

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISING USE

12 AUGUST 1963—40c

TV BILLINGS MARK
BY AUTO MAKERS
SEEN FOR '63 p. 29

Ratings-accuracy
upheld by using
2 techniques p. 37

WILFRED L JOY 10-18
RMC - RM 274
NEW YORK 20 NY
ROCKEFELLER PLAZA

MAXIMUM RESPONSE

—that's advertising efficiency.



WBAL-TV BALTIMORE

MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION

NATIONALLY REPRESENTED BY EDWARD PETRY & CO., INC

GREATER *

Wheeling-Steubenville
Ohio Valley Market

* *GREATER*
because WTRF-TV's
NEW TALLER TOWER
has replaced our
old smaller tower.
Note these
impressive *NEW*
WTRF-TV market
area figures . . .

529,300
TV HOMES

\$5,369,000,000
TOTAL SALES

It all adds up
to profitable
results for
advertisers.
For WTRF-TV
availabilities,
call VP Bob
Ferguson or SM
Cy Ackermann,
Area Code 304,
232-7777.
National Rep.,
George P.
Hollingbery Co.



Equipped for network color
WHEELING, WEST VIRGINIA

PERSONALITY POWER



Floyd Ottaway
WSYR GANG



Carol Johnson
WOMEN



Ed Murphy
MUSIC

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



Fred Hillegas
NEWS

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



Joel Marciniss
NEWS

So you see what happens:

Personality Power = Sales Power far you in the 18-county Central New Yark area.

Instant friends for what you have ta sell.



Elliot Gave
TIMEKEEPER



Bill O Dannel
SPORTS



Richard Hoffmann
BUSINESS NEWS



Alan Milair
MUSIC



John Gray
MUSIC

Represented Nationally by

THE HENRY I. CRISTAL CO., INC.
NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO

Deacon Doubleday
FARM

WSYR



WSYR
Syracuse



5 KW • SYRACUSE, N. Y. • 570 KC

NBC in Central New York



View from the Lion's Den

War is Hell, Lieutenant

■ While war is history, real (and a profession) it fortunately doesn't have universal appeal. It is certainly a subject women shun. A recent example is found in television. This past season brought two war slanted series to home screens. Their action and adventure was popular with men, *but was of great disinterest to women*. TvQ found both shows were over 40% more popular with men than women. This is not the ratio for top TV success. By contrast, the reverse ratio is true of drama programs. So, can we have the best of two worlds? Something military *and* dramatic for both men *and* women?

■ The answer is the peacetime Marines. There's no argument (and there better not be) that the Marine Corps is a fighting outfit. But, what is it like to learn the difficult profession of a Marine? A young marine has many of the learning problems of the young doctor or lawyer—yet he's assigned responsibilities quicker, has tougher ground rules. For any bright, dedicated and sensitive young man, learning the job of Marine is loaded with drama potential.

■ *Sound off.* Right now all these elements of drama centered around a young lieutenant in the peacetime Marine Corps are being put on film—an hour's worth a week for a September start on NBC-TV 7:30 pm Saturdays. There's all the action of land, sea and air training for the old "boot" or the contemporary youngsters. Plus there's the dramatic, occasionally traumatic, transformation of a young officer from a "green shavetail" to a combat-ready platoon leader. Here is real flesh and blood excitement of living and learning—on base and off.

■ This series is called *THE LIEUTENANT*. It stars, to quote an accurate press release, "rugged ex-football player and film stuntman" Gary Lockwood, with Robert Vaughn as co-star. Already Lockwood has learned much of what it's like to be a Marine. The Marines are trying to learn from him what it's like to be a TV star; such things as "What kind of a date is Tuesday Weld?" Peace, it's wonderful.

SPONSOR

12 AUGUST 1963

VOL. 17 No. 32

Key Stories

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Tv car gross time sales this year expected to go to record \$70 million or beyond
- 33** SPOT RADIO SELLS CONCEPT OF DEMOCRACY
Sonderling stations launch year-long campaign to guard against radicals, left and right
- 34** DANNY THOMAS — THE 'TOOTHLESS TIGER'
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- 37** RATINGS TESTED BY DIFFERING TECHNIQUES
Nielsen, by comparing separate measurements, finds close agreement upholds accuracy
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SPONSOR ® Combined with TV, U.S. Radio, U.S. FM ®. © 1963 SPONSOR Publications EXECUTIVE, EDITORIAL, CIRCULATION, ADVERTISING OFFICES: 555 Fifth Ave., New York 17, 212 MUrray Hill 7-8080.
 MIDWEST OFFICE: 612 N. Michigan Ave., Chicago 11, 312-664-1166.
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WE'VE GOT A WAY WITH WOMEN

Month after month, Channel 2 is the No. 1 spot on the dial for Detroit's women viewers, especially the 18 to 30 year olds. To lick any sales problem you may have with this big-buying group, call your STS man.

18 to 39 Year Old WOMEN VIEWERS

Sept., 1962 thru June, 1963*

WJBK-TV	43%
STATION "B"	25%
STATION "C"	17%
STATION "D"	15%

*12N-6 PM M-F Avg
ARB Sept. 1962-May/June 1963

WJBK-TV
CBS IN
DETROIT **2**




MILWAUKEE WITI-TV	CLEVELAND WJW-TV	VIRGINIA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WIN	IMPORTANT TELEVISION IS IMPORTANT VIEWERS
MIAMI WGRS	CLEVELAND WJW	LOS ANGELES KCBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIRG	STORER BROADCASTING COMPANY

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

WWDC^{radio} salutes Washington's finest



Back in 1927, a young man came to Washington from the ranch lands of Utah and opened a small root beer stand with \$500 in savings. Today, the root beer stand opened by that young Westerner — J. Willard Marriott, president of Hot Shoppes, Inc. — has mushroomed into a national chain of 114 restaurants, cafeterias, luxury motor hotels and airline and institutional feeding services. Mr. Marriott has made Hot Shoppes' "Food for the Whole Family" a dining-out tradition with the help of hard-hitting advertising programs, including saturation usage of highly distinctive radio spots. WWDC thanks Hot Shoppes and its agency, M. Belmont Ver Standig, Inc., for the privilege of playing an important part in this success story through the years. Hot Shoppes restaurants have a family appeal—and WWDC is the "station that keeps people in mind."

Represented nationally
by John Blair & Company



PUBLISHER'S REPORT

One man's view of
significant happenings in
broadcast advertising

Detroit looks to the future

IN ANY compilation of business statistics, auto sales must be included. In looking to the future, the opinions from Detroit are of great significance.

The Motor City is now ending its second consecutive year of strong sales. Financial statements from General Motors, Ford and Chrysler must look very good to stockholders. In particular, the improvement at Chrysler is a source of satisfaction to many, even their competitors who could not afford to see Chrysler fade, what with government anti-trusters close at hand.

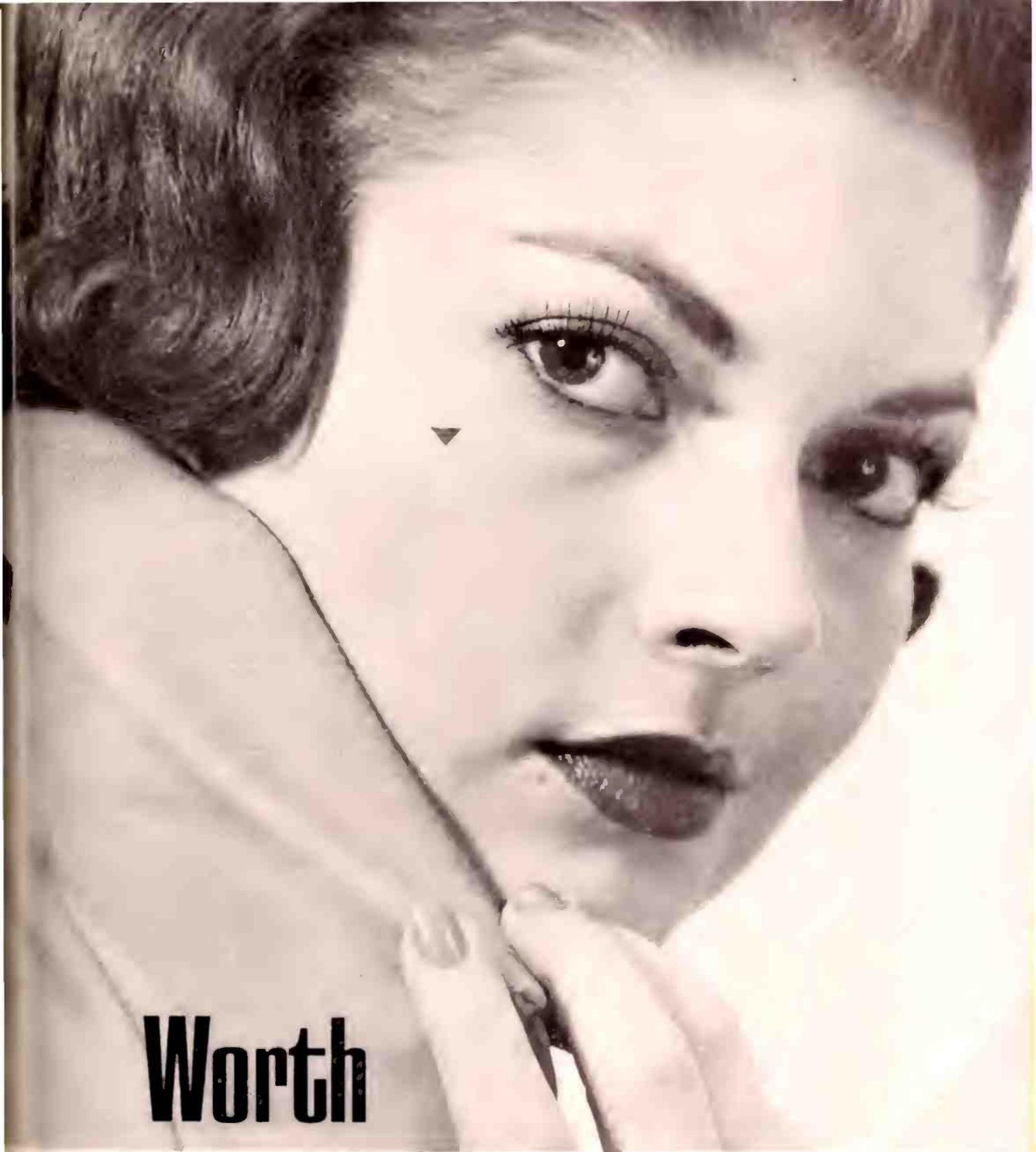
To radio and tv broadcasters, the success means increased advertising expenditures. In 1963, prospects are for record billings in broadcast media, and the plans for the year ahead, as reported to SPONSOR (see page 29), seem to indicate an even better 1964. Television and radio advertising, we are certain, have played a major role in making some of this success possible.

The general optimism however, should not obscure certain other developments from Detroit. Collectively, the auto manufacturers are examining media more intently than ever before. One frequently hears the complaint about rising media costs. Actually, all costs have been rising for years, even at the Woolworth stores. Perhaps the complaint can be taken with a grain of salt, being typical of all of us who grip about increased costs.

Detroit however, is looking deeper. Both General Motors and Ford have long-range projects in operation to study advertising effectiveness. Though we may never hear the full results of these studies because of competitive reasons, you can bet that they will weigh heavily on the media decisions in later years. We happen to think the broadcast media will do well, as they have in so many other recent surveys.

Though broadcast media serve the automotive industry well, and are likely to rank high in effectiveness studies, the possibility of a bad year may be just ahead. And with reduced sales there come reduced advertising expenditures (a policy which has long seemed wrong). It is at these times the words of warning and concern are translated into cut-backs.

For broadcasters, the Detroit thinking is important. Because of the stake in the total economy, and in broadcasting, they deserve our full support. We owe it to them, as well as ourselves, to find ways to serve more effectively, to improve their prospects as well as ours.



Worth Watching

Here's a market that will bear looking into. WSJS Television's 24-hour coverage delivers a population of 1,360,000 with a consumer income of over \$1 1/2 Billion a year. And programming? Well, the folks in the Golden Triangle will tell you that's worth watching, too.

North Carolina's
Golden
Triangle

NO. 1 MARKET IN THE NO. 12 STATE

WSJS

TELEVISION 

WINSTON SALEM / GREENSBORO / HIGH POINT

Represented by Peters Griffin Woodward

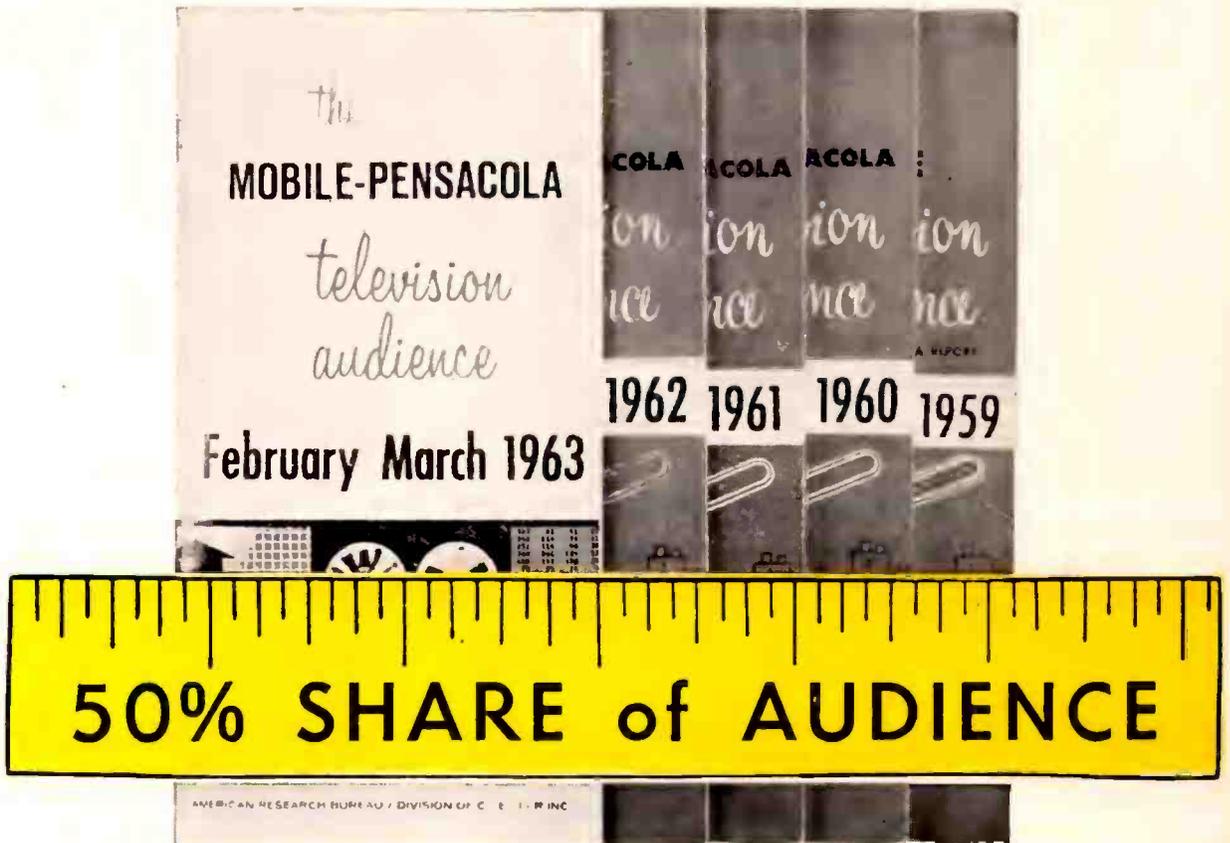
TV'S MOST DANGER-PACKED SHOW . . . REAL JUMPS, REAL
SKYDIVING MANEUVERS FILMED AS THEY HAPPEN . . . ALL
THAT STANDS BETWEEN THE PARADIVER AND DISASTER IS HIS

"RIPCORD"



WE'LL BE
DROPPING IN
TO TELL YOU
WHAT THIS
SUCCESS
CAN DO
FOR YOU.

NO OTHER STATION CAN MAKE THIS STATEMENT 5 CONSECUTIVE YEARS



Exception To The Rule

WKRG-TV — Mobile — Pensacola

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

Note: The dates used herein are estimates from March ARB surveys 1959 through 1963. They are subject to the limitations of sample size and to other qualifications which are available on request.



Represented by H-R Television, Inc.
or call

C. P. PERSONS, Jr., General Manager



*3 station VHF market.

SPONSOR-WEEK

Top of the news
in tv/radio advertising
12 AUGUST 1963

Drop-In squabble: A fair-sized squabble has developed over who has the right to appear at the FCC's upcoming oral hearing — moved to 4 October — on the vhf drop-in controversy. ABC asked the commission to exclude Association for Competitive TV, and the Electronics Industries Association Consumer Division, and both groups renewed appeals to appear. Running battle between ABC and the Association of Maximum Service Telecasters (MST) also continued over FCC Comm. Cox's participation in the drop-in reconsideration. MST came back to dispute the network's insistence that Cox had every right to take part in reconsideration of the FCC's 29 May cancellation of short-spaced vhf drop-ins in seven markets. Latest argument by MST emphasized "basic fairness" requirement that Cox withdraw because of his known advocacy of the short-spaced vhf's during his tenure as chief of the Broadcast Bureau. MST says this is a competitive contest rather than a rule-making, and maximum service members are "threatened" with interference from the proposed short-spaced vhf's in the seven 2-vhf markets.

ABC launches anthology: ABC Radio has scheduled a new anthology series, "The Mind's Eye," slated for across-the-board airing in an evening time slot. Program will be available only to ABC Radio affiliates for sale to local clients, with no network participation. The dramatic series, which is expected to showcase top-flight talent, will be done without the aid of any outside production facilities. Head of ABC Radio's newly-created special program feature department Frank Maguire reports that after broadcasting a five-minute segment of the show via closed-circuit to affiliates, 76 replies were favorable.

Tincher to Memphis: V.p. of the broadcasting division of Cowles Magazines and Broadcasting, Robert R. Tincher transfers from New York to Memphis to become director of public affairs for stations WR-EC-TV and WREC-AM. Tincher, who joined Cowles in 1935, has been headquartered in the company's New York office since 1961. He served on the board of directors of the Columbia Broadcasting System-Radio Affiliates Assn., and was president of the South Dakota Association of Broadcasters.



TINCHER

FTC "baloney": Smith/Greenland president Leo Greenland calls new report from Federal Trade Commission "baloney and statistics." Report cited asserts smaller frozen food packers have little chance for success in economy dominated by giant packers. This kind of report, Greenland said, can do harm to initiative. "It's a good thing that the spectacularly successful Minute Maid, Sara Lee, Stouffer, Milady's and Roman Italian frozen food people haven't heard how bad things are in frozen foods."

MGM's major network buy: To advertise its film "The V.I.P.'s," Metro-Goldwyn-Mayer bought sponsorship in nine NBC shows, marking greatest network tv concentration to date for MGM, and first prime-time participation. In July and August 1962, the movie company made its first purchase, sponsoring "Loftis" on NBC's *Tonight* show. Placed through Donalme & Coe, the buy is in four daytime and five nighttime shows.

SPONSOR-WEEK continues on page 12

SPONSOR-WEEK

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

Commercial awards: Winners of first annual William Penn Awards, staged by WPEN, Philadelphia, and selected by ad managers and agency executives were announced last week. Accepting awards (account in paren-



thesis) are: front row, left to right, Eugene Tanz of Cox & Tanz (Dick Barone Chevrolet); Joseph Elgart of Elkman Advertising (Cadillac Dog Food); Stella Porter of Bauer-Tripp-Foley (Frank's Beverages); Edmund Rogers of Gray & Rogers (Bell Tel. of Pa.); William Ham of J. M. Korn (Hyman Kornman). Standing are: John Lohmeyer of Lee Keeler (Ritter Finance); Evelyn Walmsley of Lewis & Gilman (Breyer's Ice Cream); Franklin S. Roberts of W. S. Roberts (Harbison's Dairies); William H. Sylk of William Penn Broadcasting who presented awards; Thelma Gardinier of Aitkin-Kynett (Carling Brewing) Paul Martin of Philadelphia Daily News; and Jay Beneman of Wermen & Schorr (Phillies, Bouanza, and Compoz).

Pan Am's TeleGuide buy: With Pan American World Airways as its charter sponsor, continuous foreign-language closed-circuit tv programming began 9 August in New York on

the TeleGuide network, now hooked to 37,720 of the city's hotel rooms. What Pan Am is buying: a half-hour, tourist-angled film documentary on New York which is repeated with one of six different language tracks starting at 7:00 a.m. Pan Am has two minute commercials in the show, plans to sell off a third minute to other sponsors. Initial buy: \$50,000 to the end of 1963. Sales angle: book the return flight back home via Pan Am.

Computer report: Detailed summary on how tv spots are bought is contained in new Y&Report. "How the Elephant Bought His Spots." Report covers campaign, budgets, how computers are used in an off-beat humorous manner. Says the agency: "While the Elephant helps a media buyer in making a decision, by no means does it judge the strengths or weaknesses of a tv program, or a market, or individual stations. It does not supersede a media buyer's judgment in these areas. The Elephant's value lies in its ability to do tremendous quantities of analytical arithmetic with unparalleled speed and accuracy."

Pepsi previews pavilion: Top national spot advertiser Pepsi-Cola, in cooperation with Walt Disney and the United States Committee for UNICEF, revealed plans for a spectacular 1964-65 World's Fair exhibit. Designed and constructed by Disney, the display theme is "It's a Small World." The exhibit will include a boat tour through all the countries of the world, peopled by animated Disneyesque figures, and a 120-ft. mobile called "Tower of the Four Winds." Pepsi plans to spot-advertise the exhibit, but a schedule for that purpose has not yet been decided upon.

SPONSOR-WEEK continues on page 14

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

The advertisement features a map of the Florida and Georgia region. A large circle with a thick black border is drawn over the map, with two asterisks (*) inside it, indicating signal coverage. The states are labeled: ALA. (Alabama) to the west, GA. (Georgia) to the north, and FLA. (Florida) to the south. To the right of the map is a vertical line, followed by the station's branding. The call letters "WCTV" are in large, bold, black letters. Below them, "TALLAHASSEE" is on the left and "THOMASVILLE" is on the right. In the center is a stylized number "6" inside a circle. Below the "6" is a rounded rectangular box containing the text "BLAIR TELEVISION ASSOCIATES" and "National Representatives" in smaller font.

SPONSOR-WEEK

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

Martin elected v.p.: Formerly director of programing, promotion and operations for the Arizona Broadcasting Network (KOOL-AM-FM-TV, Phoenix and KOLD-AM-TV, Tucson), Bob Martin has been elected v.p. of KOOL and assistant to the president of KOLD. A 17-year tv veteran,



MARTIN

Martin began his career with CBS in 1946. Besides his added duties, he will continue to head-up overall programing, promotion and operations.

Lestoil consolidates: Twelve newly-acquired Lestoil products have been assigned to Fuller & Smith & Ross. Lestoil and Lestare accounts have been at F&S&R since 1 January. Among those accounts moving immediately are Quintone paste polish and Senffy Liquid Shoe Polish (K. J. Quinn), formerly at Bo Bernstein; Sawyer's Household Ammonia, and Cando Metal and Silver Polishes, formerly at Chambers, Wiswell & Moore. Red Cap products (C. M. Kimball), now at Charles F. Hutchinson, move to F&S&R 1 October. New accounts are under direction of the agency's vice president and group manager, Jack McCarthy.

CalPak campaign: Heavy spot radio and tv schedules, plus number of CBS TV daytime shows, will be used by California Packing in coming year, via McCann-Erickson, San Francisco. Starting in September, CalPak has selected *Pete & Gladys* to replace *The Millionaire*, with other network participations on *House Party*, *Password*, and *Love of Life*. Spots are to be used in selected major markets.

Instant news for Gulf: Newscasts don't have to be full-dress shows to make an impact in New York. Gulf has learned. News-minded Gulf late last week renewed for another year its "One Minute News Report with John Tillman" on WPIX, via Y&R. The capsule shows are seen at 8:58 and 9:58 p.m., consist of a minute of news and a commercial, currently reach 50.8% of the city's five million tv homes at least 2.4 times a month, according to ARB.

Screen Gems-Metromedia deal: A two-hour special on the career of former Heavyweight Champion Joe Louis produced by Metromedia flagship WNEW-TV has been acquired for worldwide syndication distribution by Screen Gems. It's the first time SG has taken on a one-shot special. The sports-angled show was televised in New York late last month, with a repeat showing, and has been seen on the other Metromedia tv outlets.

Kaiser leans to spot tv: Heavy spot tv use is to be made by Kaiser Industries in coming year. Kaiser's Jeep will be represented on ABC TV's *Greatest Show on Earth*, but Kaiser Foil will swing to spot tv in some 30 or 40 major markets for 52 week schedules via Young & Rubicam, San Francisco. Lloyd Bridges Show, which has featured Kaiser Aluminum, is being dropped.

Newsmakers: Previously v.p. and general manager of KMBC-TV, Kansas City, Mo., Albert P. Krivin transfers to KTTV, Los Angeles as v.p. and general manager. Reavis Winekler, KTTV publicity director, named director of promotion and public relations for Metropolitan's newly acquired flagship station . . . BBDO account group heads Thomas P. Keating, James W. Johnson and William C. Aiston all named v.p.'s.

SPONSOR-WEEK continues on page 49

GROUP W MEANS NEW SOURCES OF PROGRAMMING



THE MIKE DOUGLAS SHOW

Local show goes Group. "The Mike Douglas Show" is a product of a Group W—Westinghouse Broadcasting Company—station, KYW-TV Cleveland. It is scheduled to be seen on all five Group W television stations.

A big success in Cleveland, "The Mike Douglas Show" brings a fresh personality into the medium; and daily hour-and-a-half programs of variety, laughter, and big name guests. It will be a source of pleasure to audiences in Boston, Baltimore, Pittsburgh,

and San Francisco, as well as its own hometown. It is even being made available to other stations outside of Group W throughout the country.

The Group, unlike the network or the individual station, has both local flexibility and creative and financial resources. "The Mike Douglas Show" is a case in point. It demonstrates the ability of a single station to contribute to the vitality of Group. It also demonstrates the ability of

Group W to use these resources and the flexibility to provide new and interesting sources of programming for the industry.



GROUP W BROADCASTING CORPORATION
 150 WEST 57TH STREET
 NEW YORK, N.Y. 10019
 GROUP W TELEVISION STATIONS
 KYW-TV CLEVELAND
 WISN MILWAUKEE
 WISN-TV PITTSBURGH
 WISN-TV BALTIMORE
 WISN-TV BOSTON

QUESTION:

What does
560 kc
mean?

ANSWER:

With 5000 watts

kwto

serves an area of
60,000 sq. miles
... it would take
590,000 watts
or 118 times
the power of
KWTO to serve
the same
area at 1260 kc

59 - County
Primary Area

\$3.3 Billion Market

kwto

delivers

270% more counties than
the second station. This
means 145,573 more popula-
tion, \$2,873,886,000 more
C.S.I.

SRDS CM Data
May '63

Who do I
contact?

Contact: Savalli/Gates
formerly Pearson National
Representatives, Inc.

5000 watts
560 kc
abc

kwto

Springfield, Missouri

DATA DIGEST

Basic facts and figures
on television and radio

Income of the elderly

A new report from the Department of Commerce on the "Income of the Elderly Population" points up the problems of the aged. The department notes a number of statistics which could be of significance to advertisers.

Of the more than two million women 65 years old or over, who maintained their own households either alone or with non-relatives in 1960, about one million received incomes of less than \$1,000, the department said. At the other end of the scale, about 30,000 of these women had incomes of \$10,000 or more. Three-quarters of a million reported incomes between \$1,000 and \$3,000, while one-quarter were in the \$3,000 to \$10,000 bracket.

The Department of Commerce also says that about 150,000 of the 4.8 million family heads, where the husband was 65 or older, received no money in 1959. About 2.3 million of these elderly family heads received incomes under \$2,000. Another 2.1 million had incomes between \$2,000 and \$10,000. The remaining 210,000 received money incomes of \$10,000 or more.

Status of "in-laws" reported

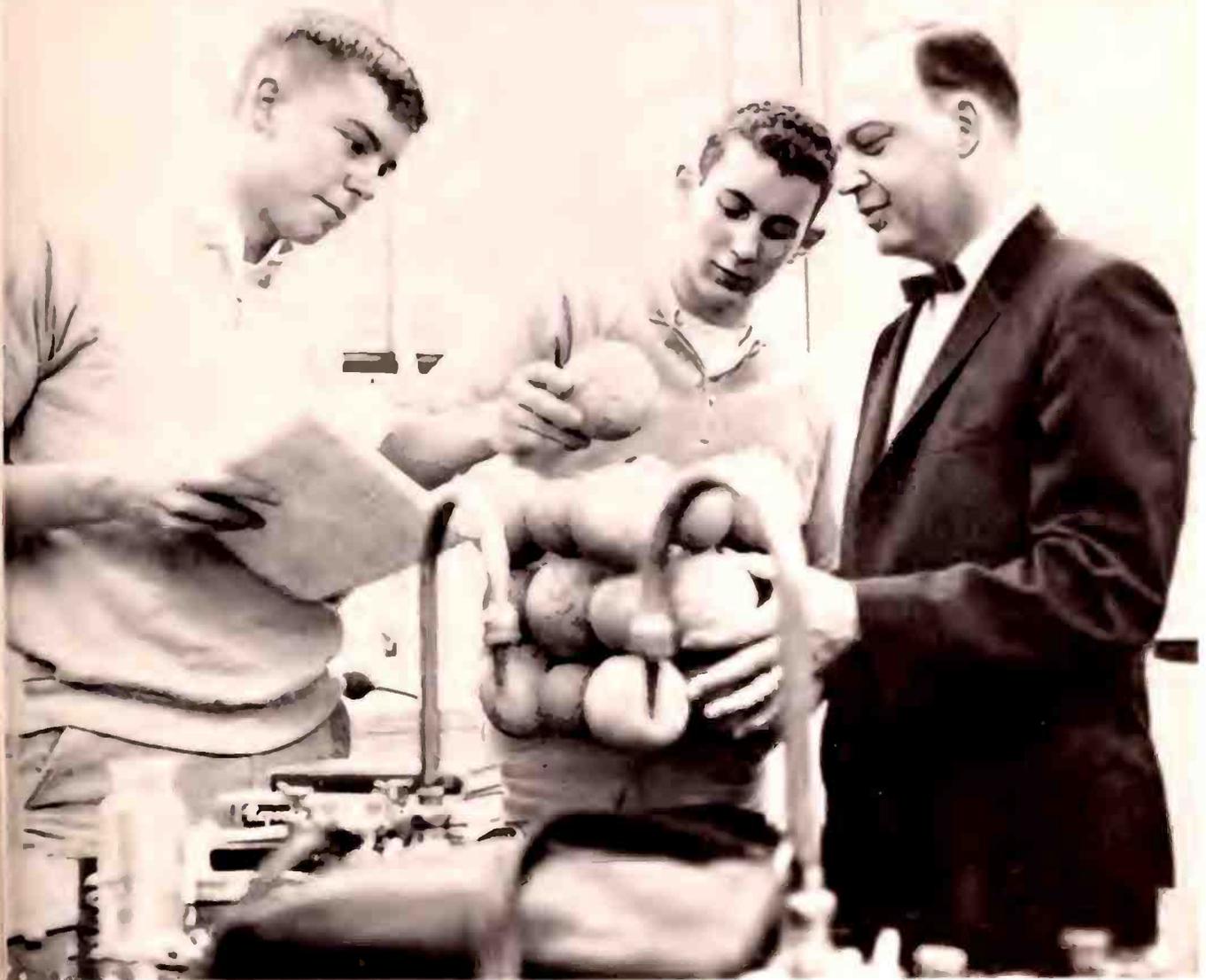
Of the 388,000 father, or fathers-in-law, 65 years or older, who lived with their married sons or sons-in-law, 54,000 reported no income and 159,000 reported incomes of less than \$1,000. Among 977,000 mothers or mothers-in-law 65 or older who lived with their married sons or sons-in-law, 296,000 had no income, while 519,000 had income less than \$1,000.

There were some 5.1 million families in which either the husband or the wife was 65 or older. Among the 3.7 million of these husband-wife families where there were no other relatives present, more than one-third reported family income of less than \$2,000; 451,000 had less than \$1,000; 447,000 were between \$1,000 and \$1,500, and 460,000 had incomes which averaged between \$1,500 and \$2,000.

1960 Census figures quoted

The report presents statistics from the 1960 Census in which the head of the household or the wife is 65 years or over, cross-classified by the combined income of the head and his wife, the income of the head, and the income of relatives 65 or older. Included in the report are each of the 50 states and the District of Columbia, and each of the 101 metropolitan areas which had 250,000 or more residents in 1960.

WHEN KOIN-TV WENT TO SCHOOL...THE VOTERS LEARNED ABOUT EDUCATION!



How great a step toward solving the problem of education in Portland is the program "The Sounds of Learning" which was broadcast on KOIN-TV. The program was a major success in that it brought to the attention of the voters the need for a special election to give voters the opportunity to reconsider.

Portland's public schools were in trouble. In the general election an economy-minded electorate had denied the school system funds which educators claimed were urgently needed. A special election was called to give voters the opportunity to reconsider.

How truly urgent was the need? KOIN-TV's department of public affairs went into the schools to find out. "THE SOUNDS OF LEARNING", filmed in Portland's classrooms, was telecast on April 15th. It presented the problem and urged favorable voter response. At the request of educators and individual citizens alike, the program was repeated in AA time on April 23.

The tax measure, previously rejected, was passed by more than a two-to-one majority.

Presentation of "THE SOUNDS OF LEARNING" was costly and controversial. But in bringing truth to public

attention, KOIN-TV again demonstrated its recognition of television's obligation to the community and to the broadcast industry. The response of its 31-county audience to KOIN-TV's record of public service is a major reason for this being one of America's great influence stations.

KOIN-TV

One of America's Great Influence Stations



CHANNEL 6 • PORTLAND, OREGON

How to be all things to all people

(and never make a sale)

To start off, may we suggest the following: program some rock 'n roll, some Broadway show tunes, a little schmaltz and, of course, Frank Sinatra. Always have a new contest going, preferably one whose prize value diminishes rapidly. Employ teenage d-j's, a "country" voice, a pear-shaped announcer, and a self-styled wit. If the news isn't startling enough, improve it with embellishments. Interrupt often with screaming sound effects or a few well-chosen bits of philosophy.

Your salesmen will then be able to tell prospective time buyers "we've got the perfect audience for your product"—whether it's soup or nuts.

At WFAA, however, we've developed a much narrower concept with a more defined appeal and distinctive edge for advertisers. We call it Southwest Central. It's basically a news and music format, but people listen because the sound rings true.

They can believe our calibre of network, regional, local news . . . sports, farm, business, entertainment, women's, weather. They can quote it in conversation, use it in making plans. And they never tire of the interludes of good popular music in between.

So there's really no reason to switch the dial. If this non-dial switching audience seems right for your product, call your Petryman. He'll let you have them for 13, 26, 52 weeks or more!



WFAA
820

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

SPONSOR-SCOPE

12 AUGUST 1963

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

Warner Brothers is setting a new pricing mark for syndicated features in tv.

The firm's new 25-title package, whose planning is largely the brainchild of WB tv v.p. Joe Kotler, also sets a number of precedents:

- It marks WB's entry into syndication of its own features. Hitherto, they were handled by outside distributors (AAP, now UAA, originally; more recently, Seven Arts).

- It confirms a trend toward small packages in which, according to Kotler, "the cost-per-picture will be considerably higher" even though the total cost to a station "will be comparatively lower."

- It puts heavy stress on color, since 17 of the 25 pictures were color-filmed and are available to stations on a color basis. It also stresses newness: 19 of the films were 1959-60 releases.

- It is angled toward stations which *already* have large backlogs of movies on hand (such as the three-year supplies at the CBS TV o&o stations, which have bought the WB package) "to protect their investments."

Probable eventual result, as far as timebuyers are concerned: the WB films will be used to "freshen" big local movie shows, or will be sold to advertisers as "local specials."

Detroit is more bullish than ever on the subject of tv's sales ability.

Station reps in the auto city now predict "a record amount" of business in spot tv for the 1963-64 season (see story, page 29). Network business from the auto giants was never better and such sponsors as Chevrolet set a pace in full-program buying.

The auto industry has had two good sales years, now hopes for a third.

NBC TV is bringing back Victory at Sea for still another showing.

The veteran 26 half-hour series was the basis of a 90-minute special, back in December 1960, on the network, with the first repeat of the condensed version to be aired 7 December 1963.

The 1960 special chalked up a 39% share of audience, and network figures it will do as well again. Show is being sold at \$26,500 per minute, or \$79,500 for third of program.

Negro-appeal tv has received a serious setback in the West Coast's top market.

KIIX-TV, the Los Angeles uhf station which started only a few months ago with Negro-appeal programing full time, has dropped virtually its full schedule, now is operating only two hours a night with film shows. Since Negro-appeal programing depends entirely on live shows, action removes KIIX-TV from the field.

Problem is financial since heavy expenditures were involved in programing live. Whether KIIX-TV will re-enter field is uncertain at this writing.

Only other Negro-appeal tv station is United Broadcasting's WOOK-TV in Washington.

Network television has built a strong record of advertising consistency.

History of network tv activity compiled by ABC, analyzed by SPONSOR, shows no less than 88 companies have used network tv advertising for ten or more consecutive years. On an average year, this is about one in four using the medium.

Looking back to 1949, when the medium was only beginning, total of 32 companies have used network tv for 15 or more consecutive years. Total is significant, considering that only 99 companies used the medium that year. Perhaps deserving recognition for their consistent support and use of network tv from the beginning are these 32:

American Home Products, American Tobacco, Bristol-Myers, Chesebrough-Pond's, Colgate-Palmolive, Firestone, Ford, General Electric, General Foods, General Mills, General Motors, Gillette, Goodrich, Goodyear, Gulf Oil, International Shoe, Kellogg, Lever, Liggett & Myers, Mars, National Dairy, Philco, Philip Morris, Procter & Gamble, Quaker Oats, RCA, Speidel, Standard Oil of Indiana, Sterling Drug, Swift, Texaco, and Westinghouse.

Since 1949, 23 companies have missed only one year. They could be considered runners-up in the network "Hall of Fame." Of the 23, all but two missed only 1949, arriving in 1950. R. J. Reynolds missed out in 1951, Miles Laboratories in 1953.

Of the 99 from the 49'ers, an additional 18 started, were out in scattered years, but are network tv advertisers now.

Experimental use of the medium in 1949 is reflected in others who dropped out over the first few years, companies such as: E. L. Cournaid, Phillips Packing, Pioneer Scientific, Bond Stores, Bonafide Mills, George S. May, Frank H. Lee, and others.

Stereo fm is giving WABC a noticeable boost in New York-area business.

Starting 27 September on WABC-FM, N. Y. — the ABC o&o fm outlet which began stereocasting earlier this month — will be a 13-week live stereo concert series, due to be sponsored by the Italian airline, Alitalia. Time slot will be 9:05-10 p.m., Fridays.

WABC-FM has also made a deal to air, in stereo, a series of 20 concert-music shows originally taped by Britain's BBC.

The station estimates that "over 15% of the estimated 2.5 million fm homes in the New York metropolitan area are equipped for fm multiplex stereocasting."

When a new tv station goes on the air, it starts looking for feature films.

So notes Seven Arts, which has lately been among those syndicators selling sizable groups of features to tv station newcomers.

Sample sales from SA: KVDO-TV, Corpus Christi, Texas, which bought 260 features; WHNT, Huntsville, Ala., which bought the same number; KVKM-TV, Monahans, Texas, which bought 211.

More selective spot radio buying has caused a major rep to increase its staff.

AM Radio Sales has blueprinted staff increases in New York, Chicago and San Francisco, and also plans a physical expansion as well of its office space in New York at 666 Fifth Ave.

Personnel acquisitions by AM Radio Sales: John F. Sloan, former v.p. & sales manager for WPAT, to the N.Y. office; John Dragonier, former tv sales manager for Vernard, Torbet & McConnell, to the Chicago sales staff; Pat Hodges, formerly with KSFO, San Francisco, to the S.F. sales staff; Max Busch, formerly with CBS Radio Sales Promotion, to the N.Y. new business & marketing department.

Says AM Radio Sales president Wilmot "Bill" Losee: "The splintering of audience by distinctive programming, the confusion caused by the ratings and research situation, together with clients' buying specifications and demands for merchandising, have created a need for greater qualitative selling of our stations."

Networks are about half-way home in getting sponsors for next year's election coverage.

NBC is wrapped up, with Gulf Oil picking up the tab. CBS has Institute of Life Insurance for one-quarter. ABC reportedly has several advertisers near the signing stage.

Presentation from CBS last week shows quarter sponsorship selling at \$2,050,000 gross, including 16 hours of air time and up to 90 commercial minutes, exclusive of radio time. Package includes pre-convention shows, convention coverage, four candidate profiles, pre and post-election reports, and election coverage.

If you like box car figures, CBS offers this one: quarter sponsorship will provide range of *451 to 530.6 billion gross home impressions.*

A spot-radio promotion by a tv station? It'll happen soon in San Francisco.

As part of a \$300,000 fall audience promotion drive, Group W outlet KPIX, San Francisco, has penciled-in a multi-station radio schedule, starting in a few days. Aim of campaign: to boost KPIX viewing in its full area.

The spots will be heard on KABL, Oakland (a high-rated "easy listening" station); KDIA, Oakland; KEEN, San Jose; KVOX, Napa; KPAT, Berkeley (another strong "easy listening" outlet); KFOG and KCBS, San Francisco. Interestingly, KPIX does *not* have a "sister" radio outlet, as many major affiliates do, on which to garner gratis plugs. (See story on KPIX, this issue, page 43)

The radio campaign, under the supervision of promotion chief Boh Nasluck, will feature special sound and music effects drawn from a series of new five-second animated "generic lead-ins" due to be used on KPIX itself this fall.

Metropolitan Broadcasting likes to stick its neck out in controversial shows.

Having tackled some strong social themes (mental health, etc.) in the group's own tv documentary shows, Metropolitan plans to uncork a big one, in the near future.

In telegrams to the press last week, Metropolitan announced it had signed "exclusively" for tv Lowell D. Skinner, notorious American West-to-East turncoat, and that "plans for a major and significant tv presentation will be announced shortly."

The radio/tv airwaves are humming with new-product promotions and tests.

Here are a few to watch:

Via Ted Bates, Colgate-Palmolive is moving into national activity for Action, a new brand of dry bleach.

Through the same agency, Brown & Williamson is testing a pair of new cigarette brands, both king-size and both with fancy filters. The brands are called Breeze and Avalon.

General Foods, via Young & Rubicam, has test campaigns going for Jell-O Whip 'n' Chill, a fancy dessert line, in the Southwest.

That Wednesday-night network tv battle grows hotter — even before it starts.

Last week in Sponsor-Scope, we reported some of NBC TV's free-swinging predictions concerning *Espionage*, with which it plans to compete with ABC's *Ben Casey* and CBS' *Beverly Hillbillies* at 9 p.m. on Wednesdays this fall. As NBC sees it, both of these high-rated shows are due for a decline in the 1963-64 season.

ABC TV reacted quickly, charging the NBC prediction as wishful thinking.

"If both *Casey's* and *Hillbillies/Van Dyke's* share each declined to a 40," said an ABC source, "this would allow a maximum of 16 share points for *Espionage*, and there's no guarantee the shares will drop that much."

Also, said ABC, NBC was having trouble clearing a long lineup for its new show, particularly in two-channel markets where the tendency is to slot *Casey* against *Hillbillies*, and let *Espionage* find its own time period.

Radio-tv problem for small agencies: when they build an account, it gets swiped.

A good example can be found in the appointment of Kastor Hilton Chesley Clifford & Atherton, a New York ad shop with strong tv orientation, to handle advertising for Matey products, a line of bath-time items for kids.

The Matey line is made by J. Nelson Prewitt, Inc., which has been acquired as a subsidiary by Economics Laboratory in a purchase of most of the Prewitt common stock. Kastor Hilton has been ad agency for Economics Lab's Soilax and other cleaning products.

The agency which helped build Matey from a standing start, some four years ago, to a business now grossing some \$20 million annually is the Hanford & Greenfield Division of Hutchins Advertising in Rochester, N. Y.

At least one answer to the "different audience" am-fm problem has been found.

It's a new development worked out by Toronto, Canada good-music station CHFI, whereby an engineer at the master control panel can send out "separate am and fm commercials simultaneously, with one message routed to the am transmitter and a separate message tailored to the fm audience directed to fm transmission."

Pleased with its new electronic gadget, CHFI announced it was now "able to accept a wider variety of commercials" and that "messages with an appeal to a specific listener-group can now be delivered with more certainty of appeal."

wsai #1

IN CINCINNATI

**45%
SHARE**

**17th
MARKET
IN THE USA**

PULSE: Cincinnati Metro,
March-April '63 (see graph).

Consisting
of
1 Share
of the
affluent
18-49 year old
audience!

Family
Size
= 1 Share of
households
with 3 or
more
members.*

wsai	STATION A	B	C	D	E	MISC.
	45%	25	10	6	6	2 8

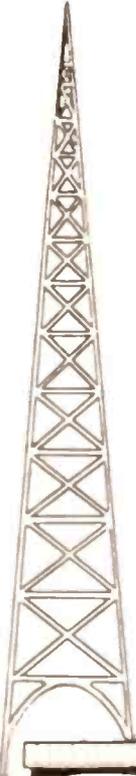
PULSE: CINCINNATI METRO, MARCH-APRIL '63 TOTAL RATED TIME PERIODS

...the **BUYING POWER**
of cincinnati

... that's why
wsai
is **THE BUY!**

the largest
SHARE of
any **RADIO**
STATION
in the top
20 markets**

For all the facts
call or write
Richard N. ...
President
...
...
...
...
...



wsai

Radio
in cincinnati

* Cincinnati PULSE LQR, NOV., 1962
** LATEST PULSE IN EACH MARKET, ALL RATED TIME PERIODS.
(Subject to usual Pulse margin of error.)

JUST FOLLOW YOUR NOSE

Then there was the time, Gentlemen . . . at WMTV, Madison, Wisconsin, back in 1955. I was the fractured cameraman who heard announcer Ross Gordon urge everyone to rush right down to the nearest Kroger store and pick up a jar of Chippy Skunk Style Peanut Butter.

Honest!

Boris Frank,

Manager for International Sales
Screen Gems, Inc., New York

▶ See "Of Split Poo Seep . . . And Other Fluffs," 29 July issue.

DELETE FM CONNOTATION

To say that I was stunned when I read Fred Rabel's report of a recent

NAB Board meeting, is putting it mildly.

Surely Fred must have misunderstood Dr. Roslow of Pulse, Inc. It is inconceivable that Dr. Roslow's long experience with radio would allow him to consider FM as "a third medium and not radio," and I quote Fred Rabel's report to the NAB-FM Membership dated 16 July, 1963.

FM is RADIO . . . It is so considered by the FCC and according to a recently reported Harvard Study FM set sales and FM revenue is rapidly catching up with AM and will pass AM set sales by 1968 and AM revenue by 1975.

Here at KAZZ we refuse to consider ourselves other than a RADIO STATION and do not even mention

the connotation FM in our sales presentations unless asked.

We have increased our billing by 400% in one year . . . We just sold \$15,000 in new business in a six-weeks drive for our CCA campaign.

A strictly FM survey made by Conlan in Austin in January gave FM a 45% penetration in Austin homes with a much higher percent of hourly and daily tune in and for longer hours. Our share of this audience enabled us to compete easily with all the five AM and two other FM stations, selling at a higher rate than some of them.

FM IS RADIO . . . When FM owners and managers crawl out of hiding and delete the connotation "FM" from their thinking and program, sell and promote RADIO, they will no longer need to apologize. They will be able to laugh all the way to the bank.

Homer Griffith,

General Manager
KAZZ, Austin, Texas

SPANISH MARKET PIONEERS

I read with deep interest your 8 July article regarding the Spanish Market, particularly in Southern California.

Let me congratulate you for this fine and ample article—but—how do you explain that our program Panorama Latino wasn't even mentioned?

Permit me to say that our Spanish program, Panorama Latino has been successfully on the air for the last seven years, over KCOP-TV, Channel 13, in Los Angeles, and has now two weekly programs on Saturdays and Sunday.

We are not newcomers to the Spanish Market, as a matter of fact we are pioneers! Mr. Angel Lerma our president and general manager is a very popular person among his Spanish viewers, and his program and personality is very well known in every major advertising agency in the country.

Alex Colombo,

Public Relations
Panorama Latino TV, Inc.
Los Angeles

CALENDAR

AUGUST

National Community Television Assn., 2nd annual management institute, University of Wisconsin, Madison (11-15)

Georgia Assn. of Broadcasters, 2nd annual tv day, Macon, Georgia (14)

Fordham University Conference on Educational Television, 3rd annual conference, Rose Hill campus, Fordham (19-23)

Oklahoma Broadcasters Assn., convention, Western Hills State Lodge, Wagoner, Oklahoma (23-24)

Flaherty Film Seminar, 9th annual seminar, Sandanona, Vermont (24-3 September)

Television Affiliates Corporation, programing conference, Hilton Inn, San Francisco (26-27)

Board of Broadcast Governors, hearing, Ottawa, Canada (27)

SEPTEMBER

West Virginia Broadcasters Assn., annual fall meeting, The Greenbrier, White Sulphur Springs (5-8)

Arkansas Broadcasters Assn., fall meeting, Holiday Inn, North Little Rock (6-7)

American Women in Radio and Television, educational foundation, board of trustees meeting, New York (7)

Western Assn. of Broadcasters, annual meeting, Jasper Park Lodge, Alberta, Canada (8-11)

Radio Advertising Bureau, manage-

ment conferences, The Homestead, Hot Springs, Va. (9-10); The Hilton Inn, airport, Atlanta (12-13); The Holiday Inn-Central, Dallas (16-17); Gideon - Putnam, Saratoga Springs, N. Y. (23-24); O'Hare Inn, airport, Chicago (30-1 October); Rickey's Hyatt House Hotel, Palo Alto, Calif. (3-4); Town House Motor Hotel, Omaha (7-8); The Executive Inn, Detroit (14-15)

Radio-Television News Directors Assn., 18th international conference, Radisson Hotel, Minneapolis (11-14)

American Women in Radio and Television, southwest area conference, Houston, Texas (13-15)

New York State AP Broadcasters Assn., banquet and business sessions, Gran-View Motel, Ogdensburg (15-16)

Louisiana Assn. of Broadcasters, convention, Sheraton Charles Hotel, New Orleans (15-17)

Rollins Broadcasting Co., stockholders meeting, Bank of Delaware Building, Wilmington, Delaware (17)

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)

Assn. of National Advertisers, workshop, Nassau Inn, Princeton (26-27)



Courtesy of The Detroit Institute of Arts

**"PORTRAIT
OF A MAN"**

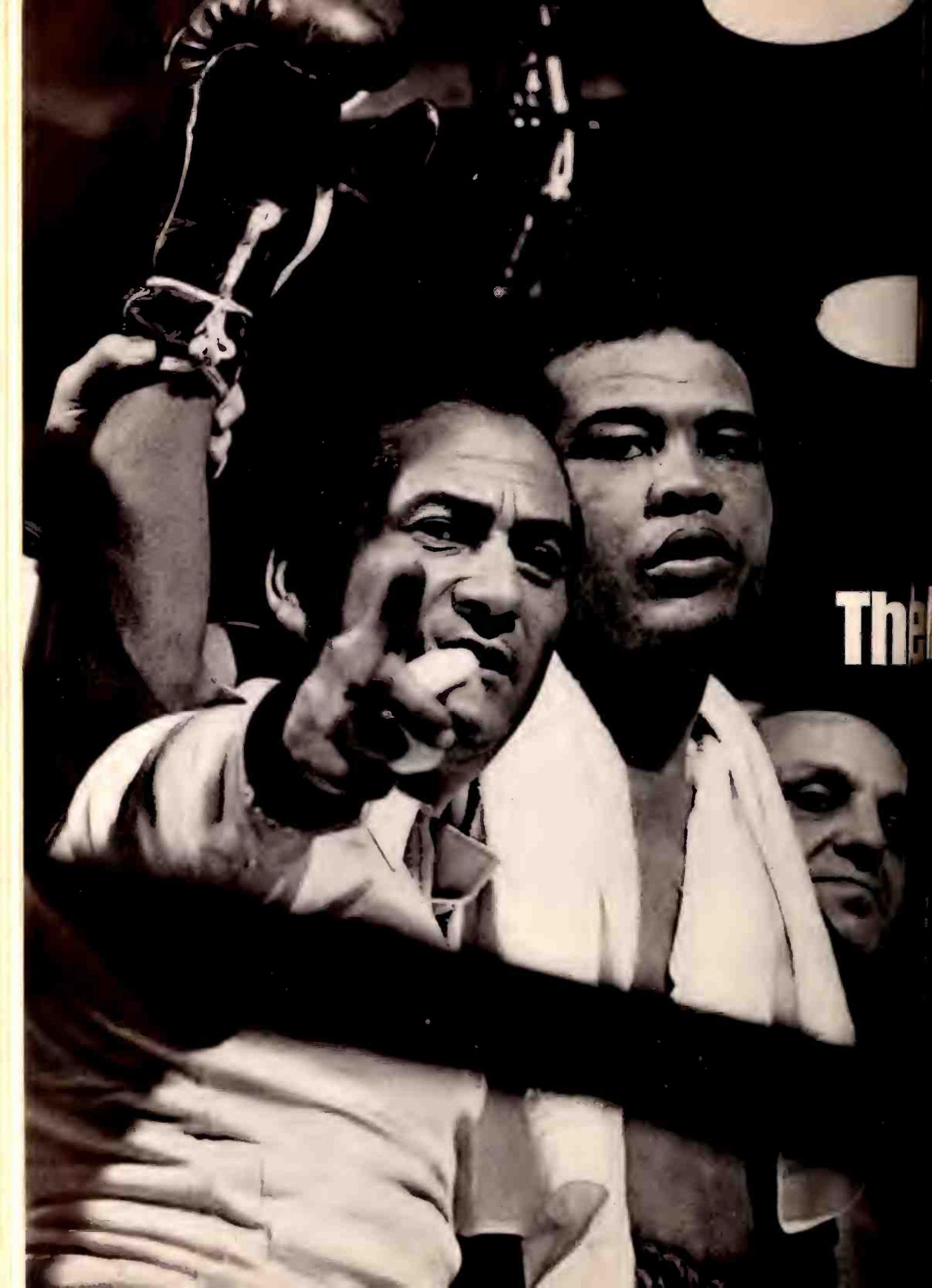
by Diego Velázquez is a famous character study of a Spanish nobleman in the court of Philip IV. Notable features are its fluid technique and soft pictorial style.

in a class by itself

Masterpiece — exceptional skill, far-reaching values. This is the quality of WWJ radio-television service—in entertainment, news, sports, information, and public affairs programming. The results are impressive—in audience loyalty and community stature, and in sales impact for the advertiser on WWJ Radio and Television.

WWJ and WWJ-TV
THE NEWS STATIONS

Owned and Operated by The Detroit News • Affiliated with NBC • National Representative: **Woods, Coffin, Woodward, Inc.**



The

In detailing the rise, fall and comeback of boxing's most revered figure, Metropolitan Broadcasting Television scored a stunning success with its latest production, "IN THIS CORNER: JOE LOUIS."

This two-hour documentary is one of a series of distinguished special programs produced by Metropolitan Broadcasting Television, for showing on our seven

television properties. Millions viewed this dramatic presentation (over 1 million homes in the New York area alone*), and sports writers and critics applauded its powerhouse impact.

As part of Metromedia's "quality operations" philosophy, all divisions strive to provide the finest in entertainment, information and education.

Winner and Still Champion

"... It's worth viewing for those who missed it last evening."

JACK O'BRIAN, JOURNAL-AMERICAN

"An ambitious project of Metropolitan Broadcasting Television, a division of Metromedia (new owners of Channel 11). Vividly, it illustrates the end of an era..."

DON PAGE, LOS ANGELES TIMES

"There is humor, pathos, love, tragedy."

DAVE BRADY, WASHINGTON POST

"A standout... Abounding in human interest."

BEN GROSS, DAILY NEWS

"What comes through is the basic charm of the champ, his ingenuity and affability, plus the exciting times spanned by his rags to riches story."

BERNIE HARRISON, WASHINGTON STAR

"Both a stirring tribute to Louis as a man and fighter... the artistically assembled program is definitely a knockout."

BARBARA DELATINER, NEWSDAY

"Pure nostalgia for aging fight fans, and a fine introduction for others."

JOHN HORN, HERALD TRIBUNE

METROPOLITAN BROADCASTING TELEVISION A DIVISION OF METROMEDIA, INC.

WNEW-TV New York, KTTY Los Angeles, WTTG Washington, D.C., KMBC-TV Kansas City, Mo., KOVR Sacramento-Stockton, California, WTVH Peoria, Illinois, WTVP Decatur, Illinois
OTHER DIVISIONS OF METROMEDIA, INC.: METROPOLITAN BROADCASTING RADIO, METRO TV SALES, METRO RADIO SALES, FOSTER AND KLEISER OUTDOOR ADVERTISING, ICE CAPADES, INC.



how do you fit a giraffe into a carafe?

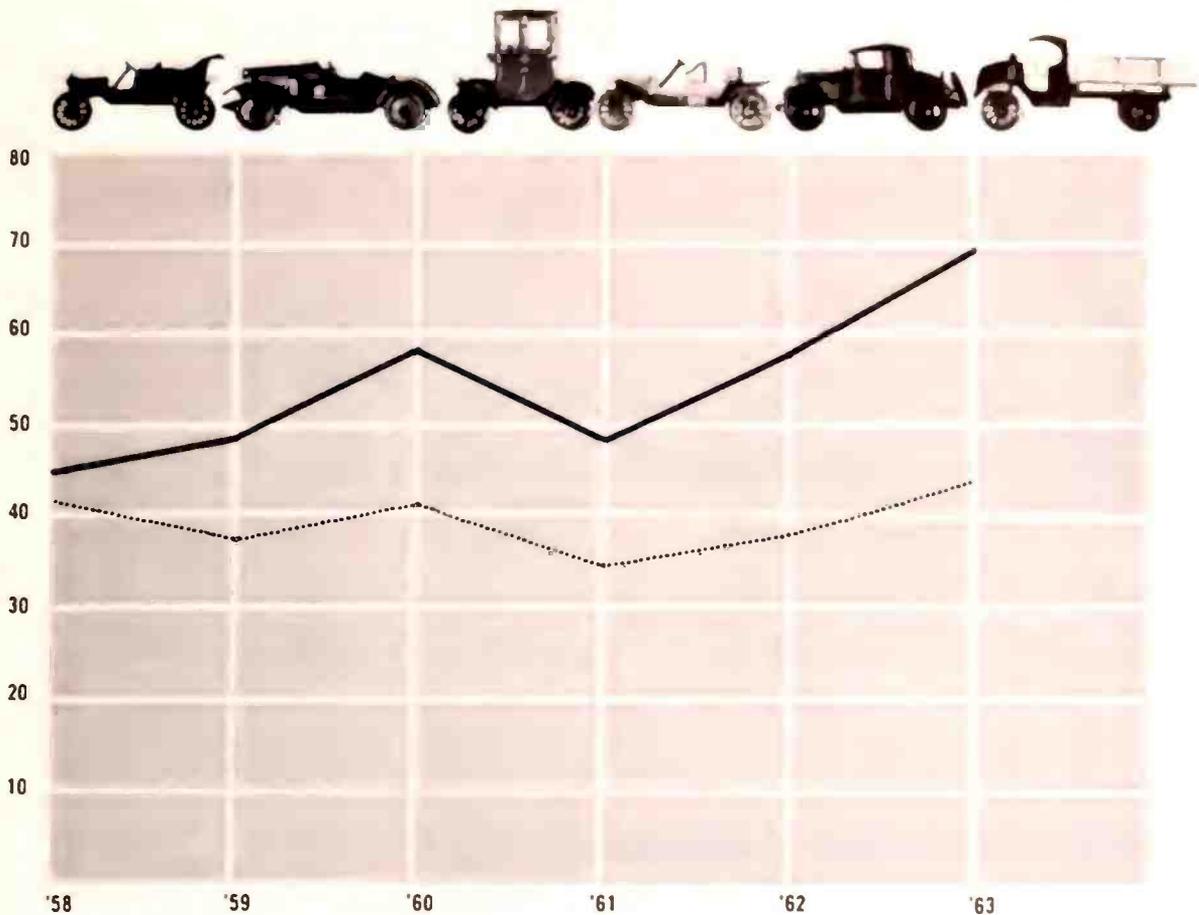
You can! . . . if you're willing to settle for just the tip of the nose. Like ranking TV markets. You can take a small portion of the market by using the SMSA metro approach . . . but if you want the whole giraffe, you've gotta rank by *total market!* *Point.* More than 90% of the Charlotte Market is located outside the metro-area. The *total* Charlotte TV Market contains 574,800 TV homes . . . ranking 20th in the nation . . . first in the Southeast!* No neck to neck race, WBTV is 'way ahead in the homestretch with an 87% lead over the market's second station.

*ARB TV Market Digest

WBTV
CHARLOTTE

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising  Representatives, Inc.



Total tv gross time billings (in millions) — TvB

CAR BILLINGS SOAR

Television car gross time billings this year expected to rise to a record \$70 million or even go beyond

THE humming motor car city on the swift-moving Detroit River always takes on an air of deep suspense and drama shortly before introducing new car models. This year, however, with production at near-record levels, the nation's automobile manufacturers are determined to zoom higher than Mercury astronauts. And to the broadcast industry, television as well as radio, this should mean record sums of money in the till for 1963 and 1964.

A report from Detroit last week revealed that some 7,340,000 cars could be produced this year, a

more than four percent gain from the 6.7 million 1962 models. Some informed sources predict that the auto plants will come mighty close to the 7,920,000 calendar year record established in 1955.

Virtually everyone interviewed in the auto field last week was highly optimistic regarding prospects for 1964. As new model time approaches, motor car advertising directors, advertising agency media chieftains and station representatives are almost excessively optimistic about the future. They are confident that annual auto sales would average eight million units per year

by 1970, unless, of course, some unforeseen economic earthquake were to mar the bright canvas. Of one thing, they are certain: media, particularly, television, will play a far more significant role in selling the new models to the American people.

Authoritative sources told SPONSOR that for 1963, television car gross time billings alone should rise to a record \$70 million, or even go beyond. In 1962, gross time billings for network and spot tv were \$57 million, according to TvB, which was close to the peak \$58.1 million for 1960. While total billings (solid line in above chart) have shown sharp rise since 1961, network billings have increased only moderately (broken line). Between the solid and broken lines are spot tv bill-

ings which showed a big jump in 1962 (from \$13 to \$19.3 million) and are headed even higher in 1963. Automotive gross time billings for the first three months of this year were \$18 million for both network and spot. Last year, for the same period, it was around \$13 million.

Leading automotive advertisers,

the big motor car companies as well agency admen and station reps looked for higher spot tv billings this year and predicted as good, if not better, figures for 1964.

Gail Smith, director of advertising and market research for General Motors, told sponsor that his 1964 broadcast budget would shape up about the same as in 1963. In a

a great deal about over-all marketing problems beyond advertising in this probe.

Smith did not think that the government should set standards for broadcast ratings. As for General Motors, Smith said it used ratings "as one tool in determining the success of a program."

"We are satisfied that the concept of the rating approach is alright," he said, "and so is the sampling."

The GM executive was highly complimentary regarding the over-all programming job on the three networks. "I would give the networks an A for effort," Smith said. "I have a great deal of sympathy for the problems they have to solve. They are doing a fine job filling out the many hours a week on their schedules."

Smith was particularly impressed with the public service programming by the networks. "I have great admiration for these men at the networks and the kind of job they are doing."

On the other hand, Smith was disturbed by increasing media costs. "We're serious about the rising media costs," he declared. "We are perturbed by the rise. The elasticity of the advertising dollar is just about gone. We hope other advertisers feel the same way. It is up to media to maintain quality without crying the blues and just automatically increasing costs."

The rising media cost problem also was regarded with dismay by Richard E. Forbes, manager of corporate advertising, Chrysler Corp., and supervisor of the current *Challenge* ads. "Everybody is bothered by rising media costs," he said. "Obviously, we're looking at all kinds of costs in an attempt to be more efficient."

For the coming fall and winter, Chrysler will be knee-deep in television with a massive budget that could easily go as high as \$23 million. In fact, it is the biggest video sales plunge since the sensational 1955-'56 season when Chrysler established a record sales score.

"We have a very extensive program lined up," Forbes said. "It will mean a lot to us and a lot to television." Reportedly, it cost between



Automotive ad execs hail broadcasters

Gail Smith (l), director of advertising and market research, General Motors Corp., and Richard E. Forbes manager of corporate advertising, Chrysler Corp., salute nets

including General Motors, Ford Motor Co. and Chrysler Corp., not to mention such big names as Studebaker Corp., and American Motors Corp., will be selling their 1964 model cars via the living room screen. On the whole, Detroit seems mighty pleased with the video properties they bought for the coming season. General Motors again led the field with tv expenditures of \$23,820,051 in 1962, compared with \$20,711,082 in 1961. General Motors' increase of more than \$3.1 million was closely followed by Ford's tv increase of \$2,890,352.

Spot tv spending of General Motors dealers and dealers groups were up from \$3,047,860 in 1961 to \$4,488,130 in 1962. Likewise, Ford dealers' employment of spot tv was up from \$3,300,030 to \$5,053,800, and American Motors dealers, up from \$1,268,880 to \$2,401,250. Advertising managers of

joenlar mood, he said: "We'll wait to see what the competition will do to us." He was referring to Chevrolet on *Route 66* over CBS opposite Bob Hope (Chrysler) over NBC as well as Chevrolet on *Bonanza* over NBC opposite Judy Garland on CBS.

Regarding the boom in car sales, Smith observed that he was "very optimistic" about next year. "We have reason to believe it is not a onetime shot," he said. "With economic conditions staying as is, we're optimistic."

Smith said General Motors' full scale, long-run advertising effectiveness study is underway. "It is in the field," he said. "We've completed two waves and we're building up a 'bank' of information. It will be up to 18 months before we will start going into some of the refinements of the study," Smith observed that General Motors hoped to learn

\$13 million and \$1.1 million to buy the Bob Hope series on NBC.

Forbes told season that the NBC-Bob Hope series will be broken up into two segments. All the Hope shows will be called *Chrysler Presents A Bob Hope Special*. The rest of the series featuring top

drama, will be identified as *Bob Hope Presents The Chrysler Theatre*.

It was L. A. Townsend, president of Chrysler Corp. who insisted that there be "quality and distinction" in the upcoming productions on NBC, according to Forbes. Forbes



Sponsored by car makers

The 1963-64 season will see car makers backing wide gamut of entertainment. Chevrolet will continue with *Bonanza* (above) on CBS-TV and also do a 15-minute one-day roundup on ABC-TV. Hour-long *Bob Hope Series* as well as a flock of sports events will be sponsored by Chrysler on NBC-TV. New hour-long *Danny Kaye Show* (CBS-TV) will be sponsored alternate-week, half-hour by American Motors. Ford returns *Hazel* on NBC-TV.

Detroit-based station reps predict big '64



William W. Joyce
V.p. & mgr., Kalz Agency



William W. Bryan
V.p., Peters, Griffin, Woodward



William H. Cartwright
Sales manager, Edward Petry



Gabe Dye
Account executive, Blair Television

believes that the American viewers, upon seeing the series, will agree with Chrysler that these objectives have been attained. Hope, Forbes indicated, will serve as a "corporate spokesman," rather than, say, as a Dodge or Plymouth voice in the

Excellent outlook for spot

Veteran Detroit-based station representatives look at the automotive spot tv and spot radio situation for the 1963-'64 season and emerge with a remarkably optimistic picture for the coming months

new programs. "Hope will be talking in corporate terms, more than merely delivering a specific car commercial," Forbes said. He further indicated that the new commercials will be presented in what he termed "a new and interesting



manner." The corporate commercials will be designed in the format of a two-minute movie.

"Our plan is to have one two-minute corporate commercial as well as four one-minute commercials for divisional products," Forbes said. "Thus there'll be fewer interruptions." He also said there would be less clutter during station breaks.

Throughout the meeting Forbes kept referring to the splendid job that Young & Rubicam is doing in connection with the production of the Bob Hope Show. Time and again, he cited Charles C. (Bud) Barry, senior vice president and director of tv radio department of Y&R, and his colleagues for the skillful handling of the details involving the "happy marriage" of Hope, Revue Productions and NBC. "Praise, respect, credit—all these words—must be applied to Barry and his boys, in this instance," Forbes said.

Hope has always wanted to do a longer Christmas show and next season he will have his wish. On that occasion it will run ninety minutes, Forbes indicated. All the divisions will be in participations in post-announcement periods, Forbes also said.

The new symbol of Chrysler Corp.—the pentastar—also will obtain great exposure on television. "We hope the pentastar will become as celebrated as the NBC peacock," Forbes said. "Knowing how vital the television medium is, we feel that the pentastar will get enormous exposure."

Forbes agreed with GM's Smith that the Nielsen rating techniques, on a national scale, are satisfactory. "On the local area, that's where the problem is not satisfactory," Forbes said. He explained that Chrysler "never uses ratings to the point where the show goes down two or three points and therefore it is terrible, or if it goes up two or three points, the show is terrific." "We realize there is a spread that can be applied to the actual data that Nielsen provides," he said.

What does Forbes think, generally, of the 1963-'64 television line

(Please turn to page 61)

Radio spots sell concept of democracy

Sonderling stations launch unusual year-long drive

Radio spots are being harnessed to sell democracy. Six Sonderling stations have launched a year-long educational campaign to teach "the full concept of American Democracy."

Sonderling spokesmen estimate the cost of the campaign, if it would be sold commercially, would be in the neighborhood of \$1120,000. The spots, 80 to 95 seconds in length, are prepared and delivered by Prof. Robert A. Scalapino, chairman of the Political Science Department at the University of California at Berkeley.

From Chicago to the coast

Stations in the Sonderling group airing the spots are: WOPA am and fm, Oak Park-Chicago; WDIA, Memphis; KDIA, Oakland-San Francisco, and KFOX am and fm, serving the Los Angeles-Long Beach area.

Under the title "Declarations for Democracy," the radio spots take direct stands against both communism and the ultra-right. In a strong statement "On People's Democracy," one Scalapino spot notes "Communism is not people's democracy. It is one part dictatorship in which a small privileged elite holds absolute power over life."

Strikes at Birch group

And asking "Do We need a dictator?" the California professor takes the Birch society to task. "These are strange doctrines for a society that claims to be American. This nation has existed for nearly 200 years without dictators. Even in times of crisis, our people have always rejected those men on white

horses who want to tell us what to read, what to think, and what to do. We would gain nothing if we threw democracy away to defeat Communism, as the John Birch Society would have us do. The answer to Communism is not some kind of authoritarian or Fascist control. The answer to Communism is a better and fuller democracy for all of our people."

Egmont Sonderling, president of the stations, said the "Declarations for Democracy" selling campaign was conceived for the purpose of educating the audiences of these stations to the "big lie" of both Communism and the extremists of the right.

Recalls travels abroad

"While the American public is well informed, it still lacks the precise knowledge and understanding of the ideological dangers presented by the ultra-left and ultra-right. During my travels abroad, particularly in Iron Curtain countries, I became aware of the fact we Americans do not have ready answers to specific questions asked of Americans, nor do we have answers to many claims made by Communists for their system of government," Sonderling said, and added:

Will rebut Communists

"It seemed to me radio provided an ideal means for communicating in simple, straightforward manner the most important questions asked and statements made by Communists and the ultra-rightists or Fascists. In the 'Declarations for Democracy' series one specific statement or question is handled at one time. Each 'Declarations' broadcast lasts approximately a minute and a half. It is our plan to broadcast each one many times daily.

Ad concept employed

"In this way the broadcast saturation techniques which have proved practical through the years in commercial advertising are being applied to an educational campaign. We believe it will leave lasting, memorable impressions on our listeners."

The spots are being aired on an average of between five to seven times daily over each of the stations.

This is the first time, Sonderling said, that proved techniques of commercial radio—"simple, direct, straightforward, pin-pointed, and pyramided announcements"—have been used in saturation schedules to treat the major political problems of the day.

First 26 spots slated

First 26 of the educational spots have already been scheduled for broadcast, while an additional 95 are being prepared by Dr. Scalapino to carry the new series for a year.

Dr. Scalapino, has been a professor at the University of California since 1949, a year following his doctorate in political science at Harvard University. His book, "Foreign Policy of Communist China," is scheduled for publication by Prentice-Hall this fall. Previously, he has published a number of tracts and analyses in the field of political science.

Available to stations

Scripts and/or tapes will be made available to any station which would like to air them, Sonderling said.

Sonderling acquired his first station—WOPA—thirteen years ago. Starting out as a suburban station, WOPA developed into a foreign language operation for Chicago. In 1954, Sonderling acquired KXEL in Waterloo, Iowa, and in 1957, WDIA, Memphis. The latter station is programed for the Negro audience.

Sold KXEL in '59

In 1959, Sonderling sold KXEL and acquired KDIA, Oakland which he transformed into a Negro-oriented station serving the San Francisco area. His fourth station, KFOX, was purchased in 1961 and is programed today for country and Western music. Previously, Sonderling was active as a station representative, with an advertising agency, and a vice president and general manager of United Film and Recording Studios.

Danny Thomas



Sheldon Leonard (l) executive producer, shown with Danny Thomas

"ME? Retire?" Ever so briefly, and yet in complete clarity, Danny Thomas sets aside the perennial rumors. "I'm an entertainer, first, last and always. In fact, I'm planning to do more than ever on the air next season. Sure, I'm also an executive, but my first allegiance is to my own show. I had a respite when I went to Europe recently to record a number of episodes in Venice, Rome, Paris, England and Ireland, but that's all over with now. Sheldon Leonard, my producer, and I didn't go abroad to save money nor was it because it was easier to do. In fact, we didn't save a cent and in some instances, we spent more on some of the sequences than it would have cost us to make them in Hollywood."

Equally at ease in the business world or the stage, the chief factotum of Marterto Productions quickly replies to questions or quips about himself or his company, which not only controls his own program, but a number of money-making tv enterprises including *The Andy Griffith Show*, *The Dick Van Dyke Show*, *The Joey Bishop Show* and other properties.

What is it about *The Danny Thomas Show* as well as other Thomas-inspired properties sponsored by General Foods Corporation, through Benton & Bowles, Inc., that calls for such encomiums from both viewer, sponsor and agency admen.

Thomas insists that his firm's real talent is in the casting of these programs. He is certain that the alchemy and secret for picking winners in situation comedies rests in being good casters.

"We have a good sense of marrying cast members," he says. "All the people in our shows are happy. Picking the right people for the right job—that is our basic talent."

This feeling is shared by Benton & Bowles personnel who work closely with Thomas in the production of the shows. However, there is

—'Toothless Tiger' of Tv Comedy

one important ingredient in the makeup of the program that Thomas fails to mention, but is quickly brought to light by Lee Rich, senior vice president in charge of media and programing for Benton & Bowles.

Observes Rich, a perceptive ad-man with keen showman instincts: "Over a period of years we've developed a real personal relationship with Danny Thomas. We can and do make a contribution to his shows. We recognize his talents to sell our merchandise. We have an ideal mutual understanding and healthy respect for his work. I think he also regards us in the same light. We deal directly with him and there is no middle man involved."

Rich says Thomas doesn't look upon advertising agency people as ogres, nor does the comedian regard them as blue-pencilling heavies for the corporation that ultimately foots the bill.

"We sit in on the Danny Thomas story conferences and believe me, this is rare in the industry," Rich says proudly. "And we don't ask unreasonable things of him. This, by the way, is something you can't do when you buy minute participations."

As Rich expresses it, Thomas understands fully the marketing concepts of the advertiser. The agency, in turn, understands the comedian's production problems. Because there is such a splendid working relationship between agency and Thomas, the integrated commercials come off so successfully. "Thomas understands every aspect of the production, both from the entertainment and sales point of view," Rich says.

The 175-pound comedian with the deep brown eyes, born in Deerfield, Mich., in 1914 to Charles and Margaret Jacobs, immigrants from a sector of Syria now in Lebanon, speaks with admiration of his relationships with both the agency and the client. As for the client and his wife, he adores them.

"There aren't any nicer people

around than Mr. and Mrs. Charles G. Mortimer," says Thomas. (Mortimer is chairman of General Foods). Thomas also speaks with affection about Edwin W. (for Weyers) Ebel, vice president, advertising, General Foods.

"This is a family relationship," says Thomas with a trace of the former stand-up comedian emerg-

three days

Would Thomas want his son Charles Anthony, 15, to grow up to be an advertising man? "If he could be a good one," Thomas says quickly.

Anyone who's ever had any dealing with Hollywood and its celebrated, super-charged figures soon learns that a man is seldom referred



Change of pace and scenery

Last season Danny Thomas filmed eight episodes overseas. Said Thomas: "It was one of the wisest—and most exhausting—moves we've ever made. This is Thomas in Paris

ing. They are beloved friends. They make corn flakes and I like corn."

Thomas is fond of crediting his program's producer, Leonard, as coiner of the phrase: "Television is a business for young arteries and old minds." He doesn't agree with Herbert Brodtkin that tape is an invention of the devil for actors who can't learn lines. Thomas thinks "the daytime serial is an invention of the devil and is forcing the actor to learn lines" or as Thomas continues, "television is an invention of the devil which forces talented people to do three months work in

to by his stage name or, for that matter, by the name on his cheeks. It is in the showbiz tradition, but quickly, to dub a performer with a tag and in the instance of Thomas, he has more tags or sobriquets than possibly Frank Sinatra, who frequently leads the pack when it comes to nicknames.

Thomas has been called by many names, mostly in a sentimental vein. At different times and at different hours, one hears him referred to as *Mr. Benefit*, a *Saloon Bum*, a *Frustrated Preacher*, the *Greatest Story Teller Of Our Time*, the *Toothless Lion*, the *Toothless Tiger*. Asked re-

cently, if new names have been added to the list, he cracked: "Yes, from now on you can call me *A Tired Fellow*." When Rich of Benton Bowles speaks of Thomas, he refers affectionately to *The Big Nose*.

The *Mr. Benefit* tag, is of course, well deserved. He comes by it honestly. No matter what the cause,

Toledo-born comic paused in a church in Detroit and picked up a pamphlet on St. Jude Thaddeus, the patron saint of hopeless causes. At liberty and deeply worried about his pregnant wife, Thomas prayed for success and promised that if all turned out well, he would help build a shrine to St. Jude. Ten years and a raft of benefits later, St. Jude's

crew to supporting cast, simply worships the actor-turned-executive. Though he may roar and bellow like a tiger at them when things go wrong, deep down they are not too upset.

The reason is obvious when one learns that at the start of each television season he makes what amounts to a reassuring speech to his loyal crew members. The refrain goes like this: "Now, listen fellows, you can be positive that before the season is over, I will be screaming and yelling. Please let me yell. I want you all to know here and now that nobody can be fired from this show."

Case of technician recalled

This extraordinary Thomas softness was best demonstrated not so long ago when a technician on the *Danny Thomas Show* soundstage at the Desilu Caluenga studios pulled a gross boner that must have set the Marterto Productions Company back thousands of dollars. This is the way Thomas recounts the story: "I sent for this guy and he came in with his 10-year-old son. As far back as I can remember, I've said to myself that if anyone dishonored me in the presence of my own children, I'd kill him. I believe that every father is a hero in the eyes of his kids and I've sworn that I would never dishonor a man in front of his children. So, what did I do on this occasion? Instead of firing the man, I spent at least 15 minutes telling the kid how important his father is to my organization."

Said a production assistant of Thomas: "Sure, Danny is tight about a buck, but not with us. We get a bonus every year. He puts on this tycoon act, and he screams his head off and sulks sometimes, but the real Thomas is always there just beneath the veneer. We call him 'The Toothless Tiger.'"

Everyone in showbiz knows that the big headliners of today will not be around forever. Thomas is one headliner concerned as to where television's new array of stars are springing from. Like others in the business, he's aware that new talent can't possibly spring from vaude

(Please turn to page 62)



Returning for seventh season

Danny Thomas with Marjorie Lord as his wife, Rusty Hamer and Angela Cartwright as their children in *The Danny Thomas Show* on CBS-TV sponsored by General Foods

Thomas is ready to play a benefit. Perhaps his most outstanding contribution along these lines was the dominant role he played in the construction of the \$5 million St. Jude Research Hospital in Memphis. This hospital owes its existence primarily to Thomas' mammoth fund-raising endeavors. It is the result of years of benefit shows staged by the comedian. It all began in 1937 when, at a sagging point in his career, the

Hospital, because of Thomas' heroic-sized efforts, became a glitteringly golden reality.

Thomas enjoys the reputation of never having fired anyone from his numerous enterprises. Virtually the same people who started with him some 10 years ago are still in his employ. Despite the fact that he's the bossman carefully scanning the profit and loss (what loss?) sheet, the entire outfit, from technical

By **GEORGE E. BLECHTA**
vice president, A. C. Nielsen Company

In an article called "The Subject Is Television" carried recently by "TV Guide," I came across this peculiar dialogue.

TV PRODUCER: . . . it is in the public interest to get valid and reliable tv ratings.

MODERATOR: You feel the ones we now have are not valid?

TV PRODUCER: Absolutely not.

I think anyone in the research profession would envy this man his certainty. For there is no certainty in tv research. Ratings can't be checked against a full count of the audience to prove whether they're right or wrong because there is no practical way of getting a full count.

Agreement means accuracy

But if researchers can't compare ratings to the truth because the true figure is unknown, they can at least compare different rating measurements with each other and see how well they agree. Close agreement supports their accuracy, disagreement denies it. This is the same kind of assumption that you make when you check your wrist-watch against a friend's watch to judge if you have the correct time. If the two watches disagree substantially, then at least one and perhaps both are wrong. But if both watches show the same time, you assume they are accurate, and with good reason. The odds against this being chance agreement are astronomical.

Markets studied twice yearly

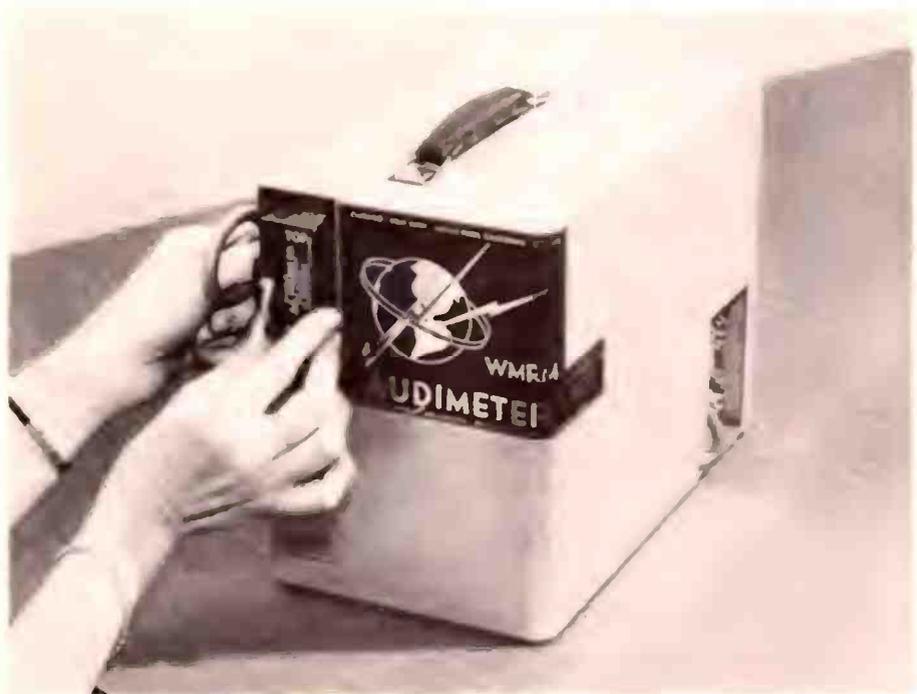
Recently the Nielsen Company had the opportunity to make this kind of check using two different sets of tv ratings data. Twice each year the Nielsen Station Index, Nielsen's local market tv service, simultaneously measures every tv market in the country. By totalling the returns from all 220 markets, national tv ratings can be produced.

These NSI "National" ratings are based upon a sample of 44,000 tv homes and use the Audilog (diary) and Audilog-Recorder (meter-verified diary) techniques.

The other set of ratings data used in the comparison were those reported by the Nielsen national tv

Ratings substantiated by differing techniques

NIL ratings of 1,000 homes show close relationship to Nielsen Station Index covering 44,000 tv homes



They confirm each other

Two different means of measuring tv audiences employ the Audilog (diary) and Audilog-Recorder (meter-verified diary) at top and the Audimeter (below) Nielsen's mechanical program monitoring device, which is attached to the set

Service, The Nielsen TV Index. NTI ratings are obtained from approximately 1,000 homes in which Audimeters (Nielsen's mechanical set monitoring device) are installed. Both the NSI and the NTI data cover the same report period, and the same program, *but use different samples and different techniques.*

between the ratings. All results show agreement well within the range expected for data taken from two different samples. The average difference for all 90 programs is about one-half rating point or about three percent. Moreover this same comparison study has been done each year for the past three years

lished in advance of NSI reports for comparable periods and the 220 NSI reports are not processed or issued simultaneously.

The close agreement between NTI and NSI for evening program ratings is less remarkable than the daytime comparisons, for daytime tv audiences are more difficult to measure.

In Table II, comparisons by average rating, by program type and by rating level, show NTI and NSI in close agreement. The average difference is about two-tenths of a rating point.

Small vs. Large Sample

One other aspect of these comparisons worth mentioning is the relative size of the samples. We are comparing data obtained from 1,000 homes with data obtained from 44,000. Mathematicians tell us that a 1,000 home sample is more than sufficient to estimate national tv viewing and it's reassuring to have mathematics translated into actual experience. The much larger sample produces very similar results.

Not too many years ago the large bean-filled apothecary jar and invitation to, "Guess number of beans in this jar and win a prize!" was a familiar sight in drug store windows. When the time arrived for the judging, the jar was opened and the beans carefully counted in public view.

Ratings services aren't that fortunate, but if we can't prove we're right by counting, we can try to do it by comparing. And I think the comparisons presented here build a pretty good case for the validity of Nielsen ratings.

Can you prove a rating is valid?

The following comparisons of Nielsen tv Index and Nielsen Station Index data—comparisons that anyone can make—show nearly identical results.

This agreement of ratings from two different Nielsen Services, using different samples and different techniques demonstrates their validity. The odds against this being chance agreement are astronomical. For the skeptics—and this should include anyone in the research field—there is no possibility of the data being adjusted into agreement (see text).

Nielsen tv index and Nielsen Station index "top 10" (Feb. 25-April 7, 1963)

RANK	NTI		NTI RATING	NSI RATING
	NTI	NSI		
1	1	<i>Beverly Hillbillies</i>	36.8	36.4
2	4	<i>Candid Camera</i>	32.3	32.2
3	3	<i>Andy Griffith Show</i>	31.2	32.3
4	5	<i>Bonanza</i>	31.5	30.3
5	2	<i>Red Skelton Show</i> ^o	30.3	32.8
6	6	<i>Lucy Show</i> ^o	29.2	28.9
7	6	<i>Dick Van Dyke Show</i>	28.3	28.9
8	9	<i>Danny Thomas Show</i> ^o	28.2	28.2
9	8	<i>Ben Casey</i>	27.6	28.6
10	10	<i>Lassie</i>	27.2	28.0

^oNSI Ratings include pre-emption audiences.

Since NSI reports ¼ hour total audiences, and NTI reports average minute audiences, all NSI ratings were reduced by 3% for these comparisons.

Table I shows how closely NTI confirms the NSI tv measurement. The agreement holds not only for broad program averages but also for ratings by program duration, starting time and rating size. These are just a few of the several dozen comparisons which have been made

and has yielded the same results. In fall 1962, NSI reported an average rating of 18.2, NTI reported a 17.7 for 92 evening programs, again a difference of one-half of a rating point. In fall of 1961 NTI and NSI both reported an average rating of 18.3 for 100 evening programs.

For skeptics—and this should include everyone with research responsibilities—there is no possibility of these data being forced into agreement. NTI reports are pub-

No Comment

When asked for comment on the above article, Rep. Oren Harris declined "because of the pressure of other work." The Arkansas Congressman who headed the rating investigation earlier this year added: "I would not wish to make any commentary on the two surveys discussed by Mr. Blechta unless my staff had had an opportunity to check out the underlying field data. Unfortunately, such a check is not possible at this time."

TABLE I: COMPARING DIFFERENT EVENING RATINGS

		No. of Shows	AVERAGE RATING		Difference
			NIELSEN TV INDEX	NIELSEN STATION INDEX	
A. All Nighttime Programs		90	18.3	18.8	+ 0.5
B. Duration:	15 Minutes	3	9.9	9.2	- 0.7
	30 Minutes	42	18.4	18.8	+ 0.4
	45 or 60 Minutes	40	19.1	19.9	+ 0.8
	90, 105 or 120 Minutes	5	15.9	16.3	+ 0.4
C. Starting Time	7:00 or 7:30	21	18.3	18.5	+ 0.2
	8:00 or 8:30	23	19.6	20.0	+ 0.4
	9:00 or 9:30	25	20.4	21.0	+ 0.6
	10:00, 10:30, 11:00 or 11:15	21	14.4	15.3	+ 0.9
D. NTI Rating Size:	Under 5.0	2	3.8	3.7	- 0.1
	5.0 through 9.9	10	7.8	8.6	+ 0.8
	10.0 through 14.9	11	12.7	12.9	+ 0.2
	15.0 through 19.9	34	17.4	18.0	+ 0.6
	20.0 through 24.9	19	22.4	23.0	+ 0.6
	25.0 through 29.9	9	27.0	27.5	+ 0.5
	30.0 and Over	5	32.2	32.8	+ 0.6

TABLE II: COMPARING DIFFERENT DAYTIME RATINGS

		No. of Shows	AVERAGE RATING		Difference
			NIELSEN TV INDEX	NIELSEN STATION INDEX	
A. All Daytime Programs		68	7.5	7.3	- 0.2
B. Program Types:	Quiz, Audience Participation	16	7.6	7.4	- 0.2
	Informative	6	8.0	8.4	+ 0.4
	Serial, Drama	11	8.4	8.2	- 0.2
	Children's	16	7.5	7.1	- 0.4
	Situation Comedy	6	7.0	6.4	- 0.6
	Variety, Music	4	6.0	6.1	+ 0.1
	Sports	7	6.1	6.1	0.0
	Western	2	9.8	9.6	- 0.2
C. NTI Rating Size:	Multi-Weekly—Under 5.0	13	4.0	3.9	- 0.1
	5.0-9.9	17	7.3	7.2	- 0.1
	10.0 and Over	9	12.0	11.7	- 0.3
	Once-A-Week—Under 5.0	3	3.6	3.5	- 0.1
	5.0-9.9	20	7.4	7.0	- 0.4
	10.0-14.9	6	11.1	11.4	+ 0.3

(All data based on six weeks ending 7 April 1963)



How TvAR takes soft-sell seminar on U. S. road tour

Basic presentation, plus special creative workshop, was San Francisco-area success

Summit conference

Before San Francisco's Mark Hopkins Hotel, high on Nob Hill, Lamont "Tommy" Thompson (acting general manager of Group W's KPIX) and Robert M. McGredy (managing director, TvAR, right) discuss rep firm's "Twenty's Plenty" brochure

Welcome aboard

TvAR's McGredy officially greets William Calhoun, tv-radio v.p. of McCann-Erickson's San Francisco office, and blonde Maxine Perkins, of local Lennen & Newell office. Looking on is tv consultant Harry W. McMahan, who was due to conduct after-luncheon creative workshop. Some 200 guests attended



Photos Hank Fagliano

As media presentations go, it was quite a turnout. On hand for cocktails, lunch and a full afternoon session at San Francisco's Mark Hopkins Hotel were management level and key media executives from the Bay Area offices of such agencies as Y&B; BBDO; N.W. Ayer, Compton; McCann - Erickson; DDB, D-F-S, Long Advertising; Guild, Baseom & Bonfigli, Cunningham & Walsh, and JWT.

A solid sprinkling of client names was also in evidence, with Del Monte, Sears, Montgomery-Ward, Macy's, Langendorf, Kaiser, and Lucky Lager among national or key

firm's "Twenty's Plenty" presentation (See *SPONSOR* for 11 March, p. 52) and to spark agency-client creativity through a seminar conducted by veteran tv consultant Harry Wayne McMahan, the TvAR touring event will have played to over 1,000 admen (and women) in eight major markets when it winds up its spring-summer run.

Not a few of the visitors were surprised to find that the session was low-pressure to the point of no pressure at all. There was no hard-sell pitch for KPIX (whose CBS TV-basis schedule and local shows are interlaced with one of the

TvAR-represented stations?

"These presentations of ours may sound very high and noble—and certainly they are in many ways—but we feel that the more people who use tv properly, the more we will benefit in the long run" explains TvAR marketing & research v.p. Robert M. Hoffman.

Adds the rep firm's managing director, Robert M. McGredy, who hosts the road sessions: "You don't win the sales war just by knocking the other guy's presentation. We have found that our TvAR presentations help expand the over-all usage of spot tv. Since our stations



The show begins

Facing luncheon audience at Mark Hopkins, McGredy extends welcome from TvAR and Group W's local outlet KPIX



A tough audience

San Francisco admen (and ladies) are sharp, sophisticated, reserved, as typified by JWT copywriter B. J. Pote above



Cup-&-a-half in 20's

Robert M. Hoffman, research and marketing v.p. of TvAR, uses famed Maxwell House spot to punch a luncheon point

regional-local ad accounts represented.

What nearly 200 admen and creative personnel had come to see on 25 July was one of the sharpest road shows on the tv media circuit—the combination presentation-workshop staged by Television Advertising Representatives (TvAR) and San Francisco tv outlet KPIX.

Designed to showcase the rep

bluest-chip spot schedules in the country; (see separate story) or for TvAR (one of tv's best-grossing reps) or even for consultant McMahan, whose international client list reads like an excerpt from "Who's Who."

Is TvAR out of its mind? Do such prestige, red-carpet tactics mean anything in the long run to advertisers, agency-men and the

have a good story to tell, they wind up with a good share of this expanded business.

"As for the creative workshops, we are simply applying the same philosophy Group W has held toward its public-affairs programming conferences in recent years. If we help to make commercials better and more effective, we are helping the industry, and what helps



the industry helps us."

Are screenings of brightly creative U.S. and foreign film commercials wasted on agency and client personnel far from the concrete-and-glass canyons of New York's Madison Avenue?

Not by a long shot, in the opinion of consultant Harry W. McMahan. While a team of waiters at the Mark Hopkins adjusted the Peacock Court's lights and draperies for the seminar (dim enough to screen commercials properly, bright enough for admen to take notes), McMahan put it this way:

"The tv industry gets more creative commercials from San Francisco than from any other city where comparable advertising billings originate. A number of major tv accounts, like Carnation, have moved to the West Coast, and San Francisco admen are sharp and sophisticated. In fact, the 'Go, Go, Goodyear' commercials were hatched in San Francisco, if you want a sample of how creative local agency men can be. Madison Avenue has no corner on brains.

"It's been my experience that the sharpest ad people are usually the ones most willing to take on new ideas."

A growing number of tv admen are familiar with the contents of TvAR's "Twenty's Plenty" presentation, through the luncheon sessions and through trade stories. However, here are some highlights from the San Francisco session:

- "In September 1961, station-break time expanded from 30 to 40 seconds, and the availability of prime 20's nearly doubled. This, in turn, was accompanied by a sizable increase in the number of night-time 20's used by advertisers during the fall of 1961. In the eight TvAR

Consultant McMahan in action

During luncheon, Harry McMahan ponders a poser, above (l.), from Kaiser Aluminum adman Jack Anderson. At right, McMahan discusses creative technique while later screening reels of top U.S. and foreign video and theatrical commercials for tv workshop guests



Admen watch, listen, judge, learn

Above, Dick McLenahan (center) and Kathie DeHaven of Guild, Baseom & Bonfigli agency listen closely during workshop session. So do admen below, Stuart Williams and H. C. Cayford of creative department of Beaumont-Hohman & Durstine ad agency



markets, there has been a 39% increase in the purchase of prime nighttime 20's since the fall of 1960."

• "Viewers prefer a short to a long commercial. As far as 'liking' goes, 20-second commercials tested by Schwerin were 84% more popular than minutes. Liking isn't enough. The advertiser's prime concern is with effectiveness. On the basis of the Schwerin Effectiveness Index, the index of 83 for the 20 compares favorably with the minute (index of 100)."

• "Over the course of a week, three average-rated prime 20's will reach 41% of the tv families in this area. In a four-week period, these commercials will be seen by two-thirds of the families an average of 3.6 times each. With five spots per week, the prime-time advertiser delivers his message in more than half the homes each week."

Consultant McMahan's afternoon session, which has varied only slightly between TvAR-market stagings, put its heaviest stress for the San Francisco admen and creative personnel on simplicity, creativity, and non-imitativeness.

Illustrating his points with commercials which varied from U.S. spots for Nabisco to a French theatrical commercial for Dubonnet, McMahan said:

"When you're working on national, regional or local accounts, make sure you have identified the advertiser's name well enough. This is not a question of 'schlock' hard sell. We've gotten much too fancy. We're hiding the name. You should always watch out for distortion and confusion with your competitors."

As a clincher for his argument that creativity does not have to suffer at the hands of sales effectiveness, McMahan screened a minute-length film commercial for Italy's San Pellegrino, a soft-drink firm whose product line resembles a combination of those of Coca-Cola and Schweppes.

Within 60 seconds of animation, the advertiser's name was mentioned no less than 34 times for the good reason that the brand name was the *only* copy used in the spot. The audience loved it. ■



KPIX: why 'avails' are scarce

The Madison Avenue agency executive with the "SFO" airline tag still tied to the handle of his attache case practically growled at the receptionist as he stalked into the low, modern building which houses San Francisco's KPIX. He was quickly shown into the office of Lamont "Tommy" Thompson, the station's acting general manager.

The adman got right to the point. "What's all this nonsense about only marginal-time availabilities on your station," he demanded. "I don't believe it."

A few minutes later, from the KPIX schedule board the adman

learned first-hand a fact of time-buying life he had found difficult to believe back in New York: availabilities, particularly in saturation quantity, are as hard to come by on the Group W, basic-CBS TV affiliate as a seat on the Powell Street cable car in San Francisco during the noon-hour rush (see above).

This scene has been played more than once at KPIX. Says Thompson: "Nobody really believes we haven't had an unsold spot in our Saturday-night *Big Movie* show in 12 months, or that we have a waiting list of sponsors. The 'flight' advertiser who wants a heavy, short-term buy is
(Please turn to page 62)



Local KPIX shows pull large shares

Wanda Ramey and John Weston, stars of KPIX's "Noon News," pull more than half of San Francisco's available tv homes with strong, locally produced news-in-depth program. Show sells so well for spot tv sponsors that it now has a long waiting list

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

TIMEBUYER'S CORNER

Media people:
what they are doing
and saying

From Philadelphia comes word that Wermen & Sehor has made some major changes in its media department. The agency has named a new department director and instituted a new system whereby print and air media responsibilities are consolidated. The new media director is Theresa Falgiatore, who has been with W&S for two years. She succeeds Helen Carroll, who retired 1 June. Theresa Falgiatore was previously associated with Arndt, Preston, Chapin, Lamb & Keen; and with Erwin Wasey, Ruthrauff & Ryan, both Philadelphia. Now assisting the new media director is a planning staff of three senior buyers: Peter Holland, Graec Mathias, and Shirley Weiner. Most recent addition on



Wisconsin Valley Tv huddles with JWT media folk

WMTV (Madison) and WSAU-TV (Wausau) execs visit N.Y.C. agencies to present combo market buy. Here, explaining advantages of two-market purchases to (l-r) J. Walter Thompson's Dick Macaluso, Jeanne Tregre, Harold Veltman & research analyst Lucian Chimene, are (standing l-r) WMTV gen. mgr. Tom Bolger and WSAU-TV nat'l sls. mgr. Jim Frey. Far right, Mecker research dir. Marty Mill-

this staff is Shirley Weiner, who went to W&S from Lemmen & Newell's New York office (TIMEBUYER'S CORNER 3 June) where she was media coordinator on the P. Lorillard account. She had previously been with the Richard K. Manoff agency in New York.

New York buyer makes a move: Gene Hobicorn joined Ogilvy, Benson & Mather 6 August as a media buyer. His account assignments have not yet been announced. Gene goes to OBM from J. Walter Thompson where he spent a year as a timebuyer on the Liggett & Myers account. For the two-and-a-half years before that he was with BBDO, where he joined as a media analyst and advanced to assistant media buyer.

Chicago move: Marge Flotron has joined the John W. Shaw agency as timebuyer. She was with North Advertising's Chicago office.

New grad goes to Southern agency: Lawrence Raines, Jr. has joined Cargill, Wilson & Aeree (Richmond) as a media buyer and researcher. He's a recent graduate of the University of Virginia.

Buyer returns to F&S&R: William Caro has rejoined Fuller & Smith & Ross as a media buyer in the agency's Los Angeles office, reporting

TIMEBUYER'S CORNER

to media director Joseph Fanelli. Caro had worked in media and other departments as a trainee at F&S&R's San Francisco office until one-and-a-half years ago when he joined the Dancer-Fitzgerald-Sample Bay City branch. He is completing a term as president of the San Francisco Junior Advertising Club.

New York promotion: David R. Williams upped to associate media director at Ketchum, MacLeod & Grove.

What ships are docking in New York? How's the visibility in Gotham? Check the Foote, Cone & Belding media department. The CORNER hears that FC&B media people are fascinated by the view from the 36th floor of the Pan Am Building, their new home at 200 Park Avenue.

Cross-country moves: Walter Adler, now with Dancer-Fitzgerald-Sample's New York office, will become media director of the agency's San Francisco office effective 1 September. He replaces Sever Toretta, who will return to D-F-S New York.

Promotion in Chicago: Robert Zschunke, an associate media director at Campbell-Mithun, has been upped to media director. The post has been unfilled for several months.

New York change: James Clinton is now director of media (a newly created post) at the Charles W. Hoyt agency. He was with BBDO.

Phil Branch: divided they stand

A good example of his own statement that "Grey offers potential growth for bright people," Phil Branch is associate media director in the unique media department set-up at Grey (New York). Beginning as a timebuyer, Phil is now in charge of all media planning for all accounts, and is in his ninth year with the agency. Before joining Grey, he spent three

years as a timebuyer with Ruthrauff and Ryan, after a tenure as chief timebuyer with the Al Paul Lefton agency. Phil explains how the Grey media department works: "There are two distinct functions of the media department—planning and buying—and each calls for certain skills and experience. At Grey, we divide these duties so that full time can be spent on both, resulting in a thorough job done. Planners write strategy, develop plans and alternatives with marketing objectives in mind, and are the liaison with the account man and researchers. Buyers implement campaigns, confer with reps, handle network negotiations. Many buyers become planners, all planners are ex-buyers." Phil gained his back-

ground in marketing and advertising at Pace College, earned his degree at Seton Hall Univ. (South Orange, N. J.) night school majoring in English. Phil's wife, Ruth Friedlander Branch, was media director and a.e. at Lefton. They and daughters Elizabeth Ann and Jennifer live in Little Silver, N. J.



THE MAN WHO KNOWS KONO RADIO



"IS THERE A DOCTOR IN THE HOUSE?"

In the house of KONO Radio you will always find Dr. Pepper.

Mr. Harold Burke, General Manager, San Antonio Dr. Pepper Bottling Company, makes sure that the "different" soft drink is advertised on KONO. He likes the coverage, the penetration, and full range of audience makeup.

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COMMERCIAL CRITIQUE

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

THE MEMORY MUST LINGER ON

By TONY WAINWRIGHT

Commercials have a big job. They must entice, hold, involve and most important, sell. Each spot must be conceived to stand alone. It isn't always possible to provide complete saturation. So, how can a commercial implant a deep enough impression for the viewer to recall its message at the point-of-purchase?

Today, it isn't enough to make a



Lends itself to total commercial design
Winston spells out copy line with animated dancing letters and cartoon figures

pretty commercial. The viewer is simply too sophisticated, too disinterested to be motivated by nice pictures. Commercials must work hard, with strong words and visual situations and titles to instill their messages. An award-winning commercial will never substitute for an emptying store shelf.

First, an obvious point—the product has to be seen. Not in a long shot or an involved glamour setting, but close-up so the viewer can remember its shape and name. Sure, it's intriguing to lead up to the product, but what happens if the folks at home turn away from their set in those last ten seconds? A commercial can't take that chance. There's too much money riding on each spot. If possible, the product should be shown in use, clearly visible for much of the allotted broadcast time.

Next, the copy line should be repeated. One time isn't enough. A title above the product shot will re-enforce the key selling message.

People see, people hear, people remember.

Occasionally, a copy line lends itself to a total commercial design. "Winston Tastes Good..." has been handled effectively in animation with dancing letters; Kellogg's "Best To You Each Morning" has tagged many of their product commercials using a jingle with moving titles; Illinois Bell's Long Distance series "Make Someone Happy" is keyed to recall with repetition of words and music and titles.

In a way, the use of music and titles can be compared to a television "singalong." Familiarity breeds confidence and the more often the viewer sees (and hears) a copy line, the more likely he is to remember it. But this is a fine line. Any good idea can be over-done. The message must be presented without grating or irritating factors. Always, it is a matter of proper taste.

Another important point: the viewer must be able to identify with the action in a commercial. Unfortunately, some situations are so theatrical that involvement is impossible. Realism! The word is used and abused. A vignette must be believable, both in story line and types of characters. Language, too, must be likely. So, great care should be taken if a short drama is attempted. Otherwise, the viewer will never get to the copy line. He'll be off for the refrigerator every time to see it coming. A hokey situation is just that. It will do more harm than good. But something honest becomes compelling and provides a receptive framework for selling.

Comedy is another sensitive area. A commercial can be too cute, too funny, too far-out. Sure, a lot of people may like it, but does the humor overshadow the message? Some of the so-called uninteresting commercials actually do a job. They work hard to do one thing: implant a selling idea. This isn't to advocate flashing titles, stand up announcers or sixty-second product shots. Not

at all. But it's important not to lose sight of a commercial's primary objective. To amuse is fine, but to sell is essential.

What may delight the creative man may not move the product. If humor is used, it must be easily understood. In-jokes are out. There is such a thing as being too funny. Still, properly utilized comedy has its place. It's a wonderful hook, a device to capture attention. Comedy can give the viewer a good feeling about the product. Example: Chung King foods. Here's a case where their dollars worked hard to achieve memorability. Almost any product, except medicines and drugs, can benefit from the proper use of humor. People like to laugh. And often, something funny can take the curse off a terribly dry subject. But the dangers are there. It takes a heap of thinking to turn out a commercial like the Chinese Jell-o Baby or the scratching dog for Sargeant's Flea Powder.

One final thing to keep in mind: there's a time lapse between viewing and buying. A viewer doesn't do handsprings and rush right out to buy the product. He waits. Maybe hours or days, or even weeks. That is if he's spurred on by a message. Then, later when he's in the store, something has to ring the bell. It may be the copy line or an exciting visual or a personal endorsement or the sheer fun of the commercial or some combination of these factors. But whatever—he remembers.

At that moment of decision, a job has been well done. Because after all, the memory has lingered on. ▀

TONY WAINWRIGHT

Tony Wainwright, copywriter at N. W. Ayer & Son in Chicago, has also worked in the creative departments of Lee Burnett and McCann-Erickson. One of his commercials for Illinois Bell Telephone won a Hermes Award in this year's Chicago Federated Advertising Club competition.

THE MOST IMPORTANT 1/4" IN TIME- BUYING TODAY



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

★★ NASA is working on a Syncom communications satellite that will be equipped for international color tv transmission.

This is the only pleasing item in a rising clamor of dissension over the one-world communications system the U.S. hopes to bring about.

The international color tv prospects were mentioned in the course of an angry dressing down of the Communications Satellite Corporation by Rep. Wm. Fitts Ryan (D., N.Y.), chairman of a House Science and Astronautics Subcommittee on Communications Satellites.

During recent House debate on appropriations for NASA, Ryan quoted FCC's recent blast against Comsat's temporary board of directors for failure to get public sale of stock underway. FCC wants early vote by stock-owners to set up the 15-man permanent board called for in the law that established the hybrid private-public-government corporate mix.

★★ Ryan said failure to start stock sale was sure proof Comsat, Inc., intends to keep milking the government for research money.

He urged that the corporation be forced to reimburse the government for research money to be put out by NASA.

One odd factor: Ryan himself notes that the \$125,000 a year Comsat board chairman Leo D. Welch told Congress in April that no stock would be offered until the second half of 1964.

Welch said then, and will probably repeat in his answer to the FCC due in September—that Comsat's financial structure will hinge on final choice of satellite type; the size of the system's network; the kind of foreign participation; ownership of ground stations, and other matters.

Britain and Europe are being sounded out on interest in a one-world system. Either or both may prefer independent setups.

★★ For every "yes" there is a "no" in technical, financial and political aspects of international telecommunication by satellite.

Surprisingly, Prof. Samuel Estep, of Michigan U. Law School, defends Comsat position. Don't call it a giveaway if private enterprise can utilize government research to the best advantage, he says.

Reverse stand by RCA's General Sarnoff reportedly would have one private corporation buy over all channels of international communication here, by cable, satellite et al, and operate the whole under government supervision.

Technically, NASA might like to say "yes" to Syncom type, most recent and most spectacularly far out (23,000 miles). Syncom-2 had no tv but NASA would remedy that. Syncom backers say it needs no ground stations and would be cheaper. But: launching problems are prohibitive.

★★ Vaulting earthy hurdles are dreamers like Harvard linguist I. A. Richards, addressing a Writer and Artist conclave here.

He warns creative producers, writers, broadcasters, to be ready for a new era when peoples of the world will "talk" to each other in pictures.

Culture boom bodes well for small biz

Individual taste and individual buying habits are part of a new cultural explosion which will have revolutionary effects on marketing, according to a study by E. B. Weiss, vice president and director of spe-



cial merchandising services at Doyle Dane Bernbach.

Entitled "The Rising Tide of Individual Taste," the study projects that the era of "keeping up with the Joneses" will be supplanted by "keeping away from the Joneses." It uses the following line of reasoning:

For several decades families have displayed increasing good taste in selection of merchandise. Good taste has become a logical by-product of our increasing sophistication. This sophistication takes families to the next logical step—the stage of independent taste, which inevitably leads to independent buying.

The rise in individual taste is attributed to higher education, higher discretionary purchasing power, more leisure time.

Weiss believes the cultural trend is in its infant stages now but will grow into lusty maturity with extraordinary rapidity. Evidence of the rise of individualism is provided through examples in fields of cars, department stores, paintings, fashion, books, music, and food.

The impending change in our society will usher in a marketing

era of "think small," says the report, as differentiated from the half-century policy of "think national." Not only regional distribution but a diversification of products should be considered.

Weiss uses the auto industry to illustrate the need and desire for greater selection. For the past 50 years the marketing world has been reared on a diet of national distribution, nationally-sold identical merchandise, he states. The Model T Ford epitomized the period. But consider Chevrolet in 1962. Chevrolet was far away—the leading seller. It had something like 40 or 50 models. In 1963 Ford followed suit. Wider choice is an integral part of individual taste, he concludes. This could mean a renaissance of small business turning out products not geared to those with *average* taste but geared to those with *independent* taste.

Individual taste is also characterized by small store and department

store decor. A quote from *Chain Store Age* sums up the study's findings. "Chains involved in food service have been quick to meet the demand for quality . . . striking decor, expanded menus and additional services have been added."

Department store dining areas are "sumptuous in the extreme." This development is of major importance because it reflects accurately the spread of better taste among larger segments of the public, the study contends.

A major point stressed in the report is that there has been an awareness of the increasing cultural sophistication for several years, but there has not been an equal awareness of the end result; namely that implicit in the social change is an ultimate expanding demand for merchandising services that will offer the American family varying ways in which to express its individual taste preferences.

If marketing changes keep pace with the sociological changes the following will happen, according to

Compton realigns top echelon

Barton A. Cummings, president of Compton Advertising since 1955 and overseer of an almost three-fold increase in billings during that period, moves up to chairman of the board and chief executive officer of the agency. Wilson A. Shelton replaces Cummings as president and Allen F. Flouton, an executive vice president, becomes vice chairman of the board.

Included in the major reorganization is the election of John A. Hise, Jr. and Willard J. Heggen to executive v.p.'s and H. Reginald Bankart to chairman of the marketing plans board. According to Cummings, Compton will move other "talented younger people into more key management positions" within the next few weeks.



Cummings



Shelton



L&M's new long Lark

In L.A. to view L&M's new Lark cigarette are (l-r) Al Cagney, L&M division sales manager, Pasadena; W. H. Bower, president of Bower Giebel Wholesale Co.; Inger Stevens, feminine star of CBS TV program "The Farmer's Daughter"; and E. J. Laechlin, manager of the wholesale company

the findings of the Weiss study.

- Merchandise lines will become still longer — more designs, more colors, more price lines.
- The life cycle for numbers in the line will shrink—changes in the line will be made more rapidly.
- More staples will lose most of their traditional staple aspects—even some food staples. (Gourmet and exotic foods are part of the trend toward individual expression.)
- Custom-made lines will proliferate. This is already in evidence, the study adds.
- We will come into a fractionated marketing era.
- Dame fashions will be still further tamed.

"Man will stop thinking of his customers exclusively as part of some massively homogeneous market," the study concludes. "He will start thinking of them, at least in some measure, as numerous small islands of distinctiveness which require their own unique strategies in product policy, promotion, pricing, and selling techniques."

Economist: dynamic growth in world markets coming

A rapid world-wide expansion of living standards will bring about a dynamic growth in world markets in the next decade, according to Arno H. Johnson, v.p. and senior economist of J. Walter Thompson. Johnson spoke to members of the International Marketing Institute recently at the Harvard Graduate School of Business Administration in Cambridge, Mass.

Using charts and graphs based on extensive study, the ad agency exec commented that, "there has been remarkable growth in industrial production in many free nations of the world in the eight year period, 1953 through 1961. These examples range from a doubling of total industrial production in Italy and West Germany to a 20% increase in the U.S.A.

Regarding the United States, Johnson pointed out that the population increase up to 226 million by 1973 from the 1962 level of about 186 million, can contribute a little over one-third of the needed expansion in total consumption ex-

penditures. The remaining two thirds, he said, must come through improvement in per capita living standards and habits. Johnson said that to sell the volume of goods and services necessary to support an expected \$870 billion level production in 1971 could well require about \$28 billion of total advertising, or about double the present figure.

Merchants Association Plans retail workshop

To answer what it feels is an acute need for increased knowledge of the techniques and opportunities for improved profitable cooperation with the retail industry, the National Retail Merchants Assn. will run the first annual Retail Orientation Workshop for Non-Retailers. Invited to the 11-13 November seminar will be manufacturer, media, and advertising agency marketing executives selling all retail outlets except food.

NRMA president Harold H. Bennett outlined the specific goals of the workshop as follows: to provide resources, suppliers, and media people with a new insight into the world of retailing; to show how to tie in more effectively with store advertising and sales promotion; to develop better methods of communication between manufacturers, their agencies, and retailing; to convey a sense of the new directions and exciting prospects in the vast field of retail distribution; and to show how effective programs can be developed in the face of increased cost and competitive pressures.

Run in cooperation with Ralf Shockey & Associates, retail marketing specialists, the workshop will be held at the New York Hilton Hotel.

Delimits "delicate" ads

The National Assn. of Broadcasters has adopted a policy for tv advertising of products used in treatment of arthritis and rheumatism. Developed by the Code Authority in cooperation with broadcasters

Radio best to sow sales among farmers

IN SOME circles radio has a difficult time getting included in ad budgets that now-a-days seem reserved for its newest of kin—tv. However, there is one circle that revolves around radio, and it is growing larger every year—advertisers who want to reach farmers. Across the country, in all different crop belts, radio stations are fulfilling a necessary informational service for the farmer, and providing the most accurate and effective vehicle for manufacturers of farm equipment, seed, fertilizer, etc. to advertise their goods to the farm market. The radio is the farmer's constant counselor. He depends on it for weather, community news, current market prices, and companionship when he is out in the fields. The radio is not a luxury to the farmer, it is a required part of his daily routine, a business partner in the operation of his farm. In Washington, N.C., where a great deal of the country's tobacco is grown, along with much of its soy bean, local radio station WITN plans its calendar according to the farmer's season. Pamlico Chemical, distributor of fertilizer and farm equipment, places 95% of its advertising budget on WITN, and the remaining 5% in newspapers. Howard Cowell, advertising-promo director of the firm, figures that at least 99% of its customers are farmers, and therefore wants a medium that will reach this market. Convinced that radio is the answer to his advertising needs, Cowell concentrates on the commercial content and frequency of exposure. Knowing farmers listen to the radio so regularly, Pamlico makes a practice of always changing announcers and approach

to catch the listeners' attention. Because of its brand name fertilizer, Bonanza, Pamlico has adapted the theme song from the tv show of that name into all spots and feels this has added to its identity with the farmers. Says Cowell, "Radio is the best means of educating the farmer to our product. When the farmer comes into town, we want him to have already decided to ask for a Pamlico brand and WITN is doing the job." Talley Brothers, a farm supply store and soft water business, carries spot saturations on WITN, because co-owner Tom Talley feels farmers listen to radio all day, either in their cars or trucks. Talley's ad schedule is geared to the farm economy, with heavy concentration in January, February, and March, slackening off in April, and building up to harvest time in October, their peak month. In the past 15 years Talley feels radio has been far more successful in reaching the farmer than newspapers, pointing to a 10% sales gain which corresponded exactly with his recent increase in radio advertising. Farm suppliers are not the only advertisers who realize the effectiveness of radio in reaching the farm market. For instance, Wachovia Bank, largest in North Carolina, advertises farm loans and special banking services via WITN, as does the Bank of Washington and several others. Automobile and truck dealers also approach the farm market through radio. The best summation of radio's success with the farm market was made by Crawford Little, manager of Anderson Milling, a Purina dealer, when he said: "Farmers just do more listening than reading."



At left, Beaufort, N.C., tobacco farmer Jennis Crisp listens to sales pitch from Bill Talley, invited to call after Crisp heard his WITN spots. At right, Crisp (with cap) shows off his healthy crop to (l-r) WITN manager Bill Moore, station sales manager Bob Frowein, and Talley, after having purchased fertilizer and various other supplies for land

and advertising agencies, and endorsed by the Arthritis and Rheumatism Foundation, the "guidelines" are expected to promote more responsible tv advertising in a delicate field. NAB Code Authority director Robert Swezey said the guidelines would be "helpful in achieving more effective self-regulation."

Heinz pickle promo tickles tv pink

H. J. Heinz (Maxon) has plotted a fall campaign for its ketchup that includes the heaviest nighttime television schedules in its history. One-minute spots have been scheduled during September and October on 11 ABC TV evening programs.

Theme of the campaign, featuring the Heinz ketchup bottle set in a background of pedigreed tomatoes, is "It's Red Magic Time." In addition to the tv drive, Heinz will use 30-sheet billboards in all major markets from 26 August through 25 September and plans also to use magazines.

APPOINTMENTS: Houston Fearless Corp. to Curtis Winters Co.,

Los Angeles . . . Murray-Allen Imports to Bauer-Tripp-Foley, Philadelphia, for its Regal Crown Sour Fruit Candies . . . Badger Northland, Inc. to E. H. Brown Advertising Agency, Chicago . . . The Reardon Company to Karl McKenzie & Associates . . . Arnold Palmer Putting Courses to Elkman Advertising . . . The Cinevision Corp. of America, subsidiary of Estey Electronics, to Kameny Associates . . . Bucks County Historical-Tourist Commission to Maxwell Associates . . . Elliott Business Machines to Reach, McClinton & Humphreys, Boston . . . American Bakeries to J. Walter Thompson for all divisions, effective 1 January.

"FLITE FACTS" FLY HIGH: Eastern Air Lines has expanded its Flite Facts radio campaign to a 24-hour schedule in eight of the ten cities where they are broadcast, and in one additional city, Charlotte (WBT), effective 1 September. The hourly broadcasts had been aired from 6 a.m. to midnight. Through the service, Eastern advises of delays and existing and anticipated weather so that air travelers may adjust their plans accordingly. The

expansion was partially dictated by the results of a recent survey of 400,000 air travellers. More than 10% of those surveyed filled out questionnaires and 78% of those replying said they listened to Flite Facts—22% regularly, 56% occasionally, and only 22% reported no need of the radio reports.

JOHNSON POLISHES PAVILION PLANS: Among more than 40 industrial exhibitors at the 1964-65 New York World's Fair, including some of the nation's business giants, Johnson's Wax will be the only manufacturer of household products constructing its own pavilion. "It's a World's Fair," said president Howard M. Packard, "and we have become a world-wide company. We consider the Fair as a means of establishing a closer relationship with customers and friends throughout the world." In June, 1964, Johnson will hold an international conference of all its companies. In New York, the confab will be closely integrated with Fair activity.

RESIGNATIONS: Ted Gotthelf Associates resigned the Milpath and Lora products of Wallace Laboratories, effective 31 October . . . Ceyer, Morey, Ballard and Badger Northland splitting because of rising product conflicts.

EXPANDING: Zenith Sales Corp. entered the antenna business with a full line of vhf and uhf tv, fm and stereo fm antennas, including hardware and accessories, for outdoor and indoor use. The Gold Seal line will be marketed by the company's parts and accessories division . . . PR Communications, with offices at 444 Madison Avenue, has been organized as the public relations division for Hazard Advertising, New York . . . Prestolite International Pty., Ltd., Sydney has been formed.

AROUND COMMERCIALS: Hsin Ch'en, formerly at Sutherland Associates, is now with Sarra, Inc. A native of China, Ch'en relates much of his Oriental philosophy and way of life to film editing. "I consider editing a film somewhat like preparing



"Grease Monkeys" become broadcast reporters

Every Esso service station attendant in the Ark-La-Tex area has been invited by KTAL-TV, Shreveport, to become one of its reporters, in conjunction with station's acquisition of "Esso Reporter" news. Each attendant received a card naming him an "Honorary Esso Reporter," eligible for a fee for each story phoned to KTAL which is subsequently broadcast by the station



Borden pours dollars into webs for new chocolate drink

Appealing to the picnic, camping, lunch box market, Borden has come up with a refrigerated, ready-to-drink version of its Instant Dutch Chocolate Flavored Mix, also made from imported Dutch chocolate. Successful tests have been run in three markets and now the item is headed for national distribution via a television introduction sparked by a campaign which will include time on three networks. Drink is packed in 9½-oz. cans and will retail two for 29 or 31 cents

a Chinese meal," he says. "You take many ingredients, put them together and see what comes out." . . . Intercontinental Broadcast Media has been commissioned to produce a series of singing commercials for CKNW, Vancouver, B. C., to be used in a new ad campaign for the British Columbia Telephone Co. . . . Robert H. Klaeger & Associates formed Commercial Films Distributors, a subsidiary specializing in print procurement and distribution. With offices at 35 W. 45th St. in New York, the new office is under helm of Robert B. Pell, vice president and general manager.

FINANCIAL REPORTS: Sterling Drug net profit for the six months ended 30 June was \$11,665,000 or 49 cents per common share, vs. \$11,171,000 or 47 cents a share for the corresponding period of 1962. Consolidated sales for the period were \$123,306,000, compared with \$117,512,000 in 1962 . . . United States Borax & Chemical reported net income after taxes for the nine months ended 30 June of \$5,084,939 or \$1.11 per share, vs. \$5,337,215 or \$1.17 for the comparable period in 1962. Sales for the nine month period were \$60,552,244 against \$54,502,075 a year ago.

MOVING: Frank B. Parrish to ad-

vertising manager of Gates Radio, subsidiary of Harris-Intertype Corp. J. Bruce Swigert to United States manager of the International division of Gardner Advertising.

Gloria K. Bosait to Lawrence C. Gumbinner as copy writer.

Robert E. Gips to tv producer in the Los Angeles office of Guild, Bascom & Bonfigli.

Bob Wade to Donalme & Coe of Los Angeles as vice president and account supervisor.

Arthur Winston left Hunt Foods & Industries after 20 years as executive vice president and director to form Winston-Maximus Organization with John Maximus of New York. The new firm will have offices at 9441 Wilshire Blvd. and 30 Rockefeller Plaza West, Beverly Hills and New York, specializing in diversification and acquisition problems in printing and publishing . . .

Norman Danoff resigned after four years as president of Galaxy Advertising of Los Angeles.

Jane Arden promoted to media director and Marion Wilmure to media buyer of Hal Stebbins, Inc.

Huntly P. Briggs to the Beverly Hills office of Rosenbloom Elias as vice president and western branch manager, succeeding Sydney M. Cohen who recently moved to Smock, Debnam & Waddell.

George C. Whipple, Jr. named general manager of the Benton & Bowles division, General Public Relations. He's been a vice president of the division and continues as director of public relations of B&B.

William F. O'Boyle to acting regional sales manager for the west coast and Frederick L. Kulme to new post of district sales manager for Metropolitan New York at Pilot Radio Corp.

Catherine di Montezemulo, fashion editor of the Ladies' Home Journal, to vice president and creative director of Johnstone, Inc., women's interest subsidiary of Interpublic.

Logan M. Sellers to art director of Clinton E. Frank.

Robert R. Owen to south central regional manager for Ampex Corp., headquartered in Dallas.

Richard E. Carls to assistant account executive on Colgate-Palmolive at Street & Finney.

Catherine Jackson to director of research and media at Friend-Reiss.

Lyn Gross, media director, transferred from San Francisco headquarters of Guild, Bascom & Bonfigli to the agency's Seattle office.

David H. Charney, art director at Robert A. Becker Agency, elected vice president.

Edward J. Martin to manager of Fuller & Smith & Ross, Ft. Worth.

Ron T. Smith, president and one of the founders of Smith & Dorian, to Martin R. Klitten Co. as vice president.

James R. Pendry to manager of office copier sales for Xerox.

Joseph J. Duome elected vice president of Albert Frank-Guenther Law.

Werner Michel to SSC&B as vice president and director of the radio-tv department.

Charles W. Reinhart to account executive with the New York office of Chirurg & Cairns.

Paul Blustain to the creative tv production unit, Tom Elliot to traffic manager, and Evan Stark to copywriter, all at Fuller & Smith & Ross.

James Alexander to media group supervisor with primary responsibilities on Eastern Air Lines at Fletcher Richards, Calkins & Holden.

Will NBC take the editorial plunge?

There is something new under the sun, broadcasters are learning, despite the fact that the industry has forgotten most of its growing pains and problems. A new era of electronic journalism is upon us and industry and government alike are attempting to delineate the brave new world of broadcast editorializing. The "ifs" and "hows" are especially complicated for networks, which must provide entertainment and information programs suitable to every community in the country. For this reason, neither ABC nor NBC has thus far ventured into the editorializing arena and CBS, Inc. has aired only four corporate editorials since 1954. Both CBS and ABC sanction editorials by their owned stations, however, with NBC the lone hold-out in this area.

When all the networks recently obliged the House Subcommittee on Communications and Power with statements on their positions in this matter, there were hints that NBC might be contemplating a change, at least regarding its o&o's. The statement said that it had refrained "not because of any reservation as to the propriety of the principle of editorializing by licensees, which NBC strongly supports, but because it believes that it is already providing a responsible service in informing the public through news, interview, and discussion programs on issues of international, national, and local importance, and is not convinced that the presentation of editorials would add significantly to that service." It went on to say that before taking the plunge, NBC wants to further analyze, appraise and assess methods, techniques, experience of others, and restrictions placed on editorializing to "arrive at a conclusion as to whether the presentation of editorials by its licensed stations would add significantly to the value of their service." It would be keeping the matter "under study."

The latest word from NBC on the subject is in the form of a memorandum to department heads from president Robert E. Kintner. Although the official network stand on editorializing is still negative, Kintner calls for above-reproach treatment of controversial material in order to keep the government finger out of the editorializing pie. Defining editorializing as "advocacy and argument—taking a position on what should be done," Kintner discussed NBC's policy of analyzing the background and meaning of events and issues. In covering controversial issues, he reminded, the basic standard is one of fairness and balance, avoiding a one-sided or incomplete picture. And in the case of an interview program, which presents only one side of an issue, balance must be in-

sured by presenting opposing spokesman "over a reasonable period of time."

"We have serious concern in principle with governmental intervention, under a 'fairness doctrine,' in news reporting, analysis, and interpretation which cover controversial issues and represent an exercise of broadcast journalism," Kintner stated. "We can safeguard our programming in this field from such intervention by continual adherence, in letter and spirit, to the long-established NBC policies outlined above."

Whitman samples net radio

In what it terms a "complete changeover" in advertising concept, Whitman Chocolates (N. W. Ayer) has swung the bulk of its increased ad budget over to ABC Radio with a 52-week schedule of drive-time newscasts and weekend sports. It's the first network radio ride for the long-established Whitman Sampler.



Femmes fashion new sales for ABC Worldvision

Costumes of many countries in which ABC Worldvision operates graced a presentation of "ABC Worldvision — Passport to the Future" in Buenos Aires. The hour-long show, consisting of live action, slides, and film, was viewed by an audience of 500 representing advertising, industry, and government, in the Alvear Palace Hotel, and some \$60,000 worth of new local business poured into the Argentine capital's network division the following day

Another departure involves the nature of the buy. Until now the company has concentrated its advertising almost exclusively during the holiday seasons. During the past two years, Whitman and Ayer have done three studies and concluded that more Samplers could be sold with a year-round campaign. According to Price Heppie, ad manager of the candy company, this is the biggest budget in Whitman history. More than half is now with ABC Radio and the rest split between spot radio and tv.

Xerox zeros in on network race-relations probe

If a glance at upcoming tv news specials indicates a heightened interest on the part of the networks in race relations, it seems that Xerox Corp. is no less interested. Via Papert, Koenig, Lois, the company has already committed itself for two hour-long documentaries on integration and may be eyeing more.

Coming up first is an NBC TV appraisal of the situation in the nation's capital called *The Washington Negro*, scheduled for 26 September (10-11 p.m.), with Chet Huntley reporting. On 28 October, Xerox will be sponsoring *Behind A Presidential Commitment* on ABC TV, the story of the June integration crisis at the University of Alabama (7:30-8:30 p.m.).

KNOE Joins CBS Radio

KNOE, Monroe, Louisiana has joined the CBS Radio Network, following nearly ten years as an independent station. Gov. James A. Noe, Sr., said the station will carry a full line of CBS programs, including news and personality shows.

Gov. Noe noted growing importance of international news. "With the number of sensitive political situations around the world which affect the lives of everyone, we believe we must have more coverage on national and international news developments if the needs of the public are to be served."

Gov. Noe owns KNOE radio and tv, and WNOE, New Orleans. The latter was affiliated with NBC until 1953 when it went independent.

TELL
'EM
HOW . . .

Roanoke is Virginia's
NO.1 TV Market with
327,100 tv homes*

about our proven
sales ability with
more than 10 years
experience

to call Katz
for avails

tell
'em . . .



got it !

* Television Magazine

WLSL-TV 10  ROANOKE, VA.

"THERE IS NO SUBSTITUTE FOR INTEGRITY"

Advertising's biggest by-product— 35 million jobs: Quarton

Often the target of not-so-gentle barbs, advertising is the key to the solution of what many think this country's number one problem. As *U.S. News & World Report* recently predicted, the 60's will demand the creation of some 35 million new jobs, many for the displaced persons of automation. According to William B. Quarton, president of American Broadcasting Stations, our economic vitality is "directly linked to the creation and distribution of new products." This, he says, is the only process in a free competitive society, outside of war, which can result in jobs.

Quarton, who is also chairman of the NAB Joint Board, concedes that this could be dismissed as a self-serving theory if it were not so well supported by recent economic history. A look at the last decade (1950-61) suggests that American

businessmen are overwhelmingly convinced that advertising is essential to the flow of commerce, he asserts. "This is borne out by their expenditures for advertising. Measured against any index, the growth rate of advertising out-paces the growth rate of the national economy. Quarton cites these figures: Between '50 and '61, the index of industrial production increased by more than 45%; the national income rose 77.7%; the gross national product rose 82.8%; while the gross national advertising dollar skyrocketed by a whopping 126.7%.

Few industries, even among the new ones, have grown as rapidly as advertising in the last few years. During this period of enormous growth, television advertising registered the largest gain, reminds Quarton. And broadcast advertising in general, because of the confi-

dence of business in its ability to establish new products, plays a particularly vital role in the economy. The fact that between 1950 and '61, total sales to consumers grew from \$195 billion to \$339 billion and that during the same period the number of television homes in the country grew from less than four million to more than 47 million, "might be blinked away as coincidental by die-hard print people," said Quarton, "but that is like ignoring the relationship between sunshine and plant growth."

Advertising "major force"

Quarton's answer to advertising's critics is clearly that "broadcasting, through its advertising function, contributes materially to our economic well being and that advertising, by stimulating the demand for new products and accelerating their distribution, can be accurately called the prime mover in the American market place and therefore the major generative force in creating much-needed new jobs."

Metromedia joins TvB; RAB Assoc. memberships

The industry's radio and tv selling bureaus, in announcements today, reported significant membership developments. TvB announced joining of Metromedia, while RAB reported it was opening its rolls to associate memberships.

Metromedia has seven tv stations (WNEW-TV, New York; WTTG, Washington; KTTV, Los Angeles; KMBC, Kansas City; KOVR, Stockton; WTVP, Decatur, and WTVH, Peoria), all of which become members. Action follows recent joining of RAB by Metromedia.

Financial aid is aim

Opening of Radio Advertising Bureau to associate members is aimed at getting additional financial support for RAB's new research methodology study. Stations, networks, and station reps have been eligible, but way is now open to suppliers of goods and services to join the bureau. Membership would provide all promotional material, though not voting rights.



WTAX dj's put muscle into old-fashioned bargain days

Radio was primary medium for second time in annual Old-Fashioned Bargain Days held by Springfield, Ill., downtown merchants, with 1963 sales even surpassing '62's record high. All three local stations cooperated, with WTAX using an old truck and dressing staffers in old bathing suits to aid sales

TTC's empire scatters

The three separate deals made by Transcontinent Television Corp. to dispose of all but its Cleveland radio properties brought the highest price in station sales history. The \$38,500,000 transaction involves three purchasers and contract signings in three cities.

Here is the breakdown: Taft Broadcasting Co., Cincinnati, will acquire WGR (AM-FM & TV), Buffalo; WDAF (AM-FM & TV), Kansas City; and WNEP-TV, Scranton-Wilkes-Barre. Midwest Television, Champaign, Ill., will acquire KFMB (AM-FM & TV), San Diego. Time, Inc., New York, will acquire KERO-TV, uhf in Bakersfield. All sales are subject to FCC approval and favorable rulings from the Internal Revenue Service.

Incorporated in 1956, Transcontinent Television went public two years ago when three large shareholders sold 400,000 Class B common shares. Net income in 1962 was \$1,620,583, an increase of 22% over 1961. It is expected that, upon liquidation, Transcontinent's stockholders will receive approximately \$21.20 per share in cash, and will retain their interest in WDOK (AM & FM), Cleveland. The Cleveland properties have been valued at approximately 80 cents per share.

The only price breakdown available is the Time buy which brought in \$1,565,000. KERO-TV will be the first uhf for Time.

Philip L. Graham

Funeral services were held in Washington Tuesday, 6 August for Philip L. Graham, president of the Washington Post Co. Services at Washington Cathedral were attended by President Kennedy and many other government officials. NAB president LeRoy Collins said his death "leaves a real void in the whole communications industry. His devotion to truth and integrity, and his courageous leadership, were an inspiration deeply felt far and near." Among other properties, Washington Post owns WTOP radio and tv, Washington, and VJNT, Jacksonville.



Will zany Diller draw dollars for station?

Believe it or not, there was no interruption in service when comedienne Phyllis Diller took to the master control of WBBM (like lead takes to water). In the Windy City for appearances at the Drury Lane, wacky Phyllis recorded 25 different 30-sec. spots for WBBM, all ad-libbed and designed to call attention to various programing features. Initial reaction to the off-beat promos has been so good that the station plans to continue the practice using other prominent personalities from the entertainment world for the same purpose.

Danish Counsels Class on FCC's Unkind Cutting

"Like Caesar's wife, the broadcaster must be above suspicion," counselled Roy Danish, director of the Television Office of Information, to the graduating class of Syracuse University Radio-TV Center.

In stressing the broadcaster's obligation to "conduct his affairs in such a way that there can be no question about his integrity," Danish pointed to the government's

failure to comply with its part of the bargain. "After awarding a broadcast license, the government seems to say 'we don't really trust you—or our own judgment. So we'll just have to keep a careful eye on you.'" Danish suggests that if existing criteria for the granting of licenses are inadequate, they should be revised. "But once the license is awarded," he said, "the broadcaster should not have to spend his resources trying to prove that he doesn't beat his wife as much as he used to."

XEXX

Sells to ¼ Million Latin consumers in the San Diego Tijuana metro area, with 100% Spanish programming all day, every day!

Virtual geographic severance has created the "free port" of Tijuana where large, efficient and modern Supermarkets feature huge stocks of U.S. brandname products!

Suburban San Diego: CHULA VISTA, NATIONAL CITY, SAN YSIDRO, and others are dominantly Spanish-speaking!

AFFILIATED WITH THE

Spanish  Market Group

INVESTIGATE this "sleeper market:"
IN NEW YORK CALL
TV 212 YU 6-9717

Increase Phila. sample WFIL urges ARB

Philadelphia Triangle Stations are asking American Research Bureau to increase the size of sample and decrease number of reports issued in their market. WFIL tv and radio, which earlier this year announced cancellation of Nielsen services, subscribe to ARB for tv data.

Research director John Wade wants the ARB reports four times a year, instead of ten, and a sample for each survey of 2,400 rather than 490. WFIL says it's not seeking reduction in revenue to ARB.

Objectives of change would, Wade said, provide greater stability and validity to data, would approximate stations' own standards, and will be within the capabilities of broadcaster and ARB.

ARB spokesman noted the '63-64 reports cannot be changed, but that consideration would be given for '64-65. The proposal has merit, it was added, but would cost more since slack periods would arise between reports.

McGannon heads board

Donald H. McGannon has been elected chairman of the board of directors of Westinghouse Broadcasting in addition to being president and chief executive officer. He succeeds E. V. Huggins who was also executive vice president of Westinghouse Electric Corp.

Donald C. Burnham, newly-elected president of Westinghouse Electric, was also elected to the Group W board.

Stations carve prime-time niche for off-net "Powell"

Four Star Distribution Corp. polled the stations buying its off-NBC TV *Dick Powell Theatre* and found the series is getting first-run treatment. Some 62.5% of the stations are slotting *Powell* in prime time, including such top market outlets as WPIX, New York, KCOP-TV, Los Angeles, KCTO-TV, Denver, and WHIO-TV, Dayton.

In addition, many stations plan to pre-empt first-run series for the Four Star show. For instance,

Putting up a good weather front
Smiles and umbrellas abound in Los Angeles as KABC prog. mgr. Jack Meyers and a crew of staff announcers get in shape for their new roles as instant weathermen. As the billboard backdrop notes, the station is now reporting round-the-clock weather info, the result of more than two years of planning and installation work. A special booth housing 40 telephone lines and two phone recorders takes care of incoming calls and a remote indicator has also been installed in the studio so that the announcer on duty will have access to "Instant Weather" info at all times to be passed on to listeners who phone

KOLN-TV, Lincoln, is bypassing the new *East Side West Side* in favor of *Dick Powell*. An additional 25% of the stations on the roster will program the series either on Saturday or Sunday at 11:15 p.m. instead of a late movie. Among the stations with this in mind for the series are WNBQ-TV, Chicago, WRCV, Philadelphia, WMAL-TV, Washington, WMAR-TV, Baltimore, and WDAF-TV, Kansas City.

The poll disclosed that only 8.5% of the stations will not use the show in prime time or late night, and that 4% are still undecided how they will program the series.

STATIONS

REV. BILLY'S BACK AGAIN: Making his third annual evangelical stomp through the spot tv circuit, the Rev. Billy Graham has bought up five hour-long program segments on some 100 stations across the country for a series of special programs. The series—tapes of his 15 August-8 September addresses in Los Angeles, will start in early September.

CHANGING HANDS: Dixon Industries, Inc. of Gaithersburg, Md., has purchased High-Fidelity Broadcasters, Inc., operators of WHFS (FM), Bethesda. J. Alvin Jeweler has been named general manager of the station, the only area outlet presently broadcasting its entire schedule in fm multiplex stereo . . . WINF (AM & FM), Manchester, Conn., sold by John Deme for \$285,000 to Sidney Walton of New York, president of Profit Research, Inc., business publishers. Blackburn brokered the deal. Deme, by the way, has recently purchased KAVE (AM & TV), Carlsbad, N. M. . . . Trigg/Vaughn sold KVII-TV, Amarillo, to John B. Walton, Jr. for over \$1 million. Walton also owns KVKM (AM & TV), Monahans-Odessa, and KFNE (FM), Big Springs.

MOVING: Jerry Marcus to assistant general sales manager, Jerry Birdwell to executive assistant to the general sales manager, and Loring D'Usseau to executive producer, all at KTLA, Los Angeles, and Paramount Television Productions. Eve Rubenstein to sales manager of

KQTV, Ft. Dodge, Iowa.

Jim King to sports director of WQAD-TV, Davenport.

Robert Howard to manager, national sales, for WNBC-TV, New York.

Patrick C. Arnoux to general program manager of WNBC, New Bern, N. C.

Richard Greene to farm director for WQAD-TV, Davenport.

Bill Sikes to program director of KARD-TV, Wichita.

Richard F. Polgreen, Jr. to local sales manager of WNYS-TV, Syracuse.

Jack Carnegie to vice president and general manager of KXYZ, Houston.

Dwight Whitney to chief of the Hollywood bureau of TV Guide magazine.

Luís Santeiro to treasurer and Lois Talbot to head of the research department, at America's Productions, producers of Spanish radio programs.

Gerard Riley and Steven Orr to account executives at WBBM-TV, Chicago.

Harry Brawley, public affairs director of WCIS, Charleston, appointed one of six new members to the West Virginia Educational Broadcasting Authority. He will serve for six years.

SYNDICATION

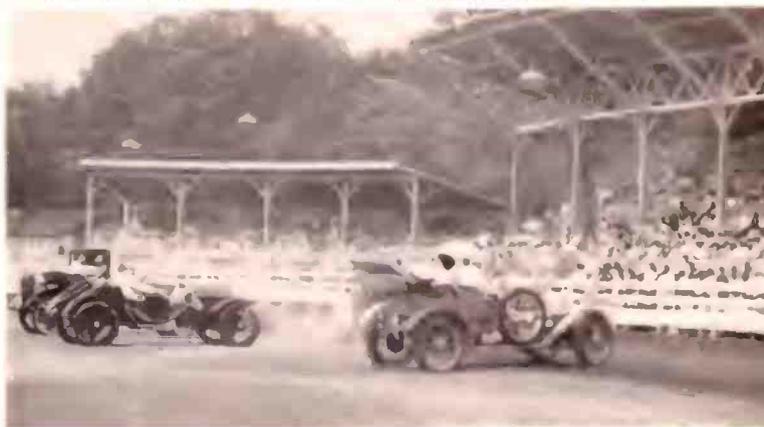
NEW PROPERTIES: *Islands in the Sun*, a new travel-adventure series from Bill Burrud Enterprises.

will be filmed in color on location in all parts of the world. The format calls for emphasis on islands as one of mankind's favorite means of escape and adventure. . . . Sesac has a new series geared to the upcoming 1963-64 season called *The Perfect Play* and subtitled *Instant Sports Music for Your Immediate Sports Programming*. It comprises four LP albums containing over 60 selections of rousing football, collegiate and marching band music. . . . Ten hour-long tv films produced by Robert Drew Associates and Time-Life Broadcast being placed in worldwide syndication by Peter M. Robeck & Co. Robert Drew is a former editorial staffer of *Life*.

SALES: New sales by Seven Arts

WCAU 'Fair Day' aids advertisers

THREE months of preparation and the total efforts of the WCAU Radio employees, their families, and participating advertisers paid off recently for the Philadelphia station, with more than 23,000 paid admissions passing through the turnstiles during the third annual WCAU Radio Country Fair Day. All proceeds were donated to Bryn Mawr Hospital. John O. Downey, CBS v.p. and general manager of the station, said participating advertisers and sponsors were overwhelmed by the turnout and interest the visitors showed for their products. As an example, he pointed to International Harvester, which rented a booth on the Fair grounds and displayed eight of its latest small tractors. At the close of the Fair, and to the "amazement of everyone concerned," he said, Harvester had sold seven of them . . . at an average price of \$600. Visitors to the Fair were able to meet, in person, Arthur Godfrey, Andy Devine, Hildegard, Walter Slezak, plus NFL Philadelphia Eagles players Pete Retzlaff, Timmy Brown, Howard Keys, Sonny Jurgenson, and Frank Bud. In addition, there were appearances by the Fairmount Park Horse Guard, the Philadelphia Police and Firemen's Band, an antique car exhibition, performances by the Philadelphia Highway Patrol Motorcycle Drill Team, a hootenanny contest, a twist contest, a football punting contest, and an exhibition by the Eagles. This year's Fair was held on the Devon Horse Show Grounds, some 30 miles from Philadelphia, in order to accommodate a greater number of people. The inaugural event attracted 10,000 to the WCAU Radio grounds, a figure that was doubled last year, when an unexpected crowd of over 20,000 led to moving the site for 1963.



Highlights of WCAU 'Fair Day'

In top photo, autographs are being signed during WCAU's "Talk of Philadelphia" broadcast at Fair by (l-r) Andy Devine, Hildegard, station's Ed Harvey, and Arthur Godfrey, while bottom photo shows antique cars taking a turn around the track one of the Fair's big attractions.

bring sales totals on its post-1950 feature films volumes to 25 stations for volume seven, 83 for vol. four, 81 for vol. five, 108 for vol. three, and 117 for vol. two . . . **Flamingo Telefilm Sales** reports 15 more sales for *Superman* . . . **Fremantle International** sold *Romper Room* to QTQ Brisbane, Aus., for a 26 August start. Brisbane is the second Australian city to buy the program. It has been running over ATN, Sydney, since last February . . . **Economee Television Programs**, division of UA-TV, recorded sales in ten markets in the first three weeks of distribution for *Ripcord* . . . *Bozo the Clown*, now in its fifth year of syndication by **Jayark Films**, sold to an additional four stations, bringing total to 218 domestic and world-wide stations.

REPRESENTATIVES

APPOINTMENTS: **WAKE**, Atlanta, to Kettell-Carter for New England sales . . . **WAZE**, Tampa-St. Petersburg; **WBZY**, Torrington; the Milt Grant Show Network, and Massachusetts Bay Buy to **Vic Piano Associates** . . . **WBCN**, Boston, **WHCN**, Hartford, and **WAJM**, Montgomery to **Herbert E. Groskin** . . . **KARD-TV**, Wichita, to **Edward Petry** . . . **KCUB**, Tucson, and **WHNT**, Huntsville, Ala. to **Venard, Torbet & McConnell**. The latter station will sign on the air in early fall . . . **KAIT-TV**, Jonesboro, Ark., to **The Devney Organization** . . . **WDEE**, New Haven, to **Advertising Time Sales** . . . **WHAT**, Philadelphia, to **Bolling**.

MOVING: **Monte Lang** to account executive in the New York office and **John LeRoy Welford** to the same post in Boston, both for **Blair Radio**.

Richard A. Keating to president and sales manager of **Bill Creed Associates**. **George B. Cookman**, who has been a Creed account executive for three years, has moved up to vice president.

Nicholas Duca, Jr. to credit and collection manager, and **Marvin Schrager** to billing manager of **Peters, Griffin, Woodward**.

Newsmakers in tv/radio advertising



Edward G. Harness

Procter & Gamble's board of directors has announced the election of Harness as v.p., paper products division. Harness joined P&G in 1940. In 1960, he became manager of the advertising department of the soap products division, in 1962 manager of the toilet goods division, and in 1963 manager of the paper products division. He succeeds H. S. Cole who retired from the company 31 July.

Donald Jones

The radio/tv sales rep firm of **Avery-Knodel** has appointed Jones manager of its St. Louis regional office. Jones' most recent broadcast experience has been in the sales department of radio station **KMOX**, St. Louis, and prior to that he sold tv time for **KPLR-TV**, St. Louis. He is a member of the Advertising Club of St. Louis. **Avery-Knodel** president **J. W. Knodel** made the announcement.



Harold C. Sundberg

Sundberg has been appointed v.p. and general manager of **WZZM-TV**, Grand Rapids, Michigan. He joined the station as general sales manager in January, coming from **WMBD-TV** Radio, Peoria, where he was general manager for two and a half years of his ten-year tenure. **WZZM-TV**, owned and operated by **Channel 13 Grand Rapids**, is affiliate of **ABC** for Grand Rapids, Kalamazoo, Muskegon.



Earle Ludgin, Jr.

Ludgin has been named copy chief of **Bennett Advertising**, High Point, No. Carolina. He began his career in the copy department of **Foote, Cone & Belding**, Chicago, later joined **Leo Burnett's** Chicago office as account executive on **Allstate Insurance**. He was principal copywriter for consumer and industrial divisions of **Armour & Co.**, and research associate on **Kraft Foods** and **Kimberly-Clark**.



James Hoffman

Formerly director of promotion and research at **KTTV**, Los Angeles, Hoffman has resigned to become sales manager of **Peter M. Robeck & Co.**'s newly established sales headquarters in L.A. The company's main office is in N.Y., with a branch in Chicago. Hoffman was assistant national sales manager and local account executive with the station. **KTTV** publicity director **Reavis Winckler** succeeds him.



AUTOMOTIVE BILLINGS

(Continued from page 32)

up? "There are a number of new shows that might be considered an improvement," he said. "There is in the broadcast industry an honest effort to produce better programming. I also think they are doing a better job in public service programming."

Is Chrysler's tv opposition a problem? "Not at all," he said. "We're not disturbed—not with our program lineup."

Chrysler, of course, also has a huge sports tv package for the 1963-'61 season and, as in the past, it offers vast exposure and attention to the firm's products. Chrysler expects to use the World Series and Hope to launch its '61 models, most likely on 27 September when the initial Hope show breaks on the air.

Ford says it is happy with its fall and winter broadcasting schedules on the networks. According to John Bowers, manager, car advertising department, Ford Division, the radio picture for '63-'64 is not yet firmed out. Television plans also are not complete beyond the first of the year. Bowers was confident that *Hazel* on NBC would "continue to be strong" and also noted that there would, in all probability, be a little less Ford sports sponsorship in '64, "although this doesn't reduce our interest in sports."

As for Ford's over-all broadcast budget, "there'll be no significant shift either way as regards our broadcast billings."

Spot tv excellent

The spot tv picture, on the whole, appears to be fine, what with Buick buying spots for the first time. It is reported that Buick will do an eight-week stretch in the top 50 markets. Dodge which has used spot tv in the past three years will continue to use it with three flights during the selling season. Chevy also has some spot tv business in the offing and Chrysler, it is indicated, may have some money left over on spot tv.

Pontiac, Cadillac, Chevy, Oldsmobile and Buick will have new model announcement spot radio business for the '64 season, it is reported. Oldsmobile is also planning three flights after the initial announcement campaign in spot ra-

dio. Pontiac and Buick expect to do about the same as last year.

On the station reps front in Detroit, there is indeed a sanguine disposition toward spot business for the new season. Speaking to Groszson, William W. Joyce, vice president and manager of the Detroit office of The Katz Agency, and president of the Detroit chapter of the Station Reps Assn., observed that he "can see no indication that the general good health of the Detroit market is going to be changed in the immediate future. I predict that spot radio and tv business out of the area served by Detroit-based reps for 1961 will be as good or better than 1963."

Joyce noted that Buick was planning an eight-week spot tv campaign for this fall, which is new activity, and that in all probability the Chrysler division would continue their use of the medium all of which "portends a healthy outlook for spot tv."

"The already healthy activity of spot radio use by Pontiac, Buick and the Chrysler lines plus a possible renewed series of schedules from Oldsmobile keeps the prospects in this category most healthy," Joyce declared.

Bryan sees "upbeat year"

In the same vein, spoke William W. Bryan, vice president in charge of the Detroit office, Peters, Griffin, Woodward, "I look for an upbeat year," he said. The year 1963 saw a greater use of spot tv by the auto industry and that trend should continue.

Gabe Dype, account executive in the Blair TV office in Detroit, said "bullish" when asked to comment on upcoming business. "From all indications, I'd say it is going to be the best fall ever, exceeding even last year which broke all previous records."

John Founts of the Henry L. Christal office in Detroit said spot radio business is ahead of last year and "there seems to be an increasing interest in spot radio."

Bud Pearce who heads up Pearce Sales, as well as Weed, Masla & Select in Detroit, said if plans materialize "then we'll all be very happy."

Geno Cioe, manager of the H-B Detroit office, said that auto sales are excellent as are spot radio and

tv sales. He urged local station managers to contact auto executives. "While management at the automobile companies is not interested in gripes about the last buy, they would be interested in the general picture as it affects the automobile and advertising business," he said. "Top level people in other media are in contact with the auto industry executives."

William H. Cartwright, sales manager Detroit office of Edward Petry, said "there's every indication that the upcoming season will be one of the better tv years." He thought spot tv will rise and that spot radio will be equally as good or better than the previous year.

Strong for web radio

Automotive industry billings on network radio also are as bright as the gleaming grille work on new model cars. Sponsorship by auto makers on CBS Radio is up 21 percent in the first half of 1963 over the similar period in '62, according to George J. Arkedis, vice president, network sales. Arkedis said that great interest has been shown in "our 'car driving time' strips at 5 PM and 7 PM weekdays and on weekends." Current advertisers on the network include Oldsmobile, Buick, Chevrolet, Plymouth and Dodge.

At NBC Radio, makers of motor cars have spent 11 per cent more than in 1962, William K. McDaniel, executive vice president in charge of NBC Radio Network said. In 1962 General Motors and American Motors, in that order, were the leading spenders on NBC Radio. Of the upswing in automotive business, McDaniel said: "One reason is the sales effectiveness of network radio. In addition, it offers heavy frequency and continuity of advertising at an economical cost. Everyone knows that network radio is the most underpriced medium in advertising."

Automotive business on ABC Radio in 1962 nearly doubled its billing over 1961. Billings for the first six months of this year are nearly tripled over the first six months, 1962, and are already equal to the full year, 1962. The picture ahead is infinitely more promising. One of the reasons for the automotive business increase at ABC Radio Network, according to president

Robert R. Pauley, is because of the network's increased value to advertisers.

"The year 1963 is the automobile industry's great year," Pauley observed. "They are selling more cars and, therefore, there are more car radios (50 million, it is estimated) in which to reach their audience." ABC Radio's sponsors this year have included Buick, sports; Ford, news and sports; Dodge, sports; Rambler, news and Pontiac, prize fights.

One question remains to be answered—what will the 1964 model cars look like? As an observer in the industry put it recently, it will take an expert—or perhaps, a small boy standing at the corner—to tell the difference between the old and new models. When the 1964 cars are unveiled in September and October, few surprises in styling or engineering will be noted. On the whole, changes will be "evolutionary" with slender modifications in grilles, tail lights and trim. Ford reportedly will make widespread changes in restyling of four models. But in the main it will be happy motoring in slightly revamped bodies.

KPIX's SCARCE AVAILS

(Continued from page 43)

often out of luck, even though we'd like to have his business. They come out here to see for themselves sometimes, but we can't do much."

KPIX is indeed riding high in one of the country's major tv markets. With a strong schedule of local shows teamed with the cream of CBS TV's strongly rated schedule, KPIX recently came up with the kind of score station owners dream about: for the twelfth consecutive ARB report, KPIX led the four-station San Francisco tv market in average homes delivered per quarter hour, from sign-on to sign-off. Its popular *Noon News* show, a daily 30-minute potpourri of spot news and interviews by Wanda Raney and John Weston, for example, has led the ratings parade for its time period for the past two years, and now has a 60% audience share.

Things weren't always this good for KPIX. When the station went on the air in 1948 (it was the first tv station in Northern California) it soon found itself bucking the over-

whelming competition of KRON-TV and a parade of NBC TV shows led by Milton Berle. As the then-companion station to radio's KSFO, it had a tough struggle for ratings, sponsors and corporate profits.

Purchased by Westinghouse Broadcasting Company in 1954, KPIX began its upward climb with a combination of improved network programming from CBS TV and aggressive local showmanship and sales promotion.

Although in many ways KPIX is a fairly typical successful CBS outlet and group-owned station, it nevertheless manages to preserve a considerable San Francisco identity.

Strong for the Bay City

KPIX is not content to rest on its sales laurels, and goes out of its way to further its image with San Francisco admen and media buyers.

Due on 15 August is a special luncheon at Trader Vic's for local timebuyers, at which time details of a new \$300,000 audience promotion campaign will be showcased. According to KPIX advertising/sales promotion manager Bob Nashick:

"It'll be the biggest thing the Bay Area has seen. We'll have everything from spot announcements on local radio stations to newspaper space, restaurant promotions and library bookmarks. We plan to expand our impact in such neighboring cities as San Jose, Palo Alto, Hayward, Vallejo and Richmond with our tv-radio-print promotions. You can't stand still in this business."

Among the trade promotion items scheduled in Nashick's campaign are handsomely-boxed men's ties by noted San Francisco designer Ernst. These will be sent as gifts to agency men by the station which gets its call-letter plug in by means of a discreet KPIX label sewn on the inside of the tie.

Why not emblazon KPIX on the front of the tie, as is the custom with most broadcast-industry trade gifts? Why hide the sales message in an expensive gift? Why be so discreet?

Nashick's answer sums up the philosophy of underplayed 'sell' practiced by the station in particular and by the Golden Gate city in general: "It just wouldn't be 'San Francisco.'"

DANNY THOMAS

(Continued from page 36)

ville, night clubs and burlesque, once the great incubating spheres.

"They will come from television," Thomas says. "Today, there's no other place for them to come from. Perhaps some of the future talent may emerge from local little theatres, but, in my opinion, most television new stars will have to come from local television stations. These stations, I think, are the best breeding grounds for the new talent. I'd like sometime to go to, say, the 30 biggest cities in the land and seek out local talent. Also, I like to see more station managers across the country stage local talent shows featuring the inhabitants in songs and drama. My suggestion to the young gifted people is to stay home and be successful — and then Hollywood will call you."

But, by all means, local stations should be doing everything in their power to foster the Gleasons, the Skeltons, the Bennys and the Kayes of tomorrow according to Thomas.

Likes many programs

Does Thomas watch television, other than the tapes of his shows? "I watch my own show, of course," he says, "and I also try to catch some sporting events. Other programs I catch on occasion, because I think they're good, are *Bonanza*, *Naked City*, the *Dick Powell Show* and *Sam Benedict*."

The dark hair on Thomas' head begin to bristle when he hears television described as a vast wasteland. He doesn't agree with Newton Minow, former FCC chairman that the plains of television are arid. With the pride of a father gazing upon a strapping offspring, Thomas rises to the defense of the living room screen. "Television is not a wasteland," he insists. "It brings many happy hours to folks and it helps them relax. It's a blessing to shut-ins. Moreover, what television does in the way of sports and special events is a sufficient answer to demolish any charge that it is a vast wasteland."

Do horrendous rating problem and 'murder by decimal point' molest the comedian? "Not at all," Thomas says. "I want to win by slight margin. I don't want to kill anyone."

VIEWPOINT

A column of comment
on broadcasting/advertising,
by industry observers

VITAL NEED: MORE GOOD BROADCAST RESEARCH

By LLOYD W. DENNIS, JR.
c.p. & gen. mgr. WTOP,
Washington, D.C.

In this day of discrediting the researcher, it may sound like heresy or even stupidity for a broadcaster to advocate more, not less, research. But that's precisely what I'm campaigning for — more research, more *good* research.

I'm well aware of the problems we've had in the audience measurement field over the years. We've had different ear-counting and eye-counting techniques thrown at us ad nauseum by different measurement organizations. Each has said in effect: use *my* ratings, *my* method is best. What we *don't* need is more of this kind of argument for research that—even if it were perfect, which it's not—wouldn't begin to give us what we really need.

No, what is required today is *new* research—as different from the old numbers game we've been playing as the modern tape recorder is from the shellac disc of yesterday.

I think back to a day 10 years ago in New York when I invited executives from the top audience measurement organizations to a conference in my hotel room. The purpose was for a frank, mutual discussion of how we might go about solving some of the problems that were becoming apparent even then.

Apprehensive, then relaxed

You should have seen those fellows! At first they reacted almost as though they had wandered into an enemy camp. It might very well have been the first time they had ever met together in such a conference. But it wasn't long before everyone relaxed and we began to make some verbal progress at least.

Had we broadcasters — and broadcast advertisers and agencies — taken more initiative then, we might very well have prevented the mess that exists today. But somehow we became absorbed in their matters and it's taken the

findings of the Oren Harris subcommittee to make us fully aware of the acute problems we're now facing.

For a moment let's consider research as it exists currently and then compare it with the kinds of things we *could* be doing. Most activity today is in the realm of audience counting, principally in unsophisticated, boxcar fashion. Darn little of it is in the area of *creative* broadcasting and advertising, and this is the kind of research I'm advocating.

Last year, for example, WTOP Radio commissioned SRDS Data, Inc., to make a profile study of the radio audience in the nation's capital. The demographic survey probes far deeper than mere numbers of radio station listeners. It provides information, never before available in such comprehensive detail, on almost every aspect of practical value concerning the Washington radio audience.

Many areas covered

The study covers such things as the average weekly radio audience, the composition by age, marital status, family relationships, employment, education, family income, use and ownership of products and appliances, and many other significant facts. The findings are contained on 100 thousand punchcards, and the information we can give the advertiser about *actual users and purchasers* of his product is most extensive. Needless to say, this kind of research has found eager audiences wherever we have shown it, and has had positive effect in a number of specific instances.

This, however, is but a beginning. What we broadcasters, both radio and TV, should be doing is underwriting research along the lines of *product development*. What do people want from us that we're not now providing, or only providing partially? What are we doing that they would like to see changed? What should our long

range planning be for 1965-1968, 1970? What new advertising techniques should we be investigating and perfecting?

This type of research is best done by groups or associations rather than by individual broadcasters. But the initiative for it should come from the individuals, else it will never be undertaken. Existing associations can then spearhead the research or else new broadcast groupings can take it on. But, either way, it should be done.

I know that this kind of research is not cheap, which brings me to my next point: budgets. Typically, the broadcaster spends less than half of one percent of his annual sales on research. Compare this with the rest of the American economy where five to six percent is more common. Obviously, if automotive manufacturers and cosmetics companies find this kind of product and market research commercially profitable, aren't we in broadcasting being a bit shortsighted by not taking a leaf from their book?

LLOYD W. DENNIS, JR.



A 35-year broadcast veteran—excluding four years during World War II when he saw naval service in the S.W. Pacific and emerged a Commander — Dennis began his career before graduation from Brown Univ. His first job was as an announcer with W.I.A.N. Providence, R.I. in 1928. He later worked with several Boston stations, joined WTOP in 1937 as announcer, producer

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MAGOO KINGPIN IN GE-AMF PROMO

NEARSIGHTED Mr. Magoo will stumble into videoland bowling alleys in a new six-week tv spot campaign for GE light bulbs. Network spot drive will start on NBC 23 September, will consist of 6,000 color spots aired during daytime and nighttime on 200 NBC stations (*The Tonight Show, Ben Jerrod, You Don't Say, Play Your Hunch, Your First Impression*). The second spot wave—national spot—will begin two weeks later and run for



GE's Magoo goes bowling

Boning up on his technique, GE's nearsighted Magoo gets a few tips from AMF's Bill Bunetta at AMF-equipped lanes before his tv cartoon stint for GE Lamp division

four weeks. This consists of 9,000 spots in 70 to 80 key markets. Promotion is being produced by the General Electric (Lamp division) in cooperation with American Machine & Foundry. The latter will aid in distribution of special Magoo bowling etiquette posters. GE and AMF anticipate promo will receive more point-of-purchase exposure than any in history of bowling industry. Magazines will be used also. Agency is BBDO (Cleveland).

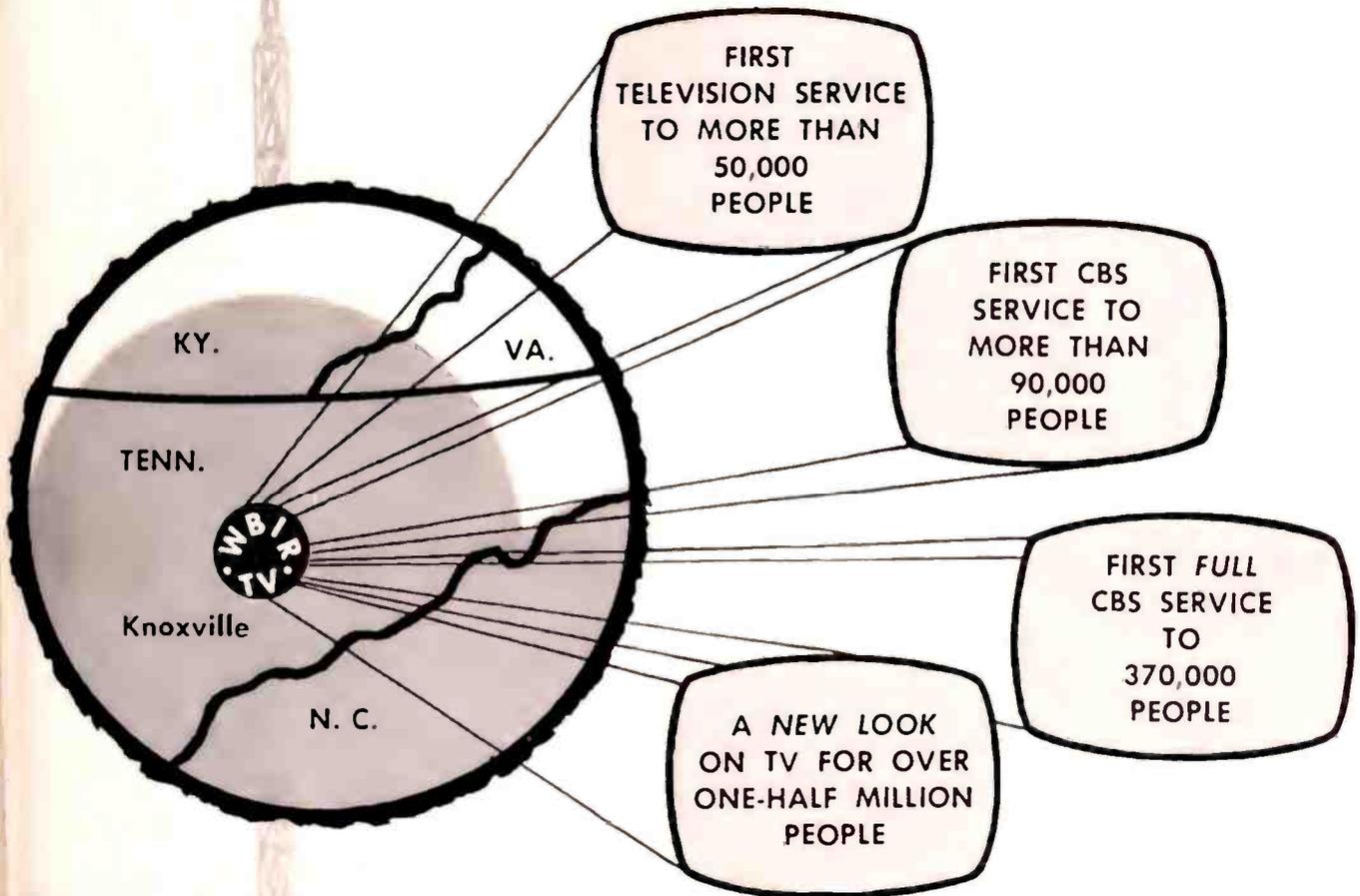
TV BUYING ACTIVITY

- **Westinghouse Lamp division** will push its "Extra-Life eye-saving light bulbs" in a national drive in selected markets beginning 1 September. The 13-week campaign of daytime I.D.'s is being bought by Don Kelly at McCann-Erickson (New York).
- **National Oil Fuel Institute** will initiate its first ad program, aimed at consumers, builders, architects, and engineers, and involving a \$400,000 budget. \$70,000 of this purse is going into spot television, and the remainder to magazines and newspapers. Campaign will supplement local campaigns which already exceed \$3,000,000 annually. Tv spot campaign of 60s will begin in September and run through to the end of December in "eight prime test areas" in northern regions of the country. Agency is Fuller & Smith & Ross (New York). Buyer: John Hugel.

WITH THE WORLD'S TALLEST TOWER...1751 FEET ABOVE GROUND

WBIR-TV's KNOXVILLE MARKET IS NOW 50% LARGER!

With its new tower—tallest in the world—WBIR-TV increases its Grade B coverage by nearly 50%, giving new service to communities in east Tennessee, and parts of Kentucky, Virginia and North Carolina. The Knoxville Market is far larger!



Your First Buy for
the Knoxville Market

WBIR-TV

CBS CHANNEL 10
KNOXVILLE, TENN.

SOUTHEASTERN
BROADCASTING
CORPORATION

Represented By
Avery-Knodel, Inc.

Affiliated with

WFBC-TV

NBC Channel 4
Greenville, S. C.
Serving the GREENVILLE-
SPARTANBURG-ASHEVILLE MARKET

WMAZ-TV

CBS, NBC, ABC Channel 13
Macon, Ga.
Serving the RICH MIDDLE GEORGIA MARKET

Stake your product's claim!

**THE WONDERFUL WORLD OF
THREE (WLBT, Jackson, Miss.)
OFFERS ONE OF THE SOUTH'S
FINEST ADVERTISING AREAS!**

In the nation's 73rd TV market, WLBT presents opportunities to reach

274,500 Television Homes

(Television Magazine, March, 1963) in Mississippi, Louisiana, and Arkansas, representing a progressive, vital area.



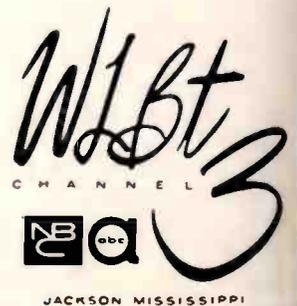
Outstanding NBC, ABC programs for Fall, '63

Proven favorites that have given WLBT survey-edge in total homes, plus WLBT's local news, weather, and sports dominance, are joined by the new season's brightest television programs.

HOLLINGBERY
National
Representative

Travels of Jamie McPheeters
Wagon Train
The Virginian
Ben Casey
Walt Disney's World of Color
Dr. Kildare
AFL Pro Football
International Showtime

Patty Duke Show
Richard Boone
Kraft Theatre
Burke's Law
Arrest and Trial
Bonanza
Bell Telephone Hour
The Fugitive



Stake your claim in the wonderful world of three!

