

SPONSOR

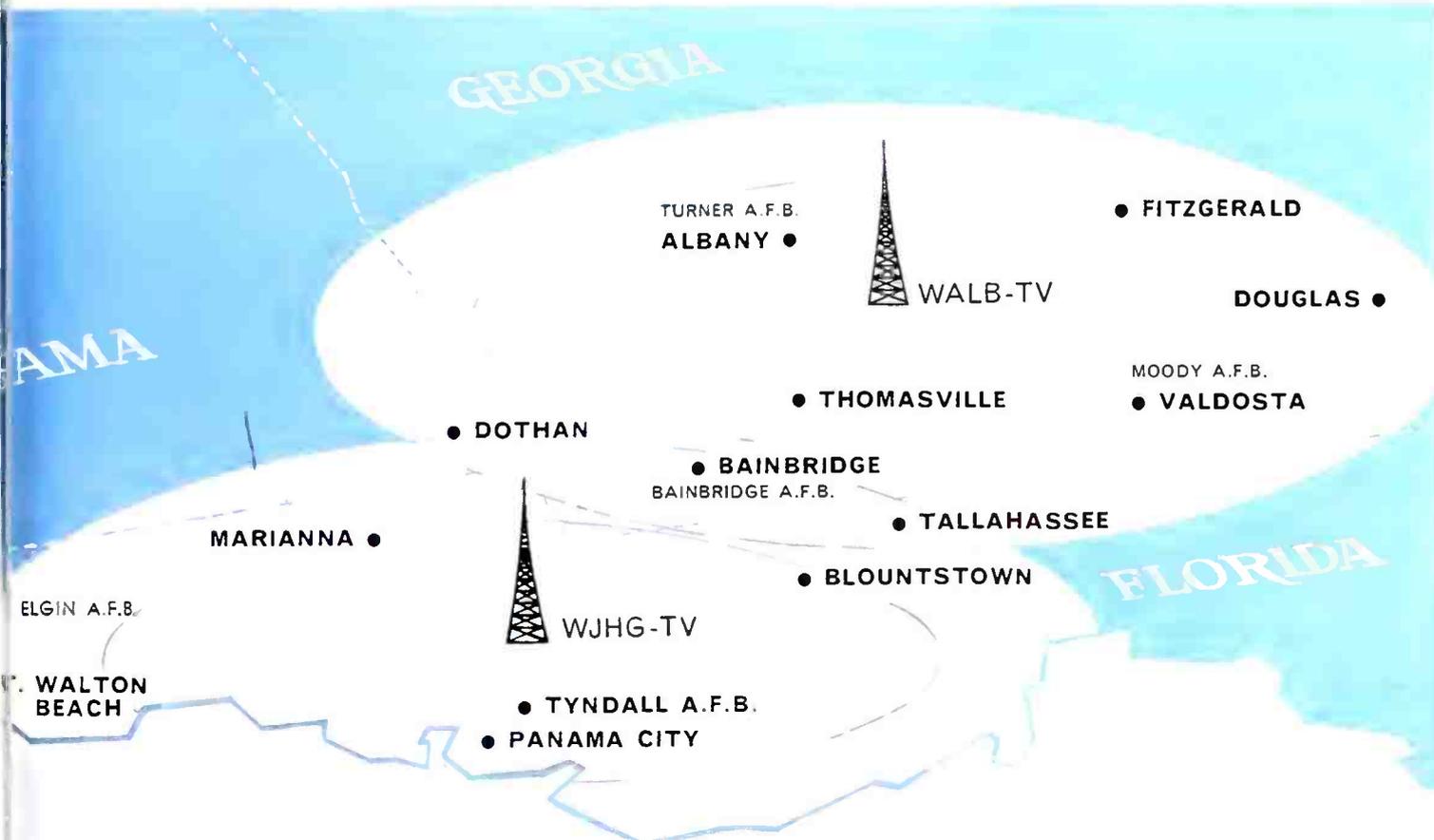
THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

NBC GENERAL

28 JANUARY 1963—40c a copy / \$8 a year

**REVOLUTION
IN MEDIA
RESEARCH** p. 25

**Television tape:
will it overtake
film?** p. 35



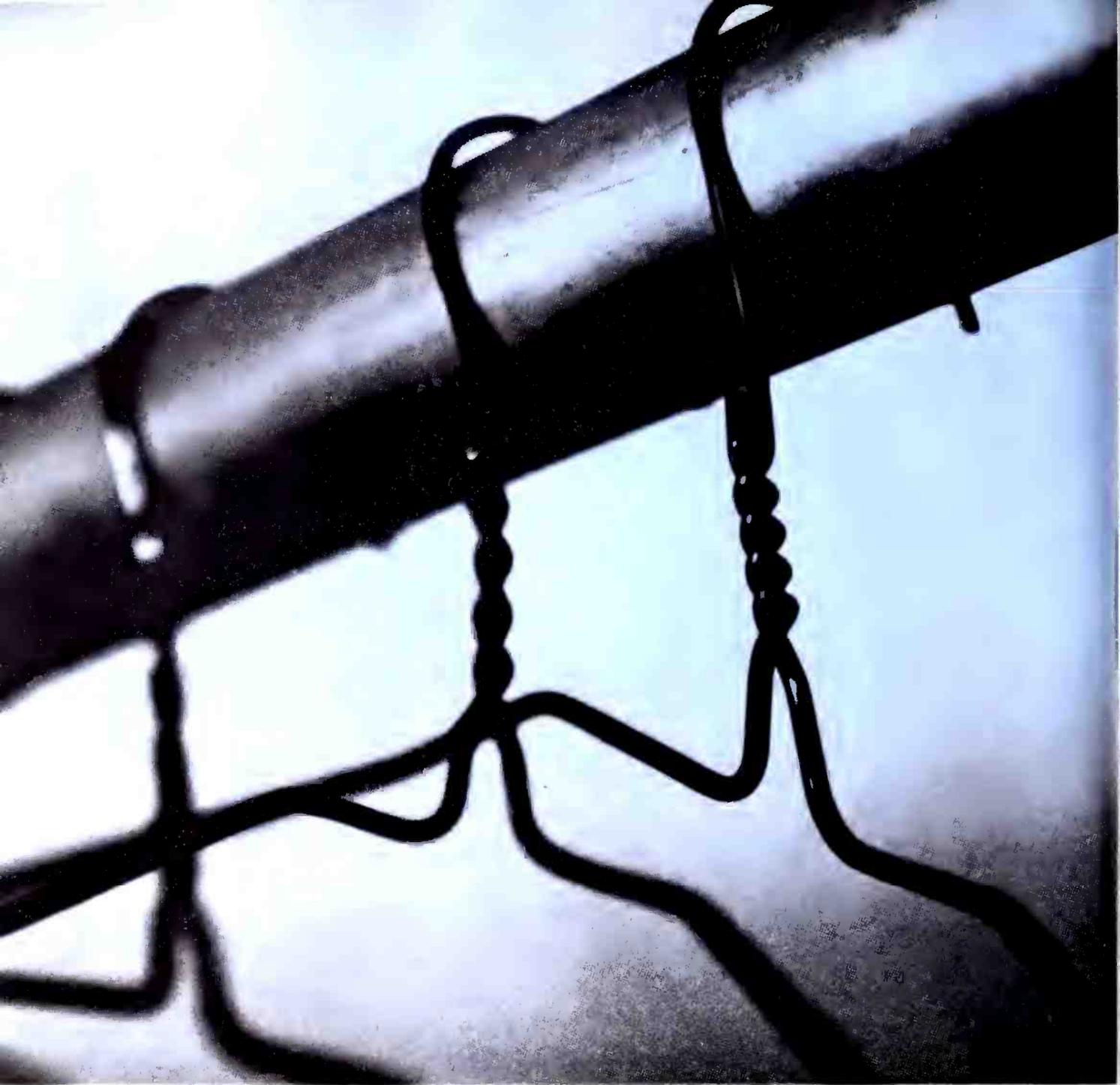
PRESIDENT: James H. Gray

GEN. MGR.: Raymond E. Carow

REPRESENTED NATIONALLY BY:
Venard, Torbet, McConnell, Inc.

IN THE SOUTH BY:
James S. Ayers Company

WALB-TV Albany, Georgia Channel 10 316,000 W		WJHG-TV Panama City, Fla. Channel 7 160,000 W
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How to take 'em to the cleaners

"Advertise with us," radio stations badgered.

So Excelsior-Leader, a major St. Louis laundry and dry cleaning firm, decided to compare promises with action.

Excelsior-Leader launched campaigns of four weeks on each of the other major St. Louis stations—one station at a time. Air copy in each case included the phrase, "radio special."

KSD Radio was the last of the majors to be tried. The terrific volume of "radio special" business encountered

during the KSD schedule clearly showed who was taking 'em to the cleaners.

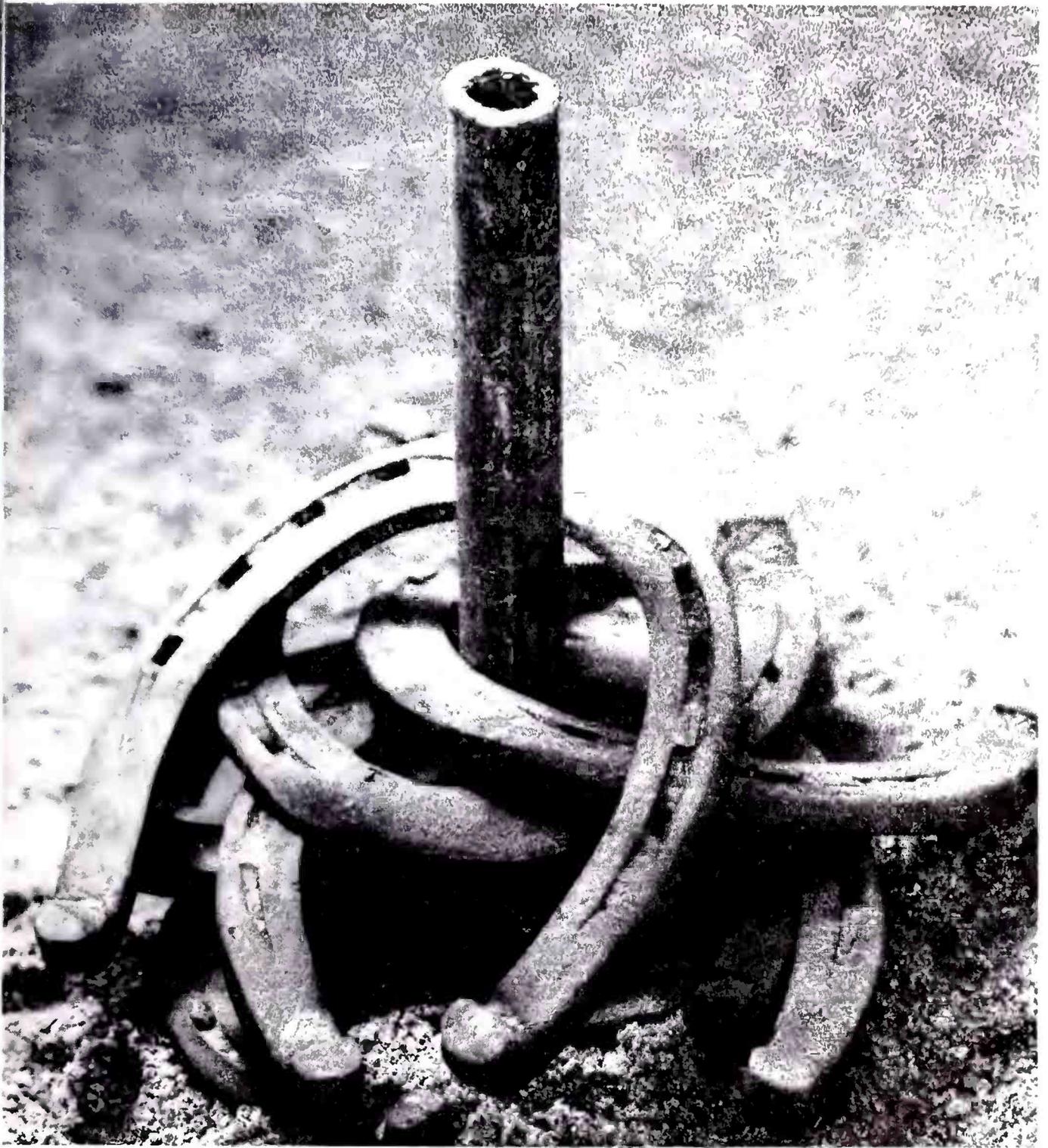
Today, two years later, KSD Radio is the only St. Louis station to have received a continuous schedule of advertising from Excelsior-Leader.

St. Louis advertisers sell St. Louis on

KSD RADIO 55

The St. Louis Post-Dispatch Station

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



COVERAGE * The whole market... three states... one million plus homes... one billion plus consumer dollars. TV 10... WJAR-TV has the big stake in the surging PROVIDENCE market... a 100% reach in one of only two markets in the country with almost total television saturation. WJAR-TV... exciting total homes leadership. WJAR-TV... the whole market.

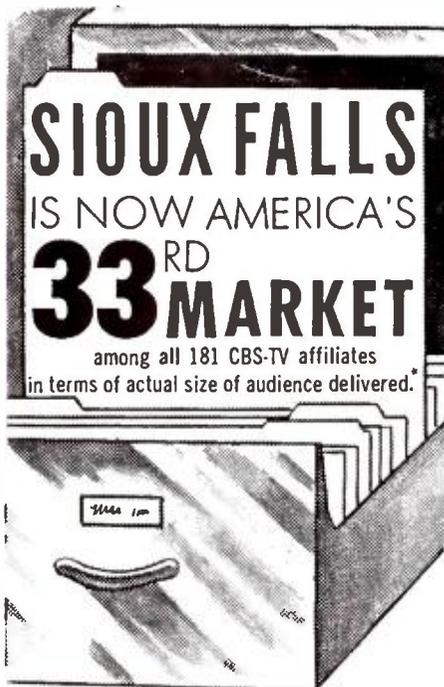
* ARB TV Homes

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 40th YEAR

YOU CAN WIN A BET

BY KNOWING THIS FACT!
You Can Win a Billion-
Dollar Market Too!



KELO-LAND TV, now the 33rd highest ranking outlet in tv homes delivered by the CBS network, elevates Sioux Falls to the top tier of major markets. It does this by means of three strategically placed transmitters operating as one station. Your message on KELO-TV springs out beyond natural "line of sight." It races at split-second speed throughout Sioux Falls' 103-County Market. Only KELO-LAND TV is geared to the full distribution flow of this mighty market. Only KELO-LAND TV delivers it to you—completely, efficiently, intact!

ARB March '62—6:30 p.m. to 10 p.m.
Sun. thru Sat. Avg. Quarter-Hour.

AND ADD THIS NEW SALES MANAGEMENT
DATA (FEB. 1, 1963) TO YOUR SIOUX FALLS/
KELO-LAND FILE . . .

- Total retail sales—\$1,050,925,000.
- Food—\$211,839,000.
- Drugs—\$34,258,000.

CBS • ABC

KELO-TV LAND

KELO-TV SIOUX FALLS; and interconnected
KDLO-TV and KPLO-TV



JOE FLOYD, Pres.
Evans Nord, Executive Vice
Pres. & Gen. Mgr.
Larry Bentson, Vice-Pres.

Represented nationally by H-R
In Minneapolis by Wayne Evans

SPONSOR

28 JANUARY 1963

Vol. 17 No. 4

SPONSOR-WEEK / News

P. 11

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SPONSOR-SCOPE / Behind the news

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DATA DIGEST / Light viewers heavy on radio

P. 16

KEY STORIES

REVOLUTION IN RESEARCH? / Arrival of computers in agencies is causing media departments to take a long, hard look at their approach to media research and planning. **P. 25**

CBS MEASURES MEDIA EFFECTIVENESS / New CBS study utilizes new technique concentrating on impact of advertising to measure relative efficiency of tv vs. magazines. **P. 29**

TV AND THE 'CULTURAL EXPLOSION' / Boom is attributed to television's "astounding power." Agencies are taking a new look at commercials. Experts say quality and ratings can go together. **P. 30**

TV GIVES BUDGET FASHIONS A NEW LOOK / Dress-store chain continues to add tv markets to tv campaign based on success of 1962 one-market test; messages aired year-round. **P. 33**

TELEVISION TAPE CHALLENGES FILM / A special report on video tape today—agency attitudes, producers, manufacturers, research, technical and creative advances, predictions. **P. 35**

SPOT SCOPE / Developments in tv/radio spot

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TIMEBUYER'S CORNER / Inside the agencies

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WASHINGTON WEEK / FCC, FTC and Congress

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SPONSOR HEARS / Trade trends and talk

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SPONSOR ® Combined with TV ®, U.S. Radio ®, U.S.FM ®, Executive, Editorial, Circulation, Advertising Offices: 555 Fifth Ave., New York 17, 212 Murray Hill 7-8080. Midwest Office: 612 N. Michigan Ave., Chicago 11, 312-664-1166. Southern Office: 3617 Eighth Ave. So., Birmingham 5, 205-322-6523. Western Office: 601 California Ave., San Francisco 8, 415 YU 1-8913. Los Angeles phone 213-464-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada \$9 a year. Other countries \$11 a year. Single copies 40c. Printed U.S.A. Published weekly. Second class postage paid at Baltimore, Md. © 1963 SPONSOR Publications Inc

E'VE GOT A WAY WITH WOMEN

**Specially the Big-Buying
18-to-39 Year Olds!**

They love us in the years when they're buying most! Get in on this happy marriage of Detroit's No. 1 station and Detroit's No. 1 spenders. Call STS to get your clients' products on more 5th market shopping lists.

**WOMEN VIEWERS
18 to 39 YEARS OLD**

WJBK-TV	42,800
STATION "B"	28,600
STATION "C"	11,400
STATION "D"	10,900

9 AM—5 PM, M-F Avg
ARB Nov-Dec., 1962



MILWAUKEE
WITI-TV

CLEVELAND
WJW-TV

ATLANTA
WAGA-TV

DETROIT
WJBK-TV

TOLEDO
WSPD-TV

NEW YORK
WHN

*IMPORTANT STATIONS
IN IMPORTANT MARKETS*

MIAMI
WGBS

CLEVELAND
WJW

LOS ANGELES
KGBS

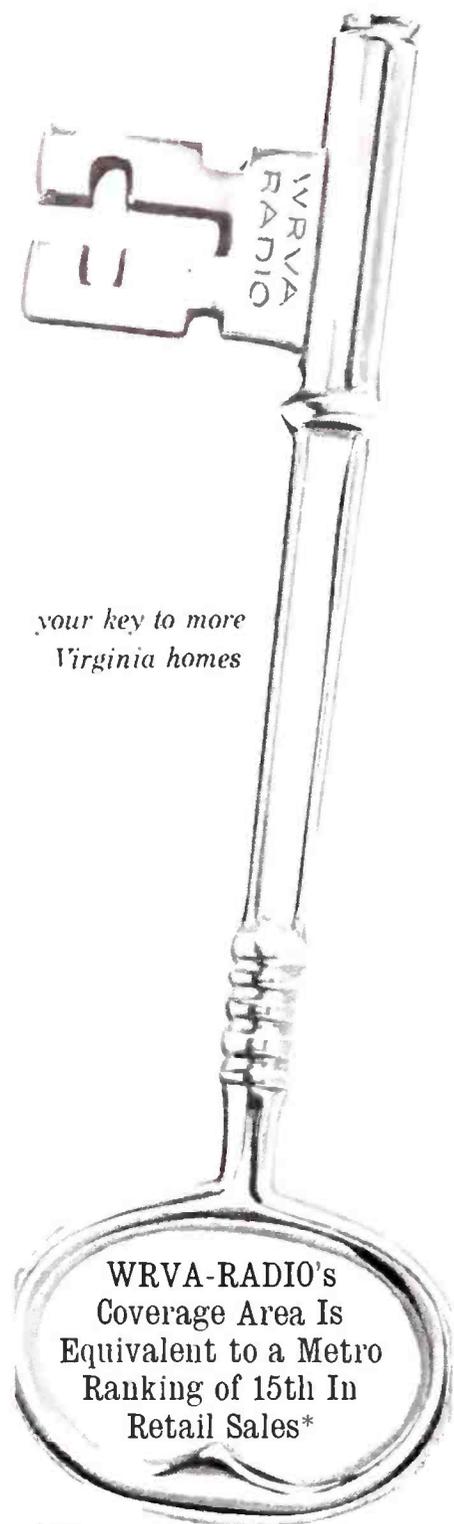
DETROIT
WJBK

TOLEDO
WSPD

PHILADELPHIA
WIBG

STORER
BROADCASTING COMPANY

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



*your key to more
Virginia homes*

* Sales Management
Survey of Buying Power—1961

WRVA-RADIO

50,000 Watts AM, 1140 KC
200,000 Watts FM, 94.5 MC
Richmond, Virginia



National Representative:
PETERS, GRIFFIN, WOODWARD, INC.

This we fight for

Numerically, trade papers are getting to be in the same class as radio stations. There are now about 2,300 of them.

Professionally, they're head and shoulders above where they were five years ago. A trade paper now can no more fly by the seat of its pants than can an advertising man.

But two factors separate a handful of trade papers from the pack: (1) a passion for service and (2) well-defined and worthwhile objectives.

This column deals with SPONSOR's objectives. Here are some to keep your eye on.

1. Recognition in official Washington that the television medium is in responsible hands, and that constant harrassment of broadcasters in the form of frequent investigations and costly difficult report requirements is not in the public interest.

2. Compilation of spot radio figures comparable to those of other major advertising media and released on a regular basis.

3. Formation of a federated NAB as suggested by SPONSOR a number of years ago and since urged in editorials and articles. A federated NAB would be divided into a tv association and a radio association with a president in charge of each. An overall president would function in areas common to both.

4. Reselling major advertisers on the values of national radio via a strong "back to radio" sales drive.

5. Drive to spur creative programing, both in tv and radio. Encouragement of such projects as programing and editorializing seminars by responsible elements of the industry, notably the NAB.

SPONSOR is a crusading publication. Its "This we fight for" has spurred into being the TvB, RAB, spot tv figures, ways to untangle the spot paper jungle, and many more industry improvements. 1963 will see even more of this kind of service.

NEXT WEEK IN SPONSOR

Research in Revolution?—Media researchers are beginning to explore the vast, unknown area of advertising effectiveness. In their efforts, they are applying new methods and techniques, and finding invaluable aids to the measurement of former unmeasurables such as advertising impact. The second of two parts in a series on media research pinpoints the progress and the problems.



BTA-IR1

1 KW AM Transmitter



RCA's most popular AM transmitter

This 1 KW AM Transmitter is one of the finest RCA has ever offered. More have been installed than any other type RCA 1 KW Transmitter—because it ideally meets requirements of local stations.

For the listeners, the best sound and the loudest sound. For the owners, highest assurance of fine performance, with a long list of operating advantages: Accessibility full front and rear for easy maintenance... low operating costs with few tube types... unrestricted remote control without need

for building heat, thanks to reliable silicon rectifiers and temperature controlled crystals... simplified operation and single tuning procedures, with all operating controls mounted on the front panel.

If you want the finest 1 KW, you'll want to know more about the BTA-IR1. Call your RCA Broadcast Representative. Whatever your broadcast requirements, you'll find him exceedingly helpful. Or write to RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J.



The Most Trusted Name in Radio



THEY'RE HAVING A GREAT TIME
(so is all of Cleveland)

**WBZ • WBZ-TV BOSTON • WINS NEW YORK • WJZ-TV BALTIMORE • KYW • KYW-TV CLEVELAND
KDKA • KDKA-TV PITTSBURGH • WIND CHICAGO • WOWO FORT WAYNE • KPIX SAN FRANCISCO**



Mike Douglas and Dr. Frank Baxter. Rudolph Bing. Vivian Blaine. Joe E. Brown. Pat Carroll. Dagmar, Arlene Dahl, Linda Darnell. Denise Darcel, Yvonne DeCarlo, Johnny Desmond, Billy DeWolff, Mike DiSalle, Mrs. Cyrus Eaton. Dr. Bergen Evans, Joe Garagiola. Dody Goodman. Dick Gregory, George Jessel, Helen Hayes, Ben Hecht, James Hoffa, Julius LaRosa, Art Linkletter, Sammy Davis, Jr., José Melis, Louis Nye, Pat O'Brien, Dennis O'Keefe, Frank Parker. Drew Pearson, Carmel Quinn, Jackie Robinson. Richard Rodgers, Maxie Rosenbloom, Walter Slezak, Dr. Benjamin Spock. Jan Sterling, Jack Teagarden, Dr. Edward Teller, Forrest Tucker, Vivian Vance, Margaret Whiting, Henny Youngman.

They're only some of the nationally known participants appearing on *The Mike Douglas Show*, a Cleveland daytime television program seen live Monday through Friday for 90 minutes on KYW-TV. Some of them have done week-long co-host shots. All have had a chance to take part

in discussions, to interview other guests and studio audiences, to express their own opinions.

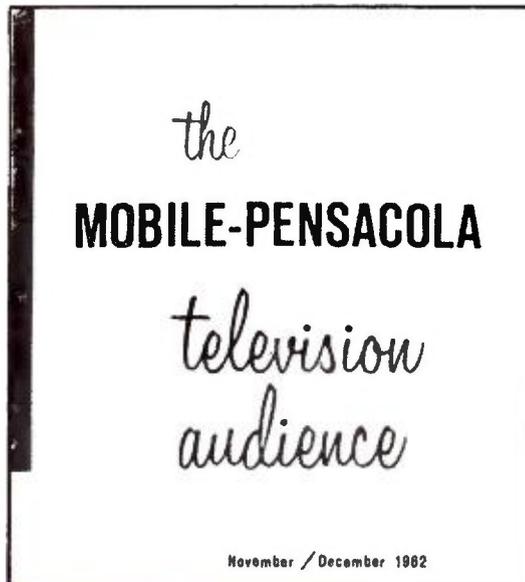
Cleveland really has something to be excited about! *The Mike Douglas Show* is big on entertainment. It's big on public information. It's big on current, topical, and provocative content. And it's locally produced.

What KYW-TV is doing in Cleveland reflects the WBC group as a whole. Westinghouse stations are encouraged to create exciting, local television programs to supplement their network schedules. Like the unique pantomime of *Lorenzo and His Friends* in Baltimore. *The John Reed King Show* every morning in Pittsburgh. The crime documentary series, *Works of Darkness*, in San Francisco. Live telecasts of Cleveland Symphony and Cleveland Play House performances. *Boomtown*, from Rex Trailer's "ranch" in Boston.

Such programs arouse community interest. They demonstrate daily the fact that community responsibility evokes community response.

W K R G • T V

MOBILE CHANNEL 5 PENSACOLA



Exception To The Rule



Year After Year **ARB** PROVES

WKRG-TV IS

"THE EXCEPTION TO THE RULE"

50% or More SHARE of Audience



Represented by H-R Television, Inc.

or call

C. P. PERSONS, Jr., General Manager



SPONSOR-WEEK

Top of the news
in tv/radio advertising
28 January 1963

COLLINS BLASTS OMAHA HEARINGS OPENING TODAY

OMAHA—The FCC begins its hearings here today on the programing of this city's three tv stations. NAB president LeRoy Collins characterized the proceedings as "irresponsible" and "meddling" in an address before the Nebraska Assn. of Broadcasters, Lincoln, Neb., last week. Collins demanded that the FCC "cease its efforts to govern by harassment—by needling—by nibbling—directed against all broadcasters." As "responsible broadcasters," these stations serve their areas well, Collins said, deploring the lack of motivation which "put these stations on the mat."

WESTINGHOUSE TO RETURN TO DAYTIME NETWORK TV

Westinghouse will use daytime network television starting 4 March on ABC TV to promote portable appliances. The 42-week schedule includes some 250 commercials on four ABC TV shows. The campaign will be backed by an intensified merchandising program. The use of network daytime tv is the first for Westinghouse in ten years. Agency is Grey.

AGENCY COMMERCIALITES CLASH OVER AFM HIKE

A strong difference of opinion prevails among agency commercial executives over the equity of the terms negotiated for the American Federation of Musicians' code which becomes effective 1 February. Some thought the new terms too harsh, others considered the money increases and rules quite moderate. Highlights of the new AFM requirements affecting tv-radio jingles and announcements: 1) an immediate increase of 5% over the old scale; 2) a 2.5% hike over the scale prevailing before February 1965; 3) reuses will be limited to 13 weeks, which is half of the previous arrangement. (This pattern is the same that applies to singers, actors, and announcers.)

ALBERTO-CULVER INITIATES FALL BUYING SEASON

Alberto-Culver's Leonard Lavin last week got the fall buying season off to an official start from the nighttime participation side via an alternate half-hour of the *Travels of Jimmy McPheeters* on ABC TV. It appeared that during Lavin's trip to New York that network was the only one ready to talk business re the 1963-64 line. With McPheeters and continuation in holdover programs, A-C now has eight nighttime minutes set for next season. It's in the market for four more.

FCC'S HENRY TELLS GEORGIA MEETING OF FM PLAN

Newly appointed FCC Commissioner E. William Henry last week told the Georgia Radio and Tv Institute, Athens, that though he has an open mind on the subject, he presently favors "the establishment of an fm table of allocations, similar to that employed in tv" as the best opportunity to achieve adequate nighttime primary coverage of the U. S. (For other highlights of the meeting turn to story on page 52.)

NIELSEN TO MEASURE DAILY NEWSPAPER AUDIENCES

Announcement by Nielsen last week of plans to measure daily newspaper audiences in 1963 is one more development in the fast-moving media research area. The measurements will make it possible to analyze newspaper schedules by the same market breaks as television and magazines, said Nielsen media service v.p. Donald G. McGlathery. He also cited newspapers' steadily declining share of national ad revenue. Meanwhile, McGraw-Hill published today (28 January) "Measuring Advertising Effectiveness," by Darrell B. Lucas and Stuart Henderson Britt. Book describes latest methods and information on measurement of advertising methods and media. (For summary of important new developments in broadcast research, see lead story, "Research in Revolution," page 25.)

TELE-BROADCASTERS PUTS UP \$1.1 MIL. FOR 3 STATIONS

Tele-Broadcasters, Inc., New York City, has offered TV Colorado, Inc., over \$1.1 million for purchase of tv station KKTU, Colorado Springs-Pueblo; am station KGHF, Pueblo, and fm station KFMH, Colorado Springs. The buyers own radio stations WPOP, Hartford; KALI, Los Angeles; KOFY, San Francisco, and KUDL, Kansas City, Mo. Upon FCC approval, the purchase of KKTU, a CBS TV outlet, will give Tele-Broadcasters its first tv station.

WBC FILLS NATIONAL TV SALES MANAGER POST

Westinghouse Broadcasting Co. has appointed Henry V. (Hank) Greene, Jr., national tv sales manager, position formerly held by John Sias who last week became v.p. and director of Metro Broadcasting Television Sales. Greene first joined WBC as assistant sales manager of WBZ-TV, Boston. Since May 1959, he has been sales manager at KDKA-TV, Pittsburgh. He has also served as assistant to the president of Mutual Broadcasting and as manager of the Boston office of Weed & Co.

SPONSOR-WEEK continues on page 14

SNELL MOVES FROM COMPTON TO L&N AS SR. V.P.



Frank Snell today begins his duties with Lennen & Newell, as a senior vice president and management account supervisor on the Warner-Lambert Pharmaceutical account, worth \$3.5 million in billings.

Prior to his move to L&N, Snell had been with Compton Advertising, where he served as a vice president and account supervisor on the Procter & Gamble and Alberto Culver accounts, and as manager of the agency's creative department.

Snell is the author of two books on communications: "How to Hold a Better Meeting" (Harper's), and "How to Stand Up and Speak Well in Business" (Citadel).



a statement of **WWLP & WRLP**

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

I would like to give three cheers and an alligator for the New York Giants and the Green Bay Packers football teams. To these play-for-pay gladiators, we owe a debt of gratitude. Never has the efficiency and value of our service to the public been so admirably spotlighted as when thousands of football hungry fans, victims of the New York TV blackout of the championship game, found that the easiest way to see the game was to travel to the Connecticut Valley, hole up in a motel and watch the historical battle—on television out of Hartford and Springfield yet.

For the first time many agency footballers were able to see for themselves how easy it was to tune in one of these strange channels and how easy it was on the eyes. Facts that we and other UHF operators have been trying to tell agencies and rating takers ever since we've been on the air.

Strangely enough, we heard no complaints about our reception despite the fact that in many cases the methods used to pick up the UHF signals were completely primitive.

I'm sure more people learned more about and the type of service we provide during the weeks prior to the championship game than they ever knew before and many of the innuendoes prevalent about UHF service must have been laid to rest following the game.

Again, a rousing hoo-ra-rah and even a "Yea Crimson" for the sons of Cold Cash College, the Giants and the Packers. They are both champions in our little old UHF book.

Represented nationally by HOLLINGBERRY

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

MEDIA DIRECTOR NAMED AT F&S&R, N.Y.

John Nuccio, a Doyle Dane Bernbach media group supervisor for the past three years, has been named v.p. and media director at Fuller & Smith & Ross, N. Y. Nuccio succeeds Don Leonard who last week took over the media directorship at Kudner, also New York. Prior to joining DDB, Nuccio was media supervisor at Benton & Bowles for some eight years. Earlier he was a media buyer at BBDO.

O'CONNOR TO HEAD AVERY-KNODEL'S DETROIT OFFICE

Avery-Knodel, Inc., national tv and radio sales rep, has named Arthur O'Connor of the New York office to succeed Stuart I. Mackie as director of the Detroit office. David N. Simmons has been appointed to the New York tv sales post vacated by O'Connor. Prior to joining Avery-Knodel, where he has been a tv account executive since 1961, O'Connor most recently had been vice president of Devney/O'Connell, station representatives. Simmons, president of his own firm from 1955-59, has been associated with John Blair & Co. and Joseph Weed Co.

ELECTRONICS TO CONTINUE RISE IN '63: EIA

The electronics industry by the end of the year will move up a notch to become the nation's fourth largest industry, the Electronic Industries Assn. has announced. Dollar volume of sales by all industry segments, set at \$13.1 billion last year, is expected to rise to \$15 billion by the end of 1963. Total sales are expected to reach \$20 billion by the close of 1970.

RCA COLOR SALES RUNNING AHEAD OF LAST YEAR

Sales of color television receivers and color picture tubes are running at a higher rate now than in the first quarter of last year, Elmer W. Engstrom, RCA president, announced last week. He said that color television has begun to pay off and that sales of color sets and tubes were the greatest profit contributors among RCA products. Engstrom forecast sales of \$2 billion by 1965 and predicted sales gains for this year by subsidiary NBC.

NEW BOOK TO BE BASED ON CBS TV'S 'CONQUEST SERIES'

The alliance between book publishers and broadcasters continues to prove profitable. Most recent deal was between Murray Benson, director of licensing for CBS Films, and Doubleday to issue a book titled "Conquest," based on the CBS public affairs series of the same title. Book, written by David Alman, will be published 1 February. In the past year, Benson has made at least five book deals based on programs built by CBS News and Public Affairs.

SPONSOR-WEEK continues on page 47

Triumph triumphant in Philadelphia

Talk about a virtuoso performance! Motor-Sport Havertown, Inc., the Delaware Valley's largest sports car dealer, sold 30 Triumphs totalling \$60,000 with an 18-announcement schedule on Philadelphia's WIP.

According to President John J. Greytak, "WIP generated more traffic and sales than any other single promotion we've ever used." To maintain its front-row position in the

Philadelphia market, Motor-Sport Havertown, Inc., now buys WIP Radio on a 52-week basis...just like scores of other national, regional and local clients.

Want your Philadelphia campaign to end on a triumphant note? Then underscore this statement: Nice things happen to people who listen to (and advertise on) WIP...Philadelphia's Pioneer Radio Station.



WIP/610, Philadelphia

Plan now to attend
IEEE's special

TV

Symposium

Wednesday, March 27,
2:30-5:30 p.m.

Morse Hall, at the Coliseum,
New York

Hear these 5 technical papers:

The South Carolina ETV Story

Part I: R. Lynn Kalmbach, General
Manager, South Carolina ETV Center

Part II: W. R. Knight, Jr., Chief En-
gineer, Bell Telephone & Telegraph
Co.

*You will view Educational TV on a
wide screen via closed circuit direct
from Columbia, S.C. Both studio and
classroom will be seen in actual opera-
tion.*

**Compensation for Dropouts
in TV Magnetic Tape Recording**

I. Moskovitz, Mincom Division, Min-
nesota Mining & Manufacturing Co.

**New York City's UHF TV
Project Reports:**

Mobile Field Strength Measurements:
Daniel Hutton, FCC, Washington, D.C.

**Analysis of Measurements & Ob-
servations:**
George Waldo, FCC, Washington, D.C.

Chairman: Arnold B. Covey, AT&T,
New York

Organizer: Clure Owen, American
Broadcasting Company, New York

*Just one of 54 worthwhile technical
sessions at IEEE's International
Convention & Exhibition in New
York, March 25, 26, 27 & 28, at the
Coliseum & the Waldorf-Astoria
Hotel. Admission: Members \$1.00;
non-members \$3.00. Minimum
age: 18.*

DATA DIGEST | Basic facts and figures
on television and radio

Are light viewers heavy listeners?

On behalf of RKO General, Inc., for its *Target: The Consumer* series of research studies, Pulse Inc. last October conducted a 500-home survey in 22 "area clusters" in San Francisco-Oakland to determine whether radio, with its characteristics as a music-and-news medium, achieves the same or dissimilar home usage as tv, which has ascended as the family's drama and entertainment medium. Major conclusions (discussed more fully in the report) are:

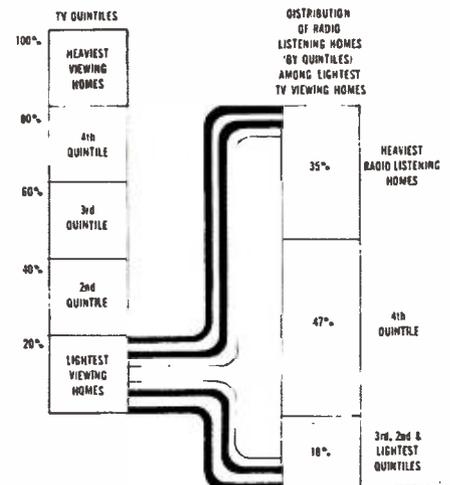
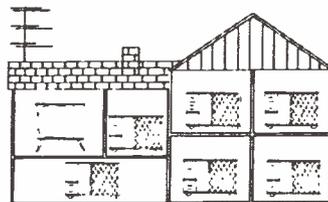
- 1) Light tv-viewing homes are heavy radio-listening homes.
- 2) Light tv-viewing women are heavy radio-listeners.
- 3) Light radio-listening homes are heavy tv-viewing homes.

Although acknowledging the limited nature of the study, RKO claims the conclusions "confirm the complementary nature of radio and tv advertising . . . and establish radio as a primary means of reaching that sizeable portion of the 'consumer target' represented by light tv viewers."

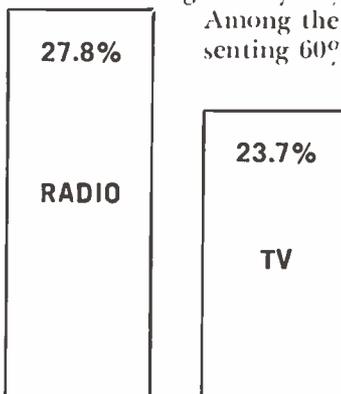
Study divides radio-listening homes into five equal groups (quintiles) based upon number of different quarter hours of radio listening by family members between 7-11 a.m. the previous day. Each quintile represents 100 homes. Procedure was repeated for tv viewers from 7-11 p.m., and adult women (over 18) for radio and tv.

THE RADIO-TV AUDIENCE SEE-SAW

1 Light television-viewing homes are heavy radio-listening homes.



As the chart above shows, 82% of the lightest tv viewing homes are among the top two (heaviest listening) radio quintiles. The chart also shows that in those homes where tv viewing is lightest, radio-listening is also very light—the third, second, and first (lowest) quintiles amounting to only 18%.



Among the three lightest-viewing to quintiles, representing 60% of homes studied in San Francisco-Oakland, radio listening levels exceeded tv-viewing levels by 14%. Percentages represent average homes using radio and tv per quarter-hour in the three lightest quintiles. Homes, interrogated from 5-8 p.m., were questioned about radio usage Monday-Friday from 7-11 a.m.; tv usage from 7-11 p.m., and were asked about activities and where programs were heard and viewed.

(Please turn to page 46)

If you lived in San Francisco...



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



Jim Uebelhart is news in Toledo

Jim gets radio ratings comparable to TV's top shows. One of America's highest rated and most respected newscasters, his daily WSPD news programs gain audiences as high as 16.8 (a 51% share) at noon, 14.2 at 8 a.m.!

Newscasters like Toledo's Jim Uebelhart (a 25-year Storer veteran) are the rule, not the exception, on Storer stations. Spencer Danes in Miami, Doug Adair and Mike Prelee in Cleveland, Jac Le Goff in Detroit, Milwaukee's Carl Zimmerman (and many more) — all top newsmen in key time segments — provide Storer audiences with the most thorough and authoritative news coverage in their markets, as well as Storer's famed daily editorials. Outstanding news facilities are just one more reason why *all* the Storer stations... television *and* radio... are **IMPORTANT STATIONS IN IMPORTANT MARKETS**

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

SPONSOR-SCOPE

28 JANUARY 1963 / Copyright 1963

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

National spot tv is still on that boom wave which started last August but the reps who compose the bellwether clan of the business aren't sitting back smugly while the billings roll in.

They realize that every medium, like the economy, is subject to fluctuation and they're preparing for the day when the forces of hot competition, not only medium against medium but station against station, will put them on their mettle.

How are they coming to grips with a possible shift in the competitive status? They're strengthening their individual activities in the area of new business development.

The function, as can be seen happening in these bellwether organizations, entails the creation of studies pinpointing marketing problems at which spot tv has been conspicuously effective, the concentration of effort in regions where the billings potential should be better than they are and the updating of statistical data that will bring the story of spot into sharper focus.

In other words, they're plowing back some of their present resources to buttress the medium's future, and not waiting for the other fellow to do the job.

It could turn out to be a later than usual selling season as regards the fall among the tv networks, and agencies are getting edgy about how CBS TV will allocate its fall inventory.

ABC TV and NBC TV, as Madison Avenue is now beginning to suspect, are waiting for CBS TV to lock in its schedule before going into details about their plans.

The pair evidently want to make sure that CBS TV has laid the foundation for its 1963-64 house, particularly the placement of the currently high rating shows before working out their own structures.

Meantime the reports of what spots CBS TV has in store for its current leaders and such newcomers as Phil Silvers, Cara Williams, Danny Kaye, Judy Garland change from day to day. Also about the possibility of Lucille Ball and Jackie Gleason being back for the 1963-64 lap.

The NAB board of directors may find the whole piggyback mishmash laid at its doorstep while the association is in convention at Chicago in April.

The pressure is due from leading stations in key markets, edged on by their reps.

Their quest: the board instruct the tv code review board to lay down more explicit groundrules governing the acceptability of piggybacks.

The petitioning stations will argue that the provisions pertaining to piggybacks set up standards that put them in a truculent light with national advertisers, who say they can't understand why types of piggybacks embraced by networks aren't acceptable to the same network's affiliates when submitted in a spot schedule.

Sought, in essence, by such stations are rules that are as economically liveable and viable for spot as they are for the networks.

The computer era has finally arrived in Chicago, giving the reps their first encounter with automation, which is to say their first taste of impersonal service.

The spot tv buy involves American Bakeries, with the rep salesman's function limited to submitting their avails to Y&R on special forms provided by the agency.

This and other data were run through the machines in Y&R's New York office and the recommended buys were phoned in to the agency's Chicago shop.

It was that cut and dried.

The CBS o&o's, through their national sales arm, will again meet the problem of the summer billings valley with a plan that got its initiation among them last year.

In essence, there'll be a different set of rates for individual periods. This is not to apply on a blanket basis.

What this move takes recognition of is the fact that the network itself has a policy of charging less for time than in the regular season. Hence the corollary, what's good enough for big brother is good enough for us.

Lever Bros. is in process of planning its second 1963 quarter product budgets, that going for both daytime network tv and spot tv.

The company is one that lives closely to the turnover of its market and, like Colgate, is inclined to put off its tv commitments until the last possible moment.

Don't be surprised if CBS TV and NBC TV make some adjustments in their rates in midyear, and the changes can go either way.

Both networks introduced new approaches to daytime buying in January and they're watching the books closely to determine where the arrangements are working out economically too unfavorably for them or not favorable enough for the advertiser.

In the case of NBC TV all daytime was put on a flat package rate (time and program) with all discounts eliminated.

Tv station managers and sales managers descended last week on their rep's New York offices in droves.

It's the annual hegira when they come armed with the November rating books and with one of two incentives: (1) laying the groundwork for a switchpitch against a competitor; (2) summoning a line of argument that would serve as a bastion of defense against an inclination to switch the business elsewhere.

As is customary on such occasions as this, stations also discussed with their reps the expediency of changes in the ratecard.

Referring again to those November books, a goodly number of stations have this in common: disappointment in the level of viewing compared to the previous two years, with the result that cost-per-thousand didn't have quite the succulence that the stations would have preferred. Naturally, this reflects the network rating imbalance for this season.

A hope being cherished by sellers of spot tv: that audience level takes a big bounce upward in the March books, which happens to be the tool used widely for fall buying.

For cosmetic marketers there's some sharp motivation in Helene Curtis' introducing a new deodorant package, Secure, whose initial spot tv budget will run around \$1 million.

Secure comes as a compressed powder in a compact, including applicator puff.

Curtis' incentive here is get the husband out of the habit of sharing his wife's deodorant and getting one of his own, such as creams, sprays and sticks. The use of a puff, it figures, would be much too feminine.

Curtis estimates the deodorant market to somewhere around the \$110-million mark.

Y&R's media department has an explanation for those tv reps and stations who've been perplexed by the fact that the agency has lapsed in the habit of taking as much as three weeks to make a decision on submitted availabilities.

Says the department's spokesman, there's no mystery about it, nor does the delay have anything to do with the use of computers, although time has been taken out to do three or four test runoffs on spot campaigns.

The protracted decision is merely due to the fact that Y&R has a number of accounts given to changing course after they've had an opportunity to examine a plan more thoroughly.

Proctor-Silex (Weiss & Geller) will do some market-by-market testing of nighttime tv this spring, with a view to making it a supplement to its daytime network buy.

The household appliance manufacturer is now spending about \$1 million in the medium. Point of comparison: its initial bow into tv was with \$50,000 in 1954.

Incidentally, another small appliance firm on the tv upbeat is Dominion Electric.

Before CBS TV can make much progress toward locking up its plan for a half-hour evening news strip in the fall, it's got a lot of answering to do to affiliates about the points they're raising about Midwest feeds.

The network has suggested 6 to 6:30 for the Midwest, but affiliates to an appreciable extent in the central zone think they ought to have a choice of alternatives.

Crux of their objection to clearing on the 6-6:30 basis: the time preceding is too early for their local news commitments.

Their guess is that if the network doesn't get enough clearances by June or July it will assent to instituting a more flexible feed structure.

ABC TV's initial four-hour run of Saturday afternoon sports demonstrated that there's a sizeable built-in audience for that type of fare in mid-January.

Challenge Golf, Pro Bowling and Wide World averaged out to a 10.9 rating and 32 share.

Sellers of daytime tv may find handy for quotation some facts put together by NBC research on the accumulative viewers to daytime, particularly women.

Highlights of these findings:

- About 53% of all people who have tv sets can be reached by daytime in a week.
- Of all viewers 31% are daily habitués of the set.
- Each day tv reaches 44% of all women, while during the course of the week it reaches 65% of all women.
- During a week 67% of all women under 40 are exposed to daytime tv, and the ratio for those over 40 years is 64%.
- Daytime, that is weekdays, achieved its highest viewing quotient among women between 1:30 and 2 p.m.; 18% for those over 40 and 22% among the under 40. Over the week, for the same daypart, this goes to 30% and 38%, respectively.

If there's been any marked change this season in terms of program types it's been the strides taken by the variety shows from the viewpoint of relative screen attention.

Situation comedies over the week consume more hours than the variety clan, but variety still gets a larger share of over-all viewing—at least that's the way it stacked up in a breakout Nielsen did for SPONSOR-SCOPE from its I December report.

Following is what that breakout showed for total home viewing hours and share of viewing per program class:

CATEGORY	PROGRAMING HRS.	TOTAL VIEWING HRS.	SHARE OF VIEWING
Suspense-crime	6	49,302,000	7.2%
Situation comedy	15	133,713,000	19.6%
Westerns	8½	96,512,400	14.2%
General drama	16	137,846,400	20.2%
Adventure	5	43,824,000	6.4%
Variety	13½	135,804,600	19.9%
Other	13	85,556,400	12.5%
TOTAL	77	682,558,800	100.0%

Chevrolet would like to get a commitment from NBC TV for another year of "Bonanza," but there's a hitch that will take the network a while to solve.

It hasn't the least idea how much more the series will come in for until union negotiations determine the new under-the-line costs.

TvB's latest step on that massive spot tv computation study is the picking of a label for it, namely, the Selectroscope.

The data, which was run through Nielsen machines, deals with costs-per-thousand, homes reached with certain types of schedules per week or per month and other updated angles showing what the spot advertiser gets for his money.

Meanwhile TvB's seeking to evaluate the conclusions, trends and demographic sidelights from these hundreds of the sheets of figures.

P&G scored a victory for what it would be prone to term "conservatism in rates adjustment" when CBS TV last week backed off to a half-way position in the percentage of increase it had announced for its Buffalo affiliate, effective 15 March.

The basic rate for that affiliate, WBEN-TV, had been hiked from \$1,600 to \$2,000. The 15 March effective rate will be \$1,800, which reduces the increase to 12½%.

The expectation: (1) P&G will withdraw its cancellation of CBS TV feeds to Buffalo and (2) NBC TV, which also got a cancellation notice, effective 1 April, will seek to induce its own Buffalo affiliate, WGR-TV, to institute a similar compromise.

Unlike the other networks, CBS TV was faced with this retaliatory pinch: P&G's control of four soaps in the network's daytime schedule.

The third move will have to come from ABC TV, which started the whole thing in Buffalo.

Specialists in syndication point to a development in this season's local tv ratings as posing a significant bit of irony.

Their observation: the emergence of New York and Chicago independent stations in third place could in large measure be related to the fact that the independents are now loaded with off-the-network reruns of the action type that not so long ago served as a rating-propulsive force for network tv.

The roster in that category available to the independents, whose markets collectively constitute 40-45% of all tv homes, includes "Maverick," "Roaring 20's," "Surfside 6," "Bronco," "Adventures in Paradise," "Hong Kong," "Thriller."

The likely additions to this list for next season: Clint Walker's "Cheyenne" series, "Hawaiian Eye," "The Untouchables," "New Breed," and even "Naked City."

Incidentally, freelance producers work on a syndication release credo that, in effect, is this: if the off-the-network package involves westerns or costume dramas they can hold awhile, but if they deal with the current American scene get them quickly out of the vaults, because the clothes, women's hairdos, cars, etc., will otherwise have a dated aspect.

J. Walter Thompson is on the way to becoming NBC TV's biggest No. 1 middleman for actuality programs during the current season.

Brought into that buying area by the agency are the Institute of Life Insurance, Scott Paper, and Liggett & Myers.

Philosophy propounded to them: through public affairs and cultural programs an advertiser of even packaged goods is offered the advantage of reaching a segmented audience not available to him in the general run of nighttime scheduling.

Other hefty actuality buyers from NBC TV are McCann-Marschalk and K&E. The latter agency does the bulk of its public affairs and cultural program buying in behalf of Lincoln-Mercury, which figures it not only reaches a higher income group but average at a CPM which approximately matches the CPM for its entertainment show participations.



This is Atlanta! The cable stretched from two television sets in a studio at White Columns northward to an NBC studio in Rockefeller Center, New York.

For almost a half-hour, all 800 miles of that cable were reserved for the exclusive use of over 150 high school newspaper editors and correspondents, who had a question and answer session with NBC's Frank McGee.

This was only one of the stimulating experiences on a November afternoon, during WSB-TV's presentation at the station's Fourth Annual News Conference. Ray Mooré, WSB-TV's News Director, and the South's number one news team again demonstrated to these aspiring journalists the importance of considering broadcast journalism in their future.



Atlanta's **WSB-TV**

Represented by



Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Associated with WSOC, WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton.



how do you fit a hippo into a hatbox?

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

WBTV
CHARLOTTE
JEFFERSON STANDARD BROADCASTING COMPANY

*ARB TV Market Digest

Represented Nationally by Television  Advertising Representatives, Inc.



Computer in action in Burnett media department

Following a broadcast spot-announcement buy decision for a client, purchase information for a "contract-run" is fed into IBM 1401 system at Leo Burnett's data processing center. Computers are playing a growing role in many media departments

PART ONE OF TWO PARTS

RESEARCH IN REVOLUTION?

- ▶ **Media research in state of transition, challenge**
- ▶ **Computers raise questions on measurement**
- ▶ **Mc-E outlines steps in media strategy**
- ▶ **Measurement of impact is the next frontier**

By Philip Shabecoff

In 1962 the seismograph that records significant developments in the advertising industry reported major tremors in agency media departments. The source of these shock waves was the announcement by several large agencies that they had installed their own electronic data processing systems and that

these systems would play an important role in media research and selection. Media departments, it seemed, were entering the space age.

The computers immediately aroused a heated controversy. Enthusiasts hailed them as the advent of a new age of scientific and efficient media planning. Some ob-

servers dourly dismissed the computers as a publicity gimmick. Others saw them as having a useful but limited role in the process of media research and selection.

Before long, however, the dialogue on computers led to new and broader questions among many people for whom media research previously amounted to no more than tables of figures on television audiences and magazine circulation that emerged from some dark corner of the agency.

"Where do computers fit into media research?" the industry wanted to know. For that matter, just what is media research anyway? What is its function? What are its

methods and who does it? How well is media research doing its job for the advertiser, the agency, and the media. Where is it failing? What is being done about it?

With both media and research costs increasing, and with advertisers, agencies, and media alike embraced in a profits squeeze, the entire advertising community has a vital interest in the answers to these questions.

While there is wide agreement in the advertising industry that these questions must be considered, there is equally wide disagreement on how they are to be answered. A deep split has developed in the ranks of media research because of the often virulent differences of opinion over what information should be used in media selection

••Buying time or space in the media is a decision making process. These decisions are as good, or as bad, as the information upon which they are based. Research provides and checks data.••

and how that information is used.

Rise of media research. "Historically, media research simply is a name given to the process of collecting information about the media," William Moran, research manager of Young & Rubicam, told SPONSOR. "In recent years," he added, "media research in advertising has referred to gathering and preparing information that is relevant to decision making on the use of media for carrying advertising messages."

Dr. Clark Wilson, vice president in charge of research at BBDO, put it this way: "Buying time or space in a medium is a decision making process. These decisions are as good or as bad as the information on which they are based. The job of media research is to provide, check, and vouch for these data."

Media research today is an enormously complicated and sophisticated process. But it was not always so. In earlier days, there

••The day will never come when a computer will make its own judgments. The computer is only a filing and disseminating device that allows us to pull out information and relate it to similar data.••

were few media available for advertising messages. An advertiser might use posters or handbills and perhaps one or two local newspapers. Preparing an advertising schedule under these conditions was a simple task.

As the number of media proliferated and advertising expenditures grew, however, advertisers began to ask for information about just what they were getting for their advertising dollars. They wanted to know whom they were reaching and at what cost.

Audience data. In response to advertisers' demands, the media began to gather information about their audiences. At first this data amounted to bare circulation figures and was relatively easy to obtain. Gradually, however, research techniques improved as the media began using audience studies as competitive weapons.

When television appeared with its awesome potential for advertising, the older media felt themselves under more and more pressure to provide advertisers with more detailed information on their audiences. Advertisers themselves began to provide extensive customer profiles of their markets. Today, there is a vast body of information available for media research.

With these data, the advertising agency attempts to answer the question: "How can we make the best use of the client's advertising dollars, considering all the media

alternatives that are available?" The methods used to answer this question vary from agency to agency, but there is a logical sequence of stages in the process that is followed by most media departments.

Robert J. Coen, research director at McCann-Erickson, recently described this process to SPONSOR. At McCann, as at a number of other agencies, media research and media planning departments maintain distinct identities, but in practice work in concert at most stages of the media selection process.

Planning media strategy. The first stage in planning media strategy, Coen explained, usually is a set piece presented by the advertiser himself—the advertising objectives. The advertiser knows his own product, the people to whom he can expect to sell it and he knows how much money he can spend on advertising. If he is selling lipstick, for example, he probably will want to direct his advertising to women, perhaps to a certain age group, income bracket, and geographic location. He also may be aware of other market data such as seasonal influences or what the competition can be expected to do, and his objectives will take these into consideration.

"The advertiser's objective may

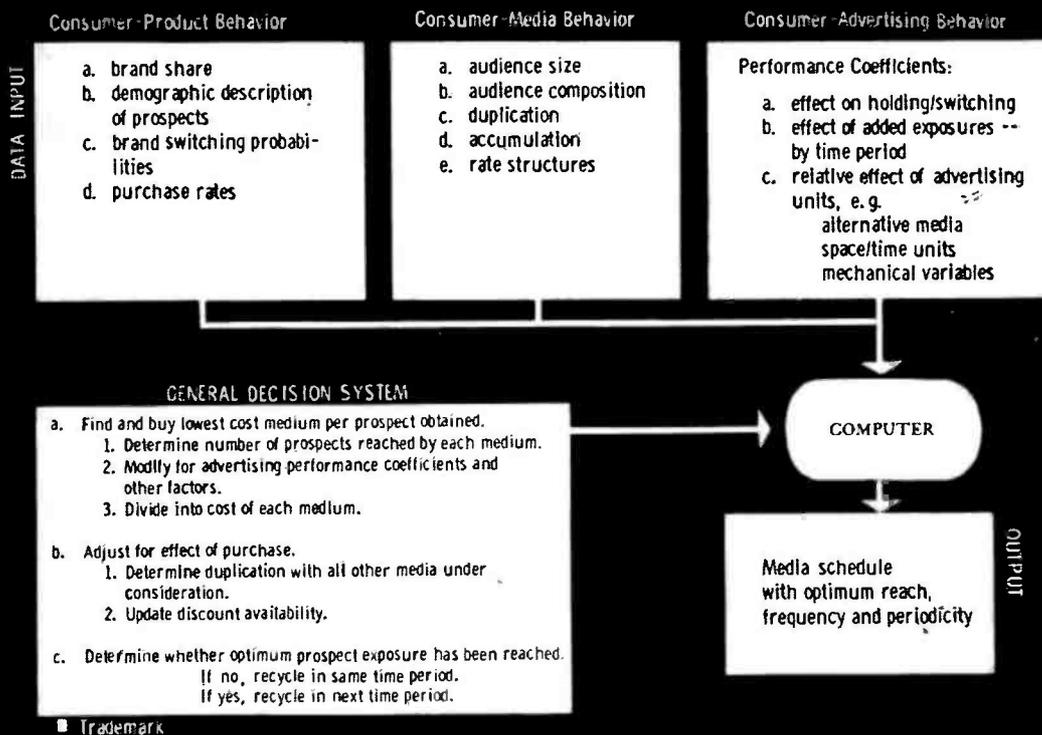
••Audience measurement is in a state of chaos. We are using different techniques and answering different questions. We cannot even agree among ourselves on a common terminology for research.••

be sharp or it may be blurred, but the agency has to comprehend it," Coen asserted. "It is upon this objective that the strategy of media selection must be based."

The second step is an assessment of the media viewed in the perspective of the advertising objective. "This calls for practical fact-finding and media research plays

Model shows how Y&R programs computer for media schedules

Y&R's HIGH ASSAY MEDIA MODEL



Instructions to computers for devising media schedules (General Decision System) differ among agencies but all computers require comparable information on product, market, media, and effect to do the job of producing an efficient schedule

an important role," Coen explained. It must be determined what media are available, what their distribution and reach are, how much exposure to the advertising message their audience is likely to get, and what they cost.

Media departments also require information about the composition of the audience such as age groups, size of income, sex, geographic location, education, and other variables. This information is referred

to as "demographic" data.

Although this information on audience size and composition is a basic tool of media departments, Coen said, little of it is actually unearthed by the agencies themselves. The job of obtaining raw data on media audiences is done by the media themselves, or, more frequently, by the syndicated research services such as Nielsen, ARB, and Starch.

Choosing right medium. At the

third stage of this process, alternative media strategies are formulated, based on the advertiser's objectives and the known data on what the media offer. But at this point other decisions must be reached—decisions for which there are no ready numerical answers. Which, for example, would be better for a given objective, a 60-second commercial on prime evening television network time or a full-page, four-color ad in a women's

service magazine? How do you weight a half-page newspaper advertisement against a 30-second radio commercial? What is the value of sight and sound? How much time is required to actually perceive an advertisement in a given medium? What would happen to a campaign if television were substituted for outdoor advertising posters?

In short, how do you measure the impact of advertisements in different media or even in different vehicles in the same medium?

Sometimes these decisions are relatively easy to reach. If the advertisement calls for a demonstration of the product, television

and, often, creative and account executives—are given a list of the media selected as possible alternatives on the basis of the advertising objectives, reach and audience characteristics, and cost. They also are given a scale ranging from zero to 100, at one end of which might be “excellent for the purposes of this campaign” and at the other end “poor for the purposes of this campaign.” The participants then rate the media and an average of the ratings is extracted.

These judgments are based in part on numerical data, but primarily lean on experience and even intuition. One executive described these decisions as “guesstimates.”

Orders are placed and costs adjusted. Even at this final stage, the schedule is subject to revision. If an advertiser's competitor, for example, suddenly doubles his ad expenditures, the advertiser may wish to increase his own efforts in the middle of a campaign.

This sounds like a complicated process, and it is. Thousands of facts and hundreds of decisions are involved in it. In practice, however, it may be simplified by factors that have no direct relationship to the process itself. “In several of our accounts,” said one agency research director, “the client tells us beforehand what 75% of the schedule will be. If an ad-



WILLIAM T. MORAN

Vice president and manager, research department, Y&R



DR. CLARK L. WILSON

Vice president in charge of research, BBDO



ROBERT J. COEN

Director, media research department, McCann-Erickson

would seem to be the best possible medium. If it is a food product with a recipe in the ad, perhaps a newspaper or a women's service magazine would be preferable.

More often, however, there are no ready answers to these problems. But the problems must be met, and agencies have tried a variety of methods for meeting them. At a number of large agencies, the problem is handled in the following manner:

The media judges. Those responsible for devising a media schedule for a given campaign—the media researcher, the media planner, the time and space buyers, representatives of the advertiser

Another called the process, “flying by the seat of our pants.” There is rather wide agreement that the results of this process are often quite valid when it is done by trained and experienced advertising men. But it is obvious that what emerges is still a judgment and not a fact.

At this point, the final selection of the media schedule is made. The audience data has told the advertiser the maximum number of prospects he can reach within his budget. The judgmental, qualitative factors may lead him to sacrifice maximum exposure for his ad in exchange for better results from each exposure.

The schedule is then executed.

vertiser wants magazine tear sheets for his salesmen, the best television schedule in the world isn't going to change his mind.”

In theory, the process of media research and planning should produce a schedule that will reach and influence an optimum number of prospects at a given cost. Media men agree, however, that at this stage of research development, this ideal is far from being realized.

New element: computers. Last autumn, a new element entered the media selection process. Within several weeks of one another, Young & Rubicam, BBDO, and Leo Burnett announced that they

(Please turn to page 61)

CBS measures media effectiveness

- ▶ Study employs new research technique
- ▶ Tv-magazine audience attitudes probed
- ▶ Results indicate tv is more efficient

A new study measuring the comparative advertising effectiveness of television and magazines has been announced by the CBS Television Network.

The study uses a new research technique developed by Jay Eliasberg, director of research for CBS. This technique departs from the traditional media research approach of measuring size and characteristics of the audience to concentrate on what happens to the attitudes of individual members of the audience as a result of the advertising message.

In measuring the value of different media to an advertiser, Mr. Eliasberg pointed out, audience and cost data are not enough. While this information often is useful in comparing vehicles within a single medium, it is inadequate for making comparisons between media.

Results of study. The CBS study came up with some interesting results and the relative efficiency of magazines and television:

- Tv made 25% more people aware of an advertising brand per dollar spent than did magazines.
- Tv made 42% more people more certain of a brand's advertised values.
- Tv made twice as many people increase their evaluation of an advertised brand.
- Tv made twice as many people eager to buy the advertised brand.

"What is really new about this study," said Mr. Eliasberg, "is that it compares different media on the only logical basis for comparison—impact on their audience."

The study was conceived four years ago by Mr. Eliasberg, who spent two years "just thinking

about it, which was the hardest part." The objective sought was to measure the advertising effectiveness of television and magazines by measuring audience response to parallel ads in the two media under normal conditions of exposure.

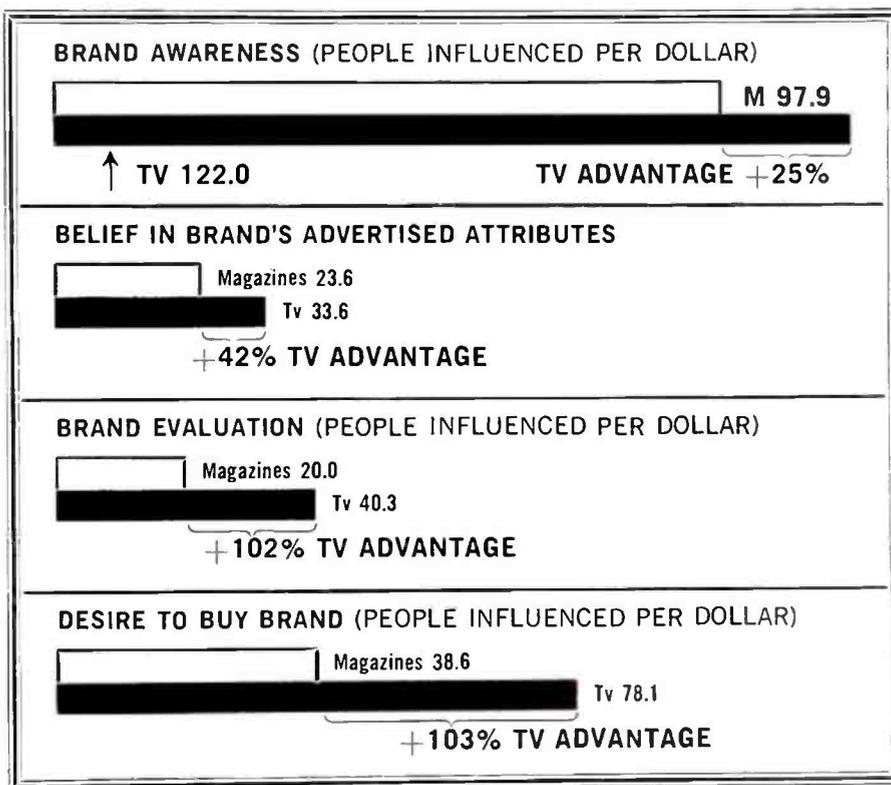
The products tested were Bayer aspirin, Campbell soups, Dial soap, Ford Falcon, GE refrigerators, Goodyear tires, Kellogg's corn flakes, Kraft barbecue sauce, Marlboro cigarettes, Pal Blades, Sanka instant coffee, 7-Up, Sun-

beam electric shavers. Advertisements appeared in *Life*, *Look*, *Reader's Digest* and the *Saturday Evening Post*, and the commercials tested were on nighttime network broadcasts on ABC, CBS, and NBC.

Test groups compared. The study was conducted in 1960 and 1961 by Audits and Surveys, using 6,000 interviewers selected from 30,000 trainees. The 8,779 people surveyed were split into matched samples, one of which was interviewed before exposure to the ads and the other afterwards. The samples were then compared on four levels: 1) awareness of the advertised brand; 2) belief in the brand's advertised attributes; 3) evaluation of the advertised brand; 4) desire to buy the brand.

(Please turn to page 62)

Study shows how tv returns more for ad dollar



CBS survey measuring comparative effectiveness of television and magazines shows that for each dollar spent tv influences more people on brand awareness, belief in brand's attributes, brand evaluation, desire to buy brand by as much as 103%



Viewers seek more involvement in cultural pursuits

Notable step in evolution of the "cultural boom" was WNBC-TV, New York, hour-long color special, *Picasso: An American Tribute*. Two showings of "art spectacular," with Dr. Brian O'Doherty as narrator, were sponsored by Book of Mouth Club

Tv and the 'cultural explosion'

- ▶ **Boom is due to tv's "astounding power"**
- ▶ **Ad agencies take new look at commercials**
- ▶ **Quality & ratings go together, experts say**

Call it what you will—the Cultural Explosion, the Bernstein Burst, the Picasso *Putsch* or the Stendhal Surge—television, in the educated opinion of mass communi-

cations experts, including broadcasters, advertising agency executives, and preceptors, is contributing influentially and immeasurably toward the elevation of American

culture. Moreover, the significance of the cultural boom, as sparked by television, is not being ignored by the big advertising agencies. Madison Avenue is probing deeply how best to create advertising "which can function in the two intellectual climates; performing mass marketing functions while still being acceptable to the culture-seeking minority." This is a dominant thought expressed in a recent Kenyon & Eckhardt study of cultural changes

sweeping over the land.

Social scientists maintain that mass media (especially television) have been important elements in stirring up vital interest in the various arts. More people than ever before are going to the Metropolitan Museum of Art, the Museum of Modern Art, the National Gallery in Washington, the Boston Museum of Fine Arts, to mention a few; theatre attendance is up and book reading is zooming.

Only last week, the American Library Assn. indicated that television was one factor most often named by librarians for the increase in library attendance and elevation of the public's taste.

Dr. Frank Stanton, president, CBS, delivering the Great Issues Lecture at Dartmouth College recently, observed that attendance at concerts had grown enormously. Today more people go to concerts than go to all major and minor league baseball games including the World Series, he said. Dr. Stanton noted that when the New York Philharmonic went on a two-month tour in 1960, 100,000 crowded into the concert halls to hear it. Said Leonard Bernstein, conductor of the Philharmonic: "It's just an example of the astounding power of television."

That American society is changing due to television was also noted by the pianist Arthur Rubinstein, who had this to say: "In the past 25 years, this country has made more advances than some places in Europe have made in 250 years. Small towns throughout America are more receptive to fine music than older cities in France, such as Lyon, Marseille, and Bordeaux."

Exciting time in history. America has always been much maligned and by the Americans themselves, Dr. Floyd Zulli Jr., New York University professor and pioneer television teacher (*Sunrise Semester*) on WCBS-TV, New York, told SPONSOR last week. Despite the professional merchants of gloom and frigid statistics, Americans do read and listen to good music, Dr. Zulli said.

"You can't wish the paperback or long-playing record explosion away," he emphasized. "It's time

for Americans to shake off their unjustifiable feeling of inferiority. And it's also time to stop ridiculing the ladies in Dubuque. Life in the little European town is far drabber than one realizes. After all, Emma Bovary was French, not American."

Dr. Zulli said he was not at all opposed to the mass communications media. "From very personal experience, I know they stimulate and challenge; when that is done, education and self-enrichment inevitably follow. This is an exciting time in our history; thanks to good television and radio, the entire country has become alive and aware of wonderful and inexhaustible worlds of arts and civilization. The task now is to alert the Americans to what their own country has done in a short 200 years. They have nothing to be ashamed of; ask the cultivated European. I don't think this is just a cultural explosion. I think America is waking up and wants to be awake."

Commercial implications. The commercial implications of the stepped-up cultural flooding of the country are indeed many, and Kenyon & Eckhardt has probed this deeply. It is the thesis of the K&E study that the effectiveness of advertising "can be considerably enhanced or limited by the degree to which it matches the intellectual climate in which it operates; major consumer advertising operates in two intellectual climates (the mass and the class) at one and the same time; both mass and class tastes are continually developing but remain substantially separate, and those advertisers and agencies who ignore this duality of climate are responsible for much of the current clamor about advertising sins."

Tv in 1970. Supplementing what Dr. Zulli said about the boom in cultural services, Arthur L. Brandon, vice president for university relations, New York University, said that colleges and universities anticipate a doubling of enrollment in less than a decade and although the facilities will be expanded, the colleges alone probably will not be able to meet the demands for education on the campus. "Television may be a substitute for the classroom," Mr. Brandon said. "N.Y.U.



Educational levels going up
Maurice Evans as Macbeth in production sponsored by Hallmark Hall of Fame and broadcast over NBC TV



Long way from soft shoe routine
Corning Glass Works sponsored two-hour spectacular *Opening Night at Lincoln Center* aired over CBS TV

Sponsored by Standard Oil (N.J.)
David Susskind (l), co-producer, *Festival of Performing Arts*, with Yehudi Menuhin who'll be seen in new series





University profs aid in television's culture boom

Dr. Floyd Zulli, Jr. (l) of NYU, pioneer on *Sunrise Semester*, now airing *Have You Read . . .* over WCBS-TV, N.Y., and Dr. Bergen Evans of Northwestern U. who recently offered *English for Americans* over the Westinghouse stations

through *Sunrise Semester* has demonstrated over a continuous period of six years that college courses for credit can be taught effectively by tv.

"For example, one student, a mother with a child, took half her courses by tv and was graduated last June with Phi Beta Kappa honors. Today's novelty will be tomorrow's accepted practice. The tv station or network of 1970 must plan for education and information, entertainment, and advertising as a combined public service if it is to deserve widespread acceptance."

The advent of tv did not "lower our taste, blunt our sensibilities, sap our intellect," to quote Robert W. Sarnoff, chairman of the board, NBC. "In the decade since the U.S. began to feel the impact of tv as a national medium, our population has gone up 20%," he said at the Annenberg School of Communications, University of Pennsylvania. "But the publication of books has gone up more than 100%; publication of juvenile books is up about 200%; library circulation is up 50%; the number of museums has grown by nearly 80%; the number of symphony orchestras has doubled; the sale of classical records is up 50%. . . . Now, I do not suggest that tv is necessarily to be credited for all of this upsurge in cultural activity. At the very least, however,

it is hard to see how it is dealing us a cultural blow."

What New York, Chicago, and San Francisco stations are doing to boost the arts, stations in smaller cities are duplicating on a somewhat smaller level, but scoring nonetheless. Typical is KMTV, Omaha, one of the main supporters of the local Playhouse Group, the local symphony orchestra, the Junior Theatre, the local ballet group and the local art group. KMTV reportedly was the first local, non-network owned tv station to offer a local, live opera in color. The station has made substantial financial contributions to the Omaha Community Playhouse and is a sponsor of the Omaha Civic Opera Society and the Joslyn Art Museum. Stations in other cities are behaving similarly.

Quality and rating linked. Quality and ratings can go together, Norman E. Walt Jr., vice president and general manager of WCBS-TV, New York, told SPONSOR, in commenting on the cultural explosion. He cited two events which "provided us with two of the most successful evenings of broadcasting within the past year"—the opening of the new Delacorte Amphitheatre in Central Park and the opening of Philharmonic Hall at the Lincoln Center for the Performing Arts. Each of these events were aired in their entirety over WCBS-TV: the

two-and-a-half hour New York Shakespeare Festival production of *The Merchant of Venice* from the stage of the new amphitheatre and the entire evening of *Opening Night of Lincoln Center*.

"The evening of Shakespeare, a local presentation, dominated the ratings in New York on the night of the broadcast and *Opening Night of Lincoln Center* (network) similarly drew higher ratings than any of the other stations in New York on the night of broadcast," Walt observed. "Encouraged to count heads with programming of cultural and intellectual appeal, the station has been able to attract large audiences as well as critical acclaim for many other programs of similar calibre. Tv programming has always included a wide range of cultural programs regardless of the extent of audience appeal. There is now, seemingly, an increasing mass audience for programs of high quality in music, art, and drama in New York—areas formerly considered to be strictly the province of the 'longhairs.' To find that high quality and ratings can go together is one of the most encouraging developments in the recent history of tv and we will nourish and sustain this development in every practicable way."

Cultural chain reaction. The interest in culture may have been sparked, in a large measure, by television, according to Peter M. Afte, station manager, WNBC-TV, New York. "This new awareness may well be the end product of a cultural chain reaction set off by the tv industry," Afte told SPONSOR. "There may not yet be an 'Exploring' program for every cartoon 'pacifier' on tv, but the young of today has far more chance to be inoculated with the virus of intellectual curiosity than ever before. With each new 'Picasso' program, many new cultural interests are created and as more such interests are prodded into being by the box in the living room, tv will respond with more programming to meet these new interests. Our own awareness of the cultural explosion may be indicated also by the new WNBC-TV *Pathways* subscriber (Please turn to page 64)

Tv gives budget fashions a new look

- ▶ **Mode O'Day to add to three tv markets**
- ▶ **Video success leads to year-round campaign**
- ▶ **Firm, local retailers share ad budget**

A chain of low-price dress stores, with more than 700 outlets in 50 states, was so successful with its first use of tv on KNXT, Los Angeles, last year, that the 1963 campaign now includes KFMB-TV, San Diego, and KPTV, Portland, Ore. It also marks the first time that the company, Mode O'Day, has ever attempted any form of advertising during the months of January and February. And Sacramento, Salt Lake City, and Kansas City are being evaluated as additional tv markets.

In those markets used, tv receives 75% of the budget (previously allocated to print) which is split by local retailers and the parent company. Mode O'Day either owns the stores or licenses them to be operated under the firm's name.

Sharing advertising costs is not new with the garment company which long has been doing the same thing in radio and print. A radio user since 1947, Mode O'Day has bought all types of radio programs.

The one-minute messages were aired five times a week at a different time each day to get the broadest possible coverage.

One store volunteered last fall that sales rose 67% as a result of the tv messages, which, beginning in March, featured a model showing dresses between 8-9 a.m. daily.

Hosts Red Rowe and Gerry Johnson smoothed the commercials into the program and introduced the model, Dorothy Day, wearing a smart "dress of the day" priced from \$3.99 to \$8.99.

Believability of video. "Viewers began to expect this special fashion feature each day spotlighting Dorothy in a bright new costume," said Jon Byk, who handles the ac-

count as president of his agency, Jon Byk Advertising.

"One of the main reasons that Mode O'Day decided on going into tv to tell its story," Byk continued, "was because women believed that smart fashions at a low price were usually the figment of an artist's imagination when shown in printed media. Mode O'Day is in business to sell fashion and value in ladies dresses. . . . Television of-

fered the opportunity of showing the quality of these stylish garments."

To find out what the tv campaign was doing where it counts—in retail sales—Mode O'Day last October made a one-month survey of 33 outlets in KNXT's coverage area.

Special emphasis was given the study because the retailers pay 50% of the cost of the commercials in their local areas.

What retailers said. Results of the questionnaire are:

1) Are you getting sales action from our tv commercials on *Panorama Pacific*?

Yes	29
No	2



Taking advantage of California sunshine

Model enhances a stand of palms for early morning Mode O'Day commercial on KNXT's "Pan Pac." Brevity reflects good taste and economy of dress line

- | | |
|-----------|---|
| No answer | 2 |
|-----------|---|
- 2) Do you get calls for specific merchandise as a result of *Panorama Pacific* commercials?
- | | |
|-----------|----|
| Yes | 29 |
| No | 3 |
| No answer | 1 |
- 3) Is tv effective in helping you promote your fashions?
- | | |
|-----------|----|
| Yes | 29 |
| No | 2 |
| No answer | 2 |
- 4) Have the tv commercials helped the sale of handbags and jewelry in your store?
- | | |
|-----------|----|
| Yes | 18 |
| No | 6 |
| No answer | 9 |
- 5) Do you occasionally watch our tv commercials?
- | | |
|-----------|----|
| Yes | 20 |
| No | 6 |
| No answer | 7 |

Success stories. Under "comments," the stores reported:

"This tops all advertising programs to date!"

"Each day several customers mention they have seen the Mode O'Day commercials on tv."

"We had more comments on the tv commercials than we ever had on all the newspaper ads by Mode O'Day and our ads in local news-

papers and on local radio."

"Sales up 67%. Speaks well for the wonderful tv campaign. Can't say thank you enough."

"We receive many comments on the Mode O'Day tv commercials. Sure it helps us."

"... the women of Ventura have responded beautifully to our tv commercials. So many have mentioned to me that they have seen them."

"We have had a very good response from the tv campaign. Thank you for increasing our sales at Store 377."

"The tv advertising has been a big help to all of us. I never realized so many people watch so early."

"We have had so many customers mention the tv program. It has brought many new customers to our store."

Planning the message. In examining the pull of the tv campaign, Mode O'Day advertising director H. H. Lindstrom explained that "each commercial was showcased to its best advantage.

"Background music was used," he said, "two cameras were employed to give viewers the best possible look at the dresses, and a live

model explained the fashions under the best lighting in a handsome set. The copy did not bombard the viewer, but merely made her aware of the wonderful value."

No matter what markets the tv campaign enters, the plan remains the same: the messages, aired on morning shows, are live.

The commercials are scheduled right into the morning variety shows, in those markets where they exist, such as on Los Angeles' *Panorama Pacific*, or San Diego's *Sun Up*.

However, in markets such as Portland, Ore., the commercial is introduced as a live one-minute spot, and is often looked upon as a one-minute fashion show, apart from these schedules programming.

The live messages have immediacy and flexibility.

Thus, an all-out push can be made for a certain frock at the last minute, or warm clothing can be advertised to coincide with a sudden cold wave, etc.

Also, the commercial continues to be aimed at the housewife in a way that briefly mentions style and economy, and then leaves the rest to the housewife's eyes and imagination. ◆



Live commercials blend in with programs' activities

Viewers look for one-minute dress commercials as a special feature of programs' over-all format. Left, show's host helps model "get off" at end of message; right, model delivers commercial to tie in with opening of the new Hollywood Museum



TvB promotes tv advertising through tape viewings

Advertisers and agency personnel are versed in advantages of tv use at video tape demonstrations. The bureau maintains a library of taped commercials, categorized in product groups. Tape-equipped stations show effectiveness of tv by means of tv

SPECIAL REPORT

Television tape challenges film

- ▶ **Video tape opens new techniques for advertisers**
- ▶ **Advances more rapid than agency adaptation**
- ▶ **Animation most recent breakthrough**
- ▶ **Advertiser use expected to increase markedly**

It has been said that current history is in a special state. Progress is moving faster than ever before, making achievements of a few months tantamount to those of decades in the past. In broadcasting these advances are familiar events, and nowhere are they coming so quickly as in the field of video tape. Already fast on the heels of the 54-year-old film industry, tv tape is now able to handle almost all production concepts of

its well-established competitor.

Many advertising fingers were burned seven years ago when video tape enthusiasts made broad promises on the capabilities of the process—some capabilities which tape could not live up to immediately. But now, with rapid advances in techniques, advertisers and agencies are forced to reconsider tv tape, though many are understandably cautious.

Creative production firms, such

as Advertel and Videotape Productions, have shown that quality animation can be done and are ready to use it commercially. Stop motion will be perfected within months. Those who still claim that film can do more tricks and optics offer a challenge to tape engineers—and they are meeting it. Even slow motion has been accomplished, and used many times by CBS, but improvements are still in order before it's ready for advertising. Reversing television tape, efficient on-location recording, and excellent editing are solid realities. These advances, added to the basic advantages of tape—quality, speed, and control—characterize tape as a major television production tool.

Lagging education. However, except for a few thoroughly knowl-

edgeable producers in large agencies, many advertisers are still in the dark when it comes to the advances made in video tape. As one tape producer puts it: "The situation is similar to a bomber pilot suddenly finding himself in the age of jet fighters. He hasn't the faintest idea of what a jet can do and sticks to his old plane because he knows what it can do." It often appears that what television tape can do and what agency people say it can do are two entirely different things.

Agency producers versed in the field say objectively: "We use tv

tape to heighten realism and give a feeling of 'nowness' in real-life situations. But we are also beginning to use it for more complicated commercials because we can utilize control systems (monitors)."

Another agency man says: "Developments in tape are coming quickly, and it is obvious that its possibilities have hardly been tapped. We use video tape, but what is needed are more people that thoroughly understand how to adapt tape to commercials and then produce them."

Though education has generally lagged behind progress, certain big

advertisers have been quick to take advantage of tape. Among them are Revlon, Kellogg, U. S. Steel, du Pont, Chrysler, I&M, Chemstrand, Lever Brothers, Armstrong, and Schaefer.

Roughly 15% of commercials being made today are on video tape, and predictions are high for the future. The fact that the percentage is not higher already is attributed to the following: 1) not all stations can handle video tape; 2) education lags behind progress; 3) tape is still unable to handle all the tricks of film; 4) many advertisers are reluctant to try tape until it is perfected, regardless of its inherent advantages.

Producers. Production companies available to advertisers come large and small, and in many different varieties. Broadly speaking, a producer is anyone with a video tape recorder, contrasting sharply with full-scale producers such as Videotape Productions and MGM Telestudios, both in New York. (Videotape Productions is also called Videotape Center.)

Some producers specialize in mobile work. Tele-Tape Productions of New York is one such company. Others like National Video Tape Productions or Video Tape Unlimited do mobile as well as studio work. Often "mobile producers" are hired by larger studio producers such as Videotape Productions.

Three distinct types of producers emerge: the production firm, the network, and the station.

Most production firms are located in New York or California. New York is the mecca, reportedly responsible for 80% of the commercial tape business. Because of this Tele-Tape, for one, moved to the Empire State from Chicago. (For list of producers, see chart at left.)

Both CBS and NBC have independent arms for outside production of significant volume. CBS Production sales service for advertisers began last year, after NBC Telesales. Metropolitan Broadcasting, under the name of Metro Tape, does some outside video tape production.

On the station level, all of ap-

Independent video tape producers*

ACME**	Los Angeles
ADVERTEL	Toronto
GLENN ARMISTEAD	Hollywood
CHAPMAN 5	Glendale, Cal.
ED-VENTURE FILMS	Los Angeles
GIANT SCREEN TV	Detroit
GORDON ENTERPRISES	Hollywood
INTERNATIONAL VIDEO TAPE	Beverly Hills
MAGNA FILM PRODUCTIONS	Boston
MERIDIAN FILMS	Toronto
MGM TELESTUDIOS	New York
NATIONAL VIDEO TAPE PRODUCTIONS	New York
TELE-CINE	Washington, D. C.
TELE-TAPE PRODUCTIONS	New York
UNIT TEN	Los Angeles
VHF INC. (Reeves Studios)**	New York
VICOA	Chicago
VIDEO RECORDING TAPE CENTER	Hollywood
VIDEOTAPE PRODUCTIONS	New York
VIDEO TAPE UNLIMITED	New York
VIDEOVIEW INC.**	Hollywood
VTR MOBILE PRODUCTIONS	Los Angeles

*Because of the fine distinction in many cases both production companies and equipment rental services are listed together. Networks and stations also handle independent video tape production for advertisers.

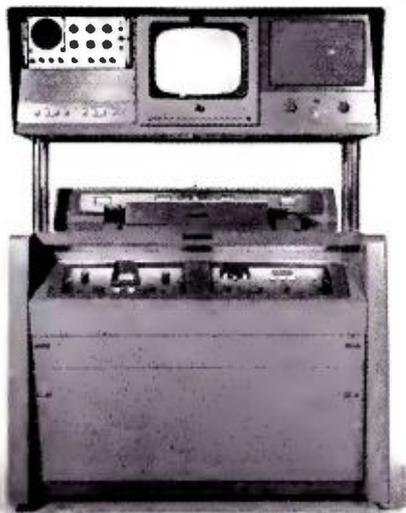
**Leading kinescope producers.

proximately 378 stations equipped to record tv tape (about 75% of U. S. stations) are also equipped to produce it, by the very nature of the equipment (the process is similar to that of home tape recorders).

Manufacturers. Two large manufacturers have brought about significant breakthroughs in equipment technology: RCA and Ampex. New advances in their video tape recorders have facilitated the production and broadcasting of tv tape commercials, and therefore cut down the cost, time, and problems of the advertiser.

The first production model Videotape recorder was introduced by Ampex in 1956. Since then there have been many technical improvements. Ampex puts out a VR-1000 series of well-equipped recorders, for both stations and producers.

Only a few months old, the RCA TR-22 is the newest large-scale recorder out. It is a completely transistorized model which warms up quickly and uses 50% less floor space and power than previous models. An important development, introduced in the U. S. by RCA, is the 4½-inch orthicon tube (as opposed to the standard 3-inch tube), similar to the British Marconi Mark IV camera. This advance in video tape provides finer



Ampex VR-1,000-C

The Ampex VR-1,000 series has been steadily improved since it appeared in 1956, is used for standard tv broadcasts



RCA new TR-22 in use

At WCSH-TV, Portland, Me., production manager Dave Serette (l) at director's control and Charles Brown, chief engineer, tape commercial with new RCA model

picture detail and gray scale resolution.

Essentially the recorders of both manufacturers do the same work: remembering electromagnetically (on a strip of Mylar tape coated with extremely fine iron oxide) the exact picture the tv camera sees. The recorders can play back this memory instantly, with no translation, no loss. Improvements made on the recorders such as Amtec (Ampex trade name) or A.T.C. (RCA trade name), which automatically wipe out all geometric playback errors, eliminate "venetian blinds" and other aberrations that plagued tape play-back in the past.

About 255 tv stations have Ampex black-and-white tv tape equipment, 20 of these color-equipped. RCA supplies 123 stations with black-and-white recorders and 15

with color equipment. In black-and-white this is about 97% of national coverage. Many stations have two, and some, especially in New York, have three or more recorders.

The cost of a large recorder is still high, about \$37,500-\$70,000—one of the reasons many stations are not yet equipped to carry video tape. According to a TvB study on station use and reception of recorders, enthusiasm and satisfaction run high among purchasers.

C. Gus Grant, v.p. and general manager, video and instrumentation division of Ampex says:

"We recently introduced a new portable Videotape recorder, the VR-1500 which is less expensive: \$12,000, compared with \$50,000 for previous models. This recorder is for closed circuit market, for educational, industrial, military, sports

and many other applications. The VR-1500 weighs 130 pounds; broadcast recorders weigh 2,000 pounds. We are now receiving orders for delivery in the third quarter of calendar 1963 and, advanced as the VR-1500 is, it is by no means the ultimate development of the Videotape recorder. We foresee other Videotape recorders of various kinds to fulfill many other requirements for rapid recording and reproduction of pictures and sound."

Television tape is also expensive, \$205-\$233 for a one-hour reel, but the amount of use possible far outdoes film. A tape can be used, erased, and reused for many different commercials, and is good for 60 to 100 showings, where film can only be used for one commercial and shown from 15 to 20 times. The tape is produced by Minnesota Mining & Manufacturing, with Mylar supplied by du Pont.

A new engineering advance for half-speed operating, available for RCA tv tape recorders, is adaptable for both color and monochrome. It permits tape speed to



Tv tape studio on the move

Tele-Tape is one of mobile production firms that can travel anywhere. Above unit boards plane for Guantanamo Bay

be switchable from conventional 15 inches per second to half speed at 7½ inches per second, thus doubling the amount of information on a standard reel of tape.

Advantages of tape. Advertisers use television tape for three basic advantages: (1) superior picture and sound, (2) greater marketing

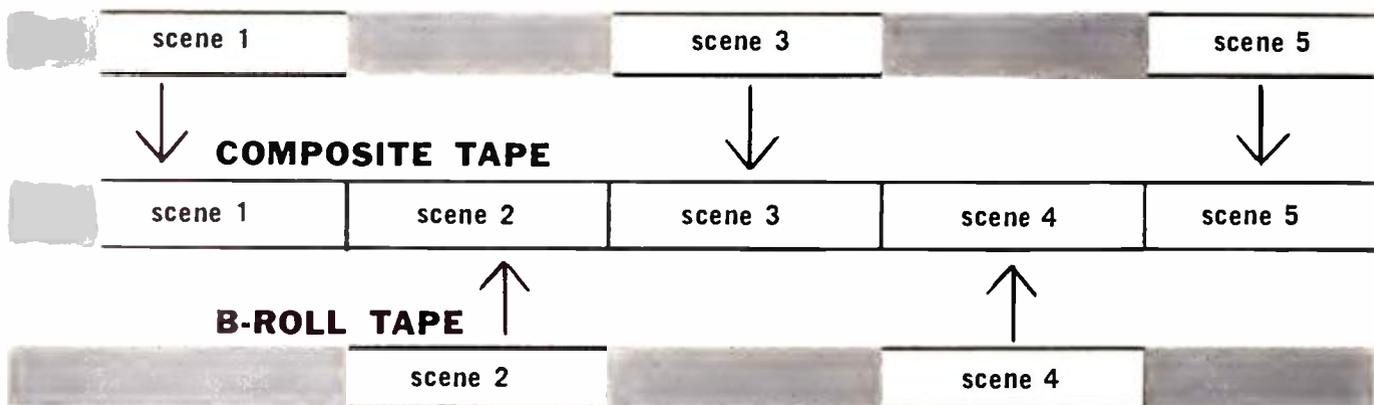
speed, and (3) see-as-you-go production control.

Quality. Video tape speaks the language of television: it records an electronic impulse electronically and transmits it back to television electronically. For this reason there is no loss of quality. The picture and sound are technically so perfect that the viewer is unable to distinguish it from live. The image orthicon directly records its impression of reality and gives a sense of "presence" important to advertisers.

The added appeal and impact of video tape commercials has been borne out by results of MGM Telestudios' qualitative audience tests conducted in 1961 and '62. Audiences given the opportunity to compare identical commercials on tape and film, side by side: 1) expressed a preference for tv tape over film because the taped versions "looked more appealing and appetizing," were "clearer and sharper," and seemed "more life-like"; 2) said the taped commercials created a greater desire to buy. Consider-

A-and-B roll editing: greatest advance in television tape

A-ROLL TAPE



Blank "leader"

Scenes 1, 2, 3, 4, etc., of a commercial are taped separately in any convenient sequence. The odd number scenes are then edited together to form an "A" roll. The even number scenes form the "B" roll. (In some cases a "C" roll is also used.) By means of a perfected electronic coding process, the position of each scene is accurately fixed in relation to the others.

In the subsequent mixing session, the A & B rolls are played synchronously through an electronic mixer where all transitional opticals, from dissolves to the most complex wipes, are inserted.

The result is a composite of the complete commercial. Editing and mixing adds about 5% to total costs.

ing the three commercials viewed in black and white, 61.5% preferred video tape to film and 57.6% felt the video tape created a stronger desire to buy.

Speed. Whereas film must be processed before it appears on tv, tape is immediate. With no processing of any kind, tv tape can be played back. The completion of a taped commercial may take hours, while film may have a lab lag of weeks. If editing or combining video tape is necessary it can be done quickly and the results viewed immediately on monitors.

Control. Monitors allow the production of a tape commercial to be watched by the entire creative team and, more important, to be controlled on the scene. In using film, only the cameraman knows exactly what is being photographed until the film is developed, and changes might result in an entire reshooting. Performers, staging, and lighting elements can be checked and corrected immediately on tape.

Technical, creative advances. In addition to the three basic advantages, many technical and creative advances have refined the process. These advances occur in editing, mobility, animation, tricks through the use of color-filtering, and kine-scope.

Such technical advances now enable tv tape to perform like film in most cases, whereas in 1956 it was unable to compete.

Editing. Video tape editing was most difficult to control at first. The operation required considerable care, skill, and time. It did not offer convenience in any way comparable to that of motion picture film. To surmount the technical barrier, creative engineers came up with the process of electronic editing.

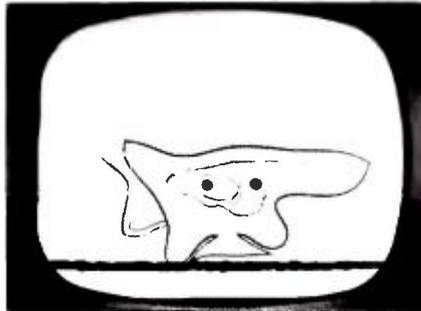
Little more than a year old, electronic editing is probably the greatest advance in tape technology. The A-and-B roll technique permits the assembly of a number of short scenes into a sequential commercial. This is achieved through Intersync (Ampex trade name) or Pixlock (RCA trade name), essentially permitting shooting out of

sequence with one or more cameras.

There is no restriction as to the time or location of the assembly process. The material to be inserted or added to the tape can come from any video signal source: live, film, tape, or slide. It can come from a station studio, a network, or a remote location or mobile studio. It can be edited in many different ways: supers, dissolves, split screens, matts, and wipes. All the above can be done instantly, whereas film must be optically linked in the lab through manual editing.

Editing taped commercials efficiently has become a reality.

Mobility. Mobility once con-



Animation is ready

Aniform sequence above demonstrates quality animations can now be done on video tape. Both Advertel and Videotape Productions have made experimental animated spots. First sequence for commercial use produced last week



Chroma-key permits tricks

For certain effects, the recent adaptation of color filtering to video tape is a significant advance. Blue matting is used to make visual elements invisible to camera. Two pictures above can be combined with monitors for third

cerned tv tape users, but is no longer a problem. Sophisticated and complete mobile tape units, such as that owned by Tele-Tape Productions of New York (with equipment in Ridgefield, N. J.), or very compact single camera operations such as that of Advertel in Toron-

to, are travelling everywhere doing on-location work. Such units are a far cry from the cumbersome and weighty facilities piled into trucks in the past.

Doing video tape on location is not new, but moving complete compact tv studios, as mobile units are doing now, is new.

Tele-Tape mobile facilities travelled more than 50,000 miles last year. As of now about 25% of the company's work is on commercials, and advertising business is already on the increase in '63.

Video Tape Unlimited in New York is another firm specializing in remote commercials—about half of their work is on commercials.

"Some 40% of all film commercials are done on location, while a negligible proportion of tape spots have been done on location," according to George Gould, president and general manager of Telestudios, a subsidiary of MGM. The reason, Gould believes, has been previous limitations imposed by the multiple camera system of shooting, requiring prolonged periods of set-up and strike. However, with such rapid improvements in mobile units over the last year, tape production on location should compete strongly with film.

Reportedly, tape producers must still solve electronic problems in-

volving underwater, aerial, and motorboat scenes. Whereas a hand camera can handle these locations for film production, it is difficult for video tape because of the necessity of a tv camera and recorder on the scene. However, on the average location, the ability to control the production by viewing a monitor is paramount, enabling the taping to be completed exactly as planned. With film a mistake would not be recognized until developing, which might mean returning to the scene.

Animation. Frame by frame animation is now possible, but still in limited form. Where one- or two-second intervals are required it has been done successfully. Advertel has reportedly produced a highly successful experimental commercial for Maxwell House using animation. Engineers are improving animation techniques, and predictions are that it will be in practical commercial use this year.

Aniforms, a newly patented process, permits several types of animation to be done directly on video tape. The creative process permits work, previously only possible through cell animation. Aniform is a creative product of Aniforms, Inc., which works exclusively through Video Tape Productions.

An example of the Aniform work, which involved two hours of shooting, was shown at the fall ANA convention. In a cell sequence, the same animation demonstrated is said to be equal to 15,000 separate drawings. The first complete Aniform commercial was finished last week for a major national advertiser.

Chroma-key. Many of the advances in the field of video tape have been made in the last year. Chroma-key has long been known in the film industry as "blue back matting," but the process was only perfected in video tape within the last two years. Tv tape has the advantage of producing the effect electronically and instantly with no lab lag. Moreover, the finished composite is visible during the set-up and shooting and therefore can be altered by the production team. This allows for maximum precision in the placement of inserted elements.

The optical effect is achieved by combining the image of a color camera and a black-and-white camera, permitting the matting in of moving figures and objects with a full gray-scale range in the inserted picture material.

Through chroma-key, tape can now achieve such well-known effects as the man flying through the air and landing in a car, or the illusion of a man dancing in a store window.

Color tape. The use of color is growing within the video tape field. Still, very few producers can handle color at this time. NBC in New York and KTLA-TV on the Coast are strong in this area, as is National Video Tape Productions, a division of Sports Network, which is the only mobile color video tape unit in the East.

Both RCA and Ampex distribute equipment which adapts existing tape recorders to record and playback color commercials and programs.

Kinescope. Early kinescopes, often called "hot kines," were of poor quality. But when advertisers using tape realized that they would need kinescope prints for the few sta-

(Please turn to page 62)

What's in the future for video tape

1. General use of video tape animation within a year
2. High quality stop motion in months, slow motion coming
3. More sophisticated editing
4. 100% of tv stations will have tv tape facilities
5. Small reduction in price of recorders
6. Appearance of more smaller compact recording units
7. The creation of a tv tape producers association
8. Wider use of tv tape by advertisers

...CUT YOUR TV TAPE COSTS IN HALF!

pack twice as much programming on a reel!



all this...

on this!

Photography Courtesy Reeves Sound Studios, Inc.

Now for color—as well as monochrome—this RCA Development enables you to operate any RCA recorder at full or half speed



- Permits 50% Cost Reduction in Tape Inventory
- Reduces Tape Storage Space
- Cuts Tape Distribution Expense

This new engineering advance, available only for RCA TV Tape Recorders, combines all the benefits of standard quadruplex recording with the savings of half-track recording. It provides for tape speed to be switchable from conventional 15 inches per second to half speed at 7½ ips.

Since this new approach uses quadruplex recording, tapes are interchangeable with other standard machines. Regular 2-inch tape is used. Standard editing techniques are employed. There are no picture discontinuities. And there is no discernible difference in resolution. *You get the same high quality, the same color fidelity, that you are now getting from RCA recorders.*

HOW IT WORKS: A new RCA headwheel assembly and capstan motor make it possible to use half-track recording and to cut tape operating speed in half. The new recorded track is only 5 mils wide as compared with 10 mils for conventional recording. As a result, twice as many tracks can be recorded on the same length of tape—permitting twice as much programming to be packed on a standard reel.

See your RCA Broadcast Representative for complete details. Write RCA, Broadcast and Television Equipment, Dept. PC-22, Building 15-5, Camden, N.J.



The Most Trusted Name in Television

This is Kansas City.



Paint it
YOUR COLOR
with 5000 watts
this fall.

**MORE
POWER
to YOU
FROM
KUDL**

Irv Schwartz
V.P. & Gen'l Mgr.

*P.S. We're going full time,
too!!!*

TIMEBUYER'S CORNER

Media people:
what they are doing
and saying

The long, drawn-out newspaper strikes in Cleveland and New York are certainly producing times that try timebuyers' souls. Aside from trying to find avails in heavily overloaded time segments, many products which are suitably showcased in print are deemed tasteless when advertised on radio or tv. Brassiere messages, for instance, are printed with aplomb; but the same ad, to be described on radio or shown on tv, requires more careful scrutiny.

Infallible sign of the season: Evidence that the holidays are over may be gleaned from the fact that BBDO media supervisor Hope Martinez is her usual busy sell. In Hartford last week, she is now getting set to swoop down on Boston.



Getting the lowdown on new market data

Shown here examining Avery-Knodel's new "Tip On" market data sheets are (standing l-r) Al Larson, A-K's dir. of special services for tv; William Schrank, A-K dir. of research; and Frank Delaney, Fuller & Smith & Ross associate media dir. Seated is Bernie Rasmussen, also associate media director, F&S&R

Avery-Knodel's month-old "Tip On" data sheets have proven to be great time-savers for media executives and timebuyers in assessing the value of A-K stations. The data sheets, sometimes called proposal sheets, not only submit all avails to a buyer, but also break out the best spots based on his needs under a recommended schedule. Also included are pertinent sales facts on A-K stations in potential markets, such as station sales pointers, dollar costs, cost per thousand, pertinent market facts, rating information, etc. A-K's Larson and Schrank (in photo above) claim that agency and advertiser personnel have "enthusiastically received this new selling-in-depth concept."

For a free, personally conducted tour of JAC Recording Studio's new Manhattan tepee at 26 W. 58th St., tear out this item and show to owners Charlie and Harry. Former is spouse of Kastor, Hilton, Chesley, Clifford & Atherton media buyer, Ro Gordon (Leighton).

(Please turn to page 44)

Little Red Schoolhouse

The little red schoolhouse cliché for Eastern Iowa is as outdated as the concept that Eastern Iowa is exclusively bucolic.

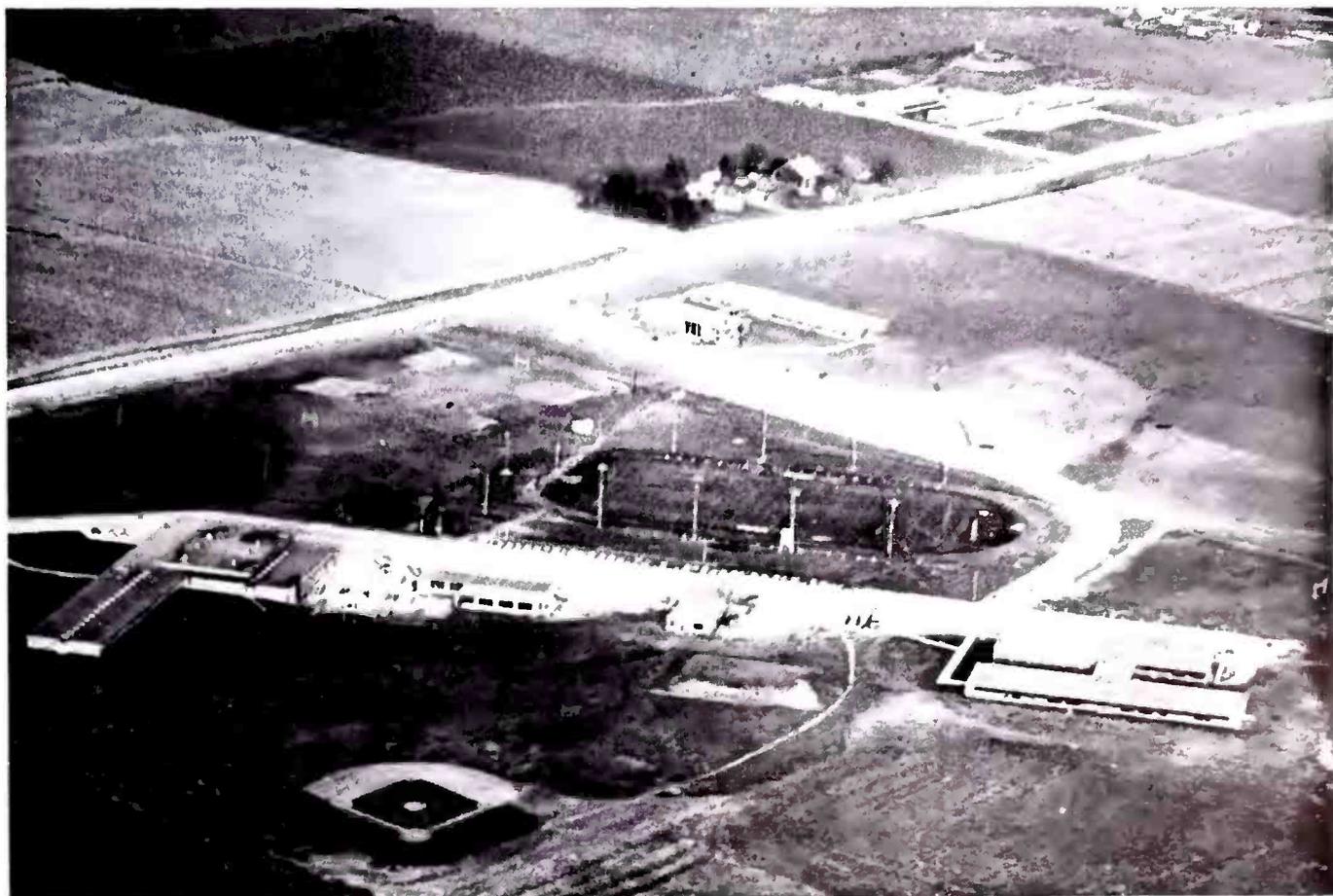
Country boys and girls—1,849 of them—attend this consolidated high school. It's down the road a piece from Cedar Rapids, towards Iowa City. It's as modern as most any modern metropolitan area school, perhaps more so. Students come from families whose standard of living surpasses most of the nation's. While Iowa's 34.8 million acres of tillable soil produce about ten percent of the nation's food supply, personal income derived from agriculture in Iowa accounts for something like 25% of the total; income derived from manufacturing, trades, and services accounts for the rest.

Iowans are neither exclusively farmers nor exclusively manufacturers. They *are* exclusively people—as aware of new products and new ideas as the most sophisticated cosmopolite.

WMT-TV covers over half of the tv families in Iowa, and dominates three of Iowa's six largest cities.

WMT-TV • CBS Television for Eastern Iowa • Cedar Rapids—Waterloo

Represented by the Katz Agency. Affiliated with WMT Radio; K-WMT, Fort Dodge; WEBC, Duluth.



The Man Who Knows KONO RADIO



How much easier time buying decisions would be with the benefit of an over-a-cup-of-coffee discussion of advertising results with a successful businessman in a particular market.

In San Antonio, Louis L. Michael is the type of executive with whom you would want to talk. Mr. Michael is President of the Trovis Savings and Loan Association of San Antonio. In this most competitive business, his advertising has to work for him on a day-in, day-out basis. He knows when his advertising produces results and based on results he buys KONO Radio in San Antonio. He knows that he is getting a bonus in adult audience plus an excellent cost-per-thousand picture when he buys the leading station in San Antonio...KONO.

If KONO works for Mr. Michael... KONO will work for you. And don't take our word for it, call Mr. Michael at Capitol 3-3021 COLLECT.

For other details call the KATZ AGENCY.

KONO

5000 WATTS

860 KC

SAN ANTONIO

TIMEBUYER'S CORNER

Continued

Agency-hopping dept.: Mike Widener, recently of Lennen & Newell, last week took up the malty cudgels at Dancer-Fitzgerald-Sample for Falstaff Distributors. Much of the beer's national billing is in radio in distributor areas.

Hot rumor dept.: Inside sources insist Doyle Dane Bernbach's John Nuccio will become Fuller & Smith & Ross' media director next week.

The timebuyer and the minor miracle: An auto thief, clocked by police at 90 mph, thundered broadside into a 1962 Valiant owned and driven by N. W. Ayer & Son timebuyer Charles Ventura Jr. at a West Deptford Township, N. J., intersection 10 January. Charlie shook the glass out of his hair, and suffered only bruises. His wife Catherine still is in Woodbury Memorial Hospital, N. J., with a concussion, broken and dislocated shoulder, and severe lacerations of the knee. Fortunately, the Ventura's girls, 3 and 5, were asleep at home at the time. The felon was jailed. Charlie said he and his wife never would have survived were it not for the seat belts they were wearing. The car was junked, a "total wreck."

Way up North dept.: Lennen & Newell (San Francisco) buyer, Jeanne Malstrom, vacationing in Canada for three or four weeks.



Three men on a successful course

In reward for contributions to Cunningham & Walsh's media, newly named senior buyers are (l-r): Rudy Baumohl, Tan Borg, Frank Vernon

Condolences: Dorothy Glasser, Kastor, Hilton Chesley, Clifford & Atherton media buyer, saddened by the death of her father, Joseph, 14 January.

Son & heir dept.: J. Walter Thimpson's (N. Y.) Lou West has named him Lawrence; Compton's (N. Y.) Frank Kemp has named him Peter.

Correction: SSC&B's (N. Y.) Pete Holland *did* go to Philadelphia but to Wermen & Schorr, and not N. W. Ayer.

Same Story... Same Trend... DOMINANCE DOMINANCE

NIGHTS 6-10 PM SUN-SAT

ARB DEC 62	HOMES (00)	METRO SHARE
KSLA-TV	535	44
Sta Y	402	30
Sta Z	410	26

NSI	NOV	62	HOMES (00)	METRO SHARE
-----	-----	----	---------------	----------------

KSLA-TV	562	41
Sta Y	406	33
Sta Z	536	26

AFTERNOONS 12-6 PM MON-FRI

ARB DEC 62	HOMES (00)	METRO SHARE
KSLA-TV	337	53
Sta Y	117	20
Sta Z	169	27

NSI	NOV	62	HOMES (00)	METRO SHARE
-----	-----	----	---------------	----------------

KSLA-TV	317	53
Sta Y	159	24
Sta Z	200	23

Mornings and post 10 pm periods tell the same story . . . KSLA-TV continues to dominate its market in metro and total homes as it has done for nine years.

EXCLUSIVE CBS COVERAGE
IN THE SHREVEPORT TRADE AREA

KSLA-TV

SHREVEPORT, LOUISIANA

Harrington, Righter and Parsons, Inc. National Representatives



Can anybody claim more loyal viewers? Our metro share in prime time is 90%, and homes delivered top those of any station sharing the other 10%. (ARB, March, 1962) To cover this influential market, such loyalty means the big buy for North Florida, South Georgia, and Southeast Alabama is



WCTV TALLAHASSEE
THOMASVILLE
BLAIR TELEVISION ASSOCIATES

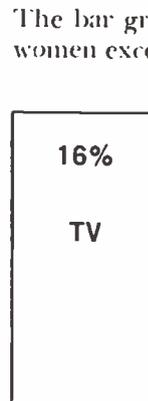
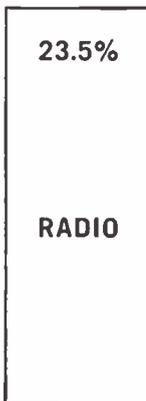
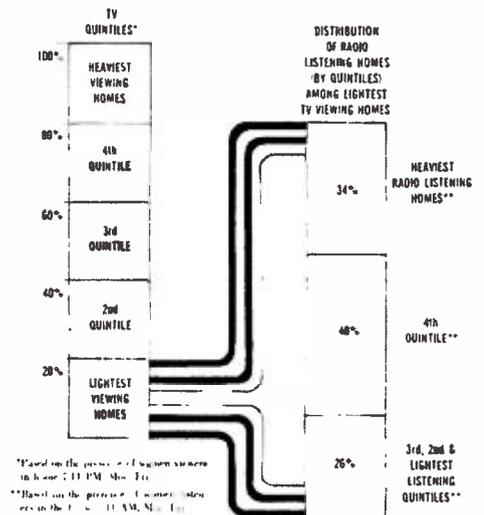


DATA DIGEST | Continued

The adult-women (over 18) portion of the Pulse study for RKO, shown below, reveals that 74% of the lightest tv-viewing homes (based on the presence of women viewers in home Monday-Friday from 7-11 p.m.) are among the top two, or heaviest listening, radio quintiles (based on the presence of woman listeners in the home Monday-Friday from 7-11 a.m.).

WOMEN AND RADIO/TV USAGE

2 Light television-viewing women are heavy radio listeners.



The bar graph at left shows that radio listening by women exceeded tv viewing by women by 47% in the three lightest-viewing tv quintiles... representing 60% of homes in Pulse's study in six San Francisco-Oakland metropolitan area counties. Again, radio percentage represents listening from 7-11 a.m. weekdays; tv viewing from 7-11 p.m. weekdays. Not shown by graph here, however, is the fact that of all homes surveyed, 34% had no women tv viewers. Radio usage by women in these homes was 43% greater than in the homes where women did some tv viewing. Pulse was selected to perform the research, said Frank Boehm, RKO's research and promotional director, National Sales, "since it is the only broadcast research firm regularly measuring total listening and viewing (in-home and out-of-home) market by market."

The research firm explained it utilized "the time-line technique" in conducting the study. To expand on what has been said before, this means that respondents were asked to associate their radio listening with the habitual activities conducted during the morning. They were asked to think of all the places they had been where they could have listened to the radio. Second, the respondent's tv viewing during the previous evening was obtained by using the same time-line association technique. In both cases, program listings were also used as an aid in determining the times the radio listening or tv viewing occurred.

As for quarter hours upon which the quintiles are based, a frequency distribution from "zero" quarter hours to "12" quarter hours of radio listening was set up; then successive sets of 100 homes were counted off from the lowest to the highest amounts of listening in order to obtain the quintiles. Same operation was repeated for tv, and adult women, radio and tv.

Piggybacks solve rising CPM: Lavin

Spot television was praised by one of its heavier users last week, but at the same time was criticized because cost-per-1,000 is on the rise.

That is the opinion of Leonard Lavin, president of Alberto-Culver, at a management meeting of Television Advertising Representatives at the Americana Hotel in New York.

The meeting was also highlighted by a panel discussion on the subject "What Will Computers Mean to Spot Television?" Panelists were Robert Liddle, v.p., Compton; Michael J. Donovan, v.p. and associate media director, BBDO; and Joseph St. Georges, v.p. and senior media director, Y&R.

Lavin, whose firm will spend \$30 million in television this year, declared "I don't have to tell you the role of spot tv in our plans for the future." He then remarked that "One dark cloud on the spot television horizon is the fact that cost-per-1,000 is rising. These rises are caused by the fact that audiences are more evenly divided today among stations. Our spot tv cost-per-1,000 in 1960 was \$1.66 per minute commercial. In the present season it is running over \$2.25.

"The bridged commercial gives television an extra advantage in fighting the cost-per-1,000. By its use, two low budget brands can share the cost of a minute announcement—either spot or network—and this way still get the frequency they require. We feel the bridged commercial will become more widely accepted."

In opening the meeting, TvAR president Larry Israel hit both network tv and magazines for trying to emulate spot tv. "Networks with their scatter plans and spot carriers and magazines with their myriad regional editions cannot hope to approach the fast-breaking flexibility and individual marketing aspects of spot tv."

Advertisers

Sterling Drug is fighting back on an FTC charge of false claims in



LAVIN



DONOVAN



ISRAEL

Bayer Aspirin tv and print advertising.

The Commission had sought a temporary restraining order on Sterling (and Dancer-Fitzgerald-Sample) ad claims based on an FTC-financed clinical study of five

pain-relieving products, published in the 29 December 1962 issue of the Journal of the AMA (See 21 January SPONSOR, p. 14).

Specifically cited by FTC: contrary to ad claims, (1) the findings of the clinical investigators were



The day Dad gives Jimmy his first shaving gear is a big one for both of them. The father in the background is one of the nation's adults, who receive and control 98% of the U. S. income.* In the WBT 48-county basic area, adults receive and control most of the \$2,690,786,000 worth of spending money** ... and WBT radio has the largest number of adult listeners. Clearly, the radio station to use for more sales is the one that reaches more adults ... **WBT RADIO CHARLOTTE.** Represented nationally by John Blair & Company. Jefferson Standard Broadcasting Company

*U. S. Dept. of Commerce **Spring 1961, Area Pulse and Sales Management's Survey of Buying Power, 1960

their own and were not endorsed or approved by the U. S. Government, the AMA or the medical profession. (2) the investigators did not state that Bayer Aspirin won't upset the stomach or is more gentle than any analgesic product containing more than one ingredient, and (3) the report found no significant difference in the degree of pain relief afforded by the various products after a lapse of 15 minutes after administration.

Denying the charge of misrepresentation of the study, Sterling retorted: "In those ads, we stated that this study confirms our long-standing claim that Bayer Aspirin will bring pain relief that is as fast, as strong and as gentle to the stomach as any popularly-advertised product. These claims are true in fact. We firmly stand behind them and are confident that our position will be upheld."

Continuing its rising sales trend since 1961, Jos. Schlitz Brewing reported an all-time sales high of 6,880,277 barrels for 1962.

Robert A. Uihlein, Jr., Schlitz president, said that all three of the company's brands contributed to the record, comprising a 19% rise over 1961. The 1962 figure was 1,101,589 barrels more than in 1961, when Schlitz sales turned upward for the first time in four years.

New dimensions in drive time: A new image for radio commercials—at least among Oldsmobile drivers—may be a by-product of a new Oldsmobile gadget called the Sound Reverberator. When combined with one of Oldsmobile's three radios and bi-phonic rear speaker system, the Reverberator electronically delays and amplifies the rear seat speaker sound to produce an acoustical effect of "concert hall" listening.

PEOPLE ON THE MOVE: Dr. Robert Adler to vice president—director of research, Zenith Radio . . . David F. (Fritz) Myers to advertising and sales promotion manager of the Detroit sales division

of Whirlpool . . . James B. Barry to Prestolite marketing administrator . . . David W. Burke to manager of General Electric's public relations programs operation. He'll be responsible for "General Electric True," and other public relations activities such as institutional advertising, annual reports to share owners, press relations and participation in the World's Fair.

Agencies

Foote, Cone & Belding, Chicago, has begun tooling up for its takeover of International Harvester's estimated \$5 million tractor and farm equipment account.

The agency has re-hired Worthing H. Stone, formerly on the Frigidaire account at FC&B, and later v.p. of Meldrum & Fewsmith, Detroit, where he worked on Ford's tractor account. He'll supervise the recently-acquired I-H business.

Biggest question in the minds of Midwest industry observers has been, will FC&B retain the substantial farm director franchises built up through the years by I-H and its former agency, Aubrey, Finlay, Marley & Hodgson? FC&B told sponsor that it does plan to continue with the RFD's. In addition, the agency pointed out, Robert Eppler, an FC&B account supervisor, will work on the I-H account along with Stone, as the agency's management representative.

When Stone rejoins the agency on 28 February, he'll become a vice president.

Agency appointments: Tennessee Fabricating to Ideas Incorporated, Memphis . . . Fox Grocery Co. to Lando Advertising, Pittsburgh and Erie . . . Isodine Pharmacal division of International Latex to Kenyon & Eckhardt for Isodine Antiseptic, Gargle, Mouthwash, Throat Spray and Isodettes Antibiotic Throat Lozenges . . . Waitt & Bond cigars to Chirurg & Cairns for four major brands . . . Pepsi-Cola Bottling Co. of Los Angeles to Brangham/Brewer & Holzer for Hire's Root Beer and Bireley's soft drinks . . . Lit Brothers to the Lavenson Bureau of Advertising for radio, tv and public relations . . . Metro-media to Albert Frank-Guenther Law for a corporate advertising



Signs for Academy Awards telecast in April

Charles W. Lubin, pres. of Kitchens of Sara Lee, inks in co-sponsorship of the ABC TV telecast of the Oscar awards for the Academy of Motion Picture Arts and Sciences, 8 April (10-11:30 p.m.). An estimated 50-million viewers tune in and the audience may be even larger this year. Leonard Goldenson, AB-PT pres. was on hand for signing

CHANNEL

8 STILL ON TOP

**IN THE RICH
ROCHESTER MARKET**

WROC TV

37,600 HOMES*

STATION "B"

35,900 HOMES

STATION "C"

29,400 HOMES

**Per Average Half Hour
6 PM-Midnight
7 Days a Week**



*NOV.-DEC. 1962 ARB

SPONSOR-WEEK (continued)

program . . . Centro Guatemalteco de Turismo to Weston Associates.

Extra curricula note: Robert F. Carney, chairman of the board of Foote, Cone & Belding, is again heading the advertising division of The Legal Aid Society's campaign for funds.

Top brass: Harry S. Phillips, formerly East coast public relations manager for Socony Mobil Oil, to Howard Chase Associates as senior associate . . . Parker V. Kirk to the executive group of Harold Cabot & Co. as a member of the Plans Board . . . David N. Laux, formerly a vice president of Foote, Cone & Belding and a senior vice president of Lennen & Newell, has joined Frank B. Sawdon as senior vice president . . . Four vice presidents and plans board members have been elected to the board of directors at John W. Shaw Advertising. They are: C. J. Allen, Norman R. Advertiser, George E. Filipetti, and Dr. Jaye S. Niefeld . . . Myra E. Janco has become executive vice president of Roche, Rickerd, Henri, Hurst.

New v.p.s: George C. Whipple, Jr., to public relations director of Benton & Bowles and vice president of the agency's division, General Public Relations . . . Roger L. Schwab, account supervisor at Krupnick & Associates.

Kudos: The "Clean As the Sea" spot tv commercial produced by Ketchum, MacLeod & Grove for Calgon division of Hagan Chemicals & Controls, was honored with a "best of show" award at the sixth annual exhibition of the Art Directors Society of Pittsburgh . . . Walter Bunker, vice president in charge of Young & Rubicam's Hollywood office, is proud owner of a new set of golf clubs and a golf bag, gifts from the agency on his 20th Y&R anniversary . . . Lyndon O. Brown, senior vice president of Dancer-Fitzgerald-Sample, was elected chairman of the board of directors of The Advertising Research Foundation . . . Preston D. Huston, president of Associated Advertising Agency of Wichita, has been elected as the 1963 president of the National Federation of Advertising Agencies.

NETWORKS

New length may be big part of 'new look' on ABC TV

New program pilots were screened for ABC TV's sales department last week. And by the end of this month, it's probable that Pilots of 18 to 20 new shows will be exposed to potential advertisers.

Advertisers and agencies will be seeing tentative ABC schedules which appear to have a more varied flavor than in previous years. There's said to be less reliance on any one theme or programing area, and a desire to achieve a "balanced" entertainment package.

Network programers say they've been encouraged to experiment, and that not only new shows but new types of shows are emerging. There's also been some top-level programing and sales go-ahead for the idea of developing a desirable over-all schedule before confronting new season's advertisers—rather than producing on an individual or piecemeal basis.

Although ABC's pilots will un-

doubtedly attract attention, it's likely that advertisers will be even more interested in the shape of new programs, rather than their content. The network is making some bold experiments in the length of programs, as well as the relation of one show to another.

Arrest and Trial for example, is a 90-minute show split into two forty-five's. The first half deals with commission of crime and the second with its punishment. In this action court room blend, stars and actors overlap in the two halves. Programers hope to build and hold the audience for the second half.

The sales-sense of the package is that ABC hopes to revive single sponsorship. While the full-hour form may now be too expensive, ABC believes that a forty-five-minute format may come in at a price which—while still high—will be feasible in terms of sponsorship's added advantages of impact and



A golden record to the FBI for its "cooperation"

William K. McDaniel, exec. v.p. of NBC Radio, presents FBI dir. J. Edgar Hoover (r) with gold record of the initial network broadcasts of the FBI-cited "National Alert" and "Know Your FBI"

identification. These also are some of the reasons why the *Jerry Lewis Show*, for Saturday nights, will run an unprecedented two hours. In the programers' view, 120 minutes is good in terms of what Lewis wants to do and is capable of doing. The two-hour format may be the logical answer to its 9:30-11:30 p.m. competition—and this has helped calm any affiliates objections at the half-hour overrun into station time. Finally, there's a greater number of participations to be sold in a two-hour show, with all the merchandising advantages of a big star in a nationally-promoted vehicle. These examples do not exhaust ABC's time-busting approach. There are hints of two 15's within a half-hour, and a possible 90-minute show a la *The Virginians*.

It appears that ABC will not be over-heavy in any one area, whether humor, personality, or action-adventure. Some of the new shows are well-tailored and orthodox; others — including a projected space-fiction series, a Western starring a child, a comedy themed on William Steig's *Dreams of Glory* cartoons—are extremely unorthodox.

In current business, the network has written \$4 million in new business in the past three weeks, to be fulfilled in the second and third quarters. Among the clients are Bristol-Myers (Y&R), Brown & Williamson (Bates), Block Drug (Grey), Carter (SSC&B), Dodge (BBDO), General Foods (B&B), Gulf American Land Corp. (VENSE Assoc.), Helene Curtis (McCann-Erickson), Plymouth (Ayer), and Tony Home Permanent (North).

ABC TV picks up tv rights for 1964 Winter Olympics

The 1964 Winter Olympics will be telecast from Innsbruck, Austria, by ABC TV which has obtained exclusive world-wide tv rights, except for Europe, which will be served by Eurovision and Intervention.

The network will tape events of the Ninth Winter Olympic Games daily and rush them to New York

by jet, where they will be sent out on the network. Efforts also will be made to bring live portions of the competition to the U. S. via Telstar or Relay.

The games, to be held 29 January through 9 February, include speed and figure-skating, slalom, cross-country and ski jumping, hockey, toboggoning, and bobsledding.

Kenyon & Eckhardt handled negotiations for the Olympic Committee which also gave ABC TV the right to cover any pre-Olympic and qualifying events.

Networks

Latest advertiser to hop on the network tv bandwagon is a rather unusual one to the ranks, because of its seasonal nature.

Newcomer is the National Cotton Council's Cotton Producers Institute and it's earmarked a hefty slice of its \$1 million 1963 budget for both daytime and nighttime network tv.

Here's how the buy breaks down: a 12-week cycle on CBS TV daytime gets underway in early March; in May and early June, ABC TV and NBC TV nighttime shows will be added; the fall phase of the campaign, slated for August, includes daytime.

Nighttime spot schedules in some 31 markets will supplement the network buy.

NBC TV and CBS TV daytime are the vehicles being used by Sterling Drug's Glenbrook Laboratories to launch Dr. Lyon's Fluoride Tooth Powder.

It's the first tooth powder to include fluoride and the campaign includes six shows, an extensive lineup for this item.

While vociferous critics point fingers at network tv's "non-creativity," New York's Museum of Modern Art has set up a retrospective show for the medium.

Included will be some 50 tv programs on film or kinescope contributed by the three networks and

selected from shows presented between 1918 and 1961.

According to the museum, the retrospective is to "focus attention on those areas in which the medium has made significant contributions to the art of our time, and to help the public develop general standards of understanding, enjoyment and evaluation."

The 11-week series of screenings called "Television USA: Thirteen Seasons" starts 5 February.

Johnson & Johnson (Ayer) will give national play to its disposable diaper, turned out by its Chicopee Mills subsidiary, this summer.

It's bought 38 daytime minutes on NBC TV for the purpose.

The item is being pushed by several other tv advertisers, both network and spot.

Other sales: A. E. Staley Manufacturing has added ten ABC TV shows to its "Sta-Pul" laundry rinse campaign for the first quarter. The company had been on and continues with three NBC TV shows.

Programing notes: The weekly number of CBS Radio "Dimension" broadcasts has risen to 63 (for 1963), a total comprising 25 individual titles . . . ABC TV will give the first tv exposure to San Francisco's famed Chinese New Year's Parade in Chinatown on 19 February (10:30-11 p.m.). The show is being taped 9 February by the network's o&o KGO-TV, San Francisco.

Extra curricula note: Ellis Moore, vice president of press and publicity, NBC, has been appointed chairman of the publicity committee of the New York chapter of the National Academy of TV Arts & Sciences.

Kudos: William R. McAndrew, executive vice president of NBC News, has been invested as a Knight of Malta, one of the highest honors bestowed on Roman Catholic laymen.

WHAT ARE YOUR PHOTO REQUIREMENTS?

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

BUT QUALITY is something else again ours is superlative!

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

**BAKALAR-COSMO
PHOTOGRAPHERS**

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



Advertiser hands in station policy hit in Georgia meeting

"If a broadcaster allows his programming and his policies to be reshaped to suit the whims of each advertiser, each critic, each vigilante committee, or each new FCC commissioner, his station will not only be weakened as an instrument of communication, but the process will inevitably lead to the erosion of its advertising values," Stephen B. Labunski, vice president and general manager of WMCA, New York, said last week. Labunski was one of the number of industry and Government leaders who addressed the Georgia radio and television institute at Athens.

Among examples cited by Labunski were: Punative measure by sponsors displeased with the Howard K. Smith broadcast on ABC, and the FCC "letter-writing campaign design to intimidate television stations it's meager comfort to be told subsequently that the commissioners themselves didn't know

that members of their staff were playing Russian roulette with license renewals, but I am sure the commissioners would have to agree, that, somewhat like licensees, they, too, are ultimately responsible for what goes out over *their* air waves."

Commenting on merchants who complain when radio stations report on icing conditions, Labunski said these same merchants "regularly throw our salesmen out the door or down the front steps, as they cling to the stententious poppycock that only newspapers can draw traffic to department stores. It's annoying enough when a paying customer tries to tell you how to run your radio station, but it is utterly exasperating to have non-sponsors try to promote their selfish interests and inhibit you from doing your job."

Commenting on the hearing held in Chicago by the FCC and in Omaha, Labunski said the po-



Station documentaries turned over to State Archives

Floyd Fletcher and Harmon L. Duncan, co-general mgrs. of WTVD, Durham, present Gov. Terry Sanford with films called "North Carolina—The Dixie Dynamo," on food processing, courts



Special citation from Citizens Budget Commission

Mayor Robert Wagner presents citation to Harold L. Neal, Jr., WABC, New York, v.p., for the CBC, recognizing station's series "Sound of New York." Here, l-r: stn. news dir. Jack Powers; Prof. Arnold Goren, NYU; Neal; Wagner; CBC's Peter Grimm and Robert Dowling. Dinner was held at the Waldorf-Astoria. The honored series was designed as an aid to city employee training

tential results "is to deprive the defendents of their chief assets, their reputations, without the benefit of due process of law and minus numerous other safeguards normally awarded persons or institutions faced with a critical examination of their legal right to stay in business."

Maurie Webster, CBS vice president and general manager of CBS Radio Spot Sales, said many clients and agencies are taking a fresh look at the radio medium. He recommended the industry work for better measurements of the medium, emphasize good radio to overcome the former poor image of the medium, simplify buying and billing, and stimulate commercials creativity by agencies.

Noting that in 1962, 22.5 million radio sets were sold, "the biggest set sales year in history," Edmund C. Bunker, president-elect of the Radio Advertising Bureau, predicted about 24 million radio sets would be sold this year.

One reason for the sales, he said, is the medium's coverage, and RAB survey at the time of the Alan Shepard flight found that almost as many people in their homes followed the event on radio as on tv. "Toss in the out-of-home audience, and radio undoubtedly had a far larger audience than tv.

Looking for the future, Bunker said: "radio will be the news medium of the 1960s and the 1970s. Radio will be the place where all the public expects the fastest and most accurate coverage."

Chicago food broker signs for radio schedule

Irwin R. Tucker Company, Chicago food broker, has signed for a major segment of time on WAAF, Chicago, to launch a full program of promotion and merchandising beamed toward the Negro market. Agency for the client is Jones-Frankel.

As far as is known, Tucker is the first midwest food broker to use radio as the spearhead of an advertising campaign, tied in with a specialized merchandising follow-up.

"By directing activities to an important part of the market with a complete program, smaller advertisers can compete with the giant advertising budgets and gain a market foothold," Tucker said.

Buck Medwed, Tucker account executive at the agency, noted: "The program affords major advertisers a vehicle to reach the highly

specialized Negro market." WAAF disk jockey Jesse Owens, one time Olympic track star, will be the air salesman for Tucker. Merchandising services included are: a home economist, personal appearances by Owens, point of sale materials, and direct mail follow up to retailers.

Mobiloil, Bowery Savings in 'Pathways' rotation

A national advertiser and a local institution have signed as charter members of WNBC-TV's unique new *Pathways* program sponsorship plan in which no more than 10 advertisers each will sponsor five local public affairs programs a week for 52 weeks for \$25,000 apiece.

The subscribers are Mobiloil Co., for Mobilgas, through Ted Bates, and The Bowery Savings Bank via Edwin Bird Wilson.

Beginning in February, all advertisers will be identified visually at the opening and closing of each show. A *Pathways* rotation plan also allows for two 60-second institutional messages in each of the five programs—one at the beginning, another at the close.

Thus, in 10 weeks, each subscriber's commercial will have appeared in the open and close of each of the five shows.

Minow sees uhf 4th net, eventual home of pay tv

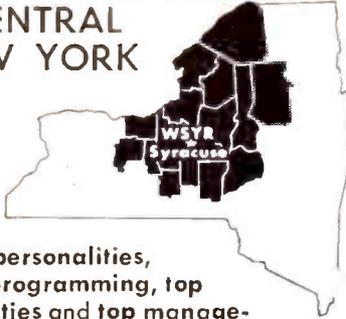
A truly nationwide education television system, nationwide pay television, a fourth commercial network, and new stations to meet local needs are possibilities as a result of the all-channel tv set bill

THE ANATOMY OF PRIMACY
PART TWO.....EN ROUTE TO YOU

"THOUGHT FOR FOOD!"

A SERIES OF MAJOR MESSAGES FROM
MGM TELESTUDIOS, INC.

The CALLMARK OF QUALITY RADIO IN CENTRAL NEW YORK



Top personalities, top programming, top facilities and top management combine to insure advertisers a really effective selling job in WSYR's 18-county service area. WSYR's big margin of superiority is confirmed by all recognized market coverage studies.



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New York • Boston • Chicago
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ONE BUY . . . CITY-GRADE COVERAGE OF

TWO MARKETS

WALA-TV is the only Mobile station that also delivers city-grade coverage in Pensacola . . .

PLUS coverage of the rich Mississippi Gulf Coast; the industries and military installations of West Florida and dozens of inland cities and towns.

**The WALA-TV Market—
Over A MILLION PEOPLE with
nearly \$2 BILLION to spend!**

Contact:
Select Stations, Inc.
or
Clarke Brown Co.



TALLEST TOWER ON THE GULF COAST



MOBILE - PENSACOLA



Bank goes to bat for fourth year of local news

For the fourth year, Manufacturers National Bank of Detroit will sponsor the 6:30 News with Ven Marshall on WWJ-TV. On hand for the contract signing, l-r: Frank Sisson, station mgr.; Phil Hower, W. B. Doner, exec. v.p.; Maurice F. Tehan, Bank second v.p.; John R. Wilt, Bank mktg. v.p.

enacted by Congress last year, Newton N. Minow, FCC Chairman said last week in New York.

If pay tv passes its tests in Hartford and Denver, Minow said, the logical place for it would be the uhf channels. "In its simplest term, the argument of pay television proponents is that if a minority part of the audience could pay directly for the programming it wishes, then its inclinational and entertainment needs could be met without detriment to the advertiser-supported tv system aiming largely at majority audiences. We have decided that pay tv deserves a fair trial in a competitive setting."

The uhf enactment makes possible a fourth commercial network "appealing to higher rather than lower common audience denominators. Until now, a fourth network had no chance to find a local outlet simply because the uhf channels lay fallow. With uhf, an alternative, national program service may emerge."

This new network, he added, "by aiming consistently at higher levels and standards are less than a majority audience, could stimulate the entire industry to lift its sites.

Radio Stations

NAB has filed its formal opposition to an FCC proposal which

would require stations to maintain open files of documents relating to their licenses.

Such files would duplicate all reports, applications and documents open to the public at the FCC in Washington, and would be neither necessary nor in the public interest, NAB maintains.

"The local disclosure of documents which contain financial data, management contracts, bank loan agreements, and others which relate only to the business activities of the licensee, are of no legitimate concern to the public at large," protested NAB, and would entail costs which would "only aggravate an already tight profit squeeze on many stations."

A marketing study on radio growth in South Jersey has been routed to advertisers and agencies by WKDN (AM & FM), Camden.

The brochure results from interviews with 300 subjects attending the Camden County Auto Trade Show at Delaware Valley Garden. Some features:

- automobile ownership in the Tri-County area of Burlington, Camden and Gloucester Counties averages one for every 3.2 persons, totaling 269,000 cars.

- of 76.8 of the subjects who use cars going to work, 85% have

WASHINGTON WEEK

28 JANUARY 1963 / Copyright 1963

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

Over 3,000 bills have already been introduced in this session of Congress and all the furloughs that go with such an opening have been applied, but as far as broadcasting is concerned nothing has started at all.

There is at this stage little expectation that Congress will take any major steps with respect to broadcasting and advertising.

But Congressmen expect regulatory agencies such as the FCC, FTC, and the Food and Drug Administration to tighten things this year. And, it is anticipated, Congressional hearings—like that recent one on nostrums for the aged—will influence the tightening up process.

The House Small Business Committee, at least at this time, appears determined to delve into tv ad practices more deeply, with emphasis on alleged handicaps to small business.

While it is not a legislative committee, it can and very well might put pressure on the FCC to do away with network option time and to bar other practices which tend to freeze the small advertiser out of prime time.

Most lawmakers expect the FCC to get much tougher this year, and although many decry the expected trend, there is as yet no firm plan for Congressional resistance.

Thus far, neither Sen. Warren Magnuson (D., Wash) nor Rep. Oren Harris (D., Ark.), chairman of the two Commerce Committees, has announced any plans to try to hold back on FCC regulatory actions. Both lawmakers have talked much tougher for public consumption than they want either their Committees or the FCC to act. Question is whether they have talked themselves into a corner.

FTC is also expected to get tougher this year, but prospects for this actually to happen don't appear as pressing as is true with the FCC.

FTC will again press for cease-and-desist powers. Senate Committee on Aging may back the move. However, it would be the Senate Commerce Committee which would be concerned with actual legislation on the subject. This committee in the past hasn't even held hearings on the request.

House Commerce Committee has held hearings, but that has been the end. It has given no genuine consideration to the idea. Nothing has happened as yet this year to give FTC encouragement, though since thalidomide episode last year it has been demonstrated that lost causes of this type can win.

Only FTC hope at the moment is that fraud hearings can turn up evidence so sensational that it will create irresistible demand for added FTC powers, as the drug affair last year did for Food and Drug Administration.

FTC itself doesn't appear set to strike out in hard new regulatory directions to match the outlook at FCC.

The agency, itself, feels however that its action against Bayer Aspirin is a trail-blazer.

It bases this estimate on speed with which action was taken after challenged ad first appeared and on the fact that an injunction is asked against continuation of the ads.

FTC spokesmen say that the Commission will use the injunction method much more frequently from now on. It has this power incidentally only in connection with drugs.

SPONSOR HEARS

28 JANUARY 1963 / Copyright 1963

A round-up of
trade talk, trends and
tips for admen

Did you know there was an unwritten agreement among the manufacturers of aluminum to avoid spotting their tv network sponsorships opposite one another?

As anxious as they are to sell their own output the aluminums think it equally important that they get the maximum impact out of selling aluminum as the alternate to other metals.

JWT is reported as having no easy margin for delivering to Kraft a presentation covering a possible successor to Perry Como for next season.

The cited deadline is 22 February.

It's hard to believe in these days of multiple trade channels but there are agencies who have been deferring the announcement of important manpower changes pending the end of the New York newspaper strike.

Apparently the hesitation is concerned more with pressagentry habit of making the dailies first than with accumulative reach and in-depth treatment of the event.

An interesting pastime in the agency field is tracing the succession of spinoffs of one shop from another.

The governing groundrule of the game: the majority of the partners must have originated from one agency.

One such comparatively recent case of evolution: Doyle Dane Bernbach from Grey; Papert, Koenig, Lois from DDB and Carl Alley from P,K,L.

CBS TV's said to be thinking about assigning "Rawhide" to its bullpen for next season.

The network figures that it's got such a plethora of program riches that it can afford to put a batch of Rawhides aside and use it in midseason as a la "Twilight Zone" to plug up a sagging or weak spot in the schedule.

Obvious advantage of having a series that's still holding the ratings in reserve: it requires a minimum promotion and can quickly take off on its unexpended power.

Dentifrice manufacturers needn't be surprised if General Electric comes up with a compound designed for use with its electric toothpaste.

The compound would probably be licensed to an established drug house.

The research business is getting a sardonic chuckle out of one of its confrere's rush to make self-promotional capital out of a recent consent decree exacted by the FTC from rating services.

In a sales perspective the confrere jubilantly proclaimed that his organization had come out clean in the Washington probe of audience count methods.

The fact is that he wasn't involved; the FTC had gone after only the major rating services.

car radios and 80% have transistor or portable radio sets.

• 59.9% of the subjects have fm sets, well above the national average and comparable to leading fm markets.

Changing hands: WPDJ, Clarksburg, W. Va., has been sold to George L. Kallam of Charleston, by Raymond C. Warden and Robert D. Hough. Consideration of the deal, handled by Hamilton-Landis, was approximately \$200,000.

Here & there on the public service front: WTKO, Ithaca, personality,

agreeing to stay there until \$2,500 was raised for the Spartanburg County March of Dimes . . . WERE, Cleveland, in view of the current New York and Cleveland newspaper strikes, sent out reprints of highlights of the President's State of the Union Address to 1,000 local advertisers, New York agency time-buyers, restaurants, barbershops, and other public places . . . Westinghouse Broadcasting, which produced a series of radio programs based upon the lectures delivered at the Pan-American Union in Washington under the auspices of The Johns Hopkins School of Advanced International Studies, has



Those shopping bags are bulging with money

Mike men from WSIX, Nashville, wear victory smiles as they pack up pennies which poured in for needy children. The d.j.'s (l-r) Chuck Adair, Bob Bell, Charles Scott, and Buzz Benson, held a friendly on-air race to raise 98,000 pennies but the drive plunged over top to 271,798 coppers

Andy Andrees, has come up with a most unique way to raise funds for the March of Dimes. He started out early this month by soliciting bids on a dime. On the first morning \$8.20 and a knapsack were offered by one boy in exchange for the dime. The bidding has been progressing all month, with the goal for 31 January \$1,000 . . . KMEX, Los Angeles, has doubled its schedule of weekday live public service programs and shifted its early-evening news to 6:30 p.m. . . . Two d.j.s from WORD, Spartanburg, were sealed into a Civil Defense approved fallout shelter,

decided to preserve the lectures by putting them into record album form. WBC is distributing the record, called "Viva la Alliance for Progress," to schools, libraries, adult discussion groups, and other institutions.

PEOPLE ON THE MOVE: Benjamin A. Hubley to assistant general manager for radio for the Maine Broadcasting System, consisting of WCSH, Portland, WLWZ, Bangor, and WRDO, Augusta. He continues as station manager of WCSH, a post he's held since 1958 . . . Jerry Flesey to the sales staff

**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**



A flick of the wrist

Gov. Edmund Brown threw the switch which lighted KGO-TV's 40-ft. news tower at the corner of Fourth and Market in downtown San Francisco. Here gen. mgr. David Sacks (l) explains the traveling sign to Brown and ABC news chief James Hagerty (r) during special dedication ceremonies at the site. The illuminated sign flashes news bulletins

D. C. premiere showing of the presentation "Jericho—The Wall Between Us."

Cash said that, contrary to public opinion, the problem is not that small business is being squeezed out of tv, but it shies away. He noted that in 1961 some 80 advertisers each spent less than \$100,000 in network tv and that more than 3,000 advertisers spent less than \$100,000 in spot tv.

The joint board of directors of the NAB struck out at any attempts by sponsors to try to control or influence news, public affairs, and information programs.

At its winter meeting in Phoenix, the board passed a resolution endorsing the principle that "the content of news, public affairs, and information programs be kept free from sponsor control and influence, direct or indirect, and remain, as at present, the sole responsibility of the broadcaster."

Off the press: The first issue of "informatiOn," a newsletter for U.S. tv stations sponsoring the Television Information Office. The bulletin is designed to provide a forum for the exchange of ideas and experiences among stations and to alert them to materials and services which they can use to advantage in their professional and community relations activities.

New call letters: FCC has assigned the letters WNJU-TV to the recently granted uhf ch. 47, scheduled to begin operations in Newark in late 1963. Ed Cooperstein is president of the New Jersey Television Broadcasting Corp. and general manager of the station.

Sales: The Bay Refining division of Dow Chemical purchased the special, five half-hour news documentaries compiled by WNEM-TV, Flint-Saginaw, news director Tom Eynon, during his recent assignment in Europe . . . Just ten days after WBKB, Chicago, bought the WBC-syndicated "Steve Allen Show," the ninety-minute variety program was completely sold out. Both national and local advertisers were involved in the rush.

PEOPLE ON THE MOVE: Hugh

of KMO, Tacoma . . . William J. Calvert, former vice president and director of operations, David Gordon, music director, and John Burt, advertising, publicity and promotion director, all for WPAT, New York, to Dickens J. Wright Associates . . . Bud Beal to manager of WLVN, new station in Nashville scheduled to go on the air around 1 March . . . Dale Kelly to program director of WOLF, Syracuse . . . Patricia Peterson to administrative assistant to John W. Kluge, president and chairman of the board of Metromedia . . . Pat Locatell to head of the new publicity-sales promotion department of KWJJ, Portland . . . Julian D. Ross to music director of WINS, New York . . . Donald R. Hall to manager of technical operations of KNBR, San Francisco, replacing Curtis D. Peck, retired . . . Bill Jones to program director of WTSN, Dover . . . Sydney A.

Abrams to merchandising director for KIRO radio and tv, Seattle . . . Allan Thomas to vice president and general manager of KLUB, Salt Lake City, from KSSX, where he'll be replaced by James Reece . . . Robert Kovoloff to the sales staff of WLS, Chicago . . . James Dennis Burton Foster to program director of KRLA, Los Angeles . . . Charles Carroll to account executive at WTTB, Baltimore . . . Frederick R. Griffiths to manager of broadcast public affairs for Outlet Company, owners and operators of WJAR radio and tv, Providence. James E. Gleason becomes program director for tv and Arthur Hamilton to radio station manager.

Tv Stations

The efforts of TvB to lure small businessmen into the medium were outlined by bureau president Norman E. Cash at the Washington,

G. O'Hara to local sales manager of WJRT, Flint . . . **Jack Frazier**, director of corporate advertising and sales promotion, will assume additional top responsibilities for merchandising and publicity at Crosley Broadcasting. Other appointments: **Andy Niedenthal** to director of merchandising and **William J. McCluskey** to director of "50-50 Club" Client Service . . . **Hugh Smith** to news director for KFTV, Sioux City . . . **Frank Browne**, head of the KTTV, Los Angeles, Chicago offices, to New York to head the station's Manhattan sales and marketing staff . . . **Ed Sheppard** to production coordinator of WSIX-TV, Nashville . . . **Thomas J. Josephsen** to account executive and **Charles H. Krueger** to the news department of WTOL-TV, Toledo . . . **Robert J. Crohan** to local sales manager and **Donald E. Trodson** and **William L. Renehan** to account executives at WJAR-TV, Providence . . . **Lester Dinoff**, former director of publicity and exploitation for WABC-TV, New York, to assistant

to the director of publicity-public relations for Freedoulaud . . . **Gordon Copeland** and **Dick Taylor** to the sales staff of WBTV, Charlotte . . . **Earl W. Hickerson** to assistant station manager of KOCO-TV, Oklahoma City . . . **Edwin Weintraub** to film director of WOKR, Rochester . . . **Gus Chan** to program director of WGIU, Chicago, the city's first ulf which will debut in May . . . **Stanley Lichtenstein** to director of tv programming development for the ulf tv stations of Kaiser Broadcasting division.

Fm

Reflecting the tremendous growth of the medium in recent months, the National Assn. of FM Broadcasters is expanding its operation.

The group will establish a New York office to work with advertisers and agencies in promoting fm radio.

Applicants are now being screened for the job of executive director of the office, with the man chosen to be introduced to the

membership during NAFMB's convention and sales seminar 30-31 March in Chicago. Interested applicants may submit resumes to president T. Mitchell Hasting, Jr., WNCN, 11 East 17th Street, New York.

On another NAFMB front: the NAB as its winter meeting approved the appointment of a committee to work with the fm group to strengthen mutual efforts in support of fm radio. A similar committee will work with RAB.

Increases programing: WSB, Atlanta, expanded separate programing by four hours daily and now operates from 7 a.m. until midnight. Stereo broadcasting continues from 3-10 p.m. daily.

PEOPLE ON THE MOVE: **Thomas M. Ferguson** to general manager of WCUY, Cleveland.

Representatives

A sort of "instant news" sponsorship idea such as the one pioneered

Newsmakers in tv/radio advertising



Ken McAllister has been elected executive vice president of Thomas J. Lipton, Inc., a newly created post. He will supervise all marketing functions including advertising and marketing research. McAllister has been vice president, advertising, since June 1961 and will continue to direct advertising, sales promotion, and brand management.



H. Keith Godfrey has been appointed a vice president of MCA TV. Godfrey has been with the firm as a sales executive for the past eight years. He will coordinate special sales projects and continue to supervise eastern sales. Godfrey joined MCA TV's Houston office in 1955, later switched to Philadelphia before transfer to New York in 1957.

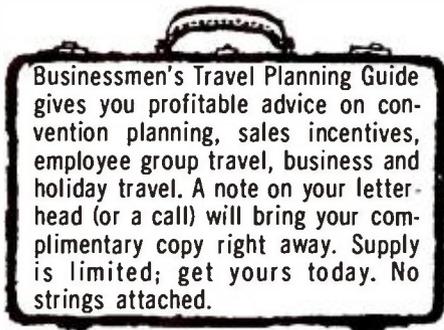
William Cromwell has been named a vice president of Potts-Woodbury, Kansas City. With the agency since 1958, Cromwell had formerly been associated with Erwin Wasey, Ruthrauff & Ryan, Dallas. Prior to his EWR&R post, he was merchandising manager of Champlin Oil and Refining, and is a graduate of Oklahoma State University.



Frank Browne, formerly head of the Chicago office of KTTV, Los Angeles, moves to New York this week as director of the station's Manhattan sales and marketing staff. Before his KTTV post in Chicago, Browne was in charge of sales for the station's syndication division. Recent purchase of KTTV by Metromedia pends FCC approval.



Free booklet



Businessmen's Travel Planning Guide gives you profitable advice on convention planning, sales incentives, employee group travel, business and holiday travel. A note on your letterhead (or a call) will bring your complimentary copy right away. Supply is limited; get yours today. No strings attached.

Haley Corporation

601 California St., San Francisco. YUkon 1-1880. Specialists in long-distance and overseas travel. Haley is a Manner of Traveling.

by Gulf on NBC TV is now available to radio spot advertisers via a new Katz program.

It's called "Radio News Alert" and here's how it works: an advertiser may appropriate, in advance, a budget for sponsorship of 60 one-minute announcements per market on participating Katz-repped stations. Up to 18 bulletins in any 24-hour period on each station selected by the advertiser become his "property," until he has used up his bank of 60 bulletins. Should events demand more than the basic buy, the advertiser has first option to additional bulletins.

Cost for 60 announcements per station on all participating stations: \$72,000.

Rep appointments: KFTO (AM & FM), Seattle, and KPAM, Portland, to Broadcast Time Sales . . . KRDO (AM & TV), Colorado Springs, to Adam Young . . . WWOK, Charlotte, N. C. to Adam Young, effective 1 February . . . WROZ, Evansville, to Mid-West Time Sales for sales in St. Louis, Kansas City, Memphis, Omaha,

and Des Moines . . . WLEC, Sandusky, to Weed Radio . . . WSEE-TV, Erie, to Ohio Stations Representatives for Cleveland sales and Penn State Reps for Pittsburgh sales . . . KUDL, Kansas City, to McGarren-GUILD for national sales . . . WBUT, Butler, WESA, Charleroi, WFAH, Alliance, and WPVL, Painesville, to Penn State Reps . . . KLIN, Lincoln, to Mid-West Time Sales . . . WATT, Chicago, to Robert E. Eastman for national sales.

Expansion: Weed has set up a sales service department in its New York office to handle all time clearances, charges, order confirmations and other detail work, headed by Florence Eimer.

PEOPLE ON THE MOVE: Robert Prater, previously account executive with the rep firm's Philadelphia office, to the New York office of Broadcast Time Sales in the same capacity . . . Stanley Feinblatt to account executive in the New York office of Broadcast Time Sales . . . Howard Shulman to account executive at Spot Times Sales . . . Sheila Dobrushin to assistant to the promotion director at H-R Reps . . . Nick Barry to account executive with Ohio Stations Representatives, effective 4 February, from regional manager of RAB.

Film

Four Star Television is expanding with the formation of its own international distribution organization.

Manny Reiner will head the division as vice president in charge of foreign operations, effective 15 February. He's currently vice president in charge of international operations of United Artists Television.

First office will be opened in Toronto, with the next areas of expansion set for Mexico City; Sao Paulo; Paris; Tokyo; and Sydney, all within 18 months.

On the domestic side, Four Star Distribution Corp. reported that sales in December of \$450,000 swelled the gross of the recently-formed company to \$1,650,000 for first four months of operation.

**RESERVATIONS LIMITED!
MAKE YOURS TODAY**

**BROADCAST PIONEERS
1963**

**ANNUAL "MIKE AWARD" BANQUET
MONDAY, FEBRUARY 25, 1963**

at the

**AMERICANA HOTEL NEW YORK CITY
IMPERIAL BALLROOM**

**PRESENTATION OF THE
"MIKE AWARD" TO
WSB, ATLANTA GEORGIA**

Cocktails: 6:30 P.M.

Banquet: 7:30 P.M.

Contribution \$25.00 (tax deductible)

PROCEEDS FOR THE BENEFIT OF THE BROADCASTERS' FOUNDATION, INC.
507 Fifth Avenue, New York 17 or contact Art Simon, 1501 Broadway

RESEARCH REVOLUTION

(Continued from page 28)

had acquired electronic data processing systems and were using them or would be using them for media planning. Other agencies soon announced that they were already using outside data processing concerns such as C-E-I-R and Simulmatics, or were planning their own systems.

The first question raised by the industry, of course, was, "What can the computers do?" Will electronic data processing revolutionize media research and selection? Or are computers merely expensive toys for the amusement of media departments?

At the moment, the answer emerging from the media departments lies somewhere between both extremes. Said one research executive who has been living with computers for over a year: "The machines present us with an opportunity and a challenge. But they will not radically change the basic approach to research and planning."

The agencies utilize various kinds of computer hardware. BBDO employs a Honeywell 400 and Y&R an IBM 1620. Programing systems also differ from agency to agency, one using linear programing, one dynamic programing and still another a technique known as simulation. In one media department the computers will be used to match marketing profiles to available media data. In another they will extract the best customer for a given product, the next best, and so on down the line.

Essentially, however, all computers as they are now used by the agencies incorporate in some fashion the basic process of media research and selection outlined above, using the same data. Regardless of the machine or the system used, computers must receive information on the product, its market, the media available, the size and composition of their audience, their cost, and weighted judgments on how they perform their advertising function.

Computer vs. man. Do the machines, then, actually make media decisions? "No," said Bill Moran emphatically. "The day will never come when a computer will make its own judgments. The computer is only a filing and disseminating

device that allows us to pull out information and relate it to other information that it has been fed." But media departments are finding that computers can be valuable servants, with several contributions to make to the media process.

The first of these contributions is speed. "Where it might take a year for a man working with a pencil and desk calculator to come up with feasible media combinations for a campaign, the computer would require only an hour of actual running time," said Kenneth A. Longman, assistant research director at Y&R and a shepherd of its High Assay Media System.

A concomitant to speed is efficiency, Mr. Longman added. Because the computers work so fast, media planners now can examine far more alternative schedules than they could in the past.

New look at data. But something else is happening in media departments where computers have been put into use—something that may indeed make radical changes in media research and planning. What is happening is that the computers are forcing media departments to take a long, hard look at the data that is being fed into them.

Media research, explained Joseph St. Georges, vice president and manager of the media department at Y&R, has made use of three kinds of data—"hard, soft, and liquid." Hard data are those facts which are known and can be expressed numerically, such as the audience of a television program in an average minute or the circulation of a magazine. Soft data refers to information, such as the actual size of a radio audience, about which there is some numerical data, but data that is incomplete and

sometimes inaccurate. Liquid data refers to the broad area where judgments replace facts. Virtually all knowledge of advertising impact falls into the category of liquid data.

Information in all three categories is used in making media decisions, but computers will consume only the first—cold, hard facts. The machines, therefore, are forcing researchers to think of judgments that had been the result of guesswork and intuition in terms of real numerical values.

Deficiencies in data. As a result of this reevaluation, agencies, advertisers, media, and research services seem to be developing a new awareness of their deficiencies in supplying and employing the data used for media decisions. These deficiencies, as seen in the harsh light emitted by computers, boil down into two basic needs:

1. *Precise and standardized data on audience size and composition.* "Audience measurement is in a state of chaos," said one television executive. "We are using different techniques and answering different questions. We can't even agree on a common terminology."

2. *Measurement of advertising impact.* There is almost universal agreement among those involved in media research that the greatest need in the media selection process is information on response to advertising messages. Joe St. Georges expressed this unanimity of opinion when he observed, "We know absolutely nothing about the effect of an advertising message. Measuring impact will have to be the next frontier of media research."

Next week, SPONSOR will examine current developments on this new frontier of media research. ▼



THE ANATOMY OF PRIMACY
PART TWO.....EN ROUTE TO YOU

"THOUGHT
FOR
FOOD!"

A SERIES OF MAJOR MESSAGES FROM
MGM TELESTUDIOS, INC.



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

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

*NSI-OCT. 1962

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



WTRF-TV STORY BOARD



MATCH MATES! The marriage vow "for better or for worse" just means that she couldn't do better and he couldn't do worse!

"Testing?"

wtrf-tv Wheeling

SPACE MATES? New book out about the U. S. and Russia cooperating in the space effort, it's called "Science Friction."

wheeling wtrf-tv

FANCY FASHIONS? No siree, our shopping center fashion expert reports that informal attire is the rule and slacks are widespread!

wtrf-tv Wheeling

TOAST TO LEARNING! People who complain that Americans spend more money for liquor than they do for education don't realize what you can learn at a cocktail party!

wheeling wtrf-tv

SOCIAL ACTIVITY! At most parties, after the ice is broken, dishes and furniture come next!

wtrf-tv Wheeling

TWO LITTLE COWBOYS were playing in a mock Western Town. One of the hombres sauntered up to the bar, pounded on the bar and said, "I'll have a rye." The younger of the two swaggered up alongside him and with sophisticated confidence said, "Make mine a whole wheat!"

wheeling wtrf-tv

CONFUCIOUS SAY: "Tops of stockings on tall girls always near bottoms."

wtrf-tv Wheeling

TEST WHEELING for the kind of lucrative TV results your ad schedules need. Want to know more about the big and buying WTRF-TV audience? Ask the George P. Hollingbery reps for the Wheeling/Steubenville Market story. Ask for your set of WTRFrefigies, our adworld wall-decoratings series, too.



TAPE'S CHALLENGE

(Continued from page 40)

tions that do not have playback facilities, there was a great effort made to perfect kinescoping. Reeves in New York and Acme on the Coast turn out kinescopes which are the practical equivalent of 16 mm reduction film prints. The fact that they are of acceptable quality is indicated by their use by such sophisticated advertisers as Procter & Gamble (e.g., Gleen and Tide spot campaigns). It must be noted that equivalent quality means through the tv system: on the tv set, not on a wall screen.

Recently MGM Telestudios, one of the pioneer tape firms, announced a new scheme that has been tried unsuccessfully in the past—combining a film and television camera, which could revolutionize the industry. So far, only one commercial has been shot using the twin camera system, called Gemini—Schaefer Beer. The film was not yet edited at time of publication but individual scenes seem to be of good quality. Because kinescope is considered inferior to film, the success of Gemini might ultimately mean the elimination of the use of kinescope recording, now necessary for supplying certain stations.

Interestingly enough, the invention of video tape was to eliminate kinescoping, but because kinescopes are often needed to cover stations without equipment, the field has actually grown. If Gemini is successful, however, film may be substituted and turn the kinescope field on a backward trend.

On the future. Industry leaders see the making of a video tape alliance among production firms. Many other industries, including the film industry, have such alliances and tv tape executives feel it is necessary for them. Tv tape firms acted in concert in April last year when nine major producers withdrew from the American TV Commercials Festival in New York. Continuing efforts are being made to bring tape firms together as an official group.

Dozens of activities are in process, making tv tape a vibrant industry worthy of note by everyone interested in advancement (see box on predictions).

C. H. Colledge, vice president, broadcast and communications products division for RCA, says: "Television tape recording plainly has revolutionized the tv industry. Because it's fast, easy to handle, and 'live' in picture quality, the tape medium certainly will continue to grow, and with it the market for tape recording equipment.

"We look for tape to become a universal tool of broadcasting, with a rapid growth at the local station level."

And a producer, Al Wallace of Video Tape Unlimited, says: "There are far too few creative people who are knowledgeable enough to realize the extraordinary flexibility and creative opportunities offered on video tape. Resistance by many advertising producers, in my opinion, has been a security factor. A film producer doesn't have to be creative with film, but with tape, where he can see and direct the production, his responsibility is greater. He is safe using film, so he uses it. But this is resisting progress.

"We are being challenged for the refinements of film and not recognized for the great advantages of tape. But we are coming up with the answers and deserve an opportunity to prove them." ■

CBS MEASURES IMPACT

(Continued from page 29)

Audience response to these questions, Mr. Eliasberg explained, represents the impact of the advertising message upon that audience. However, this is only one dimension in the total effect of an ad. The other is the size of the audience. By multiplying both of these dimensions—impact x size of audience—the study revealed the total effect of the ads in the two media. Mr. Eliasberg declared. When this is divided by the dollar cost of the advertising, the figure arrived at represents the efficiency of the advertising.

"Ideally, the best way to measure advertising effectiveness would be to measure the actual sales results," Mr. Eliasberg said. "But as this is not feasible under present conditions, we did the next best thing by measuring the change in atti-

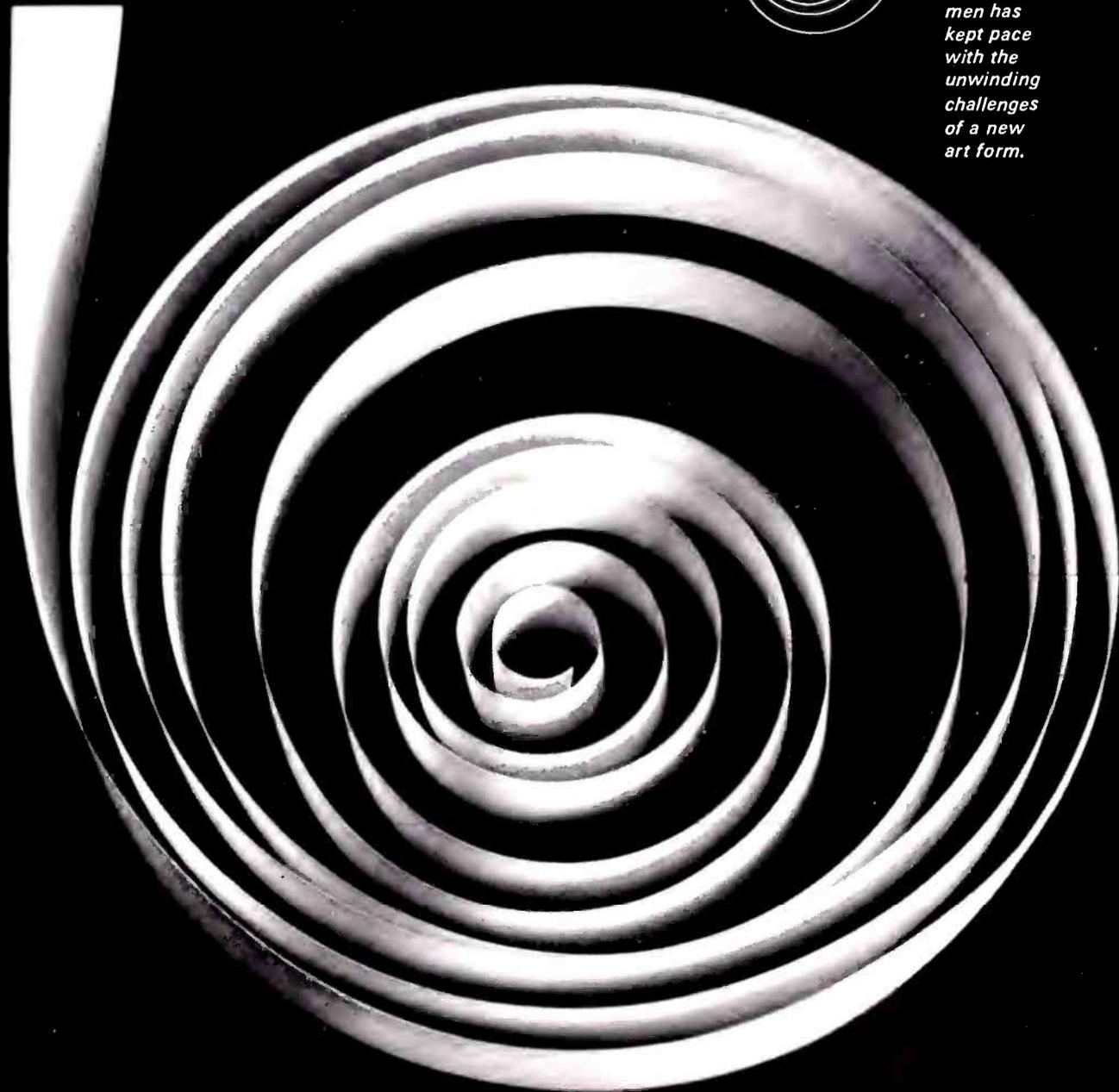


Where film leaves off...

video tape begins...and there's no stopping it because there's no substitute for the superior picture and sound quality that only video tape can deliver. More and more major advertisers are shifting from film to video tape because they refuse to settle for second best.

VIDEOTAPE
CENTER

*Where the
creativity of
men has
kept pace
with the
unwinding
challenges
of a new
art form.*



DESIGNER: IRVING MILLER

tudes. We feel, however, that this is valid measure of advertising effectiveness."

New book on subject. Advertising effectiveness also is the subject of a new book entitled "Measuring Advertising Effectiveness," published today by the McGraw-Hill Book Company. The authors of the new book are Darrell B. Lucas, professor of marketing in the Schools of Business of New York University, and Stuart Henderson Britt, professor of marketing and advertising at Northwestern University.

Noting that "every advertiser and every advertising agency wants to find better ways to measure advertising effectiveness," the book brings together the latest methods and information on the measurement of advertising messages and media. The book attempts to interrelate all media research as a basis for evaluating, selecting, and scheduling media in a manner suitable for mathematical programming.

CULTURAL EXPLOSION

(Continued from page 32)

concept which has made a number of the station's top public affairs programs available to sponsors on a co-op basis. While tv must set the standards and the pace, the role of the advertiser in the increase of cultural programming is a vital factor in the trend."

Natural maturation. Some hesitation about describing the growth of culture in America as an "explosion" was evident in the comments by Julius Barnathan, vice president and general manager, ABC TV Network. "In all honesty, I can see very few signs from the public that warrant the premise of a cultural explosion in this country," Barnathan remarked. "Broadcasters do provide programming which is of cultural interest to people. But few people seem to be interested. A Leonard Bernstein concert, a *Meet Comrade Student* or a *Bell Telephone Hour* will draw far less than half the audience a network normally receives in the same time period. And these examples are typical. We would be kidding ourselves to say that there is any widespread cultural explosion in American life today. There is, however,

a growing awareness in people to the world around them. As tv's efforts have improved with experience, we have brought more interest during the past few years in news and public affairs programming. And dramatically, tv is presenting stories of greater substance than ever before. But this is a natural maturation, not an explosion."

Culture in prime time. Diversification in tv cultural programming is needed, in the opinion of Richard Pack, vice president of programming for Westinghouse Broadcasting Co. and co-author of "The Quiz Book of the Seven Arts." Pack also observed that for several years now, tv has seen a number of skirmishes and fireworks rather than a single explosion. He noted that public service programming, especially in the area of the arts, appears more frequently in prime evening time, produced on increasingly liberal budgets, sponsored more and more often by satisfied advertisers and drawing increasingly high ratings.

"It is no longer a surprise when *Opening Night at Lincoln Center* becomes a two-hour prime time special or when the *Reading Out Loud* series outpointed western fare in many markets," Pack told sponsor. "The trend will grow, in the favorable climate to which both isolated incidents and longer range factors are contributing—the loan of the Mona Lisa, the popularization of opera, the personal interest of President and Mrs. Kennedy, and strong promotional efforts by museums, library groups, and music organizations. Most interesting is the process of cultural amalgamation. The public's interest in the arts will naturally be reflected in tv programming. Many responsive broadcasters have programmed this subject matter all along. Still, we are not likely in the near future to see a half-hour series on Etruscan pottery or an uncut performance of "Götterdämmerung."

Television will get better. The cultural explosion will have a healthy effect on television, in the opinion of Weston C. Pullen, Jr., vice president, Time Inc., and president, Time-Life Broadcast Inc. "Television will get better," he said with assurance. "I don't think there can be any question of mass media responding to public taste,

or of the public following the leadership of courageous mass media. Today, there is evidence everywhere that the tv public is ready for high-level programming to match its outside interests in public affairs and the arts. On the station level, we have found strong support for informational and cultural programs."

Pullen cited what's been happening on a Time-Life station, WFBM-TV, Indianapolis, with a daily elementary Spanish course. He said that within one week, the demand for study guides was so great that it was decided to repeat the course at 1 a.m. daily for the benefit of adults who couldn't watch in the daytime. "It gets a respectable audience, too," Pullen observed.

There is unanimous approval among those interviewed by sponsor as to the role played by educational television in promoting the causes of painting, sculpture, music, theatre, books, etc. Its role in days ahead will be even more significant, according to John F. White, president of the National Educational Television and Radio Center.

A primary catalyst. White said he was confident that tv would be a primary catalyst and an important vehicle in any cultural explosion in the land. "We have often said that etv is not an end in itself," White insisted. "When one of our viewers picks up a book, visits a library, listens to a record, or attends a concert after being stimulated to do so by a non-commercial tv program, we are succeeding."

White said that his organization was giving viewers the kinds of programming that seek to instill in them an appreciation of the cultural riches "and seek to induce them to engage in their own individual activities—fine drama, great music (jazz and folk music as well as classical) and the dance, painting, sculpture, architecture, and photography."

As non-commercial tv grows in strength—as it will, according to White—it will provide an even greater outlet for gifted actors, directors, musicians, painters, and composers, the NET chieftain said.

"In time, I am confident, NET will have need of its own repertory theatre group, its own opera company."
(Please turn to page 66)

SELLER'S VIEWPOINT

By Len Firestone
v.p. and gen. mgr.
Four Star Distribution Corp.

Keys to syndicated sales

Syndicators today find themselves in a buyer's market as a result of the 30- and 60-minute off-network series, which became available to stations in quantity for the first time only within the past year.

The syndicator who succeeds, therefore, will have made his product as attractive as possible to stations and prospective advertisers. I suggest that—with variations, of course—the syndicator who makes sales in today's crowded market will hold seven keys to sales success:

1. *Network proven programing.* By this I mean shows that have proved their drawing power on their original network showing.

If such a series attracted a 30 rating on its network run, it has not only established a pre-built audience, but also left a reservoir of 70% of viewers who have not seen it. These shows will often do as well or better the second time around when slotted in a different time period, because the series is available to those viewers who may have wanted to watch it but had established a viewing pattern watching a competing show.

An example of how different time slotting improved ratings was CBS's recent shuffling of *The Nurses*

Thursday night from 9 to 10 p.m. The show immediately racked up a healthy 31 rating (Nielsen 30-market report). At the same time, CBS shifted Hitchcock from Thursday to Friday at 9:30 p.m. The show proceeded to outrate its competition at that time with a fine 21 rating. In each case, the rating picture improved.

2. *Flexible product.* This refers to (a) shows of varying length and (b) shows that are flexible in appeal.

The successful distributor will have both hour and half-hour shows. You need both to blanket the market. While it's true there is a trend to hour shows and sponsor participations bleeding over from the current network trend toward this type of buy, there are still a great many stations that prefer the half-hour program.

Your product must also be flexible in appeal. In other words, it's got to be able to be slotted in any time period.

3. *Tailored product.* In this particular category, the best example I can think of is what my own company is doing. Thanks to on-camera bridges with Robert Taylor, "The Detectives" is being offered

on a "how do you like it, length wise basis?"

Stations are offered "The Detectives" in four forms: hour or half-hour shows, as originally presented on the networks: two half-hour shows back-to-back, the segments bridged by Robert Taylor, star of the series, and fourth, half-hour shows, representing the first and second halves of the hour shows also bridged by Taylor.

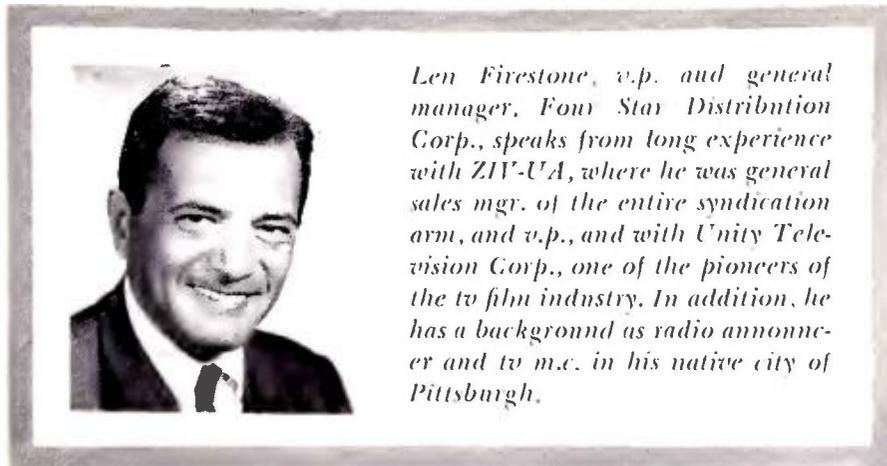
4. *Research service.* A progressive distributor will research ratings on a local as well as national basis, and utilize this information in making a sale. Nothing speaks more favorably for a show than past performance, especially when it can be shown that the program, first time around, beat out tough competition. This information, placed in the hands of the station's local sales executives, is helpful to them in closing sales.

5. *Cooperation with station reps.* Distributors should take advantage of the trend among major rep companies to set up program departments as a consultant service to local tv managements. Reps can be a special asset in selling off-network shows. Distributors therefore should supply reps with all research available on their shows.

6. *Flexible sales force.* The best-equipped distributor will have a small sales force made up of salesmen who are not restricted to any one geographical territory. The smaller sales force today is possible, because most of the selling is to stations rather than to advertisers.

The purpose of non-restrictive geographical placement of sales is obvious. A salesman, based in New York, for example, should be able to fly to New Orleans and close a deal should his counterpart in the New Orleans area be tied up in other negotiations. Too many distributors still cling to the old way of districting and they will suffer as a result.

7. *Delayed starting dates.* A final and effective sales key allows stations to sign a contract as far as a year in advance of a series' starting date. This proviso can be an effective plus with stations that like to program far in advance and want to be sure they have a particular series exclusive in their market. ■



Len Firestone, v.p. and general manager, Four Star Distribution Corp., speaks from long experience with ZIV-VA, where he was general sales mgr. of the entire syndication arm, and v.p., and with Unity Television Corp., one of the pioneers of the tv film industry. In addition, he has a background as radio announcer and tv m.c. in his native city of Pittsburgh.

CULTURAL EXPLOSION

(Continued from page 64)

pany, and its own symphony orchestra," White asserted. "When this becomes possible, we will know that a real cultural explosion has occurred."

Yeasty ferment. No sensitive observer can quarrel with the fact that "we are in the midst of an exciting cultural explosion," producer David Susskind commented. Susskind, who is currently shaping up the second season's activities of the *Festival of Performing Arts* to be pre-

sented by Standard Oil Company (New Jersey) in February, observed: "The evidence of this yeasty ferment is at every hand. The American thirst to know more, learn more, and understand more seems unquenchable."

Susskind was convinced that television was "constantly being affected by this cultural proliferation." That video is aware and responsive to this move is illustrated by the medium's absorption with news and public affairs programming, he said.

"The entertainment segment of

the tv spectrum—comprising roughly 80% of all broadcasting—is being reviewed, refurbished, and retooled," Susskind continued. "The day of buying video entertainment programs 'off the rack' is over. Each network seems now to be making a serious effort to buy the best custom-made programs. A dramatic repertory company will make its debut on NBC next season. Danny Kaye and Judy Garland will bring their artistry to CBS. And ABC will attempt an experiment with a 90-minute drama format. And this is only the beginning. Local stations are also experimenting, innovating. We are growing up as a country and tv is playing a significant role in this maturing process. The big temptation to pat ourselves on the back for yesterday's accomplishment must yield to the fierce necessity to do more and try more for today and tomorrow."

Aid from etv stations. What all these developments point up sharply, according to the majority of those interviewed, is that, by and large, operators of commercial television are doing gallantly in the promotion of the culture program. In the uphill climb, big broadcasters are getting a hefty boost from the educational broadcasters of the land. None other than Dr. Stanton observed recently that the future Ed Murrows, Fred Coes, and similar creative people would emerge from the etv stations. "I have often said . . . that education is the sole salvation of our country," Dr. Stanton observed. "Maybe educational tv will be the ultimate salvation of our industry." There are more than 70 etv stations in the land.

Meanwhile, in the opinion of serious broadcasters, American viewers are indeed being given an opportunity to see loftier products. Moreover, a number of broadcasters, the record will show, are determined to disprove the oft-quoted prediction that "America will not perish from a bomb. It will perish from boredom."

In short, as one social critic pointed out recently: "If we find the tv ratings of *Wek* and westerns too high and their quality too low, it may be because we all have been given chances to know better things."



George Kupper, of Peters Griffin Woodward, "initiates" Jerry Sprague into the Club.

Jerry Sprague, of Cunningham & Walsh, joins the Tricorn Club

Actually, he's belonged for years. Just never got around to being "hatted." He's belonged because Jerry knows North Carolina's No. 1 metropolitan market is that combined three-city "tricorn" . . . Winston-Salem, Greensboro, High Point. Jerry and other media experts know it's first by those basic marketing yardsticks of population, households and retail sales. Now, how can a sales-minded spot TV schedule afford to omit the No. 1 metropolitan market in the state that is 12th in population? Big bonus, too—of 14 other thriving cities and lush farm country. All covered to their eyes and ears by WSJS Television, night and day. P. S.: Stumped for a test market—isolated, balanced, inexpensive? We take orders of all sizes.

Source: U S Census

WSJS TELEVISION  
WINSTON-SALEM / GREENSBORO / HIGH POINT

COLOR ISSUE

I have had the opportunity to go over your special color tv review and preview issue (31 December) at considerable length and I want to offer my congratulations on a job well done.

It is certainly one of the most fact-filled take-outs that has ever been done on color tv. I know it will be retained as a reference book for some time to come.

Your survey of color broadcast facilities will be especially valuable for reference by agencies and advertisers and I want to pass along my compliments on the color tv set story.

B. I. FRENCH, JR., Radio Corp. of America, New York, N. Y.

In the December 31 issue of your magazine, I notice that you have not included our station as offering color broadcasting facilities.

We are presently broadcasting ABC network color.

WM. PERRY BROWN, JR., promotion manager, WVUE(TV), New Orleans, La.

In your December 31st issue of SPONSOR magazine, you listed color broadcast facilities for all stations in the United States.

We noted there was an error in the listing of KSL-TV, here in Salt Lake City, Utah, which we would appreciate your correcting.

We are able to telecast local film and color tape, in addition to local live network color.

DUANE C. HILL, program director, KSL-TV, Salt Lake City, Utah.

FIRST TIMEBUYERS

Your January 14 issue contains an interesting article on timebuying, but just to bring you up to date, I left N. W. Ayer in 1937, and currently I am as indicated.

FRANCIS C. BARTON, JR., vice president and general manager, radio and television, Lennen & Newell, New York, N. Y.

YOUNG AGENCIES

We enjoyed very much the fine article on "10 Young Agencies To Keep An Eye On," in the current issue (14 January 1963).

We appreciate very much your recognition and can assure you that this agency is going to live up to its billing . . . and then some.

HOWARD K. McINTYRE, executive vice president, Henderson Advertising, Greenville, S. C.

THANK YOU FOR YOUR EVALUATION AS ONE OF TEN.

THANK YOU MORE FOR YOUR FIRST HAND TRANSLATION OF OUR INDIVIDUALITY WE ALL APPRECIATE YOUR OWN INVOLVEMENT IN THIS SIGNIFICANT ARTICLE.

CARSON/ROBERTS, Los Angeles.

Read your "10 hot young agencies" story in the January 14 issue and thought it was an excellent piece with one possible exception.

Hicks & Greist!

Maybe we don't qualify on the "young" side—although the average age of Ted, Ken, Harry and myself when we took the reins from Les Hicks and Harold Greist in 1957 was 36 or so.

True, we've all aged considerably since that year. But when it comes to the "hot" part of your lead, Hicks & Greist is red hot and getting hotter!

In the past few months, we've been appointed by Keystone Cameras; The Dime Savings Bank of Brooklyn (radio-tv); Gold Medal Candy Company (Bonomo Turkish Tally and Cocilana Cough-Nips); Hunter Douglas Division of Bridgeport Brass; and Waitt & Bond (Blackstone, Hadden Hall and Yankee Cigars).

In the last four years, we've added about \$12,000,000 in billings—and expect to be crowding a total of \$20,000,000 annually by the end of 1963, if not before!

On top of the financial facts, we have earned the reputation of being a highly creative agency with a solid marketing, merchandising and promotion foundation.

CHARLES V. SKOOG, JR., president, Hicks & Greist, New York.

SAVINGS & LOAN SUCCESS

Included in one of your editions within the past couple of months you ran an article on the success a saving and loan association had achieved through the use of radio. I can't seem to locate our copy of that particular edition, and I would certainly appreciate it very much if you would forward a cutout of that article to me. SPONSOR has proven to be in the past, as it is now, very valuable to this station.

STEVE MARTIN, WUSJ, Lockport, N. Y.

• The article, "One Sponsor Begets Another," appeared in SPONSOR 3 December 1963, page 34. A copy is on its way.

4-WEEK CALENDAR

FEBRUARY

National Advertising Agency Network eastern regional meeting: Hotel Roanoke, Roanoke, Va., 1-3; midwest regional meeting: Hotel Peabody, Memphis, Tenn., 8-10.

Advertising Federation of America and Advertising Assn. of the West mid-winter legislative conference: Statler Hilton, Washington, D. C., 6. Among the participants: FCC Commissioner Newton Minow; FTC Commissioner Paul Rand Dixon; Don McGannon, president, Westinghouse Bdcstg. Co.; Andrew Heiskell, chairman of board, Time, Inc.

National Assn. of Broadcasters Public Service Institute conducted in association with The American Univer-

sity: American U. campus, Washington, D. C., 7-8. William Ruder, president of Ruder & Finn, and NAB President LeRoy Collins are key speakers.

Assn. of National Advertisers clinic on tie-in promotions with other manufacturers: Savoy Hilton Hotel, New York, 14.

Mutual Advertising Agency Network meeting: Royal Orleans Hotel, New Orleans, 14-16.

Midwest Advertising Executives Assn. semi-annual meeting: President Hotel, Kansas City, Mo., 19-20.

International Radio & Television Society round table luncheon: Hotel Roosevelt, 22. Discussion of "America's Voices Abroad."

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Pacific Vegetable Oil Corp., the Los Angeles outfit which inched modestly into the polyunsaturated market in 1961, including an outlay of some \$25,000 in spot tv, is coming of age in '63.

The firm's Saffola margarine is being moved into eastern markets, also via the tv circuit, including Florida, New York, New England, Washington, Baltimore, Philadelphia, and Chicago.

In addition, East Coast spot can look forward to similar action on behalf of Saffola mayonnaise and Saffola French dressing, at the moment still limited to Western states. PVO cooking and salad oil already worked their way into most of the country.

Schlitz (Burnett-PM&G) is planning 10, 20 and 60-second tv schedules on a market-by-market basis as one of its introductory shots of an enveloping brewer battle centered around the new keyhole container.

The container, introduced by Alcoa, is referred to as the "pop top." A metal tab on the can top can be lifted or pulled off, leaving a keyhole-shaped opening for pouring or drinking from the can. Schlitz gave it a test in Utica.

The break into spot tv by John Hancock Mutual Life Insurance (McCann-Erickson) is quite a coup for the medium.

Although the exact station lineup is still somewhat vague, the push will extend into all markets where Hancock has its offices, which brings the campaign to national proportions. An estimated 300 stations stand to pick up revenue from the schedule, slated to kick off in late spring and continue through the fall.

SPOT TV BUYS

Bayuk Cigars kicks off on 4 February in some markets, with starts varied in other cities after that. Campaign will carry through 13 June in later-start markets. Time segments: fringe minutes and prime chainbreaks and I.D.s. Agency: Wermen & Schorr. Buyer: Terry Falgiatore.

General Mills is buying for its Noodles Romanoff. The start date is set for 11 February and the schedule, consisting of night and day minutes, will continue for four weeks. Agency: Doyle Dane Bernbach.

Bristol-Myers has lined up a long market list for its latest action on behalf of Vitalis. The schedule calls for nighttime chainbreaks with a 4 February kickoff. It will run for 13 weeks. Agency: DCS&S. Buyer: Stu Eckert.

B. F. Goodrich is contracting for five four-week flights, with the first to kick off 18 February. All time segments are nighttime minutes. BBDO is the agency and the buyer is Bob Mahlman.

P. Lorillard, mentioned here 11 January as making a radio buy, is actually in several spot tv markets on behalf of its Kent, York, and Newport Cigarettes. Agency is Lennen & Newell.

SPOT RADIO BUYS

Booth Fisheries is buying 30s and 20s in some 17 markets in preparation for its annual Lenten push. The messages will be slotted during daytime women's programs. Starting date for the campaign is 18 February and it will run through 30 March. Agency: Lilienfeld, Chicago. Lorry Huffman is doing the buying.

wsai, #1, and still

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nation's
21st market,
CINCINNATI**

On Madison Avenue... Michigan Boulevard
... Peachtree Street... Wilshire Boulevard...
wherever time-buyers gather, from coast
to coast—the word's around that soaring
WSAI is #1* in CINCINNATI.

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latest Pulse and Hooper Figures!

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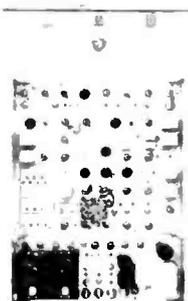
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Who helps you put superior spots before your sponsors' eyes?

AMPEX

Better local spots mean more money for you. And now you can produce them with your VTR. It's possible with the Ampex Electronic Editor operating with Ampex Inter-Sync. The Electronic Editor allows you to assemble, insert, add effects or make changes electronically until you get just what you want to see—all without cutting an inch of tape. Add a Special Effects Generator and you have every conceivable transitional effect at finger-tip control. There's no



need for specially trained film crews. Your own staff can handle every job. Another Ampex accessory for better programming: Amtec—an automatic time element compensator that gives you geometrically perfect pictures. For more information write the only company providing recorders, tapes and memory devices for every application: Ampex Corporation, 934 Charter Street, Redwood City, California. Sales, service throughout the world.

AMPEX