

# SPONSOR

**ADMEN FEAR  
RATING PANIC  
DANGERS** p. 29

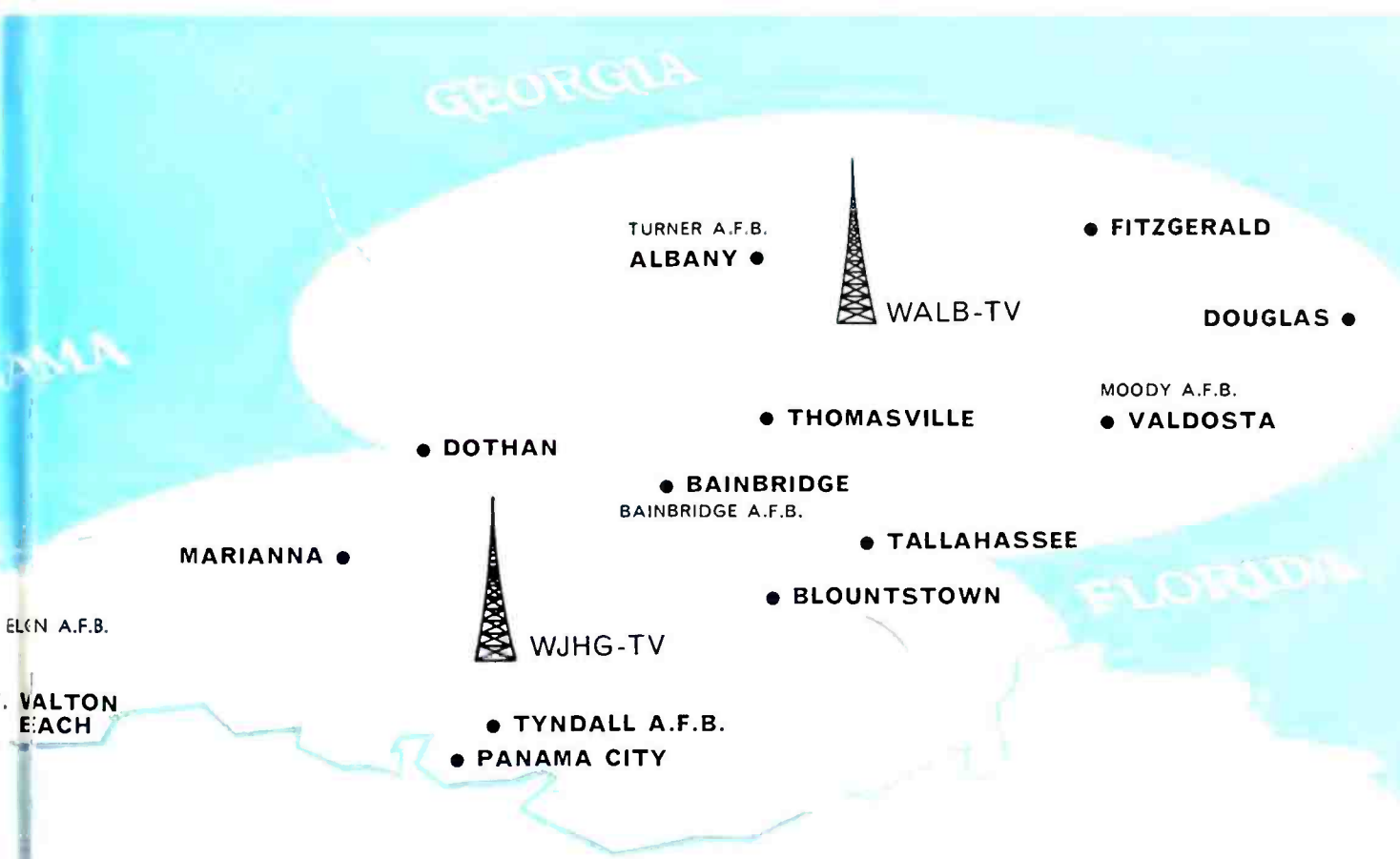
THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

RECEIVED

**One-hour tv news  
programs sweep  
the U. S.** p. 33

22 APRIL 1963—40c a copy \$8 a year

FREEDOM




**PRESIDENT:** James H. Gray

**GEN. MGR.:** Raymond E. Carow

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

**IN THE SOUTH BY:**  
James S. Ayers Company

<p><b>WALB-TV</b> Albany, Georgia Channel 10 316,000 W</p>		<p><b>WJHG-TV</b> Panama City, Fla. Channel 7 160,000 W</p>
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THE BIG ONE YOU'VE BEEN WAITING FOR!

# 'NAKED CITY'

99 HOURS AND 39 HALF-HOURS NOW AVAILABLE  
FOR FALL TELECASTING

"NAKED CITY" is one of the most talked-about, most acclaimed action series ever made—consistently delivers top audiences for leading advertisers. It's the series that Newsweek Magazine, in its March 4, 1963 issue, described as "the best and most stylish show on American television..." It's the series that won three "Emmy" awards as well as two nominations.

"NAKED CITY" is the action series so unique in concept it can be played any hour of the broadcast day. And now its superb production... its first-rate dramatic writing... its big-name guest stars can be yours in your market on your station! Just offered... it's just sold to WPIX New York, WGN-TV Chicago, KMSP-TV Minneapolis-St. Paul, WBAY-TV Green Bay and WNEP-TV Scranton—Wilkes-Barre.

For full details, contact

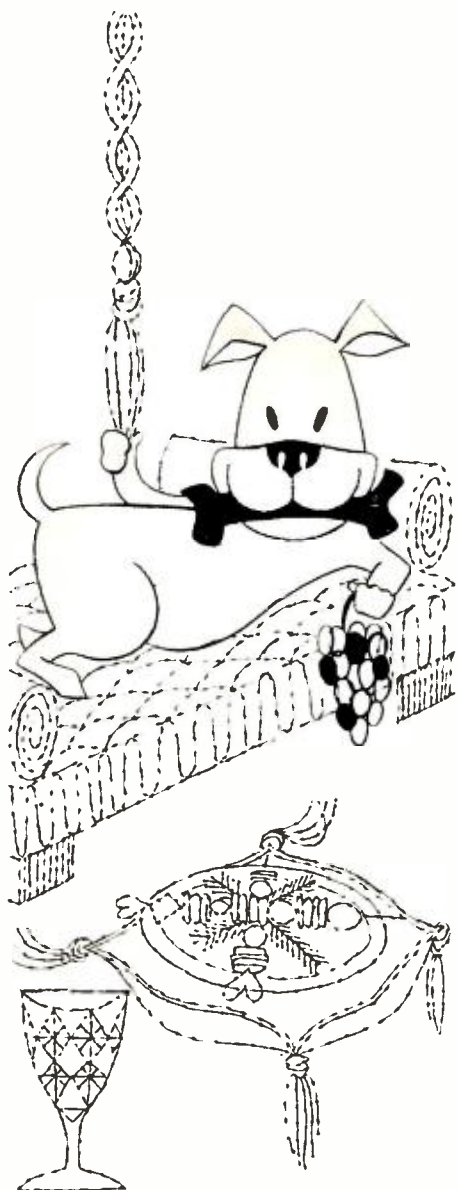
**SCREEN GEMS, INC.**



STARRING  
PAUL BURKE



CO-STARRING  
HORACE McMAHON



**OLD FAITHFUL:** Even man's best friend gets to know us pretty well, because the family he lives with spends a lot of time tuned in. Metro share in prime time is 91%, and homes delivered top those of any station sharing the other 9%. *ARB, Nov.-Dec., 1962*) Your big buy for North Florida, South Georgia, and Southeast Alabama is



**WCTV** TALLAHASSEE  
THOMASVILLE

**BLAIR TELEVISION ASSOCIATES**  
National Representatives

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**WE'VE GOT  
A WAY  
WITH WOMEN**

Channel 2 leaves the other stations "flat" in the race for women viewers! Here's the last proof that WJBK-TV is the big favorite with the gals who do the big buying in booming southeastern Michigan:

**WOMEN VIEWERS  
PER DAYTIME  
QUARTER HOUR\***

**WJBK-TV 119,005**

**43% More** than  
Station B's 79,809

**16% More** than  
Station C's 44,722

**319% More** than  
Station D's 26,483

\*9-11-5 PM M-F Avg. NSI, February, 1963

Call your STS man for avails  
and cash in with bigger sales!



**WJBK-TV**  
CBS IN  
DETROIT **2**



MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WHN	IMPORTANT STATIONS IN IMPORTANT MARKETS  <b>STORER</b> BROADCASTING COMPANY
MIAMI WGFS	CLEVELAND WJW	LOS ANGELES KGBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBG	

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

KANSAS  
GREATEST  
TV COVERAGE

# KBS

KANSAS  
BROADCASTING  
SYSTEM

- / 1,407,000 people  
436,950 households
- / \$2,709,761,000 Consumer Spendable Income
- / \$1,916,702,000 Total Retail Sales
- / Exclusive CBS Coverage!
- / One buy covers Kansas



KANSAS BROADCASTING SYSTEM

KTVN / WICHITA HUTCHINSON

KATS-TV / HAYS

KTVG / ENSIGN

KLDE-TV / GOODYLAND

BLAIR TELEVISION

National Representatives

## WANTED! TWO SALESMEN

### 1.

Top TV commercial production company needs salesman with video tape and/or film sales and production background. Knowledge of New York agencies a plus but not essential. Salary plus commissions.

### 2.

Contact man with program production and program sales background. Packaging experience and contacts in allied fields important to help create new business for TV tape production company. Salary and/or draw against commissions.

Write SPONSOR, Box 334 giving full particulars, job experience, contacts, etc.

## Needed: an all-industry audit bureau

A publisher's view of  
significant happenings in  
broadcast advertising

Portland, Oregon (city of roses) was also the city of rating communications last week.

Dr. Sydney Roslow, director of The Pulse, delivered an important address to the Portland Advertising Club during which he described in detail how the Pulse sample is designed, how his interviewers work, what is done to control the job, and how to read a Pulse report. He also supplied a blueprint of planned developments.

While Dr. Roslow, to his credit, has made frequent attempts to *communicate* with the field, last week's extra-special confidence can be chalked up as a residual benefit derived from the Harris Hearings.

We have always maintained that one of the worst aspects of "rating worship" (especially on the local level) was the prevailing industry habit of giving radically different surveys common denominators and blithely assuming that they measure the same things. Researchers have warned us against this, but fine print in the explanations has rarely been readable—and the companies involved have largely ignored the problem.

We can safely assume that this problem will be met.

What is most significant in Dr. Roslow's speech is this statement: "Let broadcasters, let advertisers, let advertising agencies, let station representatives create an all-industry committee. Let them make known their stand on sample size, on weighing, on not-at-homes. Let them create a machinery for auditing our work at any stage—announced or unannounced—to see if and how we are meeting those standards." A few days earlier I received a Portland letter from Dick Brown, president of KPOJ. In part he wrote:

"The history and record of the Audit Bureau of Circulations', used by the publishers for nearly half a century, now could be a pattern for us to follow. The essential elements include their board of directors, which establishes and maintains standards, disciplining those who deviate. . .

"Perhaps the most important element is the structure of their board. In 1961 there were 11 advertisers, 6 agencies, 7 newspapers, 2 magazines, 2 business publications, 1 Canadian publication, and 2 farm publications represented. No publishing group dominated.

"Under the leadership of NAB, an all-industry organization could be created consisting of advertisers, agencies, and broadcasters."

Last week we called for an all-industry committee spearheaded by NAB. We urge that no time be lost in its formation.

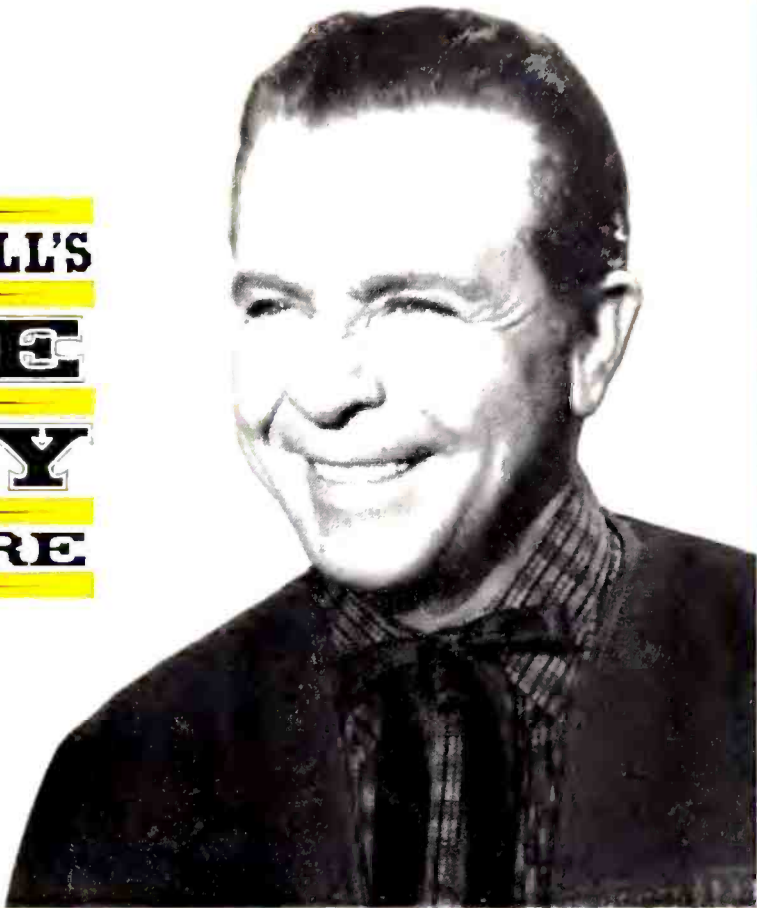
PUBLISHER



154 "BIG-NAME"  
GUEST STARS  
INCLUDING  
17 OSCAR AND  
6 EMMY AWARD  
WINNERS

NOW ENHANCED BY  
THE MOST DISTINCTIVE  
EXTRA SERVICES  
EVER PROVIDED  
BY ANY SYNDICATOR!

**DICK POWELL'S  
ZANE  
GREY  
THEATRE**



HOST: DICK POWELL

JULIE ADAMS  
NICK ADAMS  
EDDIE ALBERT  
JUNE ALLYSON  
MARY ASTOR  
LEW AYRES  
ANNI BANI ROFT  
RICHARD BASHAW  
RALPH BELLAMY  
LYLE BETHGER  
ERNST BORGINIE  
SCOTT BRADY  
NEVILLE BRAND  
WALTER BRENNAN  
LOYD BRIDGES  
ANNI BATHURST  
RORY CALHOUN  
MACDONALD CAREY  
PHILIP CAREY  
JACK CARSON  
T. J. COBB  
TEVE COCHRAN  
CLAUDETTE COLBERT  
WENDELL COOKE  
JOSEPH COTTEN  
JOAN CRAWFORD  
ROBERT CULP  
ROBERT CUMMINGS  
SAMMY DAVIS JR.  
JOHN DEERE  
BRIAN DONLEVY  
PAUL DOUGLAS  
DAN DURYEA  
JOHN ERICSON  
MARILYN ERSHINE  
FELICIA FARR  
MEL FERBER  
STEVIE FORREST  
JOHN FORSYTHE  
MONA FREEMAN  
JAMES GARNER  
PEGGY ANN GARNER  
JANE GREER  
JEAN HAGREN  
MAGUIE HAYES  
STERLING HAYDEN  
CELESTIE HOLM  
SKIP HOMEIER  
DENNIS HOOVER  
HENRY HULL  
MARSHA HUNT  
MARTHA HYER  
JOHN IRELAND  
BURL IVES  
DAVID JANSSEN  
DEAN JAGGER  
CAROLYN JONES  
DEAN JONES  
VAN JOHNSON  
HOWARD KEEL  
BRIEN KEITH  
ARTHUR KENNELLY  
PHILLIS KIRK  
DAVID LADD  
MIDY LAWLER  
FERNANDO LAMAR  
JACK LEMMON  
ART LINKLETTER  
JUNE LOCKHART  
JULIE LONDON  
FRANK LOVEJOY  
IDA LUPINO  
GUY MADISON  
HERBERT MARSHALL  
DEWEY MARTIN  
RAYMOND MARSSEY  
SILVE MANTLEY  
JOHN MCINTIRE  
RALPH MEYER  
GARY MERRILL  
VERA MILES  
AMERON MITCHELL  
THOMAS MITCHELL  
GERALD MOHR  
IAN MURRAY  
BARRY NELSON  
DAVID NIVEN  
LLOYD NOLAN  
EDMUND O'BRIEN  
ARTHUR O'CONNELL  
DAN O'HELIHY  
JACK PALANCE  
JOHN PAYNE  
WALTER PIDGEON  
DICK POWELL  
RONALD REAGAN  
MICHAEL RENNIE  
T. A. RITTER  
EDWARD G. ROBINSON  
GINGER ROGERS  
CESAR ROMERO  
ROBERT RYAN  
TOMMY SANDS  
EVERETT SLOAN  
BARBARA STANWYCK  
MARK STEVENS  
HAROLD J. STONE  
BARRY SULLIVAN  
DON TAYLOR  
DANNY THOMAS  
AUDREY TITLER  
TOM TULLY  
TUESDAY WELD  
JAMES WHITMORE  
PETER WHITNEY  
CARA WILLIAMS  
ESTHER WILLIAMS  
PEGGY WOOD  
AND OTHERS




HERE'S WHAT'S AVAILABLE TO HELP YOU REALIZE ITS GREAT POTENTIAL...

- 145 different, per episode "coming attraction" trailers
  - Per episode action photos with titles, credits and synopses
  - "Network calibre-or-better" promo kits including telops, :10, :20 and :60 second filmed trailers, ad mats, on-air announcements, bios, etc.
  - Two weeks before playdate film delivery for taping promos (by request)
  - Color photos on loan basis
  - Sales helps to station reps for more national spot business
- BY FAR THE MOST DISTINGUISHED AMONG ALL OFF-NETWORK SERIES!**
- Over 150 dazzling, exploitable stars
  - 145 compact, action-filled "miniature movies" produced against a sweeping Western background

A CALL TO US WILL BRING YOU DETAILS

"PROVEN PROGRAMMING" FROM



A SUBSIDIARY OF FOUR STAR TELEVISION

600 FIFTH AVENUE  
NEW YORK 20  
NEW YORK  
LT 1-8530

DICK POWELL'S ZANE GREY THEATRE PROGRAMMED "BACK-TO-BACK" WITH THE RIFLEMAN MAKES TV'S GREATEST WESTERN HOUR.

**When every emotion is exposed  
When the laughs are close to the tears  
When thrills come every minute...**

you've got what P. T. Barnum called "The Greatest Show on Earth." The circus.

And you've also got a great new television series of hour-long dramas, in color, shot against the background of Ringling Bros. Barnum & Bailey Circus.

You've got stories that go beyond the spotlights. To the other side of the canvas wall where the make-up is removed and sweat...fear...laughter...and love paint the faces.

You've got award-winner Jack Palance as head ring-

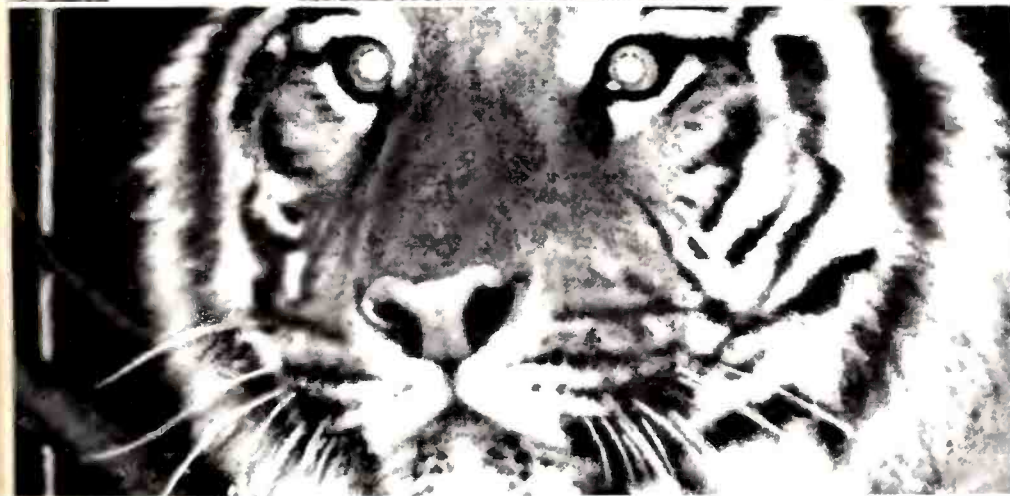
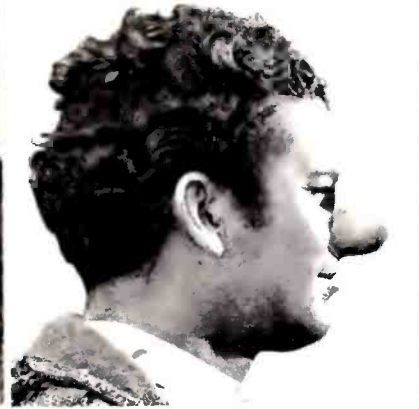
master. Stuart Erwin as Treasurer. New guest stars—*great* guest stars. And Richard Rodgers' "March of the Clowns" as theme music.

In short, ladies and gentlemen, you've got "The Greatest Show on Earth," one of the more than a dozen new shows coming to ABC this Fall.

All different. Imaginative. And with one quality in common. Entertainment. Fresh programming that attracts the younger, larger families that we—and you—want to reach.

**"The Greatest Show on Earth" Tuesdays 9PM  
One of the big new shows on ABC this Fall **

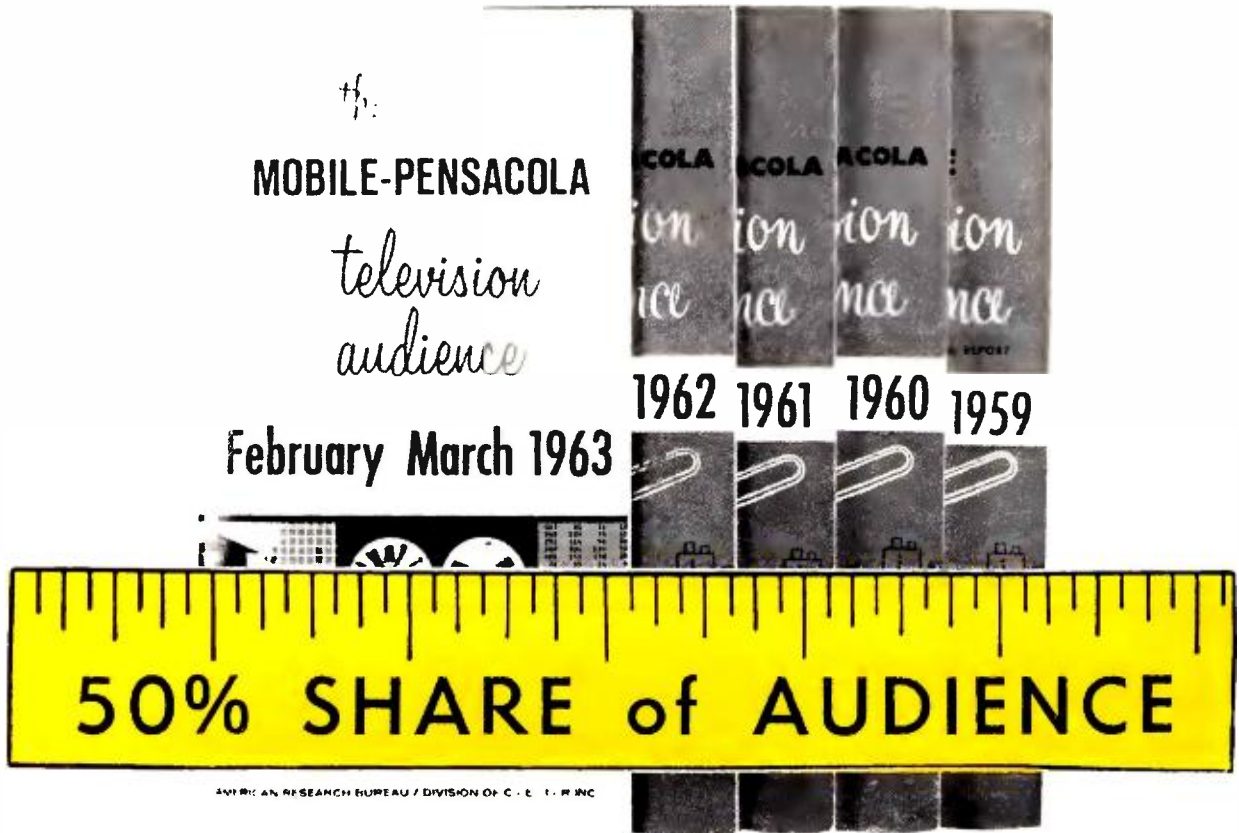




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Great  
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# NO OTHER STATION CAN MAKE THIS STATEMENT

## 5 CONSECUTIVE YEARS



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.\*



Represented by H-R Television, Inc.  
or call  
C. P. PERSONS, Jr., General Manager



\*3 station VHF market.

## MacManus and Hartman in merger



JONES

Full-fledged Chicago operation has been established by MacManus, John & Adams through merger with George H. Hartman agency, MJA president Ernest A. Jones announced.

Hartman will become MacManus' Chicago operation 1 May. Fred J. Hatch, board member and senior vice president of MacManus, is named regional director of Chicago operation. Agency founder-president George Hartman becomes MacManus v.p. and general manager, Chicago. Hartz Mountain products and Mystik Adhesive are among broadcast clients of Hartman. Pontiac, 3-M, Standard Oil of Indiana are among MacManus accounts. Total 1963 billings for MJA is estimated by Jones at \$60 million.

## Benton & Bowles pioneers new dept.:

Division of agency operations into five management areas, including creation of an "information management" department—new to the advertising profession—was made known last week by Benton & Bowles president William R. Hesse. Explaining the new department, which is under the direction of Richard F. Casey, senior vice president and former director of research, Hesse called it "seeking an efficient way to apply the proliferation of information against the marketing objectives of clients." Casey, in a memo to his 72-man staff, declared ". . . the tools now available for harnessing information for our business purposes, specifically, advances in research methodology and the computer, enable us to productively treat the various parts of the marketing system." The new department will function in five

areas: market research, advertising research, mathematics and statistics, market analysis, and merchandising and promotion. It will service four other management departments: account, administration, creative, and media.

**"Look" proposal:** *Look*, whose parent Cowles last week dropped Nielsen magazine and tv research, this week urges, in full newspaper ads, creation of an audit bureau supervised by advertisers, agencies, and media, to provide standards for and controls over audience research. "Joint, industry-wide supervision would eliminate bias, overcome ineptitude and restore much-needed confidence in audience measurement."

**Top radio commercials:** Twelve most effective radio commercials of 1962, selected by a 300-man advertiser-broadcaster-agency panel, have been announced by Radio Advertising Bureau. Needham, Louis & Brorby (for Ac'cent and Campbell's V-8 juice) and BBDO (Dodge and Pepsi-Cola) each placed two winners. Other winners and agencies are: Budweiser (D'Arcy), Camel (Esty), Guardian Maintenance (D. P. Brother), Kellogg's Corn Flakes (Burnett), Mennen (Warwick & Legler), Pall Mall (SSC&B), Salada Tea (Hoag & Provandie), and United Air Lines (Ayer). This marks eighth year RAB has made selections.

**Better research forecast:** Industry will find ways to improve ratings in the next six months to a year, Dr. Frank Stanton, CBS president believes. In comment to stockholders, Stanton said CBS is taking a good look at research methodology, and if ratings don't measure up, "we will take other steps." Trouble is, "we have no turnstile," he added with a real census being very costly. Industry problem also is that it doesn't have the power of a Congressional committee, Stanton said.

SPONSOR-WEEK continues on page 12

# SPONSOR-WEEK

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

**Marketing ethics eyed:** The American Marketing Assn. is broadening its vigilance of ethical practices beyond marketing research to the whole field of marketing. Latest move is authorizing AMA president Donald R. Longman to appoint committee to study and make recommendations on matters pertaining to proper professional and ethical conduct in the field. Previous AMA moves were for marketing research: (1) adoption of a code of ethics by its members which carries an obligation to uphold the standards set forth in that document, and (2) publication of a monograph—Criteria to Assist Users of Marketing Research.

**Pointing to '64 Fair:** RCA's building at the 1964-'65 N. Y. World's Fair, designated the Fair's official color tv communications center, will be made available for any and all outside production by all networks, agencies, independent producers, and stations. Although primarily for RCA use, facilities in the center will be open for others within the Fair grounds after about the first two months



RCA World's Fair center

of operation. There will be two separate facilities (including engineers and equipment) —a three-camera color movement unit (possibly four) in central operations, and a three-camera color mobile unit. Outside firms planning to use the equipment will have to provide their own production and creative personnel, and will not be permitted to go off the Fair grounds.

**CBS business is booming:** First quarter 1963 CBS earnings are estimated to be 25 per cent greater than first quarter last year. William S. Paley, CBS chairman, reported last week. "Sales and profits for the first



PALEY

quarter of the current year substantially exceeded those for any other first quarter in our history." CBS TV network, Dr. Frank Stanton noted, is running strong, while four of the five owned tv stations ("and probably all five") continue first in their markets in sales. CBS Radio in February had 23 of 25 sponsored shows with greatest audiences, Stanton said.

**Life specials:** Sextant and *Life* magazine are set to develop a series of specials for network showing based on forthcoming special issues and articles in *Life*. Sextant will have access to *Life* material and staff. Sextant is independent production company formed by Robert Graff, Robert Ginna, Jr., and Milton Fruchtman. Among other projects is FDR series for ABC TV. Show would be shot in color, with first 90-minute special to deal with year-end issue of *Life*.

**4A's meeting:** 1963 annual meeting of the 4A's opens at The Greenbrier, White Sulphur Springs, W. Va., this Thursday. Marion Harper, Jr., chairman of Interpublic and 4A board of directors, is scheduled to deliver keynote address on "Contemporary Utility of Advertising." "Creative, U.S.A." is subject of Friday business meeting, while topic Saturday is "The Climate of Agency Business."

SPONSOR-WEEK continues on page 14

## How the jeweler charmed Cleveland with Nighttime Radio



This is the story of the J. B. Robinson Jewelry Co. and how WHK RADIO scored a sparkling success for this company. In the words of owner Larry Robinson: "When fourteen months ago we tried WHK Nighttime Radio, the response was instantaneous and overwhelming.

Since then, we haven't skipped a day of WHK broadcasting." The moral of this story is: Put your money on the station with the largest following (Number One for over 2 years\*); and the most local billing (50% in a competitive eight-station market). Fill your "horn of plenty" with WHK RADIO

METROPOLITAN BROADCASTING RADIO, REPRESENTED BY METRO BROADCAST SALES

**Petersmeyer to speak:** While ratings are not officially on 4A's agenda, Corinthian president C. Wrede Petersmeyer will hit subject hard at Thursday media panel session. Ratings are necessary part of business, Petersmeyer will stress. He will advocate industry clean up, improvements in methodology, with broadcasters, advertisers, and agencies working together. Strong warning against dumping the problem to Government can be expected.

**NAB rating proposal:** NAB president LeRoy Collins has asked Rep. Oren Harris for chance to disclose "corrective measures" which NAB will propose to assure reliability in broadcast audience measurements. In letter, Collins asked to appear within next 30 days before House special investigations subcommittee. NAB plan is to establish a code standard for ratings.

**ARF favors audit:** Advertising Research Foundation directors favor tackling problem of auditing broadcast and print media audience measuring procedures, if advertising industry reps are ready to support such activity. ARF chairman Lindon O. Brown said: "all we lack is funds." "We have the experience," he added.

**Noxzema shifts Sullivan:** Raymond F. Sullivan has been replaced as board chairman of Noxzema by G. Lloyd Bunting, president since 1949. Sullivan, also chairman of executive committee of Sullivan, Stauffer, Colwell & Bayles, remains as Noxzema board member. New president is Norbert A. Witt, with Bunting staying as chief executive officer. Noxzema last year had most successful year in its history, with sales rising 17% and

net earnings up 17.5%, attributed in part to highly effective ad schedule.

**Media copy checks:** Of 95,000 requests for National Better Business Bureau service during 1962, more than 6,000 came from advertising media, NBBB's year-end report reveals. "Vigilance of responsible publishers and broadcasters is one of the brightest spots in the overall effort to achieve more effective self-regulation in advertising." NBBB added: "Significantly, most inquiries were made by media before advertising was accepted. The amount of objectionable national advertising prevented from appearing through this NBBB-media cooperation is incalculable."

**"Experimental special":** Metropolitan Broadcasting Television, in cooperation with South Sea Trading Co., will telecast an "experimental special." *What's Going Here*, on WNEW-TV, New York, Saturday 11 May (9-9:30 p.m.) and repeated on Sunday, 12, (9-9:30 p.m.) A comic-satirical look at the news and current happenings, program will also be telecast on Metropolitan Broadcasting's WTTG, Washington, D. C. Show's participants include Jonathan Miller, Peter Cook, and John Bird, (all of Broadway show "Beyond the Fringe" fame).

**At presstime:** Stanley H. Edwards appointed general manager, WNHC, New Haven radio stations . . . Jack Kmney appointed executive producer of Westinghouse Broadcasting . . . Chemstrand, through Doyle Dane Bernbach, will sponsor October special in which Elizabeth Taylor will make her debut for Television Productions of America on CBS TV.

SPONSOR-WEEK continues on page 52

# WE SQUEEZED THE AIR OUT AND LEFT NOTHING BUT AIR IN



All broadcast. All buying. All-important. That's SPONSOR, designed as—and still—a buyer's book. Not pedantic, mind you. Not tabular. Not gossipy. Not an ounce of fat, funny or otherwise. We present the top of broadcast news, quickly; the meaning of the news, deeply; the trend of the news, perceptively; the future of the news, daringly. Do we ever annoy? Offend? Disrupt? Yes. We also enrich the buying mix in the back of the buyer's mind—with the stuff that helps make the difference between "ordering" and "buying." That's why the buyer reads **SPONSOR**, the broadcast idea weekly with the fat trimmed away. 555 Fifth Avenue, New York 17. Telephone: 212 MUrrayhill 7-8080

JACKSON, MISSISSIPPI  
**WJTV CH. 12**

OVER  
 1 1/2 MILLION  
 PEOPLE

\$44,535,000  
 DRUG SALES

1615 FT.

JACKSON, MISSISSIPPI

**WTRF-TV STORY BOARD**



**HAIRLINE** for men parted, unparted and departed. For women poodled, poofed and dooped!

**wtrf-tv Wheeling**  
 "TV 7!" **MINK** the skin women love to touch you for!

**Wheeling wtrf-tv**

**EXECUTIVE VP.** "We have too many bottle-necks in this business. We must get rid of them! Any suggestions?"

**JR. EXECUTIVE** "I've had some experience with bottles and from that experience, I can tell you the necks are always at the top!"

**wtrf-tv Wheeling**

**MAN WITH MONEY** to burn makes a good new flame!

**Wheeling wtrf-tv**

**BULL SESSION!** Four young bulls were chewing the fodder in a verdant pasture. "I," said the first, "shall go to England and be a Johnny Bull." "I," said the second, "shall get a job in a brokerage and become a Wall Street Bull!" "I," said the third, "will become a bull in a china shop." "Okay," nodded the fourth bull cheerfully. "Go out into the world if you will. I love this pasture and tend to stay here for heifer and heifer and heifer."

**wtrf-tv Wheeling**

**IEWPOINTS!** The expression "hurrah for our side" originated when Lady Godiva rode side saddle through the streets of Coventry.

**Wheeling wtrf-tv**

**IEWPOINTERS!** Get on the Wheeling Brandwagon for your merchandising bonus. George P. Hollingbery will give you all the beautiful goodies offered to advertisers selling the big-spending WTRF-TV audience in the Wheeling, West Virginia Industrial Ohio alley.

**wtrf-tv Wheeling**

**ALL WORK and no play makes Jack!**

CHANNEL SEVEN



WHEELING, WEST VIRGINIA

# DATA DIGEST

Basic facts and figures on television and radio

## Measuring radio effectively

The recent Harris committee probe of ratings may in the long run prove to be of more benefit to radio than television. With the latter medium, technical improvements in methodology and better standards can be achieved within the present framework to the satisfaction of most.

The shortcomings of radio research, however, require far greater examination. The Harris hearings pointed up serious weaknesses in radio measurement, many of which have been known to broadcasters for years. Not the least of these is measurement of the changing location of radio sets.

### TYPE OF RADIO SET SOLD

EARLY TV DAYS

RECENTLY



\*Line-cord  
52%

\*\*Non Line-cord  
48%

1949-1951 average



\*\*Non Line-cord  
68%

\*Line-cord  
32%

1959-61 average

Living room consoles and table models \* Auto and battery-operated sets.

A recent analysis by RAB clearly shows the growth of the non-line cord set. Albeit not new, it does serve to refresh the memory of all interested, since radio listening figures compiled for programs are still derived from line-cord sets, with non-line-cord sets measured by formulas.

With more than 200 million sets in use, or an average of 3.5 per family, the measurement problem is not a simple one. A look at radio set sales figures in past few years makes it clear the out-of-home radio measurement problem will continue to grow.

### Annual sale of radios designed mainly for listening by individuals

	1954	1957	1962
<b>Portable radios</b> (both tube and transistor— mainly latter by 1957)	1,449,000	3,846,000	11,061,000
<b>Automobile radios</b>	4,124,000	5,496,000	5,712,000
<b>Clock radios</b>	1,897,000	2,439,000	3,394,000
<b>Table-model radios</b>	2,701,000	3,193,000	4,702,000

The growth of portable sets eventually will pose the same problem for television. Perhaps radio research will have come up with an answer for both.

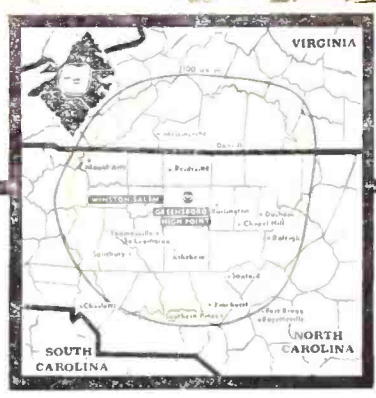
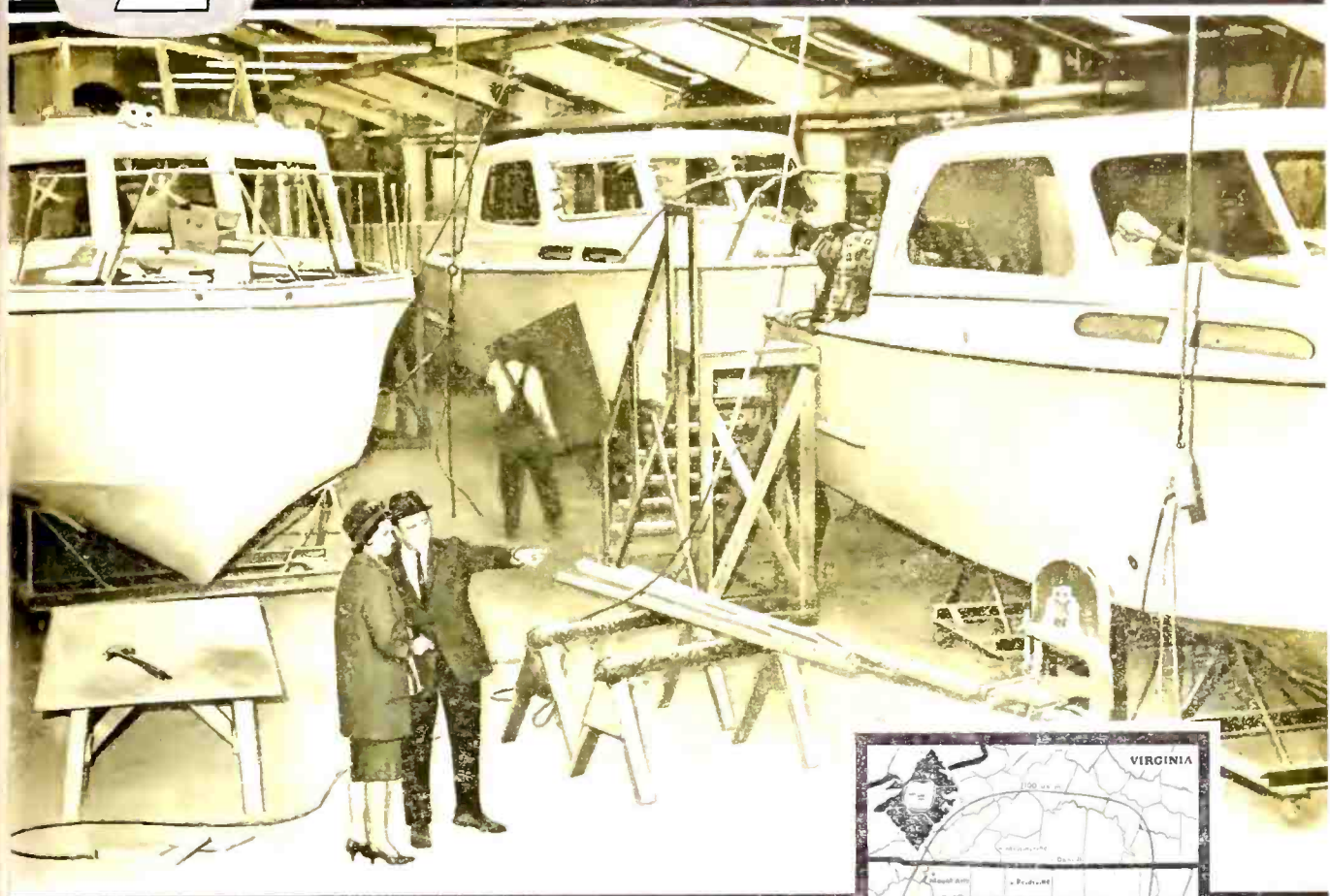


Figures  
radio



in

# HIGH POINT



Built for the high seas in High Point . . . 200 miles from the ocean! WFMY-TV's John McMullen and wife see why the nation's largest mass producer of fiber-glass hulled yachts chooses to build in this Piedmont North Carolina city. As the center of the greatest concentration of furniture manufacturing in the world, High Point affords the craftsmen, fine woods and fabric to meet the demands of a variety of industries. A famous furniture capital with 92 furniture factories and a mammoth exposition building covering 23 acres . . . a leading textile center . . . home of the world's largest commercial still-photo studio and the huge bureau serving as state Junior Chamber of Commerce headquarters . . . this is High Point, selected by the National Municipal League and Look Magazine as a "1962 All-America city." High Point, Greensboro and Winston-Salem form the largest metro tv market in the Carolinas, the heart of the 51 county area served by another see-worthy performer, WFMY-TV.



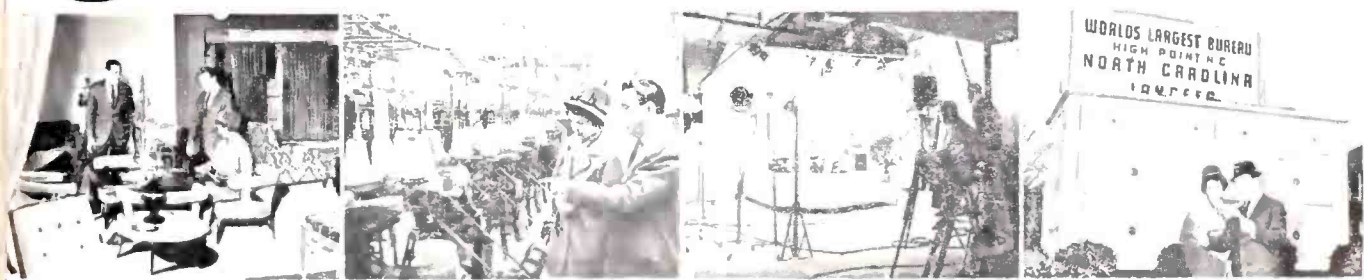
Represented nationally by Harrington, Righter & Parsons, Inc.



## wfmy-tv

GREENSBORO, N. C.

"Now In Our 14th Year Of Service"



WORLD'S LARGEST BUREAU  
HIGH POINT N.C.  
NORTH CAROLINA  
1947777

SERVING THE LARGEST METROPOLITAN TV MARKET IN THE CAROLINAS

SPONSOR 22 APRIL 1963

# How to hold 'em past the news!

We might have titled this: how to increase your audience five minutes at a time. It isn't quite as catchy but it does sum up the strategy of our featurized programming.

What we have done is to program short topical features throughout the day. Coming before, after, and around the scheduled news, these timely features keep listeners the way we want 'em — interested.

With the exception of funny-men Bob and Ray, all talent is home grown.

When you have people on your staff like Julie Benell (Woman's Editor) or Murray Cox (Farm Director), you don't need anyone else.

Hormel recently added another chapter to Julie's success story by giving her a deluxe high-priced ham to sell. You'd have to hear a sample tape to appreciate the impact she added to sales and distribution. Suffice it to say, Hormel has happily increased her exposure about 30%.

Another tape we'd like you to hear proves that farm news can interest a large urban as well as rural audience. At least when it's handled by Murray Cox. His

candid comments on the U.S.D.A. . . . his explanation of fluctuating livestock prices . . . his interest in farm youth . . . make him a much listened-to personality.

Characteristic of all regularly scheduled segments: business news, weather, sports, entertainment, travel, etc. is the way they're put together by WFAA's staff. We persist in the theory that we're talking to mature, intelligent adults. Whether it's food for thought or tonight's dinner, we accent fact, not fancy.

In this way we can currently bill ourselves (rather modestly) in the local area as the station with "news more people quote." When you come right down to it, can you think of a better framework for your product?



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

# SPONSOR-SCOPE

22 APRIL 1963

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

**Clients of ARB will probably go along with research firm's plans to double its audience sample, even though research costs will rise.**

At ARB headquarters near Washington, officials have met with a number of top broadcasters during the past week or so as the research firm spelled out effects and probable costs of its new improvements. Research executives of the larger station groups don't think that anything much more than marginal increases in accuracy will result from ARB's changes. But they also feel that refusal to accept ARB's suggestions will have political repercussions.

One station group, with tv stations in four markets (excluding New York), faces an ARB hike of \$18,000 on its present bill, plus another \$6,000 for increased Nielsen charges. **Annual tab for the group for relatively minimum service from ARB and Nielsen will now be around \$90,000.**

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**Agency media executives in New York are commenting on the strange omissions in a research questionnaire directed at buyers.**

The questionnaire, foundation of "a study to determine just what sort of reputation various tv station groups have among advertisers and advertising agencies," is from Richard Manville Research Inc.

It asks agency buyers to rank, in 1-2-3 order, a number of leading station groups on the basis of community orientation, desirability as an advertising buy, and broadcast leadership. The broadcast groups listed alphabetically are Capital Cities, Corinthian, Meredith, Metropolitan, Storer, Taft, Time-Life, Transcontinent, Triangle and Westinghouse.

What's odd about the list, in the eyes of several veteran agency men, is that it casually omits a number of broadcast groups which are often as big (or bigger) than some on the Manville list. ("Ridiculous omissions," said a top timebuyer.)

**A few such:** the RKO General, Crosley, Balaban, Cowles, Autry and Rust Craft stations. Why were they left out? Nobody at the Manville firm is willing to make statements.

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**Yesterday's matinee-going moppets are today's adult tv viewers with built-in preferences for old movie favorites.**

One measure of this can be seen in an audience-composition study prepared for Allied Artists Tv Corp., which distributes—among other things—a number of movie oldies starring "The Bowery Boys" (essentially a continuation of the characterizations in the original "Dead End.").

In four representative markets—Kansas City, San Francisco, Minneapolis and Youngstown, Ohio—the situation shaped up like this:

- ARB reports gave "The Bowery Boys" an average rating of 12 and a 41% share in Kansas City, comparable ratings in the other markets.
- Although the features are generally programed as children's shows, adults represented—in general—anywhere from half to two-thirds of the total audience watching.

**The point: Commercials slanted toward adult viewers are not wasted in such local-level buys.**

**N. C. Rorabaugh is seriously considering making air checks of stations for agencies on a sample basis.**

As with Broadcast Advertisers Reports, Rorabaugh would tape record all broadcast activity. Rather than full-time monitoring however, as now done by BAR in top markets, Rorabaugh is thinking of sample weeks, perhaps one in six. Several major agencies have held talks with Rorabaugh to determine the feasibility.

With information provided by stations at the end of each quarter, Rorabaugh currently publishes quarterly dollar reports on advertiser activity by company and brands, based on information provided by some 350 stations, which represent an estimated 90% of all billings.

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**The New York Times took a real beating during the recent newspaper blackout, but is continuing its radio/tv campaign anyway.**

President-publisher Orvil E. Dryfoos of the Times reported last week that consolidated earnings in 1962 came to \$15.71 a common share, vs. \$20.41 in 1961. He added: "Approximately \$5,000,000 in revenue was lost in December because of the strike."

To maintain its prestige position, the Times is carrying a sizeable spot campaign in the New York area.

---

**Four Star Distribution Corp. is coming up with some new gimmicks to refurbish shows to fit hour-long syndication slots as spot carriers.**

New footage has been shot, using western star Chuck Connors, to act as introductory bridges so that reruns of "The Rifleman" can be teamed with "Zane Grey Theatre" to make a 60-minute show. Similar new footage, with Robert Taylor, has been shot to tie half-hour episodes of the original version of "The Detectives" into an hour-long show to match the later episodes in the series.

Four Star also added reruns of "The Dick Powell Theatre" and "The Tom Ewell Show" to its syndication properties, now points to March sales of "over \$1.5 million" for these two series plus "The Rifleman."

The syndication offshoot of the Hollywood tv major has also expanded its operations in Canada as part of an upbeat of international activities.

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**Likelihood of more CBS TV color shows appears dim for 1963-64 season.**

Management is still maintaining a close watch on color set growth, but notes that less than two per cent of homes are color equipped.

Color program increases will come only in event of consumer upsurge, is CBS official attitude—even though it has cost CBS some important billings, such as Eastman Kodak and a sizeable slice of automotive network tv business.

**Of all things!—Strong endorsement of ratings in the wake of the Harris committee hearings has come from Life magazine!**

While few broadcasters (if any) have openly endorsed ratings, Life has taken a positive stand via the 17 April New York Times. Said Life:

"No individual subscriber is in a position to control the release of the findings. And if Nielsen is imperfect, he is imperfect impartially. Everyone gets the same shake."

Continuing, Life said, "We at Life take this position on Nielsen: it provides the most useful information now available on magazine audiences . . . Other major multi-sponsored surveys will be coming along. They will tell advertisers even more about magazine and television audiences than they now know.

"Life will continue to cooperate. We hope we triumph. We may get our lumps. Either way, the advertiser wins. And that's good for everybody's business."

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**There's a relationship between education levels and viewing of prestige network public-affairs programs, as you might expect.**

Recent (27 January, 3 February) pair of specials which opened NBC TV's four-part "Profile of Communism" scored a higher (25.3) average-audience rating level in households where the family head was college-educated as compared to the score (13.4) in grade-school-only households.

Additionally, the two "White Paper" shows received 20-plus ratings in middle and upper income homes, and did better with younger and larger families—a point which advertisers with products and services to sell to better-heeled viewers would do well to note.

These were the qualitative figures:

**NBC WHITE PAPER (27 Jan.; 3 Feb.)**

**AVERAGE AUDIENCE RATINGS**

**BY MARKET SECTIONS**

	<b>\$8,000 &amp; Over</b>	<b>\$5-7999</b>	<b>Under \$5,000</b>
Household Income	20.4	20.5	12.9
	<b>5 Or More Persons</b>	<b>3-4</b>	<b>1-2</b>
Household Size	23.0	18.8	14.2
Age Of Head	<b>Under 40</b>	<b>40-45 Yrs.</b>	<b>55 And Over</b>
Of House	24.4	16.6	15.7

Source: NTI January-February '63

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**Despite the working-over rating services got at the hands of Oren Harris' sub-committee, Nielsen plans no radical changes in its audience measurement system.**

A series of meetings between Nielsen and major clients begins this week in New York. But the main purpose is to allay fears, rather than discuss increase in samples or methodology revisions.

Nielsen is expected to suggest some kind of industry study and specifications for research, perhaps laid down jointly by NAB and 4A's.

Pulse's Dr. Sydney Roslow, meanwhile, has already extended his own olive branch to the industry in a Portland, Ore. speech last week. **Pulse reports, he said, will "now reflect the immediate discontinuance of any weighting whatsoever."**

**Changing philosophy of Radio Advertising Bureau under new president Edmund Bunker, is pointed up in announcement that RAB has joined Advertising Research Foundation.**

RAB had announced project to improve radio research at time of NAB convention and is getting ready to discuss project with ARF this week. Overall purpose is to improve standards in radio research, but project will make it possible to make decisions based on new facts, rather than emotion.

**A pair of new cookie mixes—Mint Fudge Brownie and Butterscotch Squares—are due from General Mills in May, backed by a sizeable sendoff in air media.**

Introductory campaign goes into high gear on the first of next month, using network tv plus spot tv in key markets. Couponed ads in the July McCall's and Family Circle are also set.

The campaign is via Needham, Louis & Brorby.

**There's growing interest in sports programing on the part of women viewers, according to network and independent-station sports directors.**

Three shows doing nicely with the ladies: ABC TV's "Wide World of Sports," CBS TV's "Sports Spectacular" and NBC TV's "Sports International."

Commercials housed in sports shows tend to perform as effectively among women as the same commercials in a less strenuous program context, notes John V. Roberts, vp of Schwerin Research.

Meanwhile, there's plenty of inter-network rivalry for top sports events. One of the biggest coups recently was ABC's snaring tv rights to the Winter Olympic Games in Innsbruck, Austria. NBC holds U. S. rights to the 1964 Summer Olympic Games in Tokyo.

**Some exhibitors are still convinced that tv is the arch-enemy of theatrical movies. Other exhibitors are not so sure.**

The newspaper strikes in New York and Cleveland gave tv an unusual opportunity to prove itself as an ad medium. Movies like "Days of Wine & Roses" and "Taras Bulba," to name two, have received strong tv promotion via spot commercials which contain "excitement" footage.

Max Stein, ad director of Warner Brothers' New York office, was prompted to say: "In New York, tv advertising proved every bit as good as print."

The Motion Picture Assn. of America is reported "studying" the use of tv for first-run theatrical films. Apparently, it is not only politics which makes strange bedfellows.

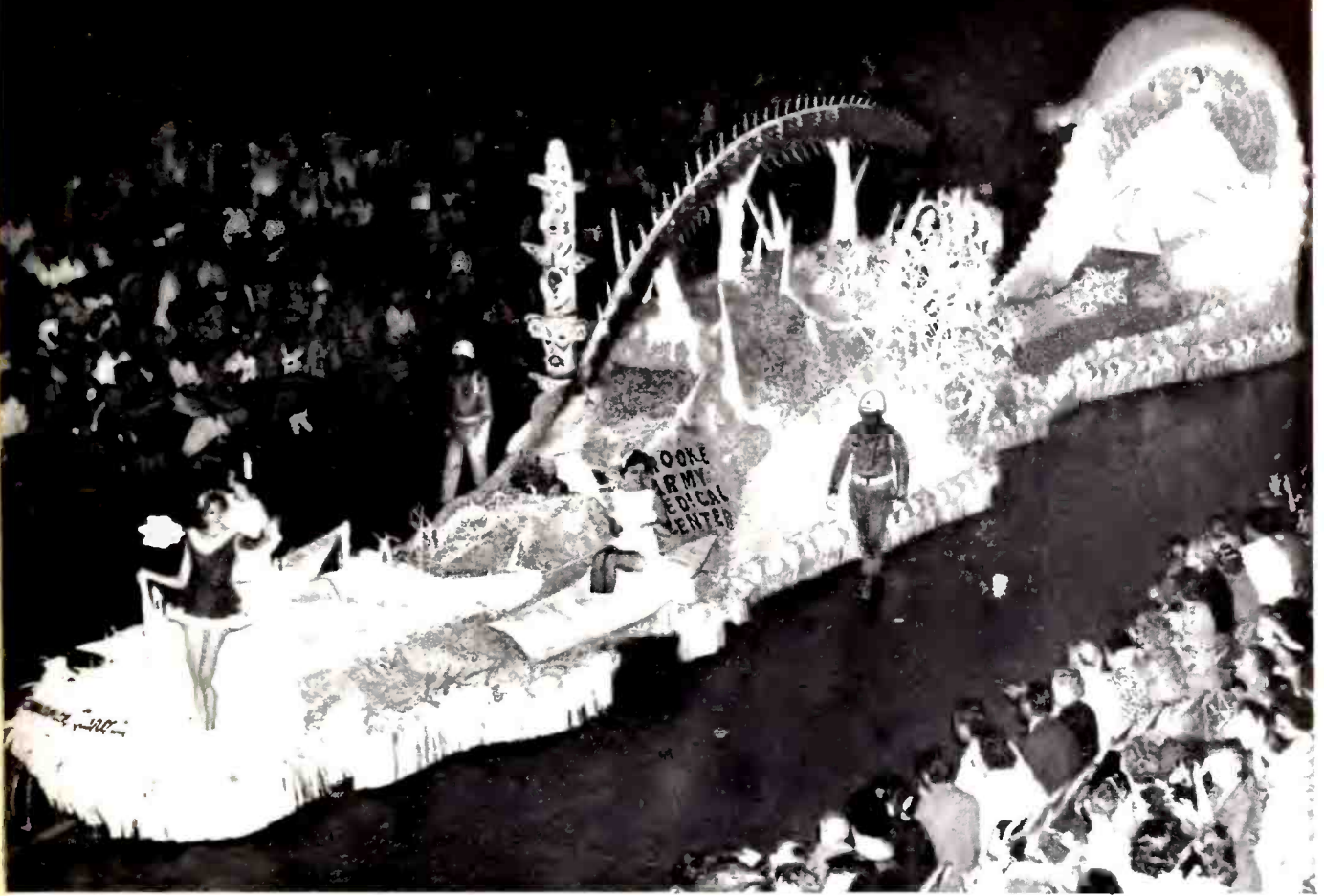
**There's no let-up in the space squeeze in large supermarkets, and it's more important than ever to "pre-sell" customers.**

The authoritative Progressive Grocer reports that the number of items handled in the average food store has doubled since 1946, and now numbers over 6,000.

Further food for advertising thought: total **non-foods** sales in food stores reached over \$2.4 billion annually in the 1960's. Food stores now account for nearly a third of the country's total dollar volume in health and beauty aids.

Incidentally, the average family spends \$1,125 a year in food stores for food products—but the retailer nets a profit of only \$15 per family.

# It's Great to Live in San Antonio...



... and it's great fun to be part of the fabulous Fiesta San Antonio every April, when frivolous gaiety builds to a spectacular climax with the torch-lighted Fiesta Flambeau Parade. During Fiesta week, hundreds of thousands of San Antonians and tourists throng the parade route of the magnificent Battle of Flowers Parade and cheer the transformation of the San Antonio River into a "Venice River Pageant." A gallery of fans thrill to the masters in golfdom competing in the classic Texas Open Golf Tournament. There's exciting entertainment nightly under the stars, touched lightly with the flavor of old Spain and Mexico. Pageantry, street dancing, carnival midway, fireworks, band festivals, military parades... fun, fun, fun... to fit every preference in historic San Antonio during Fiesta, and all year, too.

It's Great to SELL San Antonio on KONO-TV ch. 12

THE KATZ AGENCY, INC.  
National Representatives



abc



**as much a part of Philadelphia as the Liberty Bell**

**WRCV-TV's** significance goes far beyond its immediate locale. From its Philadelphia center, WRCV-TV ties 38 counties in five states into one television community.

To create programs which reflect both the widespread local and international range of interest of its audiences, WRCV-TV's staff is continuously on the move. For example, a film crew from WRCV-TV's widely acclaimed *Concept* series recently returned from Guatemala. This film exploration of the primitive Mayan village of Chichicastenango and Tikal, "place of whispering

voices," was produced by a girl... and the girl is Marcia rose, winner of the 1962 McCall's Golden Mike Award as the outstanding woman in Radio and TV. Previously she took her crew to Israel for three special television reports on Israel's development as a nation.

Closer to home, *Concept* aroused the city with a trip to Philadelphia's Skid Row and intrigued its audience, both in the city and neighboring states with *Gettysburg and Songs of the Civil War*. Another prime time public affairs series, *Profile*, examined Phila



Philadelphia's traffic problem. *Profile* also focused on a ballet fantasy from Philadelphia's famed Rodin Museum, and in the *Legacy of Long Beach* it dramatically showed the reconstruction of a hurricane damaged New Jersey community, and the effect on its people.

Whether the focus is on its own backyard or distant continents, WRCV-TV is alert to the issues, events, and community conditions that have meaning for its entire audience. This kind of community-station link is distinctive to the programming of all NBC Owned Stations.



WRCV-TV, PHILADELPHIA  
WNBQ, CHICAGO  
KNBC, LOS ANGELES  
WRC-TV, WASHINGTON  
WNBC-TV, NEW YORK

---

NBC Owned. Represented  
by NBC Spot Sales.



## how do you fit an elephant into an elevator?

You can! . . . if you'll settle for the hindquarter. It's like ranking TV markets. You can take a portion of the market by using the metro approach . . . but if you want the whole elephant, you've got to rank by total market! *Consider.* More than 90% of the Charlotte Market is located outside the metro area, and the *total* Charlotte TV Market contains 574,800 TV homes . . . ranking 20th in the nation . . . first in the Southeast!\* All the pachyderms are trumpeting about WBTV's 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.

**The rated vs the raters**

Pulse's Sydney Roslow (l) told House Commerce Committee's special subcommittee on investigations his company spends \$600,000 a year on field work alone. His and others' words weighed less with chairman John E. Moss (D., Cal.) (r) than complaints by performers *a la* Johnny Carson that they must "live their career by numbers"



# Advertisers fight probe panic

Ratings investigation could force unwanted, unnecessary changes in samples and methods, say big air spenders. They don't want hasty "improvements" designed merely to placate politicians

The Harris subcommittee which just completed six weeks' inquiry into broadcast-measurement practices has its own "image" on Madison Avenue. In the eyes of many agency men and advertisers, the congressional probers were a group of blundering laymen trying to pin a label of exactitude on research companies.

The lack of comprehension of problems involved is generally viewed by professional admen as regrettable but understandable.

What's troubling media executives and clients today is that the research companies are reacting as if the subcommittee's charges were justified.

Other reactions, meanwhile, are reverberating throughout the radio/tv industry. It's certain that audience-measurement changes are coming, but how radical and how effectual is not yet clear.

Physical alterations may be considerable: the Harris committee has not yet made its recommendations,

but one rating service already has announced a \$1 million facelift, and similar dramatic action will probably be taken by other national companies.

Whether these changes are desirable is being bitterly argued by professional researchers. Both the ARB and Nielsen services are accused of opportunism, though on differing grounds, and there also is a widespread fear that fruitless revision of survey techniques will be undertaken merely to forestall

the possibility of government regulation.

At this point, the paradoxical situation is that the survey companies are trying to effect alterations which their own clients do not want. Sponsor's editors sampled the opinions of multi-million advertisers and of the leading agencies, and found the overwhelming consensus to be against "change for the sake of change."

the companies keep their own house in order, or even the doubts that have been raised about basic postulates. The big advertiser today is concerned that, as a result of the inquiry, ratings are credited with an importance they don't possess.

Within the understood plus-and-minus limitations of homes reached, the national tv advertiser can and does construct brilliantly successful marketing platforms. (The in-

can buy, to reach as many and as many different kinds of people as possible. We don't need an exact measurement: It can never be 100% accurate no matter what the research companies do. What matters is our p-&-l statement at the end of the year—and we're doing nicely, thanks."

The vice president of a tobacco company—one of the nation's leading buyers of spot tv time—says: "We've never fooled ourselves that local measurement was all that accurate. What matters to me is how much weight my competition is laying down, and where it's being placed. When we decide to go into a market, we'll go in—and we'll buy anything that looks good and is available."

Not everyone has this sanguine view, of course. Olin-Mathison's Henry Hunter says Nielsen's local-market sampling has been "ridiculously inadequate;" Block Drug's Alfred Plant says he's "shocked at the total lack of principle the hearings revealed." But neither of these critics believes that a massive increase in sampling is needed, or would be justified when price was related to a marginal reduction of error.

Some indications of the dollars-and-cents can be seen in ARB's reported intention to double its national sample at an added cost of about \$1 million. This would result in an across-the-board price hike of 55%, meaning a bill to some broadcast clients that's \$30,000 to \$50,000 higher. "And just to make ARB look good in Washington," snorts one user.

At this point, many advertisers see ARB as guilty of political opportunism. However, the real contempt is reserved for Nielsen: justly or unjustly, its attempt to hike prices during the hearings, on the claim of improvements made a full year ago, is viewed as a shoddy maneuver by agencies (who wouldn't be severely affected) and as a diabolical plot by broadcast operators (who'd foot most of the bill). At the client level, Nielsen's move is generally thought justifiable, but poorly timed and ineptly handled.



### Agency beliefs affect broadcasters

Attitude of agencies, clients is critical in determining whether big broadcast groups will go along with radical changes, such as the projected doubling of ARB's sample. RKO General Broadcasting's national sales div. research director, Frank Boehm (above), is one of many who must advise management, surveyed top agencies on reactions.

The congressional probe is producing different reactions between advertisers and agencies. Professional media advisors are concerned with revelations of misrepresentation and poor administration; the technicians of research are alarmed at some of the authoritative opinions expressed by Herbert Arkin, statistical advisor to the committee, about inadequate national sampling.

To the clients, however, the main worries are not the minutiae of how

adequate nature of radio measurement is, unfortunately, another matter entirely.) But in tv, the approximation is workable, and advertisers see no value in precision of measurement at a much-higher price.

"We're buying time in all categories," explains the advertising director of one of the largest drug companies. "We've got low-rated news shows, and some of the highest-rated action shows. We're on three networks with everything we

1. To which of the following rating services does your firm currently subscribe ?

Pulse  Hooper  ARB  Nielsen  Videodex

2. Have the congressional hearings changed your attitude toward broadcast ratings ?

Yes  No

Please explain your answer briefly.

I HAVE NEVER HAD ANY FAITH  
IN ANY RATING SERVICES



## Agencymen speak out on why ratings aren't accepted as the last word in accuracy

Media directors of nation's top 50 broadcast agencies were sampled in postcard poll conducted for RKO General by an independent consultant. Here are representative comments:

**"Ratings have always been used with a healthy scepticism. The investigation has revealed nothing about the major rating services that was not already known by an intelligent media specialist."**

**"I have always been aware of the statistical deviation in ratings, but did not conceive that some services (Nielsen) would misrepresent themselves to such a degree."**

**"This information must, in most cases, by tempered by judgment and certain qualitative considerations."**

**"I feel scepticism since Nielsen has since stated that the per-broadcast ratings can be in error up to 100%. This makes them worth virtually nothing except as popularity comparisons."**

**"We use ratings as a guide, not a final answer."**

**"The congressional hearings have altered my attitudes to the extent that an audited system is now a necessity to alleviate doubts, that misrepresented and erroneous ratings are a rule rather than an exception."**

**"I have never had any faith. Too many discrepancies from one service to another, and within any one service."**

**"So long as there is a yardstick needed for clients' satisfaction, there must be ratings."**

**"Needs improvement but is the best available."**

**"Will use them until something better is available."**

**"I knew the sample was too small, but somehow rationalized myself into believing that the sample itself is more important than the size. I now realize I've deluded myself. Prior to this, one rating would have altered a decision—you can bet for damn sure my emphasis has changed. But—what do I use? We've been sold a bill of goods by the rating services."**

**"Have always recognised the stated and unstated limitations, and acted accordingly Besides, I dislike politicians more and more . . ."**

**"Substantiated my belief that reports are greatly inadequate. Investigation was needed. Ratings were never more than a relative indication, but advertisers and agencies used them as absolute measurements."**

**RAB OBJECTIVE  
NO. 1  
BETTER  
RADIO RESEARCH**

**OUTLINE PLAN  
of RAB STUDY**

- 1 Distinguished outside consultant
- 2 ARP's counsel
- 3 Fieldwork by non-ratings firm
- 4 Report on Radio measurement method or best combination



**Search for radio measure**

Industry's own search for new radio measurement is highlighted by RAB presentation. Bureau would underwrite methods study if pre-approved by agencies and part-financed by stations

Indeed, the public relations problems of the survey companies may be more damaging to them than shortcomings in their service. O-M's Hunter, for example, comments that "the companies had a hard row to hoe, to come out of the inquiry even as well as they did, because there's a general unwillingness in the advertising fraternity to believe in their absolute reliability."

This thought is confirmed in a sampling of the top 50 agencies, conducted for RKO General Broadcasting's national sales division by an independent survey consultant. Of 32 postcard replies from media directors, approximately one-third were hostile toward the companies. All replies rejected explicitly the concept of exact measurement. Five

stated the opinion that the services' worth had been drastically altered as the result of damaging testimony during the hearings. (For a representative selection of these replies, see page 31.)

Although media specialists generally say their use of ratings is tempered by understanding of limitations, it is notable that most advertisers regard the process of spot buying (within their own agencies) as being mainly a slide-rule affair. For this reason, there appears more concern at possible inaccuracies in local-market sampling.

What's surprising about this concern is that, during the hearings, local measurement emerged as relatively unscathed. The committee's advisors turned the full weight of their statistical examination upon national sampling.

Herbert Arkin made detailed and repeated attacks—especially upon Nielsen—for daring to assume that samples of around 1,000 homes could be nationally projected. In media circles, his assertions are now being given some credence—yet SPONSOR was unable to find a major advertiser whose faith in national ratings had been shaken. The typi-

cal reaction is that of Block Drug, which uses both ARB and Nielsen, and which "continues to look upon these two companies as very honest and reliable."

Staff members of the advertising association report that, in conversation with their members, most of the questions raised have been apropos of local sampling. There seems to be a general impression that the national samples are adequate, but may be spread too thin to produce reliable reflections of individual markets. The anomaly is that advertisers are perturbed about an area which did not greatly worry the committee's experts, yet are generally unconcerned about another matter which is troubling many agency researchers.

It's in the area of radio audience measurement that clients foresee the most problems. The Harris committee has added little to the industry's knowledge of its own shortcomings, but it has produced an intense desire to solve the admitted problem. Ironically enough, this desire is reaching new heights at a moment when Nielsen—which could possibly have met some of this demand

*(Please turn to page 66)*

**German tv downgrades the ratings**

**T**op ratings are no guarantee that tv shows will be kept on the air in Germany, according to Hans Isenbart, head of the Radio Bremen television station, here for an extended visit to the U. S.

A participant in the Foreign Leader Program of the U. S. Department of State, Isenbart has been in conference with officials of NBC International and has been studying U. S. programing practices.

The acceptability of tv programs in his native country, Isenbart said, is determined by the results of monthly meetings of German program directors, sessions which require at least three days each. In addition, station programers hold consultations every four to six weeks with a program council, consisting of 32 people in Bremen representing the clergy, educational groups, and political personalities.

The practice is to review programs that have been on the air long enough to be evaluated by the local station people and by the program council and to recommend the removal of shows that fail to make a contribution to the best interests of viewers. It is a form of self-imposed surveillance and regulation which Isenbart believes is a workable plan for German television.

In some instances, he reports, programs receiving exceptionally high audience ratings have not been spared critical examination and, on occasion, such programs ruled deficient in cultural value, have been eliminated.

Set Your Watch...for  
**THE NEWS HOUR** with Baxter Ward  
6:00 pm Nitely



# Hour-long news is newest tv trend

**Expansion of news program to 60 minutes proves successful for many tv stations—flexibility, diversity mark shows—sponsors on waiting list**

It is plain as the face on a studio clock that a whopping number of tv stations will be hip-deep in 60-minute news programs starting in September, sparked largely by the upcoming 30-minute newswrapups featuring Chet Huntley and David Brinkley on NBC TV stations and Walter Cronkite on CBS TV affiliates.

Significantly, many national advertisers favor the idea of expanded news coverage, and are vividly demonstrating their fondness for electronic journalism by latching on to the new half-hour Huntley-Brinkley and Walter Cronkite programs.

NBC News indicated last week that it had already sold some 75% of the H-B 30-minute news segment which is expected to bow 9 September. CBS News, likewise, racked up

an impressive scorecard with approximately 75% of the Cronkite show already signed. The Cronkite news program will start 2 September.

In the Central Time Zone, a survey undertaken by Advertising Time Sales, station reps, revealed recently that tv viewers would be seeing the expanded news programs starting at 5:30 p.m. The majority of the ATS's clients will show network news in the first half-hour, local regional news-sports-weather in the second.

According to the ATS poll, the majority prefer to carry their own locally-produced news at 6 p.m. when sets-in-use are reportedly at a higher level than at 5:30 p.m. A number of stations indicated they would present a 6:20-6:30 p.m. recap of national and overseas news,

## Hour new sold

Long-length newscasts on both east and west coasts receive extensive promotion campaigns. KABC-TV, L.A. advertises *News Hour* on outdoor boards, while WABC-TV, N.Y. uses posters in subways for *Big News*

**Iron-curtain news  
Strike news  
Cat-up-a-tree news  
Home-team-lost news  
Drizzle news  
(Even good news)**

**ALL THE NEWS ON 'THE BIG NEWS'  
6 TO 7PM WEEKDAYS, CHANNEL**

with either taped inserts removed from the network half-hour, or other material obtained from the network line earlier in the day. ATS said the stations' purpose was to try to get news-hungry viewers who may miss the 5:30 p.m. network by not being able to get home fast enough.

Speaking for his company's list of 21 tv outlets, ATS president Thomas B. Campbell said that "next season, there'll be more news and general information programming on ATS-repped tv stations than ever before."

"To be sure, the networks' plans for expanded 30-minute early-evening newscasts will contribute heavily to station plans for longer news periods, but the vast majority of our tv stations are planning longer local news shows of their own," Campbell said. "In most of our markets, there'll be an hour of news of all kinds, in the early-evening time period next fall."

**Ideal vehicles.** The expansion of news programming, notably the



## Expanded newscasts please major-market viewers

Sponsors on bandwagon for 60-minute news: (Top row) Harry Hansbrough (l), pres., Hansbrough, Nat'l Auction & Realty newsman on WESH-TV, Daytona Beach; KRNT-TV's, Des Moines, newsmen, (l to r) Russ Van Dyke, Dick Eaton, Paul Elmer Peterson does KNBC-TV, L.A. commentary. (Bottom row) Julian Barber, WTOP-TV's anchorman on *Newsnight*; Robert Mortensen, vice president and general manager, WHIC-TV, Pittsburgh; Jerry Dunphy, anchorman for *The Big*

60-minute block, is being greeted with remarkable warmth in all levels of the broadcast industry, including timebuyers, station managers, and station reps.

Said a Katz Agency spokesman: "Hour-long television programs are highly desirable from every standpoint: they go far to satisfy viewers' hunger for news; the 60-minute length enables stations to comprehensively cover all the news—local, national, international—as well as sports, weather and community projects and problems; and, attracting large, attentive audiences they are, of course, considered ideal vehicles by advertisers."

Similarly, Frank Martin, executive vice president of Blair Television, said that news programs, particularly the one-hour variety, "have proven extremely successful from the standpoint of sales and

viewing." He said business on Blair-represented stations "bears out this importance not only to the broadcaster but to the advertiser as well. Viewing habits in news programs are on a steadily upward trend."

The following sponsor survey of tv stations, it should be made clear, is a partial one and does not include all the tv stations presently or soon-to-be engaged in hour-long news programming.

**Desirable commodity.** Over and over again, sponsor was told that news shows today are indeed most desirable as a commercial commodity. In many instances, news programs are sold out and, on occasion, there are sponsors waiting in the wings.

All research, station managers, news directors, and station representatives kept repeating that news

programs gather more audience attention with the viewers concentrating on what is seen and heard vastly more than the average entertainment show. As one station manager put it: "Thus, the sponsor's message also receives more attention. For this reason, the stations are in an admirable position to obtain a higher cost-per-1,000, asking premium rates and finding them much easier to sell."

A characteristic of the new breed of news director overseeing the 60-minute programs is his increasing interest in grappling with the more important problems confronting his community. Be it New York, Chicago, Denver, Los Angeles, San Francisco—you name the city—the men in charge of these programs appear to be in a fighting mood, ready to remove indignities, correct injustice perpetrated by lax





public servants and corrupt individuals from other walks of life.

Journalistic digging appears to be a way of life for the present-day newsman on these programs, sponsor found. Said Dick O'Leary, general sales manager of KABC-TV, Los Angeles: "These newsmen are out to *reveal* rather than merely report the news." Said David Shelrin, WABC-TV, New York, news director and the man responsible for the 60-minute, across-the-board *The Big News* program: "I tell my

stallers: 'Be honest. Be fair. But speak out!' My object is to infuse more guts in the daily news programs. And we're doing it constantly. My credo is—never drop a crusade. Keep at it!"

**Aggressive journalism.** In the cities where more than one station is dedicated to hour-long news programs, the rivalry frequently takes on all the aspects of *The Front Page* as depicted in the Ben Hecht and Charles MacArthur saga of Windy City journalism. San Diego,



Co., a sponsor, greets Paul Marlowe, Rhoades, Don Soliday and Bud Sobel; Dick John (l), news director and *News*, KNXT, Los Angeles

**On top of the news**

Daily meetings to discuss *Big News* at KPIX, San Francisco. L-r: Newscaster Don Brice; gen. mgr. Louis Simon; newscaster Nancy Clark; news dir. Deacon Anderson; newsman Glen Hansen



**Only hour-long tv news show in New York market**

Better than 80% sold out, *The Big News* on WABC-TV, N. Y., has its own large staff providing in-depth coverage. L-r: *Big News* reporter Jim Burnes; WABC-TV news director David Shelrin; producer Madeline Karr, and writer Phil Bergman. Management says business has been good since program's start

for one, is saturated in electronic journalism of major proportions and boasts of some redoubtable figures in this type of news gathering. A vivid example can be seen in the behaviour pattern of at least two stations, namely KOGO-TV, and KFNB-TV.

KOGO-TV's hour news program was first telecast on 5 September 1960, and this date appears significant, because the station claims it was the first to present a 60-minute news telecast on the West Coast "and to the best of our knowledge the first integrated hour news on a daily basis in the United States."

(Please turn to page 67)

# IRTS seminars: industry youth listens to pros



**Lively give and take**  
Committee chairman Cris Rashbaum (l) ponders speaker's remarks as Stan Newman vies for his attention

Industry fledglings have been flocking now for four semesters to a survey course sponsored by the International Radio & Television Society. Reason: it promises to orient them to the art of timebuying and selling. The teachers: experienced practitioners of the art.

The course started in its present format in fall 1961 under the guidance of then chairman Erwin Ephron (A. C. Nielsen). Its forerunner was a series of luncheon lectures which failed to draw enough people.

Under the present framework, the course is a series of eight 1½-hour lectures, held on consecutive Monday nights in a radio studio donated by CBS. Over-subscribed by student applicants since the start, it is therefore offered each spring and fall.

IRTS feels the course fills a definite need; nowhere else can a neophyte be exposed to the subject except in a company training course—closed to non-employees. Surprisingly, it attracts experienced people as well.

The number of students must be held to 100 per course because of space limitations. The modest fee, \$15, is often paid entirely or in part by the students' employers, usually ad agencies, broadcast rep firms, stations, or networks.

Present chairman Cris Rashbaum (Harrington, Righter & Parsons) tells us the seminar has had problems. For example, from the start the IRTS committee realized that although they had a vast number of experienced people to draw on as lecturers, many would not have the knack of teaching.

How do the students feel about the course? Most rate it as good or excellent. The most-often-heard criticism from "graduates" is that too much information is packed into too short a time; that either much of the detail should be omitted, or the course extended. Some suggest that a more advanced course also be offered. All agree that they enjoy and gain much from the question-and-answer periods, and wish these segments were longer. Consensus: a worthwhile experience despite minor faults.

The seminar committee: chairman, Cris Rashbaum, Harrington, Righter & Parsons; vice chairman, Roger Bumstead, Kelly Nason; Bob Liddel, Compton; Hal Meden, Franznick-Meden; Marty Mills, Meeker; Al Petcavage, Doyle Dane Bernbach; Stan Newman, Hicks & Greist; Al Petgen, American Research Bureau; Sam Vitt, Doherty, Clifford, Steers & Shenfield; Maurie Webster, CBS Radio Spot Sales; Helen Davis, J. Walter Thompson; Bill MacDonold, A. C. Nielsen; Lionel Schaen, HR&P. ▀



**Speakers share their know-how and**  
Above, Bob Liddel, v.p. & associate man, v.p. and media director, Hicks & media director, Benton & Bowles, media director, Grey, urges students



*Photos by Audrey Heaney*



display it with a spirited show of personality

media director, Compton, points out the workings of the agency and its media department. Center (l), Stan New-Greist, chalk talks to explain the relationships of the various agency departments. Center (r), Art Heller, associate brought along visual aids to clarify the role of research in media planning and buying. (Far r), Hal Miller, v.p. and vehemently to demand full knowledge of their work, not to be automatons. Below, rapt students during class



# New image for milk is goal of radio campaigns in N.Y., California

Rockefeller hails results of New York effort; California Dairy Council concentrates on youth

**S**eparated by a continent, united in a single purpose—to make Americans drink more milk—radio has brought results, and is about to go to work for dairymen.

Results of a campaign conducted by the New York State Broadcasters Assn. to promote the use of milk via radio are now in. Governor Nelson Rockefeller reported

on the campaign this way: "The State Department of Agriculture and Markets made a survey to determine the impact of this campaign in the New York metropolitan area. This survey disclosed that milk consumption had increased by 100,000 quarts a day in this area alone, as compared with an actual decline during the same

period in nearby New Jersey. This not only demonstrates the power of radio, but moves us to the hope that similar generous campaigns will be applied to other public service efforts affecting the people of this great state."

And starting 1 May, the Dairy Council of California will kick off an advertising and promotional campaign to stress that milk is a delicious, satisfying drink, to be enjoyed by the smart and active for sheer pleasure, refreshment, and renewed vitality. With a continued concentration on teenagers and young adults, 90% of the budget will be invested in radio.

To dairymen, long beset by huge surpluses and the problem of "losing some of the 'halo effect' that for many years held (milk) in the spotlight as nature's most nearly perfect food," in the words of the American Dairy Assn., these campaigns provide new help.

The problems, according to the ADA, include the barrage of vegetable oil advertising and publicity directed toward weight control and heart disease. "People are coming to believe that dairy products can have unhealthful effects," ADA researchers report.

A recent study by Market Facts for the ADA showed these points:

- Heavy and medium consumers of milk beverages comprise 44% of the total population, but this 44% drink 87% of all the milk beverages.

- 80% of the heavy milk consumers are under 20 years of age.

- While 53% of the boys in the 13-19 year bracket and 43% of the girls in this age group drink milk for breakfast, this drops, in the 20-24 age bracket, to 25% of the boys and 19% of the girls. Other meals are cut considerably also, however.

**New York State.** Taking a cue from such information, the New York State Broadcasters Assn. launched a six-week campaign last October, utilizing the majority of radio stations in the state. Conceived by Sam J. Slate, president of NYSBA at the time, and vice president and general manager, WCBS, New York, the campaign stressed the theme "Milk Is a Mas-



Milk sales up 100,000 quarts in N. Y.

Campaign demonstrated the power of radio, N. Y. Governor Nelson Rockefeller reported, with idea innovator Sam J. Slate, WCBS radio gen. mgr. at his side

terpiece of Nutrition," pointing up milk's vitamin, mineral and protein advantages, its availability and advantages.

With each station broadcasting 21 one-minute announcements per week for a period of six weeks, a total of 6,000 spots were broadcast throughout the state. Specially written and recorded jingles augmented the "live" copy used on the stations.

The NYSBA campaign started when the association sought a project to promote the economy of all communities in the state. After numerous meetings and a session with Governor Rockefeller, the board tacked the milk drive. Stephen B. Labunski, WMCA, New York, vice president and general manager, did initial research and developed selling points, while Mary McKenna, research vice president of Metromedia, coordinated a research project in conjunction with Pulse.

The latter study's findings:

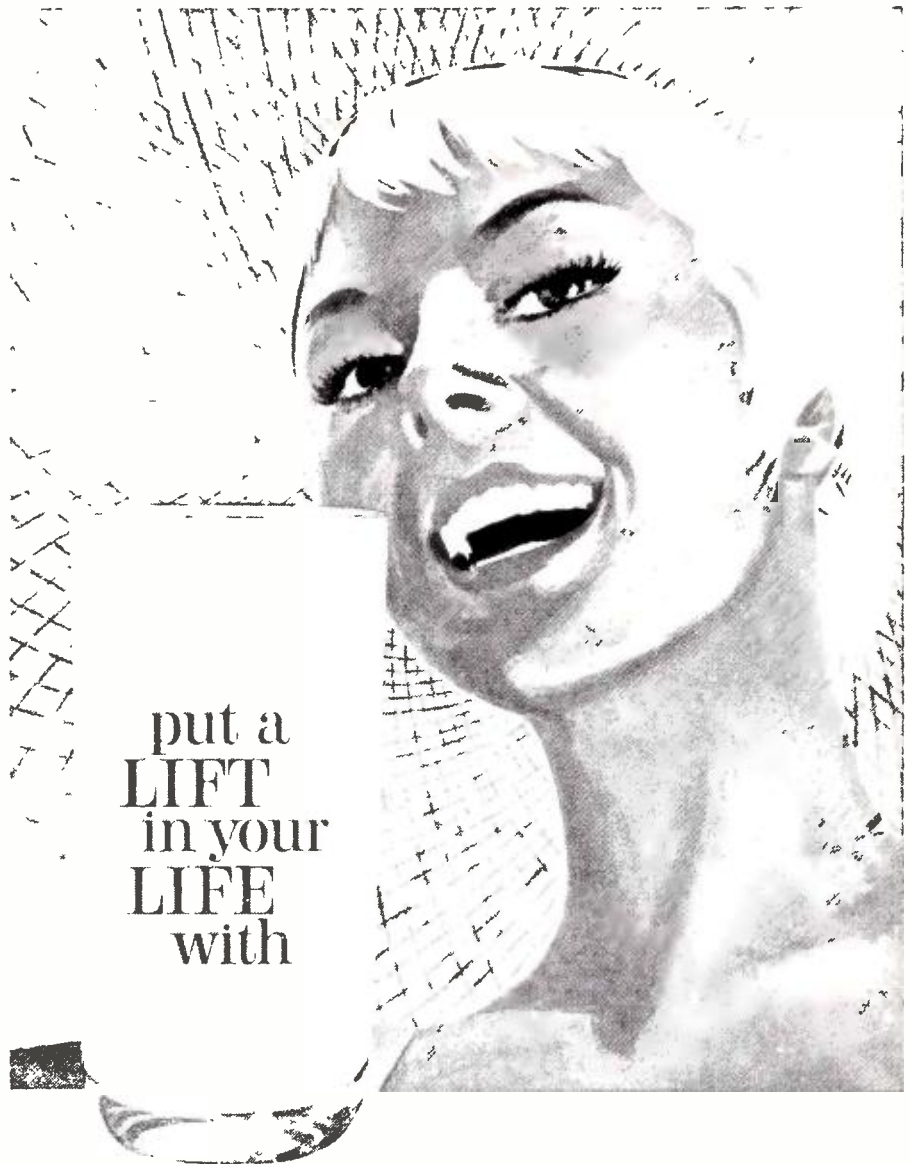
- A 13% gain in number of teenagers drinking milk more than twice a day during and after the radio campaign.
- A 24% gain in adults drinking milk twice a day.
- A 77% gain in drinking for health reasons which was in general agreement with copy elements.

In addition to the research study, milk processors were asked to file with the Division of Milk Control a weekly report showing the quarts of milk processed daily.

**In the West.** The Dairy Council of California, through its agency, The McCarty Company, will follow the idea of developing a new consumer image of fluid milk. This year's campaign will drop tv in secondary markets used last year, and will consist almost exclusively of radio, supported by point of purchase merchandising promotion.

Herb C. Brown, McCarty vice president and account supervisor, says the power will be applied to the fact that milk is a delicious, satisfying drink.

Brown points out that information on milk consumption patterns



**"Put a lift in your life with milk"**

California displays use chic, smart-looking girls instead of "wholesome" types to help change "halo" image of milk to one of a sophisticated, socially desirable drink

clearly identifies the area in which the greatest gains can be realized, hence the agency's concentration on teenagers and young adults.

Following this philosophy, commercials will be in a light and humorous vein, with each embodying the main campaign theme, "Put a lift in your life with milk," plus two secondary themes, milk is "the real refresher," and milk gives you "the lift that lasts."

The radio campaign is scheduled in from one to three of the top stations in San Francisco, Los Angeles, San Diego, Sacramento, Fresno, Bakersfield, and other California markets. Both 30-second

and 60-second spots will be used, with a total of 480 spots per week scheduled.

The strictly "wholesome-looking" girls used in past art work will be replaced with chic, smart-looking girls, thus helping to establish the new image of milk as a sophisticated, socially desirable drink.

Heavy field merchandising support, bolstered by several related-product tie-ins, will be carried out. The agency considers this a vital part of the promotion, especially in view of the sales trend toward less fluid milk sales in the home and increased sales in stores. ■

# NETWORK MOVIES: are they a good tv buy?

NBC adds more films to schedule; ABC drops them  
CBS condemns movies as fillers, but considers use

Only one out of three networks will be televising movies in prime time this fall, but all three networks were considering movies as recently as two months ago.

The movie thinking among program chiefs varies, even within networks. Outcome of the many movie parlies: NBC TV is doubling its weekly movie schedule, ABC TV is pulling out, and CBS TV is publicly taking a stand against movies.

Pro-movie feelings behind network decisions are:

- Feature films usually obtain "respectable" ratings.
  - Network movies always attract a large number of sponsors interested in a varied audience and a program "track record."
  - There is little program risk involved in scheduling feature films.
  - Movie productions are far more costly and elaborate than any normal television show could be.
- On the other hand, the anti-movie school argues:
- Movies do not create any week-to-week continuity for the time period involved.
  - All networks have a large number of on-deck pilot programs which might prove winners.
  - Movies do not utilize an important tv asset—immediate live action. By using feature films, networks elevate the movie industry and do not improve television.
  - Movie packages usually contain a few genuinely high-quality films, but no package is without its bombs.

**Movies move in.** When networks returned to movie-going in the fall of 1961 (ABC TV had experiment-

ed in 1955 with a package of British features under the title *Famous Film Festival*) NBC set the pace. Its Saturday night movies were the first to be used in fully-competitive prime time.

The innovation of televising movies in prime time probably came out of the fact that programs in the time slots under consideration were not faring well. NBC's *The Deputy*, for example, was hovering around 12, according to Nielsen. The same situation prompted ABC to replace *Bus Stop* and *Adventures in Paradise* with movies last April. Ratings for both shows averaged around 13. A similar situation occurred more recently on NBC Monday nights.

Movies have not yet brought any network truly high ratings over a sustained period, but they usually do fairly well, and often embarrass competitive programs.

The average rating of all network movies shown on prime time is 18, according to compilations made from Nielsen figures.

**NBC plans.** NBC TV recently purchased sixty 1955-to-1960 films from MGM and 20th Century-Fox for use next season. Being of recent vintage and often in color, the movies are expected to obtain high ratings on both *Saturday Night at the Movies* (9-11 p.m. EST) and *Monday Night at the Movies* (7:30-9:30 p.m. EST).

The films from MGM are the first the corporation has ever released for network television. The package includes "Adam's Rib," "Annie Get Your Gun," "The Brothers Karamazov," "The As-

phalt Jungle," "The Seven-Year Itch," and "Diary of Anne Frank."

NBC's unprecedented mid-season decision to create *Monday Night at the Movies* became necessary when "the two programs in the 7:30 to 9:30 time period did not achieve the audience levels expected of them." *Man's World* and *Saints and Sinners* were scoring Nielsen ratings in the 10 to 12 range.

The move proved a good one; the first feature, "The Enemy Below," drew an increase in audience share of 13%; the third movie obtained higher Nielsen ratings than any ABC Sunday night movie.

The first movies on the Monday-night NBC show have been seen on approximately 140 stations. Cost to the advertiser: \$27,000 for a single minute sponsorship in originals. Next year the number of stations using NBC's movies is expected to rise to about 180; price to \$35,000.

As Walter D. Scott, NBC TV executive vice president, puts it: "The decision to continue both *Saturday Night at the Movies* and *Monday Night at the Movies* was made because of the wide audience appeal of prestige films showcased in prime time.

"We feel that motion pictures represent desirable programming."

**ABC withdrawal.** After a pace-setting year and a half of Sunday night movies, ABC TV has decided to drop them temporarily. The decision was first made in January, but reconsidered two or three weeks ago, according to Doug Kramer, ABC TV director of nighttime programming. "We couldn't find a movie package we thought would be a sure winner," he explained.

Although Sunday movies were an improvement over then-fading *Adventures in Paradise* and *Bus Stop*, they are not achieving the high level of ratings generally reached by NBC's Saturday and Monday night movies. Highest rating recorded by Nielsen is 22.5 for "The Magnificent Seven."

Reasons for the dropout given by the network: "few good film packages available" and "responsibility to try some of many pilot programs on deck."

The two programs chosen to fill

the movie time slot are viewed as strong contenders. The two shows: *The Travels of Jaimie McPheeters*, based on the award-winning novel by Robert Lewis Taylor; and *Arrest and Trial*, involving an unusual concept in tv programing—two 45-minute programs back-to-back each complete in itself, yet related in subject.

Next season should be a critical one for ABC TV. Of the three networks, it will be televising the greatest number of new prime time shows. Interestingly, the ideas for several of the new shows came directly from ABC observation of movie viewership, according to Kramer.

*Combat* and *McHale's Navy*, both new last fall, were the obvious outcome of the fact that war movies were usually high-raters. The popularity of science fiction movies prompted the creation of *Please Stand By* which will premiere next season.

Kramer emphasizes that the network "could reconsider movies again at any time if new movie packages appear with high potential. Movie packages contain some duds but the tendency is to stress winners. Also, a great number of movie packages available now contain musicals or comedies which never do well on tv as movies, although they score as half-hour television shows."

**CBS stand.** CBS takes the stand of "we don't need movies," professing that films are nothing but "fillers" and have no place in a strong prime time schedule.

However, sources at CBS say that the network *did* discuss the possibility of movies, in both the program department and the upper management levels, as recently as February. William S. Paley, chairman of the board, reportedly took the stand that tv must create for itself and not rely on the movie industry.

Another good reason for CBS not using movies, according to sponsor's source, was "that local stations have always bought their own movies." "CBS o&os and affiliates have long had the heaviest investment



Heaven Knows, Mr. Allison / 25.7



The Magnificent Seven / 22.5



River of No Return / 25.9



Trapeze / 21.6



Long Hot Summer / 24.6

#### Top movies get good ratings

NBC "Heaven Knows," "River of No Return," "Long Hot Summer," this season achieved higher Nielsen ratings than tough CBS competition. ABC top movies scored lower: "Magnificent Seven," 22.5 highest

Moby Dick / 20.5



## Annual hours of feature films vary, network to network, year to year

	NBC	ABC	CBS
1960-61	none	none	none
1961-62	104	48	none
1962-63	168	104	none
1963-64	408	none	none

NBC entered *Saturday Night at the Movies* 23 Sept., 1961; *Monday Night at the Movies* 1 February '63. ABC began *The Sunday Night Movie* 8 April, 1962, although the network had tried movies unsuccessfully in 1955-56 with *Film Festival*

in, and experience with, feature films. The network doesn't want to add more programming of this kind when many stations already have *Early Show* and *Late Show* strips bordering network time (before 8 a.m. and after 11 p.m.) and several weekend movies, all well-established.

**Local pre-empting.** There have been many cases where a local station has pre-empted network movies and put on its own. There is ample reason for such infidelity. Often, local stations can buy films whose quality and popularity are equal to network buys. Also, many outlets pre-empt to pocket a larger share of sponsor money. (When a station programs a local show, it keeps most of the billings, minus rep and agency commission, while its share of a network show is little more than 30% of its card rate.)

WSYR-TV, Syracuse, an NBC affiliate, is one such station. While NBC is telecasting *Monday Night at the Movies*, WSYR steadily telecasts its own films.

The station has been scheduling Monday prime time movies since September, but had little desire to change when NBC put movies on in February. William V. Rothrum, WSYR-TV vice president, told us: "I think we had a better pattern of movies than the network and we naturally had commitments. And I don't need to mention that we get higher revenue by using our own films.

"The great problem is the well is running dry. When the networks

schedule movies it means they are using movies that we could buy. More important, local stations are not in a position to create expensive high quality programs. I think this is a major obligation of the network."

There are many examples of pre-empting.

KATC-TV, the ABC affiliate in Lafayette, La. recently pre-empted the network's Sunday night movie to carry its own film, "Mr. Roberts," a WB post-1948 syndicated by Seven Arts. Another ABC affiliate, WLOS-TV, Asheville, N. C., also has pre-empted ABC's movies, scheduling local specials. Seven Arts alone has sold movies to eleven stations for prime time use.

MGM also has evidence that feature films fare well against competitive programming. A survey by MGM, based on November and December ARB reports, shows that in eight markets where MGM post-'48 movies were aired, they ranked first in six cities for their own time periods.

**Movie competition.** There is reportedly a certain hard-core audience that watches movies no matter what the competition offers, but more often viewers consider the merits of the particular movie scheduled.

NBC's Monday night films have already embarrassed *Lucy* and several other CBS usually-high-rating shows. When "Heaven Knows, Mr. Allison" chalked up an average 25.7 rating, CBS scored 23.6 and ABC 14.5, according to Nielsen. The

same has also been true of Saturday night movies on NBC which beat the CBS average rating for *Gunsmoke* and *The Defenders* on several occasions. Current-season NBC Saturday night winners: "River of No Return," 25.9, and "Long Hot Summer," 24.6. Such movie runaways are not frequent, but they happen enough to make competitive networks look closely at good movie packages.

**Quasi SRO.** Advertiser interest in Saturday and Monday night movies has been very high, according to George Walker of NBC sales development. Monday night is close to the SRO sign, with only a few scattered minutes to go. Saturday night movies are a bit behind, but still doing very well. Monday night seems to have taken the spotlight first because the opening feature have had high ratings; secondly because the time is less expensive.

Many advertisers are going back into movies next season, including Maybelline (Post & Morr), Thomas Leeming, (William Esty), Liggett & Myers (JWT), Miles Laboratories (Wade), Carnation (EWR&R), Chesebrough-Pond's (NC&K), Union Carbide (Esty). L&M is the largest advertiser on network movies.

Several agencies seem to be movie promoters. Young & Rubicam, for example, carries five network movie sponsors: Lipton, Beech-Nut Life Savers, Bristol-Myers, Sperry Rand and Goodyear. N. W. Ayer has four clients presently sponsoring net feature films: U. S. Rubbe Corning Glass (both Saturday and Monday night movies), Insurance Co. of North America, Chrysler.

Tom Calhoun, v.p., programming, N. W. Ayer says: "We evaluate movies on the same basis that we evaluate all network tv availabilities—that is, on the basis of how effectively and how efficiently they reach the clients market. We buy movies for reach and/or audience."

Many viewers consider movies welcome relief from half-hour after half-hour variety shows. But networks are not in accord as to whether movies are "good programming" or just "good fill-ins."



# In sunny Florida, a tv station and dept. store have warm relationship

Television's romance with department stores cannot be described as one of the great love affairs of advertising. In fact, the big stores often tend to maintain a rather aloof demeanor toward tv.

But down in Ft. Lauderdale, Fla., Britts department store and WPTV, a Scripps-Howard Broadcasting Co. station, form an extremely fond couple. In fact, they are living together.

The affair began last fall when WPTV, which broadcasts in the Ft. Lauderdale-West Palm Beach area, was looking for studio space in Lauderdale. Britts was just about to open its big new store there and came to the station with the suggestion that the studio be set up in the store's community room—free of charge. The fascination of watching actual telecasts, the store reasoned, would be a strong magnet for attracting in-store traffic.

In addition to providing studio space, Britts launched a major ad campaign on WPTV to herald the opening of the store. The store bought 65 hours in sponsored shows plus 2,000 spots in November and December alone. Some of the sponsored programs originated in the store itself. These included *One O'Clock at Britts* with Peter Donald, and two other daytime programs. The Peter Donald show still is running. This program, said Britts general manager Fred J. Rozell, "has not only proved to be an in-store draw, but also a most effective merchandising medium."

As for WPTV, Rozell noted, its location in Britts makes it "the television station with the largest prop room in the world."

It would seem, then, that the tv station and the department store are settling down for a long and amicable relationship. ▀



**For Britts, a live tv show draws customer traffic**

Women shoppers sit enrapt each weekday afternoon when *One O'Clock at Britts*, hosted by Peter Donald, originates live from WPTV studio in Britts dept. store



**For WPTV, in-store studio draws advertisers, good will**

Exterior entrance to WPTV studio in Britts department store adjoins store's main entrance. Britts bought 65 hours, 2,000 spots during opening last Nov., Dec.

**BIGGEST  
MOVE**

**IN K.C.**

**More accounts**

**MOVING**

to the

**INCREASED**

**FACILITIES**

and

**INCREASED**

**SELLING**

**POWER**

of

**KUDL**

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

## TIMEBUYER'S CORNER

Media people:  
what they are doing  
and saying

Rumored along Madison Avenue: The SPONSOR Open Ear tells us the latest rumor is that Irv Adelsberg, formerly Philip Morris buyer at Benton & Bowles, is now media director at Gotthells Associates.

We have the Open Ear listening hard in New York for the whereabouts of Arnold Koeler, Arlene Moriarty, and Jim Clinton, all ex-BBDO buyers, and Pat George, ex-NC&K. If you know, call SPONSOR and come to the aid of our Open Ear.

Manager Jimmy Watterson (Lennen & Newell, New York) of the P. J. O'Hara softball team is challenging one and all ad agency teams to set a date to slug it out with this intrepid fully uniformed hard-hitting nerves-of-steel team on their own field—at 59th St. and First Ave. any Thursday night. Any takers?

Jim Kelly has taken leave of Fletcher Richards, Calkins & Holden (New York) where he bought for Eastern Airlines and Cinzano, and is now buying for Standard Brands at Ted Bates.

Bob Storch has left BBDO (New York), and is now buying for Nabisco's Millbrook bread at McCann-Erickson (New York). He replaces Joe Kilian, who went to Foote, Cone & Belding (New York) as account exec for Pepsodent.

Smith/Greenland's (New York) media director, Beryl Seidenberg, elected vice president in charge of media, and a member of the plans board. She was vice president of Kastor, Hilton, Chesley & Clifford (New York) before joining S/G.

Robert L. Meyers is the new media v.p. at Edward M. Meyers Associates (New York). He was formerly v.p. and director of media planning at Street & Finney (New York).

*(Please turn to page 46)*



**Lunchtime in New York**

Buyers and sellers meet to discuss WFAA-TV's (Dallas) new package, "Movie For a Friday & Saturday Night." L-r are Len Tronick, Petry a.e.; Bari Rosner and Judy Fields, Compton buyers; Jack Hauser, station's nat'l sls mgr

*If you lived in San Francisco...*



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

# The Man Who Knows KONO Radio



## It Takes IMPACT To Sell Money

No one knows this better than Ferd Wirth, Managing Partner, Security Finance Company of San Antonio. For a combination of impact and effective market penetration, Mr. Wirth has used KONO Radio on a continuing basis for years.

Anyone can buy radio... but the man who knows buys KONO Radio in San Antonio.

Don't take our word for it... call Mr. Ferd Wirth at Capitol 6-6143 (Area Code 512) COLLECT and ask the man who knows KONO Radio.

For other details contact KATZ Agency.



860 KC

5000 WATTS

SAN ANTONIO

# TIMEBUYER'S CORNER

Continued from page 44

New media supervisor at McCann-Erickson (Chicago) is Andrew Purcell, who was media director of McCann-Marschalk (Miami).

Steve Silver has moved to Young & Rubicam (New York) where he's senior media buyer of all media for Lipton Soups. Steve comes from Ted Bates (New York), where he bought for American Home Products' Anacin. Before that he was with Benton & Bowles (New York) where he was Yuban Coffee and Liquid Prell buyer.

Bill Burding, Ted Bates (New York) buyer for Uncle Ben's Rice and M&M Candies, nimbly jumps the fence 1 May to become a television account exec at Meeker.

New addition at Ellington (New York): Gwen Mason, now radio-tv buyer for such accounts as Coty products, Celanese, Brioschi, Krueger beer, and Shoemann bread at Ellington, was with Hixson & Jorgensen (Los Angeles). Gwen tells us that working on the Nixon campaign in California for H&J conditioned her for the hectic pace of New York, which she loves.

When's the housewarming? Gilbert Advertising getting settled at their new address, 845 Third Ave., between 51st and 52nd Streets, New York.

Just a reminder, that position at North Advertising for an experienced all-media estimator is still open. Check with Barbara Swedeen at the agency if you're interested and qualified.

**On the ad scene:** We wandered up Madison Avenue the other day to the offices of Swan & Mason to meet petite Blanche Wolf, director of radio and tv buying there. We learned that Blanche first joined the agency when it was founded in 1959, left two years later for a stint with Gorchov Advertising in Miami Beach, and returned (she missed the tempo of New York) to S&M early this year. Blanche, whose principal account is the Oral Roberts half-hour radio and tv programs, says buying time for this account has brought the world to her doorstep. The tv program is heard throughout the U. S. and Canada; the radio



Wolf: worldly doorstep

show is heard not only in these vast areas, but also in a large number of overseas locales. Places such as Warrnambool, Victoria (Australia), Dunedin (New Zealand), and Limon (Costa Rica) are everyday jargon to Blanche. She started her career as a staff producer with Dumont Television, where she stayed for four years before joining McCann-Erickson for a three-year tenure. She is a graduate of Pace Business College, and studied advertising at Columbia University. ▼



## It's tougher to recruit volunteers for peace than for war.

But our recruitment campaign inspired thousands to apply for the Peace Corps.

Workers for peace win little glory. Yet they, too, fight battles for freedom with knowledge and skill. Right now, over 5,000 Peace Corps volunteers are in the field, but thousands more are needed to meet mounting requests. How do you enlist more volunteers? The ABC Owned Radio Stations proposed a recruitment campaign to the Peace Corps. Working together, they produced and conducted a campaign in which Peace Corps Director R. Sargent Shriver and many prominent educators and personalities gave of their time and

talent. The results? More than 3,500 listeners wrote our stations for information and applications and the Peace Corps reported inquiries more than doubled. While no one knows how many will become volunteers, only 1% of the 3,500 persons writing our stations could fulfill some country's entire needs. We are proud of this significant response that came from listeners of the six ABC Owned Radio Stations.

### ■ ABC OWNED RADIO STATIONS

# COMMERCIAL CRITIQUE

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

## IF YOU MUST USE A JINGLE, USE IT RIGHT

By DON PURCELL

"For, lo! The winter is past... and the Voice of the Jingle is heard in our Land..." And so, all across America, from the small-town hardware store to regional clients to biggest national accounts, we hear commercial messages chanted and rhymed and orchestrated over thousands of broadcasting outlets.

Since I earn my daily bread from commercial production, I cannot complain sadly about the plethora

when you have a humorous idea to put across or when it calls for song.

The thought: "I love you" has inspired a million songs, but a shopping list or a day's appointment schedule is not the subject of music (except for humor), and yet, singing commercials are often loaded with factual "sell copy," over-looking the emotional sell of a simple lyrical idea given added impact and retention value by means of the universal appeal of a memorable melody.

find a good commercial song, and a good song title (with the client's name in it), stick with it. Change is a wonderful thing, but much change seems to be for change's sake alone. Freshen it, use new voices, new arrangements, new situations, but don't throw the commercial equivalent of "Stardust" out the window.

As an example, look at the use of the singing commercial as applied by two major soft drink companies. I was weaned on "Pepsi

*(Please turn to page 68)*



### Use a jingle when the idea has basic emotional impact

Pepsi Cola's theme of "those who think young" appeals to all ages. The same copy is used in all media. Each medium reinforces the other to send the song a long way

of singing commercials. But I do feel, as a result of the tremendous success of a few national jingles, that the all-too-prevalent me-tooism of the advertising business has caused many local, regional, and, unfortunately, a number of national accounts to say "Let's use a jingle!" without first asking the question so beautifully put in a Ford "Peanuts" commercial: "Why do you have to sing about it?"

If advertising is communication, the arbitrary choice of a jingle to tell the commercial message is like having Huntley-Brinkley sing the news to us (though modern radio does sing to you that the news is coming or is just over). You should choose to sing about it when an idea has basic emotional impact, or

So, when you decide to sing about it, even though it is a commercial, let's really sing! Find a truly "lyrical" lyric with freshness of phrase and something distinctive to sing about, not merely copy—even excellent copy—set to music.

There are many outstanding examples of excellent coordination of media usage but it's often forgotten that an outstanding singing commercial "song title" can be the cornerstone of an integrated advertising campaign. As I drive down the highway, that outdoor ad with five simple words of copy: "Where There's Life—There's Bud," is five times as effective as a neighboring billboard, and the magazine ad I scan that evening has ten-fold impact. And, when you

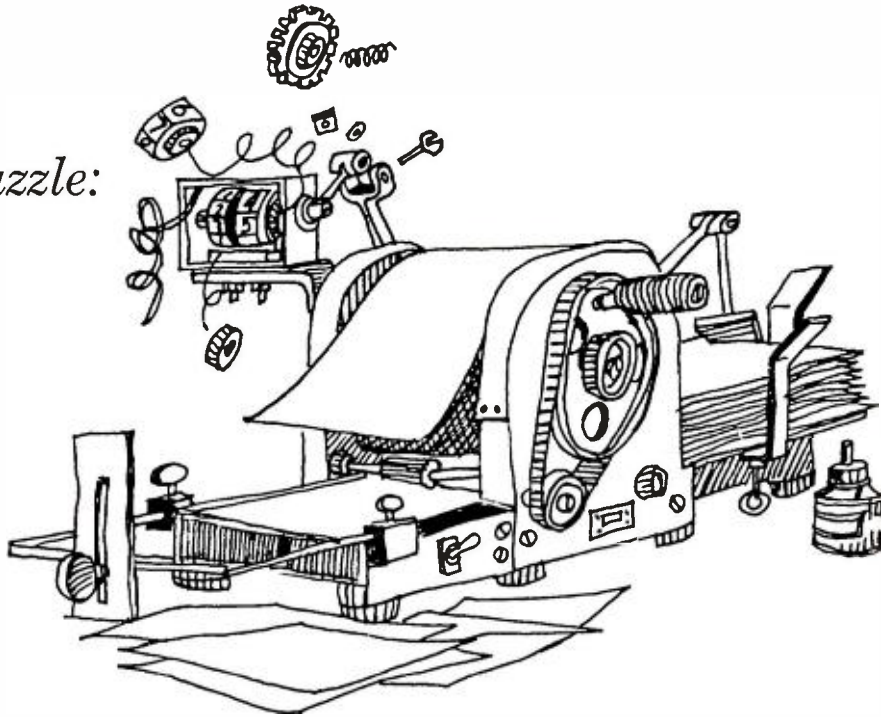
DON PURCELL



Don Purcell is president of: Purcell Productions, a commercial production firm, producing singing commercials, production spots, tv sound tracks and audio materials for industry; and of Purcell Productions subsidiary, Inter-Continental Broadcast Media, which services the broadcasting industry with station breaks, commercials and syndicated programming.

Purcell credits the creativity and versatility of his organization to the wide areas of talent covered by his department heads. Lou Carter, creative director, got his musical start with Glen Gray and Jimmy Dorsey and is perhaps best known for his characterization of "Louie, the song writing cabbie" on the Perry Como show and Jack Paar show. The thorough musical knowledge and gentle humor appears in his singing commercial work.

Puzzle:



## Countdown

"How many copies did you run off on the ABC-TV fall program line-up that I brought back from the convention?" Neal Edwards asked girl Friday Mary Bokel. "I'm not sure," answered Mary. "The counting gizmo on the "Ditto" machine is out of whack. But I know I left half of what I started with in Mr. Houwink's office and gave him one extra. Then I gave half of what I had left to Charlie Macatee in the Sales Department plus two extras. When I got down to Kay Fisher in Traffic, I only had a few, so I gave her half plus 3 more. Now I've got one left for our files."

"Your distribution system is somewhat capricious," snorted Edwards, "but at least I know now how many you started with."

Do you? Send your best estimate\* along and become eligible for one of our valuable prizes.

*\*Unless our gizmo is out of whack, our best estimate of your best buy in the Washington area is spot announcements in the 11¼ hours of regular weekly news programing that make WMAL-TV Television News Leader in the Nation's Capitol. Harrington, Righter & Parsons, Inc. can fill you in on the details.*

Puzzle adaptation courtesy Dover Publications, New York 14, N. Y.  
Address answers to: Puzzle #77, WMAL-TV, Washington 8, D. C.

# wmal-tv abc

Evening Star Broadcasting Company  
WASHINGTON, D. C.

Represented by: HARRINGTON, RIGHTER & PARSONS, Inc.

Affiliated with WMAL and WMAL-FM, Washington, D. C.; WSVB-TV and WSVB, Harrisonburg, Va.

# WASHINGTON WEEK

22 APRIL 1963

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

**Rep. Oren Harris has left the rating services dangling on the question of whether there will be further hearings. He refuses to give a flat "yes" or "no."**

Actually, the results appear to be final. Harris, other subcommittee members, and the staff all appear convinced the case has been made. They would like further chances at least to twit broadcasting and advertising industries for continuing to rely on ratings after the committee fully believed it had already raised a red flag at least two years ago.

But this might not provide a strong enough push to devote more valuable time.

**Whether or not there are further hearings, which would likely be anticlimatic, the next big development will be the committee report.**

There is no doubt that this will scorch the rating services, which have little hope even for a softening minority report. Committee Republicans vied with Democrats to ask the sharpest questions and to make the most barbed comments.

Harris and his investigations of broadcasting matters have a long track record. This is very handy for those trying to gauge effects of the current probe, the hearings, and the scathing report certain to be issued. It will be a report which will almost surely recommend legislation to deal with the abuses and fancied abuses uncovered.

**First and most important part of the Harris track record is the almost complete absence of legislation which had been expected to follow previous exposures.**

The big achievement of all of the Harris hearings of the past was a catch-all bill which dealt with payola and quiz rigging. And the most important feature was extension to program producers and employees of penalties for transgressions, a consummation devoutly desired by the networks which Harris had so roundly threatened.

Other than that, the legislative slate is bare.

Whether, or in what manner, Congress could pass legislation providing meaningful control of rating services is a complicated and technical question. This is another reason why a committee notoriously backward about putting legislation where its mouth is might want to duck this go-round.

**On the other hand, previous Harris investigations have had startling effects on government agencies. Regulatory agencies which have seemed dead suddenly found new life.**

And so it seems it will be this time. Already, the FTC is checking into the ratings picture. Chairman Paul Rand Dixon had testified that the "book" was "still open." If nobody was reading it at that time, many eyes are scanning it now.

Nobody doubts that there will be further and much more sweeping FTC action against the rating services, despite claims of high officials that the Harris hearings uncovered nothing of importance not already encompassed by the consent decrees.

**FCC chairman Newton Minow continues to refuse to confirm that he is leaving his post, though his refusal to deny makes it pretty plain.**

Overlooked in the general confusion is the fact that his imminent departure probably means a step-up in FCC activity. Fact is, Minow would like to leave a record of regulatory changes behind him. He now has a fairly sure majority for most of the things he favors.

For one thing, the FCC is quite likely to vote to recommend to Congress again passage of network-regulation legislation, and before the Minow departure for "greener" pastures. The legislation, though certainly in a better position because of the ratings hearings, still faces a thorny prospect in Congress.





# RCA CARTRIDGE TAPE SYSTEM

**Automatically Triggers Playback Units, Tape Recorders, Turntables, and Other Devices**



Here's a unique built-in feature! The Recording Amplifier of the RT-7B Cartridge Tape System generates two kinds of cue signals. One is used to automatically cue up each tape, at the beginning of a program, the same as in ordinary units. The other signal, a special Trip-Cue, can be placed anywhere on the tape. This will cause the playback unit to trip and start other station equipments.

You can preset two, or a dozen or more RCA tape units, to play sequentially. You can play back a series of spots or musical selections, activate tape recorders, turntables, or other devices

capable of being remotely started. (In TV use Trip-Cue is ideal for slide commercials. Tape announcements can be cued to advance the slide projector.)

You'll like the RT-7B's automatic, silent operation, its compactness, high styling, perfect reproduction. Cartridge is selected, placed in playback unit, forgotten until "air" time, then instantly played. Cueing and threading are eliminated. Cue fluffs are a thing of the past!

Transistor circuitry, good regulation for precise timing, low power consumption, are among other valuable features.

See your RCA Broadcast Representative for the complete story. Or write RCA Broadcast and Television Equipment, Dept. UD-264 Building 15-5, Camden, N.J.



**THE MOST TRUSTED NAME IN ELECTRONICS**

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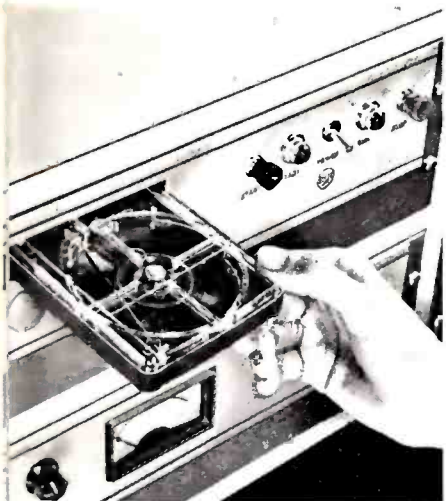
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**THE MOST TRUSTED NAME IN ELECTRONICS**

## Ad outlay good investment A-C official advises brokers

"Our goal is to build a unique company—rooted in strong and aggressive promotion—in the mass toiletry and proprietary fields. In the course of our existence, two facts we have learned loom as especially important. Number one: The consumer is willing to change, and will change if properly motivated. And number two: The more we invest in advertising, the less our advertising to sales ratio becomes."

This optimistic statement of marketing philosophy and strategy was delivered by Robert L. De Pauw, comptroller of Alberto-Culver, to the Stock Brokers' Associates at the Midwest Stock Exchange last week. It sounds very like the answer to an ad man's dream.

Scanning the financial statements of the eight-year-old firm leaves little doubt that Alberto-Culver is unique in many ways. But perhaps its most compelling distinction for the advertising-researching scholar is the exclusive use of television to launch A-C in 1955, the continuation of this exclusivity and a corresponding sales growth which exceeded \$57 million in the eight-year period. Here's the historical background: At the outset, A-C boasted but one product, VO 5 Hairdressing, and put all its efforts and money behind it. The 1956 sales curve rose sharply to the \$1.5 million mark with about half that spent for advertising. 1957 witnessed another 90% sales increase, and 1958, an 80% increase. 1959

found sales doubling, and 1960 sales reached the \$15 million mark. By 1961 sales climbed to well over \$25 million and at the end of 1962 A-C was sitting pretty with \$57 million on its ledger, up 127% over '61.

While most major companies put top-secret labels on their marketing maneuvers, Alberto-Culver is anxious to focus the industry spotlight on its strategy. Outlining the company's "well-defined formula," De Pauw pointed to a five-pronged program which included "a small group of key executives to keep things running efficiently," a decentralized sales force—"by the end of 1963 we hope our sales force will increase to 500 men"—and most significantly "high-quantity advertising with high-quality commercials." In these days of spiraling costs and profit squeezes, Alberto-Culver labels television "a conservative investment." "Our experience has taught us that with a top product and a top commercial, the more we advertise it on television, the more we sell it in the marketplace," said De Pauw.

And that is not empty praise. Alberto-Culver's tv billings have been building momentum over the past few years, skyrocketing to \$24,477,005 last year (gross time figures from TvB/LNA-BAR). This is double the 1961 ad outlay of \$12,319,098 and indications are that when the dust settles, Alberto-Culver will be jockeying with some of the billings bulwarks for a prominent place among the top ten television advertisers.

While most of A-C's competitors spend between 40 and 50% of every dollar for "general administrative and selling expenses," and show an average annual sales growth of under 20%, A-C spends approximately 66.9% of its sales dollar for the same purpose and achieves an average annual rate increase of 84.1%. What's in store for tv in '63? Take De Pauw's remark on sales—"I am pleased to announce that for the first quarter ending 28 February, we're 50% ahead of last year"—apply a slide rule, and it looks like another banner year for Alberto-Culver and television.



### Beauty and the beat in beer break

Conductor Arthur Fiedler takes a break while recording six new radio jingles for Rheingold Beer to chat with Loretta Rissell, Miss Rheingold 1963. Produced by Campbell, Emery, Haughey & Lutkins, Boston, New England agency for Liebmann Brewery, each one-minute spot is briefly introduced by Fiedler and features a variation on the Rheingold theme. Recording was done at Ace Recording Studios, Boston

## Company-sponsor drive by N.Y. AMA chapter

The New York chapter of the American Marketing Assn. has stepped up its campaign to enlist more companies in sponsoring the national AMA and its activities. Over 200 companies presently do so, and additional sponsors gained through the current drive will help to broaden the base of services offered to the more than 9,000 AMA members, including 1,300 in the N. Y. chapter.

Fred Goldstein of J. Walter Thompson, chairman of the chapter's company sponsor committee, said the latest addition to the company sponsor roster is N. T. Fouriezos & Associates, 11 W. 42nd St., which specializes in consumer research. President Nick Fouriezos has designated executive v.p. Charles Rosen as the firm's representative in the AMA company sponsorship program.

## Tv ads under microscope in U.S., o'seas meets

Advanced seminars in the study of the tv commercial are being staged in eight cities and seven foreign countries during the next three months by Harry Wayne McMahan, advertising consultant.

KYW-TV, Cleveland, sponsored the first of a series for tv station clients earlier this month (3 April), and the Dayton Advertising Club premiered the first 1963 all-day seminar (4 April).

Other tv stations sponsoring the screenings-and-lectures include: WJZ-TV, Baltimore, 16 April; WBZ, Boston, 29 April; KDKA, Pittsburgh, 23 May, and KPIX, San Francisco, 23 July.

The St. Louis Ad Club will stage an all-day seminar on 16 July, with the Denver Ad Club scheduled to have its second seminar later in the year. International appearances by McMahan include: Toronto, Assn. of Canadian Advertisers, 1 May; Caracas, Venezuela, five-day industry seminar, 6-10 May; IAA World Congress, Stockholm, 27-29 May.

McMahan will spend the month of June in Europe, staging 12 seminars in London, Paris, Cologne, Hamburg, and Lausanne and at-



### The product looks lousy

That was the problem dealt with at recent workshop of American Women in Radio and Tv. Here moderator Aileen Paul, tv homemaking specialist (l) discusses how to make products look more attractive and effective on the screen with (l-r) Dean Nelson, CBS TV staff lighting dir.; Margaret Murphy, Farley-Manning Associates and expert in preparation and presentation of packaged goods for tv; and Bill La Cava, senior producer, Foote, Cone & Belding, in charge of all ccomm. prod.

tending the International Advertising Film Festival in Cannes, 16-21 June, where he served as president of the ten-nation jury last year. Special five-day seminars for New York, Los Angeles and Chicago are being planned for later in the year.

McMahan is the author of "The Television Commercial." For many years he headed his own production company in Hollywood, then served five years on plans board at the McCann-Erickson and Burnett agencies before becoming a private consultant and industry speaker three years ago.

## Posner Shoe ties radio

Dr. Posner Shoe Co., via Sheldon Fredericks Advertising Associates, is marking its 75th anniversary with a major spot radio campaign on WOR, New York, and Mutual Broadcasting System. The six-week drive will run through the week of 29 April, and consists of some 150 one-minute spots. Arthur Pine Associates handles public relations for Posner.

The spots are aired in the *John Gambling Show*, *Dorothy and Dick*, *The McCann's*, *Martin Block Show*, *Luncheon at Sardi's*, and in *The Carlton Fredericks Show*.

Augmented by newspapers, Sunday supplements, and in-store dis-

plays, the campaign also features a Diamond Jubilee Prize Contest topped by a first prize of a Mister Softee Ice Cream Truck or \$5,000 in cash.

## Cummings opens fire on art for art's sake

"For advertising to be an effective sales tool, the creative strategy and execution must be an integral part of over-all marketing planning. This requires a battery of artillery—not a single gun." Bart Cummings, Compton president, proclaimed this declaration of war on a prevalent single-minded pursuit of creativity which produces the clever, bizarre, much-talked-about advertising, much of which is a "colossal waste of the advertisers' money."

Cummings reminded the San Francisco Advertising Club that real creative advertising—as opposed to ersatz creative advertising—must be based on a detailed knowledge of the consumer and the best way to reach him. This involves the skills of many people in all departments of an agency.

A four-part program was proposed by Cummings to take the emphasis off the concept that clever, off-beat advertising is an effective sales tool and to put it

## Spot estimating goes 'automated' via CMB

Timebuyers of at least six of the top radio, tv agencies today have at their finger-tips the answers to many of their clients' toughest queries that formerly took them days to come up with.

The reason—this year their agency media departments acquired an "Electronic Estimator" when they bought a new service for agencies from Central Media Bureau.

Some typical questions they can now answer quickly are: "Just how much of our air budget have we spent now that our campaign has been running for five weeks?"

"Now that a sister brand to our account is going on the air through its agency, do our new earned discounts make it possible for us to get more announcements without extra money?" "What is our cost-per-1,000 in the top 50 markets compared with last fall?"

In brief, CMB's electronic estimator actually prices the buy, produces all the forms, records, documents which are necessary for the functionings within the agency, as well as those needed by the media rep and the medium. Pictured above with the new device are (l-r) CMB president Kenneth C. Schonberg, exec v.p. William Sloboda and Mrs. Louis R. Hirst, v.p.-secretary.



back on sales results: (1) apply the creative talents of the experts in the merchandising department; (2) create fresh new research techniques and methods from the research department; (3) realize value and results of a creative media and programing department; (4) saturate the artists, copywriters, and tv producers with product or service facts, market and consumer attitude research, the sales status and objectives.

### Indie retailer dead? DDB's Weiss thinks so

Advertising agencies may soon have to revise their entire promotion and marketing concepts, at least according to a prediction by E. B. Weiss, Doyle Dane Bernbach's v.p. for special merchandis-

ing service. Claiming the independent retailer is already dead in food retailing, he says the same thing is happening among hardware independents, appliance and furniture independents, even among independent druggists.

In an in-depth study titled "Death of the Independent Retailer," Weiss predicts that within five to ten years, at least 75% of total retail drug outlet volume will be divided between corporate and independent drug chains—"ditto with respect to volume moving through furniture, appliance, and hardware stores."

This means, he adds, that at least 75% of the volume done on most mass-consumed pre-sold brands will be captured by corporate and independent chains.

Weiss sees this as resulting in

most manufacturers moving the bulk of their volume through a small group of central buying offices of corporate and independent chains; these buying offices buying through committees—no salesmen allowed; the store buyer being downgraded, with EDP controlling automated buying and automated re-ordering, and the buying offices insisting on the buying direct—and turning to controlled brands.

**Breck's broadcast build-up:** A regular co-sponsor of ABC TV's *Going My Way* (via Ayer), John H. Breck has stepped up its television activity considerably through its other agency Reach, McClinton & Humphrey, Boston. A new spot campaign in 43 markets is designed to cover all the country's leading trading areas with one-minute spots in prime evening time and increased network exposure consists of participating spots on four CBS TV shows daily from 10 a.m. to noon.

**Supports speech clinic:** In the spirit of public service and a burst of Easter-bonnet jubilation, Max Factor and Parfums Corday are underwriting the Las Floristas 25th Annual Floral Headdress Ball on 26 April (8:30-9:30 p.m.) as a colorcast on KNBC, Los Angeles. This new-to-tv, social-philanthropic event is run annually for Las Floristas Pre-School Clinic for children between the ages of two and five.

**Literary note:** Radio and tv copywriters looking for some extra curricular reading can now scan a monthly trade publication designed especially for them. Published by Key Line Productions of New York for May 1963 distribution, "Key Lines for Copywriters" features aids (by product category), listing of up-and-coming events to be considered in preparing copy, list of often forgotten types of business that use advertising, and a special group of "key lines" as requested by tv and radio copywriters. Subscription rate is \$20 per year, single

copies \$2, obtainable from Key Line Productions, 203 W. 138th St., New York.

**Campaign:** A record number of nearly 400 new 1963 toys is getting record-breaking advertising support from A. C. Gilbert, which will spend \$2.5 million to promote its increased line. The 54-year-old toy firm is also stepping up its operation with a complete repackaging program and an increase in the sales force.

**Agency appointments:** The Hotel Corp. of America's Hotel America, set for 1965 opening in Boston, to Chirug & Cairns . . . Zenith Life Insurance Co., Chicago, to Herbert Baker Advertising . . . James Booth Aluminum, Ltd., Rhymney Breweries, and Airwoods to Kenyon & Eckhardt, Ltd. . . . West Baking to Ruben Advertising Agency, Indianapolis . . . C. P. Goerz American Optical Co. to Kameny Associates . . . Consumer products division of Air-O-Plastik to Newman-Martin, which has been handling the industrial products line for over a year . . . The Borough of Avalon, New Jersey resort, to T. L. Reimel Advertising, Philadelphia . . . Divco-Wayne Corp., producer of automotive and mobile home products, to Robert S. Taplinger Associates for corporate public relations . . . Consolidated Sewing Machine Corp. of New York and Sweet-Orr & Co., also N. Y., to Bruck & Lurie.

**Moving:** Rembert Brown to copywriter at Knox Reeves.

Gustavus Ober to executive vice president of Marianne Strong Associates, public relations.

Carl R. Falletta to advertising manager of international division of Borden Foods, succeeding Ferris J. Brogan who moved to sales.

Colby J. Luten to advertising manager of Alexander Smith Carpets division of Mohasco, succeeding Tage Fagergren, resigned.

William A. Hosie and Kenneth P. Bochat to vice presidents of Hill and Knowlton.

Robert Wall to associate director of the art department and vice president of Young & Rubicam, and Andrew Schmitt to manager of the art department.

Joe Giordano rejoined Hockaday Associates as vice president and creative director after three years at Young & Rubicam.

Maryann Silverio to account manager at Weightman, Philadelphia. Tom Pringle to the copy department of Guild, Bascom & Bonfigli. George Svestka to art director at George H. Hartman, Chicago; M. G. Schultz to the production department, Gay Gelb to the broadcast department as assistant supervisor, Joanne Corwin to broadcast traffic manager, and Anne Keleher to broadcast estimator.

Bern Kanner, vice president and media manager, to director of media, Sol Dworkow to vice president and manager of the commercial tv production department, and Edwin A. Bihl to vice president, at Benton & Bowles.

Stephen P. Bell, former account supervisor in the New York office of Needham, Louis & Brorby, to vice president—member services, for the Advertising Federation of America.

James P. Roos, Robert K. Swanson, Norval B. Stephens, Jr., and Bradley M. Wyatt, Jr. to account supervisors, and Philip T. Perkins to account executive at Needham, Louis & Brorby.

David G. Wylie named executive art director of Campbell-Mithun.

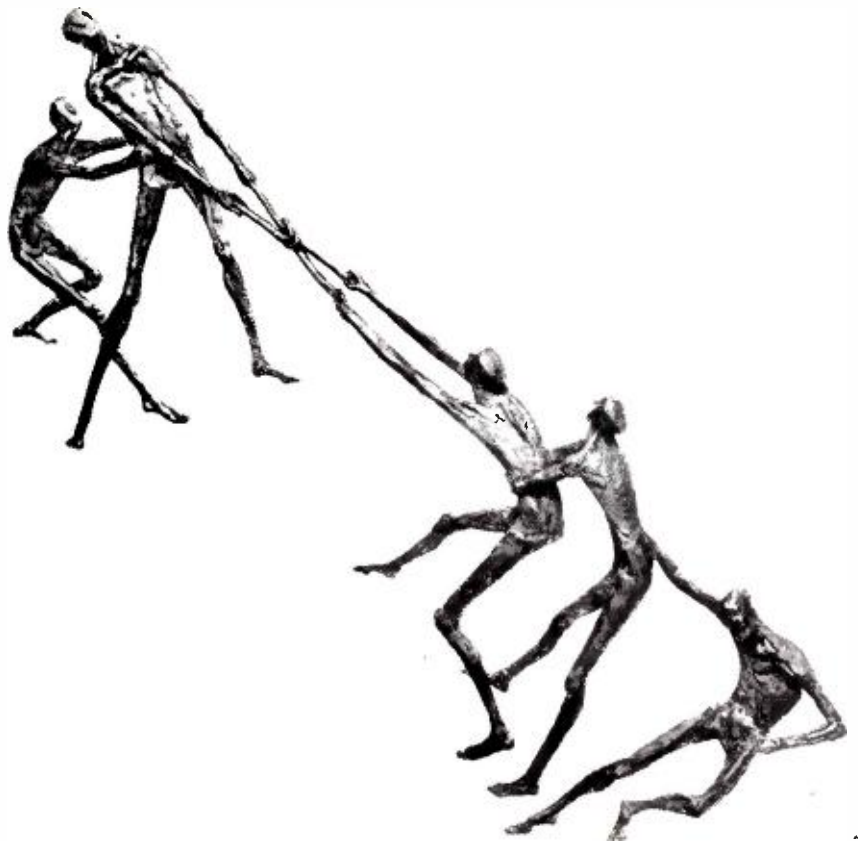
Richard N. Williams to vice president-marketing of the Organic Chemicals Division, Olin Mathieson Chemical.

John A. Waite to Mogul Williams & Saylor as vice president for marketing and client services and account supervisor on Maradel Products.

H. Conrad Knickerbocker to manager of public relations for Hallmark Cards.

Andy Jenkins named copy director of Pritchard, Wood.

**Obit:** Samuel Croot, 76, chairman of the board of Croot & Accola, died 3 April. Founder of The Samuel Croot Co., Croot was active in the agency's management as president until this year when the agency was reorganized and renamed.



#### Agency sculpture stresses teamwork

Riedl & Freede, of Clifton, N. J., will have this welded steel sculpture in its new headquarters building to symbolize the teamwork of manufacturing, advertising, and distribution to gain a share of the market, and to maintain a pattern of growth. Sculptured by Barbara Lekberg, it is valued at over \$25,000 and is scheduled for completion next month at her studios in New York

## Ink runs black on NBC TV books

April may be the cruelest month for souls which wax poetic, but it opened with a bang at NBC TV. The first two weeks brought business into the house which put the network in an SRO position on Monday night, a source of many sales headaches last year when the red ink flowed on *Saints and Sinners* and *It's a Man's World*.

Shedding sunshine on the Monday sales roster were Timex and Purex, two traditional sponsors of NBC TV specials. The pair bought *The Hollywood Story* which follows *Monday Night at the Movies* beginning in September. Estimated cost of the half-hour documentary series is \$35,000.

Pontiac dropped about \$1 million into the NBC TV pot for participation in seven programs in '63-64. The shows include the new full

hour *Mr. Novak* (Tuesday, 7:30-8:30). American Tobacco completed its 1963-64 buy and it turned out to be more business for the network than last year. It will now have two minutes per week in the movies, as compared with one and a half per week in *Empire*.

Buying into NBC TV's summer (third quarter) schedule for a total of \$1.5 million were Scripto, Quaker Oats, Block Drug and U.S. Rubber. The first two weeks of the month also saw the signing into the next season daytime schedule of Lorillard, Continental Insurance, Kimberly Clark, and Readers' Digest Services.

### CBS Foundation grants

The eight winners of the 1963-64 CBS Foundation News Fellowships, announced last week, will

each receive a year of study at Columbia U. with grants averaging approximately \$8,000 apiece. The scholarships were set up in 1957 to provide "one year in which broadcast journalists of great promise can, through detachment from their routine work, find both formal and informal opportunities to build up their knowledge of particular subjects and, at the same time, increase their understanding of the potentialities of radio and tv for news and public affairs programing."

### TV Guide favorites

*TV Guide* readers voted six awards to NBC and two to CBS in a nationwide poll to determine their favorites. NBC News had two award-winners: *The Tunnel*, in the single news or information program category, and *Huntley-Brinkley Report*, in the news series category.

Other NBC winners: *Bonanza*, favorite series; *Bob Hope Christmas Show*, top single dramatic, musical, or variety program; Richard Chamberlain (*Dr. Kildare*), favorite male performer, and *Walt Disney's Wonderful World of Color*, top children's series.

Snaring the laurels for CBS were *Beverly Hillbillies*, favorite new series, and Carol Burnett, named favorite female performer (on specials and as a guest on the *Garry Moore Show*).

### O'seas tv ads on NBC

Some of the more popular foreign tv commercials will be featured tonight on NBC's colorcast of *David Brinkley's Journal*. They include an Italian motor scooter ad in which all the sounds are made by a man who does sound effects with his mouth, a British gasoline commercial, and a French girdle ad which Brinkley says does not treat the product with "circumspection."

The program will also feature films highlighting Britain's counterpart to Atlantic City—Brighton—a summer resort on the ocean where "people sunbathe in felt hats and overcoats."



**Kildare takes pulse of award winners**

Richard Chamberlain, NBC TV's "Dr. Kildare," welcomes winners of the Fifth annual NBC TV Promotion Managers Awards to the MGM Studios, where they watched filming of the series. The promotion managers received a one-week, all-expense-paid trip to the West Coast as their prize. Left to right are David Williams, WNDU-TV, South Bend; Don Whiteley, KTAL-TV, Shreveport; Caley Augustine, WIIC-TV, Pittsburgh; Chamberlain; Howard Wry, WHNB-TV, Hartford; and Dick Paul, WAVY-TV, Norfolk. Other highlights included talks with top NBC brass and visits to other sets



**Griffin goes CBS TV:** When *Talent Scouts* returns to CBS TV on 2 July as the summer replacement for *The Red Skelton Hour* its host will be Merv Griffin, recently departed from his own daytime show on NBC TV. Red Skelton sponsors will also back the *Talent Scouts*. They are: Best Foods (L&N), S. C. Johnson (FC&B), Lever (BBDO), and Philip Morris (Benton & Bowles).

**Sales: Liggett & Myers (JWT) and Menley & James (FC&B)** will sponsor *Amos Burke*, an hour-long comedy-drama series about a millionaire police detective, to be locked into the ABC TV schedule on Friday nights (8:30-9:30 p.m.) starting in the fall. Gene Barry stars in the Four Star Productions series.

**Covering the inner six:** NBC became the first American network to move into Common Market territory with a full-time news bureau set up primarily to cover the activities of the European Economic

Community. Based in Brussels, the bureau will be headed by correspondent John Chancellor.

**Bedside Network ball:** George A. Graham, Jr., NBC executive, Ed Sullivan, CBS TV personality, and Stanley Adams, president of ASCAP, are the honorary co-chairmen working on the 25 April charity ball at New York's Plaza for the Bedside Network of the Veterans Hospital Radio and Television Guild. The event will be a "Tribute to Bud Collyer," charter member of the organization, and will mark the 15th anniversary of the network. Johnny Carson, Deputy Mayor Edward F. Cavanagh, Jr., and Frank Shakespeare, CBS executive, will make personal tributes. Sponsors and contributors include The Greater New York and New Jersey Metropolitan Area Rambler Dealers Advertising Assn., J. B. Williams, Leonard Hicks, Jr., BOAC, The Grolier Society, Lanvin Parfums, Pan American, Enny

of Italy, and Trans Caribbean Airlines.

**Kudos:** NBC News correspondent Frank McGee won a 1962 Headliner Award for "outstanding tv network newscasting." This is the second time McGee has been cited by the organization, the first in 1958. . . NBC received a certificate of commendation from the Chicago Committee of 100 for "observing the fundamental right of equality of opportunity in employment without regard to color, creed, sex, or national origin." . . The National Education Assn, commended NBC for the "warmth and understanding" with which the teaching profession is portrayed in NBC TV's 1963-64 series *Mr. Novak*. Hazel A. Blanchard, president of the NEA, an organization of over 800,000 teachers and administrators, sent the commendation in a telegram to chairman of the board Robert W. Sarnoff after seeing the pilot of the series.



**Everybody Knows**

**WIOD**

**"WONDERFUL ISLE OF DREAMS"**

From 1926 to 1956, through the glamorous era to the important service of modern radio, WIOD — "Wonderful Isle Of Dreams" — was nationally recognized and respected.

The call letters were changed to WCKR in 1956. On April 1st, 1963, the cycle was complete — WCKR became WIOD.

Programming is designed for adult information and entertainment. Every broadcast minute is important . . . to us . . . to our listeners . . . to our advertisers.

**610 on the dial**



FM-97.3

**MIAMI 38, FLORIDA**

WIOD IS ASSOCIATED WITH WSB and WSB-TV, ATLANTA • WHIO and WHIO-TV, DAYTON • WSOC and WSOC-TV, CHARLOTTE

**National Representative: GEORGE P. HOLLINGBERY COMPANY**

## Plans to curb air ads hit as unconstitutional

The Georgia Assn. of Broadcasters has adopted a resolution viewing the FCC proposals regarding the limiting of broadcast advertising as "unwarranted, unwanted, and unwise," and pledged a unanimous effort to work for the defeat of any such proposal, including the plan to make the NAB Code limitations a part of the FCC regulations. GAB stressed, however, it does not oppose the NAB Code.

Says GAB: "Any proposal to restrict radio-tv advertising is unconstitutional and against the American tradition of free enterprise. The restriction of legitimate advertising violates the right of free speech. Such restrictions violate the businessman's right to sell his best possible product at the best competitive price.

"Advertising restrictions would strangle and destroy many small market and daytime radio stations and open the way for weekly newspapers to win unfair competitive advantage in local advertising rates."

## La. outlets face fines for ads sans sponsor ID

One tv and two radio stations in Lafayette, La., face heavy fines as a result of airing "teaser" announcements, heralding the opening of a new general merchandise discount store in paid ads, without identifying the sponsor.

KLFY-TV, of Camellia Broadcasting, may have to pay a \$1,000 fine, while KPEL, of Radio Lafayette, Inc., and KXKW, of General Communications, may each have to pay \$250. The three stations have 30 days in which to petition the FCC to have the fines reduced or dropped.

The FCC said the action was taken for "willful or repeated violations of the Communications Act and Commission sponsorship identification rules." From 13-16 May last year, the station announcements stated, in substance, that "On May 23rd, prices in South

Louisiana are coming down," without identifying Brown's Thrift City as paying for the aired statement.

## TAC now has 55

A progress report from Television Affiliates Corp. indicates just that—lots of progress since last year at this time when the station program exchange could boast 12 members. The roster now includes 55 stations.

Eight new stations joined TAC in the last few weeks to bring about the new membership total. They are: WBTV, Charlotte; WTVN-TV, Columbus, O.; WECT, Wilmington, N. C.; WUHF, Milwaukee; WZZM-TV, Grand Rapids; KAKE-TV, Wichita; WJTV and WLBT, Jackson, Miss. Both stations in Jackson joined on a "share the library" arrangement.

## Station goes blue grass in bid for big dollars

The estimated 100,000 southerners who've migrated to Chicago since 1950 are finding plenty of country and western music on WTAQ, La Grange, Ill., which has

increased such programming from two to 21 hours a week. Reason for the folksy air: WTAQ, now sponsored locally, is about the only Chicago-area station airing a substantial amount of country music and thus hopes to attract a piece of the national spot business in the market.

Top talent has been garnered to insure the success of the programming switch. Names like Chet Ward, Jimmy Dawson, and Bill Blough are carrying the heavy load of new programming.

## North admen unfreeze new synd radio format

Too many radio stations are beginning to sound alike and need a new format, with a number losing ad revenue because many national advertisers and their agencies have no knowledge of a station's programming pattern," claims William Conner, v.p. of Chicago's North Advertising.

Using this as a "call to the colors," Conner and his co-workers have put together a new two-hour, five-a-week program called *Action*, which they feel will make national advertising buying and selling easier. Keyed to young moderns under 28, it consists of script, theme music and jingle, news intro music, and 60 interest features of 60-90-second length. These are geared to run 12 per program integrated with the station's own selected music and news.

North has set up a separate programming service division offering *Action* to one station in each listening area, with sales open to all current and potential advertisers. Production and management groups are separated from personnel working for North clients. Cost of the program is based on number of weekly spots sold by station, plus 15%.

## 7 win McCall's 'mikes'

Seven women broadcasters have won "Golden Mike" awards from *McCall's* magazine, presented annually for 12 years. Heading the roster is Marriarose, creator of an educational tv program called



### Industry honors Hough

Harold Hough, v.p. and director of WBAP (AM-FM & TV), Fort Wayne, is now the official "Dean of American Broadcasters," a title awarded him by the industry in recognition of his over 40 years in communications. Hough has been on every board of NBC and ABC

*Concept*, for WRCV-TV, Philadelphia, along with the other winners as follows:

Service to the community in general—(executive) Helen C. Ryan, WTHI-TV, Terre Haute; (broadcaster) Phyllis Knight, WHAS-TV, Louisville. Service to the family—(exec) Deborah Miller, WCAU-TV, Philadelphia; (broadcaster) Patsy Avery, WTVM, Columbus, Ga. Service to the American future—(exec) Virginia K. Bartlett, WHDH-TV, Boston; (broadcaster) Anne Slack, NET, New York City.

## San Diego station execs form Brentwood Pacific

Two executives from KFMB, San Diego, resigned from the station and are stepping out on their own with an all-purpose broadcast operation called Brentwood Pacific, located in La Jolla.

Principals are Jack Keiner, previously manager of the San Diego station, and Geoff Edwards, program director. The new firm will create broadcast audience promotions, devise and conduct sales promotion events, produce radio and tv programs, and, in the future, purchase broadcast properties.

Brentwood Pacific will also serve as management consultants to station owners. First customer: KFMB.

## Mike Santangelo joins Susskind as exec asst.

Talent Associates - Paramount, Ltd., in line with plans for "a vastly expanded production schedule in tv, motion pictures, and theatrical presentations," is adding Michael R. Santangelo in the newly created post of vice president executive assistant to president David Susskind. He joins the company on Monday (29) after seven years with Westinghouse Broadcasting, most recently as assistant to the programming v.p. Westinghouse has not named his successor as yet.

Involved the past season in the production of over 175 individual programs, he joined Westinghouse as a public relations director after serving as an account exec at Benton & Bowles; Robert Gray Associates, Motion Pictures for Television, and Kelly-Nason Advertising,



## Salinger adds plaudits for Doney

Presidential press secretary Pierre Salinger, featured speaker at the annual award luncheon of the Cleveland Press Club, congratulates WJW-TV's Jim Doney, who received a plaque as the "Best of Industry in Cleveland Television." He is host of the station's "Jim Doney Adventure Road"

## ITC profit at \$500,000

Net profits after taxes for Independent Television Corp. during the 1962-'63 fiscal year ending 30 April are expected to exceed \$500,000, reports president and chairman Michael Nidorf. He says this will be the third straight year of profits for the company, and "next year we expect to do even better."

ITC's net profit figure for the three-year period ending 30 April will top \$2 million, on gross sales of over \$20 million. Some 40% of ITC's sales were grossed by its International Division.

## FCC curbs on-air races

FCC has decided that too many stations are indirectly abetting illegal gambling with broadcasts of horse racing information and that something must be done about it. Commission's solution is amendments to part three of its rules to

clearly define what particular programs would fall into forbidden territory.

Proposed curbs would prohibit broadcast of "any program known or intended by the licensee to be of substantial use to persons engaged in illegal off-track gambling on horse races." Programs containing specified information deemed undesirable would not be affected provided they are neither preceded nor followed by another such program within a two-week period.

Also exempt would be races in which the purse exceeds \$25,000, since major races are of national interest to sportsmen. Another exemption would be for the broadcasts on two occasions during any calendar year, of information concerning a full day's racing card if the track involved is within 100 miles of station's main studio and if it is, or is associated with, an event of local importance.

**Syndication:** Veteran tv-producer-director Calhoun McKean has formed his own production outfit to produce for tv, industry, and government. In addition, McKean Associates will serve as eastern production representative for Alexander Film Co. of Colorado Springs.

McKean was formerly vice president in charge of motion picture production at Trans-Film Caravel and prior to that was head of commercial tv production at Caravel Films for more than ten years.

Address of McKean Associates is 418 West 51th Street, New York.

**Sales:** WBC Program Sales' *The Steve Allen Show* debuts on WISN-TV, Milwaukee, tonight, 22 April, and on WAST-TV, Albany, on or about 1 September replacing *Theatre 13* currently being aired. These two sales bring total markets for the 90-minute, late-night show to 35.

**New properties:** New series for tv comes from a rather unusual source—the Horatio Alger Awards Committee of the American Schools and Colleges Assn., a non-profit organization. The program, with the theme *Opportunity Still Knocks*, is being prepared by Ed Biel & Associates and John Cameron Swayze is expected to act as host. Each half-hour episode will be a dramatization of the life of an award winner.

**Moving:** Alan D. Courtney, former vice president in charge of network programming for CBS TV, to MGM-TV, West coast, in a major executive position.

William E. Kosh to the staff of On Film, Inc., Princeton.

Aaron Spelling to Four Star Television with special responsibility for production of the new Gene Barry series slated for ABC TV this fall.

Lee Watson to the production staff of Videotape Center as the third lighting director.

William F. Bohlen to the tv sales department of On Film, Inc.

Jerry C. Karpf to the sales staff of Videotape Center.

**Representatives merger:** Walker-Rawalt Co. and The Devney Organization consolidated their station lists and sales personnel.

**Representative appointments:** WPGC, Washington, D. C. to Mort Bassett & Co. . . . WETB, Johnson City, Tenn., WKXV, Knoxville, WTHD, Norfolk, WNXT, Portsmouth, O., and WWOR-TV, Worcester, Mass., to Vic Piano Associates . . . KVKM-TV, Midland-Odesa-Monahans, Tex., to Jack Masla Co. Station operates a satellite in Alpine, KVLK-TV, which will also be repped by Masla . . . KRCN, Las Vegas, to Herbert E. Groskin . . . The Puritan Network Stations, WLYN, Lynn, Mass., WTSA, Brattleboro, Vt., and WNBZ, Newbury-

## WHY ADVERTISERS ARE SPENDING MORE NATIONAL SPOT MONEY ON INDEPENDENT'S

The Indies come out fighting for the ad dollar. Next week SPONSOR reports on what they are offering the national time-buyer.

### NEXT WEEK IN SPONSOR

port, Mass., to Grant Webb . . . WREB, Springfield, Mass., to Mort Bassett.

**Moving:** Charles W. Barrickman promoted to Los Angeles sales manager for ABC TV Spot Sales, succeeding Richard Beesmyer, recently named general sales manager of WABC-TV, New York.

Richard C. Coveny to the sales service department of Blair Television.

Jon Rudy to the Chicago radio sales staff of Katz, from research analyst and timebuyer at Leo Burnett.

Theodore M. Wrobel to manager of the Philadelphia office of Metro TV Sales, from assistant sales manager of WBZ-TV, Boston.

**A shut-out in Pittsburgh:** To ballyhoo the opening day game of the Pirates against Cincinnati, WHIC preempted its *Laramie-Empire* network fare on 9 April and scored a ratings grand slam of its own by running *Angels in the Outfield*, an MGM comedy which the station had bought. The one-time special pulled in a 20 rating and 43% share of audience (7:30-9 p.m.), according to a special ARB. Competitor KDKA-TV averaged an 18 rating and 38% share and WTAE-TV averaged a 9 rating and 19% share.

**For summer scholars:** The 28th annual summer workshop in tv and radio, a full-time, six-week professional training course in the technical and creative techniques of broadcasting, will be offered by New York University's division of general education from 24 June to 2 August. It's open to high school graduates without previous training and to professionals working in the field who want to broaden their knowledge. College students may register on a credit basis. The intensive 45-hour-a-week schedule includes classroom work, lectures by professionals, tours to broadcasting facilities in the city, at least 15 hours of laboratory work in the school's air-conditioned tv studio and nine hours in the radio studio.

**Civic minded:** A pilot venture just completed by WINS, New York, saw station personalities and executives converge on nearby Yonkers for a week-long, on-the-air salute to the Westchester County community, fifth largest city in the state. Remote broadcasts emanated from civic, industrial, shopping, educational, recreational, religious, and cultural centers. "We hope to schedule a continuing series of these 'Weeks' from communities within the five boroughs as well as in New York City's neighboring areas," said station manager Mark Olds. "Our aim is twofold: to give WINS listeners a better idea of the historical, cultural, and economic diversity to be found within our listening area; and to attempt to bridge the barrier of 'bigness' which separates the large metropolitan radio station from its listeners."

(Please turn to page 62)

# PRINT STRIKES CREATE NEW SPOT CLIENTS

SPONSOR inadvertently created a cliff-hanger in the 15 April issue in a report (see p. 39) on the aftermath of the newspaper strikes in New

York and Cleveland. Readers were asked to turn to page 55—only to find the conclusion was missing. Here's the "lost" story ending:

Lane's Dept. Store launched Washington's Birthday sale spot campaign on WNBC-TV which represented one third of money spent to publicize the sale in '62—all in newspapers. Results: Sales at their Green Acres Suburban stores were up over last year and holiday sales at the New York store, expected to fall below last year, were the same.

Herman's sporting goods stores success with tv during the strike resulted in a re-allocation of funds for '63-'64: now 50% of ad money will go to television. January sales alone were doubled over last year.

John David, Wallachs, and Saks 34th are good examples of the many advertisers satisfied with radio use during the strike but planning to revert completely to pre-strike media plans involving mostly print.

**Cleveland stores.** May Co. stores in Cleveland sponsored an extended newscast on KYW-TV in Cleveland five times a week. The company did not advertise steadily on tv previously, but because of good results during the strike the company plans to keep advertising on the station. WJW and WEWS television stations are also expected to retain some strike-time advertisers.

Department stores in Cleveland have always been heavy radio users. Three of the large ones, Halle's, Higbees, and May increased their radio budgets during the strike however.

J. C. Penney tried radio in Cleveland for the first time, and liked it. Station salesmen feel it will stick with the medium.

The general feeling among department stores:

There is not enough time on radio or tv to list many items.

Air media are best utilized to advertise a specific event or build an image.

**Airlines.** The airlines took a great interest in tv during the strike. Four giants in the industry who entered tv during the strike were newcomers to the medium: Eastern, Northeast (new in New York), United, and National. United bought many spots in Cleveland.

The strike prompted Eastern to enter tv, although the possibility had been discussed often in the past. KLM and National claim their tv debuts had nothing to do with the strike, however.

Northeast had used television in Miami and Boston before the strike but never in New York. With heavy use of local tv in New York, the airline reports an "incredible" increase in business: 43% more passengers on New York-Miami flights.

**Entertainment.** The motion picture industry's long romance with newspaper advertising seems to be cooling; the New York and Cleveland movie success with tv/radio provides strong proof that broadcast media can fill the gap.

For example, a United Artists executive claims that the release of "Taras Bulba" in New York, advertised via tv, achieved one of the best grosses ever for the Astor on Times Square. Tv is also credited with extra-large turnouts for "Days of Wine and Roses."

In the legitimate field, the League of New York Theatres placed radio and tv advertising for the first time as a group. The spots, giving a phone number to call for information, triggered as many as 77,000 calls a week.

An interesting sidelight: only one more Broadway play folded this year during the strike than in the

same period last year, and hits ran as if nothing was wrong.

Tv and radio have been given a great deal of credit. A spokesman for "No Strings" and "Photo Finish" claimed both media were "extremely effective" in bringing people to the box office.

"Little Me" was the object of a one-week radio campaign which reportedly did not prove greatly effective. The reason given by the promoter was inability to obtain proper availabilities.

Broadway found broadcast advertising successful for promoting phone inquiries and bringing people to the boxoffice but mail orders fell off considerably because prices of tickets could not be retained by the viewer or listener.

Another problem: tv is very expensive for the theatre budget. Unlike other clients, the individual theatre cannot increase its earnings beyond the capacity of the theatre and therefore must balance the ad budget carefully.

In Cleveland the Hanna Theatre, presenting live stage productions, reported business way up during the strike. Owners give the credit to broadcast advertising. Downtown Cleveland first-run movie houses said they rang up "tremendous" grosses on good movies, although new motion picture openings were held back.

Movies have consistently advertised on radio and tv in Cleveland. During the strike a "dial-a-movie" campaign ran on all Cleveland radio stations, and reportedly was very successful.

The long newspaper strike has shaken the newspaper fidelity of many an advertiser. Radio and tv stations may become winners in the long run—and not by default, either. ▀

**Integrated commercials:** The International Ladies' Garment Workers' Union dressed up tv screens in New York as sponsor of the Easter Parade on WPIX. Four commercials, each about three minutes long, traced the birth and growth of the union. The spots were video-taped for one-time use on Easter Sunday, via Wexton.

**Changing hands:** WHGB, Harrisburg, bought by East Coast Broadcasting, Herbert Schorr, president, for \$250,000 from Herbert Kendrick. Schorr is former owner of WFEC, Miami, and WRVM, Rochester. He's presently associated with WDAS, Philadelphia. Edwin Tornberg brokered the deal. . . . WBSM, New Bedford, sold by The Duchaine Estate to George Gray and Murray Carpenter, with Blackburn the broker. Gray was, until recently, executive vice president and general manager of WORL, Boston, and previously was sales executive for ZIV-TV and ITC. Carpenter is founder of WABI-TV and WTWO-TV, Bangor, and WPOR, Portland, Me. Prior to that he was with JWI.

**News flash:** That's what's happen-

ing on major expressways in Dallas as part of a stepped up promotion by WFAA. Station has installed two 12' x 50' bulletin spectacles electronically controlled to signal by a flashing set of quote marks whether either of the two frequencies, WFAA-820 or WFAA-570, have news reports on the air.

**On the public service front:** Metro-media, owner of WNEW-TV, New York, made a contribution of \$12,000 to the Educational Broadcasting Corp., owner and operator of WNDT, in response to a plea from the etv station for help in meeting its operating expenses for this fiscal year. Metromedia had contributed \$250,000 to assist in the acquisition of the station in December 1961. . . . WSJZ, Huntington, W. Va., made a gift of \$10,000 in tv equipment to Marshall University. Included are an RCA studio-type tv camera, lens, and associated cable, and equipment. The school will use the gift as the basis for future closed-circuit educational television. . . . To help dramatize Midwest Space Month (9 April-9 May), WLS, Chicago, will rebroadcast two *Chicago Portrait* shows featuring an interview with NASA administrator James E.

Webb. Station also released an lp album taped from the interview, for distribution to scientists and industrialists attending the Third National Conference on the Peaceful Uses of Space, in Chicago, beginning 1 May. . . . In perhaps the most concerted assault on the problem of traffic deaths and injuries in California history, KBIG, Los Angeles, last week (19 and 20) cancelled all its regular programming and commercials for a two-day period to produce a 24-hour traffic spectacular. . . . WABC is supporting the New York City Cancer Committee's drive for funds during April with an original public service campaign. Cash prizes (via drawing of cards) will go to 77 contributors and corresponding fund raisers who called on them. . . . The second in a monthly series spotlighting New York's action departments on WINS was a 5 April salute to the Police Department, with live pickups scheduled throughout the day direct from communications headquarters on Centre Street. . . . WABC, New York, has a new daily program called *File 77*, produced in cooperation with the Better Business Bureau of New York. Broadcasts, aired at intervals throughout the day and night, are capsule alerts to the public on how to avoid deceptive and fraudulent business practices. . . . KRLA, Los Angeles, presented a check for \$1,000 to the Crippled Children's Society to be used for medical equipment for handicapped youngsters at Camp Joan Mier. The money was raised by the station with the Society's permission last year by on-the-air plugs for a KRLA twist record album issued by a Hollywood recording company. . . . During the past eight months, WSEA-TV, Montgomery, has been conducting Citizens' Advisory Meetings whereby four members of the station's management meet with a group of leading individuals from the viewing area and discuss tv's influence in the community. Meetings have proved so fruitful the station is taking its meetings into other south Alabama counties. . . . KATZ, St. Louis, spearheading a city-wide



**Any similarity is purely coincidental**

Carrying off the booty of a recent trip to WJBK-TV, Detroit, where he was awarded what might be the world's largest (8 foot) salami is Steve Allen and presenters: Ron Kowalski and Dave Burland, v.p. and sales mgr. of Kowalski Sausage, and "B'wana Don" Hunt, syndicated kiddie show personality. Steve in turn awarded the salami (Wryly) to a children's hospital in Detroit

drive to raise food and money for the oppressed Negroes in Greenwood, Miss., in coordination with the Students' Non-Violent Coordinating Committee . . . Sixteen episodes of *Repertoire Workshop*, a weekly half-hour series produced by the five CBS TV o&o's, to encourage new talent, have been donated to the Eastern Educational Network for early May start . . . WBAL-TV, Baltimore, new policy is not to sell any program time or announcements for political purposes but rather to donate, as in the case of the 1963 city mayoralty campaign, an extensive schedule of five, 15, and 30-minute program periods throughout the day, every day of the week, to the two candidates and their running mates, with all appearances to be live. Estimated value of the offered time is \$30,000.

**Hearty welcome:** When the Site Selection Committee of the Democratic National Committee landed in Philadelphia they got a red-carpet treatment which included an ad in the *Inquirer* from the WFIL stations welcoming them to the "friendly city" and several on-the-air ad lib welcomes.

**Still together:** Marhoefer Baking Co., Altoona, signed a new 52-week contract to continue its record as WFBG-TV's oldest advertiser in terms of continued service. The new pact marks Marhoefer's eighth consecutive year on the 10-year-old station.

**New quarters:** To accommodate expanding operations, CKLW (AM & TV) moved its Detroit office to the 14th floor of the Guardian Building. Station had been on the 33rd floor since it began broadcasting 31 years ago. In recent years additional offices have been maintained on the 31st floor.

**Programing notes:** *Marketing on the Move*, a 13-week series examining America's economy and business structure, debuted as a weekly WNBC-TV, New York, feature on 13 April (2:30-3 p.m.). It was produced by educational station WGBH, Boston, in association with the International Marketing Institute of that city. . . . Snooky Lanson signed a new one-year con-



#### Brewer buys biggest package ever on Portland station

The largest single radio time package in the station's history was sold by KEX to Carling Brewing. Included are partial sponsorship of the Beaver Baseball games and full buy of "Carling Nightside" from 9-12 p.m. for 52 weeks. Making it official (l-r): stn. sports dir. Bob Blackburn; Beavers gen. mgr. Hub Kittle; Carling div. ad mgr. E. S. Coombs; Carling's Seattle agency Guild Bascom & Bonfigli's Hans Stern; KEX gen. mgr. Fulton Wilkins. Carling Brewing is a Tacoma company

tract for continuation of his *Club 11* on WAII-TV, Atlanta. . . . *Northeast Dateline—Canada*, a series on our northern neighbor, resumed on the Northeast Radio Network on 15 April for its second season.

**Like hotcakes:** SESAC has already closed deals in 125 markets on its

newest LP series which it introduced at the NAB convention. Called "Just a Minute," there are 10 LPs of 60-second show-stoppers, useful for themes, heavy spot schedules, saturation campaigns, program features, etc.

**Sales:** WEJL, Scranton, chalked up a 124% increase in national spot



#### Beautician juggles figures for March of Dimes

The lady in the middle is Miss Theresa Pilarz, Grand Rapids hair dresser, who pledged a generous \$50 in recent WZZM-TV Telerama. A few days later, in typical feminine fashion, Miss Pilarz changed her mind, marched into the station and presented Larry Bos (l), Telerama chmn., and gen. mgr. Mark L. Wodlinger (r) with a check for \$5,050. Telerama total topped \$36,000



**The switch is thrown and station sees its name in lights**

An estimated 1,500,000 passers-by daily will view WABC-TV's new "7" in a Times Square Spectacular sign which is operating 19 hours each day and bears the news of the New York station's telecast schedule. Pres. of the ABC o&o's and acting gen. mgr. of station, Ted Shaker threw the switch with help of Dick Beesemeyer, gen. sales mgr., and Douglas Leigh, creator of the sign

billings during the first quarter of 1963, coming on the heels of a 48% hike during 1962. Station, which recently celebrated its 40th anniversary, is one of 11 radio stations in the Scranton-Wilkes Barre market . . . WSTV, Wheeling-Steubenville, chalked up an 11.68% overall sales increase for the first quarter of this year over the same period in 1962 . . . *Let's take a Second Listen*, a 55-minute weekly show on WFIL (FM), Philadelphia, which features musical scores from Broadway shows that never quite made the top but produced hit numbers, and also from foreign productions, was signed up for its third consecutive year under the sponsorship of the Fidelity-Philadelphia Trust Co.

Going up: KSD, St. Louis, now op-

erating with a new, high fidelity transmitter located a mile north of East St. Louis where the previous transmitter was situated.

Extra curricular activities: Jim Dutson, KMOX-TV, St. Louis, special projects writer-producer, named to the faculty of McKendree College, Lebanon, for the Ninth Annual Writers' Conference to be held 24-29 June . . . NAB named a five-man committee to recommend plans for a new NAB headquarters. Clair R. McCollough, president of the Steinman Stations, is chairman and the other members are Ben Strouse, president of WWDC, Washington; Ben Sanders, president of KICD, Spencer; Joseph E. Baudino, vice president, Westinghouse Broad-

casting; and Payson Hall, president, Meredith Broadcasting. . . . Robert E. Harris, advertising and sales promotion manager of KCBS, San Francisco, has been named vice president of the San Francisco Bay Area Publicity Club.

That's what we call doing things in a big way: WABC, New York, had to go to the Polo Grounds to find enough wide open space in which to judge the final portion of its Mona Lisa contest. The station had offered cash prizes for listeners' painted or drawn reproductions of the then-visiting Mona Lisa. Categories were the smallest, the best reproduction, the most humorous, and the largest. Noted painter Salvador Dali assisted in judging the first three groups but the sole judge of the last was the tape measure. More than 150 giant size Mona Lisa-es were sent in to WABC from all sorts of listeners including a Boy Scout troop which took the art work on as a group project and patients from a mental institution that did a mammoth canvas as therapy. Winning entry measured 2,600 square feet. Promoted on the station for a two-week period, the contest pulled in 31,630 paintings, drawings, and caricatures.

Happy anniversary: To *Youth Forum*, celebrating its 20th birthday on WNBC-TV, New York. On 14 April, four veterans of the program helped moderator Dorothy Gordon mark the occasion. . . . WLKW, Providence, celebrated its second anniversary on 12 April. In honor of the event, the station presented a bottle of champagne with two roses (played on the theme of "The Days of Wine and Roses") to major local advertising agency personnel and accounts . . . WJBF-TV, Augusta, Ga., recently celebrated the fifth anniversary of carrying *Top Ten Dance Party*, a syndicated tv series produced live by subscribing stations which receive all the elements of the program. Alan Sands is producer-syndicator . . . The WEBR, Buffalo, trafficopter celebrates its fourth year of service on 27 April. The twice-daily feature



adds up to more than 8,000 broadcasts, 1,800 to 2,000 hours of flying time, and 155,000-160,000 miles covered. Reporter Jack Sharpe has handled the reports since WEBR inaugurated the service, outlasting three pilots and three helicopters.

**Testimonial:** WESH-TV, Daytona Beach, gives quite an endorsement to the new Fairchild 8 mm. news-reel, sound-on-film camera, which the station is now using for all its spot news coverage. Its "the answer to a newsman's dream," according to general manager Thomas Gilchrist. "They are light, compact, and we have found the quality of sound is much better than with the Auricon's we have been using." WESH-TV has equipped its cameras with portable self-contained lights so it can shoot night news stories as well as daytime.

**They were listening:** Over 150,000 listeners voted, via mail, in WWRL, New York's Fifth Annual Aunt Jemima Gospel Singing Contest. Fifteen finalists were selected by the audience from 1,000 contestants and the final choice was made by a panel of judges. . . . In a seven-day, fm radio giveaway contest controlled to measure audience in comparison with two previous contests, WPBS, Philadelphia, drew 5,803 mail responses. This represents an audience-growth indication of over 900% in just 11 months—the period over which the contests were held.

**Kudos:** The 28th Precinct Youth Council, an extra curricular police activity in New York City designed to combat juvenile delinquency, honored WLIB general manager Harry Novik with its special five-year plaque denoting his activities in its behalf. . . . The Nebraska Legislature adopted a resolution congratulating WOW, Omaha, on its service to the public and joined with others to help the station celebrate its 40th anniversary. . . . WINS, New York, was selected to receive the Sigma Delta Chi Radio Reporting Award for 1963 for its coverage of the Idlewild Airport crash last November 30. . . . WBRB, Mount Clemens, Mich., won the school Bell Award from the Michi-

gan Education Assn. for its editorial coverage. . . . The Treasury Department honored KTVB, Boise, for its program to inform the public of changes in Federal laws and how to complete tax forms. . . . Eight WSB staff members, receiving a combined total of 11 awards, were honored for outstanding broadcast journalism by the Associated Press at the meeting of the Georgia AP Broadcasters Assn. . . . WTAE, Pittsburgh, women's director Jean Connelly, has been invited to participate on a panel at the forthcoming American Women in Radio and Tv Convention in Philadelphia, 2-5 May. Appearing with her will be Steinman station president Clair McCullough; producer Bob Banner; NBC vice president Louis Hausman. . . . Stan Scott, associate news editor of WSTV-TV, Wheeling-Steubenville, was awarded the station community service award of the Rust Craft Broadcasting Co., presented to only three employees during the past ten years. . . . Cedric Foster, Mutual network commentator, has been decorated with the Order of George First, rank of Commander, the highest decoration of the Greek government to a foreigner. . . . Parker Wheatley, KMOX-TV, St.

Louis, director of public affairs, will be among the ten individuals and one organization to be honored by the "St. Louis Argus" at the Seventh Annual Awards dinner at the Ambassador Hotel. . . . WFGA, Jacksonville, cited for the fourth consecutive year in National Press Photographers Assn. newsfilm competition awards. . . . WJR, Detroit, presented a 1963 School Bell Award by Michigan Education Assn., with special recognition for co-producing weekly series called *Teachers' Report Card*. . . . WPDQ, Jacksonville, cited by ALSAC for campaign on behalf of the Leukemia Drive. . . . KMOX, St. Louis, farm director Ted Manger received an award of merit from the College of Agriculture Alumni Assn. of the University of Illinois. . . . Eight stations were regional winners in the National Academy of Tv Arts & Sciences first annual competition for the outstanding programs produced locally and dealing with a significant issue in the station's community. The eight: WBAL, Baltimore; KING, Seattle; WCBS, New York; WKY, Oklahoma City; WBBM, Chicago; KMTV, Omaha; KNXT, Los Angeles; WCAU, Philadelphia. Final winner will be named on Emmy Awards Telecast on 26 May.



**Pepsi hopes to hit home with Colt broadcasts**

M. G. "Bob" Wolfe, v.p. of Pepsi-Cola, southern div. mgr., gets some inside Houston Colt .45s baseball parlance from Colt gen. mgr. Paul Richards and pres. Judge Roy Hofheinz at broadcast sponsors' meeting in Houston. Full-scale promotion program by bottlers will backstop broadcast

## RATINGS PROBE

(Continued from page 32)

—is quitting the radio business. Nielsen denies it's getting out of radio. The company says it is pausing temporarily—until the end of the year—to create time in which to regroup its samples, and to experiment with promising, new, transistorized radio meters.

Whatever the company's public proclamation, insiders believe Nielsen has no intention of seriously re-entering radio. Knowledgeable observers report that Nielsen already has carried out tests on radio meters, and these proved unworkable. It's claimed the company intends to fall back on diaries to record radio listening.

In presentations to agency and broadcaster clients, Nielsen has said it will give each home a separate diary for each radio in the home; in other words, if there are six sets there'll be six diaries. But no one's worked out what'll happen if, say, only two of the six diaries are returned, and many other essential facts of methodology appear to have been deliberately ignored.

This becomes critically important in view of Nielsen's own estimate that radio survey charges,

when and if the "new" service gets rolling, will be four to six times higher than present rates.

All these facts lead some critics to the view that the company has no serious intention of becoming engaged in radio measurement. "The diary idea is utterly ridiculous," says a research specialist. "This was investigated by ARB—which uses the diary for tv—and rejected as impractical."

The situation at the moment is that only Pulse and Nielsen are offering radio measurements which are widely used for spot radio selling and buying, (though Hooper is used by several big agencies). Pulse had rough treatment in Washington, and its radio reports have possibly lost some acceptance. Nielsen has virtually withdrawn from radio: the per-broadcast report was admitted to be worthless, and has been dropped; the cumulative radio reports which remain are viewed, by many buyers, as useless because their construction has no relation to the manner in which radio time is bought. (The market shares-per-time period are quoted as an accumulation over five days; not many buyers want time in five-day blocs.)

It's entirely possible that there'll

be no effective spot radio tool within the next few months, unless ARB or Hooper stirs into action; or Pulse embarks on a fighting campaign to re-sell its virtues, or Nielsen changes its current thinking. "What we're facing at this moment," says a radio rep, "is one, big, horrible gap."

## HOURLONG NEWS

(Continued from page 35)

Vigorously competing with KOGO-TV is the Transcontinent station, KFMB-TV, whose news department was founded by the celebrated newsman Paul White.

**More news is demanded.** Southern Californians appear to be more news conscious, more news-oriented, than residents of other communities. This factor is brought forth with considerable animation in the Los Angeles area where at least three tv stations offer viewers 60-minute news presentations. The three outlets are KNXT, KNBC-TV, and KABC-TV.

"It should be remembered that the major newspapers do not have the penetration in the Los Angeles market equal to that in some of the Eastern markets and certainly cannot approach the penetration possi-

## NEWSMAKERS IN RADIO/TELEVISION ADVERTISING

**Eugene W. Wilkin**, general manager of Guy Gannett Broadcasting Services, has been elected a vice president. Also, Donald S. Moeller was promoted from the post of assistant general manager to that of general manager of the television division. Francis H. Farnum, Jr., general manager of the radio division was re-elected a v.p. and director.



**Ward F. Parker** has been named vice president in charge of marketing of Beech-Nut Life Savers. He succeeds Robert McDonald who has been promoted to newly created position of vice president in charge of corporate planning. Previously, Parker was vice president and coordinator of marketing services of JWT and B. T. Babbitt.

**Bern Kanner**, vice president and media manager of Benton & Bowles, has been promoted to director of media. Kanner joined B&B in 1952 as a trainee, after graduation from New York University. In ten years he moved from staff assistant, buyer, assistant media director, associate director, vice president, manager of media, to his present position.



le by television," Robert Kennedy, manager of advertising-promotion, KNBC-TV, observed. Kennedy advanced several reasons for this: (1) the tremendous expanse of the market; (2) the numerous small circulation suburban newspapers, and (3) the large influx of new residents.

Kennedy felt that these new residents, unable to maintain old newspaper loyalties, found television their most informative source of news in their new location.

**Rating trend is up.** In the tumultuous metropolitan New York market, the only one-hour news show currently is *The Big News* on WABC-TV from 6 to 7 p.m., across-the-board.

What prompted WABC-TV to go 60 minutes with news? Said a station executive: "It was our feeling that to the average viewer there is no significant distinction made between network stations in a market such as New York. The character or image of a station is largely determined by its local live news programs. News programs generally build slowly, but we're confident *The Big News* will ultimately become the number one source of news information in New York tv."

## Why the growing interest in hour-long news programs?

There is enormous sponsor interest in backing such programs. In many instances, they are on waiting lists for commercial time. Here is why:

1. News programs reportedly gather more audience attention than the average entertainment program.
2. In many markets, according to knowledgeable observers, major newspapers no longer have the penetration or reader loyalty they experienced in the past. Readers, consequently, have turned to broadcast media for their essential information on local, national, and international news.
3. Increase in the price of daily newspapers is said to be causing some readers to drop their subscriptions. They now glean their major news from broadcast media. Observers also point out that new residents to the suburbs, unable to maintain old newspaper loyalties, are turning to broadcast news.
4. Broadcasters call it an ideal public service to the community.
5. The period from 5:30 p.m. on is excellent for the presentation of news. A WJXT (Jacksonville) survey shows that almost half of the chief wage earners in the station's area are home from work on weekdays before 5:30 p.m. and that 57% are home by 6 p.m. Some 55% indicate that their supper hour is before 6 p.m.

**Flexibility and diversity.** Washington, D. C., perhaps the most news conscious city in the world, is also infatuated with the 60-minute news block as demonstrated on *Newsnight*, 6:30 to 7:30 p.m. over

WTOP-TV.

The station that reportedly pioneered (5 November 1956) the full hour of tv news programming, WTVT, Tampa, combines local news, the nightly editorial, sports,



**Sol Dworkow** has been elected a vice president of Benton & Bowles. He has also been appointed manager of the agency's commercial tv production department. Prior to joining B&B in 1956, Dworkow was a commercial production supervisor at the Biow agency and chief editor in the teletranscription department at Du Mont tv web.



**Tully Plessner**, v.p. and director of research for Fuller & Smith & Ross, New York, has been promoted to v.p. and director of marketing services. His new duties: directing the agency's research activities, test marketing programs, new product evaluation and marketing strategy, and coordination of all agency marketing services.

**Norman L. Peterzell** has joined Vick Chemical division of Richardson-Merrell as advertising manager for a selected group of Vicks proprietary drug products. Previously, he was with Lennen & Newell as vice president and account supervisor on the Colgate account. He also has been with Ogilvy, Benson & Mather and Bristol-Myers.



**Ben Strouse**, president and general manager of WWDC, Washington, D. C., has been named chairman of the Radio Board of the National Association of Broadcasters. This past year he served as vice chairman of the NAB Radio Board. Strouse was a member of the board of directors of the Radio Advertising Bureau from 1955 to 1961.



fishing, weather and world news under the title *Pulse* each week-night at 6 o'clock.

**Solid successes.** Before WJNT, Jacksonville, decided to go hour-long (6 to 7 p.m.) with its news, it thoroughly researched its market to find out when most people get home from work and have supper. Findings indicated that almost half (49%) of chief wage earners in the area get home from work on weekdays before 5:30 p.m. and 57% are home by 6 p.m. In addition, 25% reported the time to vary, leaving only 18% home at

6 p.m. 55% said their supper hour came before 6 p.m. and another 15% said the time varied.

Other Florida stations which have embarked on 60-minute shows are WESH-TV, Daytona Beach; WFLA, Tampa; WFGA, Jacksonville, and WTVJ, Miami.

Last December, for the first time in the San Francisco Bay Area, viewers saw a full-hour, news report, *Big News*, over KPIX, the Westinghouse station, consisting of 45 minutes of locally originated news and 15 minutes of CBS Network-originated news. ▶

## COMMERCIAL CRITIQUE

(Continued from page 48)

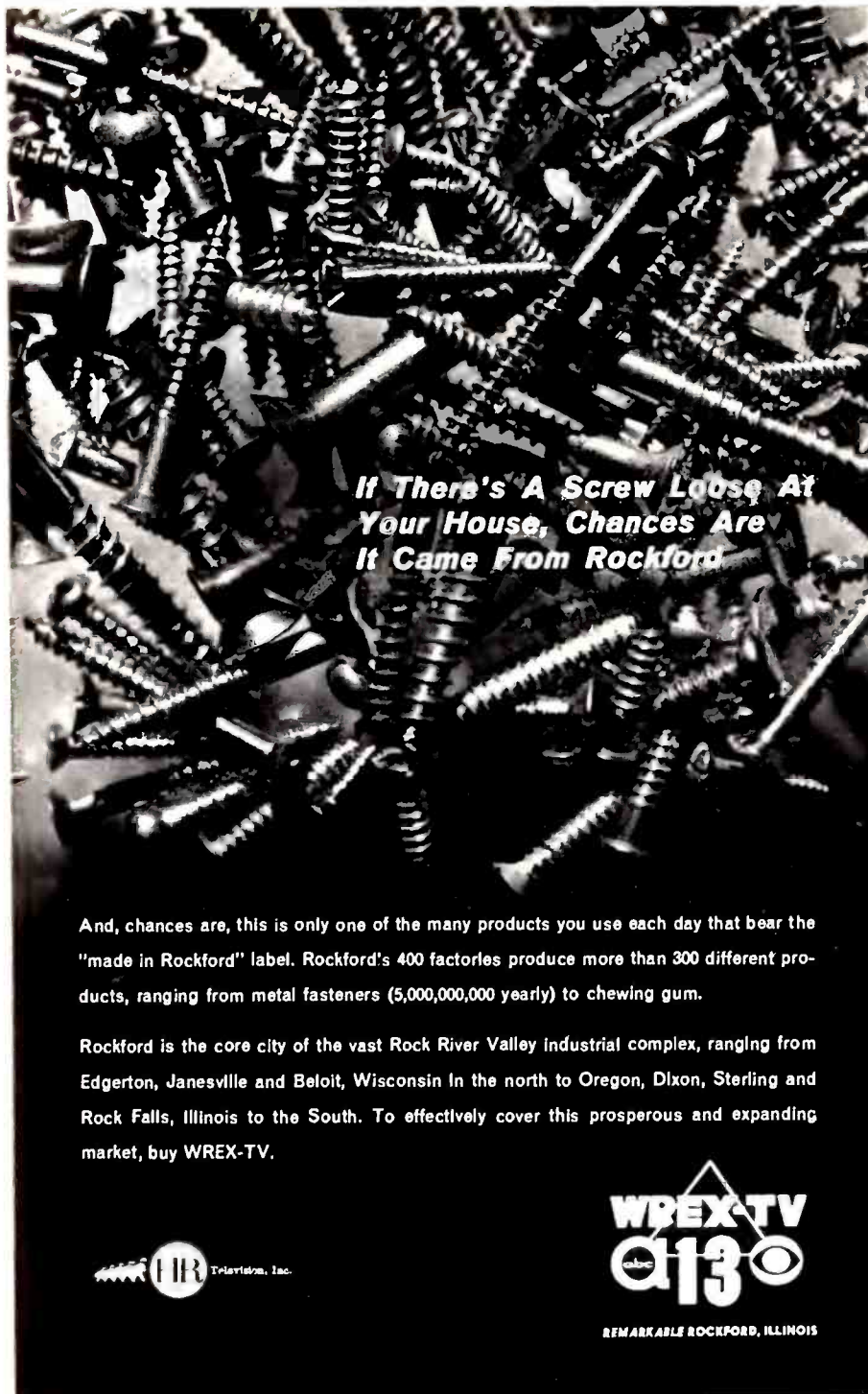
Cola Hits the Spot"—a simple, jingly jingle telling the economy story: "twice as much for a nickel" in years when a nickel really bought something.

Then came the post-war years, the advent of the six-pack, and the pitch to the young home-maker: "Be Sociable"—and a word, "the sociables," was added to the American language. Now, the third change in three decades: the appeal to "those who think young." What a wonderful simultaneous message to consumers of all ages. In every case, Pepsi's use of other media carried out the same copy approach, each reinforcing the other and carrying the "song title" a long way.

Now, look at Pepsi's giant competitor. Recently, in one day, I saw an outdoor ad (beautifully executed) with a large cool bottle of Coke, with the copy line: "Drink Big." I turned on my car radio and heard all about "Zing!" I pulled up to a stop sign behind a delivery truck whose rear lettering exhorted me to "Have a Coke," and only when I went into a little corner grocery store to buy cigarettes, did I finally find an old sign which assured me that Coke was still "The Pause That Refreshes." I still drink Coke, but for me, it will always be "the pause that refreshes," and not a matter of "Zing."

So, let's say you know why you want to sing about your product. The theme has been chosen. It has emotional appeal. You plan to integrate your use of media around the theme. Stop, Look, and LISTEN! Is it a song? With the tremendous outpourings of the music industry these days, it is easy to forget what makes a good song. We won't forget if we just think about the songs we remember best.


You have just acquired the book for a Broadway musical (the copy platform). You have your backers all lined up (the sponsor). Cole Porter or Richard Rodgers aren't available. Get somebody who writes as well—he can be found. The audience will come out singing. The sponsor will say: "They're playing our song." You will see that "flowers appear on the earth; the time of the singing of birds is come." ▶




**If There's A Screw Loose At  
Your House, Chances Are  
It Came From Rockford**

And, chances are, this is only one of the many products you use each day that bear the "made in Rockford" label. Rockford's 400 factories produce more than 300 different products, ranging from metal fasteners (5,000,000,000 yearly) to chewing gum.

Rockford is the core city of the vast Rock River Valley industrial complex, ranging from Edgerton, Janesville and Beloit, Wisconsin in the north to Oregon, Dixon, Sterling and Rock Falls, Illinois to the South. To effectively cover this prosperous and expanding market, buy WREX-TV.



REMARKABLE ROCKFORD, ILLINOIS



# SELLER'S VIEWPOINT

By Egmont Sonderling  
president  
Sonderling Stations

## Ethnic stations: a plea for representation

As the years pass by, conditions change, and this probably holds more true in the broadcasting industry than almost anywhere else. There is a need for constant reappraisal and a requirement to adjust to changing times.

With the emergence of Negro radio as an important factor in radio, and in view of the many radio stations broadcasting foreign language programs, it becomes evident that these broadcasters have problems and confront conditions different from those which concern a broadcaster dealing with the general average audience. There can be no doubt in anyone's mind that in intelligently programed and well-managed Negro or foreign language radio station has different programing concepts and must perform a different type of public service job than the average radio station.

Inasmuch as the NAB presumably represents the entire broadcasting industry, and since the NAB wisely separated radio from television, and again divided radio into am and fm, and has clearly established a premise that all important segments of the broadcasting business must be represented by broadcasters who practice their trade in the different phases of the

broadcasting industry, it follows that the same principle should apply to the broadcasting segments consisting of foreign language and Negro broadcasters.


These broadcasters don't have a spokesman at the NAB who represents them. I believe it is absolutely essential for the welfare of the radio broadcasting industry that the NAB make room for two directors on its board, so that one can represent the interests of the foreign language programs, and another the interests of the Negro stations.

I believe, furthermore, that if such representation were made, the NAB would be able to secure additional members among these stations.

A very relevant case-in-point is the problem of the NAB Code. This Code is to apply to all broadcasters, and I feel that this is the wrong attitude. Radio broadcasting is different from television broadcasting, and the requirements of a Negro audience are different from the audience living in suburbia. Many hundreds of thousands of listeners to Spanish programs along the Mexican border have requirements all their own. Negro stations, in general, cannot find it compatible to eliminate ad-

vertising of certain "personal products." Whether or not the NAB Code should or should not prohibit the advertising of such products is a problem that should be discussed and deliberated upon; but there are a great many radio stations programing for the benefit of Negro audiences who cannot buy the concept of the NAB Code in its present form, especially when these stations have not had an opportunity to make their point of view heard.

It seems to me that the NAB completely forgets to utilize its most important assets in its efforts to either prevent or obtain legislation essential for the welfare of the broadcasting industry. The assets I am referring to are the state organizations. True, the NAB takes cognizance of these state organizations and even conducts meetings for their benefit once a year. However, when really important issues come up, there is no definite planning, no program, no proper procedure to call on the state organizations for help and assistance at the grass-roots level. When the FCC proposed the rulemaking for applications for new stations and renewal, the state organizations from coast to coast became very militant in pointing out to the FCC that the proposed rulemaking, if put into effect, would have disastrous effects on the industry.

One spokesman in Washington cannot possibly have the same effect as the work of thousands of broadcasters who can operate at the local level with state legislatures and also congressmen and senators. It takes a much closer relationship between the state organizations and the NAB to obtain the desired results. It seems to me that when matters of real importance come up, the NAB should have available a planned strategy on how to reach and utilize every last one of the broadcasters throughout the nation, instead of relying on its staff alone. This can be done only through the state organizations who would be willing to do their share because they, more than anyone else, realize what is good and what is bad concerning the proposals which are made in Washington. 



*Egmont Sonderling is president and managing director of four ethnic programed stations: WOPA, Oak Park-Chicago; WDIA, Memphis; KDLA, Oakland-San Francisco; and KFOX, Long Beach-Los Angeles. He began his career in Chicago in 1928 as announcer and business manager of the oldest foreign language program in the country. He has experience in all phases of the broadcast industry.*

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**SPOT TV BUYS**

World's largest manufacturer of sunglasses, Foster Grant, next month launches a half-million-dollar radio saturation campaign—the first use of this medium to promote sunglasses. The drive kicks off 24 May in 213 markets and runs for 2 months, using minutes, 30s, and 1Ds. Agency handling the buy: Tyndall Associates (New York).

A large-scale schedule is in the works at General Mills for national introduction of two new cookie mixes, Betty Crocker Mint Fudge Brownie, and Butterscotch Squares. Spot tv campaigns in selected markets will be aired 1 May through 15 June to accompany network tv and print. Agency is Needham, Louis & Brorby (Chicago).

Young Corp. buying nighttime minutes and chainbreaks for Absorbine Jr. through Ted Gotthells Associates (New York). Buyer Irv Adelsberg interested in reaching male audience. Start date in 3 June, for a 13-week run.

Warner-Lambert Fizzies aiming for kids with campaign of prime chain breaks being purchased by Jim Watterson at Lennen & Newell (New York). Drive will begin 13 May, run through 25 August.

Bristol-Myers Sal Hepatica campaign of day and nighttime minutes due 29 April for a 10-week run. Buyer is Sylvia Barbieri at Young & Rubicam (New York).

Welch Grape Juice buying schedule of minutes and chain breaks in fringe and daytime for a 15-week campaign to start 6 May. Yoland Torro at Richard K. Manoff (New York) interested in kid and housewife audience.

American Home Products preparing a schedule of nighttime minutes (6 p.m. to conclusion) to start as soon as possible for Chef Boy-ar-Dee. Ricky Sonnen at Young & Rubicam (New York) is the buyer.


**SPOT RADIO BUYS**

Nestle's Nescafe going into 100 to 125 markets with a campaign starting 6 May for a five-week run. Tony Maisano at McCann-Erickson (New York) buying minutes between 6 a.m. and 2 p.m.

Nestle's Decaf scheduled to go into 35 to 40 markets with campaign of daytime and early evening minutes starting 13 May. Spots for the six-week drive are being sought by Virginia Conway at McCann-Erickson (New York).

Tetley Tea campaign of daytime minutes will start in May for a 13-week run. Rudy Nardelli at Ogilvy, Benson & Mather (New York) is the buyer.

Simonize Auto Wax campaign set to begin 13 May to run through 30 June. At D-F-S (New York) buyer Dick Newnham interested in early and late night fringe minutes.

Lever Bros. Lipton (regular) Tea buying day and nighttime minutes for a campaign to start 2 June for seven weeks. Buyer Steve Suren at SSC&B (New York) concerned with the housewife audience. 

**NEW  
MILLION DOLLAR  
MOVIES** rivet

audience attention  
to high-caliber stars  
in swift-moving  
stories. Norman  
Mailer's THE NAKED  
AND THE DEAD

illustrates the color  
and action lavished  
on these late releases  
from six major

companies. Jules  
Verne's FROM THE  
EARTH TO THE MOON,  
Bret Harte's  
TENNESSEE'S  
PARTNER

James M. Cain's  
SLIGHTLY SCARLET  
and Zoe Akins'  
STAGE STRUCK

add their  
luster to  
the list.



**do you have these NEW MILLION DOLLAR MOVIES?**

CBS has them scheduled in New York, Chicago, Philadelphia and St. Louis. Time-Life's buy covers Minneapolis, Denver, San Diego and Grand Rapids. Westinghouse (Pittsburgh), Corinthian (Indianapolis), Trans-Continent (Buffalo), Meredith (Syracuse), Scripps-Howard (West Palm Beach) and Crown (Portland) are other families in the fold. Surely, the same facts that persuaded these group owners and dozens of independent buyers are also pertinent to your programming.

**SHOWCORPORATION**

INTERNATIONAL BUILDING • 45 ROCKEFELLER PLAZA, NEW YORK 20 N. Y. PHONE PLAZA 7-9820

# WFBM-TV WINS "HEADLINER" AWARD FOR LOCAL NEWS COVERAGE

**Here's a bright new feather in our cap!**

Competing against 65 other television stations, representing every major city in the United States, we have just won the 1963 Headliner Award for Outstanding Local TV Coverage of News Events.

Not only that . . . the choice was *unanimous*. All nine judges selected by the National Headliners Club for this 29th annual competition voted for us.

Pleased as we are, however, we hasten to point out that we are not in this business to win awards, but to serve our community with the best television possible . . . and the same spirit that has brought us national recognition for news coverage is fully reflected in *all* our programming. Ask your KATZ man!

## WFBM-TV

INDIANAPOLIS, INDIANA

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