall Live, Who Shall Die," was recently published by Crown.

The hard-working copy supervisor says his book took three years of writing during lunch hours, evenings, and weekends. Although he'd rather not talk about it, the

WQXR, America's No. 1 fine Music station, now wins Peabody Award for News coverage



Twice before WQXR has won George Foster Peabody Awards, broadcasting's highest honor, for the excellence of its musical programs. Now WQXR has been awarded a coveted Peabody "for outstanding news coverage during 1962."

This year's award also commends WQXR for its news service during the New York newspaper strike:

"Consistently excellent in its news coverage at all times, WQXR merits special praise for

lighting a candle in the darkness every night during the New York newspaper strike with its concise, authoritative digest of the day's news."

WQXR's format of fine music and New York Times news not only wins awards—but attracts the largest quality radio audience in America... 1,214,000 families so loyal to WQXR they are not effectively reached by other broadcast media.

We're proud of our Peabody awards... our loyal audience... and our record of success for our advertisers.

If there's anything we can do for you, we'd like to hear from you.

Radio station of The New York Times

WQXR

1560 AM 96.3 FM

229 W. 43rd St., New York 36, N. Y.

mid-thirtyish bachelor has quite a literary background: his first published piece, a short story, appeared in 1952, was followed the next year by a novel, "The Girl with the Glass Heart." He has since written three other novels, a Warner Bros. script, some of the American Heritage tv spectaculars, and the early *Kraft Theater of the Air*. In his spare time? He plays string quartets!

Agency appointments: Artistic Wire Products Co., manufacturer of housewares specialties to Weiss & Geller . . . Lady Elgin Diamond di-

is available (before 15 June publication) for \$39.50 by sending check to Who's Who in Advertising, Inc., 111 Fourth Avenue, New York 3. More than 1,000 pages include 10,000 up-to-date biographies plus a feature section, The Advertising Hall of Fame, devoted to biographies of the pioneers in advertising. After publication the book costs \$50.

Distinguished company: David C. Stewart represented the business community at the 21 April dinner of the American Nobel Memorial Foundation. The Kenyon & Eck-

with the E. J. Noble organization with which it had a partnership in Latin America. Noble and his associates will operate offices in Mexico City, Panama, and San Salvador, while Y&R will retain offices in Puerto Rico and Venezuela under its own name.

On the lighter side: The National Cartoonists Society has volunteered its services to The Advertising Council and its members stand ready to contribute art and copy to any of the programs conducted by the Council.

New agencies: Philip Stogel at 286 Fifth Avenue, New York. Among the clients are B. T. Babbitt's Quickee division and International Electronics Corp. . . . Tri Inc., with offices in New York (241 East 82nd Street) and Paris and plans for a Los Angeles branch by 1 July. Richard C. Hollander helms the New York operation and Claude Rispaud the Paris branch . . . Braverman/Mirisch/Balanger located in suite 207 in the City National Bank Building at 9229 Sunset Blvd., Los Angeles. Telephone number is BRadshaw 2-8608.

Families for hire: The Hartford Family Research Bureau consisting for 500 families classified in all pertinent categories, now available to broadcast media and consumer product manufacturers. The Bureau offers a consumer test panel "with the accent on speed and flexibility at reasonable cost." Address is Box 177, West Hartford, Conn.

New name: Advertising & Public Relations Consultants, Inc., Pittsburgh, in the interests of simplicity, now called Carlton Advertising.

Relocating: United States Borax & Chemical executive and administrative offices, previously scattered in four separate locations, now consolidated in the new U.S. Borax Building on the corner of Wilshire Blvd. and Westmoreland Avenue in Los Angeles . . . Gulf Oil Corp. moving to 1290 Avenue of Americas, New York 19, effective 1 May. Phone number is JUDson 2-3300.



National ad award for Boston station

Al Korn, ad director of Boston's WNAC, receives an Award of Excellence from the National Federation of Advertising Agencies for his station's "Swiss Vacation" outdoor and subway posters. Left to right are Lionel LeBlanc, exec v.p. of Arnold & Co., agency for WNAC; William Morton, president of the Advertising Club of Boston, making the presentation; Korn; and William McCormick, station president

vision of Elgin National Watch Co., to Taplinger, Gladney . . . WORL, Boston, to Daniel F. Sullivan . . . *Family Circle Magazine* to McCann-Marschalk, effective 1 July.

Who's Who: What the ad world has been waiting for—a biographical directory of key advertising people in industry, retailing, agencies, media, and related fields. It's appropriately enough called "Who's Who in Advertising," it's published by Haire Publishing Co., researched and compiled by former *Printer's Ink* editor Eldridge Peterson, and

hardt president shared the speakers rostrum with: Dr. Robert Oppenheimer, recent winner of the Fermi Award, Sir Muhammad Zafrulla Kahn, president of the UN General Assembly, and Colonel John Glenn.

Divorcement: Beech-Nut Life Savers, Inc. terminated its association with Young & Rubicam because of a difference in marketing philosophy. Up for grabs are the baby foods, chewing gum, and life savers. A small select group of agencies have been invited to bid for the account . . . Y&R also breaking up

Mergers: Interpublic's newest subsidiary is McDonald Research Ltd., Canadian market and broadcast audience research firm . . . Rivkin-Tigler Corp. and Fried Advertising combined to form Tigler-Fried. Offices are at 4 East 52nd Street, New York.

New Ward subsidiary: Ward Baking Co. plans a new subsidiary which will offer franchises of its animated cartoon trade character Elmo Topp to non-competitive manufacturers on an exclusive basis. Elmo Topp Enterprises will offer to interested advertisers participation television spots in a proposed daily, 15-minute animated adventure series starring Elmo Topp. The character, which has been used exclusively over the past four years on Ward Lucky Cakes commercials is credited with increasing sales of the snack product an average of 19% a year in the 16 major markets where the product is advertised. Ward has been market testing an Elmo Topp Bread and plans this summer to market Elmo Topp hamburger and hot dog rolls.

Extra curricular activities: Edward L. Bond, Jr., president of Young & Rubicam, is chairman of the advertising and public relations division of the New York City Cancer Committee's 1963 April Cancer Crusade . . . Walter Hobbs, advertising manager of the baking division of American Machine & Foundry, has just been elected president of the Greater New York Alumni Assn. of Alpha Delta Sigma, national professional advertising fraternity.

Moving: Herman A. Braumuller, Jr., and Theodore W. Schumacher to media department, N. W. Ayer, Philadelphia.

John Lorick elected a vice president of SSC&B.

Samuel L. Rosenfeld to new products coordinator, Lehn & Fink Products Corp.

Russell B. Cross to art director of Weston Associates.

Joan Chamberlain to vice president and copy supervisor, Dancer-Fitzgerald-Sample.

F. Douglas Tillet to head of the

tv/radio production department at VanSant, Dugdale.

Beryl Seidenberg, media director of Smith/Greenland, elected vice president and member of the plans board.

Thomas Viscardi to newly-created post of media manager of General Cigar.

George Olden to vice president and senior art director, McCann-Erickson, from BBDO.

C. James McNutt to assistant general sales manager, Cambell Soup. Budd Schulberg to assistant advertising director, Manhattan Shirt Co.

Robert E. Jacoby to DCS&S as vice president and account supervisor in Bristol-Myers group.

Dale Kreachbaum to Gutman Advertising Agency, Wheeling.

Edward Gori and Donald L. Lauve to the copy department of the N. W. Ayer, Philadelphia.

Sponsored sports: what's happening in a giant tv industry

From the baseball diamond to the bowling alley, television cameras zoom the action to the viewer, while sports sponsors confidently count the returns. A full report on sports programming and what it means to the advertiser.

NEXT WEEK IN SPONSOR

Mort Yanow to director of advertising of Bayuk Cigars, succeeding Magnus Hendell, recently appointed director of marketing.

Michael J. Marino to production supervisor for Newman-Martin.

Timothy J. Stone to SSC&B as supervisor for special services on American Tobacco account.

Arthur D. Newell to D. P. Brother as copywriter for automotive accessory accounts.

Michael Haley to art director of Chirurg & Cairns, New York.

Charles Mauer to national service manager for Sony Consumer Products division.

Ivan Terry Galancy to associate creative director, Leo Burnett.

George Kern to Fletcher Richards, Calkins & Holden as associate media director.

John V. Burns to director of products and Norman Franks to director of plant operations for Alberto-Culver.

Robert E. Eastright to vice president and creative director of The Wesley Associates.

John R. North to new post of computer products sales manager; George S. Shoaf to northeastern regional manager; and Thomas W. Harleman to midwestern regional manager, all for Ampex Corp.

J. Hugh E. Davis to account supervisor of SSC&B.

Richard Schoch to vice president of Compton.

Barbara Wilkens to vice president in charge of radio and television for The Softness Group, advertising-promotion-publicity firm.

Edward R. Corvey, divisional vice president for marketing of American Machine & Foundry, elected a vice president of the company.

Lawrence E. Black to new products and sales promotion manager of General Foods' Franklin Baker Coconut operation.

William J. Reese to director of sales promotion for Ideal Toy Corp.

Robert O. Jaynes to account executive at Opinion Builders, wholly-owned subsidiary of Meldrum & Fewsmith.

Stan Holmes to account representative in the public relations division of The Rumrill Co.

Robert C. Blumer to vice president of Fuller & Smith & Ross, Cleveland.

Donald H. Price to account executive of McCann-Erickson, Los Angeles.

Ann Jacobson to the art department of Wermen & Schorr.

Elaine Whalen to director of broadcast media at Altman, Stoller, Chalk Advertising.

Ted Nelson to director of the enlarged radio-television department of Diener & Dorskind Advertising.

CBS radio biz ahead of all '62

CBS Radio currently has more business on its books for 1963 than it had for the entire year of 1962, and "it looks like we will almost certainly top our dollar volume for any one of the four preceding years," predicts president Arthur Hull Hales. Reasons he gives for the network's success are:

"Enthusiastic advertiser acceptance of our switch from five-minute newscasts to ten minutes on the hour," the "box office click" of the *Dimension* concept, now at 63 broadcasts a week; and that CBS "is the only radio network with an ambitious national ad campaign in major consumer magazines to attract more audience and more advertisers. We have scheduled more than a million dollars worth of space since our campaign started a year ago."

Hayes said sponsor participations in the news-on-the-hour broadcasts and in *Dimension* have absorbed over 90% of the availabilities in those programs. In addition, CBS is "completely SRO" in the following programs:

Allan Jackson's morning reports; Garry Moore; Lowell Thomas; the five-evenings-a-week programs—*It's Sports Time*, with Phil Rizzuto, and *Worldwide Sports*, with Chris Schenkel; Robert Trout's seven Sunday news broadcasts; Allan Jackson's five on Saturday; Jack Drees' ten weekend sports reports.

Hayes also notes that many new advertisers were attracted to CBS Radio in 1963 that didn't use the network in '62. They include American Express Co., Campbell Soup Co., Champion Spark Plug Co., Chemical div. of Studebaker-

Packard, Chemway Corp., Chrysler Corp., Church & Dwight Co., Florists' Telegraph Delivery Assn., General Electric Co. Lamp div., General Mills, General Motors Buick div., Hires Beverages, Kellogg Co., Miller Brewing, Millers Falls Co., Minnesota Mining & Mfg., Morton House Kitchens, Norwich Pharmacal; Pro-Phy-Lac-Tic Brush div. of Standard Oil of Ohio, Salada-Junket, Sardeau, Inc., J. M. Smucker Co.; Texaco, Inc.

NBC pages mag buyers

Network tv advertisers are being pitched by NBC TV to pick up participations in a new magazine-concept news show slotted for late Sunday afternoon beginning 13 October. Titled *Sunday*, the 5-6 p.m. program will cover the week's developments in national and foreign affairs, music, art, science, medicine, books, sports, motion pictures, and the theatre.

The program will regularly feature Frank Blair introducing each segment; NBC White House correspondent Ray Scherer; NBC News Washington correspondent Robert Abernethy; sports reports by Joe Garagiola, and the week's outstanding feature from the daily *Today* show.

On a less regular basis, segments will have Cleveland Amory visiting the world's outstanding resorts; Aline Saarinen reporting on art and architecture; Edwin Newman with a feature story from New York, and NBC's foreign correspondents with stories on the countries they're in.

Job well done, says NCA

The entertainment industry came in for a round of applause from a somewhat unlikely source, the National Council on Alcoholism, which gathered in Cincinnati for its annual meeting.

Outgoing president R. Brinkley Smithers praised the industry for "bringing the message that alcoholism is a treatable disease to countless millions of people throughout the world. They have created a change in public attitude by changing their own attitude toward the alcoholic. They no longer portray



All-American meal for Arthur Godfrey

Arthur Godfrey is served up Morton House oven-baked beans, plus hamburger, buns, and all the trimmings as part of the All-American meal served above by Miss All-American Meal of 1963. Morton House Kitchens, of Nebraska City, via Bozell & Jacobs, has geared its 1963 advertising and promotion to help supermarket operators sell a number of related lines in addition to its own beans. The campaign is being backed by daily commercials on the Arthur Godfrey and Garry Moore shows on CBS Radio, with a special Memorial Day, Independence Day, and Labor Day push



New execs at CBS TV, J. Walter Thompson

Thomas H. Dawson (l) has been elevated by CBS TV to v.p.-sales to replace William H. Hylan (r), who is resigning as the network's senior v.p.-sales to join J. Walter Thompson 1 June as v.p.-director of radio-tv. Dawson with CBS since 1938, has been v.p.-network sales since February 1957. Hylan joined CBS in 1937. The post of senior v.p.-sales was created for him



a drunk as a comic character, but rather as a sick person."

Smithers singled out for special praise *Armstrong Circle Theater*, *Dr. Kildare*, *Ben Casey*, *Alfred Hitchcock Presents*, and *Open End*, but added this plaudit for broadcasters in general: "Local radio and tv stations and the great networks have donated millions of dollars in air time in the form of messages about alcoholism. I hope the management of these organizations will take justifiable pride from the knowledge that their efforts have been responsible for saving many, many lives."

ABC moves season start to match other webs

ABC TV, to offset "a competitive disadvantage," will launch its 1963-64 season earlier this year, with the entire program schedule premiering the week of 15 September, reports Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres. He points out that in the past, ABC's program schedule started at varying dates and later than those of the other networks.

With ABC broadcasting division profits off in the first quarter of this year because some tv programs launched last fall "did not measure up to expectations," the entire AB-PT estimated net operating profit for that period dipped to \$2,389,000 (51¢ a share) from \$3,042,000 (68¢) in the first three months of

1962. This was also abetted by theatre business being off.

Including capital gains, net AB-PT profit was \$2,512,000 (57¢) vs. \$2,909,000 (65¢) in the '62 first quarter, and Goldenson says changes have been made in the sec-

C. J. LaRoche & Co. has won out over a number of other ad agencies for the \$1.2-million account of ABC TV and the ABC-owned tv stations, handled by Doyle Dane Bernbach since January 1960. The switch takes place 1 May.

ond quarter to improve current ABC TV programing.

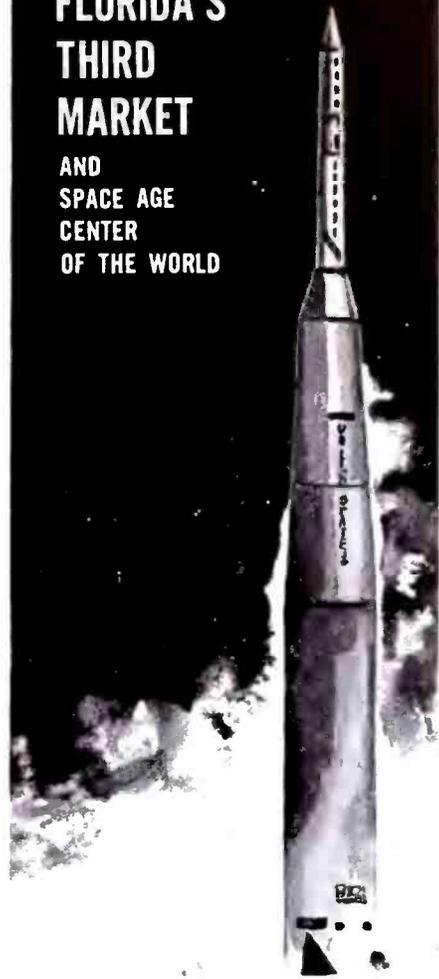
As for next season, he said it is expected that strengthened programing, including improved news and public affairs and major sporting events, "Will serve to enhance the competitive position of the network, attract increased advertising support, and achieve broad public acceptance."

Behind the scenes: Tonight's meeting of the Washington chapter of the Academy of Tv Arts and Sciences (8 p.m. in the Park-Sheraton) will take a look at the creative force behind *David Brinkley's Journal*. Producer Ted Yates will show film excerpts and explain the background of some of last year's programs.

GOING UP!
Daytona Beach
Orlando

NOW
FLORIDA'S
THIRD
MARKET

AND
SPACE AGE
CENTER
OF THE WORLD



WESH-TV

FLORIDA'S
CHANNEL

2



for Orlando
Daytona Beach
Cape Canaveral

BPA planners map meet

Arrangements for the 1963 National convention of the Broadcasters Promotion Assn., to be held at the Jack Tar Hotel in San Francisco, 17-20 November, are in the hands of a committee headed by Joe Costantino of KTVU, San Francisco-Oakland.

Other committee members are: George Rodman, KGO-TV; Dick Robertson, KRON-TV; Bob Nashick, KPIX-TV; Bob Harris, KCBS Radio; Ron Wren, KGO Radio; Bill Sweeney, KFRC Radio; Don Allen, KNBR Radio; Tony Bachman, KXTV; Louise Jorjorian, KSFO; and Jack Armstrong of *TV Guide*.

This will be the group's first convention in the Bay Area. More than 400 radio and tv promotion managers from the United States and Canada are expected to attend.

Westinghouse screening artists' view of U. S.

A forward step in commercial tv programming comes from Westinghouse Broadcasting which has put together a series of 15 cameo programs called *America: The Artist's Eye*, a look at the adventure and drama of a growing New World through the eyes of leading American artists. It is filmed in color and black and white, narrated by Fredric March and Florence Eldridge, produced by Howard C. Jensen, leading art director, and written by White House art authority Amy La Follette Jensen. An original score was composed by Frank Lewin.

John Walker, who's director of the National Gallery in Washington, D. C., headed a 12-man Art Advisory Committee of museum directors and their staffs who contributed to the selection of works featured in the series.

It debuts on the five WBC stations at various dates in May as five-minute vignettes. Future plans include using the cameos as a sort of American art library for tv, and stringing a few together with integrating narration to make half-hour programs.

Feedback one solution to faulted ratings: KBS

"Growing disenchantment with rating services, which station managers find increasingly meaningless and diffuse," stresses the need that national and regional advertisers have to take advantage of valuable feedback that local stations can give them, according to Sidney J. Wolf, president and operations chief of the 1,150-affiliate Keystone Broadcasting System.

Reporting on a survey by KBS of affiliated station owners and managers, he said they make these points: (1) Too much emphasis is put on listenership surveys concerning large-city stations; (2) Not enough attention is paid to actual market and sales figures that local stations can provide; (3) Advertisers often do not have an accurate picture of competitive media in a given area—how effective (or ineffective or even absent) newspapers are in reaching buyers; what kind of sales response tv advertising compels; (4) Advertisers too often choose radio outlets which are incompatible with the product or service they sell, either because of station personality or the character of the audience, or both.

Also stressed was that advertisers should recognize the cumulative effect of their radio commercials. In their opinion, day-in, day-out schedules intensify product identification and listener interest. However, they also emphasized that the additive effect does not have to involve year-long campaigns, as heavy saturation of commercials at significant times of the year can do the job, depending on the product and marketing plan.

As for feedback, Wolf said this problem is becoming more acute with advertisers demanding higher sales and profit for their investment on the air, and more stations competing for advertising revenue. "The trend toward local station buying and specific area or short-term marketing programs," he said, "emphasizes the need for such communication on every level—from advertiser to network to station."

Back to school

Today's syndication salesman must have a comprehensive knowledge of tv production, station management, programing, rating analysis, and the problems of advertisers.

"He must also be flexible enough to move into any market in the country to close a sale."

Len Firestone, vice president and general manager of Four Star Distribution Corp., says this is why his company recently held a three-day sales conference. To better equip its salesmen in dealings with advertisers, agencies and broadcasters, Four Star summoned in the sales force and top executives from all over the country to Los Angeles. The idea was to give them an up-to-date picture of Four Star as a whole so the sales reps could continue to operate not only as salesmen, but as programing experts.

This trend toward streamlined salesmanship started, Firestone points out, with an industry-wide change in basic selling techniques. Four Star product offered directly to stations, includes off-network series such as *Dick Powell Theatre*, *Rifleman* and *Detectives*.

The conference began with an intensive behind-the-scenes tour of the Four Star TV studios. At each stop, production executives explained their own specialties.

The purpose of the tour was outlined by Firestone. "A compact sales force of experts is more practical than a cumbersome staff of order-takers. There just aren't many men with the innate ability we demand. Our representatives are more than salesmen. They're programing specialists, continually learning and re-learning the television business."

Firestone stresses: "The day when a syndication salesman was a genial chap with a can of film in one hand and a projector in the other hand is dead and gone. At least in our case, a compact force of flexible, knowledgeable professionals is the only kind of sales organization that makes sense."

for syndie salesmen



Four Star salesmen on tour

Behind-the-scenes tour of tv studios on West Coast attended by v.p., gen. mgr. Len Firestone, director of advertising Leo Gutman, sales reps Mickey Sillerman, Dick Feiner, Jerry Weisfelt, Dick Colbert, and Bill Hooper. Hosts were Tom McDermott, pres., Four Star Television; George Elber, exec. v.p.; and Burton Rosen, exec. asst. to Elber. Tour took in such points as the making of a pilot film, with art director Bill Ross showing salesmen how utilization of stages and sets is worked out on chart (top r); a visit to a Mexican village, (l center) the "Ensign O'Toole" set (c) and a cowtown street where Ross explains how sets are built, stored and cross-indexed (r center); and, finally, Les Orhleback shows how a tv program is cut (bottom)

Gross a UAA sales exec

Art Gross, until last month program director of WABC-TV, New York, has joined United Artists Associated in the new post of sales director of its western and south-western divisions. Headquartered at the Los Angeles office of the feature film and cartoon distributor, he has overall supervision of the two divisions, with their managers reporting to him directly.

Business upbeat at KPEN

The San Francisco fm station is riding the crest of a national spot windfall which includes the signing of two new-to-fm clients: American Express (OB&M) is in for 35 spots a week through November, and Foremost Dairies (GB&B) also selected the station as part of its first venture into fm advertising.

Scanning other new first quarter accounts indicates a strong interest

in the medium by several regional and national accounts: Sabena Airlines (McCann-Marschall); Yellow Cab (Barnes Chase); Golden West Savings & Loan Assn. (Pickering Agency); U.S. Rubber (FRC&H); RCA Victor (A. H. Meyer).

Radio's profit recipe lacks thought for food

Although the food and grocery industry is one of radio's major advertisers, radio leaves the food story all too often to "professional consumers" and fad programs instead of employing its own food experts, and is suffering because of it—says Kenneth P. Partch, editor of *Food Field Reporter*, top national food journal.

"These non-professional commentators of the food scene aren't specialists; they don't know the fascinating inside story of what is happening in the food industry—

in new processes and new products," he said.

If radio allows food experts from the industry itself to help tell the story, it will find a whole new realm of promotion open up, Partch points out. "The food industry is the nation's biggest, and food and grocery products are a major segment of radio spot advertising sales. Radio promotion and publicity would have real news value to many advertising and food publications, if there were some authority back of them." Radio is missing a big opportunity sales and promotionwise, he added.

Grab Mamie's gloves for \$15 to run symphony

Going, going, gone resounded over Charleston air waves earlier this month as WCHS held its 14th annual Charleston Symphony Auction. One devotee of the arts walked off with a pair of Mamie Eisenhower's gloves to the tune of \$15. Other items up for bids included the track shoes worn by Dave Tork when he set the world pole vault record, and a copy of a Brahms concerto autographed by Isaac Stern. These, along with many more useful if less glamorous household and automobile items, brought in upward of \$5,000 for the orchestra.

Chief auctioneer was Joe Farris, program director of the station. Air time was from 8 p.m. until 12:30 a.m.

'Jericho' in Canada

"Jericho — The Wall Between Us," TvB's presentation on corporate advertising, is receiving its Canadian debut this week during the convention of the Assn. of Canadian Advertisers and Canadian Assn. of Broadcasters, being held consecutively at Toronto's Royal York Hotel through 3 May. After that date, it will be available to TvB members for showing to national advertisers in their own markets.

The 30-minute film is being shown at regular intervals in the TvB of Canada suite during the conventions.

WAVE-TV

gives you

28.8% more WOMEN

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





High schoolers haunt Cleveland studio

Ernie Anderson, who as "Ghoulardi" hosts "Shock Theatre" on WJW-TV, Cleveland, is visited at his studio by a group of high school girls who consider themselves members of the Ghoukateer Club. They gave him skull he is holding, and are wearing hand-made shirts bearing his name.

Capital Cities joins RAB

The second major broadcasting group to join Radio Advertising Bureau in as many months, Capital Cities Broadcasting goes on the roster as of 1 June.

On 1 March NBC Radio and its o&o's joined the industry association.

Capital Cities stations include WPAT, Paterson; WPOR, Providence; WROW, Albany; and WKBW, Buffalo.

SYNDICATION

Sign Knopf: Four Star Television closed an exclusive writer's contract with Christopher Knopf which calls for him to do a stipulated number of scripts for the new *Robert Taylor Show*, screen plays for projected Four Star movies, and pilot scripts now in the blueprint stage for future tv programming. Knopf worked last season on

The Dick Powell Theatre and *The Lloyd Bridges Show*.

Sales: Embassy Pictures concluded sales of feature films to six more tv stations, including KOTV, Tulsa; KHOU, Houston; KXTV, Sacramento; KTVT, Ft. Worth; KELP, El Paso, and WTEV, New Bedford . . . MCA TV film syndication division reports brisk sales of its two half-hour off-network family comedy series, *Leave it to Beaver* and *Bachelor Father*. In addition to other sales, WJW-TV, Cleveland, purchased both shows and intends to program them back-to-back at 4:30 and 5 p.m. this fall in an across-the-board strip. WISN-TV, Milwaukee, also bought both programs for the fall . . . In the first week of its selling campaign on *Red Rocket*, Desilu Sales has written nearly \$250,000 in orders for the cartoon show, including the six Metromedia stations, KCOP,

CENTS
MAKE
DOLLARS
IN
CENTRAL
ILLINOIS

the 52nd* market

buy the
PLAINS
TELEVISION
STATIONS

SPRINGFIELD
DECATUR

CHAMPAIGN
URBANA
DANVILLE

271,038 TV Homes

wics wchu wiew

*ARB

CALL
ADAM
YOUNG

Los Angeles, WFAA, Dallas, KPTV, Portland, and NET in Japan . . . Flamingo Films sold *Superman* in 12 new markets, bringing the total to over 100 . . . Four Star Distribution Corp racked up record sales of \$1,600,000 during six-week period from 4 March-15 April which spanned introduction of three off-network series into syndication. During the first two weeks of April alone, 20 sales were made on the new series, *The Rifleman*, *The Dick Powell Theatre*, and *The Tom Ewell Show* in addition to other Four Star properties.

Expanding: With an eye to enlarging its inventory, Video House, Inc. is setting up central and western division offices. The firm currently distributes the *Out-of-the-Inkwell* cartoon series.

Moving: Robin C. Armstrong to general sales manager, Four Star Television of Canada, Ltd. and John C. Herlihy to sales manager

of Four Star International in New York.

Joe Manduke to producer-director of Fred A. Niles Communication Centers, New York.

John F. Becker to Robert H. Klaeger Associates as a staff motion picture director, from On Film where he was a director.

Kudos: *Mr. Piper*, ITC's half-hour series now in production in Canada, has been selected as that country's official entry in the International Television Film Festival Eurovision Grand Prix in Cannes.

STATIONS

Loud and clear: WUHF-TV, channel 18 in Milwaukee, made some 13,020 telephone calls to see how uhf is doing in the market and found 7,258 people interviewed have sets capable of receiving ch. 18. This response totaled 54% of the greater Milwaukee tv homes and, projected over this same area, gives the station over 200,000 uhf-tv homes. Station also has docu-

mentation from set manufacturers that over the past three years, more than 85% of tv set sales in Milwaukee County have been all-channel receivers.

And a happy 15 April to you: Over 15,000 listeners sent in cards in hopes that they would win a WINS, New York, income tax contest. Mr. and Mrs. Herbert H. Horn of Fulshing, N. Y., were the lucky ones and WINS sent a check for \$472.45 to the Internal Revenue Service to cover the tax owed by them.

Sales: *Saturday at the Races*, new weekend sports series featuring thoroughbred horse races from various American tracks which premiered 27 April on WPIX, New York, to F&M Schaefer Brewing (BBDO). Show is live and in color . . . Richfield Oil and Colgate's Ajax joined sponsor roster of *Panorama Latino*, Spanish program on KCOP-TV, Los Angeles, weekend schedule . . . **Intercontinental**

Newsmakers in tv/radio advertising



Richard S. Wahlberg has been appointed advertising and sales promotion manager of the tv-radio division, Westinghouse Electric. Wahlberg will report to O. H. Yoxsimer, general manager, and be responsible for consumer and trade advertising, promotion and publicity on tv, stereo-hi fi, radios, phonographs and tape recorders.



George Kern has joined Fletcher Richards, Calkins & Holden as an associate media director. He will share planning and supervision of buying with William C. Dekker, v.p. media director. Two of his accounts will be National Distillers and U. S. Rubber. Previously, Kern was with Revlon as media coordinator. He's been with many agencies.

Dr. Theodore F. Dunn, manager of the communications research division at Ted Bates has been elected a vice president. Dunn came to Bates in 1962 from Kenyon & Eckhardt where he was a research supervisor. Also, John N. Goodnow, a research group supervisor at the agency has been named a v.p. Goodnow joined Bates in 1956.



Halbert E. Payne has been named advertising and merchandising manager for the Jell-O division of General Foods. Since October, he had been a Jell-O product group manager. Following a 14-year association with Procter & Gamble, Payne joined General Foods last year. At P&G was brand promotion manager for company's soap division.



Broadcast Media, a division of Purcell Productions, sold its one-minute programettes to KTLN, Denver, CKGM, Montreal, and WEBR, Buffalo.

Happy anniversary: WAFB-TV celebrating its 10th year of service in Baton Rouge . . . Our hats are off to Rollie Johnson, marking the milestone of 30 years in broadcasting, all with the WCCO, Minneapolis, stations. He joined the radio side in 1934 as a sportscaster, moved into tv in 1949, when the station began operating, as sportscaster and director of sports. In 1955 he was named director of news, sports, and public affairs.

Open house: Some 75 Providence agency account executives and personnel of H-R Television were treated to a two-day get-acquainted session by WTEV, new station in Providence-New Bedford-Fall River, and one of the most automated tv operations in the country. Included was an air tour of the Providence market in a giant 25 passenger Boeing Vertol 107 jet turboprop, cocktail parties, dinners, market presentations (on the ground) and guided tour of the station.

Sports notes: WFIL-TV, Philadelphia, will televise 60 of 160 baseball games scheduled by the Phillies for the 1963 season. College football games on WOWO, Ft. Wayne, for the fall with Bob Chase as announcer, signed by First Federal Savings & Loan Assn. for the fifth consecutive year.

For the ladies: More than 6,000 homemakers from throughout the state of Indiana attended the WFBM Stations Cooking School, a three-day affair held at the Indiana Roof Ballroom in Indianapolis 16-18 April. Nationally-known home economists demonstrated recipes, table arrangements, and other information, there were fashion shows, and WFBM-TV televised an hour of each day's proceedings, including the cooking school.

Groundbreaking: Plans are for an early start on construction of a new building for KMHT, Marshall,

Tex., to house its studios, offices, and transmitting equipment as well as equipment for its proposed frequency modulation transmitter, all at the present transmitter site, 2501 Jefferson Avenue.

Programing highlights: There'll be hand-clapping and foot-stomping on WNAC, Boston, every Saturday starting at 12:15 p.m. with a new show called *Saturday Americana, Your Weekend Hootenanny* which bowed in its two hour and 45-minute format on 27 April . . . Top young amateur talent from the South Texas area is spotlighted in a new two-hour live variety series Saturday's from 9-11 a.m. on KONO-TV, San Antonio, called *Young World of Wonderland* . . . Sandy Lesberg now does a celebrity show from the ticket office of BOAC on Fifth Avenue called *Sandy Lesberg's New York Window*. The 15-minute interview with a theatre luminary is taped at the airline office at noon each weekday and aired that afternoon on WBFM, New York . . . *KLEO Classified* returns to the Wichita station and once more listeners can send in descriptions of items they would like to buy, sell, or trade. It's presented 28 times each week, sponsored by Seven-Up . . . WTOP-TV, Washington, D. C., expanding its news coverage with the premiere of a new, weekly half-hour edition of *Sunday Newsnight* which will be seen at 6:30 p.m. effective 5 May. This precipitates several program time shifts . . . After months of preparation, WLOL (FM), Minneapolis, and the Tyrone Guthrie Theatre, new repertory group, will launch a 20-week interview series run in conjunction with the Theatre's first season. Program is set for Monday nights at 9 p.m. from 6 May through 16 September.

Public service: Dan Hunter, early morning d.j. on WFDF, Flint, was awarded a ten-year pin by the National Foundation for his work on the Polio Bowler Sweepstakes . . . WHK, Cleveland, will hold its first annual Public Service Awards Luncheon on 1 May and has received commendation from both the Ohio Representatives to Congress and members of the Ohio State Legislature for instituting the

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 rich expanding
 Central Florida
 commercial,
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 Space Age
 market.

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9

Phone: Adam Young, Inc.

ORLANDO - FLORIDA



HARRY STRAW, OF THE DRY HAIR ADS, DIDN'T MAKE THE TRICORN CLUB

He just didn't know that North Carolina's No. 1 metropolitan market is the fabulous 3-city "tricorn"—Winston-Salem, Greensboro, High Point—No. 1 in population, households, retail sales. Knowing that gets you in this exclusive club, Harry. Then schedule WSJS television, the No. 1 way to saturate the Tricorn Market, and you'll get a Club hat with feathers provided it fits your tousled wig!

WSJS 
TELEVISION 

WINSTON-SALEM/GREENSBORO/HIGH POINT
 Represented by Peters, Griffin, Woodward, Inc

RATE CHANGES

KXMB-TV, Bismarck, N. D.: New rate \$100 per evening hour effective 15 March. Former rate \$80.

KWTX, Waco, Texas: New rate \$425 per evening hour effective 1 March. Former rate \$400.

WDXI-TV, Jackson, Tenn.: New rate \$150 per evening hour, effective 15 March. Former rate \$125.

WSOC-TV, Charlotte, N. C.: New rate \$1,450 per evening hour effective 1 October. Former rate \$1,350.

WHIZ-TV, Zanesville, O.: New rate \$120 per evening hour effective 1 October. Former rate \$100.

event, which sets out to stimulate sense of civic responsibility . . . Paul Heinecke, president of Sesac, will be co-chairman of the first annual musicthon to be staged 19 May in Carnegie Hall for the benefit of Music for the Blind . . . KALL has instituted Constant Contact Weather Service, a direct line teletype service from the U. S. Weather Bureau at the Salt Lake Airport to the Salt Lake City station . . . Southern California heard plenty of authentic folk music recently when KBIG, Los Angeles, held its two-day Traffic Safety Spectacular with programing composed of nothing but war dances and traffic safety messages. Theme of the campaign: KBIG is on the war-path against traffic deaths . . . WVEC-TV, Hampton, Va., showed viewers how to get along in the cold by covering the International Antarctic Exhibition featured at the Newport News' Mariners Museum . . . An eight-week Red Cross standard first aid telecourse, telecast last year and sponsored jointly by the Indianapolis Chapter of the Red Cross and WFBM-TV, will be repeated on the station beginning 4 May . . . In cooperation with the American Cancer Society and its annual April Crusade, KCBS, San Francisco, presented five cancer specialists last week on the "Ask

the Expert" segment of *Spectrum* 74.

Looking forward to: The 12th Annual convention of American Women in Radio and Television at the Sheraton Hotel in Philadelphia, 2-5 May. One of the speakers, Marvin Kalb who is diplomatic correspondent for CBS News, will talk on the subject of "Broadcasting and World Understanding."

Going up: WSYE-TV, Elmira, N. Y. reaches for the skies come 1 July when construction starts on a new 843-foot tower at the station's transmitter site at Hawley Hill. It's an increase of almost three times the present 314 feet for the WSYR-TV, Syracuse, satellite, and should extend its primary coverage by more than one-third.

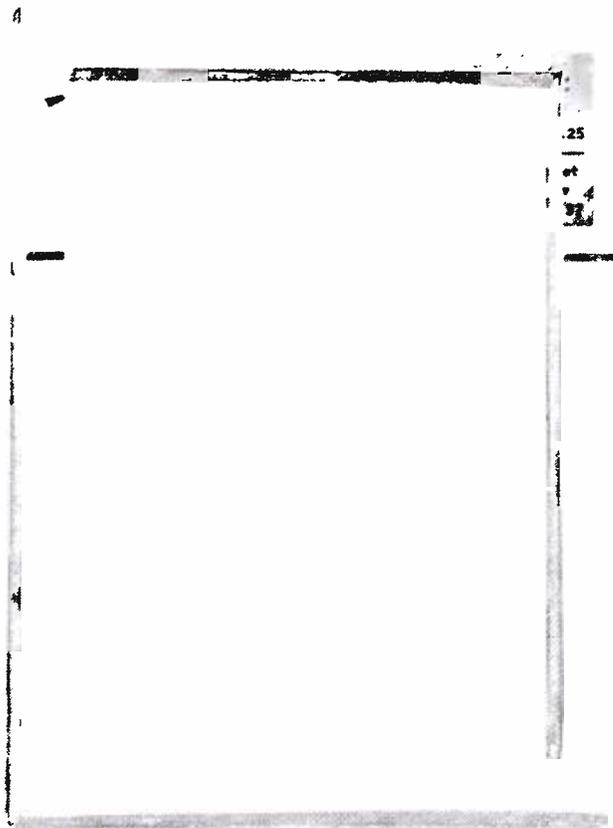
Extra curricular activities: Henry H. Fletcher, president and general manager of KSEI, Pocattello, named to a three-year term on the board of directors of the Assn. for Professional Broadcasting Education . . . Joseph S. Sinclair, president of The Outlet Co., owners of WJAR (AM & TV), Providence, elected to the board of directors of Narragansett Council, Boy Scouts of America . . . Norma Goodman, KTVA, Anchorage, tv personality,

appointed to the Defense Advisory Committee on Women in the Services by Secretary of Defense Robert McNamara.

New call letters: A sort of musical chairs switch took place in the call letters of the am and fm properties of John Poole Broadcasting in Southern California. KBIG, for ten years the Los Angeles am outlet, becomes the letters of the fm station, since its 1959 start known as KBIQ. New name for the am station is KGOL, but unofficially the station will pronounce a "d" at the end in its on-air announcements and in written promotion to signify the new format of "golden music." Previous "modern sound" moves over to the fm station with the KBIG letters. It's a blending of modern jazz, big bands, small combos, and vocalists.

Kudos: The NAB was cited for outstanding public service by the National Tuberculosis Assn. . . . An award for creativity in adult education presented to WJR, Detroit, by the Adult Education Assn. of Michigan in recognition of the program *Adventures in Good Music with Karl Haas* . . . Sterling C. Quinlan, ABC vice president in charge of WBKB, received The Good American Award from the Chicago Committee of One Hundred . . . KHJ, Los Angeles, honored by the Los Angeles County Medical Assn. for work done by the station in promoting the recent "Sabin on Sunday" oral polio immunization program . . . John W. Rollins, president of Rollins Leasing Corp. and executive of Rollins Broadcasting, named a 1963 Horatio Alger Award winner . . . *Pollution in Paradise*, a KGW-TV, Portland, hour-long, color documentary on air and water pollution, received the Sigma Delta Chi award for 1962 for "distinguished service in the field of public service in tv journalism" . . . Newsman Rolf Hertsgaard and WBAL-TV, Baltimore, will be honored at a luncheon of the Lions Club of Baltimore on 30 April . . . WTMJ stations in Milwaukee, won three of the four

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12 min. part. ann. per week

Day	Time	Rating	Homes
Mon.	6:30-7:00	5.0	35,500
Tues.	7:00-7:30	6.0	60,400
Wed.	6:30-7:00	4.0	42,800
Wed.	9:00-10:30	7.0	54,100
Thurs.	8:30-9:00	5.0	43,000
Thurs.	9:00-10:45	5.6	42,000
Fri.	8:30-9:00	4.0	29,000
Fri.	10:45-12:00	5.4	37,300
Sat.	2:00-3:15	7.0	52,400
Sat.	5:15-6:30	6.0	46,600
Sun.	4:30-6:00	3.5	36,200
Sun.	9:00-10:45	4.0	33,200
			Total Homes 517,500

Gross Metro Rating 61.5

Total weekly cost . . . \$567.00

Cost per
thousand . . . **\$1.29**

Source—September 1962 ARB

KPLR-TV CHANNEL **11** VIDEO CITY ST. LOUIS MO.



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SPONSOR-WEEK | Stations and Syndication

broadcast awards at the seventh annual Gridiron dinner of the Milwaukee Press Club.

Moving: William E. Nichols to sales manager of KPAT, San Francisco, new am-fm station set to start the end of this month.

Paul Hughes to account executive on the sales staff of WPRO-TV, Providence.

Rollin K. Godding to promotion manager and **O. Lyle Koch** to program director of WKBW-TV, Buffalo, while **Robert W. Groves** moves to promotion manager of WKBW.

Tom Johnson, manager of KTOK for the past ten years, retired from active management of the Oklahoma City facility to become con-

sultant to the Wendell Mayes Stations.

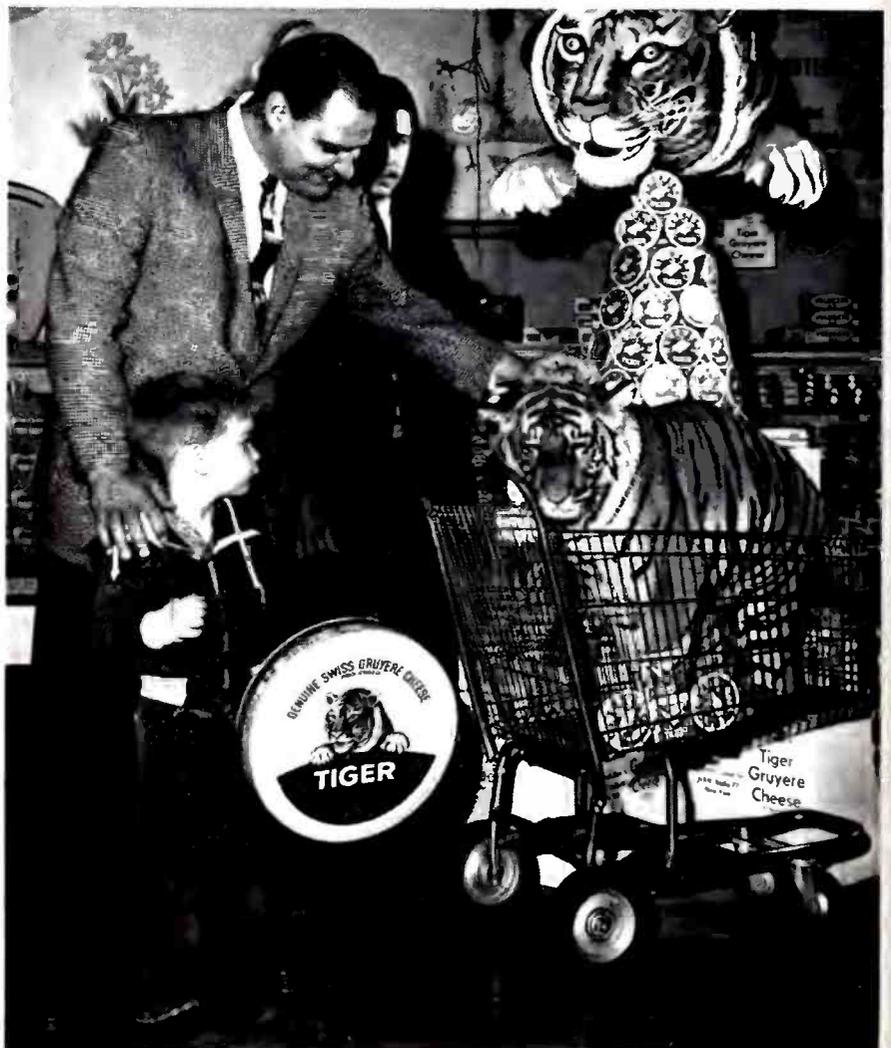
Robert L. Smith to director of promotion and advertising of KEY Portland, Ore.

Eugene M. Plumstead to program director of WERE, Cleveland, succeeding **Edwin J. Stevens**, who has been transferred to KFAC, Los Angeles.

Sam Serota, director of public relations for WPEN, Philadelphia named aide to president of the City Council.

Lou Carter to vice president of Purcell Productions, creative and production audio firm.

John McCullough to director of news and public affairs and **Charles Linster** to manager of news opera



A tie-in is a tie-in but . . .

Herb Oscar Anderson, WABC, New York, personality, cements relations with one-year-old tiger as **John Rock**, 4, of Ft. Lee, N. J., looks on sceptically. The cat, on exhibit at the Penn Fruit supermarket in Bergen Mall, Paramus, is first prize in contest promoting Tiger Brand Cheese



Meet tv beauty school's "Miss Congeniality"

She's Mrs. Howard J. John (r), voted the honor by her fellow students following four-week self-improvement course on WRC-TV, Washington, D. C. Presenting the award are Clayton Sanders, advertising director of sponsor, Peoples Drugstores, and hostess of the program Inga Rundvold

ions for WNDU (AM-FM & TV), South Bend.

Benjamin Miller to regional manager of *TV Guide* in Washington, D. C.

Gil Jacobsen to sales manager of KOL, Seattle.

Lew Sargent to sales manager of WTAO, Cambridge, Mass.

Jack Kuney to executive producer of Westinghouse Broadcasting Co.

Barclay Powers to director of advertising and promotion, WLBW-TV, Miami.

Tom Mulvey, formerly local sales manager, promoted to general sales manager, and Art Knott, formerly account executive, promoted to district sales manager of KHOW, Denver.

Norman B. Fein and Joseph A. Ricker to news editors of WTAR, Norfolk-Newport News.

Gary Blackman to the sales staff of WOW-TV, Omaha.

Al Henderson to publicity and sales promotion director of WGAR, Cleveland, succeeding Jim Ward.

Del Raycee to station manager and Richard Eicher to sales manager of of WDEE, Hamden, recently sold to Southern New England Broadcasting Corp.

Fred W. Koesterling to assistant merchandising director of WISN-TV, Milwaukee.

Jack Dix promoted to local tv sales manager for WFAA-TV, Dallas, replacing Bill Hobbs who resigned to become general manager of KSYD-TV, Wichita Falls.

James T. Kelly appointed station manager of WCHU, Champaign-Urbana, Ill. He has been in local sales at WICS, Springfield, another Plains Television Corp. station.

Robert P. Rimes to public relations manager of KDKA, Pittsburgh, from publicity manager of WWJ (AM-FM & TV), Detroit. He succeeds Owen Simon who became advertising and sales promotion manager of the station the first of April.

Obits: Walter C. Johnson, 59, vice president and general manager of Travelers Broadcasting Service Corp. died suddenly on 16 April . . . Austin Heywood, 39, most recently manager of advertising, promotion, and publicity for Paramount Television Productions and its Hollywood based independent KTLA, died 12 April.

REPRESENTATIVES

Representative appointments: KPAT (formerly KRE), San Francisco, to Robert E. Eastman . . . WWOR, Worcester, to Vic Piano Associates . . . WAME, Miami, to Broadcast Time Sales . . . WNFO (FM), Nashville, to Herbert E.



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

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Broakin . . . KDAB, Denver, to Mid-West Time Sales for St. Louis, Kansas City, Memphis, Omaha, and Des Moines sales . . . KTHO, Bijou, Calif., to the Sandeberg Company . . . All-Canada Radio and Television Ltd., to the Chicago office of Pearson National Representatives. Pearson company has represented All-Canada from its San Francisco, Los Angeles, Dallas, and Atlanta offices since 1 February.

Moving: Richard G. Cruise named account executive for the Los Angeles office of ABC TV Spot Sales, from Edward Petry, Los Angeles.

Robert F. Carney, Jr., to Blair Television's sales service department, New York.

Gust J. Theodore to Blair Television, BTA division in Chicago, as account executive.

Harry R. Littler to the New York tv sales staff of Katz, from account executive at WFIL-TV, Philadelphia.

William E. Gellhausen, Jr., to the St. Louis tv sales staff of Katz, from D'Arcy in St. Louis.

James Fox to Chicago Radio sales manager and John Dragomier to Chicago tv sales manager for Vennard, Torbet & McConnell.



And a 1923 skidoo to you, too
WOW staff belles wore authentic 1923 gowns when the Omaha station kicked off its 40th anniversary celebration recently. Left is promotion assistant Marty Pierson, wearing a 1923 evening gown, and at right is program secretary Opal Finney, with a 1923 afternoon dress. They flank station manager Bill Wiseman, at a breakfast honoring veteran staff employees. WOW began operations 2 April 1923. Gov. Frank B. Morrison proclaimed the day as WOW Appreciation Day

Don't put a fence around fm

By **ROBERT E. RICHER**
*president, Robert Richer
Representatives*

If there is one word that defines the radio business, it is "change."

Over the past few years, we have seen numerous changes in the way radio is sold, such as the development of "traffic time" packages, the growth of independent spot networks, the development of week-ends as prime selling time, and a variety of new concepts all geared to making radio one of the greatest advertising forces in the world.

Another area of evolution is the growth of segmented audiences, allowing radio to deliver a specialized group of listeners at bargain rates. Many astute advertisers are using radio to reach the farm audience, the teenage audience, a particular ethnic group, or the housewife.

By far the most exciting prospect to arise in this vein is the phenomenal growth of the "quality" audience. The expansion of fm radio to a point where today there are some 16 million fm homes, is a graphic demonstration of the blossoming of this quality market. Couple this with the solid rise in am stations programming in the "fm" style and it becomes apparent that what the magazines call "class/mass" has truly come to the broadcasting industry.

At this point it might be wise to define what is meant by "quality" programming. In its simplest form, it is any programming that appeals to and reaches a quality audience. The quality audience, in its roughest form, is any family with an after-tax income of around \$7,500 per year. *Fortune* magazine predicts that, by 1970, some 45% of our population will fit that category.

It is no wonder, then, that more stations and more advertisers are

Contributions to this column from readers with a viewpoint on industry affairs are welcomed by the editors.

working on ways to reach this group effectively.

Obviously, with such a large percentage of our population heading for that standard of living, and with a good percentage of it already there, broadcasters are presented with a variety of tastes to which they must cater. Therefore, the tried-and-true philosophy that only "classical" music (a tough item to define) can reach the quality market must go by the boards. A large part of this market is also partial to jazz, folk music, discussion programming, lectures, and some of the better popular music—to name a few categories.

All of the above forms of programming are already in effect and there are figures to prove that they are the favorites of many upper-income families. These families are selective listeners. They switch from am to fm depending upon mood and need for a certain type of programming at that particular moment.

We have long felt that this prestige market has been slighted by advertisers, and that the fault lies generally with the broadcaster and the rep. Most fm station operators take pride in the fact that fm is a separate entity and therefore a separate sales medium. We disagree. We have found that an advertiser is primarily interested in having his sales message reach the *right* audience; he is not interested in whether that message is delivered via an am or fm transmitter. We do not feel that separate budgets should be developed especially for fm. What is needed is an awareness on the part of advertisers that a large, loyal audience with amazing purchasing power exists, and a budget must be allocated to reach it through the use of quality radio—be it am or fm. In most cases, the best way to do it is by utilizing a combination of both.

The relative isolation of the quality market becomes apparent when we bear in mind that radio

listening increases as income and education increase. Television viewing, on the other hand, decreases proportionately, and becomes much more selective. Keeping this in mind, several progressive advertisers are using quality radio to sell products normally advertised only to "mass" audiences. Robert Hall, Chevrolet, Texaco, and P. Lorillard are a few who have examined quality radio, liked what they saw, and have sold to this prime market. After all, these are the people who buy the carton, not the pack. They have more children, travel more, and own more cars.

It is apparent that the way for fm to be successful is to sell *with* am, not against it. We are convinced that quality radio—either am or fm—offers great advantages to the advertiser. Quality radio listeners are loyal, educated and eager to buy. They are enthusiastic radio listeners. We like to think they spend all this time listening because they're waiting for bright advertisers to tell them what to buy!

—ROBERT E. RICHER



Robert E. Richer, president of the radio representative firm he formed early in 1962, began his broadcast career as assistant program director of WABC radio (New York) in 1953, later moved to WABC Sales. He has worked with two representative firms: Adam Young, as a radio account executive, and NTA Spot Sales, as a tv account executive.

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Tidewater Oil almost doubles the budget this year in a gigantic \$2 million national promotion push, leaning heavily on radio spot. Radio covers 98% of the company's distribution area. About 60 western and 65 eastern stations air the campaign. On the latter region, marketing extends from North Carolina to Maine. Included are numerous program buys on affiliates of ABC Radio West. Agency is Grey (Los Angeles).

Heavy use of radio and tv spots highlight a special drive by Brooke Bond Red Rose Tea in northern California markets. Campaign begins in June and may run through the balance of the year. Pacific National (Seattle) is the agency.

SPOT TV BUYS

Anso film campaign of 20s and 60s scheduled to begin 5 May to run through 5 July. Buyer is Mary Jane Hoey at Lennen & Newell (New York).

American Home Products will launch a 26-week drive as soon as possible to push Black Flag. Buyer Jack Levine at Ted Bates (New York) is looking for fringe 60s.

General Foods campaign for Birds Eye Potatoes expected to start 13 May for four weeks. Buyer Paul Theriault at Young & Rubicam (New York) interested in prime I.D.s.

Joe Lowe Corp.'s Popsicles due for a one-week push starting 27 May. Ruth Clinton at Gardner (New York) buying minutes in late afternoon children's shows.

General Foods Instant Maxwell House coffee buying prime I.D.s through John O'Leary at Benton & Bowles (New York). Campaign will begin 6 May.

General Cigar going into a campaign of prime chainbreaks and prime minutes for White Owls. Start dates are 29 April or 6 May depending on the market. Dave Johnson at Young & Rubicam (New York) buying for the 13-week drive.

Cluett, Peabody Arrow shirt campaign set for 20 May to run four weeks. Catherine Brostrom at Young & Rubicam (New York) buying prime chainbreaks and fringe minutes.

Lever Bros. Silver Dust campaign will start 5 May to run through 30 November. SSC&B (New York) buyer Dick Walsh looking primarily for daytime minutes, although some nighttime will be included.

SPOT RADIO BUYS

Quaker State Oil Refining going into approximately 70 markets for a 13-week campaign slated to start early in May. Buyer Agnes Del Colle at Kenyon & Eckhardt looking for early morning traffic minutes.

Texaco soon launches a 17-week campaign in about 60 selected markets, with staggered start dates throughout May and June. Buyers Walter Reichel, Bob Gorby, and Len Silverfine at Benton & Bowles (New York) seek traffic and weekend minutes to attract the car-owning male.

Carlsberg Breweries of Copenhagen, via Edward J. McElroy Advertising (Los Angeles) will use radio spots, together with media, in an intensive promotion campaign planned for the brew in northern California. ▀



Only place
to judge
TV picture
quality!



Judge it where tv viewers do...
where today's best-selling pictures
come from SCOTCH® BRAND Video Tape

Today's great American theatre is the living room—not the projection room. If you're viewing tv commercials or pilots on the conference room screen, remember: the only "screen" the tv audience sees is the face of the tube! When you view shows or commercials as you would a movie you're sitting in the dark all alone... no one you're trying to reach will see them that way! The tube is the test every time! Put your commercial

or show on "SCOTCH" BRAND Video Tape and view it on a tv monitor. Then you'll be looking at it with the same eyes as the customer. There are no optical-to-electronic translation problems. Every image is an electronic original completely compatible with the tv set in the home.

Picture-prove it! View a filmed and a video-taped production side by side on monitors. See the inimitable "here and now" quality that "SCOTCH" Video Tape offers agencies, advertisers, producers, syndicators. Extras are pushbutton ease in creating unlimited special effects, immediate playback, and no processing wait for either black-and-white or color. For a free brochure "Techniques of Editing Video Tape", write 3M Magnetic Products Division, Dept. MCK-43, St. Paul 19, Minn.



SCOTCH BRAND is a registered trademark of Minnesota Mining & Manufacturing Co., St. Paul, Minn. Exported for sale in New Caledonia & French Polynesia, 3, M. I. O.

Magnetic Products Division **3M**
COMPANY

We know where Pulse was (and is).

In the 40's we saw radio explode out of living rooms into cars, pockets, shops, ships, offices and factories. We saw that radio would never be fully valued until "plug-out" audience could be measured. In 1950 we found a way so suitable it won us the American Marketing Association (N. Y. Chapter) award that year. And out-of-home has never been out-of-our sight since.

1962. Suddenly press, air and mail are filled with gurgles of discovery. "Radio is under-valued." "Why doesn't somebody measure the out-of-home audience?" "Let's try to attach a device to transistor radios." It's enough to evoke an immodest ad like this one.

But we're not concerned about pride of discovery. What we do want you to know is that Pulse regularly

measures out-of-home in 266 markets, and reports the data to more than 1,000 agencies, advertisers and stations. Results are incorporated in each station's rating—not given simply as a total for the whole market. We can do this because we ask people at home, face-to-face, in personal interviews. They don't carry meters, diaries or phones around. But they do come home, where they can readily tell Pulse interviewers what they heard (and where) in the preceding few hours. So don't ask "Why isn't somebody measuring out-of-home." Instead, ask a Pulse a/e to tell you more about Pulse's 13-year-old out-of-home coverage, in radio and tv—or about other aspects of our expanding research service to marketers and broadcasters.

THE PULSE, INC.

AT HOME: 730 FIFTH AVENUE, NEW YORK 19. PHONE: JUdson 6-3316

*Where were you
when radio
left home?*

