

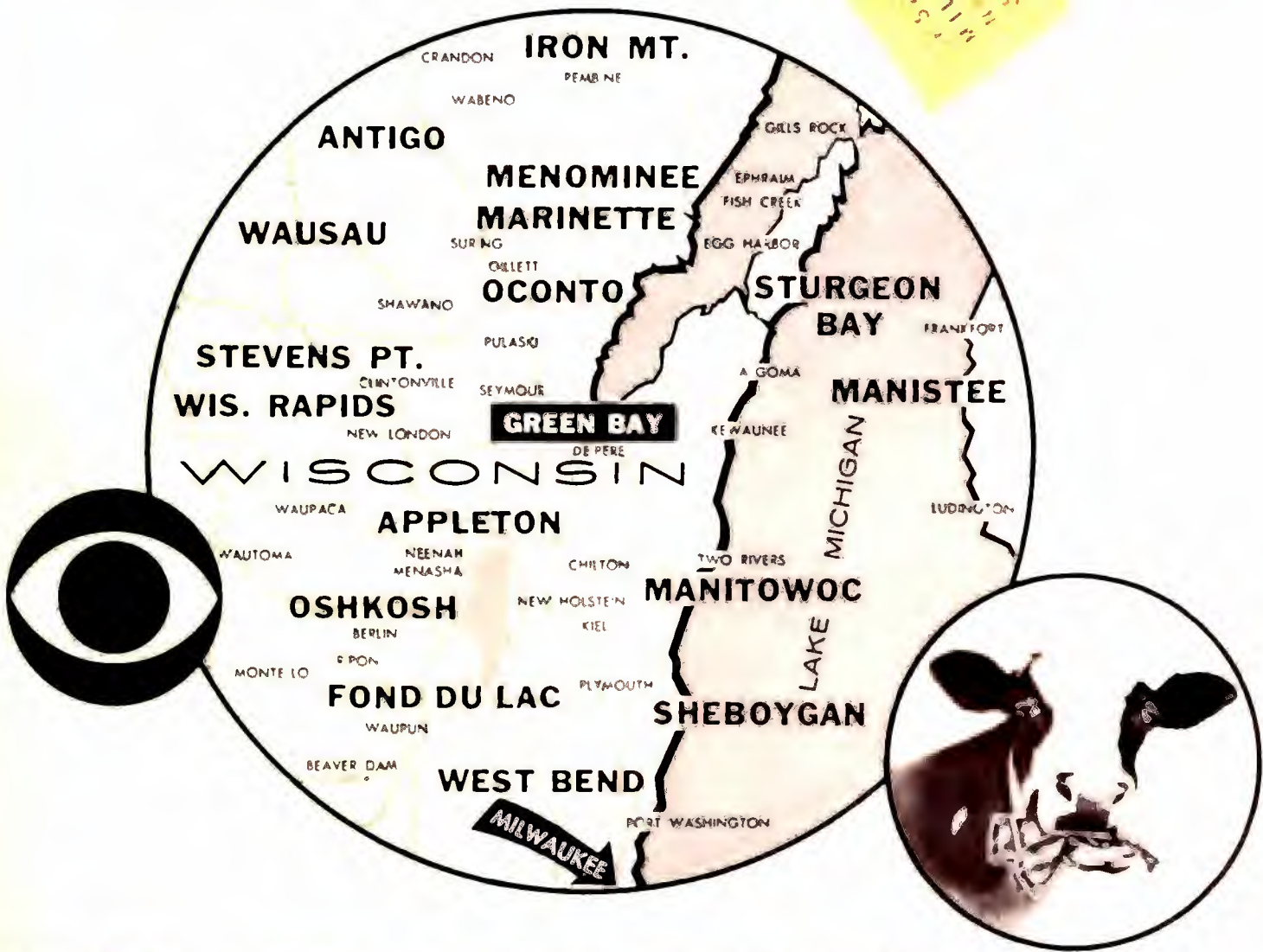
Opinions vary  
on new ARF  
plan to gauge  
audience p. 25

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV USE

CONTENTS p 6

MILWAUKEE JOY 10-10  
NEW YORK 20 N Y PLAZA  
HILDEDRED L JOY 10-10  
M.C. ROCKEFELLER PLAZA



Storybook Market... scores of small cities-thousands of big dairy-farms

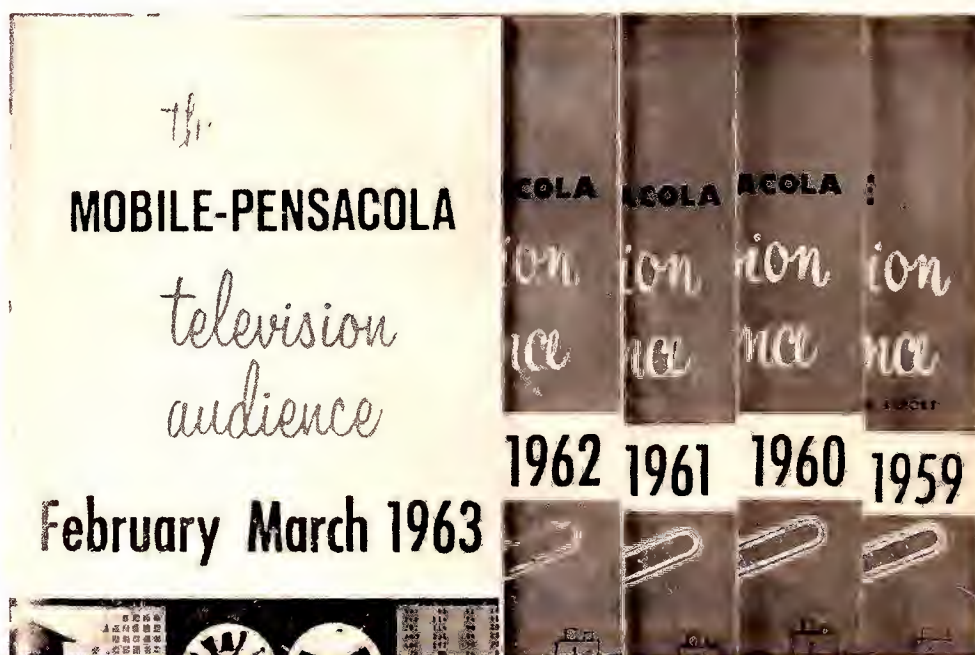
## HERE'S THE LAND OF MILK & MONEY!

# WBAY-TV 2

GREEN BAY, WISCONSIN



# NO OTHER STATION CAN MAKE THIS STATEMENT 5 CONSECUTIVE YEARS



**50% SHARE of AUDIENCE**

AMERICAN RESEARCH BUREAU DIVISION OF C. E. I. INC.

Exception To The Rule

## WKRG-TV — Mobile — Pensacola

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

Note: The dates used herein are estimates from March ARB surveys 1959 through 1963. Audience measurement data are estimates only—subject to defects and limitations of source material and methods. Hence, they may not be accurate measures of a true audience.



Represented by H-R Television, Inc.  
or call



C. P. PERSONS, Jr., General Manager

\*3 station VHF market.



**NABET ok's contract:** Longest term contract for engineers yet negotiated has been drawn up between the National Assn. of Broadcast Employees and Technicians and Metromedia for KTTV, Los Angeles. Pact calls for immediate salary increases, inclusion in company pension plan for union employees during contract period, improvement of sick leave benefits, streamlining and improvement of grievance machinery, and severance pay for termination resulting from automation. Contract period is 1 July 1963 to 1 July 1964.

**Debbie Reynolds to tv:** Actress Debbie Reynolds is entering tv, at least on the production side, MGM revealed today. Studio said Miss Reynolds and Columbia Pictures exec Irving Briskin are moving their newly formed Harman Enterprises to MGM next week and will jointly develop tv projects and/or packages, including both series and specials. The actress, who has been rarely seen on tv, is president of Harman. Briskin, who serves as v.p., is resigning from Columbia after 32 years. Although no mention was made of tv on-screen plans for Miss Reynolds, it is anticipated she will undertake series or specials should she find properties she likes.

**FTC attacks drug claims:** Commission shows no lack of pep or vigor, in its continuing crusade against false advertising claims. Latest target is Vitamin Industries, Omaha, which advertises its three products in newspapers, tv, and radio as beneficial for sufferers of arthritis; rheumatism; brittle or dull fingernails; falling hair; dry, leathery, or coarse textured skin, and lack of pep, vigor, and energy. In its consent order prohibiting Vitamin Industries from making false therapeutic claims, FTC notes that company must not use such claims in the future unless advertising clearly reveals that Guardian 12 Plus Vitamins and

Cal Plex F Vitamins will be beneficial only in a small minority of persons whose symptoms are caused by an established deficiency of specific vitamins or Niacinamide, and that Guardian A/D/E/ Plex will be of no benefit in the treatment of arthritis and rheumatism or any other aches or pains.

**National Car Rental seeking agency:** J. Walter Thompson has resigned the \$2 million National Car Rental System account, effective at the selection of a new agency. National uses both radio and tv, and spent some \$1 million in latter last year.

**Shell buys Willie Mays:** Shell Oil, via Ogilvy, Benson & Mather, made a list-minute buy of half of NBC TV's *A Man Called Mays*, just before the hour special was due to air Sunday opposite CBS' *Elizabeth Taylor in London*. Coupled with a previous sale by NBC of one minute to United Vintners (Italian Swiss Colony Wine), via Honig-Cooper & Harrington, San Francisco, the Shell buy left the web with two open minutes which were sold on a co-op basis by local stations.

**The losers won:** The New York Yankees, which, according to the percentages, were the best team in baseball this year, clearly lost the New York tv ratings game to the much-goose-egged Mets. Both Nielsen and Arbitron figures credit the Mets with a winning score in the ratings handbooks, if not on the stadium scoreboard. The final score: Mets, according to Nielsen, won with an average quarter hour rating of 8.5 (20.7% share); Arbitron proclaimed the Mets winners with a rating of 5.6 (15.1%). The Yanks scored a Nielsen of 6.6 (16.5% share), and an Arbitron of 4.9 (13.4% share). WOR-TV carried the Mets games; WPIX, the Yankees.



**FCC-uhf drive continues as planned:** FCC doesn't intend to relax its aim of full use of uhf channels in U. S. tv service; plans no general changes in principles of the allocations table, and is keeping the cut-off date for manufacture of sets other than all-channel receivers at 30 April 1964. This was disclosed last week in effort to calm fears of the Electronic Industries Assn. that FCC was considering large-scale changes in tv channel allocations, detrimental to the all-channel set progress. Oral argument on the question of drop-in vhf's in seven markets took place Friday (4). Uhf operations, EIA, and the Assn. of Maximum Service Telecasters are opposing the drop-ins, while ABC and individual applicants favor a third vhf drop-in in two markets. A close FCC vote to kill the drop-ins, made last May, could be reversed if new commissioner Lee Loevinger switches former chairman Minow's "no" vote to his own affirmative one.

**Metromedia sells KOVR-TV:** At weekend, Metromedia announced the sale of KOVR-TV, Stockton-Sacramento, to McClatchy Newspapers for some \$8 million, subject to FCC approval. It acquired the station from the Gannett newspaper chain in February 1960 for \$3.5 million. Metromedia president John W. Kluge said KOVR is being sold to enable his company opportunity to upgrade its broadcast facilities to acquisition of another tv station in a larger market.

**Four Star fiscal facts:** Past two fiscal years have been transitional ones for Four Star Television, according to its top execs. Broadening of operations resulted in a virtual status quo financially, a situation which company expects will change for better in 1964-'65 fiscal year and beyond. For the year ended 29 June 1963, company reported gross income of \$22,076,740 vs. \$19,962,980 in the previous fiscal period. Net earnings after taxes, including non-recurring income for the 1962-'63 fiscal year, total \$793,501 or \$1.25 per share. In

previous fiscal year net profit after taxes was \$734,077 or \$1.20 per share. Non-recurring income was tax-free payment of \$500,000 from company-held insurance policy on life of Dick Powell, late chairman of the board and one of Four Star's founders. Since beginning of past fiscal year, Four Star has moved from being almost entirely a producer of network tv shows, to a tv syndicator. Four Star Distribution Corp., formed in September 1962, has grossed \$5 million in sales; a motion picture producer (*Out of Towners* is now in production, *Cassandra at the Wedding* is in production); and has entered the music publishing, records, and albums business.

**Non-alignment policy:** FCC commissioner Lee Loevinger has denied he's "lined-up" with chairman E. William Henry on proposed rule-making to incorporate NAB's commercial codes as federal regulations. It was generally felt in the industry that the liberal Loevinger, along with Henry and commissioner Kenneth A. Cox, would favor the rule-making, presently opposed by the four more conservative commissioners (SPONSOR, 30 September). Addressing an RAB Management Conference last week at Palo Alto, Loevinger said he hasn't decided his position on the proposed rule, and that "public interest" would be his "guiding principle." Predicting the outcome of the issue, he thought any eventual rules would be at least slightly different than the NAB Codes and might be "substantially different." On the subject of audience measurement, Loevinger cited his degree in survey work, and said: "I've been outraged over the years by the kind of nonsense being peddled by Nielsen. Nielsen comes in and gives a very pious defense in which he quotes recognized principles of research. The trouble is that the principles have nothing to do with the type of activity which this company happens to be engaged in. It's like a bank robber quoting the Ten Commandments."



## WHAT IS THE MEASURE OF A BROADCASTING STATION?



How does a golf pro measure a putt?

How does an advertising pro measure a station?

- One measure of a broadcasting station—the events of signal local importance it brings to the air.
- One such—Hartford's \$40,000.00 Insurance City Open broadcast live by WTIC Television and Radio 1959, 1960, 1961, 1962, 1963.
- TV Anchor Man 1959, 1960, 1961, 1962, 1963—Claude Harmon, 1948 Masters winner.
- Staff—eight WTIC and WTIC-TV reporters—forty-eight technicians and production personnel.
- Equipment—six cameras—fourteen microphones—five walkie-talkies—one mile of television cable.
- Network radio—Fed to NBC's Monitor.
- Sponsors—The Connecticut Bank & Trust Company, The Hartford Insurance Group, 1961, 1962, 1963 and, very likely, 1964.

WTIC  TV3/AM/FM

Broadcast House, 3 Constitution Plaza, Hartford, Connecticut 06115

WTIC-TV is represented by Harrington\*, Righter\* and Parsons\*, Incorporated  
WTIC AM-FM is represented by the Henry I. Christalt Company

\*Handicaps—15, 18 and 5, respectively.  
†Guernsey and Morgan breeder.



Keep  
Watching  
The  
Ozarks!

# KWTO

LOCATED IN  
MISSOURI'S  
**BIG**  
THIRD MARKET  
**DOMINATES**  
THE **\$3.3**  
BILLION MARKET  
IN  
**59 COUNTY**  
PRIMARY AREA

KWTO delivers 270% more counties than the second station—This means 145,573 more population, \$2,873,886,000 more C.S.I. and \$2,034,538,000 greater retail sales.

SRDS CM Data May '63

... plus

### METROPOLITAN DOMINANCE

The March, 1963, Springfield Missouri HOOPER shows KWTO with a 40.7% average share of audience (7 a.m.-6 p.m. M-F). The second rated station delivers an average 32.5% all day share.

# KWTO

on 560 kc with  
**5 000 WATTS**

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

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

5000 watts  
560 kc  
abc

# KWTO

Springfield, Missouri

# SPONSOR

7 OCTOBER 1963

VOL. 17 No. 40

### GENERAL

#### 25 ARF joins competition for rating laurels

New proposal to conduct methodological audience measurement studies brings varied views from industry executives

### ADVERTISERS

#### 29 Tv sponsors insist: our product is better

Efforts to "unsell" the competition approved by industry leaders but network executives decry the practice as "degrading"

### AGENCIES

#### 39 "Soft, soft sell" ads pushed at RAB meeting

Moderate technique recommended by admen for radio advertising "which has made remarkable recovery, but not a comeback"

#### 47 Soft drinks in dietary food field seen booming

Bottlers and "canners" flock into the field, bringing vast sum in new broadcast revenue. Dollar potential \$20-200 million

### TV MEDIA

#### 43 An interesting peep into viewer diaries

System of tv audience measurement shows that program preferences vary widely. Too-loud commercials one of the pet peeves

### RADIO MEDIA

#### 52 Spot radio (bilingual) sells gracious living

English and French used in 60-second commercials to rent Fort Worth garden apartments stressing the continental decor

#### 54 Stanton warns of "abuse, misuse" of editorial

CBS network president urges judicious use of the right in order to retain it and avoid "dangerous regulation of the power"

### 63 SYNDICATION

### 64 STATION REPRESENTATIVES

### DEPARTMENTS

Calendar	<b>22</b>	Sponsor-Scope	<b>1</b>
Commercial Critique	<b>20</b>	Sponsor-Week	<b>5</b>
555 Fifth	<b>18</b>	Timebuyer's Corner	<b>5</b>
Publisher's Report	<b>9</b>	Washington Week	<b>6</b>



SPONSOR® Combined with TV, U.S. Radio, U.S. FM®. ©1963 SPONSOR Publications Inc. EXCLUSIVE, EDITORIAL, CIRCULATION, ADVERTISING OFFICES: 555 Fifth Ave., New York 10017. 212 Murray Hill 7-8080. MIDWEST OFFICE: 612 N. Michigan Ave., Chicago 60611. MO 4-1166. SOUTHERN OFFICE: Box 3042, Birmingham, Ala. 35212. 205-FA 2-6528. WESTERN OFFICE: 601 California Street, San Francisco 94108. YU 1-8913. PRINTING OFFICE: 229 West 28th St., New York 10001, N. Y. SUBSCRIPTIONS: U.S. \$8 a year. Canada \$9 a year. Other countries \$11 a year. Single copies 40¢. Printed in U.S.A. Published weekly. Second class postage paid at N.Y.C.





**WAGA-TV scores**

## early in Atlanta!

FALL SHOWS are "on the line"...and according to our early reports, WAGA-TV should run up the score again! Here, you get a proven CBS line-up, including 35 college and pro football games, and films of U. of Georgia football! NEW emphasis on 7 PM-syndication-lead-ins...a new accent on PANORAMA News...supported by WAGA-TV's hardest-hitting all-media campaign!

Put your schedule where people will see it...on Georgia's largest circulation medium\*...WAGA-TV, the Storer station in Atlanta. Ask your STORER TELEVISION SALESMen for choice Fall avails.

**5** Atlanta  
**waga-tv**

*Represented by Storer Television Sales, Inc.*

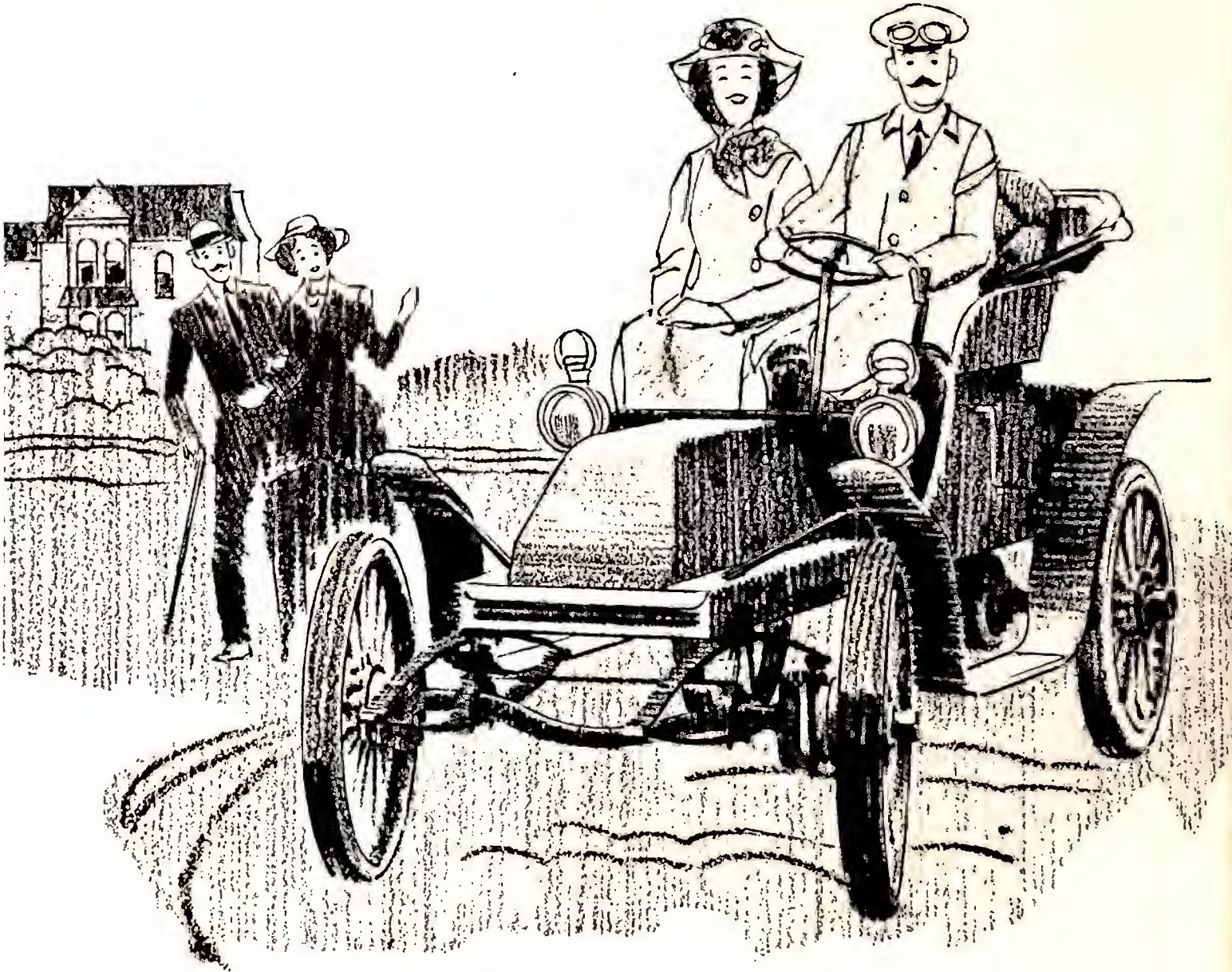
\*Atlanta Newspapers Pub Statement, 6 Months Ending 3/31/63. MARCH 63 ARB SWEEP

LOS ANGELES <i>KCBS</i>	PHILADELPHIA <i>WIBC</i>	CLEVELAND <i>WJW</i>	MIAMI <i>WGBS</i>	TOLEDO <i>WSPD</i>	DETROIT <i>WJBA</i>	<b>STORER</b> BROADCASTING COMPANY
NEW YORK <i>WHS</i>	MILWAUKEE <i>WITI-TV</i>	CLEVELAND <i>WJW-TV</i>	ATLANTA <i>WAGA-TV</i>	TOLEDO <i>WSPD-TV</i>	DETROIT <i>WJBA-TV</i>	



# First in Hoosier Hearts

*Auto pioneer Elwood Haynes built first horseless carriage in Kokomo, 10 years before this 1904 Haynes Model.*



## First in Hoosier Homes

September 28, 1963—A great Hoosier heritage was recaptured as the 5th Annual WFBM-TV Antique Auto Tour . . . sputtering but determined . . . rolled through the Hoosier countryside from Indianapolis to Bloomington and back. The reception had not changed much from the first appearances of the "Haynes" back in 1894. Heads turned. Kids laughed. People all along the way

cheered (more than 150,000 spectators last year) as some 150 famous-make vintage and antique automobiles brought a touch of automotive history "Back Home Again in Indiana."

WFBM-TV keeps in close touch with viewers in rich satellite markets surrounding Indianapolis. Let us show you why this makes Indianapolis different from other TV markets. Ask your Katz man!

**WFBM** <sup>TV</sup> **TV** **INDIANAPOLIS** **TIME LIFE BROADCAST**

AMERICA'S 13TH TV MARKET • REPRESENTED BY THE KATZ AGENCY



# PUBLISHER'S REPORT

One man's view of significant happenings in broadcast advertising

## Open letter to Governor Collins

DEAR GOVERNOR:

This is the kind of letter I hate to write. Especially to you. It happens that I admire many of the things you stand for, and in my opinion your opportunity to do good for your industry in Washington and elsewhere is nothing short of colossal.

But when you release your remarks delivered at the closed meeting of the NAB Code Board to the newspapers I'm baffled and bewildered. I read them as printed in the New York papers and I'm still in state of shock.

Fortunately, I checked on the whole of your commentary and discovered that you were quoted out of context. The good things you said were omitted and your admonition to broadcasters to try to "rise above simply being better and better moneymakers" was bulls-eyed in the first paragraph.

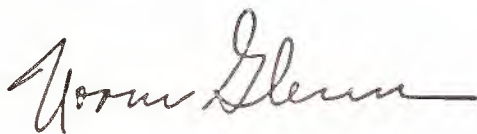
But what did you expect? You can't put ammunition like that in the hands of an arch-competitor without suffering the consequences. Need I mention that the things you can express as constructive criticism within the confines of your own family (and I mean your broadcast family) are generally unfit for outside consumption.

Broadcasters are harassed and confused these days as never before. They're worried not only by a barrage of regulatory threats, but an erosion of their free enterprise rights. As president of the NAB, it's you they must look to as their champion. You can't lend aid and comfort to the enemy (even innocently) and fulfill that role.

The biggest thing on the minds of many of your constituents right now is, "Has the government become my boss in the minutae of my daily operation?" Broadcasters should be reminded of their responsibilities and obligations, but they should be allowed to run their own stations as long as they are licensed to do so.

I'm told that when you were governor of Florida you took issues to the people with great success. The same technique can be used in some cases in your present role. But not always. Some things must be clearly labeled confidential, private, and only-for-membership-view.

Sincerely,



### SPONSOR not sold

Widespread reports that SPONSOR has been sold are in circulation throughout the industry. They are incorrect. The fact: a substantial pub-

lishing house did propose a merger. But at a meeting of the SPONSOR board last week the merger proposal was rejected, and it was decided to continue under existing ownership, management, and editorial policies.



## Billion Dollar Spender

North Carolina's biggest market — North Carolina's Golden Triangle  
tops in population, households, retail sales

NO. 1 MARKET IN THE NO. 12 STATE

# WSJS

## TELEVISION

WINSTON SALEM/GREENSBORO H. GH. PO. 57

Represented by Peters & H. Woodward

WHO'S GOT  
THE AUDIENCE IN  
THE ARK-LA-TEX?

JUST  
GET THE "BOOK"  
(ARB or NSI)  
AND SEE!

...AND YOU'LL BUY  
THE TOWER OF POWER

# ktal★tv

CHANNEL 6 NBC FOR  
SHREVEPORT



# LAUREL







# is the *one-station network*

This year there's a different look... a different feeling—an exciting new sight and sound of "network" on New York's Prestige Independent.

Seven nights of every week, viewers will see the kind of shows on WPIX 11 that they might expect only from a network. Caliber shows. Unusual shows. Powerful shows. Programming that provides advertisers with impressive support for their important messages.

If your "work-horse" is the 60-second commercial, put it to work where every exciting minute counts—in Prime Time Programming with the Network Look—on WPIX/11, the One Station Network.

## **WPIX TV/11** THE ONE STATION NETWORK **NEW YORK**

*Left to Right*  
Sebastian Cabot, "Checamate" Dick Powell,  
"The Dick Powell Theatre" Troy Donahue, "Hawaiian  
Eye" Boris Karloff, "Thriller" Steve Allen, "The  
Steve Allen Show" David S. Diamond, "Open End"  
Leopold Stokowski, "Great Music" Paul Burke,  
"Naked City"



Presented by  
P. J. ...

... ..



## We're out 1 cabin cruiser

2 motorcycles, 28 transistor radios, 1 outboard motor

But these prizes helped us prove a point.

We held a contest a while back. More to measure the calibre than mere count of our listeners. We called it "The News-More-People-Quote Contest." It lasted 28 days and brought in 18,874 replies.

By today's standards of around-the-world cruises and \$100,000 checks, the prizes were not spectacular — and deliberately so. We were out to prove the *quality* of our audience.

And we made it difficult for a contestant to enter. First, he had to listen to the station on a regular basis to hear the latest "quote clue." This was generally a quotation taken from a recently broadcast statement by some prominent national or local figure. The trick was to identify who said it — and then to mail in this identification to the station. If this entry was correct, then it became eligible to be included in the drawing for prizes.

Considering the prizes and the difficulty in entering, the response was substantial and it told us plenty about the quality of our particular audience. (1) They like to be informed. (2) They remember what they hear. (3) They respond intelligently.

Isn't *this* the kind of attentive, responsive audience you're looking for each day? In weighing your client's media problems, no doubt *your* answer is "yes." So why not call your Petryman today.



WFAA-AM-FM-TV  
Communications Center / Broad-  
cast services of The Dallas Morn-  
ing News / Represented by  
Edward Petry & Co., Inc.



# SPONSOR-SCOPE

7 OCTOBER 1963

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

**Showdown on the rating-range hassle (see page 28) is anticipated very soon.**

Chief counsel Charles P. Howze, Jr. of the special House subcommittee huddled last week with number of key researchers following ARF sessions. While original committee thinking was to make rating ranges the rule, Howze, who will have voice in final action, is now understood to have an "open mind." In conversations to gain added insight into the problem, Howze dug deeply to learn practical problems involved.

Though it's far from certain that rating ranges will be required, one service—ARB—says it will put red letter box on cover of reports advising clients to use "mid-points," if ranges come to pass. ARB's Jim Seiler believes ranges would be deceptive and misleading, and proposes to make it clear.

**When discussing ranges, not everyone spells out clearly what they're advocating.**

While some want printed range of 7 to 13 instead of a 10, for example, others are talking about the 10 with a plus or minus three (considered less objectionable).

**One argument against is impossibility of selecting single range for all uses.**

Printing one would force that particular probability on all users and it wouldn't fit needs of all. Inexperienced users might be led to believe true figure could be at any point within this range. And since ranges are based on probability sample, argument ignores other errors inherent in data, such as non-response.

Ranges don't have to be symmetrical either; range for the 10 rating could be eight to 12, or nine to 13.5, to be hypothetical. And different services could print differing ranges too, unless someone made arbitrary decision. But who? Rating Council? Government? Should selection be one sigma (one standard error) giving two of three probability, or two sigma, for 19 out of 20 probability?

**Ranges would tend to emphasize extremes, it's also felt.**

Rather than looking at the middle figure, around which truth generally tends to cluster, buyers might use the lower side, sellers the upper figure, to name an example.

While it's good to remind people numbers aren't precise, why bring about all the confusion, one researcher asks. And if there's to be added cost and time spent to develop ranges, why not spend the money instead for a bigger sample to reduce range?

**CBS Radio Spot Sales believes in creating new accounts in book-publishing field.**

Last week, Ron Gilbert, the rep firm's eastern sales mgr., told a luncheon meeting of the Publishers Advertising Club that too much hard-cover book advertising was hidebound by newspaper thinking at a time when "informational service" radio was running up a strong record of reaching the suburban, higher-education homes in which most book sales occur.

Gilbert punched home his points with case histories for successful spot radio promotions for such recent books as Niven Busch's "The San Franciscans." How did it go over? "We really shook them up," said a CBS Radio Spot Sales source after the luncheon.



**A new Pharmacrast product is making a sales "Gesundheit" in Omaha.**

The product is Tripirin, designed to alleviate allergies. It's getting the test-market treatment, via spot radio and through Papert, Koenig, Lois, in the Nebraska city. In Omaha, where the tall corn grows, the pollen count grows tall, too. There, it is often around 400 during the sneezing season, and has hit 800. (In New York, sufferers sneeze when it hits around 70). PKL considers the Omaha area "ideal" for the test.

**NBC TV is taking a tip from Wall Street in preparing show "appraisals."**

With a format almost identical to Merrill Lynch stock appraisal sheets, network has turned out first of new summaries on *The Loretta Young Theater*, with others to follow. Terms include, akin to their financial counterpart, share range, yield, recent developments, history, dividends, future prospects. Yield, to cite one example, lists the show's cpm homes at \$1.35; cpm women at \$1.50 for the '63 fourth quarter.

**Is "Country and Western" music actually a Great-Outdoors misnomer?**

One station, KFOX, Long Beach, California believes it is. As a result, the well-known C&W station is now calling it "Country and folk" music. KFOX notes there is no longer any such thing as "Western" music being written.

What is particularly interesting: "folk" music is, technically, not something "written" so much as it is just sort of whomped up one day, and then handed down for generations. With the current interest in folk music, a lot of folk-type music is being churned out in the wilds of Tin Pan Alley.

**With nearly all new network shows on the air, the rating picture has meaning.**

For the seven days ending 2 October, Trendex half-hour box-score by networks in the 49 evening half hours looked like this:

Network	First Place	Second Place	Third Place
ABC	9	18	22
CBS	27	12 $\frac{1}{2}$	9 $\frac{1}{2}$
NBC	13	18 $\frac{1}{2}$	17 $\frac{1}{2}$

While the wins by half-hour can be easily tabulated, there are many time periods where the rating separation is close, and could easily switch, from one column to another, making the final outcome still subject to question.

**You think New Yorkers have a wide choice of tv channels? Just hold your hat.**

Officials of the Empire State Building recently had a survey conducted by RCA engineers to see how many uhf transmitters could be crowded onto the tower atop the world's tallest building. Answer: 12 more, in addition to the seven vhf, one uhf and five fm stations already there.

One of the applicants for a uhf channel to television from the Empire State, incidentally, is a group which wants to operate a Spanish-language tv service in the New York area.





GROUP W MEANS SPECIALS FOR CHILDREN...

## "Romeos & Juliets"

Would you know four versions of "Romeo and Juliet"? Children do. Children in Boston, Baltimore, Cleveland, Pittsburgh, and San Francisco. They've just seen a new Group W Special. "Romeos and Juliets." A bit of Shakespeare, some Gounod, deux pas from an original ballet, and music from "West Side Story." Four variations in one hour-long show.

"Romeos and Juliets" is the kind of entertainment that does more than entertain. It awakens a child's mind. Introduces him

to art and literature on his own terms. Over the past two years, Group W has been producing children's specials thirteen national Programs of fun like "Magic, Magic, Magic" with Magician Melbourne Christopher, Julie Harris and Zero Mostel. Puppetry with Bill and Cora Bard and the marionettes

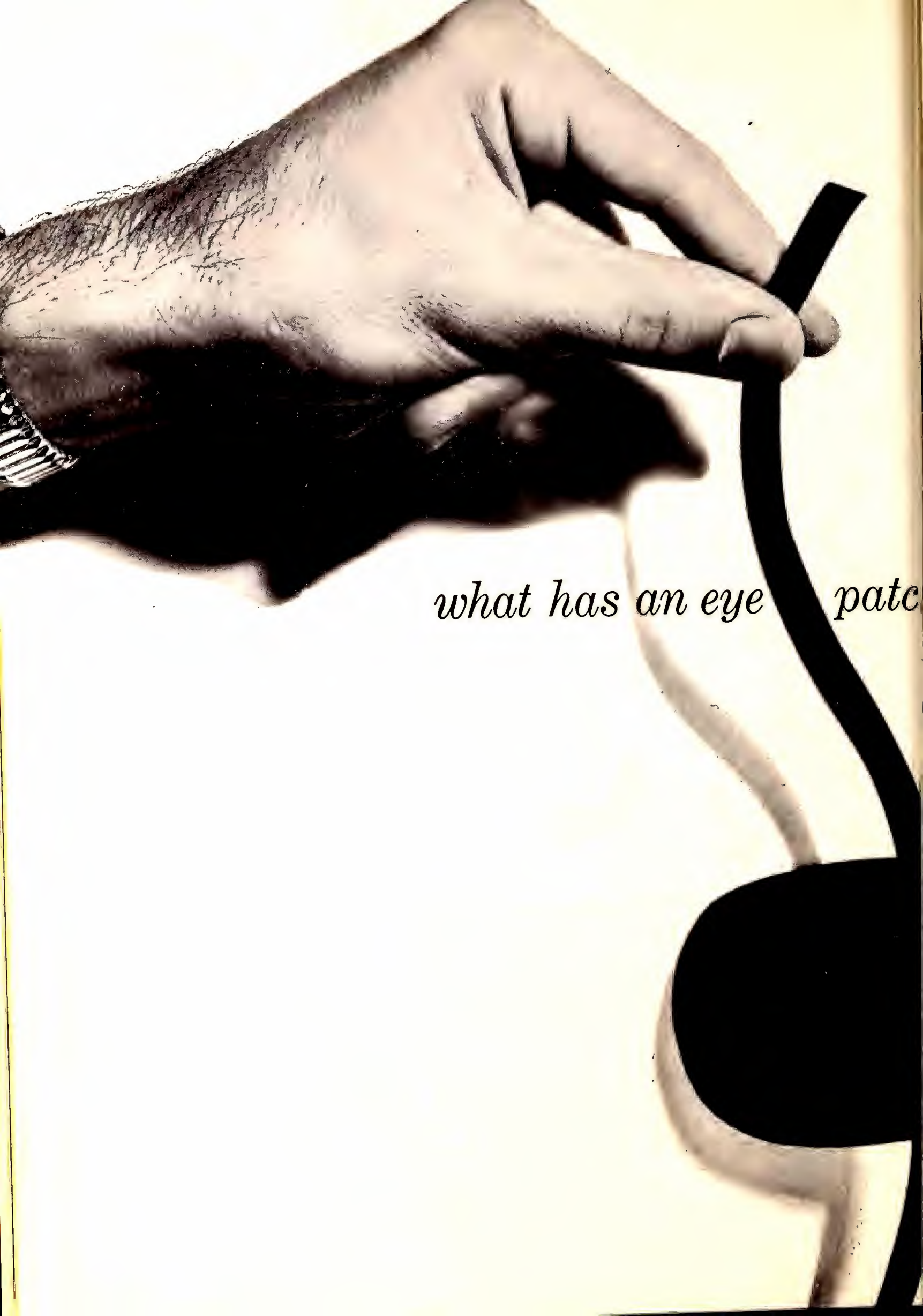
Children present a special challenge to a broadcaster. A challenge to stimulate their curiosity; open doors to new worlds. Group W uses its creative, management and

financial resources to make these programs available to young people something they can't get anywhere else.

**GROUP  
W**

BOSTON  
BALTIMORE  
CLEVELAND  
PITTSBURGH  
SAN FRANCISCO





*what has an eye patch*



*do with you?*

**T**wo things.

One—it points out how brilliant a job advertising can really do. Two—it proves that the advertiser who does it generally winds up with the business.

The moral is obvious.

Which brings up two things more.

One—there are some 7500 men and women involved in the purchase of national spot. Of this number—the top 2000 control over 95% of the total business. We call them the “influential 2000”. The most economical way to pre-sell this “influential 2000” is via a schedule in SPONSOR because SPONSOR has the greatest penetration of influence with this “influential 2000” of any book in the broadcast field.

Two—give your ads a “patch” of individuality. Without it—the page you buy is empty. With it— you can spark a purchase, increase a schedule, motivate a new appraisal, change a buying pattern and build your station's volume every year.

**▶ SPONSOR**

THE WEEKLY MAGAZINE TV RADIO ADVERTISERS USE



President and Publisher  
**Norman R. Glenn**  
Executive Vice President  
**Bernard Platt**  
Secretary-Treasurer  
**Elaine Couper Glenn**

## EDITORIAL

Editor  
**Robert M. Grebe**  
Executive Editor  
**Charles Sinclair**  
Senior Editor  
**H. William Falk**  
Art Editor  
**John Brand**  
Associate Editors  
**Jane Pollak**  
**Barbara Love**  
**Audrey Heaney**  
**Niki Kalish**  
**Jacqueline Eagle**  
**Diane Halbert**  
Copy Editor  
**Tom Fitzsimmons**  
Assistant Editor  
**Susan Shapiro**  
Washington News Bureau  
**Mildred Hall**

## ADVERTISING

Southern Manager  
**Herbert M. Martin Jr.**  
Midwest Manager  
**Paul Blair**  
Western Manager  
**John E. Pearson**  
Mid-Atlantic Manager  
**John C. Smith**  
Production Manager  
**Mary Lou Ponsell**  
Sales Secretary  
**Mrs. Lydia D. Cockerille**

## CIRCULATION

Manager  
**Jack Rayman**  
**John J. Kelly**  
**Mrs. Lydia Martinez**  
**Gloria Streppone**  
**Mrs. Lillian Berkof**

## ADMINISTRATIVE

Assistant to the Publisher  
**Charles L. Nash**  
Accounting  
**Mrs. Syd Guttman**  
**Mrs. Rose Alexander**  
General Services  
**George Becker**  
**Madeline Camarda**  
**Michael Crocco**  
**Dorothy Van Leuven**  
**H. Ame Babcock**

### "A STEP FORWARD"

SPONSOR's "repackaged" look deserves more than passing attention. I personally would like to congratulate your fine staff on a real step forward in creating a logically streamlined format.

Your insight in providing a time-conserving as well as essential publication should be appreciated by all SPONSOR consumers — new and old alike.

**Frank M. Headley**  
chairman of the board  
H-R Representatives  
New York

### OF GENUINE INTEREST

Congratulations on your 30 September issue! Beginning with Kensington Jones' "Commercial Critique" on the commercial co-efficient for success right through the 60-odd pages of this week's issue—every single one of your feature articles is of genuine interest to everyone in this industry. Not only that, but even statistics are presented in such a way that they are fun to read.

**Klaus Werner**  
radio tv director  
National Export Advertising Service  
New York

### ON RUNNING A STATION GROUP

It was with great interest that I read your publisher's report "If I Ran a Station Group," in the 23 September issue of SPONSOR.

As a station group, the ABC Owned Television Stations has recognized the need for telling its story for some time. Our most recent effort, a seven-page advertisement which appeared in SPONSOR and many other trade and consumer publications, stressed the ability of our individual stations to make a positive contribution to their own communities when supported by the collective strength of the group.

We are now in the process of "telling" this same story through a direct mail campaign to the Wash-

ington community as well as to business, civic and religious leaders throughout the country.

This is part of the ABC Owned Television Stations efforts to "prove how experience in several markets helps provide better service in each." But, I would like to point out that the ABC Owned Radio Stations have been also telling this story for some time. We started long before we were "challenged." I think you will agree with me that all broadcasters should be ready, willing and able to put their individual and collective best on display at all times.

**Symon B. Cowles**  
director of advertising and publicity  
ABC Owned Television Stations  
New York

### INCREASED RADIO INTEREST

I find it complimentary and gratifying to learn [see SPONSOR issue 23 September, "ARB-RKO join forces to study radio"] of the increased interest in radio not only by advertisers but by research companies as well.

The statement that . . . "radio listening has changed from a family type activity to an individual or personal activity" is not exactly a news flash, but I'm glad to see that more people are picking up our lines. It can only help all of radio.

**Robert R. Pauley**  
President  
ABC Radio, New York

### AN EYE FOR THE GHOULS

I want to take this opportunity to put down my thanks in writing for the wonderful job [SPONSOR] did with Ghoulardi in the 9 September issue. It truly was one of the finest articles I personally have ever seen written on comprehensive, local station merchandising and promotion that result in sales.

**Sheldon A. Saltman**  
promotion manager  
WJW-TV, Cleveland





What happens in the halls of Congress, and elsewhere in the nation's capital, vitally affects local community life, very often as directly and immediately as the workings of municipal government. For this reason, the CBS Owned television stations—Channel 2 in New York, Los Angeles, Chicago; Channel 10 in Philadelphia and Channel 4 in St. Louis—have established their own Washington News Bureau. To bring the citizens of five major population centers direct news reports of the latest happenings on the Washington scene which specifically relate to their local communities.

Bureau Manager Correspondent is John Edwards, veteran Capitol Hill and White House newsman during the Truman,

## City Hall

Eisenhower and Kennedy administrations. John Edwards' background embraces all major facets of Washington life: coverage of "the Hill," conventions, campaigns, elections, Presidential inaugurals, international conferences. John Edwards and his staff guarantee lively, authoritative coverage of the local aspects of the national scene.

The Washington News Bureau, with its full-time sight and sound facilities ready to capture news on the spot, is the finest example of the CBS Owned television stations' continued pioneering of new ways to expand the dimensions of local television. And in this manner provide better, more meaningful service to audiences in five major U. S. communities.

CBS TELEVISION STATIONS  
 A DIVISION OF COLUMBIA BROADCASTING SYSTEM, INC.  
 OPERATING WCBS-TV NEW YORK, KNXT-TV LOS ANGELES, WBBM-TV CHICAGO,  
 WOAI-TV PHILADELPHIA AND KSNB-TV ST. LOUIS



# COMMERCIAL CRITIQUE

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

## TOO MANY COOKS

BEA ADAMS  
vice president  
Gardner Advertising, St. Louis

**T**OO MANY COOKS on the production line can stew the juice out of a tv commercial. That's my thought for the day and it's almost as old as the adage. But . . .

Others who have touched on this problem have given it a once-over-lightly. Seemingly, the fear lingers that if the critic is too forthright someone might take offense. And well someone might. If the shoe fits.

The point of this needle is: shoo away from the production area all stand-in cooks. If anyone is to subtract from or add to the commercial or shoot one hair off its head, it should be someone who has attended the little darling from the moment of conception.

I know in this enlightened era a father may witness the arrival of his offspring. The key word is "witness." He is not there to suggest any changes in the child's contour, col-

Gardner's  
Romanoff tv commercial



or, sex, or any other accessory. And the doctor does not glance apprehensively at the father to be sure Papa is pleased with the techniques.

Is the analogy way out? Sure it is. Purposely.

And now, to reassure you that I'm really one of you, I'll say that some of my best friends are members of the client organization and agency personnel who shouldn't set foot in the studio, or on location, or wherever the shooting is being done. Or, for that matter, wherever the recording is being done.

I've written hundreds of tv commercials (oh, radio commercials too, friend!), sat through countless constructive pre-production sessions, and done my share of directing commercials with and without the benefit of bystanders who "really don't want to interfere but what do you think about . . .?"

Usually, once one of the curious ones has suffered through the slow and painful process of producing



that thing which is finally squeezed into a few fleeting seconds, he is happy to stay away and leave the driving to us.

But there still remain with us those perfectly nice guys who feel that they simply must be on hand during those crucial days when the commercial is finally given life.

Any tv commercial has a big load to tote. It must penetrate a preoccupied mind, change indifference to interest, promise an answer to a need or desire, and make that promise believable, wantable, memorable.

It is not easy. Every visual detail serves a purpose, sharp or subtle. Every word, every inflection, every moment of silence, contributes to the potency of the commercial. Every sound effect, every musical note played or sung has a reason for being. Those who create the commercial dig and discard, work and worry and wrestle together until the pieces fit. Someone who hasn't been through the labor pains can move one piece and the whole thing reverts to a puzzle.


Many hands make light work.

they say. Well, many hands can also make a light-headed commercial.

If there's a question in anyone's mind about any small or large segment of a commercial, it should be answered before production begins. And everybody should know who's who and who's responsible for what. Then off to the races.



Most wise advertisers know that the significant difference between agencies is in the creative talents an agency has, and keeps, and develops, and adds to. To all who are not active workers in this particular creative vineyard: please, please. You have so many complex problems of your own to cope with. If, despite all that coping, you feel an urge to slip into the tv commercial maternity ward, tiptoe in, give the high sign, and tiptoe out.

Nothing nourishes creativity quite so much as confidence given. 



BEA ADAMS is vice president in charge of special tv projects for Gardner Advertising in St. Louis. In 1950, she was named Advertising Woman of the Year and was named one of 27 American Women of Achievement by "Life Magazine" in 1951. She was selected as one of 36 top American businesswomen by "Fortune Magazine" in 1956. Miss Adams is the winner of several Art Director Awards and other awards for outstanding tv commercials. She recently served as judge at the first American TV Commercial Festival in N.Y., 1960.



# don't they care?

(90% share)

Who's they? Almost anyone in the metro area, because if 10% can bring in other signals, so can they, but they seem satisfied with the diversified programming we offer, and, for years, our metro share has represented 9 out of 10 viewers in prime time. It is currently 90%, and we deliver more total families, of course, than any station sharing that other 10%. Check your ARB, Feb-Mar, 1963. The March 1963 Nielsen tells a similar story. WCTV compares most favorably in total families with stations in larger, more competitive markets. You get mighty good buys on this fine area station.

ALA. GA. FLA.

**WCTV**  
TALLAHASSEE 6 THOMASVILLE  
BLAIR TELEVISION ASSOCIATES  
Serving the community

(Rating percentages are estimates based on a limited number of samples and may vary from actual results.)



# CALENDAR

The when and where  
of coming events  
7 October 1963

## OCTOBER

National Academy of Television Arts and Sciences, roundtable meeting (8), Americana, New York

Radio Advertising Bureau, management conferences. Town House Motor Hotel, Omaha (7-8); The Executive Inn, Detroit (14-15)

Nebraska Broadcasters Assn., annual convention, Scottsbluff (6-8)

Federal Communications Bar Assn., annual outing, Washingtonian Country Club, Gaithersburg, Md. (7)

Broadcast Advertising Club, meeting, Sheraton - Chicago Hotel, Chicago (8)

International Film Festival, including commercials presentation by Television Advertising Representatives, Barbizon Plaza Hotel, New York (8-10)

Kentucky Broadcasters Assn., fall meeting, Downtown Motel,

Owensboro (7-9)

International Film Festival of New York, Barbizon-Plaza Hotel, New York (8-10)

Variety Clubs', mid-winter meeting, Hilton Hotel, New York (9-12)

Advertising Federation of America, 3rd district convention, Norfolk (10-12)

Alabama Broadcasters Assn., annual fall conference, Hotel Stafford, Tuscaloosa (10-12)

American Women in Radio and Television, west central area conference, Holiday Inn South, Des Moines, Iowa (11-13)

Missouri Associated Press Radio-TV Assn., meeting, Arrowhead Lodge, Lake Ozark (12-13)

Society of Motion Picture and Television Engineers, 94th semi-annual technical conference, Hotel Somerset, Boston (13-18)

Assn. of National Advertisers advanced advertising management course, Hotel Moraine - on - the -

Lake, Highland Park, Illinois (13-18)

North Dakota Broadcasters Assn., 12th annual convention, Ray Hotel, Dickenson (14-15)

National Assn. of Broadcasters, fall conferences, Statler-Hilton, Hartford (14-15); Leamington Hotel, Minneapolis (17-18); Pittsburgh-Hilton, Pittsburgh (21-22); Americana, Miami Beach (24-25)

Point-of-Purchase Advertising Institute, 17th annual exhibit and conference program, McCormick Place, Chicago (15-17)

Indiana Broadcasters' Assn., 15th anniversary convention, French Lick Sheraton Hotel, French Lick, Indiana (16-18)

American Assn. of Advertising Agencies, central region meeting, Sheraton Hotel, Chicago (17-18)

Texas Assn. of Broadcasters, fall convention, Cabana Hotel, Dallas (20-21)

National Society of Sales Training Executives, sales trainer clinic, Cornell University, Ithaca (20-25)

# RIO BRAVO

JOHN  
WAYNE

DEAN  
MARTIN

RICKY  
NELSON

One of the big ones from  
**WARNER BROS.**

**ONE**

The latest and greatest selection of feature motion pictures for first-run television

ANGIE  
DICKINSON



Midwest Educational Broadcast Music Directors, conference, Indiana U., Bloomington (22-23)

International Radio & Television Society, special projects luncheon, Waldorf-Astoria, New York (23)

Mutual Advertising Agency Network, meeting, Palmer House, Chicago (24-26)

Gibson Report on the Negro Market, symposium, Hotel Roosevelt, New York (25)

American Women in Radio and Television, board of directors meeting, Mayo Hotel, Tulsa (25-27)

West Virginia Associated Press Broadcast News Directors, fall meeting, Clarksburg (26)

Institute of Broadcasting Financial Management, 3rd annual general meeting, New York Hilton, New York (28-30)

International Radio & Television Society, newsmaker luncheon, Waldorf Astoria, New York (30)

**NOVEMBER**

Oregon Assn. of Broadcasters, con-

vention Hilton Hotel Portland (1-2)

Central Canadian Broadcasters Assn., management and engineering convention, Royal York Hotel, Toronto (4-5)

American Assn. of Advertising Agencies, eastern annual meeting, Waldorf-Astoria, New York (6-7)

Illinois Broadcasters Assn., fall convention, Chicago (7-8)

International Radio & Television Society, 1st annual college majors conference, Hotel Roosevelt, New York (7-8)

Washington State Assn. of Broadcasters, fall meeting, Ridpath Hotel, Spokane (7-9)

Assn. of National Advertisers, annual meeting, The Homestead Hot Springs, Va. (10-13)

Group W, 5th conference on local public service programming, Institute of Music, Cleveland (11)

National Association of Broadcasters, fall conferences, Dinkler-Andrew Jackson, Nashville (14-15); Hotel Texas, Fort Worth (18-19); Cosmopolitan, Denver (21-

22); Fairmont, San Francisco (25-26)

National Assn. of Educational Broadcasters, national convention, Hotel Schroeder, Milwaukee (17-20)

The Television Bureau of Advertising, annual membership meeting, Sheraton-Blackstone Hotel, Chicago (19-21)

Broadcasters Promotion Assn., annual convention, Jack Tar Hotel, San Francisco (17-20)

New York University's Division of General Education, editorial workshop, Hotel Lancaster, New York (18-20)

American Assn. of Advertising Agencies, annual convention, Statler Hilton Hotel, Cleveland (20)

National Academy of Television Arts and Sciences, dinner, Hilton Hotel, New York (22)

International Radio & Television Society, special projects luncheon, Waldorf-Astoria, New York (27); newsmaker luncheon, guest is W. Averell Harriman, Hotel Roosevelt, New York (20)







## how do you fit a hippo into a hatbox?

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

**WBTV**  
**CHARLOTTE**

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising  Representatives, Inc.

\*ARB TV Market Digest



## ARF joins fray for rating laurels

*Proposal to conduct methodological studies to advance audience measurement bring varied comments from industry research executives*



DOCTOR LYNDON O. BROWN,  
Senior vice president  
Dancer-Fitzgerald-Sample



**T**he Advertising Research Foundation last week jumped into the audience measurement arena with net and trident, indicating its willingness to

take on all comers in the long-standing gladiatorial tilt. Joining others who have acted or made proposals on the rating controversy, ARF proposed to concentrate most of its media audience measurements in method studies designed to improve standards of measurements.

At the ninth annual conference of the foundation, ARF chairman Dr. Lyndon O. Brown reported the "new considered stand" of ARF, noting the "complete void" and "appalling lack of published research technology." Brown said: "We are taking the initiative." (for full ARF proposal, see separate box).

Commenting further, Dr. Brown, senior vice president of Dancer-Fitzgerald-Sample, said ARF "does not intend to inject itself into areas which are primarily the responsibilities of broadcasters." He added that it is difficult, if not impractical, for commercial research organizations to finance experimental studies and that the industry can and should help.

He pointed out that "none of the projects suggested should be interpreted as a criticism, real or implied, of any going research organization . . . The proposals mentioned in the ARF statement of policy will not be executed in a way which will compete with syndicated services or commercial researchers."

With the conference theme, "Advertising Research at the Crossroads," ARF had itself a winner, particularly in view of the cross-current of raging ratings comments.

John D. Henry, market research department manager at Procter & Gamble, in his opening remarks went further: "advertising research has always been at the crossroads."

### *The ferment in ratings*

Although there may be nothing new about the "crossroads" aspect of measurement, the area is certainly under bombardment as never before. Since early this year, ratings have been a hot topic in the broadcast industry, with many solutions offered:

► The National Association of Broadcasters established its Rating Council to make a complete study of radio and tv research under Westinghouse president Donald H. McGannon. The NAB report has been anticipated for several weeks, but has been delayed because of the inability to resolve the problem of rating ranges.

► The House committee on Investigations, led by Rep. Oren Harris, made sweeping criticisms of the rating services, and since has proposed to take government action failing industry enforcement.

► The Radio Advertising Bureau announced its plan to conduct a radio methodology study costing some \$200,000.

► All rating services announced changes in techniques. ARB for one has entered radio research measurement in a Detroit methodology test in cooperation with BKO General Nielsen discontinued local radio ratings and made a number of changes in its reporting, to name a few examples.

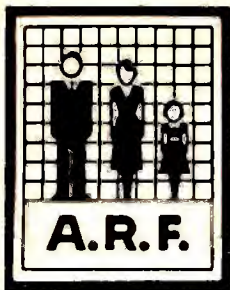
Last week, all the above factions were being heard from anew, either as part of the ARF session, or separately, and additional comments were coming from other sources to boot.

The NAB through McGannon had this comment to make on the proposal from ARF:

"The problem is so big, that we welcome all efforts." Adding a note of caution, McGannon said if all will work together the ARF effort and others, can be very good, but if not coordinated can prove to be bad.

The problem, he continued, is that there is a limited, though not necessarily small, amount of money available to be spent on research.





## *Ratings pervade the industry and are a basic buying/selling aid*

with any waste resulting from duplication of effort, harmful.

As part of the ARF agenda, Charles P. Howze, Jr., chief counsel of the special House subcommittee, charged that there seems to be "at least among some broadcasters and advertising people, a great reluctance to concede that the role of the rating services is as pervasive in American broadcasting as I am persuaded it is."

He also said there was a wide disparity between the sample designed at company headquarters and the panel actually being sampled; there is a "susceptibility to manipulation" through the practice of "hyponing," and that when the field work is complete, "all kinds of fascinating things happen" (editing, weighting, averaging, etc.).

### **Fallibility of ratings**

And looking to ranges, Howze said: "I have been wondering lately whether it might be a good idea for researchers to consider changing the format of rating reports to dramatize the fact of statistical variance. There are quite a few sophisticated users of ratings who understand the fallibility of absolute numbers, but I fear they are hopelessly outnumbered by those who don't."

And commenting on so-called "trade secrets," Howze said "we have an analogous problem in the federal government. In that great sprawling enigma, the Pentagon, a bad habit has grown up that might be called "classifying" mistakes. Whenever events happen that make a document embarrassing to whoever was responsible for it, the temptation is strong to regard it, all of a sudden, as 'top secret.'

Howze also referred to the results of the Securities Act of 1933 which insured "the availability of reliable information for those investors who take the trouble to keep their eyes and minds open be-

fore they plunk down their money . . . I hope that advertisers and broadcasters can profit from the lessons taught by the securities legislation of 30 years ago. I bring the subject up only to indicate that needed changes are not always so painful as they may seem at first."

In its full statement, ARF noted it was "consulting with the Radio Advertising Bureau on a \$200,000 project which will evaluate several measurement techniques . . ." Such consultation in the past, it is noted has been normal procedure in instances where ARF approval for a project's methods was sought, and does not imply RAB endorsement of the new ARF plan.

Researchers themselves, were quick to comment, since they appeared on the ARF agenda immediately following the announcement. ARB's director, James W. Seiler, called it the best news in a long time, "excellent" . . . "couldn't support it more." A. C. Nielsen, Jr. was somewhat more reserved. "We may not see eye to eye with ARF on every detail, but if deeds really speak louder than words, I think we can be rated as vociferous rooters for the principle of researching research." But he also noted, that his company had already acted upon "all four of the broadcast-audience measurement questions given as examples for future study."

### **Researcher Politz speaks out**

"Let's not be too dogmatic about what should be or shouldn't be" was the advice from Alfred Politz. "I believe the farther the ARF steers away from such advice, the more it will contribute to the progress of media research."

While saying "the last thing we need is a further proliferation of methodological studies," W. R. Simmons said ARF could do the job best, and had no "conflict of interest" as in several other instances

## **The ARF I**

The primary needs in audience measurement today for the development of acceptable research start within the present state of the art of advertising research and the fulfillment of a growing need for scientific investigation into the methodological problems of audience measurement. These needs include the measurements for magazines, newspapers, radio and television.

### **ARF's future policies**

In the future, there will be the policy of the Advertising Research Federation to concentrate a part of its activities in audience measurements, conduct of methodological studies designed to improve techniques and advance standards of audience measurements.

With the rapid expansion of syndicated services and audience measurement the ARF has already provided facilities for the analysis of established individual services, when voluntarily requested by the service anticipated that this will contribute to better audience measurement, will expand in the future.

### **Research leaders on to**

However, the crystallization of specific standards through scientific investigation into methodological problems not only represents a fertile field for progress, but is also particularly adaptable to the techniques which ARF can provide.

This organization can rely heavily on all the results of our research committee which reflects a broad composite of professional



## Advertising Activities in Connection with Measurement of Media Audiences

competence, and reputation of all elements in advertising industry combined with the use of audience measurements. It has professional staff which is supported by the advertising industry on an impartial tri-partite basis.

### *Work within a "frame"*

The ARF believes that progress in the development of methodological studies can be made within the traditional practice of science in fields, namely, by the conduct of a series of specific limited projects each designed to resolve a clear and regular methodological problem.

Proposals in the form of specific experimental design, the indicated cost of each are now being developed by the ARF staff. As these are delineated, plans will be circulated to members of the ARF and interested parties with invitation to join in supporting each of them.

### *Costs will divide*

While the general funds which the association receives through membership fees can provide for a large amount of read and staff facilities, the direct cost of such research must be underwritten by advertisers, advertising agencies, or media, either individually or in groups.

The ARF is now consulting the Radio Advertising Bureau on a \$200,000 project which will evaluate several measurement techniques in an attempt to find a more reliable radio rating. It is also supervising a study by the African Research Bureau which seeks to measure possible bias in TV ratings due:

(a) to non-cooperation of diary keepers and (b) to using a universe composed of "listed" telephone homes.

### *New areas to probe*

In view of the present high degree of interest in problems of broadcast audience measurements, the Foundation further proposes that, in addition to such activities, it originate experimental research projects which would answer questions such as:

- Does the installation of a meter or the existence of a diary affect viewing habits and to what extent?

- Do homes willing to accept meters and keep diaries have the same viewing habits as those which refuse?

- What are the specific differences between viewing by individuals and set tuning?

- How accurately can respondents in a telephone or personal interview recall their previous viewing or listening?

These are just a few examples of questions that need to be answered. Careful investigation of questions like these should answer many of the arguments that exist, help the advertiser make wiser investments, aid the broadcast medium and the audience measurement services in providing more reliable data.

### *Several questions posed*

Students of print media audience measurements also have raised many challenging questions. Here are some specific problems in the magazine field which need scrutiny:

- Is the skeletonizing procedure currently used when a large number of magazines are carried for one interview adequate as compared with showing the full issues?

- Does interviewing more than one person in a household in the same interview create a bias?

- What is the effect of showing a large number of magazines versus two or three in an interview?

- Is there a difference between primary and secondary readers, if so, what and how much?

- Can a method measuring the audiences of business publications at a cost reasonable in comparison with their advertising revenue be developed?

Here are a few examples of critical questions that need answering in the newspaper area:

- How should the newspaper reader be defined and qualified?

- Is the read-yesterday technique as presently practiced sufficiently accurate?

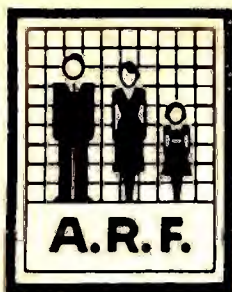
- Is a different technique required to determine the number of readers of Sunday papers than for weekday papers?

### *No immediate answers*

The ARF does not propose to obtain answers to all these questions immediately. These are examples, mentioned to illustrate the type of needs that are thought to exist. Any of these, or others in which the industry has the greatest interest will be selected for individual study as part of a series.

This statement pertains only to methodological studies of audience measurements. This new facility is being added to consultations supervised studies, appraisals and analyses of syndicated services, which are carried on as requested by members of ARF or the industry.





*Cummings says he'd like to see ARF "become the watchdog of the research industry" at N. Y. meet*

(unnamed). "We're already in the ARF goldfish bowl, but we're alone."

And Phillip W. Wenig, SRDS Data president, said "ARF is the organization which can do it."

Barton A. Cummings, Compton's chairman and chief executive officer, picked up the cudgels following lunch, saying "I would like to see the ARF become the watchdog of the research industry. I suggest that the ARF be given the responsibility to assess the validity of the

audience measurement research offered by the major independent research organizations and that the cost of this investigation be borne by the membership of the ARF, not the research firms. Altogether the ARF must become more dynamic, more forceful."

Without conducting its own investigation of rating services, ARF must forfeit its claim to leadership in the advertising research field, he added.

Cummings proposed that each

ARF member donate a sum of money, pro-rated on its membership category, to a special fund set up to investigate audience measurement practices.

Nielsen's Nielsen also had other thoughts. He called attention to the fact the NAB Rating Council has announced its intention to make similar studies, that all the leading broadcast measurement researchers have been asked to support their work, that users of audience research would support the NAB program, though ANA and 4A were represented by observers rather than membership. "Both the ARF and NAB include many of our clients in their membership, and we hope that both organizations will reach a clear understanding about their methodological research activities, so as to avoid unnecessary duplication of effort and other conflicts . . . We hope the right hand and the left hand will have a working arrangement."

Recognized industry leaders had other comments, though not always willing to provide a direct quotation.

"Where has ARF been until now," asked several, registering disgust at the fact that the controversy had been going for many months, even years, without action by the foundation.

Another called attention to ARF's "pro-print bias." "While only two broadcast representatives are on their board (Arthur Hull Hayes of CBS Radio, and Hugh M. Beville Jr. of NBC), six publishers are represented."

If anything was clear following the ARF proposal, it was the fact that much remains to be done, and resolved, before the problems of audience measurement can be solved, in the weeks, months, and years ahead, if ever.

### **The dispute on "rating ranges" rages**

Rating ranges, referred to by Charles P. Howze, Jr. at the ARF session, have provoked a small cyclone inside and outside the advertising and broadcasting industry. Among those known to favor ranges (for example, instead of report at 10 rating, a range of 7 to 13 might be shown to include statistical variance) are a number of agencies, advertisers, and ARB. On record in favor of ranges are Congressional investigators, TvB, and other agencies. TvB's president Norman E. Cash, in a statement last week said: "From a practical standpoint, I can appreciate the problem of using the additional numbers range of error would represent. All sorts of tables would grow into most complex things. We wouldn't be looking at just two numbers anymore, we'd be talking in terms of ranges. It would be difficult, time consuming and costly to include these ranges of error, but I believe none of us would oppose them on these grounds."

A number of professional researchers make no bones about their opposition, believing that in the final analysis, the media buyer would have no choice but to choose a figure, probably the mid-point, and use it for analysis. Or lows of one set of ratings might overlap with highs of another set, creating an impossible situation.

And as one industry source asked: "What do you do about spot tv packages? What do you do about the number of homes in any area? Are they to be covered in ranges also? What do you do about audience composition data which would have to be ranged? What would J. Walter Thompson do with all the material NOW in its files? And why doesn't the government report all its business analyses on a range basis?"



# TV sponsors say openly: Our product is better than competing products



## ALL DETERGENT

... Right here are the results of a remarkable series of tests with America's seven leading washday detergents ... All outcleaned the leading white detergent (Dash). All outcleaned the leading blue detergent (Cheer). All outcleaned the leading tablet (Salvo). Outcleaned them, high suds or low.



## VALIANT AUTOMOBILES

... Trained interviewers from an independent testing institute conducted this consumer survey giving car owners a chance to discover the real values of Falcon, Valiant, Chevy II, Rambler, and Corvair. ... When the results were tabulated they showed 74.5% rated Valiant the best value.



## BAYER ASPIRIN

... One yelled I have extra ingredients (Anacin). And one says I'm 50% stronger (Excedrin). And one says I'm the modern drug for pain (Bufferin) ... a test of five leading pain relievers showed that two extra-ingredients products upset the stomach the most ... They weren't any stronger.



## AMERICAN AIRLINES

... There just aren't that many fan jets around. Let's look at the jet fleet of the three largest airlines in the country. This airline (United) has a total of eight fan jets. This airline (TWA) has 23 fan jets ... while American has 64, 41 more fan jets than anybody in the business.

**W**HAVE STARTED OUT to be claim to sell a product via television in some cases have turned into approaches to unsell the competition.

Knocking competing products is fair play, however, if the claims are not unjust or misleading, say industry men. But network standards executives say frankly they disapprove. "It degrades the advertiser and mitigates the positive aspects of the product," adds one network executive. "In general, we deplore this kind of advertising," says a spokesman for another network. "It tends to damage all advertising."

"Taste and judgment" are the guidelines, according to Grace Johnson, director of continuity acceptance at ABC. Thus, standards and interpretation vary somewhat. Any strict written code would be impractical. Only one network, NBC, has any written standards on this problem and these are vague. The National Association of Broadcasters Television Code is brief on the subject: "Advertising copy should contain no claims dealing unfairly with competitors, competing products, or other industries, professions or institutions."

In all cases, however, there is thorough research into questionable commercials. With the three networks and the NAB wanting substantiation for claims, the chances are good that any false or misleading statements would be caught. The Federal Trade Commission, the Food and Drug Administration, as well as any other non-broadcast organizations, are not permitted by law to do any prior restraining but can take action after the commercial is aired. The networks take on the responsibility of keeping high standards, even though in the final analysis any legal action would be against the advertiser, and in some cases, the agency.

The problem of superior claims forced networks to set up standards departments for radio before tv came on the scene. Strongly competitive advertising was introduced between 1926 and 1934. At that time soap products were beginning to use superlatives generously. "Those detergent claims of whiter, brighter and cleaner caused fits among the networks," according to Carl Watson, director of broadcast standards.





**RESPONSIBILITY** for maintaining network program and commercial standards lies with Herbert A. Carlborg (l), director of program practices, CBS; Carl Watson, director broadcast standards (c), NBC; Grace Johnsen (r), director continuity acceptance, ABC.

at NBC. Today, similar claims generally are considered harmless "puffery." "At least today it's a lot better than the situation that existed at one time in advertising where the advertiser would claim that his product could cure anything from asthma to falling arches," says one industry man.

Permitting competitive claims was possibly first supported by Milton Biow of Biow Advertising who talked of the hypothetical "mudpie case." The idea was, if a man can sit down and find the finest mud in the world and shape it in the finest plate he should rightfully claim that he has the best mudpie in the world.

In the area of tv commercials there are three general approaches to the competitive message.

**ONE: Reference to category.** The advertiser states the disadvantages of a general competitor, such as aluminum against wood. Aleo commercials recently showed pictures of wooden windows and fences, making comments on the disadvantages of both. With a scene of a wooden window copy reads, "A window is not for pushing, tugging, prying, scraping, painting, banging, screening. Haven't you heard of aluminum windows?" A Rinse Away commercial pointing out disadvantages of alcohol hair tonics and creams is another.

**TWO: References to specific**

brands. By emphasizing a well-known slogan, statistics, or showing an identifiable picture of leading competitors, even though names are not mentioned, the astute viewer is able to fill in the blanks. Good examples are Bayer Aspirin, American Airlines, and All detergent commercials (shown on page 29).

**THREE: Direct claims against identified competitors.** The most brazen of all, such commercials are first to be challenged.

Examples of the direct claim are currently prevalent in the compact auto field. Valiant commercial (left) points out the results of a test by an independent institute showing 74.5% of drivers interviewed rated Valiant the best value over Faleon, Chevy II, Rambler, and Corvair.

Volvo has been running a commercial in spot tv which shows a race against Corvair, Volkswagen, Valiant, and Renault, in which Volvo is the runaway winner. The names and horsepower of the cars are given at the beginning; at the end the statement "Volvo also gets 25 miles to the gallon."

Renault has also entered the fight picture on tv. Commercials compare the auto favorably with Volkswagen for size, gas, and turning radius.

Volkswagen, undisputed leader in the foreign-car compact field, has not come out with strong competi-

tive advertising though it frequently cites the timelessness of its models. Helmut Krone, key man on Volkswagen account at Doyle Dane Bernbach, says the client still feels like a guest in this country and will not permit the agency to do downbeat advertising. "They bend over backwards to a fault," says Krone. "It often bothers us." The art director feels the attitude is a carry-over from extremely moral advertising in Germany where even superlatives are outlawed. The agency recently prepared a print ad showing five American and one foreign competitor with the copy "Can you tell the ages of these cars?"—but the client shot it down. Similar idea was reportedly considered for commercials.

Another hotly competitive area on tv is analgesics. The NAB and different networks consider claims in this area—or any area concerning health—of primary importance. Bayer Aspirin came out with a commercial this spring which gave the slogans of its top three competitors. The talent assumes poses and attitudes which poke fun at their claims, then says "All I need to know is what it said in an article I read in the Journal of the American Association in my doctor's office." A case against Bayer by the FTC is now pending.

Other headache relievers take a milder approach but still touch on competitors. Bufferin, Excedrin and Anacin all claim extra ingredients. Excedrin says "Even the heavily-advertised combination of ingredients tablet merely adds caffeine to aspirin. But Excedrin has more quantity and more *kinds* of ingredients." Anacin says product "is a combination of ingredients with a particular ingredient missing from aspirin. Commercial also states, "millions get fast relief . . . and no upset stomach," possibly implying that with other cures an upset stomach could occur.

There has also been friction between Dristan and Contact. Contact recently challenged Dristan for attacking a so-called "all-day capsule."

Strong competitive claims have frequently been made among shavers and blades. A Ronson commercial some months back showed other electric shavers at work making a comparison indicating it was



# Volume 7 "Films of the 50's" from Seven Arts



**Will Success Spoil Rock Hunter?**  
 JAYNE MANSFIELD  
 TONY RANDALL  
 BETSY DRAKE  
 JOAN BLONDELL



**The PROUD ONES**  
 ROBERT RYAN  
 VIRGINIA MAYO  
 JEFFREY HUNTER  
 ARTHUR O'CONNELL



**Mr. Belvedere Rings the Bell**  
 CLIFTON WEBB ZERO MOSTEL HUGH M'LOWE  
 JOANNE DRU



**DESK SET**  
 SPENCER TRACY KATHARINE HEPBURN  
 GIG YOUNG DINA MERRILL JOAN BLONDELL



**THE RIVER'S EDGE**  
 ANTHONY QUINN  
 RAY MILLAND DEBRA PAGET

*Fifty outstanding motion pictures selected to entertain and build your audience. Exciting movies from Seven Arts' new offering of "Films of the 50's" . . . Volume 7.*



**A HATEFUL OF RAIN**  
 EVA MARIE SAINT  
 ANTHONY FRANCIOSA  
 DON MURRAY  
 LLOYD NOLAN

Contact your nearest Seven Arts' salesman at the offices listed below for a complete listing of the 50 films contained in Volume 7.



**SEVEN ARTS ASSOCIATED CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.  
 NEW YORK: 200 Park Avenue YUkon 6-1717  
 CHICAGO: 4630 Estes, Lincolnwood, Ill. Orchard 4-5105  
 DALLAS: 5641 Charleston Drive Adams 9-2855  
 LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif. STate 8-8276  
 TORONTO, ONTARIO: 11 Adelaide St. West EMpire 4-7193  
 Distributed outside United States and Canada Cable: Singapore London

## OH, MEN! OH, WOMEN!

TONY RANDALL GINGER ROGERS DAVID NIVEN  
 DAN DAILEY BARBARA RUSH



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



better. In 1957 Schick, Inc. sued Sperry-Rand Corp. and its Remington-Rand division for \$5 million in damages, alleging that the competing women's electric shaver disparaged in a Remington commercial was a Schick shaver or a model "exactly similar thereto."

Claims on blades have always been along the lines of more, cleaner, closer shaves. With the new competition on stainless steel blades, however, claims will have to be written carefully. The word is out that the stainless steel, and the cutting for the blades, is done almost exclusively by two manufacturers in Sweden (*Time*, 20 Sept.) The blades are only "stamped and sharpened" by the different companies.

American Airlines recently dug into its biggest competitors, United and TWA, by using a commercial to clearly point out its superiority in numbers of fan jets. In an obvious rebuke, United put out a commercial stating that for many months their airline has been the leader in on-time performance, indicating that even though American has

more fan jets, they do not keep as good a flight schedule.

Cigarette commercials were strongly competitive several years ago, industry men claim. But with the health pressure on cigarettes claims are now smooth and mild, but packed with very little punch. As an FTC spokesman put it, "Cigarette ads have been reduced to nothing but pretty girls, waterfalls, and attractive hound dogs."

Other areas where fiery product vs. product claims are now made on tv: toothpaste, detergents, hair preparations, skin creams, deodorants.

The order of review or passage of an allegedly false or misleading commercial is not always the same. Often if an advertiser or agency knows it is treading on dangerous ground it will contact the NAB or the FTC for advice. If not, the networks and stations are the decision-makers.

The NAB tries to act more as a preventative organization. If the advertiser does not comply with the suggestions for change which the NAB makes it can do little more

than send out the name of the offender to members in its monthly newsletter and state that the advertiser has not altered the commercial so it is acceptable. The chances are the station would comply with the request, but it is still only a request, the final decision coming from the stations themselves. The same would be true if a network did not approve of a commercial, however, except in the case of o&o's which are more closely controlled.

At the NAB convention last spring former FCC chairman Newton Minow, urged a law requiring every broadcaster to belong to the NAB and that the NAB be given authority to enforce its own standards for commercial announcements. Minow said the present NAB Code represents the thinking of responsible broadcasters about advertising practices, but "it is not complied with and is not adequately enforced."

Stockton Helffrich, manager of the New York NAB Code Office, noted that competition is a great deal stiffer now than it used to be. In the beginning the office was opened to maintain image and good taste, but now "we don't do anything else but claims," he says.

According to Helffrich a claim on tv can be unacceptable because it is not valid, the commercial is misleading, or presentation is in poor taste. He mentioned that an advertiser might try to stress more of a certain ingredient or added use that may not be significant at all. "If an advertiser claims you can hit ping pong balls with a product, it may be true, but what difference would it make," he says.

Concentration is on the drug claims, according to the manager. Problems in the area of detergents, for example, are important, but compared to the seriousness of an erroneous statement in the drug or medicine area, it would be relatively unimportant.

If the NAB hears about a misleading or false commercial from competitors, station, network, or agency it immediately calls the agency handling the copy, asks to see substantiation, and offers possibilities for acceptable copy or graphic material. Helffrich referred to himself and staff as "trouble shooters." The name of the party questioning the commercial is al-

**SUBTLE DIGS BY THE ADVERTISERS**

**ORAL ANTISEPTICS**

**MICRIN**

... Micrin has more germ fighting power than any other mouthwash. Why? Because Micrin kills germs by the millions. No other mouthwash kills more. And Micrin holds back the return of new germs hours longer. Longer than any other mouthwash.

**DRUGS**

**EXCEDRIN**

... Even the heavily advertised combination-of-ingredients tablet merely adds caffeine to aspirin. But Excedrin has more quantity and more kinds of ingredients ... Tablet for tablet, Excedrin is 50% stronger than aspirin for relief of headache pain.

**DRISTAN**

... When a cold hurts you can't think clear. Try aspirin, does it still hurt? All-Day capsules, still hurt? Only today's Dristan has this exact formula with the one decongestant most prescribed by doctors.

**HAIR PRODUCTS**

**ALBERTO VO-5**

... When ordinary sprays dry they're film looking. They dull your hair. But new VO-5 hair spray is crystal clear.

**COMMAND**

First came alcohol hair tonics. They dry hair. It pops up. Then came cream. They dry out, hair pops up. Now, the first hair groom advance in 16 years, new Command with natural oils.

**TOOTHPASTES**

**PEPSODENT**

... All leading fluoride toothpastes lose active fluoride right in the tube. New Pepsodent Fluoride delivers more of what you buy a fluoride for ... preferred by dentists two to one.

**IPANA**

... It's the one that kills decay germs best of the leading brands in the laboratory test. It prevents bad breath the whole day through. Even beats the best-known mouthwash too.



ways kept secret in order to protect it from undue pressure. A small tv station could be threatened by cancellation of a large contract, for example.

But what the NAB or FTC finds misleading, untrue, or distasteful in competitive claims may not jibe with the network opinions, which also can vary. There have been instances where one or two networks will reject a commercial and another will approve it. There have also been instances where the FTC has not cited a commercial and the NAB has objected. But in light of the thousands of commercials that are reviewed these cases are few and far between.

Most of the time, Watson says, advertisers check with the network before the commercial is made to prevent undue expense and waste of time. The director of standards says he often rewrites sections of the commercial to give the advertiser guidelines of what he would consider acceptable.

#### Praises network controls

"The networks create better control over advertising than any other medium, in my opinion," says Watson. "I have yet to see any magazine or newspaper that lives up to such standards."

All networks ask for proof of claims, however, and final approval is not given until the commercial is completed. Networks even employ doctors as advisors on medical claims. Herbert Carlborg, director of standards and practices at CBS, says he once authorized the spending of \$1,000 just to prove a claim made in a commercial to the network's satisfaction.

Although some industry men doubt it, network execs say pressure is not applied through sales. All the standards departments report directly to management. "Many times the advertisers are angry," says Carlborg, "but we always get complete hacking from the network and the advertisers know this. We find it's purely good business to maintain high standards. In the long run it pays off, even though we have lost some advertising because of strict standards. But we're just as commercial as the next guy in the long run and nobody need apologize for trying to earn money." ◆

## RCA predicts: color tv set \$-volume to pass b&w in '65

**A**PPROXIMATELY one color tv receiver is now being sold for every ten black-and-white sets with the firm expectation that next year—the tenth anniversary year of color—the ratio will be one to five, says RCA Sales Corp. president Raymond W. Saxon. He also sees color's retail sales volume reaching b&w's \$1-billion sales rate "sometime in 1965 . . . and surpassing it."

He told the Sales Executives Club of New York last week that the color receiver market will achieve a retail sales rate of over \$450 million this year, and predicted that in 1964 it will increase to at least \$750 million. "A major crossover point," says Saxon, "will be reached in 1964 when the retail dollar volume of RCA's color set sales will surpass the combined total of the remainder of our other home instrument business, including b&w tv, radio, stereo-Victrola phonographs, and tape cartridge recorders."

Saxon noted that in the area of programming, "color programs are available during 76% of prime evening time—thanks to ABC and

NBC—CBS at least 10 times. Elizabeth Taylor in color. *I Was Both Taylor in London* was aired in an hour special last night.

"We now know that not only the mass market for color set—present b&w owners—are quite aware of color programming availability," he said. "It can be safely concluded then that the mass market does not consider color programming a serious deterrent to buying a color receiver."

Touching on what he termed "the most comprehensive survey we have ever made on the subject of color tv," Saxon said RCA found the color set owner is extremely loyal to color programs.

When asked which program they would watch—color vs b&w being aired at the same time—he said b&w set owners preferred *Bonanza*, which is in color, over *Gunsmoke*, 53% to 30%. Color set owners, however, took *Bonanza* 57% to 5% for *Gunsmoke*. He said the remainder of the 100% didn't know which program they would choose, or just didn't answer the question.

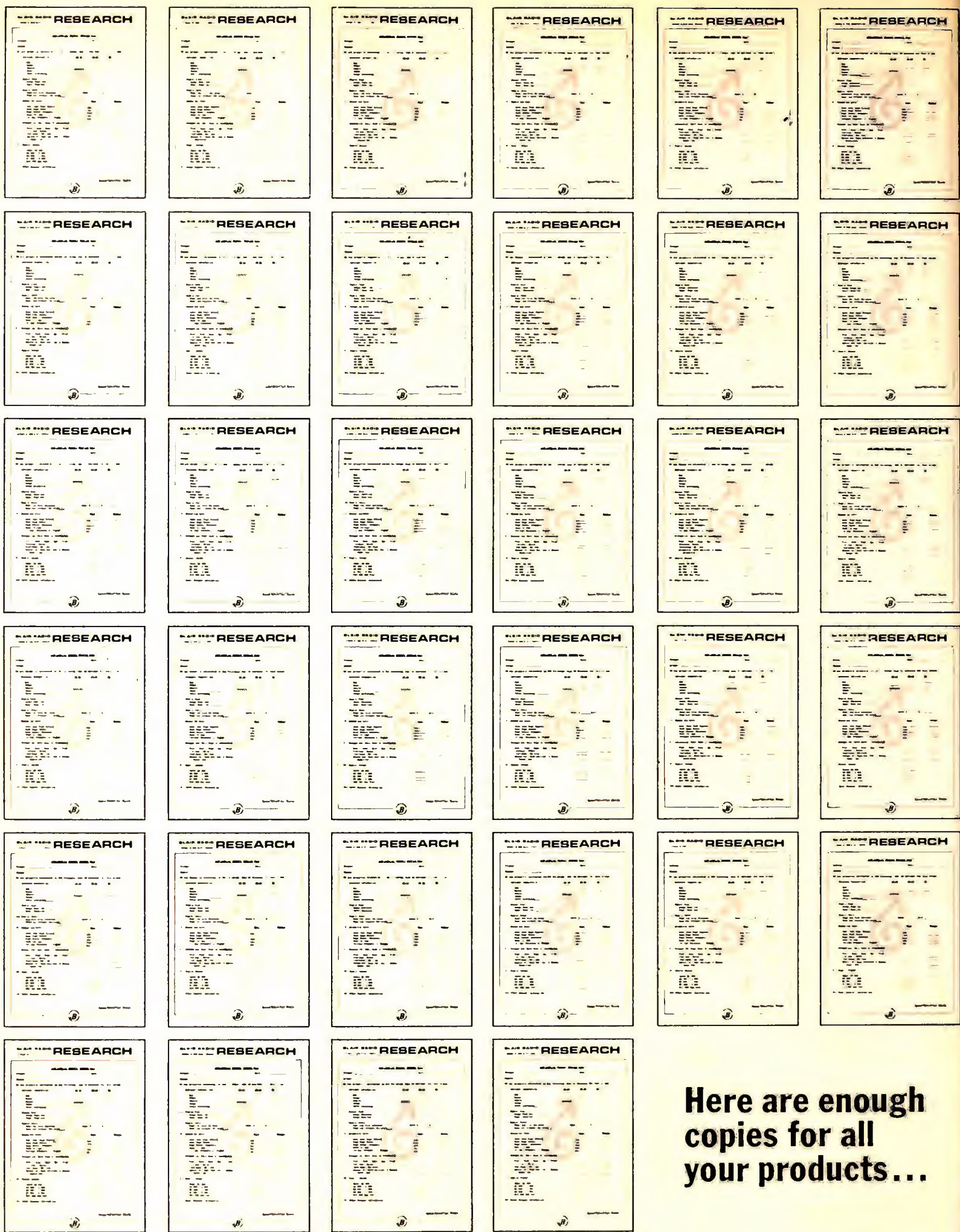
In a comparison between *Turn-*

#### KODAK TRIES ON NEW FAIR LOOK



Eastman Kodak, which has had a photographic information center as the focal point of its World's Fair buildings since the Columbian Exposition of 1893, will continue this policy at the 1964-'65 New York Fair. Above, rendering of air-conditioned, 60,000-sq.-ft. pavilion shows glass-enclosed area where teams of Kodak service personnel will answer questions and help visitors to the fair obtain well-exposed and interesting pictures.





**Here are enough  
copies for all  
your products...**

Just fill them in and mail to Blair. Tell us who you want to reach, their age, education, etc. Our Bull's Eye Marketing Service will dig into National Survey #1 and come up with an audience tailor-made to your needs. Find out how well America's most influential group of radio stations, the Blair Group Plan, can work for you. **P. S.** If your pen point isn't sharp enough, drop us a line. We'll send you as many big versions as you need.



Contact the nearest Blair office: New York—717 Fifth Avenue, New York 22, New York, Chicago—645 North Michigan Avenue, Chicago 11, Illinois, Atlanta—1375 Peachtree St. N.E. Atlanta 9, Georgia, Boston—118 Newbury Street, Boston 16, Massachusetts, Dallas—3028 Southland Center, Dallas 1, Texas, Detroit—Eleven Boulevard W. Building, 2990 West Grand Boulevard, Detroit 2, Michigan, Los Angeles—3460 Wilshire Blvd. Los Angeles California, Philadelphia—1617 Pannsylvania Blvd., Philadelphia 3, Pannsylvania, St. Louis—630 Paul Brown Bldg., St. Louis 1, Missouri, San Francisco—155 Sansome St. San Francisco 4, Calif.



tieth Century and Meet the Press, the CBS show was the winner among b&w owners, 52% to 23%. "But when color set owners voted," said Saxon, the gap was narrowed by their vote of 41% for Century to 37% for Press, which is in color.

He stressed that the survey also included comparisons between b&w programs exclusively so as not to end any unfair weight to the influence of color programming.

In another area, Saxon feels that it may be "sooner than some expect" before the weight of color set ownership will help decide not only the colorization of a program, but the type of program as well. Also, "it will not be too long until we will need a new measurement of color's influence in the marketplace," he said. "Simply taking the total tv sets in use and measuring current color set sales against them is no longer an accurate reflection of color tv's importance."

Saxon noted that color set prices have moved downward in the past year, but are still "a comfortable distance" from those of b&w receivers . . . "and we cannot foresee a drastic change in this pricing condition over the next few years."

In another talk, RCA Sales Corp. advertising-sales promotion v.p. Jack M. Williams told the club that determined and constant campaign to promote color has finally resulted in the new medium being firmly accepted by the industry and the buying public. He described the various advertising campaigns RCA utilized over the years to promote color tv, as well as the problems that had to be minimized before the public would seriously accept color as a major new product. ■

## Wine likes old line fine

The timeless scale "C-R-E-S-T-A (pause) B-L-A-N-C-A" is older than some of the brightest young creative men on Madison Avenue. Yet CVA Co. and agency Clinton Z. Frank, will break a campaign in the middle of this month which suggests that it's not only fine wine that's aged, but also fine wine commercials.

Although the jingle's old, CVA's old plans represent a departure for the winery, if only by extent. Company calls it a "multi-million-dollar program for all major advertising

## Old Ranger to offer 20 Mule Team model



Hobby model kit of famous 20 Mule Team being offered to consumers for a dollar and a Borateem laundry deodorant box-top via 20 Mule Team Products promotion now under way. Model is heavily advertised on daytime network tv, and on firm's night show, "Death Valley Days."

media." Included are radio, tv, and newspaper supplements. It's the "first time that a premium wine such as Cresta Blanca has been advertised in such a broad scope," says ad director Paul Farber. Television will get its first major play from CVA. Some 25 major markets are scheduled for 20-and-60-second spots from mid-October through next spring. It is estimated that broadcasting, both radio and tv spot, stand to pick up almost \$1 million from the campaign.

The Cresta Blanca jingle is truly an old soldier of singing commercialism. Written by Merton Gould and played by his orchestra back in the early days of World War II, the jingle has been around the airwaves in varying degrees of intensity ever since. It was used sparsely during the 50's. In 1961 it was brought back and used in the four or five top markets, including New York and Los Angeles. The updated version which will launch this fall's national campaign was arranged by Nelson Riddle.

Another phase of the program has been re-designing all Cresta Blanca labels for the first time since the turn of the century. Emphasis also will be heavily placed on Roma's "picture labels" which were introduced a year ago.

## Research is indirect aid, says Pepsi marketing boss

"Advertising research makes an important contribution to over-all marketing by providing a rational basis for advertising planning at all of its stages—from conception to the various steps of creative execution and media usage. Seymour Lusterman, market research v.p. of Pepsi-Cola and member of a National Industrial Conference Board panel discussing ways of "Getting Maximum Return from the Advertising Dollar" said that "research rarely makes its contribution by the route of direct and unequivocal solution to problems."

Lusterman said "fortunately the usefulness of advertising research does not depend on its ability now or later to achieve dollar return measurement. The research executive sees a "growing appreciation of the "proper function" of advertising research and noted that research fits "more comfortably into the advertising process than it once did."

"Copywriters and artists rarely argue that research strangles their talents and inhibits their inspiration and corporate management increasingly sees wisdom in spending dollars for advertising research."



**Druggist must be retailer, warns NBC TV sales exec**

The retail druggist—"besieged and beleaguered as no retailer in history has been"—has been urged by NBC TV eastern sales v.p. Max E. Buck to "stop being a medicine man . . . start being a merchandising man." Buck, who came to tv after ten years as a chain supermarket exec, was a principal speaker at the recent annual convention of the Federal Wholesale Druggists Assn. of the U.S. and Canada.



Buck

He told the assemblage: "Roll up the sleeves on the professional white jacket and put on the retailer's apron—symbolically, at least—and let's start selling. There's as

much status in the apron as the white jacket—and probably more profit. Merchants are needed if you are to meet the attack of the retailers in alien fields who are gunning for business which is traditionally yours." Buck suggested the drug retailers get "down into the arena with the supermarket feller—and out-think and out-manuever him."

The food man or the discount man gets a little over 2% of his volume from toiletries, he said, "and can't afford to give it more than 2% of his time. But it's 100% of your income, and calls for 100% of your time. You can work at the sales problems 50 times as intensely as your competitor in non-drug retailing," Buck told the druggists.

He urged them to "sell yourself first, then sell the toothpaste. Dramatize your store as the home of national brands. Heed the word—the printed word and the electronic word—which the manufacturers are using more effectively every day, to persuade the ladies to visit your store and to spend their husband's hard-earned money with you."

"Don't steal your grocer's products," Buck said. "They'll break you. But do steal his ideas and his sales techniques. Pile the goods high and sell it out. Small displays

mean small sales. Big displays—big sales."

He also said manufacturers have to be on their toes. "Every ten years, two dozen names drop out of the listings of the top 100 American companies, to be replaced by others. Of the leading food and drug brands of a dozen years ago, more than half have been replaced by competitors who out-promoted and outsold them. Somebody is always coming up with a new product to take the place of the old ones which rest on their oars."

**Stores continue march to suburbs as sales mount**

As in other areas of contemporary life, the swing to suburbia is exerting a significant influence on retailing. In fact, it is keeping the retail industry in a constant state of flux as store units continue to grow towards the cities' outlying areas. This trend emerged as the most dynamic factor in an otherwise rather static picture of 1962 department store retailing, published to-

day in the 1963 edition of the "Departmental Merchandising and Operating Results" (MOR), by the Controllers' Congress of the National Retail Merchants Assn.

The MOR study is based on reports from 717 department, specialty, and branch stores with a combined sales volume of \$4.7 billion. It presents over 200 merchandise selling departments and related merchandising and performance results. According to the figures, the over-all industry was strong in respect to sales, with volume climbing 28% over the previous year. All volume groups had gains, with stores over \$50 million leading the parade of increases with a 3.7% gain. Largest sales gains were in branch stores, which gained 4% in volume while downtown units held even with 1961. Study concludes that the branches, "by providing the momentum for the gain in retail sales, illustrate graphically that retailing is still in a state of change as the store units continue to grow towards the suburbs."

The departments leading in sales gain in the study are small electrical

**Finding right mixture for carburetor**



Checking script for Sohio's "Giant Carburetor" commercials appearing in Cleveland Browns football telecasts and tv news shows in many Ohio cities are (l-r) Fred A. Niles, president of Niles Communications Centers, whose Chicago studios produced the spots; Niles account exec Mrs. Edith Klaeser; and Sal DeMarco, producer for McCann-Marschalk, Cleveland, agency for Standard of Ohio. In background appears a giant model



appliances and television, both up 7% over 1961, in branch units, and tv up 9%, and fine jewelry and watches plus 7% for urban units.

Despite markon rising slightly to 9.13% from 8.99% in 1962, gross margin at 36.13% this year recorded a minute drop from 36.20% the year previous. This was due, according to MOR, to stock shortages and workroom costs increasing fractionally and a small retreat in cash discounts earned. Markdowns at 98% in 1962 are virtually even with 1961 when the percentage was 96%, according to the store trends contained in the MOR. The study also points out that stock turns have dropped considerably, with stores showing 3.58% turns in 1961. The stock turn rate last year was the lowest turnover experienced by retailing in 12 years.

Before-tax profits climbed to 14% in 1962 compared to 5.09% in 1961. While the earnings improvement is small, notes MOR, it continues the upward profit cycle department stores started in 1961. Operating expenses chalked up another small increase, however. The climb from 33.98% to 34.06% this year was indicative of the continued slow but steady upward flow of business costs. Since 1957 expenses have risen 0.81 percentage points. (Despite people's salaries have accounted for over half of this increase (0.46 points), with the balance attributable to such factors as greater payroll taxes and the result of inflation on the cost of goods and services.

Looking at allocation of advertising, the study shows the most heavily promoted department in the store is that of the furniture and bedding department. Although this department generates 4.4% of the total company volume, it spends 4% of the store's net total newspaper advertising outlay. This is in contrast to the women's shoe department which has nearly the same volume contribution, 4.0%, but gets only 3.2% of the store's advertising budget. Fashion and basement departments as a group tend to receive a proportionately larger share of the available advertising funds compared to their corresponding volume contributions. The reverse is true in departments where cooperative advertising funds are a factor.

## Miller Brewing names McDannald ad director

Former advertising manager for Brown and Williamson Tobacco Clyde E. McDannald has been named director of advertising with Miller Brewing Co. He succeeds Edward G. Ball, whose article "Adman Raps Radio Rate Rise" appeared in the 2 September issue of *Sprosson*. McDannald has been associated with Young and Rubicam in New York, and Meldrum and Fewsmith in Cleveland.



McDannald

## NEWSMAKERS

VIC ROWLAND to director of public relations and advertising for the southern division of Capital Company, land and oil development subsidiary of Transamerica Corp., San Francisco.

JAMES L. FERGUSON to product plans manager at General Foods. W. P. BROWN to advertising manager, W. A. DAVIS to associate sales promotion manager and JOHN CURRAN to national account manager, sales, also at General Foods.

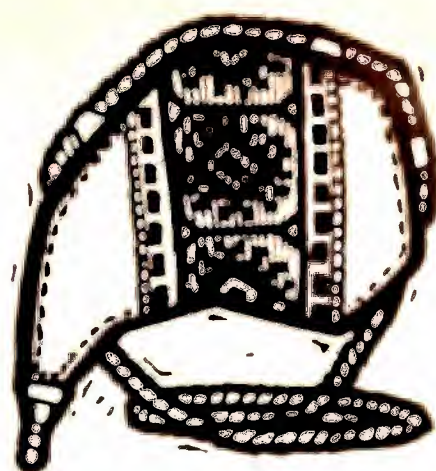
MILES KENOE resigned as director of marketing for Hunt Foods & Industries, California. His duties will be assimilated by advertising, sales and marketing executives.

EDWARD E. PARNELLE to advertising manager of Bristol-Myers products division, New York. He was an account executive at Hicks and Griest.

ERNEST L. WHITNEY, JR. to marketing vice president of the foods division of Lever Brothers. DAVID A. ORR to vice president and assistant to the president.

PHILIP L. BONDY to director of marketing at General Cigar, a new post. MORTON G. MEYER to national sales manager of the General Cigar division, and ROBERT LILIENFELD to national sales manager of the Escalante division.

ROBERT PASCH to president of Advertising Writers Assn. of New York. He is with Ogilvy, Benson & Mather.



## WHY SALES CLIMB ALONG THE SKYLINE

There's refreshing sales performance in this "one-buy" TV market with Food sales as large as the 29th metro area and Drug sales that rank 26th!



## SKYLINE TV NETWORK

P. O. BOX 2181 • IDAHO FALLS, IDAHO  
CALL MEL WRIGHT AREA CODE 208 927 6667  
Call your Hellingberg office or Art Moore in the Northwest or John L. McGuire in Denver

KOOK Billings KFBB Great Falls KXLF Butte  
KID Idaho Falls KMYT Twin Falls

# KGfJ

THE ONLY 24-hour  
per day contact  
with the L.A.  
NEGRO MARKET.

THE ONLY 24 hour per day News & Community Event Coverage! Wire Services and outside reporters round the clock

WINNER of more Awards for Service to a Negro Community than any Station in the Nation

AGAIN the TOP RATED STATION in the L.A. Negro Market! Pulse L.A. Negro Audience June July 1963

4550 MELROSE AVENUE  
LOS ANGELES 29, CALIF.  
Phone: NO 3-3181  
Represented by: Bernard Howard & Co.



PEOPLE-PAIRED . . . person-to-person radio programmed for people . . . close-knit to the community, and "in-step" with its advertisers. A pace-setter in the SWANCO group, because it's "people-paired." KLEO "wears well" in the Wichita area — people who listen, like it . . . people who buy it, love it!



**KLEO**  
IS  
PEOPLE-PAIRED



**I'LL BE DARNED**



**KRMG**  
TULSA OKLAHOMA

**KIOA**  
DES MOINES, IOWA

**KQEO**  
ALBUQUERQUE N. M.

**KLEO**  
WICHITA KANSAS



robert e.  
eastman & co., inc.



## Radio research "costs" quips disgruntled agency staffer

You never get something for nothing, sums up the sentiment of Mildred Sanders, perhaps the most outspoken agency woman in the West. Dauntless Hilly," as she calls herself, is a vice president of Honig-Cooper and Harrington, Los Angeles, and she took a swipe at radio's reticence with research money in a recent speech to the Southern California Broadcasters Assn.

Acknowledging the generally accepted need for standardized research in the industry, Mrs. Sanders noted "It has always struck me as a queer fact that a station owner will gladly spend a hundred dollars to develop his own idea on coverage, but will yell at a \$10 assessment to measure him in the same manner as his competitor." She criticized that in spite of the wide-spread need for such research, many station men are now balking at RAB's present plan of devoting some \$200,000 to an industry research project. Opponents of this plan include even the former head of the RAB, Levin Sweeney, now president of GLM, Los Angeles. Mrs. Sanders quotes him as saying the plan is either "one of the more naive in RAB's history, or one of the most cynical, because there is historical evidence that the 'major research project' rarely gets back in dollars of advertising sales the dollars that costs."

Today's advertising agencies must perform myriad functions for clients at the same commission culled when the agency's job was limited to creating ads and placing them. And, said Mrs. Sanders, rarely does the agency "get back in dollars of advertising sales the dollars that it costs." Increased services are performed because there is a need for them, she observed. "Are we to believe that you men support the RAB only to have every dollar of your support come back in direct sales? Or isn't the main reason for RAB and SCBA very existence the development of useful information to promote not only new but continued use of radio to the benefit of

the community, the advertiser, the agency, and the station. Are advertisers and agencies to believe that the entire radio industry truly regards \$200,000 as a huge research project?"

The only thing that will help radio's rating problem, concluded Mrs. Sanders, is "wholehearted support of the associations you have developed and established to handle matters just like these. Such support can't come from words alone—it will take money."

### 'Soft, soft sell' ads pushed hard at RAB meet

Admen on Radio Advertising Bureau's Management Conference platform last week gave advice ranging from "see an analyst" to a prescription for winning fat agency accounts with a soft-sell technique, part of which is a no-sell radio show.

Hal H. Thurber, president of Wade Advertising, Chicago, told the conference in that city that his agency put its institutional ad budget where more than half of its billings are—in broadcast—with a show, that has no commercial but does its work for Wade before it's ever on the air. It gets the agency into executive offices of blue-chip businessmen interviewed on the show.

The agencyman who would send radio to a diagnostician is Walter Guild, president of Guild, Baseman & Bonfigli, San Francisco. Radio is far from dead, he said at the RAB meeting in Palo Alto, Calif. While acknowledging radio's volume sales power, Guild still thinks radio has amnesia. "It has forgotten its magic. Radio needs an analyst. Radio's magic is worth analyzing." Radio was sick when tv was new and has made a remarkable recovery but not a comeback to "the romping, stomping, raucunxious medium it was," Guild believes.

In Chicago, Thurber's account of his agency's radio show was part of plea for more "soft, sell . . . Making friends is the first step in making a sale, and you don't make friends by shouting at people."

### A LION FOR CALGON BOUQUET



Robert P. Newcomer, advertising mgr. for Calgon Corp., accepts Venice Film Festival's Grand Prix Lion of St. Mark award for outstanding tv film commercial of year in international competition. Award, given for Calgon Bouquet's "Tahitian Pool" commercial, is presented by Art Ross (center), v.p.-tv/radio creative director, and William Pennsylv., senior v.p., both of Ketchum, MacLeod & Grove, agency which prepared the ad



Thurber believes. He criticized colleagues for becoming "a profession of ambulance chasers," making new business a god rather than advertising creativity. As evidence that the technique works, Thurber offered his company's new Falstaff Brewing Pacific account, won last month after months of work on a presentation that was "soft sell all the way."

Wade's radio show was devised to meet the problem of an established agency that found its growth virtually limited to the growth of its clients. Although businessmen knew about clients Wade advertised, they didn't know about Wade.

Starting with a weekly half-hour on tv last season, the agency switched to daily radio this year. The new show, *Business Day*, is a five-minute financial summary Monday-Friday on WBBM, Chicago, offering market news, leading stock activity, a one-minute interview with a president or board chairman about his business and 30-60 seconds by a Wade executive on some phase of marketing. The company portion offers "nothing about our facilities, or personnel, or other usual agency cliches. Who are we trying to kid? No one. By the time we get through taping that president or board chairman's five comments, to run for one week, we have gotten to know him, and a lot about his business. That was our commercial."

The Wade show is supported by mailings from a brokerage house where it emanates and by financial-page advertising in newspapers, plus press party to announce the show when it began.

At RAB's Palo Alto conference, Guild suggested an analytical approach using research or programing to help radio compete with other media by defining radio's peculiar "magic." "Radio still is the only medium that has the proven power to consistently and dependably make millions of people laugh, cry, love, and hate . . . The trouble with radio's magic is not that it has lost its pizzaz, but that nobody has bothered to figure out just what the gimmick is," Guild feels.

As an alternative to remedial research for radio, Guild suggests hiring top talent to create a sound

comedy show and put it on the air in prime time. "If a serious investment is made in fine talent, and this fine talent is given the assignment of originating the world's finest entertainment, with radio as the medium, I predict that this fine talent will succeed in analyzing the power of radio," he concluded.

### Armchair shoppers posing new ad industry challenge

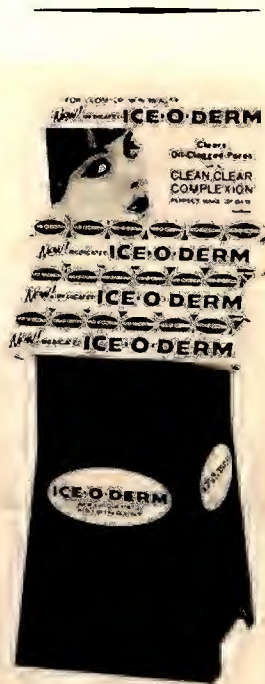
The revolution in mass marketing which has resulted in giant retail complexes for "one-stop shopping," is creating its own counter revolts, charges the October edition of Grey Advertising's *Grey Matter*. Armies of insurgent consumers are rebelling against being pushed into crowds, standing in line, self-service, suburban traffic jams, and thin assortments. The result: an increasing segment of the growing population is doing an increasing part of its shopping through the mail, phone, or at home. This says Grey, is bound to affect the advertising, merchandising, and all-over marketing plans of consumer goods

manufacturers of the nation.

Foremost among the new forms of distribution sought out by the frustrated consumers is the catalog, says *Grey Matter*; not only mail order but also as a form of in-store selling. The full line of stores being opened by Sears, Ward, and now Penney, will give the catalog desks prominent places in the store and "often look to these desks for higher percentage of sales increases than from the store as a whole." Such desks are also making inroads into discount chains, variety chains, supermarkets, and department stores. Despite general opinions that catalog selling is "a mere dot on the retail picture," *Grey Matter* points that it produced over \$1 billion of Sears' 1960 sales. And it's not strictly a rural business. Sears Roebuck does more catalog business on the telephone in Chicago, New York, and Los Angeles than it does in 47 of the 50 states; more in Boston than in the entire state of Vermont.

The trend to in-home shopping has tremendous implications for television advertising. "As color tv penetrates into the mass market," the agency reports, "it is conceivable that some day direct ordering by phone right from the picture projected on the screen will loom large as a consumer buying pattern. The possibilities tax imagination. And what an impact this will have on pre-selling through advertising."

Though some advertised brands find their way into catalogs, the major emphasis is on private brands. However, *Grey Matter* conjectures, advertisers will not long be content to stay cut out of this important and lucrative market. Strong brands will find in many catalogs a haven from price cutting and the pressure of discount houses. The cost of selling to catalog houses is less because buying is usually done at a central point; no promotional allowances, no competition for shelf position or store display, no incentive deals for retailers and salesmen, etc. are all opportunities for business. "The consumer counter revolution is a challenge to the makers of advertised brands because strong advertised brands should have a decided advantage over unknown brands in catalog and mail order selling," concludes *Grey Matter*.



### Ice-O-Derm in national tv

Colfax division of Shulton, via Kastor, Hilton, Chesley, Clifford & Atherton, has begun nine-week network and spot tv push for medicated astringent, Ice-O-Derm, following successful regional test. Web buy includes participations in daytime shows on ABC and CBS—"Pete and Gladys," "Mike Wallace," "I Love Lucy," "Real McCoys," "Price Is Right," and "Trailmaster" — and spot buy is for an additional five to 21 announcements to "heavy up" major markets



## Gardner, 3 others link up to form Milan-based agency

Affiliations between American advertising agencies and agencies in other countries is now old hat. However, last week a new concept in international advertising was introduced when four agencies, representing four different nations, announced they had jointly created, and would jointly operate, a new Italian agency.

Gardner Adv., St. Louis; its London affiliate, Butler & Gardner, Publicis of Paris, and STIP (Studio Tecnico Italiano Pubblicita) of Milan, announced their joint venture will begin operation early next year in Milan.

The agreement calls for the liquidation of STIP, which was founded in 1952, and the creation of a new corporation to be known as Publicis, Gardner, Butler & Stip SpA.

The multi-national, multi-lingual board of directors of the new multi-name agency will consist of Claude Marcus, managing director of Publicis; Filippo Theodoli, v. p. and account supervisor of Gardner; John H. Leach, v.p. and director of Gardner; Gordon G. Shelton, vice chairman of Butler & Gardner; and Walter Rolli and Alberico Lalatta, co-owners of STIP. Gardner will be at the helm of this committee of operators, with Theodoli serving as president and managing director of the board of the new agency.

The joint venture will enable the American, British and French agencies to service their present clients in Italy, and will "permit an aggressive unified program of new business development."

Gardner's domestic billings totaled more than \$50 million in 1962. Butler & Gardner billed over \$3 million. Publicis, one of the largest agencies in France, reports annual billings of over \$20 million, or about 4% of total French advertising expenditures. STIP in the past two years tripled its billings to \$1.25 million.

Gardner, which now has approximately 14 clients engaged in international business, will, for the first time, have the facilities to service them in Italy. The agency reports it has already experimented with commercial production in France,

and sees "no reason" why the same cannot be done in Italy. It was noted there are some 300-400 actors available there for commercial roles.

Milan, according to Charles E. Claggett, president and chairman of Gardner, is "virgin territory" for "legitimate" advertising agencies. An organization similar to the U. S.'s 4A is in operation there, and has been asking for help in the form of "know-how," which Gardner hopes to provide.

### Falstaff Pacific to Wade

Wade Advertising, Los Angeles, has been selected from four west coast agencies to handle Falstaff Brewing's Pacific division, consisting of three states. All agencies under consideration made presentations at the brewing firm's national headquarters in St. Louis.

The rest of the year will be used as a period of transition, according to a spokesman from the firm. During the remaining months of '63 the agency will prepare a "bold and innovative approach" to beer advertising for the division.

Dancer - Fitzgerald - Sample will continue as the company's national agency, handling the other 27 states.

### NEWS NOTES

C&W gets Aero Shave: Boyle-Midway division of American Home Products moved its Aero Shave shaving cream to Cunningham & Walsh, New York. The agency also handles the advertising for several other Boyle-Midway products, including Dri-Brite Floor Care, Easy-On Spray Starch, Woolite Cold Water Wash, and Wizard Room Deodorizers. Some other account switches include Packard-Bell of Los Angeles, leaving Robinson & Hayes after a 14-year relationship. It has awarded its \$550,000 account to Carson/Roberts of that city. Radio and tv spots are expected to continue as part of the client's multi-media ad strategy. The Dale W. Roe Agency of San Francisco named to handle advertising for the \$30 million, 145-acre real estate de-

Wonderful World of

# WFTV NEWS LINE

Monday Through Friday

6 P.M. TO 6:30 Mid Florida News  
Action Weather  
Editorial Comment  
News Sport

6:30 TO 6:45 ABC-TV  
Ron Cochran With the News

11 P.M. TO 11:30 ABC-TV  
Murphy Martin With the News  
Mid Florida News  
Action Weather — Editorial

Sunday

10:30 TO 11 P.M.  
ABC News Report

Represented Nationally by Adam Young & Co.

# WFTV

ORLANDO, FLORIDA



## WNDU-TV

The Notre Dame Station

SOUTH BEND - ELKHART

CALL VENARD TOWBET & M. CONNOR



## AGENCIES

velopment in the Lake Tahoe, Cal. area. Alcoa Residences, an affiliate of Aluminum Co. of America, appointed Cole Fischer & Rogow to handle the advertising for three Manhattan residential communities, Kips Bay Plaza, Lincoln Towers, and Park West Village.

**Quarter-century mark:** The 25-year association between Pure Oil Co. and Leo Burnett Co., was celebrated at a luncheon 25 September attended by 22 officials of the two firms. Burnett's total billings in 1938, when Pure Oil joined its client roster, were \$1.3 million. Today the agency bills more than \$150 million. The 28-year-old agency has

already celebrated the quarter-century mark with three other accounts: The Hoover Co., Green Giant, and Brown Shoe Co.

**Dallas firms merge:** Jack Wyatt Co. and Wright, Allen & Ryan have consolidated under the name of Wyatt, Allen & Ryan with more than 50 clients. Wyatt is president of the new company and Bill A. Dunagan is executive vice president. Home offices will be 1900 Life Bldg., present headquarters of Jack Wyatt Co.

**Merger in Salt Lake City:** Hoggan/Hall and Ray Higgins Advertising have consolidated under the name

of Hoggan/Hall/Higgins with offices at 116 S. 5th East. Principals include Ned Hoggan, who will head the new agency and who is a veteran of 24 years in advertising work there; Nelson W. Hall, Hoggan's partner, and Ray Higgins, who was with several Salt Lake City agencies before opening his own shop.

## NEWSMAKERS

**CHARLES G. TOROSIAN** and **RONALD F. SANDILANDS** to art directors with Needham, Louis and Brorby in Chicago. **ROBERT F. NELSON** as writer and **JOHN W. MURPHEY** as a tv-radio producer.

**JOHN MONSARRAT** to the board of directors of J. Walter Thompson. Elected to vice presidents are **DONALDSON B. THORBURN**, **RUDYARD C. MCKEE**, **STEVE AUBREY**, **DONALD B. ARMSTRONG** and **WILLIAM H. HYLAN** in New York; **ALEXANDER H. GUNN III** and **CLARENCE S. LUND** of Chicago; and **FRANKLYN R. THOMAS** of Detroit.

**PAUL J. BETZ** and **RICHARD C. OWEN** to vice presidents of Mel drum and Fewsmith, Cleveland.

**CHARLES PICCIRILLO** to art director of Papert, Koenig, Lois, New York. He has been with Doyle Dane Bernbach.

**JOHN T. ALLISON** to vice president, account executive of Chisholm, Bauer & Neil. He was Latin American sales manager of International Media Guide.

**ERNEST J. HODGES** to marketing advisor to the Department of State for the Central American Common Market. He was senior vice president and a director of Guild, Bascom & Bonfigli, San Francisco.

**LAWRENCE BUTNER** and **LIVIA PELIZON** to vice presidents of Alber Frank-Guenther Law.

**HENRY SCHACHTE** to J. Walter Thompson as part of the management group and executive chairman of review boards. He was with Unilever Limited in London in the marketing division.

**HAROLD H. MARQUIS** to general manager of Hoefler, Dietrich & Brown, San Francisco.

**WILLIAM T. ADAMS** to copy group head of McCann-Erickson, Los Angeles. He was copy chief for J. Walter Thompson in New York.



## La Rosa goes one for four

Agencies are constantly discovering new ways to beat rising costs of talent used in television commercials. This latest effort, although not novel, has one actor—Bill Britton—playing all these dedicated characters in a new La Rosa musical tv commercial conceived by Hicks & Greist. From the top, they are The Sauce Fan, The Sauce Fiend, The Sauce Fanatic, and The Sauce Afficionado. Why are they so excited? They have just discovered La Rosa's "Super sauce holding macaroni shapes" that hold more Italian

sauce, says Hicks & Greist. This commercial and 12 others form a saturation spot tv campaign consisting of minutes, 20's, and 10's being aired 50 to 60 times a week in 13 major markets. To run for 26 weeks, the campaign is now in such markets as New York City, Philadelphia, Boston, Chicago, and Los Angeles. Original musical background for the commercials was written by Mark Brown Assoc. with lyrics by Hicks & Greist. The On-Film Company of Princeton, N. J., was the producer.



# A peep into viewer diaries

Loud commercials annoy; program choices vary

PEOPLE traditionally confide a great deal to their diaries. In tv, it's much the same with viewer diaries which form part of the industry's systems of audience measurement. Viewers say a great deal about tv in them, and you'll find all shades of opinion, as witness:

"Programs are very poor. Some insult our intelligence. I want to know what happened to the good nighttime shows that helped improve our knowledge."

"I was a teacher for many years. Since my retirement I've enjoyed the tv so very much. It has been instructive as well as a pleasant pas-time."

Two people, with two opposing viewpoints, expressing them freely and without bias.

It's quite revealing to examine a viewer tv diary, such as those of ARB, particularly one in which a member of the family has taken time to offer his remarks on the back page titled *Comments and Suggestions*.

Some of the remarks are pretty much to the point:

"Commercials are much too loud."

"We enjoy situation comedy programs mostly."

"More sports are needed."

"We are all very pleased with tv."

Others are longer and more involved:

"I do not like the obnoxious shouting hard-sell commercials used on most programs. It seems as though the sponsors think they are addressing a nation of idiots, and the only way to sell their products is to shout its name over and over again. Why can't they take a lesson from the 'Jack Benny' program? There are several products I will absolutely not buy because I figure that if they require such a hard sell they are in some way inferior to other similar products."

Or:

"I get sick and tired of people who write articles . . . and say that viewers who watch certain pro-



Television Utopia via swivel-chair is the solution to the back-to-back program problem

grams are dumb, not educated, etc. I am a young mother with two small children. After a hard day I find it a pleasure to sit down and see Gladys get her finger caught in a bowling ball, or Andy kiss his girl while Barney looks on, or any other show which takes away the thought of Cuba, Russia, bills, war, and in general unpleasant things. I was educated and highly trained in the music world. I love musical shows and also drama, but on the other hand, I'm not stupid because I love comedy. Also, I get very angry when two good shows are opposite each other. I understand that this is done to try to beat each other out, but think of the viewer who wants to see them both."

Then, of course, there's always the youngster who gets the final say before the diary is dropped into the corner mail-box:

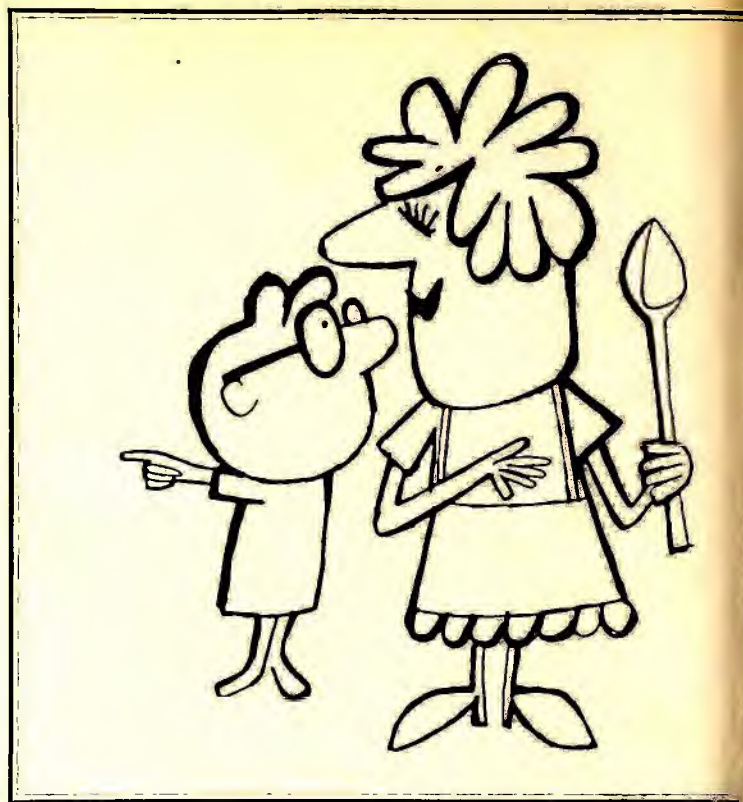
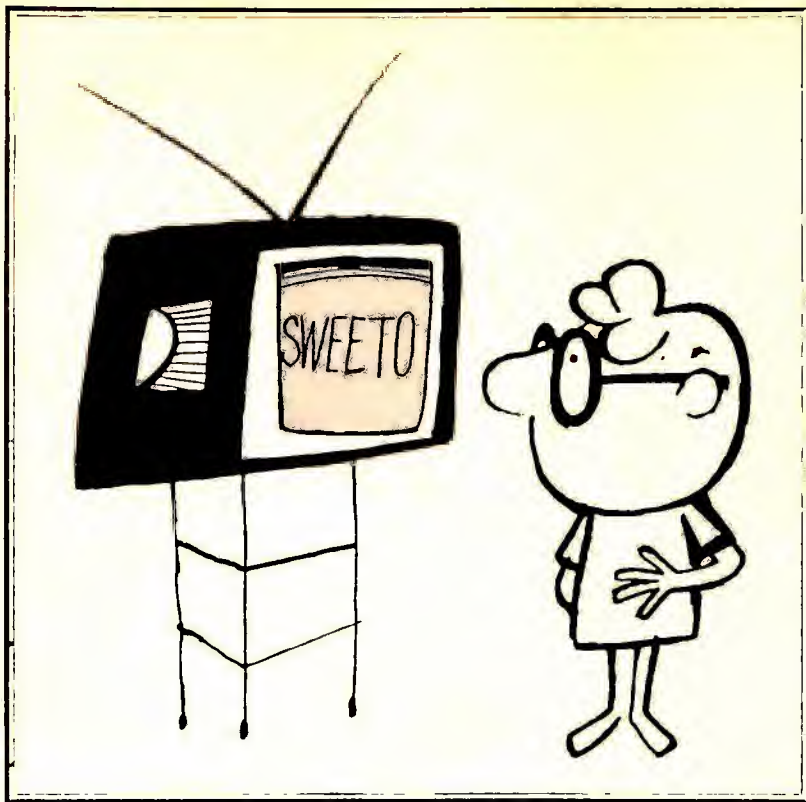
"I would like to see some Tom Neal picture rerun one is Tom Neal in *The Red desert* where he shoot a naked and one is look like the hole

world is falling in one him and he is in a little boat in the water and the water is full of crocodile I don't no the of it but it is a wonderful picture I would like to see it some time and he have other desert picture please run some of them to and a nother picture *The trip to Mars* I cant see Church picture on Sunday be cause I go to schurch Sunday morning and when I get back they are off so thank you a lots."

And finally, there is the viewer who has the whole solution to the problem of commercials right at her fingertips.

She suggests "that three-fourths of the money spent on producing commercials (not the programs) be channeled into government projects such as a cultural center, unemployment relief, reducing personal income taxes, and abolition of luxury taxes on cosmetics, entertainment, jewelry, watches, and leather goods, thus doing much more good than supporting advertising agencies we could well do-





without or at a minimum."

There's a great deal of repetition in many of the comments, which leads one to believe that many people hold the same viewpoints. For instance, worded a little differently, here is another remark similar to one previously cited:

"The shouting, screaming commercials that are so much louder than the program to which I am listening force me to get up and lower the sound. Since I'm up anyway, I just turn the set off. I think amusing commercials—in line with type of program being presented—could put tv back on the map with me—for example, Jack Benny's program and commercials."

An Atlanta housewife adds that "most programs are a complete waste of time, in my opinion. Commercials are more than a waste of time. They are at best silly, childish, and too long. At worst they can be thoroughly obnoxious and sometimes offensive. I resort to the only recourse I have and refuse to buy the products advertised, no matter how good they are. On the other hand, several years ago, Snowdrift had such an effective short commercial that in sheer gratitude I promptly went out and bought a can."

Another viewer in a southwestern state complains that "background music (so-called) is raucous, much too loud, and thoroughly annoying. One station, on Wednesday the

fourteenth, in one -half-hour program ran ten ads. This station is K---, but all three of the stations do it constantly. I, for one, will not buy any of the products which are advertised excessively and nauseatingly. As a matter of fact, I turn the sound completely off most of the ads. We watched a great number of these programs (referring to programs entered in diary) in lieu of better ones. We prefer travel, debates, world news, but who can get it?"

Carrying this idea a step further is this Illinois viewer who suggests that ARB "run a survey on programs liked rather than watched. We find ourselves watching what is on although we don't care for that type of program."

Then, there's the North Carolinian who says, "Some of the programs viewed were selected because they were the better of those presented. However, these were not particularly good."

A lady from Wichita, bored with the whole idea of watching television, writes, "Just because we watch shows, that does not mean we think they are good tv shows. Tv has become an unemotional way to pass time. Tv holds our attention and does nothing but make cute sounds and flash scenes at us. The commercials have more information than the programs. In other words, tv is just a lousy way to pass time and we always seem sorry the time

has been wasted, but with our large investment in the color set, and our tv habit, we are hooked."

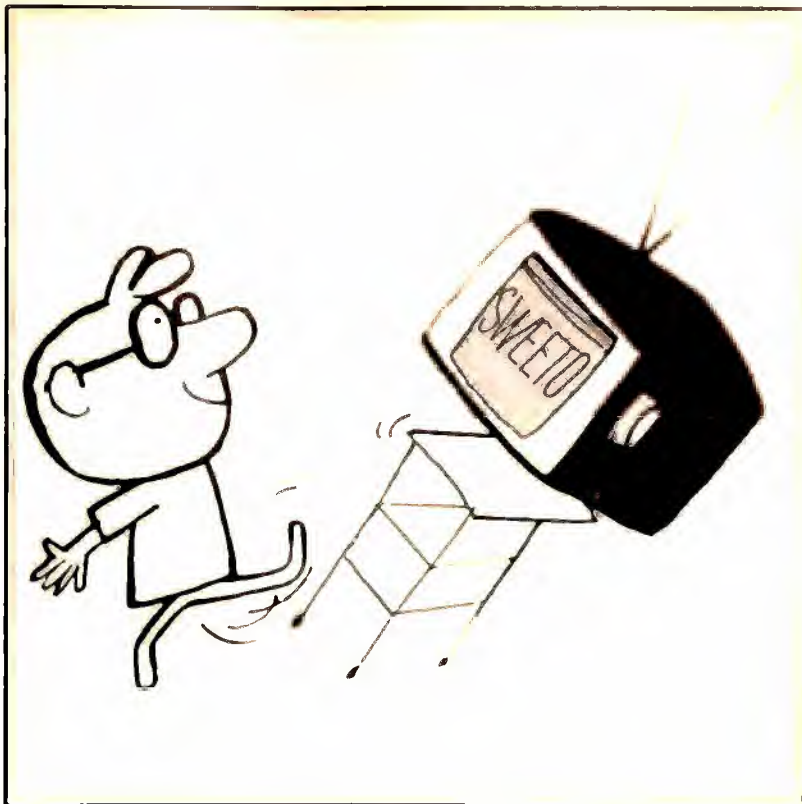
Someone always has an easier answer to the problem of raucous commercials than physically getting up and turning down the volume. For instance, a New Jersey viewer says:

"To us, if the commercial presentation were cut in half in most commercials, it would be more pleasing to the public. D----- and A----- should change their picture and 'line of sale' more often. We have a "Blabber Mouth" on our set (a device which cuts out the sound but not the picture)."

Some people just naturally refuse to be pushed around, too. Indignantly, a lady from Knoxville writes, "I don't appreciate the . . . peanut butter commercial in which children are told to 'send your Mom to the store' . . . My children don't give me orders!"

How prevalent are viewers' comments, and are they all negative? Of 1000 diaries chosen at random from different sections of the country, 39.5% contained one or more comments, while 60.5% contained no comments whatsoever. If the old adage is true that people rarely express an opinion until something doesn't strike their fancy, then perhaps the majority of people in this sample are satisfied with the status quo of tv. This, however, is only offered as a hypothesis and not





conclusion. The real purpose of this article is to present some of the many ideas which the American viewing public points out in an off-hand, straight-from-the-shoulder fashion . . . many of which undoubtedly hold a great deal of virtue.

While the majority of the comments probably carry a negative connotation, there are some which praise television endlessly:

"I hope by keeping this dairy, it will enlighten you as it has me. It has made us realize just how much entertainment we derive from it. Very seldom have we ever had a program on that would be considered offensive. But then, there is a dial to turn if that should happen. The television industry is to be commended for its censorship. Movies or shows in our theaters are very lax in censorship anymore. That's another reason for our enjoyment of television. Thank you for letting us participate in your census."

"The TV set is one of the most prized and important articles in our home. If it gets out of working order it is fixed at once, the same as the washer, stove, or refrigerator."

"TV is definitely our major form of entertainment, and we are ever so grateful for the variety of programs available that are usually suitable for several members of our family. I believe the programs we enjoy the most are the full-length feature movies, and we would like

to see more and better movies released for TV. The news medium is outstanding and always the highlight in our day."

Perhaps the most realistic comment comes from this viewer who has learned to accept the bad with the good:

"Television has possibly the greatest potential of any information and entertainment medium, but it can never realize this potential fifteen to eighteen hours a day, seven days a week. I think probably one or two programs a month justify all the time I spend watching our set. To me it is inevitable that any regularly scheduled program will finally reach mediocrity. I have no solution for this situation, but the 'box' does have its moments and they are not to be minimized. This past week, the NBC Opera provided such a moment and reaffirmed, by pleasing me, my faith in TV's exciting future."

Another slightly warmer-tempered diary-keeper can't quite go along with the philosophy of the nets. She says that "it is inconceivable that corny, warmed-over junk like (program names), to cite only two, can remain on the air when a realistic, refreshingly different, but believable human program like 'It's A Man's World' has to be discontinued. I understand this is due to competition from other network shows. Couldn't this excellent program be given a chance to prove

itself in a different time period where the competition is not so well established? The reason the panel shows draw audiences is that they, too, offer more warmed-over stories and jokes that have been watched since the beginning of TV. When something different is offered, it seems silly not to give it a fair chance."

And the script writer's attempt to portray life as he thinks it "really is" very often receives a comment like this one from Albuquerque:

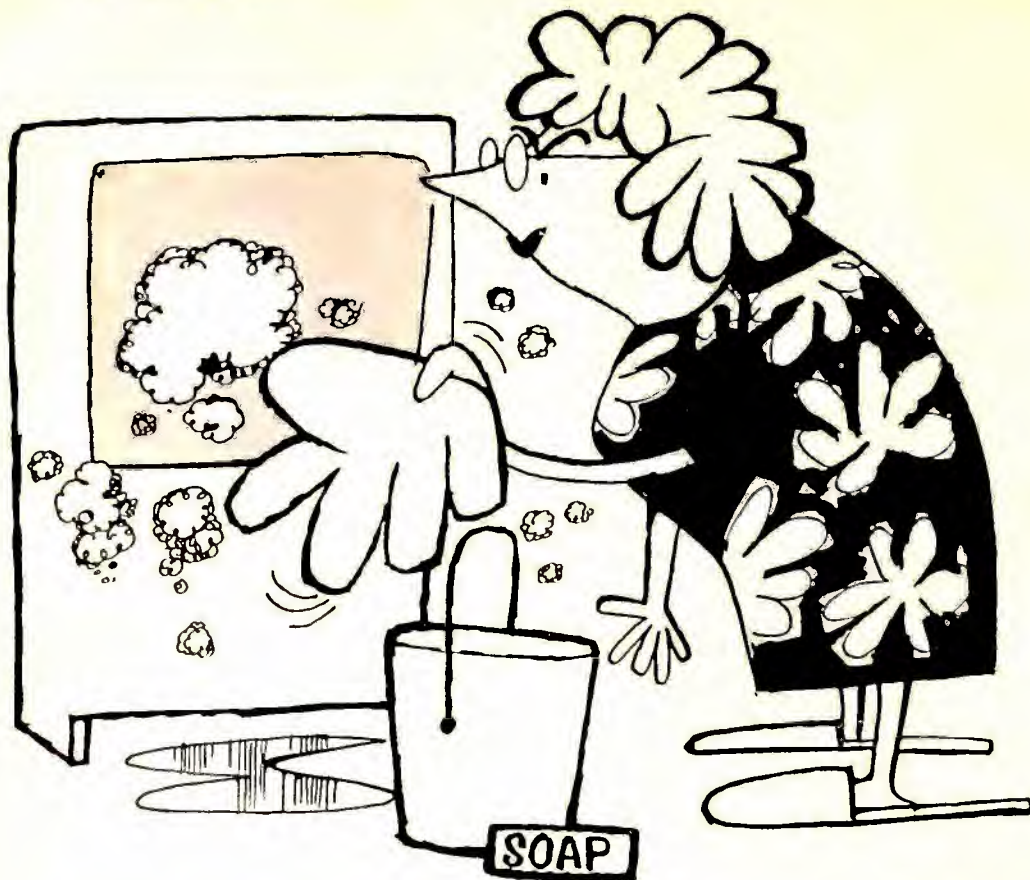
"The social degeneration makes many programs a waste of time. Why do the heroes have to spend three-fourths of their time in bars and with girls of questionable morals? The real heroes and heroines that our children should ape are not this type. More programs with higher standards and morals would be appreciated"

Following the same trend of thought, this Syracuse housewife writes:

"Isn't there a possibility of putting on any adult or semi-adult program without the aid of a drink as a prop? It really isn't a help to the youth of America. What young people see along these lines, they take to be the real way of life and add to the population of Skid Row. Why can't people really grow up and see the drinking problem for what it really is?"

Of course, there are those who have their suggestions on how





Soap operation. Many diaries stress the advisability of cleaning-up profanity on shows

to program the local station:

"Please remove *Dragnet* and replace it with *Top Cat*. The whole family loves *Top Cat* and we do not like *Dragnet*."

"If children's shows came on from 5 to 7, then they would be finished with studying. Most people have supper hour from 6 to 7, so if the weather and news came on immediately at 7 to 7:30 more programs would be viewed."

Perhaps there's no political bias intended, but there's one young mother who declares that "we see entirely too much of President Kennedy. The kids wait all day for their cartoons and are so disappointed when they aren't on."

And, how about the Syracuse viewer who doesn't like "To Tell The Truth" because "they don't all through the program and at the end finally do."

Some of the complaints deal with unappetizing commercials:

"We are very sick and tired of seeing things such as underarm deodorants and laxatives. We sneeze while viewing and sometimes these commercials are very sickening."

"I suggest if the big companies wish to sell their products that they make their ads more pleasant to look at. I have reference to the

bathroom, sink, etc. These ads would make anyone sick."

At times, the "one station" market gets kicked in the pants:

"A tax supported community antenna would be wonderful. W—needs some competition to make it improve. The diet is too limited. Really good shows (historical, educational, informative, current events, etc.) are often on at a time when children are unable to watch, but the time-filling 'junk' is always on when they can watch."

In the area of "poor taste," here is one housewife's opinion of dramatic shows:

"I do not like profanity and I never hear it in my home. It annoys me when it suddenly comes from the TV. It seems lately that in every dramatic show, one of the actors has a profane line even if it has to be dragged in by the heels, so to speak. Most people are able to get the point, I believe, without the author resorting to objectionable language."

Another feels that "during the hours when children are awake . . . careful consideration should be made as to what goes on any channel."

A third says that "if a play must have a torrid love scene, one should

know from the listing in advance. When one is watching TV with a 15-year old, and this sort of thing comes from the screen, it is very embarrassing. Station WNYS (Syracuse) shows on the screen its recommendation, if for adult viewing only. This we appreciate."

The majority of negative comments probably are in the area of commercials. Here, along with those already cited, are typical remarks:

"Commercials as such are my pet peeve. I know they are necessary, but can't they be true to life and a little less sickening?"

"My one complaint is the same as everyone's. There are too many commercials. I understand the necessity of commercials, but I feel during a half-hour program, for instance, four or five commercials are ridiculous. If ever an answer to this problem comes up, I am sure the American public will act on it."

"I feel that commercials could be improved. They seem to be aimed at the stone-deaf. They also seem to assume that all viewers are imbeciles—very insulting to one's intelligence."

"Commercials should be aimed at mature adults and not at morons."

"We get especially burned up when the stations raise the volume during commercials. They must think everyone is deaf."

The following comment, however, would probably get first-prize—if prizes were offered. It comes from a proper Bostonian who declares that "if the advertising people are trying to reach children of preschool age, they are doing a magnificent job. Monday, our youngest girl fell and started to cry. As I picked her up to comfort her a commercial came on. She immediately stopped crying and sat transfixed until it was over, then resumed crying."

In summary, plenty of people have plenty to say about TV. Many opinions are undoubtedly formed after reading arguments of others in the free press, others are formed from quiet observation. Some have no opinions whatsoever—or at least they're not expressed.

Still others are concerned only with the problems of the moment—like the irate viewer who remarked just prior to mailing her diary "You can use a better glue on the flap."





bottle-opening pop opens Diet-Rite tv minute.



"... tastes also seals like other popular colas."



animated dots make calorie comparison.



Calorie count helps "a size 12 stay a size 12."

## Fattening drink market

SOFT DRINKS in the dietary food field are shaping into a fat market and a fierce field of competition. Bottlers and "canners" are flocking into the field, bringing new millions of broadcast ammo with them as they fight for a national dollar potential estimated variously from 20 to 200 million dollars.

Low-calorie soft drinks are tempting customers with cola, lemon-lime and complete flavor ranges, new names, sizes and packages. One challenger, Diet-Rite Cola, which claims first place in low-calorie soft drinks and fourth place among all colas nationally in 18 months on the market, is on its way to spending more than a \$1 million in spot tv this year. Diet-Rite is a Royal Crown product.

A partial count of low-calorie soft drinks shows at least 14 new and old labels in national and regional distribution. Among the contenders, in addition to Diet-Rite, are:

Tab, low-calorie cola franchised by Coca-Cola's Fanta Division in Atlanta, Ga.; the Patio line of five

flavors by Pepsi, New York; Like, lemon-lime entry by Seven-Up of St. Louis; Upper Ten lemon-lime by Royal Crown of Columbus, Ga.; Sugar Free Bubble Up, lemon-lime by Bubble Up in Peoria; Slenderella cola in an aluminum can by Cantrell & Cochrane, New York; No-Cal by Kirsch of Brooklyn (in the field since 1952), Cott of New Haven; Hoffman of Long Island City, Canada Dry of New York, Shasta of San Francisco, Hires of Evanston, and Squirt of Van Nuys, Calif.

While competition is growing hot, leading bottlers say the low-calories sales are not being made at the cost of their established labels. During Diet-Rite's introductory month in one major market, sales of Royal Crown Cola went up 76% at the same time. Others say the dietary drinks are bringing new customers to the soft drink counter. The pattern bears out a basic marketing assumption made by Royal Crown in 1961 when the decision was made to test Diet-Rite: "that there is a mass market for low cal-

orie beverages not limited to fat people, diabetics and complexion-conscious teenagers.

Budgets of the big colas are an indication of the new business possibilities for television. From a \$177,910 start in spot tv last year, Diet-Rite bottlers went to \$720,700 the first six months of this year and are likely to double this mark by the end of the year. Together, the Royal Crown and Diet-Rite labels account for \$16 million for January-July, more than twice last year's six-month rate. Tab is getting an impressive share of Coca-Cola's spot tv which amounted to \$6.8 million the first half of the year. Patio flavors could figure in a \$3.16 million six-month expenditure in spot tv by Pepsi bottlers.

### Little Launcher

In their story of low-calorie leadership, Diet-Rite's makers have likened the launching to "the diminutive tugboat that shoves the 'Queen Mary' out to sea." Bradford D. Ansley, vice president and general sales manager of Royal Crown, said his company forced larger competitors into the dietary business before they were ready. Diet-Rite's one-calorie formula was based on seven years of lab work, struggling to get a true cola flavor, free of sugar and without aftertaste. For all brands, Royal Crown's earnings after taxes the first six months this year stood at \$1,095,916, more than 25% above that period in 1962. Diet-Rite has distribution in all states of the U.S.

The others in the dietary soft drink field all have their eyes on national distribution, with the leaders enjoying an obvious advantage in spreading the franchise. Radio is in the picture along with television. No-Cal emphasizes radio [SPONSOR 16 July, 1962] in its push south and west, and Like uses radio in its West Coast test marketing.

Agencies for the franchisers are D'Arcy for Royal Crown, McCann-Erickson for Coca-Cola, BBDO for Pepsi, J. Walter Thompson for Seven-Up, North for Cantrell & Cochrane, Campbell-Mulholland for Bubble Up, Gardner for No-Cal, Cunningham & Walsh for Hoffman Mathies for Canada Dry, Hooper Dieterich & Brown for Shasta, Fuller & Smith & Ross for Hires, Bond & Freed for Cott, and D. Williams & Coe for Squirt.



## Ford's \$6 million for etv to improve all programing

Educational tv's squaring away to give commercial broadcasters a stronger run for viewer favor. The Ford Foundation announced last week it is writing National Educational Television a check for \$6 million, earmarked for programing.

If, as stated, improvement of commercial tv is one goal of Ford Foundation tv activity, broadcasters must conclude that this move is designed to keep them on their toes. They could benefit as well by experimentation and talent development NET will be equipped to do with the new money. At the

same time, etv itself is being challenged, since areas where facilities are not yet established must manage without Ford money, now that programing is this benefactor's main concern.

The new gift brings Ford's investment in NET so far to \$28.2 million, and a total etv commitment of \$86.4 million by the foundation since 1951 (see table).

In order to narrow activity to programing, NET is cutting out radio, instructional tv, and operational aid to new stations.

With 81 etv stations on the air in

range of nearly 100 million population, the foundation and NET think there is a sufficient foothold to allow concentration on the program picture. To do this, the new millions will go for broadened public affairs and cultural offerings, the former getting a slight edge in attention.

NET's affiliates will get programing at the present rate of supply, some 10 taped hours a week (long-line connections still are a distant prospect), but half of it original work developed with the new money. Commenting on the goal of program quality, John F. White, president of the National Education Television and Radio Center (slated to drop radio from its name this week), said the \$6 million grant "makes possible a giant step toward our ultimate objective—the creation of a highly effective and truly outstanding non-commercial television program service for the American people." It marks the end of etv's first phase of station establishment and opens a new era when stations "stand on their own and leave to NET that continuing major task of providing a strong national cultural and public affair program service." As it withdraws from radio, instructional tv, and station maintenance, NET also is closing its Washington, D.C., office which has worked with citizen groups in station development.

Besides getting stronger programing, etv stations under the new Ford grant will be relieved of "affiliation fees that until now have been fixed according to size of population served. Now they will pay only nominal fees.

These fees have been a \$585,000 item in NET's budget. The service still will have to depend on film service collections and support from other sources to meet a budget expect to reach \$7.7 million the coming year. Renewal of Ford backing will be subject to annual review.

Henry T. Heald, president of the Ford Foundation, said in announcing the NET grant, that it follows a year-long study of noncommercial tv. The foundation concluded its support was needed for better programs since money from advertising was out of the question, gifts from other sources unreliable because of competing priorities at

### Foundation heavy non-commercial investor

In accounting for its stewardship in educational tv, the Ford Foundation lists goals as 1) improvement of commercial programs, 2) provision of cultural and informational programs for a general educational-television audience, and 3) the use of tv for teaching. This is how funds have been spent since 1951:

HOW	MILLIONS
Granted through the Fund for Adult Education and the Fund for the Advancement of Education for development of etv stations, instructional tv, and improvement of commercial programing	\$18
National Educational Tv and Radio Center	28.2
Midwest Program on Airborne Tv Instruction	14.7
Other development of instructional tv in schools	6.6
Establishment of WNDT, etv station for the New York metropolitan area	5.2
Other instructional tv in colleges and universities	2.5
Tv-Radio Workshop (producer of Omnibus)	3.6
Other development of educational stations and networks	2
Continental Classroom, nationally - televised courses in chemistry, physics, and mathematics, and for the production and distribution of an economics course on etv	2.2
Salaries and other expenses to release college faculty members from their regular duties for work on etv	2
Instructional tv in India, Mexico, and the Philippines, and for activities of the Centre for Educational Tv Overseas (London)	1.4
<b>TOTAL</b>	<b>\$86.4</b>



the large sums required, and finally, other approaches such as the British system of receiver taxation are not foreseeable solutions."

In redefining its etv emphasis, the foundation noted that it has spent \$3.6 million to help instructional etv get started. The rest of the money has served the program objectives for both commercial and non-commercial audiences.

Ford credits NET with leadership over the past 10 years in the movement "toward a strong, national system of non-commercial broadcasting." Beginning its etv program service in Ann Arbor, Mich., in 1954, the center moved to New York in 1959, retaining distribution offices at the old headquarters. White has been NET resident since October 1958.

Reorganizing programming into two divisions, one for cultural affairs and one for public affairs, NET will become a program creator to an extent impossible until now, White said. The center will develop new things in drama, music, dance, and other cultural fields, while continuing emphasis on children's programming, and acquiring international product.

Public affairs will get at least 50% of the new resources and is the area of strongest thrust. White wants to focus on issues, giving depth treatment to "fill the gap" between print and commercial network coverage of issues and events. Offerings this fall include *News in Perspective*, a monthly hour attempting to clarify the news; *At Issue*, a weekly half-hour probing a single issue, and *NET International Magazine*, a monthly hour by journalists around the world. Special coverage, such as NET's continuing examination of civil rights, also figures in the public affairs plan, as does coverage of long-range issues, as, for example, programs on problems of rapidly growing cities.

### Viewers of ed. channels better informed, mobile'

People who watch educational television are "better educated than the average citizen, more articulate, better informed, more upwardly mobile, and culturally and civically the most active persons in the

### Debating over presidential debates



American Political Science Assn. has invited all members of Congress, all governors, and other legislative and political leaders to submit views on the best procedures and format for televised debates between presidential candidates, as part of a study underwritten by NBC and announced last March. Discussing project are (l-r) APSA exec director Evron M. Kirkpatrick; NBC chairman Robert W. Sarnoff; and Carl J. Friedrich, chairman of the nine-man study committee, APSA president for 1962-'63, and Eaton prof. of the Science of Government at Harvard U.

community." This demographic breakdown is contained in "The People Look at Educational Television," a newly-published book by Stanford University Press which is the result of a two-year survey made by a sizeable staff under the direction of Dr. Wilbur Schramm, director of Stanford's Institute for Communications Research, Prof. Jack Lyle of UCLA's department of journalism, and Prof. Ithiel de Sola Pool of MIT.

The research group examined nine representative etv stations. They were three community stations: KQED, San Francisco; WQED, Pittsburgh, and WGBH, Boston; two university stations, KUON, Lincoln, and WOSU, Columbus; KRMA, the school board station in Denver; and the three-station, state-operated Alabama network: WBIQ, WCIQ, and WDIQ. Support for the more than 30,000 interviews was provided by a grant from the U. S. Office of Education to the Center for International Studies at MIT. Stanford's Institute carried out the research under contract with the National Educational Television and Radio Center.

In addition to finding the etv audience "pretty close to the broad-

casters' dream audience," the study revealed: etv already supplies a part of the education of nearly three million school children and, over a week's time, etv attracts ten-24% of the adult viewers in any community where it's visible. These viewers watch etv at least once a week and another 30-40% of adults watch it occasionally. ETViewers are generally heavy users of tv and their viewing is a family affair, especially among families with young children. Neither the people who do watch etv nor those who don't felt that it was "snobbish" or "egghead." Though ETViewers are intensely loyal, they expressed the hope that tv would someday become "a little more fun, a little more interesting and a little more challenging."

The book notes that in its short ten-year history, educational television has become something of a paradox. "Part of the greatest sales medium ever developed, it sells nothing. Part of a medium with unequalled ability to attract people, it programs for the minority. Part of a highly expensive medium which needs the support of more than a billion dollars annually, it gets no advertising support and exists on Spartan budgets and a



rickety financial structure of gifts and school money. Part of a great entertainment medium, it invites its audiences to come not for entertainment but rather for work. It invites them, not to relax, but rather to stretch their minds in order to capture new ideas and information. And it hasn't a western, a whodunit, or a domestic comedy anywhere on its schedule."

### Trigg-Vaughn Sets Green as v.p., general manager

George Green has been named general manager of Southwest States, owner and operator of KROD - TV - AM, El Paso; KOSA - TV - AM, Odessa; KVIL - TV, Amarillo; KRNO, San Bernadino; KHOW, Denver; and KITE, San Antonio. After a long stint in advertising, Green joined the Trigg-Vaughn Stations in 1955 as business manager of KOSA-TV and secretary-treasurer of Odessa Television Co. in Odessa. He has held that post up until his recent appointment.



Green

## NEWS NOTES

**Speaking of color:** Reinforcement for the theory that local stations may be rivaling NBC TV when it comes to color program output is added by WRC-TV, Washington, D.C. Station currently programs an average of 56 hours of color per week, 41% of all its programs. It was previously reported (SPONSOR, 30 September, page 15) that WOR-TV, New York, will have 48% of its schedule, or 54 hours a week, in color come next spring. WRC-TV attributes its heavy participation in color to the "interest of both audience and advertisers" as well as to the "great increase in color set circulation." Consistent color advertisers on the station include Woodward & Lothrop, First Federal Savings & Loan Assn. of Washington, Southern Wholesalers, Tops Drive-Inns, Safeway Stores, Interstate Building Assn., Washington Gas Co., and Perpetual Building Assn.

**Two sales whoppers on west coast:** A \$30,000 contract from Jim Wessman Lincoln-Mercury of San Francisco ((Rucker, Green Co.) for the month of September represented "what is probably one of the largest

single tv purchases ever by a retail advertiser," reports KPIX. Involved were six full-length movies, half of a public affairs documentary called *It's Your Funeral*, three-quarter sponsorship of the CBS Hall of Fame Game, NFL football games plus 150 minute and 20-second announcements. RCA Dealers of Southern California, in one of the largest deals in Los Angeles tv records, bought three six-hour color spectacles on KCOP to spearhead its campaign for color set sales. The three programs are set for 12 October, 9 and 30 November, and will include feature pictures, travel films, and cartoons, all of course, in color. Jack Lawler Agency represents the RCA Dealers.

**Writers, directors, up for honors:** Two oft-times unsung heroes when public praise is being handed out can now line up for top awards in the television industry. The 16th annual Emmy Awards of the National Academy of Tv Arts and Sciences has established two new awards "to recognize the vital role of the creative writer and of the director." There are few other changes in award categories this year. Three awards are being dropped. They are achievement honors in the fields of panel, quiz or audience participation; international reporting or commentary; and electronic engineering. NBC TV will carry the special Emmy telecast in late May.

**Over \$1 million in public service time:** WIIC, Pittsburgh, donated \$1,226,780 in tv time to public service last year. Free time was contributed for public service spot an-

### White Owl lights up fall grid scene



White Owl Cigar's major merchandising effort this fall is spearheaded by a free college football tv handbook, an attractive price reduction, and heavy advertising tied in with its sponsorship of "NCAA Football Game of the Week" on CBS TV. In addition, commercials were aired this month in "Laramie" and "Dick Powell Theatre," and the promotion is bolstered by in-store counter displays, two of which are shown above

### CORRECTION

In the feature article, "NBC research shows gain for golf program sponsor," page 44, 30 September issue of SPONSOR, the two columns of figures in the two sets of tabulations were incorrectly identified a result of a printer's error which transposed the captions "Viewers" and "Non-Viewers." The former term should have headed the left hand column of figures, the latter the right-hand column. SPONSOR regrets the erroneous impression given.



**Tv special added to school curriculum**



Crosley Broadcasting president John T. Murphy (3rd from l) presents Cincinnati school supt., Dr. Wendell Pierce, with film print of WLWT documentary on teen driving, "The Last Prom," aired in prime time last May prior to graduation exercises and donated for use in the public school system at the request of school officials. Also present at the presentation were W. K. Streit (l), director of health and education for the schools, and James H. Burgess (r), v.p.-gen. mgr. of WLWT

announcements and public service programming. Spot announcements represented \$910,000 in tv time; the 257 public affairs programs represented a total of \$356,780 in time. The programs ran from five minutes to two hours in length.

network assigned: ABC has been awarded exclusive tv rights to the 1964 Summer Olympic Trials, in which American athletes compete for places on the U. S. team.



**HAT A WAY TO WORK**

...e M. Baisch, v.p. of WREX-TV, Rockford, Ill., checks finalists in contest for 4th annual Miss McHenry County Fair. Winner was Shirley Sill (2nd from r)

Twenty-two events will be scheduled on the network between 1 April and 20 September in preparation for the next year's main events to be held in Tokyo.

**NEWSMAKERS**

ROBERT NORTHSHIELD to general manager of NBC news and public affairs. Carl Lindemann Jr. to vice president, NBC sports.

ALVIN B. NELSON to national sales account executive at the Television Bureau of Advertising. He was supervisor for non-network broadcast operations for Colgate-Palmolive.

JOEL CHASEMAN to projects director of Group W, New York. He was general manager of WBC Productions.

JERRY VANDIVER has been named manager of promotion and public relations at KFDX-TV, Wichita Falls, Texas.

ROBERT S. KIEVE to chairman of the board of WOKR-TV, Rochester. RICHARD C. ALDIN to vice president of Star Television, replacing Mr. Kieve.

JUDY WEST to business manager of KOSA-TV.

RUSSELL G. VAN ARSDALE to news director of KTTV, Los Angeles. He was with WJAR-TV, Providence.

**WHO'S GOT THE AUDIENCE IN THE ARK-LA-TEX?**

**JUST GET THE "BOOK" (ARB or NSI) AND SEE!**

**...AND YOU'LL BUY THE TOWER OF POWER**

**ktal★tv**  
CHANNEL 6 NBC FOR SHREVEPORT

**WTRF-TV STORY BOARD**

**RAPID SWIFTEASE SKIT®**  
While launching our gong... new 1 w... the punny Tom Swift word game has... the nation. In keeping with the merry going 'round he p... out these... circuit on AD... verbal... We'ller this life... the repartee... soberly

**wtrf-tv Wheeling**  
Our 740 foot tower now gives us a more exalted place in the greater Wheeling Steubenville Market... VP B... Ferg... latitily!

**Wheeling wtrf-tv**  
Yes we're Wheeling in the best circles! added Sales Manager Cy Ackermann... ingly

**wtrf-tv Wheeling**  
"Figuratively speaking a cert advert sers w... warm up... the contours... that powerf... signal... st... ted Nation... Rep George P. H... nghery coersingly

**Wheeling wtrf tv**  
As we see... \$293... TV H... MES is no... joke... Pr... ion D... ectiv... m... kn... t... unwittingly

**wtrf-tv Wheeling**  
Wh... t... purpose?"... a... e... WTRF TV... tive VP B... Ferg... Intentionally

**Wheeling wtrf-tv**  
in... m... the hungry gr... can... nibalistically... "Instont people" R... to... serve!

**wtrf-tv Wheeling**  
Past Bas... o... y... were... offer... y... e... Fun... damentally... that's wh... t... e... t...

**CHANNEL SEVEN** **WB** **WHEELING, WEST VIRGINIA**



## SPOT RADIO CAMPAIGN GOES BI-LINGUAL TO SELL GRACIOUS LIVING

### French spots rent posh apartment in record time



Radio spot campaign for the Imperial Terrace A

**P**ARLEZ-VOUS FRANCAISE? Probably only a minority of Fort Worth radio listeners do, but exposed to a heavy bilingual spot radio campaign, they responded like true francophiles.

The saturation campaign advertised the opening of Les Jardins Apartments, an apartment complex with a French motif, developed by A. B. Cass, president of Cass Associates. To give listeners a feeling of the apartments' French decor, Cass bombarded the southwestern city with 196 Franco-American radio spots over the three-day opening.

Each of the 60-second commercials opened in French, with the announcer following in English for the remainder of the spot. Then, to give the whole idea a little added spice, and spark more excitement, every fifth spot was done in French.

Blanketing the market with near 100% coverage, the 72-hour schedule called for 62 spots and 59 spots on each of two very strong radio stations in Fort Worth, along with schedules of 32, 23, and 20 spots on three other stations.

The spots were scheduled so that they would "build" from a frequency of one spot per hour during prime time on Friday, to a peak of one spot every 20 minutes on each of the five stations on Sunday.

The results of the bi-lingual campaign exceeded Cass' expectations, with 5,634 people showing up.

At Imperial Terrace, a more expensive apartment house, a continental theme was employed. The ten furnished model apartments were each done in a different decor, by a different decorator. Styles ranged from French Provincial to Spanish, from Italian Provincial to Oriental, Contemporary, and Neapolitan.

"Our radio campaign for Imperial Terrace," said Cass, "worked in much the same manner as the Les Jardins program. This time, however, instead of a purely French theme, we used a British announcer, backed by mood music typical of the various decors. When we talked about the French suite, we played French music; Italian music for the Italian Provincial, and so forth. It created a very nice effect, and got a great deal of favorable comment from our visitors."

Typical of the saturation radio schedule for Imperial Terrace, one Fort Worth station carried 101 spots, all 60 seconds, during the weekend of the opening. These were scheduled to build from a frequency of two spots hourly between 9 a.m. and 4 p.m. on Friday, to four spots hourly on Saturday and Sunday, on five top-rated Fort Worth stations.

"Actually," said Cass, "the results of this campaign were too good, if there's any such thing. We had so many people at Imperial

Terrace on Sunday afternoon, there were lines at all the model apartments. As a result, many people left after seeing only one or two apartments. To remedy this, and to serve the people who had been unable to see all the apartments, we had another open house the following Sunday. This time, our radio announcements offered a word of apology for the large crowds, and invited listeners back for a second more leisurely look."

"To our surprise," he continued "about 3,000 people showed up for the second opening week. But, they were spaced over a greater span of hours, so the apartments were not too crowded during the day. Within three weeks, Imperial Terrace had two vacancies, these the highest priced units."

In commenting on the overwhelming acceptance of the apartments and their rapid rise to capacity occupancy, Cass credits much of the traffic to the selection of radio as primary advertising media.

"Thanks to radio's ability to allow the sponsor to talk with his market in a French, or British accent," said Cass, "we were able to establish a personality for both Imperial Terrace and Les Jardins. And the results were marvelous."

No stranger to broadcast media, Cass has effectively employed both radio and television with outstanding





British, French and Italian accents, establishing a continental flavor to match the apartments' continental decor

ing consistency. When Southern Oaks, a large economy apartment complex in Dallas, was opened in 1955, Cass ran radio spots on every major Dallas radio station. The spots broke the news that Southern Oaks were the first apartments in the nation to offer green stamps with each month's rent. So successful was this approach, both in initial renting and in maintaining capacity occupancy, that Cass opened his own stamp redemption center in the building.

For the opening of Crestwood apartments, also in Dallas, Cass hired a 12-piece orchestra and six vocalists to produce a special Crestwood jingle for use on every major Dallas radio station.

And, at Dallas' Lake North apartments, Cass made effective use of radio testimonials from airline pilots and stewardesses, to demonstrate the apartment's handy convenience to Love Field.

In television, Cass sponsored the last late movie to be aired on any Dallas tv station. To help sell his apartments, Cass ran eight spots nightly during the late show.

"Right now," Cass continued, "we're starting construction on still another complex in the Ridgmar area of Fort Worth. And there's one thing of which we are sure," he concluded, "when Ridgmar Square opens, we count on radio to invite all Fort Worth."



At the opening of Imperial Terrace, models posed near the pool for a "lived-in" look



# PROgramming

The big pros in Madison radio are on WKOW/1070. Each WKOW (exclusive) personality is a leader in his field.



**TOM HOOPER**

... at home with housewives!

Tom can't help the gals with the dishes or the zippers. But his bright-as-day song selections and his in-between word-visits keep them mighty good company. Advertisers like him too, for the products he puts on the air on the Tom Hooper Show (1:45 to 3:30 p.m.) are the products the homemakers put in their market baskets at shopping time. Another reason WKOW/1070 is first in total audience, first in total weekly homes. It's the PROgramming that does it!

**CBS IN MADISON**



TONY MOE, Vice-Pres. & Gen. Mgr.  
Ben Hovel, Gen. Sales Mgr.  
Larry Bentson, Pres.  
Joe Floyd, Vice-Pres.



represented nationally by H-R

A **MIDCO** STATION

## Stanton warns 'abuse, disuse' of editorial

Abuse and disuse of editorializing on radio and tv stations are the "real enemies" editorializing faces "in its present stage," according to CBS president Frank Stanton. In a speech delivered 1 October before CBS Radio affiliates gathered in New York for their annual convention, Stanton delineated the problem:

"If we do not use the right to editorialize, we will lose it. If we abuse the power to editorialize, we will invite troublesome and dangerous regulation of that power."

Disuse of the right, he said, is "the surest way to kill [it] . . . A right must be used with some regularity and with some force and vitality—or it will atrophy."

Referring to the 1949 FCC decision permitting licensees, for the first time, to editorialize, Stanton said:

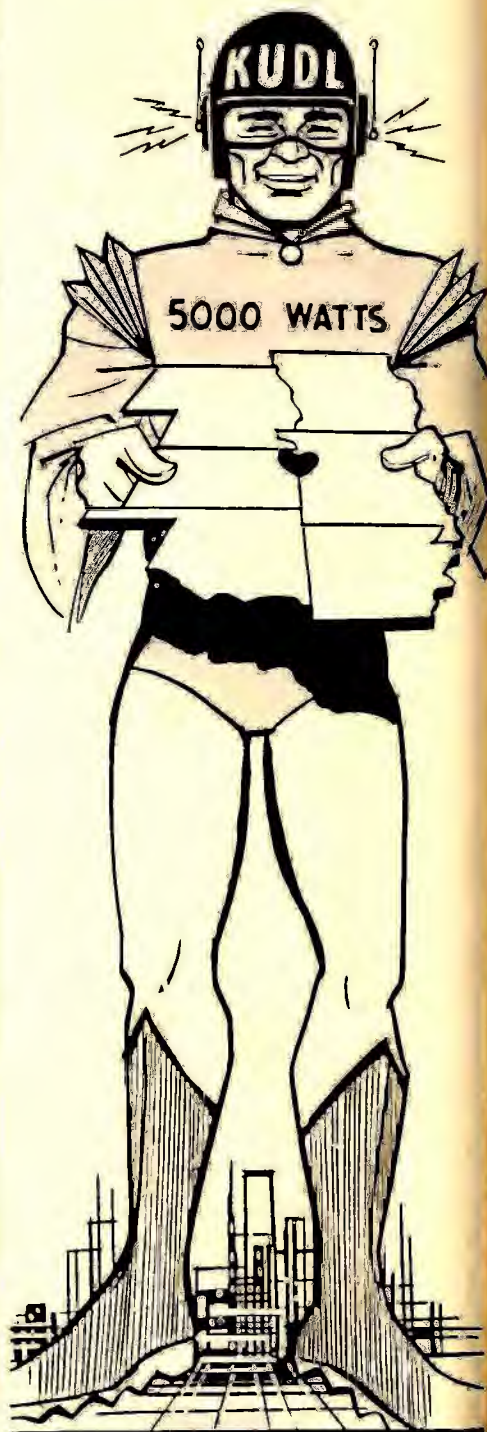
"It may have been quite understandable that broadcasters had an instinctive tendency to be careful about the use of the right to editorialize . . . In some respects it was persuasive evidence of the maturity and responsibility of broadcasters that they approached this newly recognized function with caution and respect for the importance and significance of editorializing.

### Draws several distinctions

"But there is a difference between caution and timidity, between care and indecision, between moderation and indifference, between prudence and opportunism. I am not sure that we were not guilty of timidity and indecision, of indifference and opportunism, when we failed to put to use a hard-fought-for right."

Broadcast editorializing's "worst enemy", according to Stanton, is abuse. He termed it "more dangerous even than disuse." The use of the editorial privilege for the one-sided airing of an operator's views, to the exclusion of all other views, was called by Stanton "murderous" and "contemptuous." "Nothing is so suicidal and shortsighted as the conviction of a very few broadcasters that, because they hold a license to use the airwaves, their views alone

## The Big, New Giant of Kansas City



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

Serving the Great Midwest  
24 Hours a Day



# TIMEBUYER'S CORNER

Media people, what they  
are doing, buying and saying  
7 October 1983

■ **From selling to buying:** Desmond C. O'Neill has joined Guild, Bascom & Bonfigli (New York) as senior media director. He now handles all New York accounts, including Skippy Peanut Butter, Boseo, and the Foundation for Commercial Banks, for the agency. He was with The Katz Agency as an account exec.

■ **A backward glance at those crazy buying days of summer:** New York buyers the Corner quizzed agree that fall buys were completed earlier this year than ever before, due to the scarcity of available minutes. They say that two summers ago it was unusual to get 30-day commitments, but that this summer many tv buys were signed and sealed as long as 90 days in advance. What ever happened to summer slump?

■ **Elected by CARTA in New York:** Buyer Don Kelly of McCann-Erickson elected assistant treasurer of the Catholic Apostolate of Radio, Television and Advertising.

■ **Buyer on jury:** Flo Herlock is taking time off from her timebuying chores at Fuller & Smith & Ross (Pittsburgh) while she's on jury duty. Flo is a member of the American Women in Radio and Television.

■ **Y&R promotes Nixon:** Calvin A. Nixon has been upped to media account supervisor at Young & Rubicam (Detroit). He joined the agency in 1956 as a media buyer, was later advanced to senior media buyer, the position he held at the time of his present promotion. He is a graduate of Wayne State University, was previously in the BBDO media department and was assistant advertising manager of the Birmingham (Mich.) Eccentric earlier in his career.

■ **From Ohio to Georgia:** Mary O'Shields is now a timebuyer at McCann-Erickson (Atlanta). Mary, a member of the American Women in Radio and Television, was with WOKS (Columbus).

## BOB STORCH: always a Maestro in mind

A media buyer in the McCann-Erickson (New York) media department, Bob Storch buys all media for Nabisco's Millbrook bread and Mette Munk frozen Danish Pastry, with Maestro Millbrook gazing over his shoulder (see photo). With the agency six months, Bob spent a year as a media buyer with BBDO



working on men's wear and automotive products accounts; before that joined Ogilvy, Benson & Mather as an estimator, left three years later as an assistant buyer. He has fond memories of beginning his career as an estimator with Cohen & Alshire after graduation from N. Y. U. where he majored in advertising. With the Maestro as a reminder, Bob returns to the subject of bread, contends that although the staff of life may seem to be a simple product, in terms of advertising, it's complex. "For one thing, since it's a product most consumers purchase every day, the ad effort must do a selling job every day to compete successfully with other brands," says Bob. "So, for its relatively low price, bread needs a high power ad campaign, as local as we can get it. We build up brand consciousness with a continuous tv campaign, and with schedules on all radio stations in our market area during promotional periods." Bob, his wife Sharon and son Steven live in Forest Hills, New York.





■ **Doner's Mary White knows her onions:** Mary White, media buyer for food products at W. B. Doner (Detroit) proved her food know-how recently by winning seven cooking awards at the Michigan State Fair. Mary (above) took home four Blue Ribbons and a cash award for the best canned tomatoes, chili sauce, refrigerator cookies and Christmas bread (called Jule cake). She also won third place ribbons for coffee cake and pickles, and a fourth place award for pressed cookies. Topping all the awards, Mary won the "Cookie Sweepstakes" by garnering the most awards in that classification. Mary, the busy mother of a five-month-old daughter, does her prize-winning cooking between five and seven in the morning, while the baby sleeps. Between 9 a.m. and 5:30 p.m. she concentrates on media buying.

■ **Tree Top to intro new product:** Tree Top, Inc. (Seattle) will introduce frozen concentrated apple juice in Washington and southern California with January tv spot campaign. Brand new "essence recovery" process utilized in production is said to guarantee a superior apple juice. Eight-week tv skeds have been arranged on stations in Los Angeles, San Diego, Seattle, Spokane, Yakima, Pasco (Wash.), and Lewiston (Idaho), by Miller, Mackay, Hoeck & Harting (Seattle) through a.e. James R. Miller. Client expects to increase distribution to other western markets in 1964 via McCann-Erickson (San Francisco & Seattle). MMH&H merged with M-E in late September.

■ **Eastern Airlines on the runway:** Eastern's flight of prime 20s all purchased and set to take off 11 November for 13 weeks in selected markets. Effort will push Eastern's flights to Florida. Agency is Fletcher Richards, Calkins & Holden (New York).

## TV BUYING ACTIVITY

▶ **Lanvin perfume** will go into 30 major markets in a national spot drive starting in November. Five-week campaign of prime ID's and chain-breaks will break in some markets 18 November, four-week effort of fringe minutes will start 25 November in other markets. Buyer at North Adv. (New York) is Dave Persons.

## NEW YORKERS HEAR PROVIDENCE STORY



**WPRO-TV TALKS WITH PROS:** Joe Dougherty, WPRO-TV's general manager (l), and Al Gillen, sales manager (2nd from r), talk with (l-r) Dick Olsen, DCS&S; Jackie DaCosta, Ted Bates & Co.; Bob Liddel,

Compton v.p.; and Bob Martineau, DCS&S v.p., at recent market presentation. Execs from Blair-repped station are touring the country to bring market story to ad agency media people, made New York first stop



should be entitled to a hearing on their frequencies."

"The successful editorialist," in Stanton's view, "is a catalyst—not an opinion-moulder." The network president, long an advocate of station editorializing, said: "We ought to be more than a service in our communities. We ought to be a force."

### CBS Radio affils to get double 1962's payment

CBS Radio's payments to affiliates in 1963 will be more than double the amount estimated last year when a new plan of affiliate compensation was drawn up.

Addressing almost 300 affiliates in October in New York, CBS Radio's president, Arthur Hull Hayes, attributed the increase in payments to a "strong sales surge" in the past nine months. Network time, he noted, has been 80% sold out on the average since March.

Hayes reminded his audience that the network had recently put through a general rate increase in an effort "to reduce the amount by which radio has been underpriced," and cautioned that it would be just as necessary for stations to strive for local improvement, to expand radio's value and increase audience interest.

At the convention, Michael R. Hanna, general manager of WHCU, Ithaca, N. Y., was elected chairman, for 1963-64, of the CBS Radio Affiliates Assn.'s board of directors.

Other officers elected were Lee Fondren, KLZ, Denver, vice chairman, and Joe L. Smith, Jr., WJLS, Beckley, W. Va., secretary-treasurer. Three directors-at-large re-elected: William Dean, WWL, New Orleans; Wendell Adams, KINS,ureka, Calif., and E. K. Hartenower, KCMO, Kansas City.

Nine district directors were named for the coming year: Joseph Close, WKNE, Keene, N. H. (Dist. 1); Mrs. Hanna (Dist. 2); Smith (Dist. 3); Charles Sanders, WSPA, Spartanburg, S. C. (Dist. 4); J. W. Woodruff, Jr., WFLB, Columbus, Ga. (Dist. 5); Arthur R. O'Neil, WSBT, South Bend, Ind. (Dist. 6); Lee Fondren (Dist. 7); William A. Roberts, WRLD, Dallas (Dist. 8); and Westman Whillock, KBOI, Boise, Idaho (Dist. 9).

### Johnson sees '74 hitting \$29 billion in billings

Total agency billings — now at about \$13 billion—will swell to approximately \$29 billion by 1974, a rise of more than double the present total, predicts Arno H. Johnson, v.p. and senior economist of J. Walter Thompson.

Johnson, who has been frighteningly accurate in his past predictions of the future economy, told those assembled at the annual convention of CBS Radio Affiliates in the New York Hilton last Wednesday (2 October) that selling and advertising will be forced to play an increasingly important role in the nation's soaring economy as the standard of living in the U.S. undergoes rapid changes in the next few years.

Johnson punctuated his talk with numerous charts and graphs which served to back up his predictions. He pointed out that with 1954 as a benchmark for the national advertiser, a budget nearly 2½ times as large as in 1954 will be required in 1964 just to maintain position in the national market, and to give a product or service the same relative advertising support per dollar of sales potential it had in 1954.

Said Johnson, "Our immediate problem is not lack of purchasing power. It is a lack of confidence and a lack of insistent demand. Right now consumer purchasing power is in its highest level in history with disposable personal income after taxes rising above \$400 million." He concluded, "Shouldn't this stimulate a reappraisal of sales goals—shouldn't we encourage a step-up of at least 15% in selling and advertising effort? Let's stop underestimating our sales potential!"

### KCBS in all-media push

KCBS, San Francisco, had launched a radio, TV, newspaper, and transit advertising campaign to promote its 6-9 a.m. *McElhatton in the Morning* show. Based on the suggestion that area listeners "Get the McElhatton," the drive includes 14 display ads in newspapers, spots on KCBS, tv spots on KPIX, and 11 bus posters alternating in area routes. Agency for the campaign is Kennedy-Hannaford, Oakland.

# THE MAN WHO KNOWS KONO RADIO



## "IS THERE A DOCTOR IN THE HOUSE?"

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

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

If KONO works for Mr. Burke... KONO will work for you.

Don't take our word for it... call Harold Burke COLLECT at Capitol 5-2721 (Area Code 512).

For other details contact KATZ Agency

# KONO

860 KC

5000 WATTS

SAN ANTONIO





## RADIO MEDIA

### Tv-heavy Excedrin eyes radio

**B**RISTOLMYERS' Excedrin, courting tv hot and heavy since the beginning of 1962, seems likely to add network radio to its affections in 1964.

At a strategy meeting late this month, Excedrin's agency, Young & Rubicam, is expected to recommend use of network radio in 1964 to "supplement" its reach "among groups not easily covered by tv." Granted the go-ahead by Bristol-Myers, Y&R will use "the traditional approach," concentrating its radio buying on ratings reports and cost-per-thousand factors.

Since January, Y&R has been en-

gaged in an anything but "traditional approach" to radio testing. For the past nine months, Excedrin has been tested quietly on WNEW, New York. A schedule of one spot a day, six days a week, on the station's morning *Klavan & Finch* show, for a total expenditure of about \$1,000 a week, plus some additional spending for tests in Southern radio markets, has been competing with a gross network and spot tv expenditure (Jan.-June) of almost \$4.7 million (TvB).

The year 1963 apparently marks the beginning of Y&R's interest in radio for Excedrin, since the prod-

uct has been advertised almost exclusively in tv (and not at all in radio) since its introduction in September 1961. Excedrin first tested its toes in mass media that fall with gross tv spot billings of \$566,750 (TvB-Rorabaugh), and gross tv network billings, all on CBS, of \$123,200 (TvB-LNA/BAR).

The gross investment in tv grew to considerable stature in 1962: More than \$1.7 million in spot tv (all one-minute announcements carried mostly in late night hours); and \$3.6 million in network tv (heaviest on NBC, but all three networks were used).

Excedrin's \$4.7 million expenditure in the first six months of 1963 placed it 14th in the list of top 25 brand spenders in tv for the period (An article appearing in the 4 September issue of "Investor's Reader" quotes Bristol-Myers treasurer Henry W. Taft as saying Excedrin is still in the red, "but that's deliberate. We're building the market.")

And indeed they are. In the two years since the product's national introduction, tv advertising expenditures have come close to rivaling those of Bufferin, another B-M analgesic, currently rated No. 2 brand spender in tv. Between January and June of this year Excedrin spent \$2,232,370 in tv spots (to Bufferin's \$3,018,520), and \$2,458,700 in network tv (to Bufferin's \$4,730,400).

Bufferin is not now active in radio, and is not expected to use it to any extent in the near future.

### Survey prognosis: Radio's selling health excellent

During the first six months of Excedrin's campaign on WNEW, the station, in conjunction with Y&R and B-M, underwrote a study of awareness and usage of pain relievers. R. H. Bruskin Assoc. conducted the survey. Initial respondent interviews were held before the Excedrin campaign began on 21 January. Telephone interviews with 1,001 men, housewives, and working women from the metropolitan area's 13 counties revealed the radio listening habits, and pain

reliever brand awareness and usage of the respondents.

In June, Excedrin's 20th week of WNEW advertising, 718 of the original sample were successfully re-contacted and questioned again. The respondents were divided into "WNEW morning listener" and "non-WNEW morning radio listeners." The survey found:

- Among WNEW morning listeners, usage of Excedrin increased 450% over the six-month period, while usage among

morning radio listeners to the other 28 stations in the area not carrying the campaign, increased 150% in the same period.

- Awareness of Excedrin among WNEW morning listeners increased 180% during the six months, while awareness among the group of non-WNEW morning radio listeners increased 82%.

(Presumably, both groups were equally exposed to the heavy spot and network tv drive being run simultaneously.)





HURLEIGH and admen up at time-efficiency a.m. hour for cost-efficiency radio story

## Mutual serves up radio facts to whet buyers' appetite

Working on the early-bird theory, Mutual Broadcasting System is getting agency-advertiser groups to hear its pitch at breakfast. The sessions last an hour and offer radio facts as well as eggs and bacon.

Not discounting visual aids, the radio network illustrates its presentation with a set of light-up blocks which a sales manager builds into an edifice of "Pyramid Points" that illustrate MBS' place in radio's national main-street coverage.

The factual side is strengthened by an advertising case history of "media mix" success with radio cost efficiency.

At the first of a series of selling breakfasts last week, MBS President Robert F. Hurleigh reminded the trade that there are more radios than people in this country with 6 sets per family tuning altogether 329 stations. In addition to radios in the home, there were more than 50 million car radios on the road last year and the first rough measure of transistor listening added 70% to in-home listening, he said.

Radio is on the move and at a rate of vigorous maturity, the MBS head told listeners, citing the figure that 76% of all radio listening is done by adults, 23% of them men, 4% women. Mutual's place in the future is that of a network with affiliates in nearly every city, a network strongly oriented to news, sports and special events and offering advertisers such special services as news-personality talent for commercials.

Advertisers out of radio recently are returning to take advantage of

radio's unique advantages and cost efficiency as they become disillusioned with other media, Hurleigh reported.

Advertising men at breakfast were offered audience figures on a campaign last winter by a sponsor which tested a campaign on network radio, network tv and spot tv to reach a combined audience of 32 million at a 2.6 frequency. Radio's cost efficiency was demonstrated by the fact that equal frequency and nearly equal audience was achieved by a network radio-network tv combination as an all-tv combination of network and spot. The records: network radio-network tv, 26,419,000 homes at 2.4 frequency, and network tv-spot tv, 28,177,000 homes at 2.4 frequency. The cost difference Hurleigh left to his price-wise audience's imagination. (Although the three-media advertiser was not named, it is understood to be Ex-Lax, then a Warwick & Legler account, now with Grey.) Further analysis of the audience report showed that radio in the network radio-tv combination added 7.7% to the total national audience reached, reaching 62.2%, as compared with the all-tv (network and spot) score of 54.5%. The all-radio audience was 15.2% of homes.

MBS, with nearly 500 affiliates, was commended to breakfasters as the radio route to these homes on Main Street, U.S.A.

Arthur Okin, eastern sales manager of Mutual, assisted Hurleigh with the breakfast block-building. The presentation, with visual design by Rita L. Garner, advertising-

promotion director of Mutual, premiered last summer before a business group invited to a Washington vacation retreat owned by MBS' parent corporation, the MBS Co. "Pyramid Points" may go on the road later to reach advertisers in other parts of the country.

## Maneloveg calls for facts to 'proof' radio audience

Radio's success hangs on the fact it's efficient or cheap, but suffers from its lack of image, according to Herb Maneloveg, vice president and media director of BBDO, said last week. In an address to the CBS Radio Spot Sales station clinic, the BBDO executive, issued a call for a "documentation of facts." . . . "What we desperately need is tangible proof that the commercial is getting through to people," he said.

Until this is provided, he added, radio cannot return as a major medium.

He also said his agency would be willing to support projects to measure audience. If the medium cannot support such research, "we'd pitch in to help, though to a smaller degree."

Maneloveg also noted his agency used a 60% exposure score for radio commercials, though "we don't know if it's right. I don't think we give radio a fair deal, but you'll have to tell us if we're wrong," he said.

## Stocks, bonds rate high with Calif. fm listeners

Ownership of stocks and bonds rates high with fm listeners in California's Los Angeles and Orange counties. According to a survey conducted by the Los Angeles Poll, a subsidiary of the John B. Knight Co., 25% of fm homes in the area are credited with ownership of stocks and bonds. Non-fm homes show a 15.2% rate of stock-and-bond ownership, giving fm a 57.9% share.

The survey also found that fm listeners tend to favor multiple savings accounts in commercial banks: 244,500 (22.9% of fm homes) have two savings accounts in commercial banks, vs. 110,500 (5.7% of non-fm homes, for an fm share of 65.5%.

Fm homes also lead in multiple



accounts in savings and loan associations: 143,100 (13.4%) of fm homes have two accounts in these institutions, vs. 90,400 (7.1%) of non-fm homes, giving fm a share of 61.2%.

The survey is the second in a series of monthly reports from KCBH-FM, Beverly Hills. The first report, issued last month, concerned automobile brand ownership (sponsor, 16 September).

### Station exec preaches Sunday morning ad gospel

Advertisers and their agencies sometimes overlook a valuable radio time period—Sunday mornings—according to Stu Wayne, manager of WBCB, Levittown, Pa. He reports that for the last five years his station has carried a 24-hour "radiothon" each Saturday for the benefit of the Cystic Fibrosis Foundation.

The radiothon became so popular with Levittown listeners that it was extended this year to include

Sunday mornings. The program, which Wayne calls "high class begging," now runs each week from 6 a.m. Saturdays, to Sunday noon.

Except for news on the half-hour, the radiothon concerns itself simply with pleas for funds and pledges for CF; no music is programmed. Wayne reports that on 14 September, in a 3½-hour period, listeners contributed \$3,000.

He says, "We have found (our Sunday programming) to be an acceptable format for a loyal and ever-increasing audience that reacts affirmatively toward advertisers and their products. Don't sell Sunday morning radio short. It is valuable time."

### 'Grand Ole Opry' is 38

*Grand Ole Opry*, the granddaddy of country music shows, is readying plans for its 38th birthday celebration. With the cooperation of all the major record companies, WSM, Nashville, will roll out the red carpet for country d.j.s through-

out the United States and Canada when they gather in Nashville 1-2 November for natal day festivities. First event will be the WSM breakfast held in Nashville's new Municipal Auditorium, featuring a spectacular starring all members of the *Grand Ole Opry*, a memorium to the *Opry* stars who lost their lives during the past year, and the Trade Press Awards. As in past years, there will be a programming and sales round table discussion, and this year WSM personnel will review and summarize the WSM University of Tennessee License Renewal Conference of 22 and 23 October, prior to a discussion. Recording companies sponsoring individual events are Capitol, Columbia, Decca, Dot, Mercury, RCA, Victor, Starday, and United Artists. All attending will be guests of WSM.

### Gold Medal Award to Quiroga in Hollywood

NBC's color and technical coordinator in Hollywood, Alex Quiroga, will receive this year's Herbert T. Kalmus Gold Medal Award of the Society of Motion Picture Television Engineers. Quiroga is responsible for, and supervises such color film program as *Bonanza*, *The Virginian*, *Hazel* and *Kraft Theater*. Among his inventions are the Quirogascope, an optical attachment for tv camera to permit the tilting of scenes; gyro-stabilized camera mount, three-dimensional television system, a video-tape editor, and instrumentation in color film reproduction. Quiroga will receive the award at SMPTE's 94th technical conference 13-18 October in Boston.



Quiroga

### CARLING BREWS BULLET BLATS



Signing pact giving Carling Brewing 1963-'64 broadcast rights to NBA games of Baltimore Bullets, 70 of which will be aired on WFBR and 13 on WJZ-TV, are (seated, l-r) Carling advertising mgr. Alan Lembitz and Bullets gen. mgr. Paul Hoffman, and (standing, l-r) WFBR gen. mgr. Robert P. Jones; George Bernard, v.p. of Aitkin-Kynett Advertising, Philadelphia; and WJZ-TV gen. mgr. Herbert B. Cahlan



will consummate the sale after the first of next year, subject to FCC approval.

The present owner, William H. Reuman, built and has controlled and operated WWRL since it went on the air in 1926. According to Sonderling, it will continue to broadcast the format it has used or several years—major emphasis on Negro programming, and some foreign language broadcasts on weekends.

Sonderling currently owns WDIA, Memphis, KDIA, Oakland, Calif.; KFOX, Long Beach, Calif., and WOPA Oak Park, Ill.

Broker in the transaction was Arthur Hogan of Albert Zugsmith Communications, Los Angeles.

## NEWS NOTES

**New Negro market consultant:** Todd Branson, WYNR, Chicago, account executive since that station's inception in September 1962, left the station 1 October to open his own firm. Todd Branson, Consultant: Negro Market has offices at 33 N. Michigan, Chicago. Before joining the Negro station, Branson was radio/tv director of SRDS, general manager of WFOX, Milwaukee, sales manager of WNMP, Evanston, and general manager of WGRY, Gary. Services offered by his new firm include advertising consultation, studies of each individual firm's sales force, distribution, merchandising, studies of the sales force and research concerning product appeal to the Negro consumer.

**Three new affils for radio net:** The end of September marked the beginning of active affiliation with CBS radio for WHLL, Wheeling; WROL, Knoxville, and KFBB, Great Falls. WHLL and KFBB were both unaffiliated with any other network. WROL maintains its tie with Mutual Broadcasting systems.

**WZOO sold:** John K. L. Peterson has sold WZOO, Spartanburg, South Carolina, for \$150,000. Buyers are Thomas W. Thuman, who was manager of WORD, Spartanburg; Phil Buehlhet, publisher of

## OUTDOOR HOOTENANNY FILLS PARK



WBBF (Rochester, N.Y.) proved the current magic of the word, "hootenanny," when more than 15,000 people jammed the outdoor Highland Park Bowl for the station's "Back-to-School Hootenanny." Admission was free, and city officials said the crowd was the largest in the Bowl's history.

**Spartanburg Herald-Journal:** and Fred D. Moffitt, associate publisher of the *Herald-Journal*. The three buyers will each own one-third of a corporation to be formed. Broker is Blackburn. WZOO operates on 140 kc at 1,000 watts daytime, 250 watts nighttime.

**24-hour fm stereo on KPFM:** KPFM, Portland, Ore., began 24-hour fm stereo service on 1 October. Program director Lloyd Yunker noted that radio listeners from midnight to 6 a.m. should have "the same opportunity to hear the wonderful world of fm stereo as our regular listeners."

**Philharmonic network formed:** WOR, New York, has picked up the ball dropped last spring by CBS Radio, which had carried the New York Philharmonic broadcasts for 33 years. The New York outlet is acting as originating station for a network being put together by G.H. Johnston, Inc., which also created and supervises the Texaco-Metropolitan Opera Radio Network. The aim is for 100-150 stations and whereas no figure is available yet, stations in Los Angeles, Detroit, Syracuse, Buffalo, Denver, and several other cities have already signed with the network. Starting yesterday (6), the broadcasts will

continue for 32 weeks with all but four originating live on Sunday afternoons from 3-5 p.m. direct from Philharmonic Hall at New York's Lincoln Center for the Performing Arts. The Orchestra has been heard on radio every season since 1922, when it made its first broadcast over WAAF. That affiliation extended to 1927 when WOR began carrying the concerts. The CBS programs started in 1930-31.

**Power increase on birthday:** On 22 September the FCC granted an increase in power to WHFB, Bantam Harbor, Mich.—"A real birthday present," said Jacob P. Scherer, general manager. WHFB celebrated its 16th birthday 23 September. The station's power was increased from 1 kw to 5 kw.

**Group joins MBS:** The Linder Radio Group, comprising five mid-Minnesota radio stations, has joined Mutual. The stations are KTOF, Mankato, KWL.M., Wallmar, KMHL, Marshall, KDMA, Montevideo, and KIGR, Redwood Falls.

**CBS Radio affiliations:** WRUM, Rumford, Me., joined CBS Radio 29 September. Two other stations that have signed with the network will begin their affiliations 27 October: WAOV, Vincennes, Ind., and



KBMW, Breckenridge, Minn.-Wahpeton, N. D. On 1 December, WMOG, Brunswick, Ga., and WAYX, Waycross, Ga., become CBS Radio affiliates.

**Ivy Broadcasting For Ralston-Purina:** Ivy Broadcasting, with a 52-week contract from Ralston-Purina, has begun production of the new *Checkerboard Dairy News Network*, a series of five-minute, Monday-through-Saturday radio features for New York state dairy farmers. Twenty-two N.Y. state stations have signed for the series.

**New owner, new name in Annapolis:** WYRE is the new designation for former WABW. Station is now owned by Radio Chesapeake, Inc., headed by Erny Tannen, president, and Marvin Mirvis, general manager. Tannen is also the owner of WDMV, Salisbury, Md., and Mirvis was formerly general sales manager of WITH, Baltimore.

**Stereo music service:** The rapid increase by fm stations of multiplex stereocasting has begot Foreground Stereo Tape Music Service, a new

service being launched 1 November by Independent Music Broadcasters, Inc. Stations can buy the taped music on a full-broadcast day basis. Headquarters for the new service are at 1010 Euclid Building in Cleveland. IMB, by the way, itself owns two fm stations, WDBN, Barberton, O., and KJSB, Houston.

**Mobile station sold:** WLIQ, Mobile, Ala., has been sold by Jemco Broadcasting for \$135,000. New owners are Tommy Hartzog (50%), and Mr. & Mrs. L. S. Hartzog (25%) each. WLIQ operates daytime on 1360 kc, with 5 kw power.

---

## NEWSMAKERS

---

**ROBERT SCHMIDT** to president of The Associated Press Radio and Television Assn. He is general manager of KAYS, Hays, Kansas.

**ALFRED GREENFIELD** to vice president and station manager of WLVN, Nashville. Greenfield was with WHMM, Memphis.

**DANIEL C. PARK** to national regional sales and promotional director of KEVT, Tucson. **HENRY G.**

**VILLEGAS** to local sales and promotional director of that station.

**ROD CLEFTON** to radio program director of KHQ, Spokane.

**RAY SIMMS** to director of station relations of WMMM, Westport. He was account executive for HR Television.

**RALPH BARON** to local sales manager of WEBB, Baltimore.

**DAVID R. KLEMM** to director of press information and public affairs of WXYZ, Detroit.

**RON SHERWOOD** to general manager of WEEZ, Chester, Pa. **ROBERT WALTON** succeeds him as sales manager.

**THOMAS Y. GORMAN** resigns as general manager of WEEI, Boston.

**GEORGE CROWELL** resigns as program director of KFRC, San Francisco.

**HARRY MUNYAN** to promotion director of WIOD, Miami.

**CARL D. WEINSTEIN** to commercial manager of WKOP, Binghamton, N. Y.

**FRED BOHN** to account executive at WJW, Cleveland. He was with WJW-TV, Cleveland.

**DAVID BREYER** to sales and program supervisor for WTMJ-FM Milwaukee.

**J. KELSON WEBER** to vice president of Nielsen Media Research.

**JOHN RHYNS EVANS, JR.** appointed sales representative for KETC Radio.

**WAYNE MONDVILLE** to account executive with Nielsen's Broadcast Division. **David Mudie** to assistant manager for production; **Luc Ste Marie** to manager for field operations, eastern division; and **E. W. Collins** to manager for field operations, western division.

**NICOLAI A. PAVLOV** to assistant director of the consumer survey division of Audits & Surveys.

**JOHN O. DOWNEY** to chairman of the Television-Radio-Advertising Club Seminar Committee. He is CBS vice president and general manager of WCAU Radio, Philadelphia.

**NORMAN A. TRIPLETT** to chairman of the Electronic Industries Association's new distributor products division. He is vice president in charge of marketing for the Triplett Electrical Instrument Co. **THOMAS UR** vice president for sales of Harwick, Hindle was elected vice chairman.

### AWRT Educational Foundation shifts officers



Theodora Zavin (r), of Broadcast Music, Inc., is new chairman of the Educational Foundation of American Women in Radio and Tv. With her are Elizabeth Bain (l), of CBS Television Stations, N. Y., outgoing foundation chairman and AWRT president-elect, and Margaret Mary Kearney, WCAU stations, Philadelphia, ex-officio trustee as AWRT president



## Test advertiser joins club after 'Mickey Mouse' success

A test of Walt Disney merchandising for the syndicated *Mickey Mouse Club*, conducted last year in St. Louis, proved effective for both advertiser and film distributor.

After a one-year exclusive sponsorship of the Buena Vista Distribution property on KPLR-TV, St. Louis, Kroger Baking Co. moved its dollars into the *Mickey Mouse Club* series in Cincinnati, Knoxville, Nashville, Huntington, W. Va., and Cadillac, and Kalamazoo, Mich.

Aside from the advertising and merchandising advantages Kroger gained from the St. Louis test, Kroger's interest in carrying the campaign into other markets spurred the sale of the show in certain cities.

Kroger's *Club* merchandising in St. Louis included the use of Disney characters on products, super-

market carts, price tags, displays, newspaper ads, and animated film lead-ins and sign-offs for its tv commercials.

Now in its second year of syndication, *Mickey Mouse Club* is carried on 58 stations. For the first time, Buena Vista is offering Walt Disney merchandising to other local sponsors of program. Irving Ludwig, B-V president, noted that the availability of Disney character merchandising to *Mickey Mouse Club* advertisers permits "use of Disney sales promotion tie-ins, until now limited to fee-paying licensees."

### Vaudeville okay to roll

It's clear sales sailing now for World Vaudeville Corp., which has been having some legal trouble

with its 90 minute tv series *This is Vaudeville*.

The firm headed by Hank Perlstein and Harold Goldman had been accused by Allen Weiser of enterprises of copying the tv vaudeville format and the latter company threatened litigation against customers and potential customers for *This is Vaudeville*. On 25 September, however, Los Angeles Superior Judge Kenneth Chantry awarded World Vaudeville Corp. a preliminary injunction against Weiser, stating he doubted the validity of Weiser's claim of priority as to format. He ordered Weiser to cease and desist in its efforts by threatening litigation to hamper future sales of the series.

## NEWS NOTES

Liz's foreign sales soar: 16 countries have bought *Liz Taylor in London*, the Television Productions of America special shown 6 October on CBS TV. Dubbing in Spanish, German, Italian, Japanese, and French supplements the original English sound track, with the "local Elizabeth Taylor" in each country doing the dubbing. Similar world-wide distribution is planned for *Sophia Loren in Rome*, the second color special on which the TVPA pair of Phil D'Antonio and Norman Baer has begun work for 1964 airing. Also on the foreign syndication front, Empire Films S.A. has acquired all foreign rights (excluding the U.S. and Canada) to seven Bob Hope Feature Films, produced by Paramount between 1948 and 1955. Deal covers theatrical re-issue and tv first-run.

## NEWSMAKERS

MAURICE VILHEJMS to office manager of United Artists of Japan. He replaces PAUL FERREN.

SID SMITH of United Artists to chairman of the Tel-Fil Group. FRANK MULLER of Official Films elected vice-chairman of the Tel-Fil Group.

CHARLES GREEN to director at Sarra. He was a producer-director with J. Walter Thompson.

CHIEF COLLIER to general manager for WBC Productions and executive producer of *The Steve Allen Show*.

Skitch cast in new mold



Steve Allen's bronze bust of Skitch Henderson separates Peter Lind Hayes and Mary Healy at opening of "Visual Art by Performing Artists," first major exhibition of art by tv performers. Exhibition is sponsored by Goodson-Todman for the benefit of the Whitney Museum




## STATION REPRESENTATIVES

### Bolton heads Atlanta rep assoc.

**J**ACK BOLTON of the Katz Agency is the new president of the Atlanta Radio & Television Station Representatives Assn. He was elected, along with six of his confreres, at the Mayfair Club Meeting recently.

Other officers are: Dick Walker of Robert Eastman, vice president, and Bill Jones of Peters, Griffin &

Woodward, secretary-treasurer. Joe Sierer, Edward Petry, immediate past president, becomes a member of the association's board of directors:

Elected to the board of directors for this year were Barney Oehs, Bernard I. Oehs Co.; Eddy Brandt, Paul H. Raymer Co.; and Bill Mason of Storer Television Sales. 

## NEWS NOTES

**New hqs. in New York:** Savalli/Gates Inc., formerly Pearson National Representatives, moved to larger and more centrally located quarters at 7 West 44th Street, New York 10036.

**WGAN to Bassett:** Guy Gannett Broadcasting Services of Portland, Me., decided to switch reps for its radio station, WGAN. Mort Bassett & Co. takes over the selling of the station on 1 November. WGAN-TV is still repped by Blair TV.

**Richer Reps adds two:** Robert Richer Representatives announces addition of two new offices. In Chicago, headquarters will be at 333 North Michigan Avenue and will be head-

ed by Pat Gatto and Phil Boal. Telephone number is 312 345-7530. In Detroit, the office is located at 424 Book Building, run by Max Goldfarb. Phone 313 WO 1-9704.

**Walton adds six:** Hal Walton & Co. has opened new and larger offices in New York at 220 Madison Avenue, N. Y. 16. The move reflects the continuing growth of the company, which has just been appointed representative for six more stations. They are WTMC, Ocala, Fla.; WGGG, Gainesville, Fla.; WDDT, Greenville, Miss.; WAGR, Lumberton, N. C.; WBAG, Burlington, N. C.; WEMD, Md.

## NEWSMAKERS

**MISS CAROL GILBERT** to manager of the sales development depart-

ment of Robert E. Eastman. She was with the American Research Bureau.

**PETER R. SCOTT** to account executive with Roger O'Connor. He was with WPAT Radio, Paterson.

**GEORGE JOHANNESSEN** to the sales staff of Edward Petry. He was with American Research Bureau, and was previously research director of Petry's television division.

**THOMAS J. WHITE, JR.** to general sales manager of the radio division of Adam Young. He was formerly with Avery-Knodel.

**WILLIAM P. MARSEILLES** and **DALE STEVENS** to the board of directors of Robert E. Eastman.

### STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Act of October 23, 1962; Section 4369, Title 39, United States Code)

1. Date of filing: Oct. 1, 1963.
2. Title of publication: SPONSOR.
3. Frequency of issue: weekly.
4. Location of known office of publication: 555 Fifth Ave., New York, N. Y. 10017.
5. Location of the headquarters or general business offices of the publishers: 555 Fifth Ave., New York, N. Y. 10017.
6. Names and addresses of publisher, editor, and managing editor:  
Publisher: Norman R. Glenn, Mamaroneck, N. Y.  
Editor: Robert M. Grehe, Cortlandt, N. Y.  
Managing editor: (NONE).
7. OWNER. (The names and addresses of stockholders owning or holding 1 percent or more of total amount of stock):  
The owner is: SPONSOR Publications Inc., New York, New York.  
Stockholders owning or holding 1 percent or more of the total amount of stock:  
Norman R. Glenn, Mamaroneck, New York  
Elaine C. Glenn, Mamaroneck, N. Y.  
Ben Strouse, Baltimore, Maryland  
Ruth K. Strouse, Baltimore, Maryland  
William O'Neill, Cleveland, Ohio  
Henry J. Kaufman, Washington, D. C.  
Pauline H. Poppele, New York, N. Y.  
Judge M. S. Kronheim, Washington, D. C.  
Norman Itted, Washington, D. C.  
Adele Lebowitz, Washington, D. C.  
J. P. Williams, Dayton, Ohio  
Jerome Saks, Washington, D. C.  
Catherine E. Koste, Hawthorne, N. Y.  
William B. Wolf, Washington, D. C.  
Bernard Platt, Port Chester, N. Y.
8. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities: NONE.
9. Paragraphs 7 and 8 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. Names and addresses of individuals who are stockholders of a corporation which itself is a stockholder or holder of bonds, mortgages or other securities of the publishing corporation have been included in paragraphs 7 and 8 when the interests of such individuals are equivalent to 1 percent or more of the total amount of the stock or securities of the publishing corporation.
10. This item must be completed for all publications except those which do not carry advertisements other than the publisher's own and which are named in sections 132.231, 132.232, and 132.233, Postal Manual (Sections 4355a, 4355b, and 4356 of Title 39, United States Code).

Average No. copies each issue during preceding 12 months:

A. Total No. copies printed, 10,100.

B. Paid circulation

1. To term subscribers by mail, carrier delivery or by other means, 7458.
2. Sales through agents, news dealers, or other wise, NONE.

C. Free distribution (including samples) by mail carrier, delivery, or by other means, 2601.

D. TOTAL No. of copies distributed, 10,059.

I certify that the statements made by me above are correct and complete.

Norman R. Glenn  
Publisher

### Programing plans aired at Mt. Airy



Representatives of H-R Television relaxed in the picturesque Poconos as WDAU-TV, Philadelphia, paraded its fall programing plans before 175 business executives, media reps, and agency men. Here station v.p. Mary Megargee chats with (l-r) Tom Wood, Tom Buchanan, and John Bradley



# WASHINGTON WEEK

News from nation's  
capital of special  
interest to admen  
7 October 1963

★★ Most dramatic voice in the wilderness of comment on broadcast advertising last week, was that of NAB president LeRoy Collins, who cries out for broadcasters to adopt FCC's own public interest standard before the commission can adopt NAB's faltering Code structure.

Facing pressures of the FCC for de-commercializing on a stopwatch basis, and the undeniable restlessness of public and advertiser over interruptive commercial clutter—Collins urged a new direction. In a highly charged address to the TV Code Board meeting here, he exhorted broadcasters to subordinate the private to the public interest in the number, kind and quality of commercials they put on the air.

★★ The Association's TV Code Board and its new director would have the monumental task of getting all—not part—of the tv broadcasters to meet a standard unassailable by government.

Collins praised the pioneer work of the Codes, and that of resigning director Bob Swezey. But the Codes are no longer enough, as is. To drop them altogether and rely on voluntary be-goodness and a "beautiful scroll" for subscribers would be even worse.

★★ Broadcasters must take the third and only road that can beat the government to the regulatory pass, Collins insists.

Base a whole new approach on a re-dedication to the public interest, and give advertisers and the public a stake in it. Research by workshops, by conferences—with government, too—for standards that will relate not just to the numbers, but to "interruptions—to poor quality—to clutter—to believability—to taste." Code efforts in this direction have been grossly inadequate."

Perhaps no practical, workable pattern can be found, but "We must try," said Collins. To let go by default now invites government ruling.

★★ Arm's-length from the commercials problem, but strongly relevant, was a talk on broadcast ratings and NAB's handling of that problem, by Charles Howze, counsel for the House Commerce Investigations Subcommittee.

To some degree, the rating situation has paralleled the commercials: it has been probed, the same warnings given, the same possibility of voluntary reform pointed out. NAB faced threat of government intervention—and won reprieve. It has set up a new system of standards, of continuing check on ratings and use of audience measurement.

Praising the action so far, Howze warned ARF Foundation Conference in N. Y. last week that if an advertiser-supported system of broadcasting is to survive, it must be by broadcast shouldering of responsibilities.

"I hope that legislation in the field of broadcast audience research will not be necessary. But I remind you that it is being discussed. The surest way to ward off legislation is to make it unnecessary by supporting industry-sponsored efforts looking toward reform."



★★ A four-foot stack of broadcaster protest against the FCC's proposed commercials cutback piled up at the commission's deadline for comment last week, but no revolutionary new argument was raised.

NBC came perhaps closest to NAB president Collins' new approach, in urging the FCC to realize that the crux of the commercials problem is not one of time limits. Within a set time formula, wretched performance would be possible, and there would have to be thousands of waivers for special station revenue needs.

The real irk to the public lies in the interruptive placing of commercials, and poor quality in much of the message. NAB is now plotting a new tack to reach these problems in its commercial codes, said NBC.

★★ All three networks, the NAB, multiple-owners, and individual broadcaster comments flatly denied FCC's right to regulate commercials—a question inevitably to be threshed out by the agency's parent House Commerce Committee.

All comment pointed to the obvious fact that advertising is essential not only as revenue, but to the peculiarities of the American economy. Advertising is essential to show-and-tell economy of new product and expansion. "You can't sell a new car if it's in a cave."

Most accuse FCC of illegal attempted rate fixing if it tries to set commercials limits on its own estimate of "reasonable profit."

★★ ABC was perhaps the most emotional on the side-benefits of broadcast advertising at grassroots level.

The deejay who advertises Goodyear products, for example, may warn mothers to bundle up the school tots for a day of sleet or rain; a sponsored swap-shop program enables mother to buy a crib for \$5.

As to cold hard facts of station revenue, ABC asked how any formula could apply when station rates for 5500 broadcasters vary from 50 cents to \$2,000 per spot, and revenue intake for hundreds varies by day and season and by local needs.

ABC had an answer to the fewer-but-higher priced commercials suggested by FCC Chairman Henry, among others. The net said, with the ring of experience, that if broadcasters could charge higher rates in today's media competition, they'd be charging them right now.

★★ Cohn and Marks, Washington communications attorneys, ask suspiciously: Why the proposal to adopt NAB codes at all?

The public is just as irritated over interruptive commercials on a code station as on any other. Why, too, would FCC forego its own authority and adopt a code which it points out critically covers only 38% of radio and 70% of television—and so represents only partial view of the broadcasting industry?

Basic research is needed in: the public's real feelings, which range from complaint, to tolerance, to receptivity; in needs of local advertisers; in the revenue needs of each individual station. So say the attorneys.



The spot for spot



If you profit from big populations, you'll get a big dollar's worth on WSOC-TV. Charlotte ranks 15th among the top 20 Urban Regions of the U.S. With over two and a quarter million people within a 75-mile radius, Charlotte's trade area is bigger than that of Indianapolis, Kansas City, Minneapolis. Sensible rates, station support, results make WSOC-TV the first Carolina choice for spot buyers. **Charlotte's WSOC-TV**





# GOOD SOUND RADIO

**wgar**  
RADIO 1220 

## \* **Good Sound Listening**

... that appeals to grown-ups of all ages ... variety shows ... complete news coverage ... good music ... sports ... special events ... featuring top local and NBC personalities.

## \* **Good Sound Market**

... a vast buying audience in Greater Cleveland Growthland and northeastern Ohio respond to *wgar's* kind of service ... good sound radio to help make your sales prospects, *your customers*.

**PEOPLES BROADCASTING CORPORATION**

WGAR . . . . . Cleveland, Ohio



REPRESENTED BY **BLAIR RADIO**