

RECEIVED

JUL 15 1963

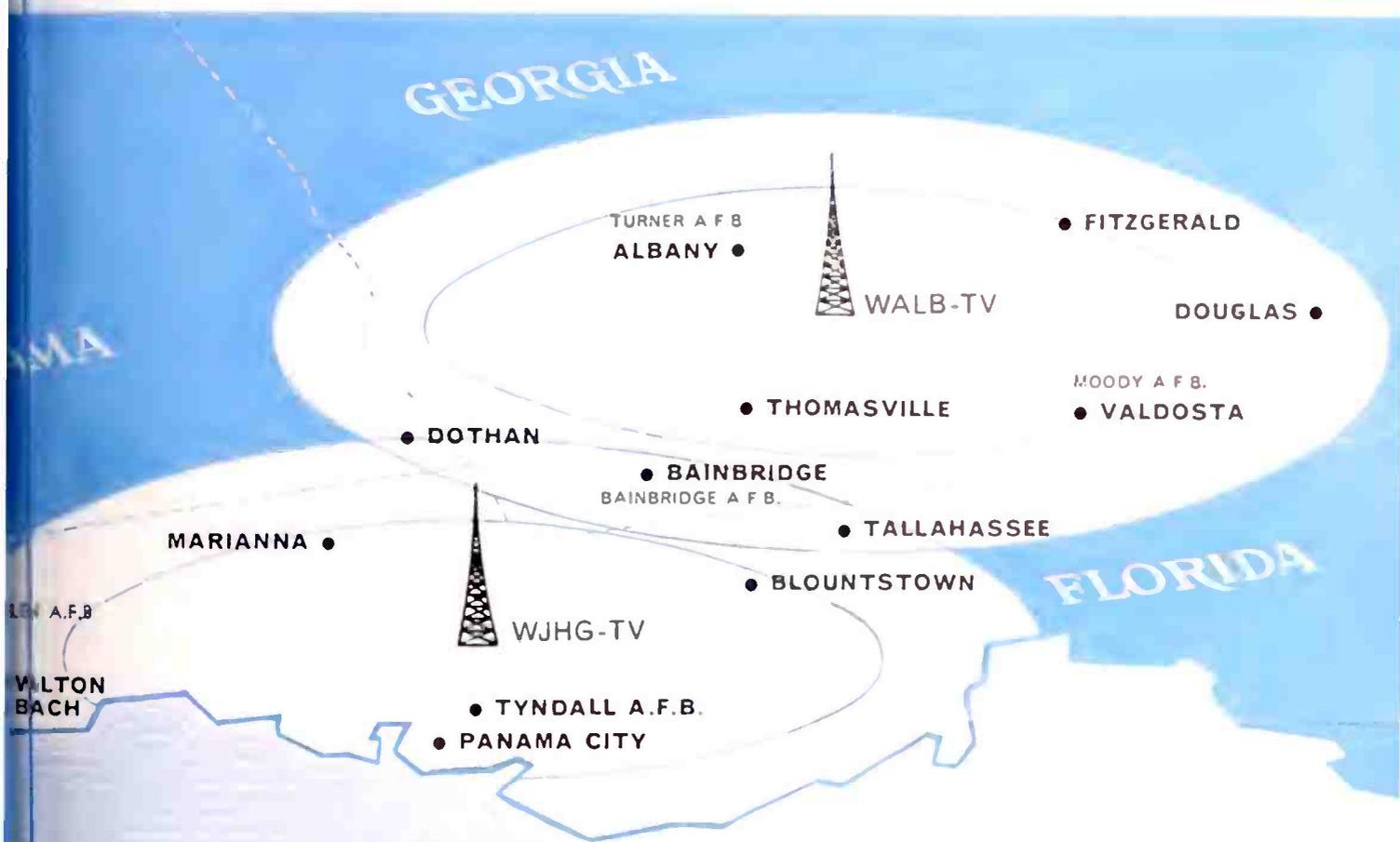
SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

15 JULY 1963—40c a copy \$8 a year

**HOLLYWOOD &
MADISON AVE.—
A NEW ERA** p.33

**Webs hail surge
of radio biz** p.37



PRESIDENT: James H. Gray

GEN. MGR.: Raymond E. Carow

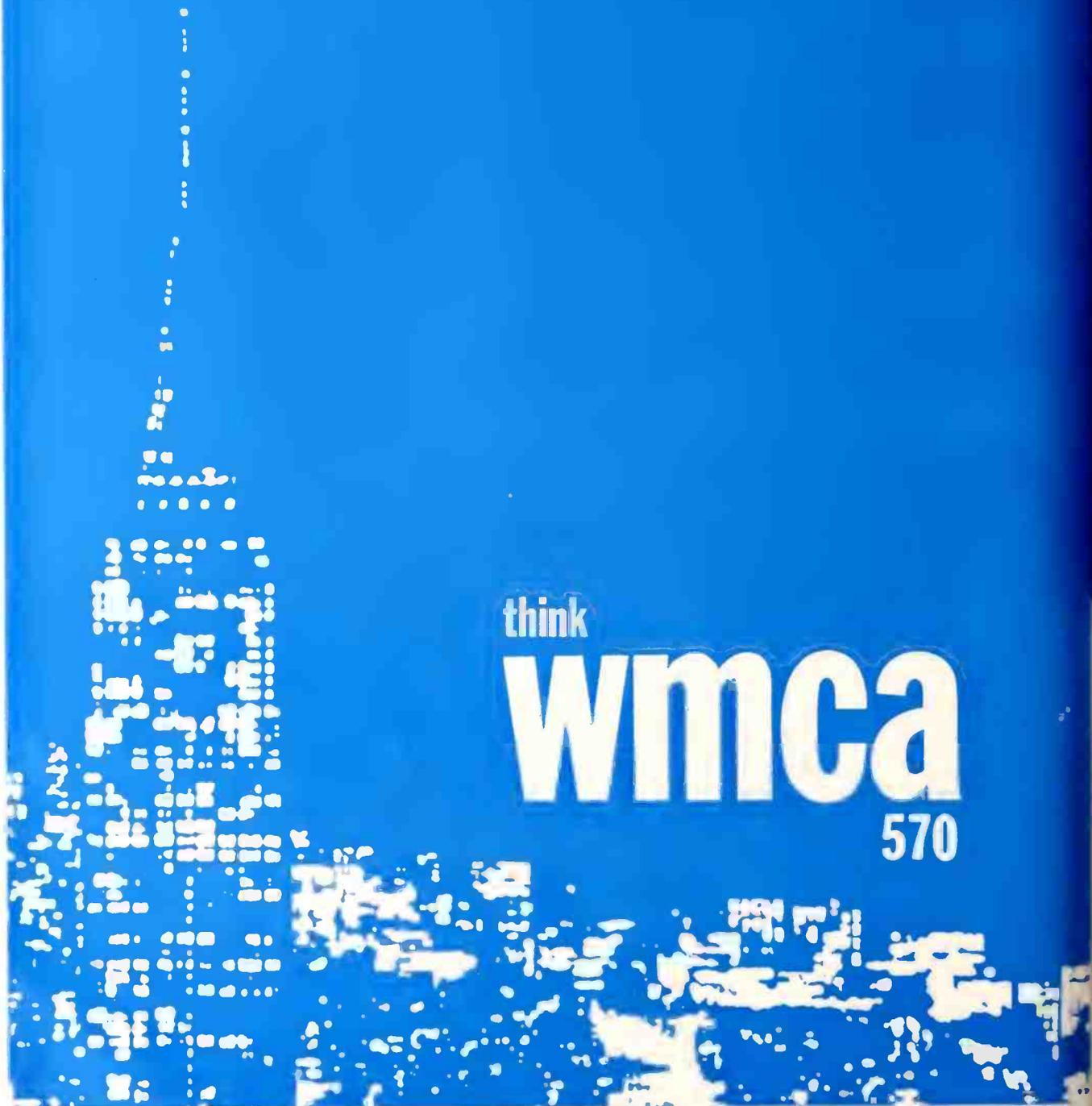
REPRESENTED NATIONALLY BY:
Venard, Torbet, McConnell, Inc.

IN THE SOUTH BY:
James S. Ayers Company

<p>WALB-TV Albany, Georgia Channel 10 316,000 W</p>		<p>WJHG-TV Panama City, Fla Channel 7 160,000 W</p>
--	--	--

when you think

NEW YORK
RADIO



think

wmca

570

GROUP W MEANS NEW PERSPECTIVES...

AMERICA: THE ARTIST'S EYE

A series of cameo films blending history and art. Fifteen programs for television tracing America's growth through its art. Group W - Westinghouse Broadcasting Company - project. Dramatically narrated by Fredric March and Florence Eldridge.

In one program we watch a bare-knuckle prizefight through the eyes of American primitive George Hayes. In another we share modern artist John Marin's view of "Tunk Mountain." "America: The Artist's Eye" is

more than stunning visual sequences. It's a service to television audiences. To our national museums. To a greater understanding of our country's heritage.

Produced by the combined talent and resources of Group W, "America: The Artist's Eye" represents a Group effort to bring enlightened television to the public. And the Group W stations are in the position to do just that. They have creative manpower, management, and financial resources

greater than the individual station. They have the local flexibility the network can match. Their resources represent an opportunity as well as a responsibility to better their communities in ways neither individual stations nor networks are capable of doing.

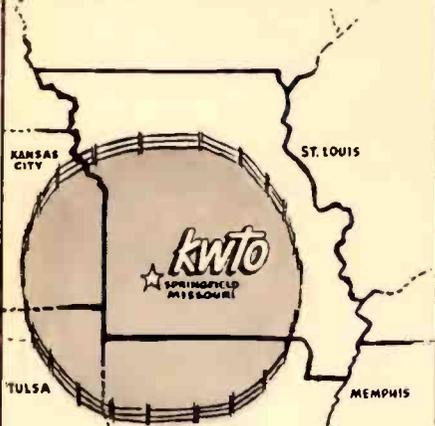
With programs like "America: The Artist's Eye," Group W demonstrates the talents of the broadcasting Group to develop meaningful responsive programming.



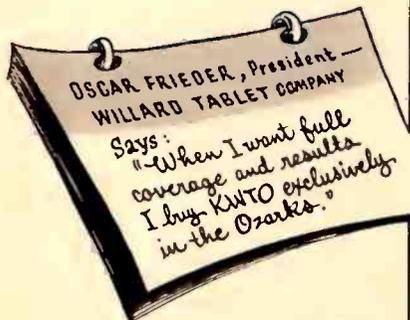
WESTINGHOUSE BROADCASTING COMPANY

WBZ - WBZ TV BOSTON - WINS NEW YORK - WJZ TV BALTIMORE - KYW KYW TV CLEVELAND
KDKA - KDKA TV PITTSBURGH - WNDU CHICAGO - WOWO FORT WAYNE - KPX SAN FRANCISCO

MISSOURI'S *Big* THIRD MARKET!



**WHEN KWTO SPEAKS
THE 4-STATE
AREA LISTENS!**



HOOPER - MARCH 1963
(METROPOLITAN)
MONDAY THRU FRIDAY

7 00 A.M. — 12 00 NOON	12 00 NOON — 6 00 P.M.
KWTO — 40.3	KWTO — 41.3
Station B — 30.5	Station B — 34.9
Station C — 15.4	Station C — 10.3
Station D — 11.4	Station D — 7.1

kwto
"KEEP WATCHING
THE OZARKS"

5000 WATTS
560 - ABC
SPRINGFIELD,
MISSOURI



PEARSON NATIONAL REPRESENTATIVES

SPONSOR

15 JULY 1963

Vol. 17 No. 28

Key Stories

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Coast tv film producers admire agencies, sponsors for cooperation and desire to lift standards
- 37** NETWORK RADIO BUYING BACK IN FASHION
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- 40** CHICAGO STATION HAS NEW REPORTING SYSTEM
WBKB each week mails master boards to spot salesmen to provide complete information on availabilities
- 42** SPECIAL ON STALIN PAYS OFF FOR ADVERTISERS
NBC White Paper on Soviet leader's death, sponsored by Scott Paper, Upjohn, reached 12.6 million homes
- 44** TO PICK WINNERS: OUIJA BOARD OR JUDGMENT?
Nielsen eight-year study of top-ten evening shows reveals "corner" by certain advertisers, agencies

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WE'VE GOT
A WAY
WITH
WOMEN

In 4 Station Detroit
WJBK-TV
(Metro Share*)

45.6%

9 AM to 5 PM

STATION B	27.8%
STATION C	17%
STATION D	9.5%

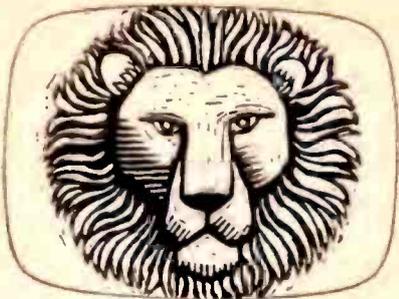
Call your STS man for life-saving details. He'll show you how Channel 2 can come to your rescue with more sales.

*NLS M-F Avg., May 28, 1963

WJBK-TV
CBS IN
DETROIT **2**

MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WHN	IMPORTANT STATIONS IN IMPORTANT MARKETS STORER BROADCASTING COMPANY
MIAMI WGBS	CLEVELAND WJW	LOS ANGELES KCBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBC	

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



View from the Lion's Den

The New Wave in Kids

■ At times it seems we're being inundated by kids. Moppets or monsters, there are more of them today than ever before. Good for a laugh, a Good Humor, a good night kiss and at times good for nothing. The wiles, the gall and guile of kids communicate, however. Probably a very basic reason why the medium of TV and kids has clicked so big. The new TV season is going to have two new waves of kids breaking on the home screen. Not just new faces, but new TV experiences that will really communicate with kids—and with adults.

■ Strangely, the waves are 100 years apart from each other. Kids of another era are Jaimie McPheeters and the four Kissel boys; Lamentations, Micah, Deuteronomy and Leviticus. Already you suspect something out of the ordinary! It's true. And it's grand. *THE TRAVELS OF JAIMIE MCPHEETERS* goes back to the gold rush days, to spirit and humor and adventure of Huck and Tom, Twain and Harte. Jaimie's a true gem to TV—transplanted right out of Robert Lewis Taylor's Pulitzer Prize novel. Everyone's going to wish he could have been Jaimie on his big adventure West.

■ This is a *really* big show. Big cast. Big entertainment. Big premiere is Sunday, September 15 at 7:30 NYT on ABC-TV.

■ An interesting aside about the scope of this series is that the Kissel kids are played by the *Osmond Brothers*, the quartet that made a hit on the Andy Williams Show (and have recorded an album of those songs on the MGM label). They also do Jaimie's theme, which should roll over the air waves to a hit this fall.

■ And then there's the other new show about kids—the contemporary story of high school students and their teachers. It has the real beat of our times. (But not beat kids.) You'll see them in their natural habitat through the experiences of their young English teacher. That young teacher is *MR. NOVAK*, which is also the name of the series. It comes on strong 7:30 NYT Tuesdays, NBC-TV, September 24. Altogether, it's a bright crop of kids in TV's future, the stations and the viewers.

PUBLISHER'S REPORT

One man's view of significant happenings in broadcast advertising

One friendly note deserves another

Dear Norm:

This is a friendly note to point out an inconsistency in the July issue of your Publisher's Report. Your editorial read:

"Remember that radio is one medium which never gets full credit for all listening. There is no known system of measuring radio listening that can count up all the multiple-set in-home and out-of-home listening which really goes on. So, in actuality, you generally get more than you bargained for when you buy radio. The major auto manufacturers have learned this in recent years and are taking full advantage of it."

You will recall that when we had dinner in San Francisco I explained to you how the automobile companies were using our data for the past three years because our methods show the multiple-set in-home and out-of-home listening which goes on.

On page 16 you have a very fine report and make the point that we are measuring total listening at home, in automobiles, etc. As you see, you have an inconsistency in the same issue.

And, again, I want to point out that ours is the only method on a people basis that measures total radio—the thing you have been preaching as long as I've known you, since 1948.

Sincerely yours,

(signed) Albert E. Sindlinger

* * *

Dear Al:

Nobody has more admiration for your radio measuring method than I. You've always worked hard to give radio a fair shake during a period when listening has become as personal as the toothbrush. You may recall that I even wrote an editorial designed to get the networks to buy your RADOX system some years back because it represented, to my thinking, the closest approach to giving the medium credit for total home tune-in.

But not even you can give the medium 100% credit for all tune-in. If you'll reread the paragraph from my editorial quoted in your letter, you'll note that I use the word "all." Neither you nor anyone else can give radio full credit for *all* tune-in.

My job is not only to point out the efficacy of your methods. It also requires that I help build fullest warranted appreciation among advertisers and agencies for the great radio medium.

Sincerely,

DON'T BOTHER TO
COUNT 'EM

THERE ARE

1,760,000 WATTS ON
(ERP)

KERO-TV-23

NOW THE MOST
POWERFUL UHF IN
THE UNITED STATES

NB FOR

BAKERSFIELD

CALIFORNIA



Transcontinental Television Corporation

Represented by



there's no question about ratings
in Minneapolis • St. Paul

WCCO RADIO DELIVERS

58.0[%]

July-Dec., 1960



60.5[%]

Jan.-June, 1961



65.6[%]

July-Dec., 1961



66.6[%]

Jan.-June, 1962



66.7

Sept., 1962-Feb., 1963



67.5%

share of audience

March-April, 1963



SOLID ACCEPTANCE

Picking the top station is no problem in the Minneapolis-St. Paul market. WCCO Radio is in a class by itself . . . with an enormous 67.5% share of audience . . . delivering *twice* as many listeners as all other stations *combined!* It's been this way year after year. Solid acceptance as WCCO Radio steadily and consistently enhances its remarkable audience leadership. For the advertiser, this means top coverage of a giant 124-county market. Actually *two markets in one*: 5-county Twin Cities metro area plus 119 surrounding non-metropolitan counties.

WCCO RADIO

MINNEAPOLIS • ST. PAUL

Northwest's Only 50,000-Watt 1 A Clear Channel Station

Sources: Nielsen Station Index, National Year-End A.M. Ratings, 1962-63
N.S.I.

Represented by

CBS  **RADIO
SPOT
SALES**

SPONSOR-WEEK

Top of the news
in tv/radio advertising
15 JULY 1963

Tobacco to filter ads? Tobacco Institute urged last week that companies exercise good judgment in content of radio/TV programs sponsored for cigarettes—rather than follow arbitrary limits of certain acceptable hours for airing. Major aim should be to bypass programs geared for young audiences, and instead reaffirm industry's position that smoking is custom for adults, featuring adults in ads. It is hoped this will eliminate feeling that tobacco firms are trying to attract young smokers through ads that feature glamor, sex, and sports personalities, or via sponsorship of shows aimed at teens. Institute prexy George V. Allen said this is in line with industry's recent decision to drop college campus advertising and promotion. Institute stressed it doesn't attempt to monitor or regulate its members, and details of its suggestions will have to be worked out by individual companies. It represents six major cigarette manufacturers and seven other tobacco firms. Last year's TV revenue from tobacco ads totaled \$118,397,500.

Smoking rises: Despite the furor over tobacco, cigarette smokers continue to increase. In 1962, 62.5 million men and women were counted puffing away by the U. S. Department of Agriculture, against 61.0 million in 1961.

Racing fans furious: Racing fans have come thundering down the FCC track to trample the agency's proposed curtailment of broadcasting horse racing and results. Led by the National Association of Broadcasters, the protests called FCC's proposed limits on amount and timing of racing news unconstitutional, censorship of programming, and selective discrimination against one sport. The typical FCC use of a blanket category to exempt races with purses over \$25,000 was scored as discrimination against smaller communities, and no deterrent to gambling. If the FCC is worried about illegal gambling

on the basis of broadcasts and telecasts, the only fair way to deal with it is on a case-by-case basis, said NAB.

World Town Meeting: Regular quarterly broadcasts of *Town Meeting of the World* are planned starting in the fall by CBS-TV following last week's successful premiere linking world leaders via Telstar satellite.



Shown (above) during the broadcast are former President Eisenhower on left screen from Denver and former British Prime Minister Eden from London on right screen. Anchor man Walter Cronkite sits in foreground.

ARB adds clients: Doherty, Clifford, Steers & Shenheld; Fletcher, Richards, Calkins & Holden; Fuller & Smith & Ross; Ketchum, MacLeod & Grove; Morse, and J. Walter Thompson (Chicago) are new clients of American Research Bureau. ARB reports 36 of top 50 agencies, in terms of 1962 TV billing, and all of top ten agencies are in the fold.

Minow unfair? Screen Actors Guild publication for July-August places former FCC Chairman Newton Minow's new abhoration *Encyclopedia Britannica*, on the Unfair List Listing by SAG's board is "because of their refusal to sign Guild Basic Agreements or for violations which caused the cancellation of their contracts."

SPONSOR-WEEK continues on page 12

SPONSOR-WEEK

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

Sponsored sports shrinkage: Pro sports telecasts are being blacked out locally in favor of ticket office take to an inexcusable degree, according to a Paducah, Ky., NBC affiliate, WPSD-TV. Democrat Rep. Frank Stubblefield of Kentucky has come to the rescue with a bill to fix a 75-mile limit for blackout of local tv for sports telecasts when local teams are playing the home site. The legislation will further umpire a 1961 law that exempts tv pro sports broadcasting from anti-trust penalties, provided telecast agreements do not exclude any territory beyond that of a club team playing on home ground. Distances involved were discretionary with sports leagues. The bill was only explicit on limiting to a 75-mile distance, blackout of football games when local intercollegiate were playing. Rep. Stubblefield would pin the 75-mile limit on blackout of all professional sports telecasts, ending the discretionary stretching now said to black out tv sportscasts in some areas up to 125 miles from the home team field. The Kentuckian calls the pro baseball, football, hockey and other game telecasts "among the most popular and entertaining" on the air. He said the public has a right to see them—a point of view which will sit well with sponsors who underwrite the tv costs.

Pay tv holding on: FCC has granted Channel 2 Corp., conducting a Denver pay tv experiment, an extension of three months, to Oct. 3rd to get its program under way on KCTO (formerly KTVR). In the East, the Hartford pay tv tests by RKO General and Zenith reportedly will sweat out the full three-year FCC trial authorization if necessary, to prove the pay system can work. First anniversary of the operation was passed this month, with no one backing down at the one-year agreement to review progress—even though returns have been far from spectacular. Rep. Oren Harris has constant-

ly warned broadcasters and advertisers during Investigations Subcommittee hearings that the pay tv spectre is large on the wall for all to see, and delinquent and over-commercialized broadcasters had better look long. Harris fought authorization of pay tv tests by the FCC, and seldom misses a chance to warn broadcasters to mend their ways, or the pale pay tv spectre could become a very red-blooded competitor.

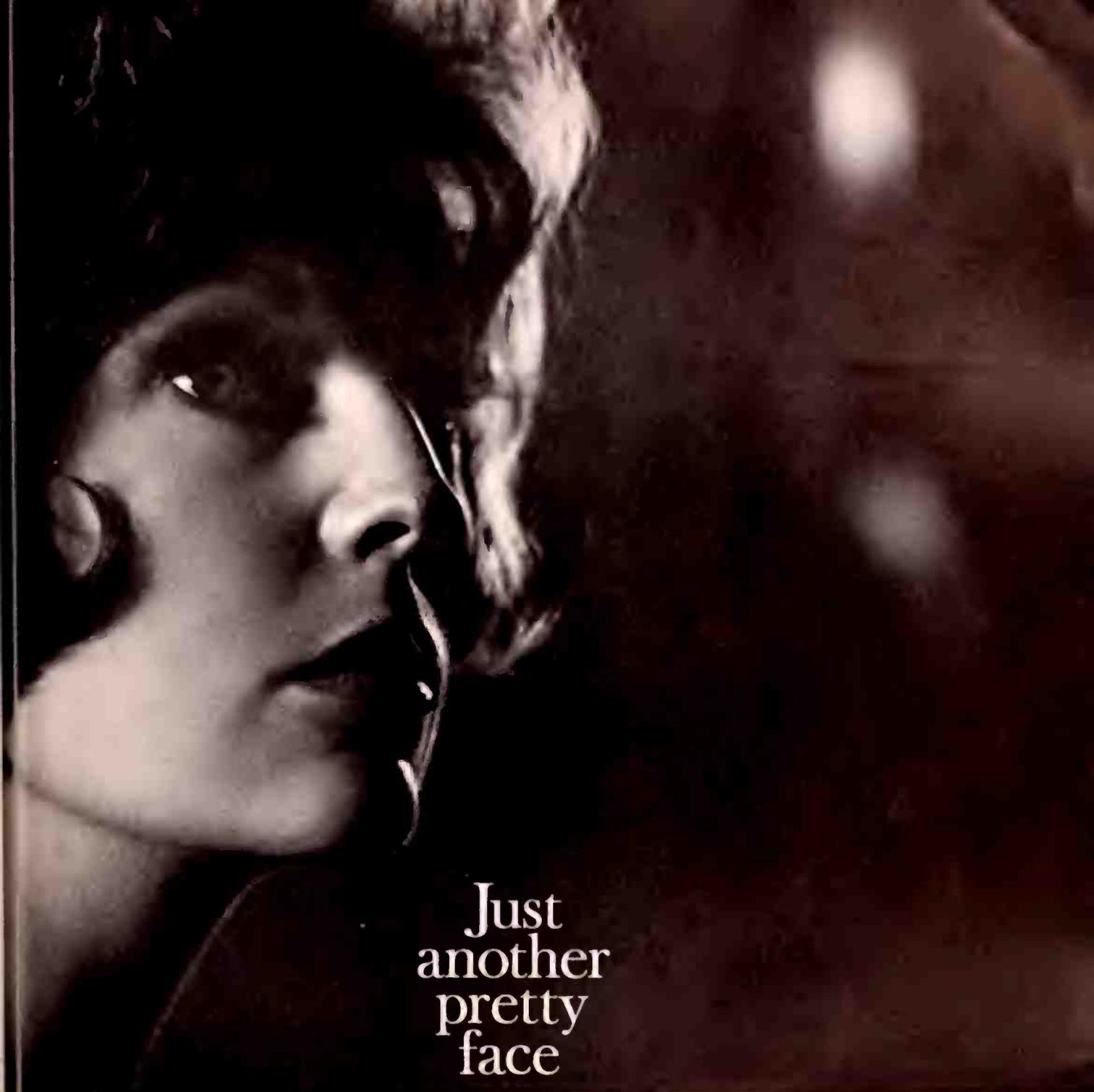
Xmas show to Gen. Mills: In a five-year exclusive deal, General Mills has acquired tv rights to *The Story of Christmas*, a 60-minute, live-and-animated program produced by Tennessee Ernie Ford's Betford Corp. Ford will narrate the story as well as sing the carols and Charles Tazewell, author of "The Littlest Angel," has been pacted to write. Doyle Dane Bernbach is handling the color show for General Mills, whose commercials in the program will be institutional in nature.

Agency merger: Griswold-Eshleman of Cleveland has merged with Aubrey, Finlay, Marley & Hodgson of Chicago, effective 1 July. G-E billing currently runs about \$17.5 million, is expected to hit \$25 million in 1964. Charles Farran continues as president



of Griswold-Eshleman while Kenneth Hill, executive vice president of AFM&H, retains title as head of new Chicago office. Hill and Farran (right) try new sign (above) for Chicago office after announcement of merger.

SPONSOR-WEEK continues on page 14



Just another pretty face

Until Repertoire Workshop.

Of the thousands of show business hopefuls who each year struggle for recognition, Marilyn Mason is one of the lucky ones. She's been signed for a starring role on Broadway this fall. Soon everyone will know her face and name.

For Marilyn, the big break came when she made a hit in an original television revue, locally-produced by KXXI Los Angeles, for showing on Repertoire Workshop, a 35-week series of half-hour shows devoted

to drama, music, poetry, dance and other art forms. Produced jointly by the five CBS Owned television stations (seven half hours from each station) and broadcast on all five stations, Repertoire Workshop is specifically designed to give unknown and lesser-known local talent a chance to be seen and heard by vast audiences, via the leading television station in each of five of the nation's largest, most important cultural centers. *Time* called the series "... more than praiseworthy," and *Saturday Review* hailed the

project as "... an ambitious and worthwhile non-network enterprise."

Meantime, Repertoire Workshop continues week after week to provide a television showcase for more new faces in all the creative and performing arts — helping gifted performers, like Marilyn Mason, make the long, hard climb from "nobody" to "somebody."

CBS TELEVISION STATIONS

A Division of Columbia Broadcasting System, Inc.
New York: WCBS-TV, New York: KNXT-TV, Los Angeles: WHIM-TV, Chicago: WCAU-TV, Philadelphia: KMOX-TV, St. Louis

SPONSOR-WEEK

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

Nielsen changes NTI: Changes and "improvements" in Nielsen Television Index, effective with the new season, announced last week, include expanded demographic data, new and separate fast market-section ratings report, though no changes in methodology. Age of child, children by income, and occupation of head of house are added and daytime program ratings will be expanded to report audiences on a program (maximum composite sponsored station line-up) as well as current sponsor (individual sponsor line-up) basis.

Bright Idea: That's the name of new hair coloring to be introduced nationally by Helene Curtis this fall, supported with \$2 million ad campaign, including network tv, major market spot tv, magazines, and newspaper supplements. "Bright Idea" is said to be the first combination color and styling lotion available to retail customers. Edward H. Weiss is agency.

Freedom of choice: ARB study shows 89% of American tv families received three or more stations, while 19% say they get seven or more. Only 3% say they get one station, 59% say four or more.

Burnett for newspapers: Leo Burnett has been named to handle advertising for "Newspaper 1," the new group formed (SPONSOR, 24 June) to sell 30 large daily newspapers. Newspaper 1 will offer one bill for the group in addition to selling both quantitative and qualitative aspects.

Trio signed for summer Olympics: P. Lorillard (Lennen & Newell), Schlitz (Burnett), and Texaco (Benton & Bowles) will sponsor the 14½ hours (SPONSOR-SCOPE, 8 July) of coverage NBC TV will give to the 1964 Summer Olympic Games,

scheduled to open 10 October 1964 in Tokyo. The network will present daily telecasts each evening during the two-week period, with longer programs on weekend dates. More than 60 tv cameras will be trained on the international competitors and it is also anticipated that the Telstar and/or relay satellites may be used. Winter olympics on ABC TV were fully sold previously on a participating basis.

Vermouth commercials: Dennis & Huppert makes its tv bow on tv today with Chambraise commercials on WOR-TV, New York. Spots for Boissiere, company's dry French vermouth, will bow in August. Additional markets are being considered if campaign is successful. Agency is Tobey & Crothers.

Newsmakers at deadline: Walter A. Schwartz is new v.p. and general manager, WABC, New York. He was formerly assistant general manager, WINS, New York. He succeeds Harold L. Neal, Jr., new president of ABC owned radio stations . . . Don B. Curran, KGO, San Francisco general manager, elected an ABC vice president . . . Alan Baker, NBC business and trade publicity manager, named director, program publicity for NBC . . . James F. Schmidt, K&F Chicago creative director, and Carl L. Yager, Detroit account executive, elected Kenyon & Eckhardt vice presidents . . . William J. Fahey is new manager, merchandising and sales coordinator for WNAC, WNAC-TV, Boston and Yankee Network . . . Henry Seiden and Arthur H. Hawkins, associate creative directors, elected vice presidents of McCann-Marschalk.



SCHWARTZ

SPONSOR-WEEK continues on page 54

For years, our metro share of audience has hovered around 90% in prime time. Obviously, it is possible to get another signal, but most of our viewers are apparently satisfied with the diversified fare we offer.

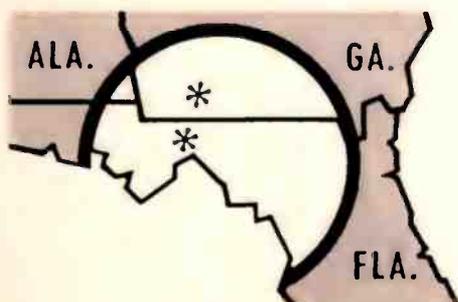
WHY 90%?

We don't really know, but we feel the responsibility keenly, and it keeps us on our toes.

Of course, we also deliver more total families than any station that shares the other 10%.* As a matter of fact, we compare most favorably in total families with many stations in far larger markets, where more stations compete for the audience.

*ARB, Feb-Mar '63

Nielsen, Mar '63



WCTV

TALLAHASSEE



THOMASVILLE



BLAIR TELEVISION ASSOCIATES

National Representative

**ONE BUY
COVERS THE
531,847*
SPANISH
SPEAKING
PEOPLE IN
NORTHERN
CALIFORNIA**



KLOK

SAN JOSE • SAN FRANCISCO

KGST

FRESNO

Represented by

DON R. PICKENS CO.

*U. S. Census, 1960

FOR SALE

Slightly used TV TOWER. Only 10 years old. One owner—a Code Board Member (used only 19 hours per day). 286 ft. tall; 70 ft. antenna thrown in. Priced for quick sale! As standing, come-and-get-it for \$7,777.77. Available August 1. Reason for selling: New Tower 902 ft. above average terrain (740 ft. above ground) delivers 529,300 TV Homes. Greater coverage in Wheeling/Steubenville Market also for sale. For used TV Tower or more TV Homes, contact Exec VP Bob Ferguson, WTRF-TV, Wheeling 7, West Virginia.

DATA DIGEST

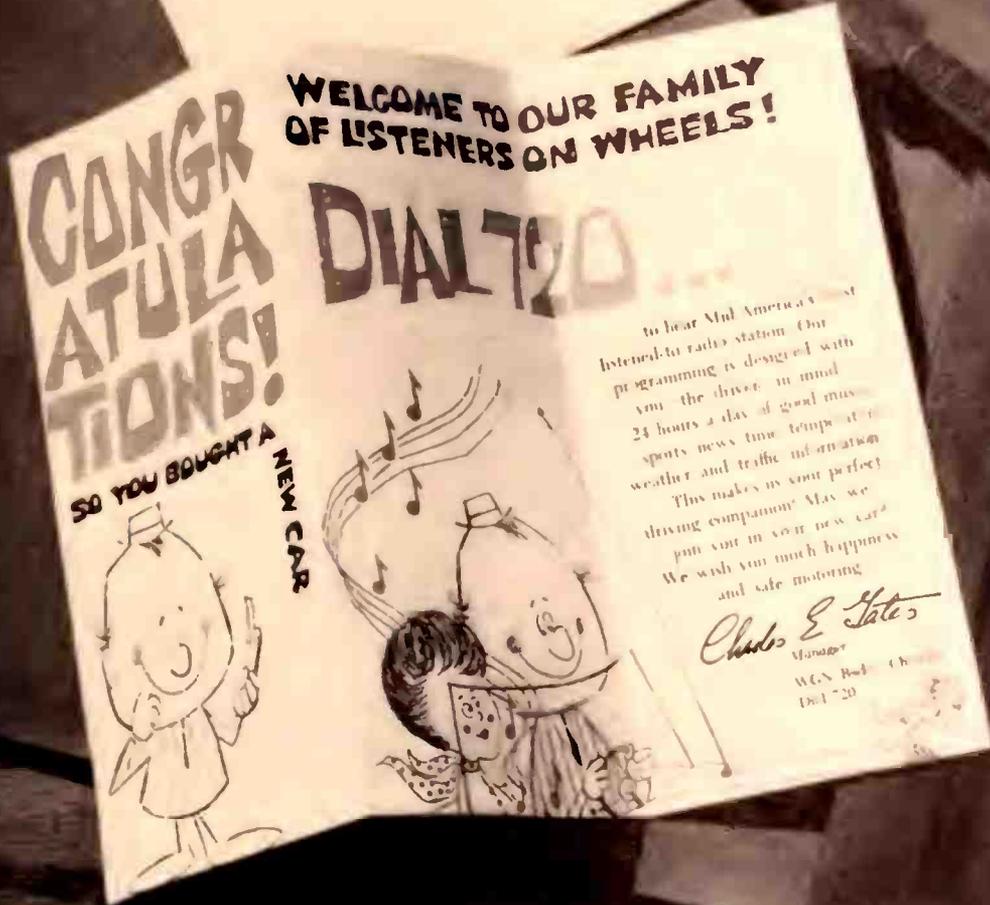
Basic facts and figures on television and radio

Move toward standardization

Progress in standardizing research breakdowns for media comes in the release this week by the 4A's of "Recommended Breakdowns for Consumer Media Data." In consultation with media and research organizations, the 4A's research group prepared standards which give promise of being followed by advertising in general. Recommended standard breakdowns for households (one part of standards) are as follows:

I. Data for households:	Minimum basic data	Additional data highly desired
A. County size:	Size A, B, C, D	
B. Geographic area:	Metropolitan Area Non Metro Area Farm Non Farm	Urban Urbanized Areas Central Cities Urban fringe Other urban Places of 10,000 or more Places of 2,500 to 10,000 Rural places of 1,000 to 2,500 Other rural Metropolitan Area: 1,000,000 and over 500,000-999,999 250,000-499,999 100,000-249,999 50,000- 99,999
C. Geographic region:	New England Metro New York Mid Atlantic East Central Metro Chicago West Central South East South West Pacific	North East North Central South West
D. Ages of children:	No child under 18 Youngest child 6-17 Youngest under 6	Youngest child 12-17 Youngest child 6-11 Youngest child 2-5 Youngest under 2
	1 or 2 members 3 or 4 members 5 or more members	
F. Family income:	Under \$5,000 \$5,000-7,999 \$8,000-9,999 Over \$10,000	Under \$3,000 \$ 3,000- 4,999 \$10,000-14,999 \$15,000-24,999 \$25,000 and over
G. Home ownership:	Own home Rent home	Residence five years prior to survey date Lived in same house Lived in different house In same county In different county
H. Home character-istic:	Single family dwelling unit Multiple family unit	
I. Race:		White Non-White

Another important plus



THE PERSONAL TOUCH

300,000 new-car buyers in Illinois, Indiana, Michigan and Wisconsin are receiving personal cards of congratulation from WGN Radio.

This is another promotion "first" for WGN... in Chicago... and the nation! These cards provide a unique personal touch—another important plus for WGN Radio's audience and advertisers. The personal touch is the key to listener—and brand—loyalty.



WGN IS CHICAGO

We suppress the news

(and our audience likes it that way)

A breathless, blown-up version of how Mrs. Murphy dented her fender is the kind of news we don't report.

We don't shout — to be heard. We speak softly, but carry plenty of what our listeners want to hear (legitimate news) — when they want to hear it (now).

That's how WFAA has learned to grab attention and hold it with the "news more people quote."

And advertisers approve. They know it works.

News that's actual, factual, in-depth, and often.

In all, nearly 30 hours a week. Including something like 210 features—weather, sports, farm, business, women, etc. — plus regularly scheduled NBC reports. Not to mention thorough, continuous regional, state, and local coverage by WFAA's Southwest Central News staff of 16 full-time reporters, stringers in every

Southwest city and town worth mentioning, and four mobile news cruisers on 24-hour call.

Providing news that informs. The kind that people turn on, tune in, listen for, and believe in.

This makes for loyalty. And an audience that *responds*. At least, that's been our experience and that of our advertisers. Let it be *your* experience too.

Begin by calling your Petryman.



WFAA-AM-FM-TV
Communications Center / Broadcast services of The Dallas Morning News / Represented by Edward Petry & Co., Inc.

SPONSOR-SCOPE

15 JULY 1963

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

ID's, the one area of spot tv which HASN'T shown growth in recent years, may get a boost from action taken by networks.

Without fanfare, NBC TV a few weeks ago increased evening station break time by two seconds, providing a full ten seconds of time for the ID, rather than eight seconds. Number of agencies are understood to have provided stations with ten-second ID's, which in some cases had to be clipped.

NBC TV now provides 32 seconds within a program, 42 seconds between programs. Since the fall of 1961, CBS TV has been allowing 42 seconds between, 30 seconds within a program.

ABC TV still provides 30's and 40's, though operationally it's understood that extra second or two might exist.

Madison Avenue is developing its own group of expatriates, who are turning in commutation tickets for a suburban shingle.

Weary of big-city stresses, daily dashes to the station at Westport, and pitching ideas down the well to see what kind of splash they make, a flock of grey-flannel executives have opened their own small agencies in such hinterlands as Greenwich, Stamford, Westport and in several lotus-land spots in New Jersey.

Some are even seeking the sun, as well as 15 per cent, in places like Miami, Coral Gables and San Juan.

The escapist trend is also at work in the broadcast field. Jay Heiten, WNBC-TV, New York's sales chief is heading for California, after a decade with the O&O, to teach English at Santa Barbara College. This switch, as one Rockefeller Center veteran observed, could well be a matter of exchanging poison ivy for college ivy.

Warner Brothers and ABC TV plan to freshen-up the venerable "77 Sunset Strip" series this fall by using cliff-hanger tactics.

Scheduled in the fall cycle of the private-eye show is a five-part drama in which Efreim Zimbalist, Jr., as "Stuart Bailey," will be involved in a case which takes him from Hollywood to New York and hence to Europe and the Middle East. Location shooting in New York wound up last week. Each episode is 60 minutes.

The show thus borrows what proved to be a successful gimmick for *Lassie* last season, which shot up into the Nielsen top ranks, for the first time, with a to-be-continued story. The WB series has had two-parters, but no "multiples."

77 Sunset Strip, which triggered the cycle of private-eye dramas, will be in its sixth season. A trio of ex-actors—Jack Webb, once star of *Dragnet* and now production head of WB's tv division; William Conrad, once star of the radio version of *Gunsmoke* and now producer of *77*; and James Lydon, once moviedom's "Henry Aldrich" and presently a key *77* director—now call the shots.

New show policies on *77 Sunset Strip* this season: more realism, less of the old gang of minor-character regulars, and a guest-star policy.

SPONSOR-SCOPE

(Continued)

Fm stereo, which has lagged in New York City, will have another major Gotham outlet early next month: WABC's fm channel.

At one time, WABC merely duplicated on fm all of the station's regular radio fare. With the drop-off in network radio programming, WABC aired more local shows, but continued the fm duplication. More recently, the station has concerned itself with programming the fm channel separately (not using, incidentally, the station's regular rock and roll format).

Now, starting on 1 August, WABC will have multiplexed stereo fm sound, and a good-music format. The am station continues as before. New York has had only minimal fm stereo service, as compared to the medium's rapid growth in cities like Chicago, San Francisco and Atlanta.

Specials as a whole continue to do very well. They're real audience-getters.

Compared with last year, the average ratings are doing as well or better. A. C. Nielsen AA figures look like this:

	1962	1963
Average for February	19	23
Average for March	20	20
Average for April	19	22

For May, the AA was 26 in 1963, but it's difficult to compare since only two shows were involved. Here are the shows which provided the averages for April and May:

APRIL 1963 ENTERTAINMENT SPECIALS

	%	Nielsen Average Audience	Homes
World of Darryl Zanuck	11	5,400,000	
Hallmark Hall of Fame	13	6,300,000	
Academy Awards	37	18,500,000	
Bob Hope Show	28	13,800,000	
AVERAGE FOR APRIL	22	11,000,000	

MAY 1963 ENTERTAINMENT SPECIALS

	%	Nielsen Average Audience	Homes
Bob Hope Show	21	10,500,000	
Emmy Awards	30	14,800,000	
AVERAGE FOR MAY	26	12,700,000	

Benton & Bowles, which has an impressive track record in picking hit tv shows (see story, p. 44), is landing lots of new business.

There may be no direct connection between the agency's ability to pick show winners and its ability to attract clients, but certainly B&B's tv touch is no hindrance.

Among new accounts landed in the past six months by B&B: Beech-Nut (Baby Foods, Lifesavers, chewing gum), Vigran (a Squibb multi-vitamin), Burma-Shave, Personna Stainless Steel Blades, Spectrocin-T (also from Squibb), Paxton Cigarettes, Saratoga, Sweeta (non-caloric sweetener, also Squibb), Edward Dalton & Co. and Anderson, Clayton (food processor).

Can adult-appeal products be sold on Saturday mornings, when the youngsters of the average tv household control that channel-switching knob?

The answer is "yes," according to Houston, Texas auto dealer Art Grindle, who has been sponsoring the *Bomba the Jungle Boy* features on a Houston outlet. Time slot: Saturdays, 8-9:30 a.m.

Here's what Grindle said of the purchase of long-length Saturday-morning spots (a trio of three-minute commercials in each of the Allied Artists-distributed features):

"If the show is good, if the prices are low, and the commercial interesting enough to gain attention, it can be very successful as a merchandising vehicle. There are enough interested adults present in the home to make the show pay for itself. I have sold an average of 40 used cars per Saturday."

Interesting sidelight: *Bomba* movies enjoyed better ratings on a local rerun (a gain of more than 10% over the original level) than on the first run.

With the demand for kines of competitive commercials increasing, Radio Tv Reports has scheduled a dramatic drop in rates.

The price cuts, which range from 25-50% for off-the-air kines, will enable more advertisers and agencies to use the service as a check on what competitors are saying and doing on tv in the testing and marketing of new products.

Using 16 min. black-and-white sound film, the research firm offers off-the-air photo boards, kinescope conversions, tape and disc recordings, station logging and market studies. Price schedule varies from market to market; Montgomery, Ala. kinescopes cost \$95 although New York rates are down to \$24.

A pioneer in the field, Radio TV Reports began monitoring the broadcast media back in 1936.

New products being introduced by heavy broadcast users include the following:

New stainless steel blade from Gillette (Maxon agency).

Electric toothbrush, home hair dryer, new line of men's toiletries (named Swagger), and electric shaver from Schick (Norman, Craig & Kummel).

Home keg (2½ gallon size) from Falstaff (Dancer-Fitzgerald-Sample).

Orange beverage powder from Colgate-Palmolive.

NBC TV is pitching hard for fall sales in its "Today" early-morning series, and predicts "a 40 NTI share" during the fall-winter cycle.

The network plans to continue the policy of occasionally devoting an entire show to a person or subject, and also to schedule week-long location junkets to countries like Japan, Mexico and Greece. Hugh Downs continues as host, aided by Jack Lescoulie, Pat Fontaine and Frank Blair.

Predicted delivery for *Today* is 2.5 million homes (average) per minute, with an audience that's 85% adult. New gimmick: *Today* can be bought by advertisers in combination with the network's new weekend show, *Sunday*, thus earning extra discounts. Straight one-minute participation on a 163-station lineup costs \$8,700.

Reconciliation of differing ideas can be found in release of "Recommended Breakdowns for Consumer Media Data" by 4 A's this week (see Data Digest).

4 A's notes "consultation" with Media Directors Council, among others. Council, chaired by Foote, Cone & Belding's Frank Gromer, had prepared its own suggested standards, disagreed somewhat with 4 A's.

Breakdown by 4 A's released today shows close resemblance to Council proposals.

Sen. Warren G. Magnuson, chairman of the powerful Appropriations Subcommittee, thinks government agencies such as FTC are becoming "questionnaire-happy."

Recently, Magnuson noted that various government agencies were placing a burden on smaller manufacturers and businessmen by showering them with survey forms to provide information which has already been obtained by still more government agencies.

Magnuson's subcommittee has also been examining Federal Trade Commission requests for fund increases to underwrite a number of new projects, such as a probe of advertising claims of wrinkle-removing cosmetics, and a study of ad tactics of cough and cold remedies.

Group W has settled its argument with AFTRA, and will show the Cleveland-originated "Mike Douglas Show" on the station group's other outlets.

No details of the settlement were given by Group W president Donald H. McGannon, although he said the settlement had been reached "amicably."

Theaters will once again be linked to movie-making, as in pre-tv days, but this time the government isn't threatening anti-trust action.

National General, the theater chain which was spun off from 20th Century-Fox a decade or so ago, now has permission from a New York Federal court to produce and distribute feature films.

Reason for reversal of anti-trust stand: National General claims that current production sources don't supply enough features to keep theaters rolling smoothly, and that tv is drying up the supply of choice oldies.

How the people of five great cities help choose their own television programs

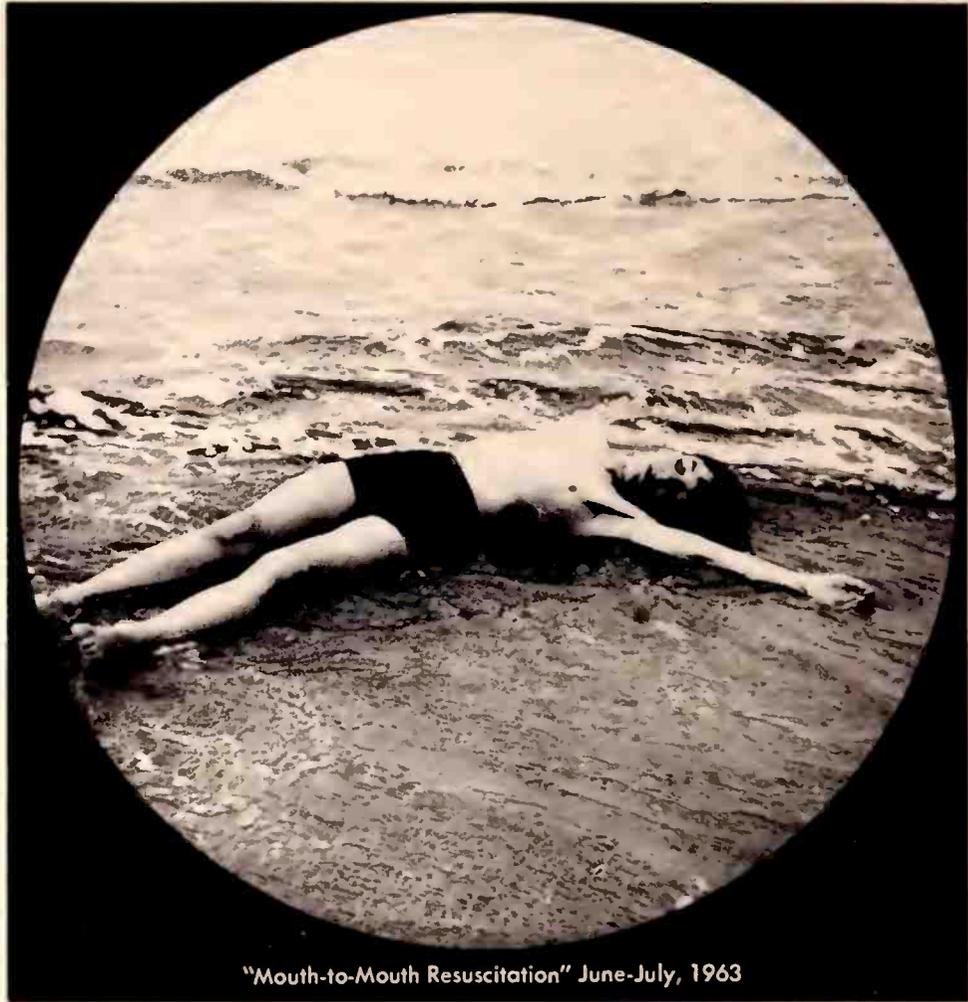


In New York, Chicago, Detroit, Los Angeles and San Francisco, the managers of the American Broadcasting Company's owned television stations go to the public and find out what each community feels it needs on television. On the following pages you will discover how the ABC owned television stations help fulfill these serious civic needs.



WABC-TV NEW YORK, WBKB CHICAGO, WXYZ-TV DETROIT, KABC-TV LOS ANGELES, KGO-TV SAN FRANCISCO

**"If it were within your power
to save one life this summer,
wouldn't you want to
know how?"**



"Mouth-to-Mouth Resuscitation" June-July, 1963

A new lifesaving method, mouth-to-mouth resuscitation, already has brought many people "back from the dead." People who apparently had drowned, or were suffocated by smoke inhalation, or seemed fofolly overcome by electrical shock, were returned the precious gift of life by quick ond proper application of the newly-devised lifesaving method.

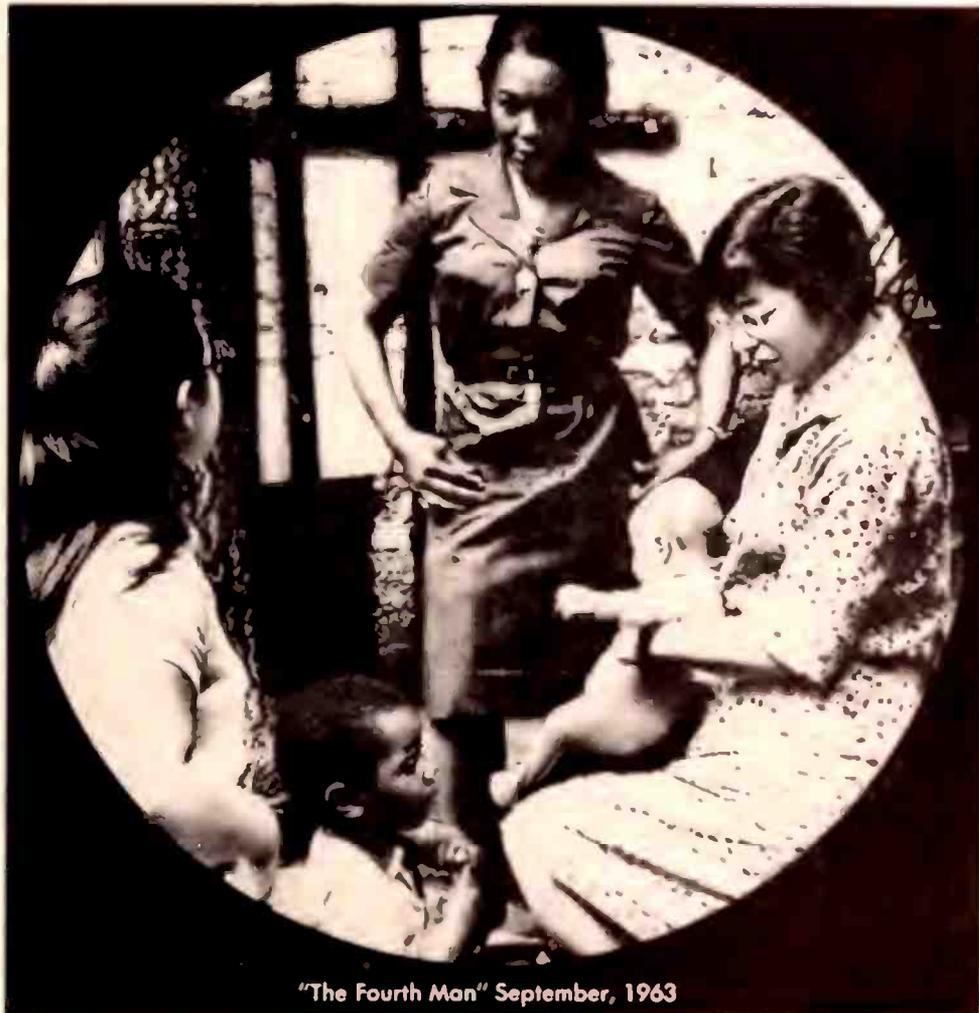
Anybody, young or old, could administer it—if only he knew how. Working in collaboration with the Red Cross, Station WABC-TV set about to show and tell the people of Greater New York the proper method of using mouth-to-mouth resuscitation.

Timing their efforts to the swimming season, WABC-TV made a series of 60-second, 30-second and 20-second spots—then used them in a manner unprecedented in TV. They devoted all their Public Service time for one entire week to teaching mouth-to-mouth resuscitation.

This lifesaving project is just one example of how WABC-TV works in collaboration with other community leaders to help bring about the solution to some of the problems of the city and the people it serves.



"Every fourth man in Chicago is a Negro. What is he like? What does he feel? How can Chicagoans learn more about their neighbors?"



"The Fourth Man" September, 1963

In meetings with WBKB, responsible citizens of Chicago had devoted much time and thought to this significant problem. Many suggestions were offered, some approved, others discarded.

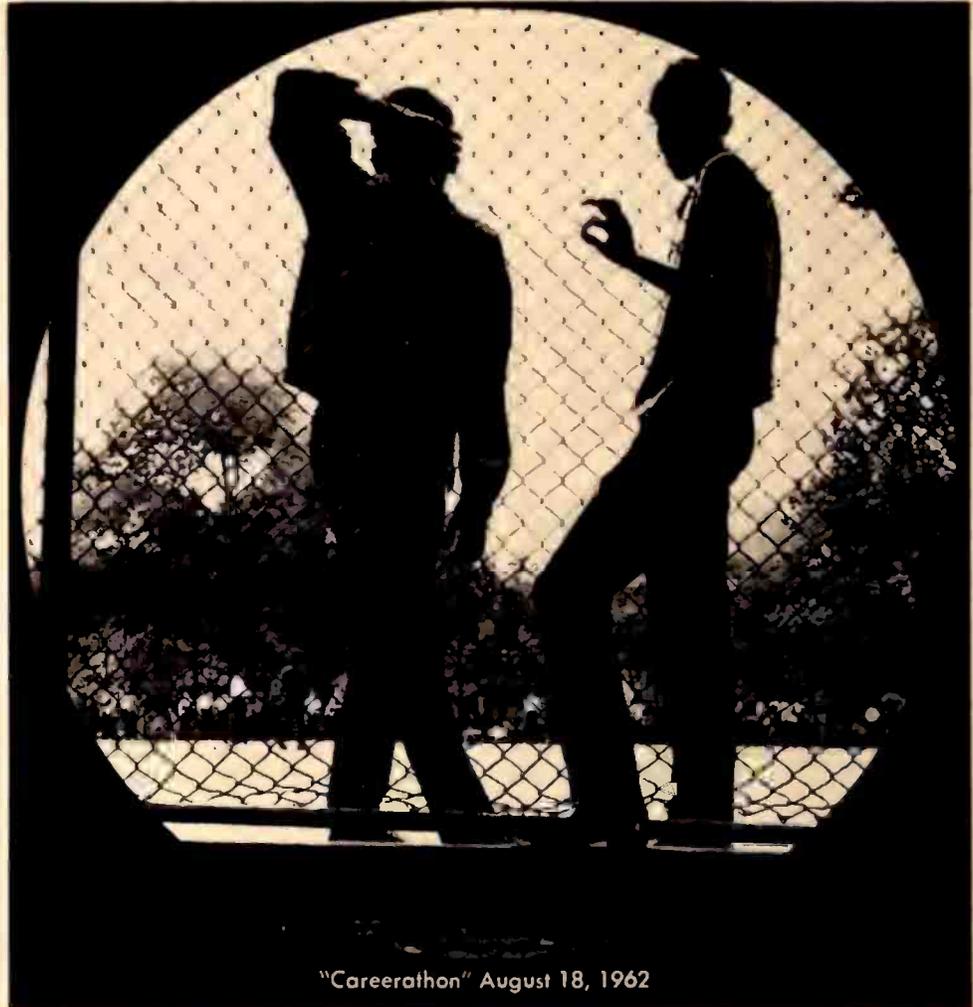
Station WBKB made its contribution to the solution of this problem by producing a film called "The Fourth Man." In this television essay, they follow the journey of a colored family, the Colberts, from Louisiana to Chicago, where they feel their children will find greater opportunity for leading lives in the American tradition.

Mr. and Mrs. Colbert are college educated schoolteachers. He is a former U.S. Marine. Both are articulate about the hopes and ambitions they have for their family in their new location. They are also aware of the problems and family faces as strangers in a new community.

This 30-minute film presents to the people of the Chicago area a straightforward social document whose sole purpose is to create an opportunity for greater understanding among its citizens. It is a good example of how Station WBKB works hand in hand with other conscientious individuals and groups in the public interest of the community.



"The dropout problem in Detroit schools is alarming. Can television help explain to boys and girls why they should finish school?"



"Careerathon" August 18, 1962

Television could, indeed. And Station WXYZ-TV devised an effective format for attracting the attention of young men and women of school age. In August, just prior to a new school year, "CAREERATHON" was presented to Detroit.

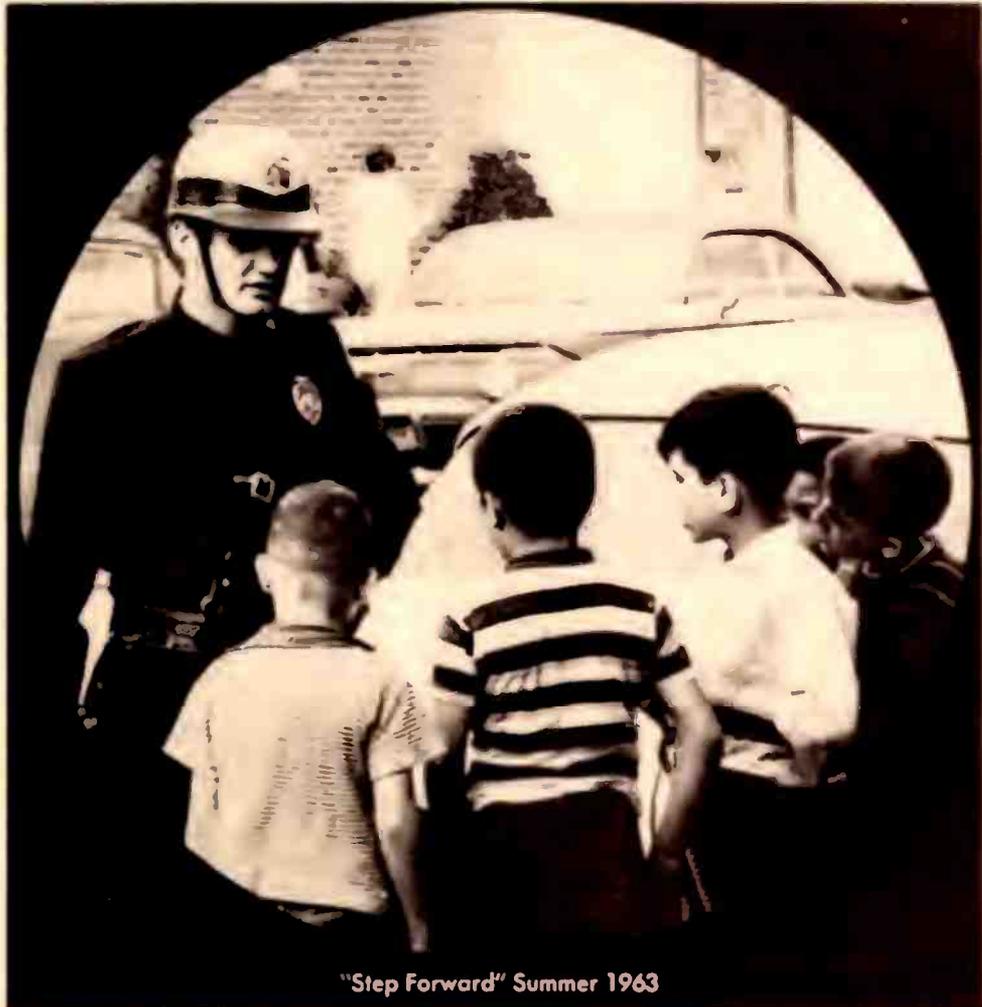
The nucleus of this ninety-minute TV session was a panel of eight prominent Detroiters prepared to answer all questions about schools and careers. The icing on the cake was the setting in the form of a "Sock Hop," with WXYZ Radio Disc Jockeys presenting musically-famous guest stars to provide music and entertainment.

Two hundred teenagers attended the studio dance. Six hundred queries about school were phoned in. Their answers were heard by thousands of youngsters of school age watching the show.

Dr. Samuel Brownell, Superintendent of Detroit Public Schools, one of the panelists, attributed the decrease in dropouts directly to this promotional effort. CAREERATHON is a good example of the teamwork between WXYZ-TV and its neighbors in the Detroit area.



**“The city is outgrowing
the police force. We need
more officers and we
need them fast!”**



“Step Forward” Summer 1963

Police Chief William H. Parker sounded the warning, and the responsible citizens of Los Angeles listened carefully to what he had to say.

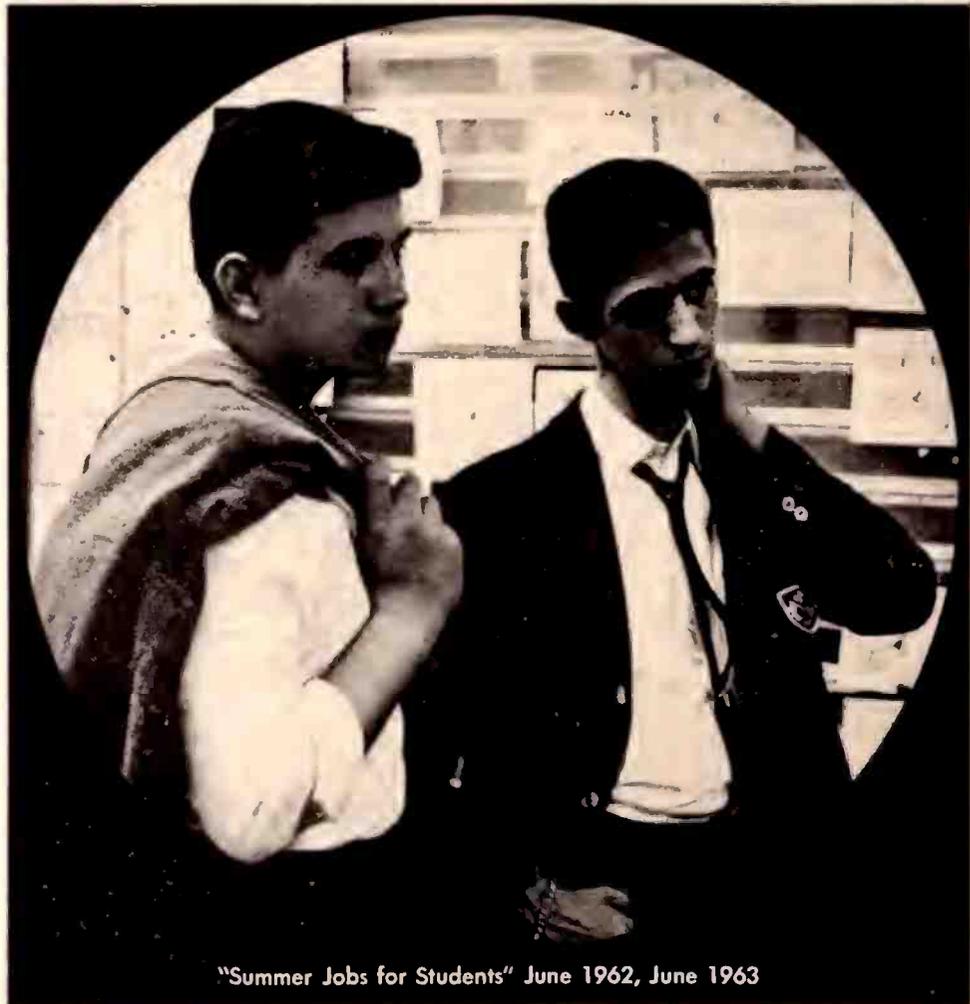
Station KABC-TV went into action. Labeling its project for police recruitment “Step Forward,” the station taped a series of 1-minute and 20-second spots, narrated by Jack Webb, to be saturated throughout KABC-TV’s programming. Filmed on location at Police Headquarters and the Police Academy, these spots explain the need for more young policemen, and encourage qualified young men to join the force of one of America’s largest cities.

KABC-TV is also using radio to spread the word. And billboards. Posters. Bus cards. And theater trailers. A half-hour documentary film. Newspaper ads. Information brochures. All of the facilities of the station are being put to work to assure the success of this campaign.

**KABC-TV
LOS ANGELES**



"51,700 San Francisco area kids will be looking for jobs this summer. How can we help them?"



"Summer Jobs for Students" June 1962, June 1963

School was letting out. Fifty-one thousand, seven hundred young men and women soon would undertake the grim search for summer work. Jobs were scarce. What contribution could TV make toward helping these young people find employment? Station KGO-TV was an old hand at coping with this kind of problem. In 1961, faced with the very same community crisis, they created a project called, "Summer Jobs For Students." It produced an increase of 63% in summer employment.

In June, 1962, KGO-TV broadened the scope of its activities to meet the need. They telecast special films on the subject, put on a unique one-hour panel program, ran extensive 20 and 60-second spot appeals. The station also worked out a community-wide program with civic officials and the California State Employment Service, and enlisted the wholehearted aid of other area television stations and all other advertising media.

This effort, with KGO-TV in the lead, helped place 15,500 students in summer jobs. For the job it did the station received a special citation from the United States Secretary of Labor, Willard Wirtz, and a commendation from California Governor Edmund G. Brown.

KGO-TV
SAN FRANCISCO



Five great cities breathe, live, grow, struggle with their vexing problems...



The ABC owned television stations are a vital, living part of the five great cities in which they live—and whom they serve. Like all conscientious citizens, they react when friends and neighbors call for help. To devote themselves to the common interest, to enrich the lives of the people with whom they share the metropolis, is not just part of the job. They look upon it as a full-fledged responsibility to be shared by man and his fellows—for the betterment of all.



WABC-TV NEW YORK, WBKB CHICAGO, WXYZ-TV DETROIT, KABC-TV LOS ANGELES, KGO-TV SAN FRANCISCO

PRIZE-WINNERS PAY OFF

Concerning our tv commercial for Raisin Brand, "Wind-Up Wanda" . . . We believe this to be an effective commercial and we are continuing to use it. Sale of Kellogg's Raisin Brand is increasing so the product itself plus our several ways of calling it to the attention of the general public must be all right. As is true of most any single segment of our rather large advertising program, we are unable to pinpoint sales results to any specific commercial or, for that matter any specific activity.

A. J. Finley

Assistant to the Advertising Manager
Kellogg Company
Battle Creek, Michigan

► *This letter is in response to SPONSOR's 24 June article which queries admen on the plus values of superior TV commercials.*

SHADES OF 1984

I was interested in your 10 June report relating to ratings and I.Q. Making all due allowance for the parallel as you drew it, you barely touched on the most important factor over which we should all feel concerned.

I am waiting for someone, whether it's Seymour Banks, Herb Manloveg, Joe St. George, or J. Robert Oppenheimer, to tell me exactly how they will program the kind of information that tells a computer the value of one type of audience response over another.

Is a listener to an information program twice as attentive as to soft, background music? Is he 1.5 times as attentive? Is he 10 times as attentive? Is he infinitely more attentive? I have seen enough advertising success stories to convince

me that the last may be more true than any of the others.

And just what is the reaction to commercials heard on reputable stations from which the listener knows he has never received an ear-smashing pitch from various types of very dubious products or services, as compared with the general feeling of caution when listening to commercials on stations dominated by the pitchman approach. Is *that* listener twice as receptive, or 1.5, etc., etc.?

You can carry it right down the line with respect to reliability and speed of news, public service, and any other subdivision you want to name that makes for the quality of a radio station's sound to the public ear. To me, the computer is a monster that must, by its very nature, pander to numbers. I

KLAC Radio

They're in the fold

think perhaps this letter should be dated 21 June 1981.

Seymour Whitelaw

General Manager
KOL-TV, Seattle

SPOT RADIO'S FALL PROMISE

I wasn't just delighted by your Publisher's report, page 7, the 1 July issue—I have been dancing a jig around the office.

This summer the national spot business has been great, and if you are right—and I think you are—the fall holds forth great promise. Your report might be just the spark that we all need.

Ben Strouse

President
WWDC, Washington, D. C.

► *Mr. Strouse (who is also chairman of the NAB Radio Board) refers to Publisher's report "A word to national advertisers about radio."*

WANTS H-J REPRINTS

We enjoyed your (21 June) story tremendously and are interested in reprints. We'll need a thousand for use in Howard Johnson Information Kits, etc.

Garrett L. Pettingell

Selvage and Lee, New York

CALENDAR

JULY

South Carolina Broadcasters Assn., Summer convention, Ocean Forest Hotel, Myrtle Beach (11-16).

National Assn. of Broadcasters, fourth executive development seminar, Harvard Business School, Boston, Mass. (14-26).

National Assn. for Better Radio and Television, annual awards banquet, Wildshire Country Club, L. A. (16).

International Radio & Television Society, annual luncheon, Wykagyle Country Club, New Rochelle, N. Y. (16).

Florida AP Broadcasters, Annual meeting, Cape Colony Inn, Cocoa Beach (20).

National Audio-Visual Convention, 23rd annual convention, Sherman House, Chicago (20-23).

21st Radio-Television-Film Institute alumni day, Stanford University, Stanford, Cal. (22).

1st National Broadcast Editorial Conference, University of Georgia, Athens, Ga. (25-27).

Radio Broadcast Seminar, Barnington Summer Conference, Barnington College, Barnington, R. I. (28-1 August).

AUGUST

Atlantic Assn. of Broadcasters, convention, Newfoundland Hotel, St. John's, Newfoundland (4-6).

Georgia Association of Broadcasters, 1st day, Macon, Georgia (11).

Oklahoma Broadcasters Assn., convention, Western Hills State Lodge (24-25).

Flaherty Film Seminar, 9th annual seminar, Sandanona, Vermont (24-27 September).

SEPTEMBER

American Assn. of Advertising Agencies, Western region convention, Mark Hopkins Hotel, San Francisco (17-19).

Advertising Federation of America, 10th district convention, Commodore Perry Hotel, Austin, Texas (19-21).

Letro Radio Sales

and we couldn't be happier. KLAC as a solid reputation among radio stations in Los Angeles; it's the newest member of the Metropolitan Broadcasting Radio group and its future is very bright indeed. Low Metro Radio Sales is selling

for six (WNEW, New York; KLAC, Los Angeles; WIP, Philadelphia; WNK, Cleveland; WCBM, Baltimore, and KMBC, Kansas City). There will be more, but we do have a limit: 12 select properties in major markets. You see, we maintain a highly skilled

organization designed to sell a select list effectively rather than a random list haphazardly. Our offices are in New York, Chicago, Philadelphia, St. Louis, Detroit, Los Angeles, and San Francisco. Our Man at the Top, V.P. & Dir., H.D. "Bud" Newirth.

A DIVISION OF METROMEDIA, INC.



how do you fit a dinosaur into a demitasse?

It can be done! . . . if you're interested in just the tip of the nose. Like ranking TV markets. You can take a small portion of the market by using the extinct SMSA metro approach . . . but if you want the whole dinosaur, you've got to rank by total market! *Think*. Less than 10% of the Charlotte Market is located in the metro area, but the total Charlotte TV Market contains 574,800 TV homes . . . and ranks 20th in the nation!* It doesn't take an archeologist, either, to discover WBTV's colossal 87% lead over the market's second station.*

WBTV
CHARLOTTE

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising  Representatives, Inc.

*ARB TV Market Digest



What Hollywood

DOESN'T tell Madison Avenue

Hollywood television film producers who not too long ago regarded sponsors and advertising agencies as blue-pencilling heavies who wouldn't let them turn out good, quality programs today have an entirely different, almost benevolent view of the men who pay for their films.

While this radically reversed view is due in part to the waning influence of sponsor and agency with the advent of multiple sponsorships, it's also attributed to a widely held belief that admen have grown with tv, and that they no longer make what producers used to regard as ridiculous demands.

This camaraderie is shared by those few producers left who have single sponsors, a rarity in the expensive medium of tv. These producers credit clients and Madison Avenue with intelligent co-operation, a desire to help, not interfere. They even speak glowingly of the commercials in some instances!

Observes the producer of NBC's *Ben Hur*: "The Chevrolet commercials are the most beautiful ever made. I hope sometimes our show matches the quality of the commercials."

This sort of talk would have been deemed treasonous in Hollywood circles a few years ago. But today

Top telefilm producers sound off



Vincent Fennelly (Rawhide)

(Sponsors as well as the network) . . . "are delightful to get along with. If you sit down and talk with them, you can resolve any problems that may arise . . . Greatest cooperation came to us last year."



Jack Chertok (My Favorite Martian)

"Suggestions admen have made so far I've concurred with. Nobody has tried to force me to do anything. The sponsors I have now (Toni and Kellogg) have a better understanding."



Frank Price (The Virginian)

"We have an unusual situation in that so many agencies are involved. While we're conscious of their reactions, one agency reaction is not forceful. We spot our own commercials."



it's indicative of the new view toward the man with the money.

Why this radical break with the past, when producers viewed the sponsor and/or agency with suspicion, distrust and at times contempt? The reasons are diverse, of course, but perhaps they can best be summed up in this manner:

▶ Gradual-but-definite swerving of program control from sponsors and agencies to the networks.

▶ Uplifting of program standards due mainly to pressure from Washington against excessive violence which more or less forced concentration on better written, low-violence scripts instead of the old-ha cops-and-robbers format; and success of quality serie

on a delicate industry topic . . .



Roy Huggins (Kraft Suspense Theatre)

(To those who complain about commercials being overdone) . . . "It's a very expensive medium. I can't stand an unrealistic attitude. But my relationship with the sponsors is great."



such as *Naked City* and *The Defenders*, which forced networks and producers to raise their standards to compete successfully.

► A feeling that sponsors and agencies have a more mature, intelligent desire to hike standards. Real fear of yesterday that the public doesn't want controversial subjects has been virtually ended by the success of



Horman Felton and Sam Rolfe (Eleventh Hour)

"Now that we do not have one sponsor on shows, there are no edicts, no commands. All power rests with the networks" (Rolfe) . . . "Today admen are intelligent men; they like to see controversy" (Felton).



Bert Granet (Twilight Zone)

"The trend to multiple sponsors has diluted the strength of sponsor and agency. All agencies have to do now is see that the commercials aren't upside down."



series such as the *Eleventh Hour*, *Defenders* and *Ben Casey* which boomed rating wise with dramas of controversial nature.

► Multiple sponsorship, which obviously has diminished the power and influence of the agency and/or sponsor.

What do the producers and execs themselves have

. . . but most get along with admen



Matthew Rapf (Ben Casey)

"I have had a minimum of interference. I once did a syndicated show and one beer sponsor in 13 markets in the mid-west gave me more trouble than I've had on Casey in three years."



Buck Houghton (Richard Boone Show)

"Our relationship with sponsors is cordial. It may be the season of the year. We are just starting. What is there to complain about now? . . . I've gotten no list of do's & don'ts."



David Dortort (Bonanza)

"It's much easier dealing with one sponsor and one point of view, instead of conflicting points of views from multiple sponsors . . . Cheryl's concern is that the show be in good taste."



to say on the sound stages of Hollywood?

Listen to Norman Felton, director of programming for MGM-TV, and executive producer of Arena Productions (which is in partnership with Metro on *Dr. Kildare*, *The Eleventh Hour* and *The Lieutenant*):

"Because our shows are one hour in length, and we sell directly to the networks, and they in turn sell to

sponsors on the basis of one-minute buys, machinery was never set up where sponsors or agencies communicate directly with us.

"Agencies come to us occasionally. We have a good relationship. There has never been any pressure. If we had a show in which a cigarette sponsor had bought
(Please turn to page 67)

Network radio's renewed attention from sponsors is causing many a network executive to smile with pride. "We could all go home now," one network man boasts.

At CBS Radio, for example, the word is that sales at the end of April had already topped all of last year's sales.

Success has also spread through other networks. ABC Radio's growth has doubled in the last three years; NBC Radio claims that sales are higher now than back in the '50s when inventory was twice as large; Mutual reports steady growth over recent years.

Network radio, slimmed-down to realistic program needs, appears to

that radio *had been* underestimated—a point which radio people have been trying to make for many a month.

• The Sindlinger studies also aroused sponsor interest. This rating technique, based on an interview-recall system which measures indoor as well as outdoor radio, indicates that network radio reaches as high as three times the number of people ever before reported.

A great deal of credit for network radio's breakthrough must go to Robert R. Pauley, president, ABC Radio, who took the chance of defying Nielsen research changes, therefore losing the service and leaving the network with no audi-

Sindlinger service and Mutual is seriously considering it. At CBS the research department is not entirely satisfied," but the study is certainly being looked at.

Naturally the considerably higher audience figures make it easier for everyone to sell network radio.

Previously Pauley stated that due to the depressed audiences reported by Nielsen the networks were not able to attract advertiser support high enough to compensate affiliated stations for even a minute fraction of that which they would be able to obtain by selling directly to advertisers.

With Sindlinger figures backing

Network radio buying comes back into fashion

be experiencing a small renaissance. More sales, new sponsors, and old sponsors coming back indicate that net radio has emerged from the dark ages, financially speaking.

What has brought about the renewed interest is hard for executives to pinpoint, but there is no doubt that net radio has been coming back in fashion for several years now. One executive believes the glamor of tv is wearing off . . . another that radio has found its niche and now knows how to compete . . . a third mentioned the recognition of heavy portable-radio sales, now accounting for a majority of radio set buys.

Immediate causes are said to be the Harris committee hearings and the new Sindlinger radio research. Here's why:

• The Harris investigation pointed out to many advertisers

ence numbers to push to advertisers with future radio plans.

At first the move cost ABC considerable business. At the hearings in Washington Pauley testified that ABC was told it was "out of the running" for any American Express business without Nielsen. Wade Advertising of Chicago told the network not to apply for Miles Labs campaign sans NRI figures. Procter & Gamble also told ABC it needed Nielsen data, according to Pauley.

After losing Nielsen the network studied a dozen research services and settled on Sindlinger, already endorsed by industry giants such as General Motors, Chrysler, Ford, and du Pont.

Sindlinger's studies not only have helped ABC show that radio reaches larger audiences than heretofore shown, it has helped the whole industry. NBC recently signed up the

hunt up Pauley is confident of continued sponsor interest in radio. The network is now grossing about \$12 million a year in sales and expects to be out of the red next year.

"I stated at the beginning of the year that advertiser expenditures would go to \$25 billion in the next 10 years, and that radio should be billing one billion, and I'm convinced it's going to happen," says Pauley. "Radio is the medium of the future. Its second growth will far outstrip its baby years."

"For the first time in the modern history of the media world there is no new medium on the drawing board," Pauley adds. "In the past, as our gross national product and advertising expenditures have grown, there's always been a new medium waiting to skim off a large share of the money. Now advertis-

ers are forced to re-evaluate all existing media—for many of them that means coming back to radio.”

The tendency is to blame tv for radio's problems during the 50s. Television was the romance, glamor, and drama of the era which drew attention from radio.

“Everybody was talking about tv,” says William K. McDaniel, v.p. in charge of NBC Radio, “but radio has been making great strides. Since the beginning of the tv era radio stations have increased from 900 to 6,000; radio sets from 40 million to 200 million. Advertisers have to believe people were listening. People didn't buy all those sets without intending to listen to them. Yet there is still no completely accurate way to measure all the receivers. How can 1,200 audimeters measure 200 million sets?”

“Paradoxically, the weakness in measurement is the result of radio's sizable growth,” says McDaniel.

NBC signed up for the Sindlinger research studies in May and feels they will help sell advertisers. McDaniel believes the Harris committee hearings' “expose” will also help.

But the network's feelings toward radio's revival are based primarily on NBC Radio statistics. McDaniel points out that during the 50s the network operated at a loss of several million dollars a year. In 1960 it started operating in the black and has stayed there. Clearances have run between 60% and 90% per program. Before the program reorganization in 1960 the network had 70 hours to sell. Now, with inventory reduced to only 28 hours sales are higher, clearances are higher, and profits are realized.

NBC Radio network, which takes in about \$17 million a year in gross sales, recently reported sales revenues for the first half of this year were approximately 10% higher than in 1962—previously the best year since the program-format change. Sales for the third quarter are already more than 16% higher than last year.

CBS Radio network president, Arthur Hull Hayes, says there was never anything wrong with radio. It just went out of style like long



“There was never anything wrong with radio. Radio was just out of fashion with media men as long skirts were with women . . .”

Arthur Hull Hayes
President, CBS Radio



“Agency people pretend radio is only growing now, but radio has always been a helluva buy. They need an excuse to return home now that the love affair with tv is weakening . . .”

Robert Hurlleigh
President, Mutual

skirts did with women.

“No matter how poor a lady was, she wouldn't be caught dead in a long skirt, and until recently many advertisers wouldn't be caught dead on radio,” he says. “Network radio just didn't have

sex appeal or something in those days.

“Radio only stopped beating its head against tv during the last few years. Now it has become an individual medium giving news faster, presenting a more personal touch.”



“It took a congressional hearing before many advertisers would believe that radio has been short-changed . . .”

Robert R. Pauley
President, ABC Radio



“About three-fourths of the 29 million radio sets sold last year were non-plug-ins. Advertisers have to believe people listen to them, regardless of rating problems . . .”

William K. McDaniel
Executive v.p. in charge of NBC Radio

Other reasons presented by the CBS Radio chief: advertisers are becoming aware of the traveling audience making use of transistors and car radios, tv is getting expensive for many of them, and the word that radio can do a good job is beginning to spread.

Hayes says the network has received a number of letters from advertisers that begin "We bought time on your network with some trepidation" and end with "but we got results."

Special studies by R. H. Bruskin Associates have also helped sales at CBS, according to the president. The first study was based on about 2500 interviews in July '62. A greater interest in radio over the previous year was expressed by three times as many people as those who expressed a lesser interest.

In the companion study, made in November, involving 2600 surveys, respondents in the "greater interest" group were two-and-one-half times those who had "lesser interest."

Hayes would not reveal how much money the network was making, but said the radio division (spot sales, o&os etc.) had "always been in the black," and that the network had been in the black about a year. When confronted with the annual gross sales figure of \$11 million given by industry competitors he said the figure was "very low."

A whole new character group of radio advertisers is reported by George Arkedis, CBS v.p. for sales. "I feel the field is expanding and getting more recognition," says Arkedis, a 20-year veteran in network radio sales. "Of course food, cigarette, and automotive advertising on net radio has always been big, but newcomers such as Allied Van Lines, Miller Fall Foods, American Express, Celotex building materials, and Emery dry cleaning, for example, represent a whole new brand of advertiser. Then again, many old-time net radio users such as Lady Esther and Mars candy bars are coming back."

Earlier this month Arkedis announced that sales volume for June

was the highest in six years. Throughout the summer CBS Radio is virtually SRO.

Robert Hurligh, president of Mutual, which now bills about \$6 million a year and which plans a rate hike, compares radio's come-back to a man with a wife (radio) and a mistress (tv).

"He becomes tired of his mistress and looks back at his wife. He thinks she still looks pretty good . . . she must have had her hand done or something. But actually it's the same wife. Unfortunately

William Wrigley, Jr. Co. Sun Oil Willard Batten, Anderson Co. Doan's Pills

ON CBS

Chevrolet Oldsmobile, Accent Int. Div. of Int. Minerals and Chemical Corp., Bristol Myers, Campbell Soup, Chemical Corps, pounds Div. of Studebaker, Foster Milburn, I&L, L&M, Mennen, R. J. Reynolds, Miller Brewing, Philip Morris, Warner Lambert, Sinclair Refining, Standard Brands, William Wrigley, Jr. Co.

(The contract signed last month



Hearings helped point out radio's problems

Oren Harris (l) is given some credit for arousing advertiser's interest in radio. Here, he's seen receiving Peabody Award from Ward Quail and Paul Morency.

there's not that much glamor, romance, or drama connected with a wife," he says.

"Admen are now contending that radio is growing when it has been a helluva buy all along. They need an excuse to return home now that the love affair with tv is over."

Who are network radio supporters? NBC, CBS, and ABC 52-week advertisers are listed below.

On NBC:

Mennen, Chevrolet, Metropolitan Life, R. J. Reynolds, Sterling Drug, L&M, American Motors, Miller Brewing, Winn Oil, Fenzoil,

renewing Chevrolet as a weekend news sponsor, sets a record for the longest continuous sponsorship of a program on that network.

On ABC:

AFL-CIO, American Dairy, American Motors, Bankers Life & Casualty, Bristol-Myers, Wm. Cooper & Nephews, I&L, Foster Milburn, General Motors, Higgins Manufacturing, L&M, Mennen, Miller Brewing, Philip Morris, Mutual of Omaha, R. J. Reynolds, Sylvana Electric, Stephen F. Whiteman and Son, William Wrigley, Jr. Company.

THURSDAY	6/20	6/27	7/4	7/11	7/18	7/25	8/1	8/8	8/15	8/22	8/29	9/5	9/12	B-4
PRELIM														
10 00 PM														
10 10 PM														
10 20 PM														
10 30 PM														
11 00 PM														
11 30 PM														
12 00 AM														
12 15 AM														

Master boards aid salesmen, buyers

For WBKB's new avails, system shows day of week, time of each show, spot ratings, network sponsors, and cost of each show. Reproduced 12 x 10 copies of boards are mailed each week to spot salesmen in all five ABC TV o&o markets

Chicago station speeds data to spot buyers

New station-created reporting system may solve old and familiar tv sales problem

The "communications lag" which exists between the time a major-market tv station is aware of choice availabilities in its schedule, and the time the station's rep in another city informs an agency buyer of the details is being short-circuited by ABC TV's o&o outlet, WBKB, Chicago.

Station officials have high hopes

for the new system, which they feel will help agency men in nailing-down some choice time slots with a minimum of lost time.

Here's how the new system operates:

Spot salesmen in all five ABC TV o&o markets (New York, Chicago, San Francisco, Los Angeles, and Detroit) are receiving each

week a 20-sheet packet of listed WBKB avails on a continuing 13 week, day-by-day basis from sign-on to sign-off.

The listing includes: the day of the week, time of each show, spot ratings, network sponsors, and cost of each spot.

Information is mailed out of Chicago each Friday, arriving on each salesman's desk, in each market, Monday morning. As spots are sold salesmen call and report the sale. The sale is immediately recorded on new master boards at the Chicago station. At the end of each day (every day except Friday) correction sheets are made up from the master boards and mailed to the salesmen in each market. The reproduced sheets give the salesmen an "avails at a glance" system unlike any other in the country.

The most important feature of the new system is its portability. Sheets are easy to handle, compact enough to be put into loose leaf folders and carried by salesmen wherever they go.

Until now, each member of the sales staff had to go back to the station, after meeting with timebuyers, to read the traffic board before he knew exactly what spots were available. Out of town salesmen had to call in to ask for avails. All of this was a time-consuming procedure. Once the salesman got back to the office he had to waste more time reading the traffic board to figure out what spots were available. The delay sometimes caused the loss of a sale.

Reading the traffic board has always been a complicated and time consuming job, even for the seasoned salesman. Too frequently avails were overlooked and not sold. Now all the salesmen have to do is look at their avails sheets which are received weekly with day-to-day corrections to know at a glance what it previously took them hours to learn.

In explaining the new system, Bob Adams, WBKB's general sales manager, says: "When we turn the key in the door in the morning our job in sales starts. Our biggest problem is letting the salesmen

know what's available. If they don't know what spots are available they can't sell them. Spot traffic control has grown into something of a monster in the past few years. Mainly because of the network pattern of selling one minute scatter plans, sometimes within the same show, but rotating within the same programs in different positions. This is compounded by short flights of spot advertisers. This system will take the guesswork out of sales. It will eliminate the time that has been spent trying to read the board and figure out what's available. Agencies will now have an immediate service that couldn't be given them before."

Adams recalls that the system came about one night while he was working late and decided to check the traffic board just to see what he, as an old time salesman, would have done to prevent the loss of a sale. He said the longer he stood in front of the board trying to figure out avails and check available dates the madder he got. It was then that he decided there must be a better way to make avails known through a less complicated and time consuming system.

Adams, contract service manager Dick Tamben, and sales traffic manager Sara Fritz, worked on the system three or four months, ironing out bugs and perfecting it to as error-free a system as possible. According to Adams, WBKB now has

a system with a percentage of error estimated as low as 5%.

Revisions and improvements are being made as the sales traffic staff works with the system to cut down the percentage of error. So far the effectiveness of the new system is greater than anyone had anticipated. Salesmen are pleased with it because they can now spend more time out on the street selling. Reps in ABC's offices in California and other markets report in glowing terms that their work has been

made less complicated.

Everyone seems to agree that the new system was a much needed improvement in listing and keeping track of avails. By having all information listed on an easy-to-read sheet, Adams feels more sales will be made with less confusion and wasted time. A tighter rein can be held on scheduling of conflicting advertising which will permit the station to completely honor product protection on network advertising.



New system in action

Above, checking avails on master boards of station's new system are (R) Red Quinlan, v.p. and station manager, center, Phyllis Taylor, traffic manager (L) Bob Adams, general sales manager. Left, Sara Fritz, sales traffic manager, recently spot sale on master board while talking to out-of-town ABC-TV rep on phone from WBKB. (C) CBS

The Death of Stalin

Sponsorship of special actuality program brought increased brand awareness, copy point identification, and purchase potential for advertisers



Stalin pays off for advertisers

Bruskin study for NBC shows improved attitude for sponsor's products after special broadcast

Sponsorship of tv news and actuality specials pays "handsome" dividends for advertisers. This is the conclusion of NBC Research, based on an R. H. Bruskin study of the NBC White Paper, *The Death of Stalin*.

The study was commissioned by NBC to assess *The Death of Stalin* program upon viewers. Measures to gauge this impact covered three broad areas: brand awareness, consumer attitude, and purchase potential of the advertisers' products; the public's opinion of actualities sponsors; and the public's understanding of the subject matter of the program itself.

The program, highest-rated White Paper ever telecast, reached 12.6 million homes, and was sponsored by Scott Paper and Upjohn this past season. Scott, with substantial consumer usage and prior advertising, started out with high levels of awareness and attitude, while Upjohn had lower awareness and attitude levels at the outset.

Among the Bruskin results were these for Scott:

- **Brand awareness**—Before the telecast, 42.3% of the prime viewers mentioned Scott towels first, when asked what brand names of paper towel came to mind. After the telecast, this proportion rose to 51.1%, a gain of 21%. For Scotties tissues, the same measure rose from 16.7% to 21.0% for an increase of 26%.
- **Copy point identification**—The proportion of prime viewers who associated the "Magic Oval" slogan with Scotties increased from 40.9% before the "Death of Stalin" program to 51.1%, a gain of 25%. Identification of the "Scott makes it better for you" theme rose from 11.8% to 21.0%, for a relative increase of 78%.
- **Consumer attitude**—In the before-wave, 47.0% of the prime viewers rated Scott products "among the best." In the after-

wave, on the other hand, 59.9% gave Scott this top rating, a jump of 27%.

- **Purchase potential**—Cut-Rite was mentioned as a brand they would consider the next time they purchased wax paper by 60.3% of the prime viewers after exposure, up 13% from the before-wave level of 53.4%. For a similar question on paper towels, buying consideration increased 16% from a level of 40.6% to 47.0%.

Whereas in the case of Scott, a limited amount of commercial time was devoted to any one product (maximum a full minute), Upjohn devoted its time to a single product, Unicap vitamins. Net effect for Upjohn was this:

- **Brand awareness**—Among prime viewers, top-of-the-mind awareness of Unicaps jumped from 10.0% before to 22.9% after. This represents a rise of 129%.
- **Copy point identification**—

Only 5.1% of prime viewers knew that the "23 years of research..." slogan was used by Upjohn before the White Paper telecast. Afterwards, 21.8% could identify it, a level four times as high as the initial one.

- **Consumer attitude**—The proportion of prime viewers that gave Upjohn products the top rating rose 11%, from 27.8% to 39.3%.
- **Purchase potential**—13.7% of prime viewers stated they would consider buying Unicap after the Actuality Special compared with 7.2% before, a relative increase of 90%.

Interviews were conducted by telephone prior to the telecast with one group of approximately 1,000 housewives, and after the telecast. The sample size and distribution of viewers and non-viewers for both samples were:

	Before Sample		
Total Respondents	1096	100%	
Viewers	427	39	100%
Prime Viewers	281	26	66
Light Viewers	146	13	34
Non-Viewers	669	61	
	After Sample		
Total Respondents	1137	100%	
Viewers	390	34	100%
Prime Viewers	262	23	67
Light Viewers	128	11	33
Non-Viewers	747	66	

Both before and after groups were asked the same question, NBC said. "Since there is also a question on the extent of viewing this particular program, we were able to group housewives in each wave by the amount of viewing and examine changes in the various measures by degree of exposure." For the changes in awareness, etc., prime viewer groups only were used, those that stated they watched all or most of the program, two-thirds of all viewers.

Bruskin research also found viewers considered the sponsors of the program to be leaders in their fields (80%), modern, progressive companies (85%), concerned with

the public's welfare (88%), and interested in keeping people informed on world affairs (89%).

Among non-viewers, there was also a favorable image of actuality sponsors, NBC reported. Somewhat over half shared the strong opinion of their prime viewer counterparts, with a range of 46 to 58%.

Prime viewers also reflected gains in knowledge of the subject, the research reported. Whereas 13.9% said they had a good background about Russia at the time of Stalin's death before the broadcast, 21.0% of prime viewers said they did after the show. A total

of 31.7% identified Beria as head of the Russian Secret police beforehand, 63.1% afterward. Among viewers beforehand, 37% reported seeing or hearing something which provided them with a better understanding of Russian events, while 82.1% reported the same after.

In its conclusions, NBC reported the study "had a definite impact on its audience in terms of an increased awareness of and attitude toward the sponsors' products, a prestige 'rub-off,' and a greater public understanding of the program's subject matter."

New FCC move against joint-media reduced rates

Advertisers will end up the losers if the FCC continues with a new effort it has undertaken to force combination media owners to stop offering joint newspaper-broadcast reduced-rate ad plans. The federal agency ruled in January that when a licensee owns newspaper and radio stations, he can't offer package deals because it would be unfair to those who could only offer broadcast rates.

The FCC's latest move in this direction came to light as an application for transfer of a radio station was withdrawn with a charge that the FCC tried to force a divorced-rate commitment on the applicants as a condition of approval.

Involved is WVTP, Mt. Kisco, N.Y., which Suburban Broadcasting, subsidiary of the Herald Tribune Network, sought to transfer to Patent Trader, newspaper serving that community. Trader publisher Carl Tucker, Jr., says the application was filed with the FCC early last January, and in March the bureau requested Trader agree—among other things—not to sell radio and newspaper advertising in combination.

He said his paper then amended the application to state it didn't contemplate such rates, but in mid-June was instructed by the FCC to make a firm commitment to that effect. When Trader refused to do so, said Tucker, the paper was advised this would result in protracted and further delay—and perhaps denial—of the application.

Tucker asserted that if selling packages of this kind in competitive markets is deemed improper "it is up to Congress to correct the practice with legislation... not to a federal bureau with power to coerce compliance."

He pointed out that such a commitment would mean agreeing to forego forever the right to sell combination advertising rates—a common business practice that is both proper and legal.

Tucker added that in his particular case, "the newspaper and the radio station are in a highly competitive market shared by other radio stations and newspapers, and any concern about a monopoly in this market is not realistic."

Ouija boards or judgment?— few have knack to pick winners

When it comes to picking a tv show that's going to land in the top rating brackets, a handful of advertisers and agencies have a real corner on the market. A SPONSOR analysis of "top ten" evening shows (full season averages) as reported by A. C. Nielsen starting with the 1955-56 season, reveals this client-agency pattern:

- Odds favor a top show being sold to one or two advertisers, rather than to a flock of participants. More than half of all prime time shows involve three or more advertisers, but three out of the four top-rated shows had only one or two advertisers. Admittedly, over the span of years, the participation program has grown (which would

reflect a bias), but even in the season just completed, seven of the top ten had less than three advertisers.

- Eleven agencies placed three out of four buys on top-rated shows, with J. Walter Thompson the leader, as it also is in total network billing. Because of its sheer dollar volume, JWT might be expected to be the ratings leader. Young & Rubicam, close behind, also has a large dollar volume, but in third place, with considerably less spending, is Benton & Bowles.

- Ten advertisers sponsor half of the top-rated shows, in whole or in part. Though heavy dollar volume might account for many of the advertisers occupying the year-to-year golden circle, it doesn't readily

explain why General Foods is at the top, with less than half the network dollar volume of Procter & Gamble, which ranks second. It also doesn't account for the absence of leading dollar-volume advertisers in the leading-program lists.

- Success often comes from different shows, not a single program bought for a number of years. Over the eight-year period studied, 42 programs were in the top ten, out of 80 possible placements, reflecting a turnover in the top ranks.

Some interesting patterns also develop when you examine the agency-advertiser relationship to basic tv program types.

Just four years ago, seven of the top ten shows were Westerns. Only two westerns were involved in this year's rankings. Only one show, *Gunsmoke*, managed to place in seven of the eight years. Nothing else was close.

Ed Sullivan, Danny Thomas, Have Gun, Will Travel, and

Gunsmoke a champion among leaders

Over span of eight years, only one program has been able to hold a top position most of the time. With seven placements in top ten during this period, CBS TV's *Gunsmoke* holds singular distinction. No other show ranked more than four times



Wagon Train made the elite four times. Significantly, 35 of the 12 shows placing over the years, lasted for a maximum of two years, 20 of this total only one year.

Such an analysis does not imply the shows lasted only a year or two. Some moved in and out of the top ten, as for example, *Ed Sullivan*, though continuing over a long span of time. Most have fairly long life spans, some hitting the top ranks for a year or two, then settling back to a strong rating, though not making it all the way up again. In at least a few cases—*Lassie* and *Danny Thomas*, for example—fame came only after a number of years on tv.

Though forty different agencies bought time on the top shows over the eight-year span, twenty five were able to place but once or twice. Generally, those who used network tv more frequently, placed more often. But dollar-volume buying could not always be equated with high-rated "placements."

Following are agency leaders in buying high-score network top shows, with the number of programs bought in the top ten.

J. Walter Thompson	21
Young & Rubicam	19
Benton & Bowles	17
Ted Bates	14
William Esty	11
Dancer-Fitzgerald-Sample	10
McCann-Erickson	9
BBDO	8
Foote, Cone & Belding	7
Compton	7
SSC&B	7

Some of the placements involved a small number of shows. DFS, for one, rode with *Gunsmoke* for six years, *Wyatt Earp* for two seasons, and *Dr. Kildare* for one. But in the eight-year stretch, J. Walter Thompson has had 12 shows in the top ten: *Ed Sullivan*, *Have Gun, Will Travel*, *Wagon Train*, *Father Knows Best*, *77 Sunset Strip*, *The Untouchables*, *Rawhide*, *Candid Camera*, *Perry Mason*, *Dr. Kildare*, and *The Lucy Show*.

Y & R similarly, has placed on ten: *I Love Lucy*, *Gunsmoke*, *Alfred Hitchcock Presents*, *Cheyenne*, *Maverick*, *Rawhide*, *Candid Cam-*



Intuition?

General Foods has had a spot in the network top ten for each of the eight years studied. Head of advertising activity for General Foods is F. W. Ebel



Dollar dominance?

Leader among agencies in picking winners, as well as network spending, is J. Walter Thompson, where Dan Seymour has a top role in decisions

via, *Perry Mason*, *Dr. Kildare*, and *Ben Casey*.

Benton & Bowles also bought ten different ones: *December Bride*, *Gunsmoke*, *Danny Thomas*, *Rifleman*, *Red Skelton*, *77 Sunset Strip*, *Rawhide*, *Andy Griffith Show*, *Perry Mason*, and *Ben Casey*.

The advertiser picture shaped up like this:

General Foods	15
Procter & Gamble	11
Lever Brothers	11
Liggett & Myers Tobacco	9
R. J. Reynolds Tobacco	8
Ford Motor	7
Colgate-Palmolive	6
Remington Rand	6
Bristol-Myers	6
American Home Products	6

Were the expenditures on an average year to be the basis, assuming strictly the laws of chance, the

results would have run something like this—Procter & Gamble, American Home Products, Lever Brothers, Colgate-Palmolive, General Motors, General Foods, R. J. Reynolds, Tobacco, Bristol-Myers, Gillette, and General Mills.

Lever and P & G figure to be at the top. But not necessarily General Foods, which spends less than half the P & G total, and somewhat fewer dollars than Lever for network tv in a given year. General Foods scored with seven different shows: *Andy Griffith*, *Danny Thomas*, *Gunsmoke*, *Rawhide*, *The Lucy Show*, *I Love Lucy*, and *December Bride*. In all seasons studied, General Foods had at least one show in the upper brackets.

P&G tied for second with seven different shows: *Ben Casey*, *Gunsmoke*, *The Real McCoy*, *77 Sunset Strip*, *Rifleman*, *Wyatt Earp*, and *I Love Lucy*. For Lever, six programs placed: *The Lucy Show*, *Red Skelton*, *Candid Camera: Have Gun, Will Travel*, *Jack Benny*, and *Father Knows Best*.

Other exceptions to the dollar and rating tandem were: General Motors, fifth in dollars, with but five top placements; Gillette and General Mills, which had but one and two placements respectively through the eight years; American Home Products, number two in dollars, but number ten in picking winners; and Remington Rand, which had but one show through six years—*Gunsmoke*.

That network tv's leading shows are bought by a limited number of advertisers is in contrast to the large number of advertisers who buy the medium each year, an average of more than 300.

Call it what you will, track records of agencies and advertisers vary. Some succeed, some fail. Some may go for the numbers, others may say they don't. But based on the record, the formula for success is enjoyed by but a few. If they'll talk, Danny Seymour of JWT or Lee Rich of Benton & Bowles and Ed Ebel of General Foods may have the answer. Or perhaps a good burja board. ▀

NOW

5000

WATTS

KUDL

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

TIMEBUYER'S CORNER

Media people:
what they are doing
and saying

CANADIAN PRESENTATION: CJOH-TV, Ottawa (channels 13 & 8) drew a bevy of buyers to their film presentation at the Sheraton-East Hotel in New York. E. L. Bushnell, the station's president—"affectionately known as 'Bush'"—presided over the film showing and luncheon, good-naturedly bemoaned the fact that the film was scheduled first, the food last. The presentation itself was delightfully Canadian to the ear, with its generous scatterings of "spot *shed*-ules" and "aboots." Some of the agency people on hand enjoying the lamb chops (what happened to Canadian bacon, Bush?) and learning *about* CJOH-TV, were: Aurora Blando and Ray McArdle, Morse Int.; Robert Pape and Noel Becker, Compton; Larry Colen, Benton & Bowles; Helen Thomas, Street & Finney; Bob Hall, Don Lumsden and David Farrar, Thompson-Koch; Joan Rutman, Ed Hamowy and Warren Stewert, Wesley Assoc.; and Ruth Bayer and Peter Steverango, Parkson.



At advertisers and agencies: every desk's a stage

Lever Bros.' associate media manager Sam Novenster (l), learns about WRFD (Columbus, Ohio) from Avery-Knodel's market development director Ed Lier. The rep firm is showing 8-minute radio and tv station market stories by means of a special desk-top automatic sound slide-film projector

The knot is tied: Pete Spengler, planner/buyer at BBDO (New York) on the Campbell Soup account, and the former Roseann Graffagnino of Young & Rubicam (New York) were married 18 May. The Spenglers honeymooned in St. Thomas and Puerto Rico.

A pink ribbon arrival: J. Walter Thompson's (New York) Jerry Golden and wife Pat welcomed new arrival Kelley Ann, a six-pounder and their first child, on 19 June. Jerry buys for Lever Bros., Brillo, Rheingold, and Seven-Up; was formerly with Doyle Dane Bernbach (New York).

(Please turn to page 48)

MAXIMUM RESPONSE

—that's advertising efficiency.



WBAL-TV, BALTIMORE

MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION

NATIONALLY REPRESENTED BY EDWARD PETRY & CO., INC.

THE
MAN
WHO
KNOWS
KONO
RADIO



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

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

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

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

For other details contact KATZ Agency.

KONO

860 KC

5000 WATTS

SAN ANTONIO

TIMEBUYER'S
CORNER

Continued from page 46

Never fear, Compton's (New York) media men are on guard: Media trainee Steve Manshel is in the midst of his two-week stint with the National Guard, Alan Klein starts his tour this week.

Return of a vacationer: Gumbinner's (New York) Anita Wasserman is back at the agency after three weeks in Europe where she spent all her time listening to the radio. (Well, that's what the agency's pr man said.)

Welcome back to the Summer Festival: George Peter is back in the media department at Maxon (New York) after a refreshing vacation in Massachusetts.

New appointment: Gail Martell has been named a media estimator at Needham, Louis & Brorby (New York). She was formerly with Wexton (New York) as media director, concerned with print media.

Promotion announced in N. Y.: Max Tendrich, who was executive vice president and media director at Weiss & Geller, has been named executive committee chairman of the agency.

A month on Long Island: Walter Barber, associate media director at Compton (New York), is spending the month of July vacationing in Noank with Mrs. Barber and six of the eight Barber children.

Grace Porterfield: midsummer rates dream

During the 12 years Grace Porterfield has been associated with Benton & Bowles (New York), she has progressed from a five-year position as secretary to the account exec on Maxwell House Coffee—who in 1946 was Edward Esty Stowell, now president of Ogilvy, Benson & Mather—to a year's stint as assistant buyer, and lastly, media buyer on the Maxwell House and Instant Maxwell House Coffee account. Grace, aptly named, departs from her usual pleasant disposition to simmer about summer rates. She feels that with the inherent decline in tv sets-in-use during the summer months, an urgent plea for realistic rates is in order. "Summer discounts have been offered by some stations, she says, "but the policy must be widespread to be effective. Stations would have less time available, while advertisers would be able to purchase summer tv at sensible efficiencies under a discount plan." A native New Yorker, Grace lives in Manhattan with her husband, Charles Clayberger, who is also in the advertising field. The Claybergers escape the city's summer heat at their second home in southern New Jersey, which boasts grounds harboring a cranberry bog. She is a member of IRTS.



RCA
BC-7

Closest to Custom in a Production Consolette!



RCA Transistorized Consolette

for Dual-Channel AM/TV and FM Stereo

Take a good look at this smart new model. Here's that "custom" appearance to satisfy the proudest management, "custom" quality and flexibility to please the most discriminating engineers...all in a production-model!

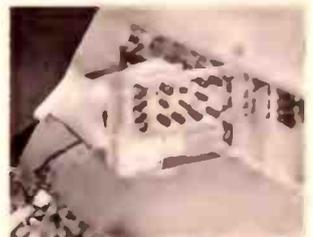
CUSTOM STYLING—Striking new lines in blue and silver bring a color accent to control rooms. Color-coded operating controls are engineered to avoid errors. Only 39" long, it is compact and self-contained...to satisfy new or existing arrangements.

CUSTOM QUALITY—The BC-7A is fully transistorized for long-term reliability. All amplifiers have input and output transformers...precise impedance matching for both program and monitoring circuits. You get quality stereo monitoring (10 watts out-

put), quality gain controls, quality leaf-type key switches on all program circuits.

CUSTOM FLEXIBILITY—You have interchangeable plug-in modules...preamplifiers, isolation/balancing units, program amplifiers, monitoring amplifiers, cue amplifier and power supply—all in one self-contained unit. You get three-mode operation...selector switch to instantaneously convert from dual channel, parallel or stereo operation.

We can't name them all here, but we believe you will agree that this is the kind of customized styling, quality, and flexibility you want. Let your Broadcast Representative show you all the features that make this consolette your best buy. Or write RCA, Broadcast and Television Equipment, Bldg. 15-5, Camden, N. J.



Plug in flexibility...preamp's for low level sources...isolation/balancing units for high level sources



High quality three-ganged step type attenuators when in stereo...individual step-type when in dual channel use



THE MOST TRUSTED NAME IN ELECTRONICS

COMMERCIAL CRITIQUE

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

"A HOUSEWIFE'S REACTION TO TV COMMERCIALS" OR "I DREAMED I WAS BRAND X"

By CAROL ROSENZWEIG

The typical American housewife probably agrees that Charmin is a funny name for a dog; that a living bra is better than a dead one; and that *her* husband had better not use two dabs if he knows what's good for him.

She is amused, interested, annoyed, inspired and bored by it



Source: U.S. Tele Service

Typical Gleem Commercial . . .
may prompt Mrs. Average Housewife to discard offspring who won't brush

all, depending on her frame of mind and mood at any given moment, as well as on the sum total of all her experience, neuroses, goals and prejudices. Whether she rushes out to buy what particular products is known best to the sales executives and advertising agencies of the interested companies.

However, one way or another, the millions of American housewives, of which I am one, do react to TV commercials. We stampede our supermarkets at least once a week, make unaided choices among hundreds of products seen at one time or another on television and often don't consciously know just why the hand that rocks the cradle (and the cash register) reaches for one brand in preference to another.

This is a rather remarkable phenomenon and one about which surprisingly little has been written outside the trade. As a part-time

writer as well as a housewife, I skim more than my statistical share of mass magazines and newspapers. Although these kaleidoscopes of the American scene are filled with opinion, reaction, sermon and diatribe aplenty dealing with television and its inhabitants, little is said about the "few (million) words from our sponsor" and what part they play on that self-same American scene. When, here and there, the TV commercial makes an occasional sally into print, it almost always comes off as a low form of video life whose sole "raison d'être" is to whip the natives into wild spending sprees. Mrs. Average Housewife supposedly reacts to TV commercials with a fervent desire to discard anything in her home more than one day old . . . including husband and offspring who simply WON'T brush after every meal.

No one can report in depth exactly what the housewife's reaction to TV commercials is. It is too broad and complex a syndrome and is undoubtedly something different for everyone at various times. However, it is my belief that there are some aspects to the subject which are no more than "a quarter inch away" from the surface, yet are hardly ever trotted out for a breath of air.

Nowhere is it suggested that the TV commercial serves the very practical function of presenting the nation's products and services and informing the consumer of their uses and benefits. Each day thousands of supermarkets, discount drugstores and other retail establishments fling open their self-service doors to the public with nary a sales clerk in sight. One of the factors that makes this possible is that the sales clerk has already been to the housewife's home in the form of the TV commercial.

TV orientation is so taken for

granted that we accept without question the ability of even the least gifted homemaker to regularly and skillfully navigate a veritable labyrinth of brand names. This complex includes products that sound alike, look alike but may serve uses ranging from widely different to almost identical.

Does this seemingly endless choice hammered home night and day by the TV commercial make a woman long for the day when soap was soap and not Gee, Whiz and Bang?

The answer is "yes," if you similarly think that she yearns for disenfranchisement, arranged marriages and vocational ostracism, all of which eliminate the necessity of choosing.

Rather, I believe that a woman rightly looks upon the proliferation of products on TV, not as a form of persecution peculiar to the mid-twentieth century, but as a natural outgrowth of the competitive bid for her consumer dollar. She might even wonder why other claimants for that dollar, especially those purveying goodies dear to her heart like fashion and travel, appear only as shadowy and occasional visitors to the showcase

(Please turn to page 66)



Author, free-lance writer, erstwhile advertising and publicity executive, Carol Rosenzweig is the wife of Saul Rosenzweig, vice pres. of KPLR-TV, St. Louis.



TAIWAN?

TAKE A SECOND LOOK

It's Chun-King! The Chun-King Corporation in Duluth, world's largest producer of American-oriental foods. Take a second look at the Duluth-Superior-PLUS market—it's bigger than you think! Bigger because KDAL-TV now delivers Duluth-Superior-plus coverage in three states and Canada—through 18 licensed translator stations!

It all adds up to a quarter of a million TV homes in the Duluth-Superior-PLUS area—second largest market in both Minnesota and Wisconsin—and only KDAL delivers it all!

KDAL
A WGN STATION

*Duluth-Superior-Plus
2nd largest market
in both Minnesota
and Wisconsin*

If you lived in San Francisco...



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

WASHINGTON WEEK

News from nation's
capital of special
interest to admen

★★ The FCC's complaisance toward the glaring competitive imbalance between ABC and its fellow networks continues to outrage the protesting third network and astonish onlookers, including some FCC members.

Last week it was radio: ABC will face the loss of its New York flagship station unless it agrees to directionalize nighttime coverage to accommodate KOB, Albuquerque, N. Mex., a clear channel station given the same frequency 21 years ago. The Commission insists there is no great disadvantage to WABC's limited coverage as compared with the unlimited operations for NBC and CBS New York radio stations.

The FCC's proposed duplication of clear channels has long been a bone of contention between Chairman Oren Harris of the House Commerce Committee and the Commission.

★★ The decision against WABC renewal, which hung fire for five embattled years after a court order required FCC to consider competitive network aspects, follows a pattern blasted by FCC Cmr. Kenneth Cox.

In his rousing dissent from FCC kill of 7 possible vhf drop-ins for 2-station markets, Cox pointed out that the agency sheds a crocodile tear or two over competitive wounds to ABC, while assuring the network it has a fine future.

★★ A small ray of hope for restoration for one of the canceled vhf drop-ins lightened another recent FCC decision which went against ABC last week.

ABC plea for a third outlet in Johnstown, Pa., went aglimmering for the second time when FCC gave vhf channel to Clearfield, Pa., as one of five educational channels in that state. However, a footnote said consideration was being given a drop-in vhf for Johnstown, Pa.

Strengthening the hope were dissents by Cmr. Cox and Ford, who approved UHF educational assignments, but objected to the Clearfield vhf in view of pending petitions for a Johnstown outlet.

★★ ABC's lone stand against FCC order abolishing option time hinged on double jeopardy in loss of hoped-for vhf drop-ins, with new threat to clearances on an affiliate lineup already dubbed "truncated" by the network.

ABC challenged FCC's declared policy of fostering competition among the networks. It points out the hard fact that ABC has 127 primary affiliates, while CBS and NBC have 191 and 193 respectively. ABC network billings and hourly rate differentials are steeply below each of the other two networks.

In any case, ABC despairingly asks for more time. The net says FCC's Sept. 10 deadline could spell disaster to network-station-advertising commitments already made, based on option time clearances.

NBC remained mum on option time, but CBS threw down the gauntlet on FCC's outlawing its Station Compensation plan as a form of optioning.

Cash registers kept busy in '62

With advertising expenditures up on nearly all fronts in 1962, it's no wonder that civilians in the U.S. were prodded into spending more for retail goods last year when the per capita average rose 6% to \$1,281 from 1961's \$1,208, according to the Annual Retail Trade Report just released by the Commerce Dept.'s Census Bureau. Retail stores' total sales were up 8% last year, \$235 billion vs. \$219 billion.

For food stores, average sales for each person amounted to \$314, against \$306 in '61. Next in per capita sales, but showing the largest gain over '61, was the automotive group of stores—\$233 vs. \$201. In the general merchandise group of stores, 1962 per capita sales totaled \$118, \$10 higher than the previous year.

The cost values of merchandise inventories in retail stores at the end of the year amounted to \$25.6 billion, 7% higher than inventories held at the close of '61. Of this total, \$14.4 billion represented the value of stocks and non-durable goods stores, up 7% from '61; and \$11.2 billion, the value of stocks of durable goods stores, also up 7%. A year-to-year increase of 10% was noted in the inventories of franchised passenger car dealers. Annual sales of all retail stores in '62 were 9.2 times the cost value of inventories at the end of the year, virtually unchanged from the 9.1 in '61.

Retail stores in the U.S. reported a total of \$14.3 billion of accounts receivable balances owed to them by customers as of 31 December 1962, 10% more than the \$13.1 bil-

lion reported as of the same date a year earlier. Credit balances on the installment accounts amounted to \$6.9 billion, an amount 16% higher than at the close of '61; and balances on charge accounts totaled \$7.4 billion, up 4% from '61.

"Who's Who" off presses

One year after the start of the project, Haire Publishing of New York is ready with the first edition of "Who's Who in Advertising," a 1,300-page volume of 10,000 biographical sketches intended as a daily business tool.

The book, edited by Eldridge Peterson, former editor and publisher of *PRINTERS' INK*, lists agency executives, media men, officers and advertising executives in industries, teachers, and others who contribute to the country's \$12 billion annual advertising investment. Some 50 researchers, editors, and writers worked on the book, which sells for \$50.

'Organization man' hit for 'molehill-making'

The "Organization Man" and "look-alike" advertising have been sharply taken to task by the head of one of the top agencies in the Southwest, who singled them out for criticism in a recent talk on "The Lost Sense of Destiny in Marketing," before the Sales and Marketing Executives Club of San Antonio.

Clay W. Stephenson, president of the Houston-headquartered firm bearing his name, asserted that in marketing, the "Organization Man" is forever busy making "a molehill out of a mountain. At the agency level, he strives mightily to make the imitative appear creative; at the client level, he renders the uncreative even more uncreative by forcing it into the 'fail-safe' strait jacket fundamental to organization thinking."

"His mark," he added, "is to be seen today in the conscious inferiority in tv programming, in the universal worship of computers, the drab sameness of advertising, the prevalence of price-dealing sell



Bank goes 'bowling' again on Hollywood tv

Security First National Bank (Los Angeles), via Donahue & Coe, has signed for its second year of sponsorship of a two-hour-plus telecast of a complete Hollywood Bowl program on KHJ-TV. An all-Gershwin night, it will be taped 27 July for prime-timing 7 August. Looking at picture of last year's initial KHJ telecast are (l-r) Hollywood Bowl president Oscar Trippet; KHJ program director Wally Sherwin, and Lloyd A. Austin, chairman of the board of Security First National

ing tactics, the mushrooming growth of parasitic private labels, the list is long, and depressing to contemplate."

Stephenson said that while it may be true, and understandably so, that the "Organization Man's" mark of mediocrity is most often to be found on the product of the big agency and the big advertiser, it is also present—and sometimes in incredibly grotesque form—on the product of the small agency and the small advertiser.

Hitting at "look-alike," he pointed as an example to "the not-too-inspiring history" of airline advertising, noting that the majority of the lines at one time all emphasized their equipment, later shifting to target service and meals, and presently "laddishly vying in a presentation of gracious, hand-somely uniformed men and women who are purported to make traveling by air only a little less relaxing than a day at the seashore."

He said the result of these "un-inspired" efforts has been to persuade only something less than 15% of the population to travel by air. "In short, 85% of the population is still wanting to be convinced of the merits of air travel."

Other "look-alikes" cited by Stephenson were in such heavily promoted product categories as cigarettes, soaps and detergents, drug products, automobiles, and the current use by many divergent products of "a particularly horrendous type of testimonial advertising, apparently inspired by *Candid Camera*." Results, Stephenson claimed, only serve to demonstrate "the obvious fallacy" of assuming that whatever works for one advertiser will work for another.

However, he emphasized that the size of an advertiser and/or his agency isn't necessarily a prime cause for advertising being either imitative or off-target. "Assuming the competence of an agency to develop effective advertising," he said, "its absence can be fairly laid on the near-universal practice of allowing advertising decisions to be made by non-advertising people."

Stephenson asserted that in his 25 years in the ad business, serving at both the client and agency levels, he has "encountered rela-



21 years of 'wedded bliss' for station and client

Tusing Finance Co., in recognition of 21 years of continuous advertising in WAVY Radio-Portsmouth-Newport News, Va., was given a "day" by the station, consisting of special announcements by personalities and account execs plus awarding of plaque to president Joe Tusing (2nd from l) on WAVY-TV's "Dialing for Dollars." Giving award was v.p. Edward J. Hennessy (2nd from r).

tively few creative advertising people permanently ensconced on the client side of the desk." But he added that the blame for the situation doesn't lie with the client alone: "Equally responsible is the agency man, big and small alike, who hasn't got the guts to give anything but lip service to creative advertising."

He said that to solve the problem of the declining effectiveness of advertising it must be attacked at the root—the "organization" concept, which has "contributed so lavishly to the waste and declining creativity in advertising." This concept is here to stay, at least in the foreseeable future, said Stephenson, but it doesn't imply that its weaknesses can't be minimized and its strengths enhanced, if evaluated and dealt with objectively.

Gas ad yield low with high earners: KGLM

Brand loyalty bears little or no weight in the buying decisions of upper-income Southern Californians, with almost as many patronizing three brands of gasoline as are faithful to a single label. This fact was revealed by KGLM, Los Angeles, in one of 52 studies it's sponsoring to examine the awareness, attitudes and brand preferences of households earning \$8,000 and up annually.

Here's the breakdown: 28% patronize only one brand of gasoline; 22.5% patronize at least three; 50.5% buy two brands. Station also uncovered "the overall failure of the marketers to 'lock' the best credit risks to them" as reflected in the fact that only about half of this higher income group, which has a high concentration of second cars, is currently carrying any gasoline credit card.

APPOINTMENTS: Vita-Yums, candy form vitamin product produced by The Jeffrey Martin Co. and formerly marketed by B. T. Babbitt, to Wennen & Schorr. Ad plans call for extensive use of spot tv. Buitoni Foods to Oscar De Mejo Associates. Bean Brummell ties to Ted Menderson Co. J. H. Keeney amusement machine manufacturer to Burton Browne Advertising. Lucky Stride Shoes to Liller Neal Bateman & Lindsey.

NEW AGENCIES: Ries Capiello Colwell has been formed with offices at 30 East 42nd Street, New York, taking over the accounts of Al Ries Advertising. Ries Capiello was formerly an account executive at Marsteller and Bob Colwell an account supervisor at the same agency. Botsford de Garmo is the name of a new agency formed as a jointly-owned subsidiary.

Botsford, Constantine & Gardner and de Garmo Inc. It will operate through 29 wholly owned domestic and international offices, affiliates, or associates of the parent agencies.

SWELLS RANKS: Goodwin, Dannenbaum, Littman & Wingfield of Houston has been elected to membership in the 4A's.

NEW QUARTERS: Marketing Impact Research now at 515 Madison Avenue, New York 22. Phone number is HA 1-3311.

KUDOS: Frank Seeley, head of the Frank Seeley Advertising Agency, elected president of the San Diego Assn. of Advertising Agencies. Norman Foster, president of Barnes-Chase, is the new vice president and E. L. "Bud" Chase of the Chase Co., is secretary-treasurer. . . . R. J. Caire of Ronny Caire Agency, was named New Orleans' Advertising Man of the Year by the Advertising Club of New Orleans. He was honored for the part his agency played in a tourism promotion sponsored in ten states by Sperry & Hutchinson, distributors of S&H Green Stamps.

AROUND COMMERCIALS: Intercontinental Broadcast Media completed a new series of musical commercials for the Automobile Club of Maryland for their World-Wide AAA Foreign Travel Service. Langsdale Advertising is the agency. . . . Robert S. Colodzin has been named president of SIB Productions of New York. He was formerly tv production supervisor at Benton & Bowles where he worked on Crest Toothpaste, among other accounts.

MOVING: Robert M. Hrubesch to product manager in the Borden Foods' cheese and perishable products marketing group.

Jack R. Ryan to public relations manager of Olin Mathieson Chemical.

Louis LeGall to manager of French Services for BBDO, Canada. He'll supervise French radio and tv productions for agency clients.

Edward S. Clammer to government sales manager of Visual Electronics Corp.

George Sapin, account supervisor for the Boston office of Fuller & Smith & Ross, named a vice president.

Abraham Schargel to Audits & Surveys as director of retailer relations.

Robert F. Lynch to account executive, Robert E. Bonette to assistant account executive, Raymond A. Burke to copywriter, Mary E. Todd to traffic coordinator, and Richard P. Matson to art director, all at Needham, Louis & Brodby.

James P. Clinton to director of media for Charles W. Hoyt.

Clive R. Fisher to Doyle Dane Bernbach as account executive.

James B. Garvin to the marketing and research staff and Malcolm T. Stokes to staff writer in the advertising division of Beaumont, Heller & Sperling.

Vincent N. Nunamaker to vice president in the Yellow Pages National Sales Agency division of Thomson Advertising.

Tom Weiler to public relations staff of Botsford, Constantine & Gardner, Seattle.

Al Halker sold his agency in Eugene, Ore., to rejoin the Whaley Co. of Louisville as national sales executive. Purchaser of Halker Advertising is Heims & Turtledove Agency of Portland, which also absorbed Ad Counsel of Eugene and named Robert G. Christenson as resident manager.

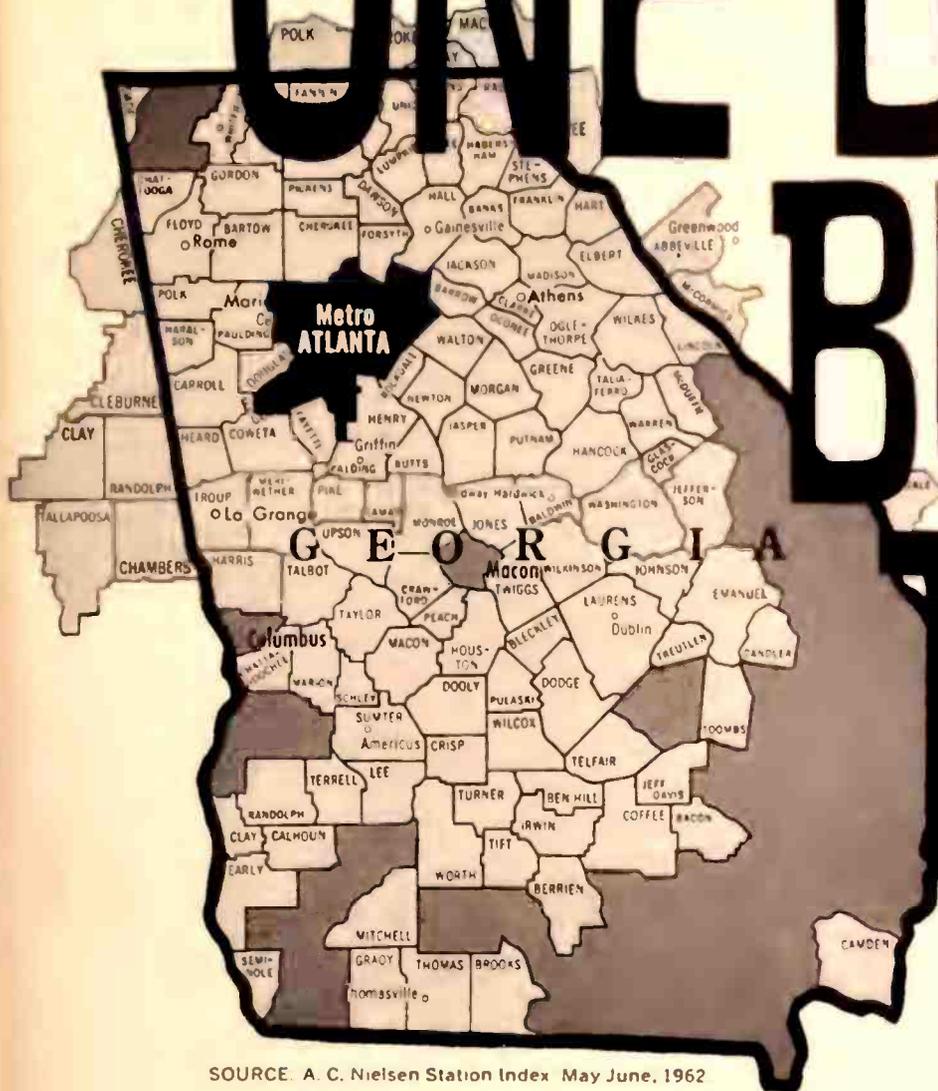


'Millionaires' size up 'sneaky' promo

Randolph Shoes has provided a "Millionaire's Vacation" aboard a yacht in Florida for a Massachusetts family whose name was picked in a contest promoting Randy Pedic sneakers. The promo, held in conjunction with Boston's WEZE Savings Jamboree Campaign, involved some 200 participating dealers, with one featured in each commercial over the campaign's four weeks.

ONE BUY

BUYS TWO



SOURCE: A. C. Nielsen Station Index May June, 1962

- ONE:** You get dominant coverage (42.1% average share) in the five-county Metro Atlanta market, where retail sales soar to \$1,352,520,000 annually.
- TWO:** You reach 132 counties in Ga., Ala., S. C., N. C., and Tenn., where retail sales total \$3,869,409,000 annually.

Buy the one that gives you two . . .

WSB RADIO

Georgia's 50,000 watt clear channel station



NBC affiliate. Associated with WSOC-AM-FM-TV, Charlotte. WHIO AM-FM-TV, Dayton. WOOD AM-FM-TV, Miami

'Hub' urges end to data 'worship'

Tv's big brass has been urged by former network exec Hubbell Robinson to kick the habit of slavish submission to ratings and audience research, which he says can tell what has worked but not what will work in the future. Robinson, who recently reactivated his own producing company after a second tour as CBS TV programs chief, points out that shows now enjoying continuing mass popularity all originally had some uniqueness, freshness, and boldness of approach, and it was precisely this difference from the dismal norm which made them hits.

His first stint at CBS was for some 15 years, during which as v.p. in charge of programs he fostered such top-flight series as *Playhouse 90*. He then left the network to form Hubbell Robinson Productions, which lensed such shows as *Thriller*, *87th Precinct*, and the Ford series of specials, all on NBC. Robinson rejoined CBS in March, 1962, as senior v.p.-programs, and resigned that post last March to again take up the reins of his independent production company.

Debunking the notion that quality approach and quantity appeal are mutually allergic in tv, he notes that even within a standard format

of proven audience appeal—the family show, the medical show, the situation comedy—imaginative writers, directors, and producers can manage, and in fact have sometimes managed to mix significance, provocativeness, and box-office in pleasing proportions.

Robinson cites as an outstanding example of creative approach to a basically tried-and-true format *The Defenders* series, and also lauds "such middle-of-the-road offerings" as *Dr. Kildare*, *Ben Casey*, and *The Eleventh Hour* as also having had "their moments of grit."

"Even *The Beverly Hillbillies*," he says, "whose expertise in conography is so trying to so few, occasionally manages some neat comments on the dubious values our society spawns so abundantly."

Hitting out at over-emphasis on super-cerebral programing, Robinson maintains it is wrong to try to stuff highbrow programs into the not-necessarily-highbrow of the average viewer simply because they are artistically elevating. "By any quantitative measurement, today's celebrated cultural explosion adds up to a blank cartridge fired from a water pistol."

He adds: "In searching for prouder accomplishments in tv en-

tertainment, the answer does not lie in compromising with popularity . . . The essential fact, apparently so little understood by tv's most vociferous maulers, is that it reaches its greatest utility as a channel to the hearts and minds of millions. It is, and always will be, a medium whose competence must be measured by its success in penetrating majorities, not minorities."

Robinson's remarks are contained in an article on *Television's Necessity* in the July issue of *Show Magazine*.

ABC TV hoists SRO sign on All-Star grid clash

Four of tv sportsdom's staunchest supporters will pick up the tab on 2 August when ABC TV broadcasts its ninth straight *College All-Star Football Game* from Chicago's Soldier Field. Live coverage starts at 10 p.m.

The athletically-minded advertisers are Gillette (Maxon), Good-year Tire & Rubber (Young & Rubicam), Pabst Brewing (Kenyon & Eckhardt), and R. J. Reynolds (William Esty). This year's game will have 50 of the top college players of last season meeting the National Football League champion Green Bay Packers.

RATES REVISION: NBC TV's latest Rate Manual for production facilities and services offers reduced rates for color studio usage and a significant decrease in rates for video tape commercial integrations as well as the daytime commercial package rate for live color commercials. New rates are effective 1 July and advertisers sponsoring programs and packagers supplying programs either ordered or on the air as of that date will be protected against rate changes for a six month period.

NEW AFFILIATES: KNLR, Little Rock, KXXX, Colby, Kan., and KUEN, Wenatchee, Wash., to CBS Radio Network.

NET RADIO RALLIES: ABC and NBC Radio networks both reported



Stations form California Pacific Network

Forming California Pacific Network are (l-r, front) Reg Streeter, KSLY, San Luis Obispo; Dorey Brown, KSMA, Santa Maria; Jim Gates of Gates/Hall, which reps web; Mrs. Len Menard, KDB, Santa Barbara; Lyle Richardson, KUDE, Oceanside; Henry M. Stanley, Gates Hall, and (standing) George Allen, Gates Hall; Sylvane Lasallete, KSLY; Joe Hagerman, KSMA; Chuck Todd, KPRL, Paso Robles; Len Menard, KDB; Art Youngberg, KPRL. Also in web are KWIZ, Santa Ana; XEMO, Tijuana

rousing third quartets and upbeat developments in business generally. At ABC, where the rise is attributed to Sindlinger measurement of radio's out-of-home reach, gross volume in the third quarter just begun has already surpassed by 13% the second quarter, the previous high mark for the network in recent history. And, the network adds, the infant quarter is 50% ahead of the third quarter of 1962. NBC Radio's sales for this third quarter are 16% better than those of 1962's third quarter. In the second quarter, 25 advertisers—of which 22 were new—brought in \$2,658,771, and, looking at the January-June 1963 period, sales are up 10% over the first half of 1962.

SPORTS NOTES: NBC obtained tv rights to the 18th annual *Junior Rose Bowl Game* to be played 14 December. It will be the first time the game is being televised nationally and it brings to nine the number of post-season grid attractions on the network.

CBS CARTOONS: Saturday morning on CBS TV next fall might easily be mistaken for an animated animal farm. With the introduction of a new cartoon series called *Tennessee Tuxedo* (9:30-10 a.m.) which treats the escapades of a mischievous penguin and his partner-in-comedy, a walrus, and the national debut of the popular syndicated character *Quick Draw McGraw* (10-10:30 a.m.), the network will have a solid two-hour block of such programming fare. *The Alan Show* will be back at 9-9:30 a.m. and *Mighty Mouse Ploynouse* continues in its current 10:30-11 a.m. slot. The rest of Saturday morning will see the return of *Rin Tin Tin*, *The Roy Rogers Show*, *Sky King*, and a new children's educational series.

SALES: Duncan Coffee Co. (Tatum-Laird) purchased regional sponsorship of five ABC TV programs—*The Travels of Jaimie McPheeters*, *McHale's Navy*, *Wagon Train*, *Jimmy Dean*, and *Murphy Martin with the News*. It marks the first network tv exposure for three Duncan brands—Thomas J. Webb, Admiration, and Maryland Club. Butternut Coffee will also

be advertised on the live programs . . . Lysol Spray (Cever, Morey, Ballard) bought *Arthur Godfrey* on CBS Radio for 26 weeks, starting 28 June. It's Lysol's first use of network radio. . . Ralston-Purina (Gardner) and R. J. Reynolds (William Esty) will cosponsor *Glynis*, new comedy series starring Glynis Johns and Ketti Andes next fall on CBS TV (Wednesdays, 8:30-9 p.m.).

KUDOS: Mort Werner, vice president, programs, NBC TV, became president of the National Academy of TV Arts and Sciences, succeeding Robert F. Lewine. Seymour Berns, director of the *Red Skelton Hour*, was elected executive vice president; Betty Farness is the new secretary; and George Bagnall, whose firm distributes tv film, is treasurer.

MOVING: John A. de Waal to CBS TV sales as account executive. Gary Kay to assistant program manager for ABC International Television.

Frank B. Palmer to account executive with CBS TV sales—Central division.

Leonard Allen to director of operations, NBC News, Washington. Bill Small, director of news of the CBS News Washington Bureau, also named bureau manager and news director. As bureau manager, he succeeds Bob Allison who was recently named producer-director for Europe with CBS News.

William Muldoon to commitment administrator, NBC TV participating program sales.

Richard N. Burns and Anthony G. O'Malley to assistant directors, business affairs—sales, to head the new unit by that name at CBS TV. Unit will consolidate contract functions which in the past have been divided between network sales and business affairs.

John F. Walsh to manager of NBC's Washington-based unit managers.

Laurence M. Bub to manager, talent and program administration, west coast, for NBC.

ON THE MEDIA FRONT

Warren J. Kratzky to creative director of Gardner's St. Louis office.

Charles A. Conrad and William C. Pendill to vice presidents, in Jordan Bernstein to radio tv production manager. Post-Keeves Gardner.

Herbert Gramstoll, Jr. to account executive on the Lever Bros. account at Foote, Cone & Belding.

Dorothy Rayneberg to research director of Foote, Cone & Belding.

J. Barry Lawrence to account executive with Kluh Van Patterson Dunlap.

William D. Gagan, Jr., manager of Kenyon & Eckhardt, Los Angeles, to vice president of the agency.

Maxwell Sapan to Durand Advertising as executive vice president. Agency name will become Durand Sapan.

Alfred S. Moss to vice president in charge of client services for Friend Reiss Advertising. He was senior vice president of Kastor, Hilton, Chesley, Clifford & Atherton.

Tom Lovelace to art director at Tracy Locke Advertising, Dallas.

H. P. Halpern to account executive, George R. Bishop to senior media director, Evelyn M. Langan to media director, and Viola S. Arnold to media director for radio and tv, all at Winius Brandon, St. Louis.

Murray Hillman and David Ricand to senior vice presidents of McCann-Erickson.

Hal Walker, vice president of Botsford, Constantine & Gardner since 1955, moving to Carl Christopher Advertising 15 July as a partner.

Perry E. Pasmezoglu moving from Donahue & Coe of Los Angeles to Gerth, Brown, Clark & Flkus of that city as an account supervisor.

Joe K. Hughes to executive vice president of Grant Advertising, Dallas.

F. Christian Schoenleb to account executive at Needham Louis & Brody.

Charles L. Neumer to vice president of the San Francisco office of Leaven & Newell.

Roy Brooks to Wengen-Meyer of San Francisco as vice president.

Harold E. Ballmann to media director of the Los Angeles office of BBDO.

Profit up for radio, tv stations

Coming back strong from 1961's profit decline the broadcasting industry registered new gains last year, with before-federal-taxes earnings of a typical tv station hitting 16.9%, and that of a median radio station rising to 7.7%. The figures are based on information obtained by NAB from questionnaires sent to commercial radio and tv stations.

The tv station profit margin is the highest ever recorded since NAB began its annual financial survey. In '61, the median figure for tv stations dipped 2.8% from the year before to a profit margin of 12.6%. A typical radio station in '61 also saw its margin drop 2.8%, to a 4.8% profit figure.

As for total annual revenue, a typical tv station's was over \$1 million last year, up 8% from '61, and that of a typical radio station was up 4.7% to about \$110,000. TV stations in all but the smallest markets showed a sizeable profit increase, but the reverse was found in radio where stations in the smaller markets reported higher profits and those in larger markets showed a decline.

The NAB survey, for the first

time, reported on how salaries are allocated, showing that the largest percentage for both radio and tv stations went into programming—tv setting aside 40% for salaries in this segment, and radio 37%. Technical salaries in tv consumed some 23% of the budget, but radio earmarked only 10% for that end.

But radio's sales and general and administrative pay represents a larger percentage of the salary budget than in tv. The salaries of radio salespeople account for 25% of the budget, with general and administrative pay totaling 28%. In tv, salespeople's salaries take 17% of the budget, with the general and administrative categories taking 18%.

Ad agency secretary shares spec spotlight

The sometimes glamorous, sometimes lonely life of an advertising agency secretary from out-of-town who now resides in New York will be examined in *Heaven Will Protect the Working Girl*, a half-hour special to be aired Wednesday (17)

in prime time on WCBS-TV, N.Y. The program will also look at a Copacabana chorus-line dancer and a former interior decorator who now supplies photo backgrounds for photographers.

The agency secretary, Sally Ann, is 23, from Chappaqua, N.Y., and employed at BBDO. With two years of college behind her, she says people have told her she's "too smart to be a secretary." The dancer, Dorothy, is also 23, and comes from Westwood, N.J. She notes, "I'm an actress, not a dancer. And the work available for an actress is nil in New Jersey.

The other member of the trio, 25-year-old Dorothy, from Tupper Lake, N.Y., in explaining what she does, said: "The other day, for example, I had to get a bathtub for a photographer. You try that sometime—it took me all day looking around town. I had to rent it."

Sponsored by Chock Full O'Nuts, via Peerless Advertising, the special will be narrated by Jeanne Parr, with producer Bud Beame interviewing the girls to learn what makes them tick as they go about searching for whatever it is that brings out-of-towners to New York, and also to determine the changes girls go through in the big city—what New York does to them.

Broadcasters bark at editorial muzzle

Broadcasters tuned in to this week's House subcommittee hearing on equal time for broadcast editorializing are cliffhanging over the possibility of having to sort and classify different types of editorials in order to provide equal time when political bias is involved. The bias can be by open editorial stand for a candidate—or the more subtle forms of endorsing what a political candidate stands for, according to Rep. Walter Rogers, chairman of the House Communications Subcommittee.

The Texas Democrat says congressmen have complained that editorializing by stations on "issues" embraced by candidates can be more powerful than giving time to



"Cold Cash Ensemble" warms up listeners

Over 342,000 entries were received by KAPE, San Antonio, in contest to win "Cold Cash Ensemble," modeled above by "Miss Frigiking," with runners-up given Frigiking car air conditioners. KAPE originated contest and sold it to Handy Andy Supermarkets and Frigiking Car Air Conditioners

the candidates themselves in some cases. FCC policy requires reasonable opportunity for rebuttal when a station takes a side in a controversial matter. Rogers would extend this requirement to editorials on any issues identified with particular candidates.

Umbrella group urged for electronics assns.

Newly re-elected EIA president Charles F. Horne has urged federation of various electronic industry groups to preserve common strength and avoid fragmentation. Differing interests could split the electronics industries into a heterogeneous assembly of manufacturing with loss of identity to customer industries, Horne warns.

The federation would provide a national spokesman for the common good, while permitting free rein to diversities of interests and products within the non-restricting organization.

Similar suggestions have been made, with increasing pertinence, about NAB, which has suffered splitting on differing interests of tv vs. radio, networks vs. independents, large vs. small members.

Horrible example cited by some broadcasters is in music recording and publishing, where over a dozen splinter interests have formed as many associations. Fighting between groups, and within groups at all levels from performance royalty collection to record retailing, goes on constantly in courts, at government agencies, and Hill hearings.

Filmways back in black

Reversing a loss for the similar period a year ago, Filmways income for the nine months ended 31 May was \$83,966 or 11 cents per share. This compares with a net loss of \$231,803 or 31 cents per share. The upturn reflects production expansion of motion picture and tv films and the shift of commercial production from the east to the west coast.

Revenues for the period amounted to \$9,017,116 compared to \$7,163,038 for the similar period last year. Filmways tv activity includes



Weight-watchers helped to "Think Thin"

Dale Remington (r) talks with jockey Eric Guerin for special series of 12 four-minute interviews combined on Lp for stations using his "Kaleidoscope" show. Titled "Think Thin," disc also airs philosophies of Buddy Hackett, Walter Slezak, and "Fat Boy" Elmer Wheeler among others.

Beverly Hillbillies and *Mr. Ed*, both renewed for CBS TV next season, and *Petticoat Junction*, a new show by the creator of *Hillbillies*, which has also been set for CBS TV next season.

Joint portable tv push

Participants in a month-long campaign by KSD-TV, St. Louis, to stimulate the sale of portable tv sets reported "a marked increase" in interest and turnover, according to Ray Karpowicz, the station's sales manager and originator of the event. Among those taking part were dealers, distributors, and manufacturers in KSD-TV's 65-county coverage area, including RCA, General Electric, Magnavox, Sony, Zenith, Admiral, and Sharp.

Guided by promotion manager Fred Mueller, the campaign was prompted by KSD-TV's scheduling of 25 sportscasts during June, including golf, baseball, horse races, bowling, wrestling, and others. It was built around a two-color illustration featuring a home patio scene with a family watching a baseball telecast on a portable receiver. The art work was used on

posters, on small tents supplied to participating dealers, and on taxi posters, with the campaign catchline used on 10 slides daily by KSD.

STATIONS

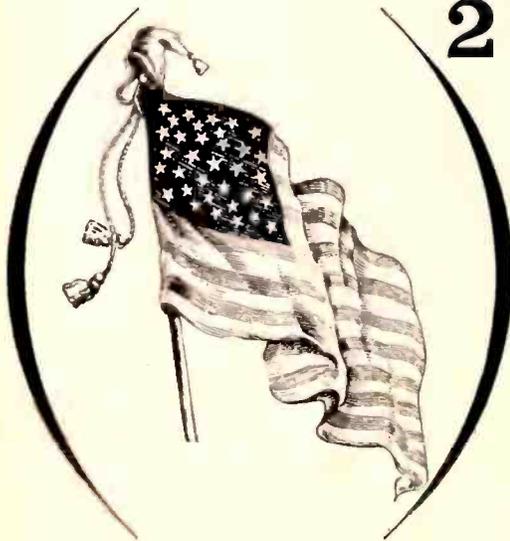
SALES: WEEI, Boston, signed a new three-year contract for exclusive broadcasts of all Boston Patriots football games. Zayre Department Stores, via Bo Bernstein, has again signed for the games on the station. In addition to WEEI, there is a 10-station radio network set up for the Patriot games. Stations are WMAS, Springfield; WBRK, Pittsfield; WNEB, Worcester; WEAJ, Providence; WCJR, Manchester; WPOR, Portland; WABI, Bangor; WLAJ, Lewiston; WDEV, Waterbury; and WHAV, Hartford. Gordon Baking Co. on behalf of Silvercup bread (Grant Advertising) will sponsor WLIB, New York's new weekly morning series called *Moving the Street* which deals with issues of interest to the Negro community. It debuts 15 July. Gordon Baking, by the way, was a major sponsor of *The Lone Ranger* several years ago. Recently, its use of radio has



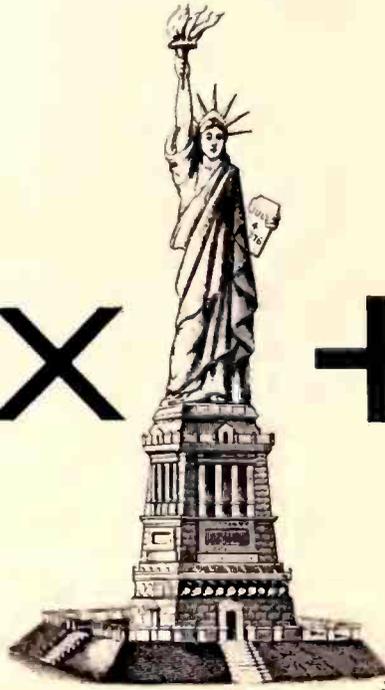
X



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X



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= Freedom

The one major element not shown in this "equation" of liberty is *you*. Liberty must be protected, preserved, and maintained by those who value it the most. That's why your company's help is needed, in the form of a Payroll Savings Plan for U.S. Savings Bonds. Not just to "raise money," but also to encourage the kind of individual thrift that makes citizens more self-reliant, makes communities more independent, through a build-up of reserve

buying power. And also to help Americans participate in the affairs of their country. If you have a Plan in operation, why not do some extra promoting, particularly important if you have personnel turnover. If you have no Plan going, you'll get all the help you need by calling your State Savings Bonds Director today, or by writing Treasury Department, U.S. Savings Bonds Division, Washington 25, D.C.

Keep Freedom in Your Future... **U. S. SAVINGS BONDS**

The U.S. Government does not pay for this advertisement. The Treasury Department thanks, for their patriotism, The Advertising Council and this magazine.



Newsmakers in tv/radio advertising



John T. Curry, Jr.

Curry has been appointed director of advertising and promotion operations for ABC-TV. He comes to the network from the Grey agency, where he had been an account executive since 1958, servicing such accounts as Westinghouse, McCall's Magazine and NBC tv radio. Formerly, he was with RAB as regional sales manager and account executive.

Harold G. Tillson

Presently manager of Leo Burnett's media department, Tillson, who joined the agency as media supervisor in 1956, has been appointed v.p. Account supervisors William Ohle and Martin Snitzer were also named v.p.'s. Before coming to Burnett, Ohle was with Needham, Louis and Brorby, and Snitzer with Earle Ludgin & Co., both in Chicago.



Tom Loeb

CBS-TV, in a realignment of the N. Y. program department, has named Loeb director of program sales, a new post. He has been supervisor of live programming. Marc Merson, general program executive, is named director of live programming (series & specials), to replace Robert Milford who has moved up to director of program services.

Joseph Savalli

Savalli, president of Pearson National Representatives, and James Gates, president of Gates/Hall, have announced the merger of the firms. Savalli is to be president of the new company, called Savalli/Gates National Representatives; Gates will be executive v.p. The new firm will be headquartered at the former Gates Hall office in L. A.



Sandford C. Smith

A v.p. and director of Fletcher Richards, Calkins & Holden, Smith has joined Kastor, Hilton, Chesley, Clifford & Atherton as a v.p. and account executive. During past 17 years at FRC&H, Smith handled various divisions of U. S. Rubber and American Machine & Foundry. Peter Hilton, president of KHCC&A made the announcement.

been limited to program participations rather than full sponsorship.

American Airlines (Doyle Dane Bernbach) bought sponsorship of the *11 O'Clock News* each Saturday night on KRON-TV, San Francisco.

WSTV, Wheeling, Steubenville, scored an 117% increase in sales for May of 1963 over May of '62, marking the fifth consecutive month of billing increases this year over last.

Elizabeth Arden (Crahey Cadwell Advertising) began sponsorship of *New York Times Correspondent Lisa the News* over WQXR, New York, three nights a week, for 13 weeks. . . . Less than 48 hours after its sales availability, KTTV, Los Angeles, sold out the upcoming *In This Corner: Joe Louis*. It's scheduled for 20 July (8:30-10:30 p.m.) and will be repeated on 21 July, same time. Advertisers are Schick, Burgermeister, Dodge Dealers of Southern California, Sunpower Batteries, Squire Hair Products, Riviera Sofa, "Longest Day" movie, and Van Nuys Savings and Loan. . . . WLJB, New York, has been added to the radio list for a campaign by the *New York Daily News*. The campaign involves the discussion by air personalities on several stations of stories of their choice in the morning paper. WLJB also reports that June saw the largest number of flights by feature films or motion picture theater chains in the station's 21-year history. Involved were five films and the extensive RKO Theater chain throughout the Greater New York area.

The New York Telephone Company's Yellow Pages (BBDO) has begun sponsorship of five minute marine weather and boating programs each weekend and on holidays over WFAS, White Plains, and WHEU, Hempstead. . . . New contracts for KWKW, Los Angeles, include Sinclair Paints, Coca Cola, Foremost Dairies, White King D, and Pacific Ocean Park. . . . Minneapolis Savings & Loan Assn. will sponsor one half of all the broadcasts of the Minnesota Vikings games on WCCO while Northwest Ford Dealers Assn. and Fels will each pick up one quarter. Sharing sponsorship of the schedule of University of Minnesota games will be



Metromedia checks into West Coast market

Metromedia chairman-president John W. Kluge (l) presents checks to Times Mirror exec Omar F. Johnson (above) for KTTV, and to KLAC (AM & FM) v.p.-gen. mgr. Bob Forward (below) finalizing his firm's takeover of the Los Angeles outlets. KLAC is company's sixth radio stn. Awaiting FCC okay is buy of WCBM (AM & FM), Baltimore



Twin City Federal Savings & Loan and Mileage-Direct Service Gasolines.

APPOINTS STORER PROGRAMS: The wholly owned producing and distributing subsidiary of Storer Broadcasting, Storer Programs has contracted to handle all broadcast connected sales of the electronic products developed and manufactured by Machtronics. Initial emphasis will be on the portable, transistorized, tape recorder, the MVR 15, a 68-pound unit made specifically for the tv indus-

try. Hank Davis, Storer Programs marketing manager, is being relieved of his other assignments to head up the new sales arm of the company.

DEADLINE DELAYED: The FCC has agreed to extend deadline for comment on its proposals to set up market allocations for the AM service, and separate at least partially the AM-FM programing, from 17 July to 16 September, at the request of the FM Broadcaster Assn. and others. Paper blizzard at the agency should be spectacular,

with comment on proposals to limit commercial time due on the same date.

TALL TALES: WTRF-TV, Wheeling, presented a special dedication program to celebrate the switch-over from their old tower to their new 740-foot structure on 7 July. During the program, which featured the film "Mr. Roberts," viewers were actually able to participate in the change from the old to new means of transmission. . . . WOR, New York, purchased 69 acres of land from the Township of Lyndhurst, New Jersey, as the first step in moving its radio transmitter from Carteret to Lyndhurst. The station's transmitter has been located in Carteret since 1935 but recent engineering studies disclose that better reception in the more heavily populated areas of northern New Jersey would result from a relocation to the new site.

PUBLIC SERVICE: The 12th annual Shrine All-Star Football game, matching the finest high school players of the year from northern and southern California, will be televised for the first time 1 August by KTVU, San Francisco, with all proceeds going to the Los Angeles Shrine Hospital for crippled children. . . . Golden West Broadcasters has mailed to one key radio station in each major market a record album called "Heritage," statements redefining American principles and individual rights. As a non-profit public service project, the station absorbed all production and distribution costs, requesting stations to play the record on the air in conjunction with the Fourth of July holiday. Golden West is composed of KMPC, Los Angeles, KSFO, San Francisco, KVI, Seattle, and KEX, Portland.

AULD LANG SYNE: In 1929 WLW, Cincinnati, was only one year old and searching for program ideas. In the same year the Cincinnati Summer Opera was beginning its third year and needed publicity and promotion. The station persuaded the Opera to give it radio rights for broadcasts of complete operas once a week and began a close association between the two which is still strong today.

As a matter of fact, Crosley Broadcasting and WLAV just presented a \$5,000 cash gift to the Opera Assn. for the 20th consecutive year, bringing to \$100,000 the amount that Crosley has donated to help defray the expenses of bringing opera to Cincinnati. This year also marks the 20th anniversary of James D. Shouse, chairman of the board of Crosley, as a member of the executive committee of the Cincinnati Summer Opera Assn.

NAME CHANGE: To reflect the expanded operation of the firm, WMRC, Inc., Greenville, has changed its corporate name to Southeastern Broadcasting Corp. Firm now owns and operates WFBC (AM-FM & TV), Greenville, S. C.; WBIR (AM-FM & TV), Knoxville, and WMAZ (AM-FM & TV), Macon, Ga. Expanding itself, WFBC-TV has installed a translator transmission tower for the benefit of viewers in the Tryon, N. C. area. The translator provides reception of all station's programs throughout the Polk County section by giving residents a choice of two channels.

CHANGING HANDS: WBIC, Islip, Long Island, bought by Meridian Media Inc., whose principals are Irving Maidman, Gerald T. Arthur, and Wilson B. Stringer. Arthur, former senior vice president of Donahue & Coe, will be president of the company; Stringer, vice president of Rowe-Stanford Advertising and previously connected with BBDO, McCann-Erickson, and F&S&R, will be executive vice president; and Maidman, realtor and investor who owns, among other things, the West Side Airlines Terminal in New York, will be senior vice president. Station is a 250 watt daytimer on 510 kc and is just a little over three years old. The trio also bought a chain of eight weekly newspapers in Suffolk under the corporate name of Sunrise Press, Inc. They were purchased from the Kingsland Macy estate. Headquarters for the newspapers and station is 82 Fourth Avenue, Bayshore, Long Island, New York.

MOVING: Fred Von Hofen to the local sales staff of KIRO-TV, Seattle.

Larry Mazurky, assistant general manager of KWKW, Los Angeles, assumes the post of national sales director.

Thomas C. Paris to commercial manager of WAON (AM & FM), New Rochelle, N. Y.

Al Petgen to director of client relations for station groups and representatives, a new position at ARB. Petgen, formerly eastern regional manager for station services, will continue to manage the New York Station Services office. Roger Hoek, former account executive with ARB, will assume direct responsibility for eastern stations as eastern regional manager.



13 proves lucky for shapely miss
Birmingham's WAPI-TV picked Milla McCord as 1963-'64 "Miss Channel 13" in its third annual contest, which attracted 280 participants from over 30 counties. Contest was crowned by hour tv show and Miss McCord received all-expense-paid trip to N. Y. as top prize

COMMERCIAL CRITIQUE

(Continued from page 50)

which today receives so much of her attention.

The housewife is well aware that of all the glamorous stars who shine in TV Heaven, she is the perennially reigning queen upon whom a whole palace guard of sponsors dance attendance.

Moreover, she is thoroughly sophisticated in the protocol of this court, which demands that a petition be presented as a "message of interest" and attractively packaged.

If Mrs. America doesn't really believe that her new cake mix will make her the belle of the block, what then, does she believe?

She believes, with a stern and puritanic faith, in the integrity of the company whose product she sees advertised. She believes in the guts of the message and the statements made therein regarding the product's character. She believes in the satisfactory performance of the product she has bought on the word of sponsor and tv station.

A betrayal of that trust will touch off a female holocaust that dims the destruction of Gomorrah. She will react with the violence of a Borgia and the vengefulness of a Salome to the occasional fraudulent claim, the product that is shoddily made, the extra or hidden charge she wasn't expecting. To the sponsor unwise enough to skirt this precipice, she will mete out a banishment from which there is no recall. To paraphrase, "Hell hath no fury like a woman unwarned."

And unwarned she is in this area. Long experience has accustomed her to validity in the direct claims made about the product, an honest count on any premium offer or contest and honorable conduct by the product or services on the field of use.

The lone woman has no battery of lawyers, no testing laboratories and no Secret Service Bureau on Madison Avenue. Yet, day in and day out, year in and year out, she continues to stop, look, listen to the television advertisements. She fills her home and stocks her shelves with the brands displayed thereon. What better testimony to the reaction of the American housewife to TV commercials?

Marvin Beier, assistant program director of KROD, El Paso, promoted to program director.

George A. Sperry to director of advertising and promotion of CKLW stations, Detroit-Windsor.

Robert L. Gibson to merchandising director of WTVJ, Miami.

Harry H. Averill, vice president of the RAB, to Thoms Radio stations. He'll be resident general manager of WEAM, Washington, and will direct the operation of WAYS, Charlotte, WCOG, Greensboro, and WKLM, Wilmington.

SYNDICATION

ANOTHER BIRTH FOR "DEATH VALLEY": Old soldiers never die and neither does *Death Valley Days*, the syndicated western series now entering its 12th season on the air. In fact, the skein seems to have more lives—and names—than a cat. The Peter M. Robeck company now markets 208 re-run episodes of *Death Valley*: the first two groups of re-runs, totalling 104 episodes, are re-titled *The Pioneers*, feature Will Rogers, Jr., as host, and have been sold in some 200 markets under 300 separate marketing agreements; another 52 half hours placed in syndication 10 months ago under the banner of *Trails West* have been sold in 115 markets to date. Robeck has now released still another 52 programs and host Ray Milland is filming a supply of bridges so that two episodes of *Trails West* can be programmed back-to-back in an hour-long format.

NEW COMPANY: J. F. T. Productions has been formed by Tobe T. Fedder, producer, Emile Jones, special market consultant, and Tele-Tape Productions, Inc. Company hopes to make "representative innovations in tv entertainment which will encompass a range from ballet to jazz with top talent . . . and also provide a vehicle for the exposure of an unlimited reservoir of relatively unseen talent." Headquarters are at 200 West 57th Street, Suite 1301, New York 19.

SALES: United Artists Television's *Lee Marvin Presents—Lawbreaker* has been sold in 70 markets prior to its 8 September release. . . .

Alan Sands Productions has sold its series of 45-second features called *Boating Tips* to three more stations, upping market total to 48. . . . Telesynd added eight more stations to its list for *The Lone Ranger*, bringing markets sold to date to 95. . . . New sales on *The Defenders* by CBS Films to broadcasters in Panama, Saudi Arabia, Puerto Rico, and Costa Rica raise total of off-shore countries viewing the off-network series to 24. . . . Seven Arts' newly released volume 7 of post-1950 20th Century-Fox films sold to 11 markets in first two weeks of release. . . . With 14 new sales, Four Star Distribution Corp. has sold *Rifleman* in 52 markets to date.

NEW PROPERTIES: Julian Claman's COCo and United Artists teaming up to co-produce a one-hour tv film series for the 1964-65 season called *Hawk-Eye*, based upon the adventures of a traveling documentary crew. . . . CBS Films, via a distribution agreement with Jack Douglas Productions, will release into domestic syndication *The Gold Tee*, a 90-minute special in color on the finer points of playing golf. Jack Douglas has also begun production on a new, non-fiction, in-color series called *AMERICA!* which will be ready for the 1964 season. . . . Specialized Mass Markets, 405 Park Avenue, New York, is offering a series of taped interviews with leading personalities, Negro and White, dealing with Negro subjects. Interviewer is Bernice Bass, Baltimore columnist who turned her talents to radio a few years ago and became director of women's programs for WADO, New York. Three stations have bought the series so far. . . . *Junior Quarterback*, an audience participation show featuring NFL stars, is the first tv program to be offered by National Football League Properties, Inc., an organization owned by all 14 NFL teams. It will consist of 13 half hour shows to be videotaped in Los Angeles. . . . Michael J. Pollard will star in the title role of *Bunky*, a half-hour situation comedy series to be co-produced by Placebo Productions and United Artists Television.

REPRESENTATIVES

MERGER: Pearson National Representatives and Gates/Hall. Move was spurred by many considerations, including the recent death of Ted Hall, and the need for expansion to meet the growing importance of the west coast as a source of national business. The new Savalli Gates organization will operate from coast-to-coast. In Los Angeles, it will headquarter at the former Gates Hall offices at 6331 Hollywood Blvd., and in San Francisco at the former Pearson offices, 58 Sutter Street. Gates Hall, in addition to its own list of coast stations, had acted as sub-agent for a number of eastern representatives. The merger automatically precludes further sub-repping.

MOVING: Peter R. Allen, sales executive in Blair Radio's New York office, to manager of the firm's Detroit office.

John T. Papas to account executive in the Chicago office of Spot Time Sales, from sales staff of WJJD, Chicago.

Albert Chance to manager of the San Francisco office. Shaun Murphy to manager of the Chicago office, and William Gorman to account executive in the New York office, all at Ohland/Robeck Inc.

Duncan Mounsey to manager of the Atlanta office of McGavren-Guild replacing Charles E. Hedstrom who has resigned.

Joseph M. Parenzan to account executive at CBS Radio Spot Sales, Los Angeles, replacing Jack D. Pohle who resigned.

Shawn McGreevy to tv sales star in Chicago, and Don Bruce to radio sales in Los Angeles, both for Avery-Knodel.

Dale W. Stevens to manager of the Chicago office of Robert E. Easman.

Richard Ashby to sales executive in the Chicago office of Stone Representatives, previously called Radio T.V. Representatives.

William J. Budde to manager of the new St. Louis office of Henry I. Christal, Inc.

Edward Q. (Ted) Adams transferred from the Chicago to the New York sales staff of T.V.A. He'll be replaced in Chicago by John A. Carrigan.

HOLLYWOOD PRODUCERS

(Continued from page 36)

time, I don't think we would have a scene in which someone would say cigarette smoking is not a good thing or have someone say 'I'm going to give up cigarettes.' We have never had an advertiser tell us 'don't do it.' We use common sense and because we do, they don't bother us.

"In the old days, with one sponsor, we would have been inhibited in what we wanted to do, but today as a result of multiple sponsorship, they do not have that influence, and, they are much more understanding.

"Today, admen are intelligent men, they like to see controversial drama. When I was with the *Robert Montgomery Presents* show years ago, we had one sponsor who had creative control, and he felt since he was putting up all the money he wanted some say in it. Today the network and many advertisers share responsibility, and we have much more latitude. Advertisers have shown they want better things."

Not all producers face situations where they have maximum creative freedom only if their shows have multiple sponsorship. There are enlightened full-program sponsors.

Relationship "good, solid"

David Dortort, one of the few producers with a one-sponsor setup (*Bonanza*) describes his relationship with Chevrolet as a "very good and solid one."

To illustrate, Dortort tells how the auto firm "traditionally had a policy of four commercials an hour." He adds: "I asked Chevrolet to switch that and adopt a three-act format, which meant they could lose a full commercial, although each of their three commercials would be 20 seconds longer. Their researchers advised against it. Campbell-Fwald and Chevy decided to try it anyway, since there had never been a test of it. It was new ground, so how could they test with old statistics, they said.

"It's been that way on our show since they sponsored, and we're now going into our third year. They're responsive to the producer.

They have never turned down a story I've submitted. If I had a choice of a sponsor setup, this would be it.

"It's much easier dealing with one sponsor and with one point of view, instead of conflicting points of view from multiple sponsors. Also with multiples, they sometimes are jockeying regarding the choice of program to be shown, depending on their policy. I concede it may be we have complete freedom and no pressure because our show is a success. But Chevy's concern is that the show be done with good taste. They do not frown on controversy."

Matthew Rapt, executive producer of ABC TV Bing Crosby Productions' hit series, *Ken Casey*, has also

What Madison Ave. wishes to tell Hollywood

Leading ad agency execs salute coast film makers and chart course for continued tolerance and cooperation.

NEXT WEEK IN SPONSOR

had complete freedom creatively on his series, one with multiple sponsors.

"Minimum interference"

Rapt remarks: "I have had a minimum of interference from ABC and the sponsors from the beginning. We hit early. The ABC program co-ordinator took our position to sponsors and agencies, 'don't bother them.' We have had no objections to our stories. The closest ever to a problem was on our two-parter, *A Cardinal Act of Mercy*.

"Brown & Williamson, one of our sponsors, had a fit because Kim Stanley smoked a lot. They didn't like it because of the fact in the story, where she smoked so much, she was a narcotics addict. Why they were so upset, I'll never know.

"Once or twice a couple of big

agency guys come out from the east and we spend 5 or 10 minutes discussing the show. They ask me what will they tell their client, and I say the show will be better than ever. I gave them my views on our time change. I've been lucky. Fortunately, I've been independent. I think the fact ours is a hit show has something to do with it. Once or twice I hear a complaint from an agency, and I tell them to get another show. I never hear another word," Rapt states firmly.

"I have latitude because the network supported me, and the show is a hit. This is the most expensive show I have ever done, yet I have practically no interference. I once did a syndicated show, and one beer sponsor in 13 markets in the mid-west gave me more trouble than I've had on *Casey* in three years.

"On the whole, I have no objection to our commercials. Once I saw one that jarred the ending of an act terribly, it was almost comic the way it came on after a tense scene in surgery. I made them switch it.

Sam Rolfe, producer of last season's cycle of *The Eleventh Hour* plus several for this fall on NBC TV, says he never receives complaints or beets from sponsors or agencies, that two or three times there were mild comments about product conflict.

Once, a cosmetic manufacturer, who was a multiple sponsor, objected to a line in a script about a 15-year-old mixed pregnant girl, which read "Putting lipstick on 12-year-old girls and letting them go out on dates is not as innocent as it seems."

Called healthy situation

"They objected, and I didn't blame them, but NBC said the line was to stay," recalls Rolfe. "On another show with similar circumstances, the line was not important to the story, so it was changed. Incidentally, that cosmetic bankroller did not pull out of the show in which the line remained. I accepted it. Now that we do not have one sponsor on shows, there are no edicts, no commands. They have the option to pull out of a segment, but they don't. It's a healthy situation. All power now resides with the networks," Rolfe remarks.

Bert Granet, producer of *Twilight Zone* on CBS TV, also says the trend to multiple sponsors has diluted the strength of sponsor and agency.

He points out, "If we listened to everybody sponsoring hour shows, there wouldn't be a show. About all agencies have to do now is to see to it the commercials aren't up-side down."

P&G and American Tobacco sponsor half-hour *Twilight Zone*, and Granet commends highly Bud Steffan of BBDO, "a good" contact. Producers are more careful than ever these days about content because of future sales—reruns—and the global market. Points out Granet: "We take from scripts certain terms or words which have different meanings in some countries. The thinking is in terms of overseas reruns." Over-all, he comments, "it's not like the old days when a show went off the air if the agency didn't like it."

Roy Huggins, onetime novelist, Revue studios veepee and executive producer of the *Kraft Suspense Theatre* series upcoming on NBC TV, is another of the few film makers dealing with a single sponsor and agency.

He has been conferring on the project with J. Walter Thompson execs, and says the cooperation has been "great." Huggins, executive producer of Revue's *The Virginian* last season, observes, "when you have a combination of advertisers, the position of any one is weakened and he doesn't have as much say." But insofar as Huggins is concerned, his relationship with sponsors is excellent. "You've got to have sense," he adds.

Points to intermissions

As for those who complain about commercials being overdone, Huggins snaps "it's a very expensive medium. I can't stand an unrealistic attitude." And to those who beef that commercials interfere with a program, he retorts "Have people been to Broadway shows? Are they aware of the fact that at the peak of a show, the audience goes out to try orange juice. And a half-hour later, they do the same thing. And no one ever complains. This has been going on for centuries—interrupting the drama, for

no reason except to think and talk. I have nothing but impatience and contempt for those who complain."

Buck Houghton, who is producing the new *The Richard Boone Show*, describes his relationship with Reynolds Metals and Lennen & Newell and Charles E. Frank as "very cordial." They have discussed with him where the commercials should be spotted on the show. Houghton's reaction: "I don't anticipate any interference in stories or content. I've gotten no list of do's and don'ts, as on former shows. They are affirmative about our idea of a repertoire company, which will insure continuity of an anthology."

Has no complaint

Adds Houghton realistically: "It may be the season of the year. We are just starting. What is there to complain about? It would be querulous to complain now. When a show is on the air and the difference between idealization and realization may occur (and our dreams always exceed reality), then you might expect a lot of static."

Frank Price, producer of Revue's pace-setting 90-minute series, *The Virginian*, observes, "we have an unusual situation in that so many agencies are involved. In reality, while we're conscious of their reactions, any one agency reaction is not particularly forceful. We send scripts to them, and their reactions come to us through NBC. If the network is in agreement, maybe they will make the point to us. We do our own spotting of commercials. We break into acts, with five breaks, so we know where they will be slotted."

"Multiple sponsorship is the big development that's come about in the last few years. I don't think the agencies are happy about it. The network understands our problems better than agencies. I was once on a show where everything came from an agency guy in N. Y. who had never been in a studio."

Vincent M. Fennelly, producer of *Rawhide* on CBS TV finds his sponsors as well as his network "delightful to get along with." There were no serious problems last year, and he found that "if you sit down and talk with them, you can resolve any problems that may arise." Last year was his "greatest" in cooperation

from agencies and sponsors, Fennelly notes.

Jack Chertok, producer of the new comedy series, *My Favorite Martian*, bowing on CBS in the fall, also has a "good" relationship with agencies and sponsors.

"Suggestions they have made so far I've concurred with. Nobody has tried to force me to do anything. I have never had a problem in this area, but in the atmosphere today, they are much more receptive to new things. I get suggestions, not orders. I work with the Leo Burnett agency principally, and they are fine people. The sponsors I have (Kellogg and Toni) are not new at it. They have been through the mill and have a better understanding."

Another producer with no sponsor-agency problem is Norman Lloyd, one of several producers of *The Alfred Hitchcock Hour*. His situation this past year was better than ever, and he encountered no complaints. Lloyd attributes it partly to multiple sponsorship.

"Now you don't know where the control is; it has been diluted. We have no interference. We had seven sponsors last season. In the old days, with one sponsor, he had control, but with one-hour and 90-minute shows, there are more and more sponsors, and that means less control. I have no objections to the commercials," Lloyd declares.

Sponsor, viewer both vital

This cross-section of Hollywood's tv film production executives is indicative of the new aura existing. Probably the best and most promising aspect in the entire picture is the producer's recognition today of the advertiser and agency problems—a very real awareness that sponsor needs must be served as well as a viewer needs.

This, coming at the same time that the agencies and sponsors evidently show a greater understanding of the producer's desire to make more adult, qualitative product speaks well for the future.

Ironically, the producer has finally come around to recognition of the moneyman's role in the picture at a time when multiple sponsorships have caused diminution of his once-tight control.

INT'L RADIO AND TV SOCIETY: WHAT IS IT ANYWAY?

By SAM COOK DIGGES

*pres., Intl. Radio and Tv Society
and admin. v.p. CBS Films, Inc.*

I received a note that shook me up a little the other day. A friend who deals with agency media people thought I ought to know that most of the media people she knows are not members of the International Radio and Television Society. Most devastating of all was the statement that a lot of these people *don't even know what IRTS is*. So let's get down to facts right now. I hope those of you who aren't familiar with IRTS, and those who are, but haven't joined, will take note. There might even be a nugget of information for long-time members who have not participated fully in our activities.

Next year, IRTS commemorates its 25th anniversary. The organization was founded by a group of executives in the broadcasting business, and was first known as the Radio Executives Club. In 1952 REC merged with the American Television Society and became known as the Radio and Television Executives Society. A year ago, taking into account the global aspects of broadcasting, the name was changed to the International Radio and Television Society, Inc.

IRTS is a non-profit membership corporation chartered by the State of New York, and is made up of persons in all areas of broadcasting and allied fields. It is dedicated to serving the industry, and to promoting and increasing a sense of responsibility among all who are engaged in communications. It provides an assembly for professionals, and fosters a lasting fraternity of persons in the industry. It also provides an international forum for discussions and the interchange of ideas and information.

As of today, IRTS has 1,215 members. Of the total membership, 918 are resident members and 297 are non-resident. The resident

group breaks down as follows (included is any group having 1% or better of the membership): Advertisers (32 members), advertising agencies (135), trade associations (20), attorneys (11), education and religious (11), equipment and technical services (18), film distributors (15), film and tape production (26), foreign broadcasting (13), groups, including New York stations (87), music rights societies (16), networks, including New York stations, film distribution arms, etc. (222), trade and other press organizations (26), program producers, services and agents (60), public relations (28), public service organizations (11), research organizations (16) station representatives (86), New York stations, exclusive of group or network (28).

IRTS activities fall primarily into the following categories:

NewsMaker Luncheons: These number nine a year and have, in the past, heard such newsmakers as Harry Truman, Richard Nixon, Jawaharlal Nehru, Herbert Hoover, Averill Harriman, Nelson Rockefeller, Sam Goldwyn, Spyros Skouras, Dore Schary, and Newton Minow. Since 1943 it has been traditional for the first newsmaker of the fall season to be the chairman of the FCC. The Hon. E. William Henry will join us at the NewsMaker Luncheon 21 September.

The Anniversary Banquet: Instituted four years ago, this function is held primarily to honor an individual or an organization for contribution to broadcasting. Recipients to date have been Brig. Gen. David Sarnoff, President Kennedy and Richard Nixon (for their television debates), Dr. Frank Stanton, and Bob Hope.

The Special Projects Luncheons: These functions, eight per year, are devoted to problems currently affecting our industry.

Fun Affairs: These are the Christmas Party; the IRTS Broadcasting Follies; and Fun Day, which

features a day of golf, dinner and entertainment.

Welfare Projects: Most important of these is IRTS support of the Veterans Hospital Radio and Television Guild, money for which is raised at the Christmas Party.

Production Workshops: Nine are held annually, to keep the IRTS membership informed on the latest developments of the industry.

Time Buying and Selling Seminars: Inform the juniors in our industry, and increase the specialized knowledge of veterans.

Annual Collegiate Broadcasters Conference: For students operating college radio stations.

College Majors Conference: A new activity, initiated for students majoring in radio, television and advertising.

IRTS Foundation: Established in 1962 to enable IRTS to act in educational and service fields.

That is what we do. It's a program that can be beneficial to everyone in our business, and a program that deserves the support of everyone in our business. 

—SAM COOK DIGGES



Digges got his first taste of broadcasting with WMAI (Washington, D. C.) in 1942, has worked in radio or television since. He was elevated to his present position with CBS Films in 1958; began his affiliation with CBS companies in 1949. He became an active IRTS member after joining the organization in 1951.

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PRO TAN 3 & PATIO COLA GO STEADY

Sales Plus, Inc.'s new suntan lotion, Pro Tan 3 (sister product of successful Sea & Ski) and Pepsi-Cola's new Patio Diet Cola, although new on the scene, are apparently not too young to go steady. The pair is an item in a six-county sampling promotion along the California coast, supported by spot radio in what is believed to be the first tie-in of a suntan lotion and a soft drink. Pro Tan 3 was introduced in Los Angeles in April; in San Francisco in late May. Pepsi-Cola launched its Patio Diet Cola on the coast early this year. Agency for the new tanning product is Sturges & Associates (San Francisco); account exec is Paul Sturges.

Clorox brightens tv scene

Procter & Gamble's Clorox, which last year channeled \$3.8 million into spot tv, has not yet announced the 1963-1964 expenditure. However on July Clorox launched a 52-week saturation schedule of minute spots in 130 markets in all 50 states—an increase of 13 markets over last year. Schedules vary in different markets. Agency is Honig-Cooper & Harrington (San Francisco).

NoDoz nods at motorists

Grove Laboratories, in a summer Safe 'N Sane drive for NoDoz tablet aimed at auto drivers, vacationers in particular, has allotted more than half the ad budget to radio to reach this market. Campaign, which will run through October, uses weekend radio primarily, with peaks planned for holidays, when highway driving is heaviest. Major spot radio markets plus CB Radio Network bring the number of markets being reached by ets an live minute and 30-second spots to 190. Consumer magazines and in-store displays complement the radio push. Agency is Gardner (New York).

TV BUYING ACTIVITY

- **Liggett & Myers Lark** cigarettes, which were originally test marketed in Columbus, Ohio, and Albany-Troy-Schenectady, N. Y.; advanced to Utic Syracuse, Rochester, and Buffalo, N. Y., for secondary testing; were recent introduced in Boston and Springfield, Mass., Providence, R. I., the New York City metropolitan area, and Hartford, Conn. Spot tv campaigns have accompanied Lark's expanding market list, and network tv and print are also being utilized. Now spot tv is being bought in selected California markets in preparation for the introduction of Larks there. Agency: J. Walt Thompson (New York). Buyer: Gene Hobicorn.

- **United Vintners**, which spent about \$3.5 million in spot tv during the past year, will use minute spots in saturation schedules in 90 major markets starting in September. The market list is expected to remain the same last year's. Buyer is Clarice McCreary at Honig-Cooper & Harrington (San Francisco).

RADIO BUYING ACTIVITY

- **California Prune Advisory Board's** \$325,000 domestic promotion for the 1963-1964 season will get underway in September. Spot radio will be used in Los Angeles, New York, Chicago, Detroit, and Philadelphia. Spot schedules will supplement participations in Don McNeill's ABC Radio Network *Breakfast Club*. Tie-ins will continue with the American Dairy Association, General Mills, and the Cling Peach Advisory Board. Some scattered spots may also be used. Agency is Botsford, Constantine & Gardner (San Francisco). Account supervisor at the agency is Barney McClure; account executive William Rutherford.



* SON OF PALEFACE
MY FAVORITE BRUNETTE
* SEVEN LITTLE FOYS
THE LEMON DROP KID
THE GREAT LOVER
* ROAD TO BALI
ROAD TO RIO

THEY'RE
ALL
BOB
IN THE
7
BIG
HOPES

WITH A RECAP OF HIS HITS

BING CROSBY
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For more information, rates and promotion material, contact your AATV Sales Representative at any one of these local offices:

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WTVD **11**

RALEIGH-DURHAM

appoints **BLAIR TELEVISION**



Television Station WTVD, Raleigh-Durham, North Carolina, appoints Blair-TV Division as its national sales representative, effective July 1. WTVD joins the other stations of the Capital Cities Broadcasting Corp. already represented by **BLAIR TELEVISION**, 717 Fifth Ave., N. Y. 22, N. Y.