

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

RECEIVED

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FEB 1963

**NEXT STEP
FOR RESEARCH:
IMPACT** p. 29

**Live tv drama
becomes a form
of the past** p. 34

Selling coffee? This is the right moment to do it—while she's using the product. Her attention is yours with Spot Radio. She will hear your message under ideal conditions on these outstanding stations.

OB	Albuquerque	WTAR	Norfolk-Newport News
ISB	Atlanta	KFAB	Omaha
IGR	Buffalo	KPOJ	Portland
JGN	Chicago	WRNL	Richmond
IDOK	Cleveland	WROC	Rochester
JFAA	Dallas-Ft. Worth	KCRA	Sacramento
IBTR	Denver	KALL	Salt Lake City
IDAL	Duluth-Superior	WOAI	San Antonio
IPRC	Houston	KFMB	San Diego
YDAF	Kansas City	KYA	San Francisco
ICARK	Little Rock	KMA	Shenandoah
ILAC	Los Angeles	KREM	Spokane
MINZ	Miami	WGTO	Tampa-Lakeland-Orlando
IKSTP	Minneapolis-St. Paul	KVOO	Tulsa

Intermountain Network

RADIO DIVISION

EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS
DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS



INDIANAPOLIS MARKET

WXLW



Photography by Hart

Donna and Richard Elliott, sans moppets, pick out new suit for head of "typical WXLW family."

... OFFERS PROGRAMMING ESPECIALLY TAILORED TO SUIT THOUSANDS OF ABOVE AVERAGE FAMILIES — OUR "PROFILED" LISTENING AUDIENCE — WHO MAKE UP ONE THIRD OF THE POPULATION OF THIS BOOMING MARKET!**

Creative Research in-person interviews* reveal our audience as one composed of vital, active, interested people . . . above average in ability . . . education . . . home . . . potential buying power! The WXLW audience is also above average in terms of acquired goods . . . which makes it your *best sales target* in the Indianapolis market place.

To reach and influence this above average adult listening audience—which controls 28.1% of the Total Retail Sales in the State of Indiana**—buy WXLW . . . and sew up greater sales results in the Indianapolis Market in 1963!

(*1960 U. S. CENSUS REPORT)

WXLW

5000 Watts

950 Kilocycles

Indianapolis, Indiana



**Ask your Robert East/man for "the typical WXLW family" profile!*

You Can't

MISS MICHIGAN

...where our "Cleo" -- Carol Jean Van Valin (Miss Michigan '62) is Empress of Beauty ... if you peer-amid the hieroglyphics in the ARB and Nielsen papyrus which prove that you will miss Michigan without WJIM-TV... dominating the TV throne for over 12 years in that rich industrial outstate area made up of LANSING - FLINT - JACKSON and 20 populous cities ...3,000,000 potential customers ...745,600 homes (ARB Nov., '62) ...served exclusively by WJIM-TV.



Ask your Blair charioteer about keeping out of a red sea in Michigan.



WJIM-TV

Strategically located to exclusively serve LANSING . . . FLINT . . . JACKSON
Covering the nation's 37th market. Represented by Blair TV. WJIM Radio by MASLA

**\$ MADISON
MILLIONAIRESS!
WHAT DID SHE BUY
LAST YEAR?**

Some \$600 million worth of groceries, drugs, household appliances, motor cars, beverages, cosmetics.

**WHERE DID SHE GET
THE IDEA TO BUY?**

Largely from WKOW-tv, Madison's pioneer UHF station.

HOW COME?

Because General Foods, Colgate-Palmolive, Procter & Gamble, Interstate Bakeries, Lever Bros., Folgers, Standard Oil, Mogen David, Ansco Film, Winston Tool, Northwest Airlines, King Midas, Spring Maid, Schlitz, Pfizer, Pure Oil, General Motors, International Latex, Kroger, American Home Products and scores of others recognize that WKOW-tv gets to family buyers in Wisconsin's 2nd trading zone fast, fast, fast. WKOW-tv concentrates on this Madison trade zone . . . allows you plenty of dollar-power for massive frequency.



MADISON, WISCONSIN



Ben Hovel,
Gen. Sales Mgr.

Larry Bentson, Pres.

Joe Floyd, Vice-Pres.

Tony Moe,
Exec. Vice-Pres. &
Gen. Mgr.

Represented by Adam Young

MIDCO
Midcontinent Broadcasting Group
WKOW-AM and TV Madison • KELO-LAND TV
and RADIO Sioux Falls, S. D. • WLOL-AM,
FM Minneapolis-St. Paul • KSO Des Moines

SPONSOR

4 FEBRUARY 1963

Vol. 17 No. 5

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KEY STORIES

RESEARCH IN REVOLUTION? / Media research is beginning to shed light on such shadowed areas as advertising effectiveness and media comparison; a report on the progress and problems. **P. 29**

JERSEY STANDARD EXPANDS CULTURAL SERIES / *Festival of Performing Arts*, a 10-program series which debuted last year, is back with an expanded lineup in seven cities. **P. 33**

LESS LIVE, MORE LIVE-ON-TAPE AHEAD / Live television drama is rapidly disappearing from the airwaves. Slated to go now are *U. S. Steel Hour* and *Armstrong Circle Theatre*. **P. 34**

MOHAWK: LOW COST COLOR SPECIALS / How Mohawk Carpet Mills gets maximum effect by using tv one-shot specials backed by massive promotion to dealers and salesmen. **P. 38**

ADMEN MOVE AGAINST CLUTTER / Brown & Williamson uses its \$18 million account as lever in fight against "non-program" material; networks brace for another bout with ANA. **P. 39**

EQUITABLE RETURNS TO NATIONAL RADIO / After a 15-year absence, Equitable Life returns to radio with two heavy spot campaigns. Strong station-agent ties provide maximum impact. **P. 41**

SPOT SCOPE / Developments in tv/radio spot

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SPONSOR ® Combined with TV ®, U.S. Radio ®, U.S. FM ®, Executive, Editorial, Circulation. Advertising Offices: 555 Fifth Ave., New York 17, 212 Murray Hill 7-8080. Midwest Office: 612 N. Michigan Ave., Chicago 11, 312-664-1166. Southern Office: 3617 Eighth Ave. So., Birmingham 5, 205-322-6528. Western Office: 601 California Ave., San Francisco 8, 415 YU 1-8913. Los Angeles phone 213-464-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U.S. \$8 a year, Canada \$9 a year, Other countries \$11 a year. Single copies 40c. Printed U.S.A. Published weekly. Second class postage paid at Baltimore, Md. © 1963 SPONSOR Publications Inc

Congress of the United States
House of Representatives
Washington, D. C.

June 15, 1962

Mr. Dave Drury
WSPD Radio & TV
Toledo, Ohio

Dear Dave:

Just a note to congratulate you on your excellent editorial of June 6 relative to annexation of Rossford Ordnance Depot to the City of Toledo. You have no idea how reassuring it is to have this kind of intelligent thought directed to resolving area problems of such tremendous importance to the future of our entire community.

Best wishes,

Sincerely yours,

Thomas Ludlow Ashley, M.C.

TLA:kl

WHAT HAPPENS

after a
WSPD-TV
Editorial?



THOMAS L. ASHLEY,
Member of Congress

One of hundreds of letters from public officials stimulated by WSPD-TV editorials.



*mirrors the face
of Toledo*

People talk, they write, they call, they start action.

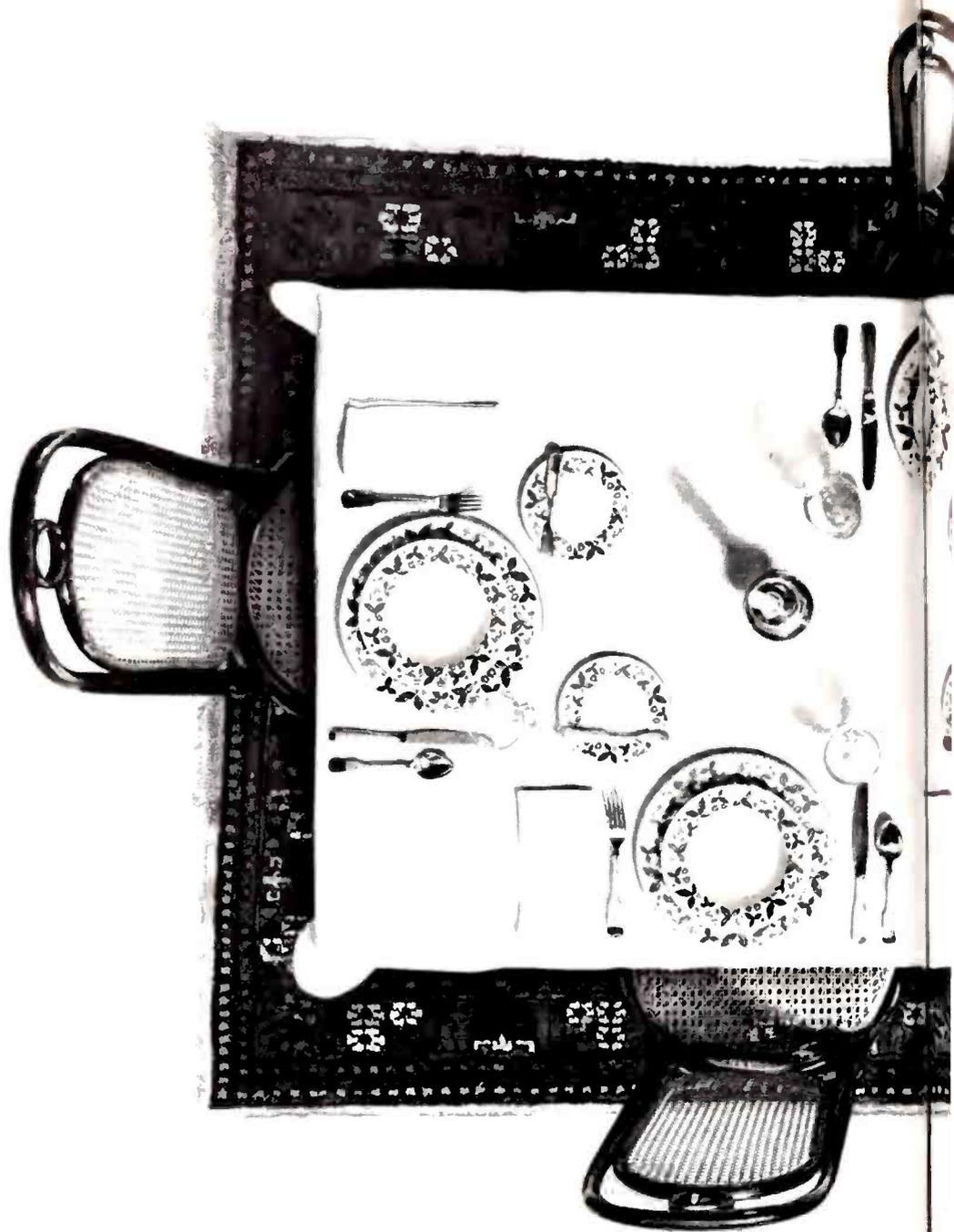
Toledo looks to WSPD-TV to be informed and entertained. When you come right down to basics, isn't that what a television station is for?

Represented by STORER TELEVISION SALES, INC.



TV 2

LOS ANGELES KCBS	PHILADELPHIA WIPR	CLEVELAND WUAB	MIAMI WTOG	TOLEDO WSPD	DETROIT WJLB	DETROIT WJLB-TV
NEW YORK WJW	MILWAUKEE WITI-TV	CLEVELAND WUAB-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	STORER BROADCASTING COMPANY	



...a lot of New Yorkers are eating later.



From 6 to 7 PM every weekday a big slice of New York's public is satisfying another appetite. For news. WABC-TV's The Big News.

What sets The Big News apart from five, fifteen and thirty minute newscasts is not merely the fact that it is one solid hour of news.

It is the concept. The premise that a community-minded station is a station that is sensitive to the needs of the community.

And that a city like New York deserves the full treatment in news.

Not just the headlines. Not just the highlights. But all of it.

International, national, local, sports, weather. Not just what happened and where. But why. The stories behind the news. The people who make it. The features and personalities who give it life. The sights and sounds of a day the wide world over.

You can't produce this kind of a news show, you can't create this kind of excitement, and do it in less than an hour. And you can't do it unless, like WABC-TV, you have a full complement of newscasters, reporters and camera crews.

The New York Herald Tribune called it "the most exciting new

contribution to the local TV scene we've seen in months."

The operative word in this review is "local." Each ABC Owned Television Station is showing equally vigorous leadership in local news coverage.

KABC-TV's similar hour newscast in Los Angeles...WBKB's Alex Dreier's unique personality in Chicago. KGO-TV's "American Newsstand" for young people in San Francisco...WXYZ-TV's award winning "Rural Newsreel" in Detroit...are all highly local reflections of the same enthusiastic will to contribute to the active life of the communities.

Trendex asked:*

**Which station
comes closest
to playing the
kind of music
you like?**

Washington answered:

WWDC ...	18.4%
Station A	12.6%
Station B	12.5%
Station C	9.5%
Station D	8.4%
Station E	7.6%

*Based on completed interviews in 2,598 homes, September 9 to 20, 1962. Additional demographic material from this Trendex survey available. Contact WWDC, 1627 K St., N.W., Washington 6, D.C. or your John Blair man.

WWDC RADIO

WASHINGTON, D. C.

represented nationally
by John Blair & Co.



► The ABC-Sindlinger tie-up looks good for radio

A publisher's view of
significant happenings in
broadcast advertising

Late in 1962 Bob Pauley, youthful and enthusiastic president of the ABC Radio Network, loosed his sales tigers on agencies and advertisers in New York, Detroit, and Chicago with some fantastic claims for radio.

He claimed that national radio listening was being underestimated by a wide margin. It is three times as big, he contended, as the Nielsen estimates.

For years SPONSOR has been saying that radio is being short-changed. But we had nothing but simple logic and our own opinion of the gauges used by measuring services to back us up.

Bob Pauley works with a powerful new weapon—the Sindlinger continuing study of radio listening.

This one can't be laughed off. Not without offending some of advertising's best customers.

The customers I'm referring to are General Motors, Ford, Chrysler, du Pont, and some others of similar caliber. These companies have such faith in Sindlinger research that week-by-week they decide how much steel they should buy and how many cars they should build based on his findings. Over the last four years they have found his forecasts of sales and economics so remarkably accurate that common sense alone has told them to work with him. The heart of the "new" Sindlinger radio measurement bought by ABC comes from weekly data that the automotive companies have been using. If you think their increasing purchase of national radio is accidental, ask them about Sindlinger and his findings. And while you're about it, ask Campbell-Ewald, J. Walter Thompson, and BBDO.

Since this is beginning to sound like a plug for Sindlinger, I hasten to add that we've been hoping for quite some years to find proof of our basic premise—that radio is the most undervalued of all advertising media.

We think that Bob Pauley's ardent salesmanship (not to mention his courage) linked to Sindlinger's research marks a new day for national radio.

A handwritten signature in cursive script, appearing to read 'John Blair'.

NEXT WEEK IN SPONSOR

"How Tv Sells Another Medium"—The advertising space sold in the "yellow pages" of the nation's telephone directories adds up to a \$500 million-a-year medium. Television has played an important role in advertising "advertising" for the Yellow Pages through agency Cunningham & Walsh. SPONSOR next week reports the details of how one medium sells another.

Why WMAR-TV bought Seven Arts' "Films of the 50's"

Says Jack Jett:

Vice President and Director of Television WMAR-TV Baltimore, Md.

"WMAR-TV was the first commercial station in Maryland and the 2nd station in the entire nation to join the CBS Television Network. Since its inception WMAR-TV has been a community leader in public service, television 'firsts'—and audience.

WMAR-TV has always been the leader in this market with its feature film programming, that's why we bought Seven Arts' 'Films of the 50's' . . . to continue our dominance in feature film programming. Before we purchase films we analyze them very carefully paying special attention to three important prerequisites of top quality features:

- 1—We look for star value in the films.
- 2—Their impact on the public at the time of its original presentation. This includes the critics'

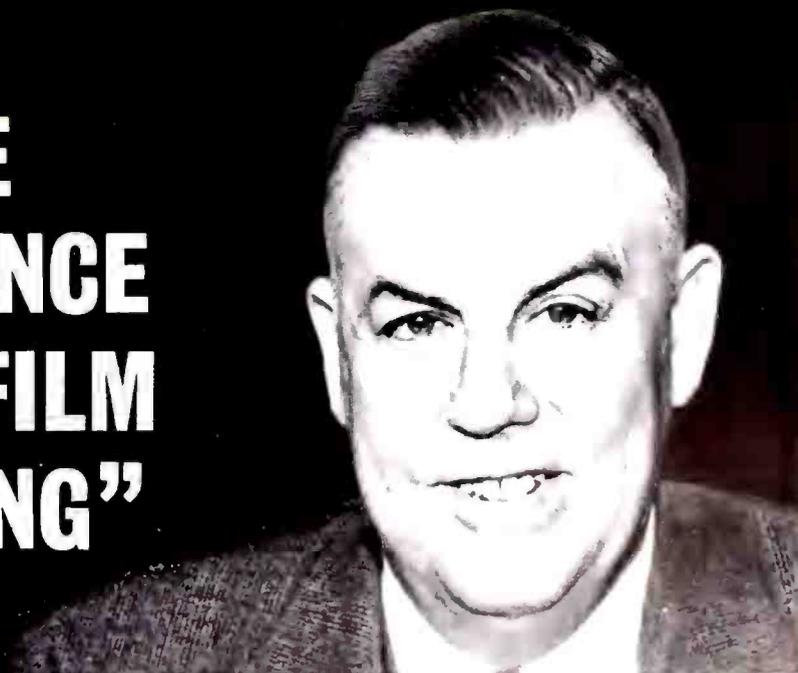
reviews, and the attention given the films.

- 3—The length of the film . . . this is generally a tip off as to whether it's a class A picture or not.

Seven Arts' 'Films of the 50's' met our requirements on all points, insuring a loyal, happy audience and contented sponsors.

Our success with feature films, incorporating all the Seven Arts' releases thus far, may be attested to by our 'Big Movie Of The Week' on Saturday nights starting at 11 P.M. This is a showcase for first-run features. Our latest audience report, ARB November-December, shows a 61% Metro Share on Saturdays from 11:45 P.M. to midnight . . . an audience of 113,100 homes for WMAR-TV at this late hour!"

"TO CONTINUE OUR DOMINANCE IN FEATURE FILM PROGRAMMING"



**SEVEN ARTS
ASSOCIATED
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 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. SState 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West EMpire 4-7193

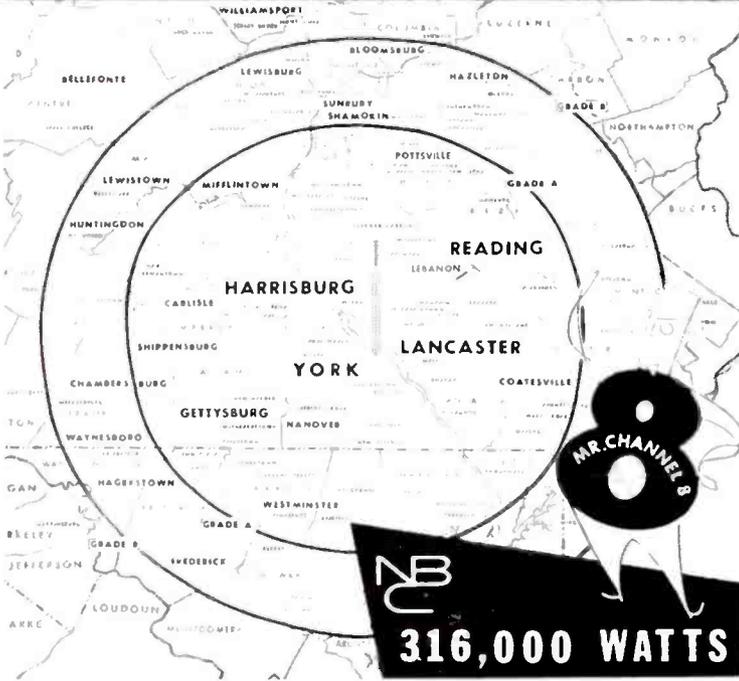


For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)
Individual feature prices upon request.



sales
FULL POWER

MULTI-CITY TV MARKET



Humble Oil & Refining Company

WGAL-TV delivers a loyal, responsive audience. This unequalled viewer following results from fourteen years of pioneering, finest facilities, and the most complete and modern equipment in the area. Channel 8 is the only single medium in this entire region that assures full sales power for your advertising dollars.

WGAL-TV
Channel 8
Lancaster, Pa.
 STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco

SPONSOR-WEEK

Top of the news
in tv/radio advertising
4 February 1963

STEEL HOUR MAY GO, CIRCLE THEATRE DROPPED

With Armstrong Cork set for sponsorship and United States Steel considering the new *Danny Kaye Show* on CBS TV for next season, two of television's oldest programs were about set for oblivion. The Kaye show will run Wednesdays 10 to 11 p.m., now occupied on alternate weeks by the *U.S. Steel Hour* and *Armstrong Circle Theatre*, both long-run "live" anthologies. *Armstrong Circle Theatre*, now in its 13th consecutive year, will definitely be dropped. Plans for U.S. Steel still are reported wide open with the company now weighing the Kaye show. While a *U.S. Steel Hour* might return, it most likely would not come back in its present form. In the current season, anthologies have fared poorly in audience share and a number in the industry feel "live" anthologies may be nearing the end. For a full-length look at the demise of "live" dramatic offerings in television see "Less Live, More Live-on-Tape Ahead," key story on page 34.

GMB ELECTS R. J. FARRICKER TO SUCCEED BALLARD

Richard J. Farricker has been elected president of Geyer, Morey, Ballard. He succeeds Sam M. Ballard, who died 25 January. Farricker has a long career in advertising which began in 1938 with Cunningham & Walsh. In 1948, he joined Kudner. He supervised that agency's handling of the Eisenhower campaign in 1952, and later became v.p. and manager of the agency's Detroit office. In 1955, Farricker joined McCann-Erickson as a vice president and management service director. He went to GMB as executive vice president in 1959.

CBS TV SETS RECORD TALENT COST FOR REGULAR HOUR SERIES

If CBS TV is proving anything with its 1963-64 nighttime program lineup, it's that there's no roof yet in sight for regularly scheduled program costs. The talent tag put on both the Judy Garland and Danny Kaye shows is \$180,000 net for the hour and \$90,000 per half-hour. The network's aim is to get 52-week commitments, with the deal in each case calling for 32 originals, eight repeats and 12 summer shows at \$40,000 each.

TV NETWORKS CHANGE BUFFALO RATES

Buffalo rate relations between P&G and the tv networks are now completely back to normal. ABC TV, which was first to put through a hike (from \$1,500 to \$2,000) has, like CBS TV, reduced the rate to \$1,800 per hour. The cut becomes retroactive 21 January. NBC TV, whose increase was to take effect 15 April, also announced a stepback to \$1,800. With CBS and NBC TV the jump had been from \$1,600. P&G will restore Buffalo to its schedule as soon as is practical, it was reported.

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

FCC OMAHA 'FACT-FINDING' MISSION COMPLETES FIRST ROUND

OMAHA—The FCC's inquiry into local programming of stations KMTV, WOW-TV and KETV completed its first round here last week with the suggestion that similar FCC hearings might not materialize. FCC Commissioner E. William Henry, who is conducting the hearings, said: "I'm not sure that further inquiries along the same lines might be a good idea," though the final decision would be determined by his recommendations to the FCC. Generally, much of the testimony by public witnesses was not unfavorable to advertising. Widely criticized by Nebraska Governor Frank B. Morrison, NAB President LeRoy Collins, and other industry leaders, the "fact-finding" mission began on 28 January. Some criticism was voiced by religious and cultural groups about programming concerning their organizations which did not appear in favorable enough time slots. But Helen Moeller, president of the Omaha Advertising Club, defended the stations. "This 'prime time' thing is something of a fallacy. The time placement of a program depends for its success on the product or service being offered, the audience you want to reach." The finest kitchen show, she noted, could easily run a poor third to a good mystery or good western because mother doesn't necessarily control the television knobs in the evening hours, and she'd probably rather watch her favorite comic anyway. She added: "Most sponsors are not interested in shows that don't have an audience. They want the dollars they spend in television to return a profit to them, and trying to sell a small or virtually non-existent audience can be a highly unprofitable venture."

Omaha Advertising executive Harold E. Poff, Jr., was one of the last of some 120 public witnesses, and he contended local live programming is determined not by the television stations so much as it is by the viewers. And this is no more than right, he said, "since the viewers have a much larger capital outlay in their receivers than the stations have in their facilities." Mr. Poff cited the fact that 347,000 tv sets in the area cost an average of \$200 each, for a total of \$69,400,000. The three Omaha stations, WOW-TV, KMTV and KETV, on the other hand, have a combined investment probably not exceeding \$10 million. Poff suggested that local live programming in Omaha is thus "democracy at its finest" through audience research. "I submit that this inquiry, instead of being directed at the tail of the problem, should inspect the dog that wags the tail. The proper subject for this investigation, in other words, should be public taste."

CBS RADIO JANUARY SALES TOP 1962

CBS Radio rolled up about \$2.5 million in new sales during the first three weeks of January, putting the network ahead of the level for the entire month of January 1963. In announcing this data CBS Radio sales v.p. George Arkedis added he anticipated the network for the first quarter will run 20% better than for the like 1962 quarter.

How to be top dog in Cleveland



Suppose your product was "The Wiener the World Awaited," and the city of Cleveland your target. You'd pick WHK with relish. And you'd surely pick it for the same reasons given by J. A. Silberhorn, v. p. of E. Kahn's Sons, Co.: "Kahn's All-Meat Wieners selected WHK RADIO for greatest audience

coverage and extensive buying power throughout Cleveland and Northern Ohio." No matter what's in your line, remember WHK RADIO sells best for any product or service. One good reason: It's been the Number One station for three years.* Frankly speaking, the buy is WHK RADIO, CLEVELAND

METROPOLITAN BROADCASTING RADIO, REPRESENTED BY METRO RADIO SALES JACK THAYER, V. P. AND GENERAL MANAGER, A DIVISION OF METROMEDIA, INC.

SPONSOR-WEEK

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

CRUTCHFIELD ELECTED JEFFERSON STANDARD PRESIDENT

Charles H. Crutchfield has been elected president of the Jefferson Standard Broadcasting Co., owner of WBT (AM-FM) and WBT-TV, Charlotte, N. C., and WBTW (TV), Florence, S. C. Crutchfield succeeds Joseph M. Bryan, who becomes chairman of the board, a new position. Crutchfield has been executive vice president since 1952, and general manager since 1945 when Jefferson Standard Life Insurance bought WBT radio.

BAR SEES 18 MILLION SPOT TV MESSAGES IN 1963

More than 18,304,000 local and national spot tv commercials will be aired in 1963 by local stations across the country, BAR has predicted, basing its claim on results of continuous, seven-day, round-the-clock monitoring of 42 stations in 10 markets from 2-11 January. A total of 48 pain and cold remedies—led by Bufferin—continued as tv message favorites, sharing more than 10% of all spot tv advertising. Parliament Cigarettes took a king-size lead on 23 other brands by buying 38% of all spot tv tobacco time. Although Procter & Gamble dominated soaps and detergents, Lever's Vim was the one brand using more spots than any other soap or detergent in the one-week study. By the end of 1963, BAR said, 236 tv stations in the top 75 U.S. market areas will be monitored every day of the year.

CHEVROLET PLACES FIRST FM SCHEDULE

Chevrolet division of General Motors, through Campbell-Ewald, has placed its first fm schedule, a 26-week buy. Although the schedule so far is a one-market one-station buy on WDTM, Detroit, the agency is sampling the effect of the campaign and experimenting with techniques in the use of fm. The program is an fm stereo broadcast of the Boston Symphony, which runs about an hour-and-a-half per week. Commercials are in stereo. The 26-week schedule began in January.

AMERICAN EXPRESS LAUNCHES EXTENSIVE RADIO CAMPAIGN

American Express Co., through Ogilvy, Benson & Mather, launches today an extensive radio schedule. The buy includes from two to five "good music stations" in 20 major markets and will run for 39 weeks. American Express, previously heavy in print, will stress both the American Express name as well as its credit cards and travel services.

CBS TV RELINQUISHES 4:45-5 P.M. NETWORK OPTION TIME

CBS TV has notified its affiliates that it is relinquishing the 4:45-5 p.m. network option time period. The move was brought about by the network's decision to schedule a half hour-news program from 7-7:30 p.m. which included 15 minutes of station option time.

SPONSOR-WEEK continues on page 48



Only place
to judge
TV picture
quality!



Judge it where tv viewers do . . . where today's best-selling pictures come from SCOTCH® BRAND Video Tape

Today's great American theatre is the living room—not the projection room. If you're viewing tv commercials or pilots on the conference room screen, remember: the only "screen" the tv audience sees is the face of the tube! When you view shows or commercials as you would a movie you're sitting in the dark all alone . . . no one you're trying to reach will see them that way! The tube is the test every time! Put your commercial

or show on "SCOTCH" BRAND Video Tape and view it on a tv monitor. Then you'll be looking at it with the same eyes as the customer. There are no optical-to-electronic translation problems. Every image is an electronic original completely compatible with the tv set in the home.

Picture-prove it! View a filmed and a video-taped production side by side on monitors. See the inimitable "here and now" quality that "SCOTCH" Video Tape offers agencies, advertisers, producers, syndicators. Extras are pushbutton ease in creating unlimited special effects, immediate playback, and no processing wait for either black-and-white or color. For a free brochure "Techniques of Editing Video Tape", write 3M Magnetic Products Division, Dept. MCK-23, St. Paul 19, Minn.



"SCOTCH" IS A REGISTERED TRADEMARK OF MINNESOTA MINING & MANUFACTURING CO., ST. PAUL 19, MINN. EXPORT 99 PARK AVE., NEW YORK 17, N.Y. PATENT OFFICE REG. NO. 2,933,146 CO.

Magnetic Products Division **3M**
COMPANY



\$1.11 an hour staffs your station with IGM SIMPLIMATION

Get the details! Find the way to bigger audiences, lower costs, higher profits with unparalleled flexibility and consistently better sound. Write for free folder, "The Sound of Money."

I G M SIMPLIMATION

P. O. Box 943, Bellingham, Washington.

ONE BUY! FOUR MARKETS!

walb-tv
CH.10-ALBANY, GA.

- ALBANY
- DOTHAN
- TALLAHASSEE
- PANAMA CITY

GRAY TELEVISION



Raymond E. Carow
General Manager

wjhg-tv
CH.7-PANAMA CITY
FLA.

366,000 TV HOMES*

* ARB, Nov. '61

One buy—one bill—one
clearance!

Or stations may be bought
individually for specific
markets!

Represented nationally by
Venard, Torbet, McConnell, Inc.
In the South by James S. Ayers Co.

DATA DIGEST

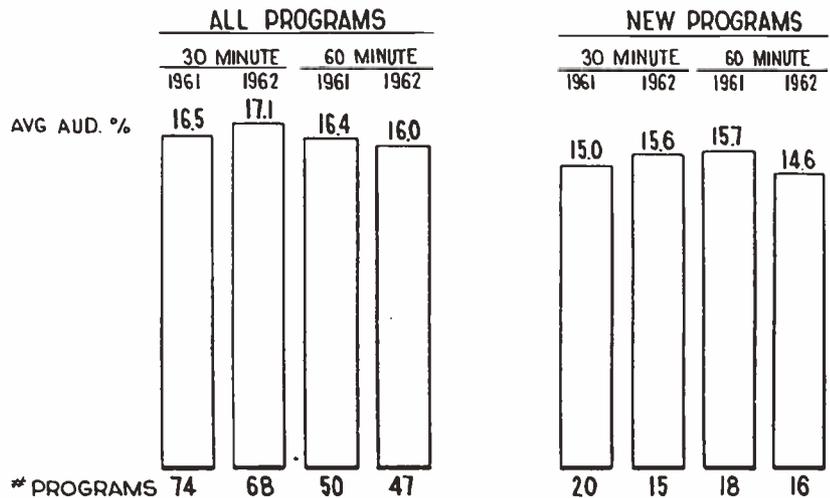
Basic facts and figures
on television and radio

Ratings vary by program length, type

Different types and lengths of programs produce varying ratings. The top chart shows rating variations by program length while the second chart shows the changing audience composition in different types of dramatic shows.

EVENING PROGRAM RATINGS COMPARISON

OCTOBER



Average ratings of 30-minute and 60-minute programs in October 1961 and October 1962 are shown below. New programs of 30-minute length fared better, according to A. C. Nielsen Co., in 1962 while new 60-minute shows in 1962 did not do as well as in 1961.

CHARACTERISTICS OF HOMES REACHED BY DRAMA PROG. TYPES-EVE. PGMS.

OCTOBER 1962

	TOTAL U.S.	AGE OF HEAD OF HOUSE			FAMILY SIZE			FAMILY INCOME		
		UNDER 40	40-54	55+	1-2	3-4	5+	LOWER	MIDDLE	UPPER
GENERAL (27)	17.1	18.2	17.4	15.9	14.4	18.6	18.4	15.4	17.9	17.4
SUSPENSE-MYSTERY (14)	14.7	16.2	16.2	11.9	10.9	16.5	17.0	13.9	15.2	14.5
WESTERN (18)	20.2	19.5	20.5	20.4	17.5	20.7	23.0	21.4	20.2	19.1
ADVENTURE (9)	15.0	16.9	16.5	12.0	9.8	16.9	18.9	14.1	16.3	14.1

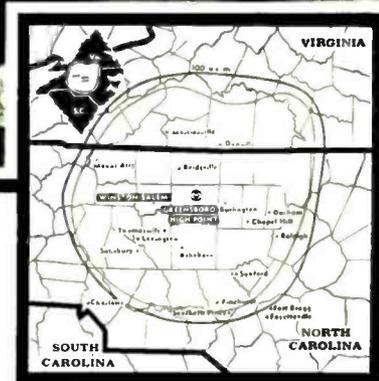
Among evening dramatic programs, westerns fared best in October 1962 on an overall basis. General dramatic programs attracted a younger audience as did adventure shows. Suspense programs had heavy audience among larger families.

CHANNEL
2

in

GREENSBORO

WILLIAM SYDNEY PORTER (O. HENRY)



An O. Henry "Beginning" — on display during the O. Henry Centennial Observance in Greensboro, North Carolina, early home of the famous American storyteller. Along with other exhibits representing Greensboro in the 1880's, WFMY-TV's "Good Morning Show" host Lee Kinard and his daughter see a replica of the Porter family drug store, where William Sidney Porter worked and found experiences for his later life as O. Henry. Today, Greensboro encourages creative talent and satisfies interest in the arts within an educational and cultural climate provided by five major colleges, two symphony orchestras, an opera association, numerous choral organizations, museums, writers' clubs, community theatres, art galleries, a unique arts program for children, a summer music camp and a "built for tomorrow" auditorium-coliseum. This is part of the Greensboro story of progress and expansion . . . a story that's repeated throughout WFMY-TV's 51-county coverage area. For growing Piedmont North Carolina and Virginia, there's no end to this story.

CHANNEL
2 CBS

wfmy-tv

GREENSBORO, N. C.

"Now In Our 14th Year Of Service"



Represented nationally by Harrington, Righter & Parsons, Inc.



SERVING THE LARGEST METROPOLITAN TV MARKET IN THE CAROLINAS

SPONSOR-SCOPE

4 February 1963 / Copyright 1963

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

One thing you can't take away from the folks on Madison Avenue is that eternal optimism revolving around the word "next."

Like the next idea, the next campaign, the next schedule, and the next season.

That self-generating or self-induced characteristic of being adept at drawing the curtain on the bad guesses or mishaps of yesterday and plucking hope for the morrow may be related in some way to a **need for keeping the client's faith buoyed up.**

In any event, there's a **current of optimism about the next tv network season** starting to flow among the Madison Avenue agencies with hefty stakes in that medium.

What they're saying, to put this sense of happy outlook in focus, is that, after all, the power and the glory of program ratings may not be all CBS TV's and that the other networks, particularly ABC TV, have a **good chance to fling a strong challenge on such nights as Sunday, Monday and Thursday.**

And what do they cite to give substance to their delphic finger-pointing? Two or three **pilots, sporadic rough cuts, impressions of casting and cursory notes** exchanged with their brethren in the trade.

Call it what you will but you'll have to admit that a medium that can arouse such enthusiasm when the new inventory isn't yet really on display is certainly still **rooted in a solid economic foundation.**

Tv reps and the networks are hotly bidding for the budget that Shulton's to allot this fall for the exploiting of what is believed to be a new body lotion.

The money could also be for a **laundry starch**, a field which Shulton entered as part of its **diversification migration from merely men's toiletries.**

Presentations are being evaluated.

Incidentally, Shulton may not number among the giants of advertising but it **does have five agencies in its stable.** They are Wesley Associates; Kastor, Hilton, Chesley, Clifford & Atherton; Benton & Bowles; Doherty, Clifford, Steers & Shenfield; and Papert Koenig Lois.

The change in Singer Sewing Machine (Y&R) management is beginning to reflect itself in the change of view it's taking toward the use of tv.

The account, at the agency's recommendation, has decided to swing away from its nighttime orientation and go in for **concentrated appeal to the housewife via daytime** on NBC TV. It'll be a year-round companionship.

Under the new management Singer has opened up a lot more service centers and broadened its line toward floor cleaners and other appliances.

There may also be **spot tv in the offing.**

Campbell Soup has a spot radio campaign in mind for March and the agency concerned, BBDO, took the rather unusual precaution of checking rates before budget submission.

The unusual twist: quizzing reps as to whether the stations used by Campbell this fall on a 13-week campaign have since **raised their rates.**

By the way, Campbell is also taking the precaution of avoiding any possibility of **consumer confusion in connection with its Bounty canned stew line.**

It is not attaching the Campbell trademark to the meats for two reasons: (1) to give them their own identity as against the soups and beans; (2) to facilitate the process of **supermarkets shelving Bounty among the canned meats** and not in the soup or beans section.

Humble Oil (McCann-Erickson) seems to be watching its dollars and cents in air media.

It's going back to the radio version of the Esso Reporter in such markets where the brand's tv news strip hasn't produced what it deems a satisfactory cost-per-1,000.

The radio contracts are for 52 weeks. At the end of 1962 Humble had tv Reporters in 86 markets.

Lucky Strike (BBDO) will have another spot radio schedule coming up this spring.

It'll take off in late March or the beginning of April.

At that time the medium will have at least six cigarette brands on a regular ride, the others being Herbert Tareyton, Pall Mall, Camels, Salem, and Winston.

Is spot radio missing its greatest potentiality as a tool for the national advertiser by stressing its supplementary role in a campaign instead of talking in terms of specific purpose?

The media director of an agency whose spot media expenditure is over the \$20-million mark had just that sort of a critique to make in a conversation with SPONSOR-SCOPE last week.

In the view of that media director, spot radio might at this stage be wise to re-examine its fundamental philosophy of values, other than just lowest c-p-m, and seek to take advantage of its selling opportunity on a broad spectrum.

The key to that spectrum, suggests this media director, should be that radio offers the greatest rate of exposure at a special time when certain things take place and that it has the custom-made ability to perform, in its individual way, a specific task.

An example that came to mind: gasoline advertising is directed at men, but it is really the women who do most of the gasoline buying and are most prone to switch brands. Women don't understand the gasoline technology in the ads, but they are sensitive to service factors. Now, where radio can do a pinpointed job is to accelerate the switching process while the housewife is out in the family car, doing her shopping, etc.

Competition among the tv networks for any loose sports events during the 1963-64 season will be as rabid as ever, with CBS TV, in particular, seeking to add a few more of the big money golf tournaments to its schedule.

An interesting sidelight on this burgeoning facet of tv, described in the trade as the medium's built-in excitement fuse, is the number of hours devoted to national sports in 1962. By network they added up to 283 hours on ABC TV, 276 hours on NBC TV and over 300 hours on CBS TV.

SPONSOR-SCOPE, as part of its annual look-around, has canvassed the three networks on their sports schedules available for sale during the next season, and emerged with the calculation that the billings from that source could run well over the \$73-million mark.

Breakdown of such potential package sales by network: ABC TV, \$25,850,000; CBS TV, \$31,650,000; and NBC TV, \$16,100,000.

Football will account for 45% of the billings, with baseball and sports anthologies jointly absorbing about 30%. Here's how they'll tally up next season by sports types:

SPORTS TYPE	ESTIMATED PACKAGE BILLINGS
Football	\$33,900,000
Baseball	10,400,000
Sports anthologies	10,400,000
Golf	8,050,000
Boxing	7,000,000
Bowling	3,500,000
Horse Racing	350,000
TOTAL	\$73,600,000

The report that had the trade buzzing last week: NBC TV was clearing the decks to beat CBS TV's introduction of the evening news as a half-hour strip by doing the same thing with its Huntley-Brinkley team by March, if possible.

CBS TV had planned the expanded news package for a late September or early October unveiling. The indication from that network, after it got wind of the NBC TV proposal, was that the original starting date would be adhered to so as to avoid complicating adjustment problems for CBS TV affiliates.

The tack reportedly taken by NBC TV in phone contacts with affiliate advisory committee members: since news was the brightest jewel in the NBC crown, it wouldn't rest well psychologically if NBC let a competitor like CBS get away with the public relations advantage that would ensue from the news expansion play.

A speculation emerging from the report: ABC TV affiliates might take advantage of this slug fest by making a bid for the entertainment-oriented audience between 7-7:30. In other words, the affiliates would cash in on the entertainment gap by scheduling hot off-the-network syndicated product between the ABC TV news and 7:30, when the network starts its prime time schedule.

The tv networks will shortly make sure that housewives get an ample assortment of medical programs in the daytime as well as at night.

NBC TV will have a daytime strip of that classification, *House of Hope*, under Colgate sponsorship, and ABC TV is working on one of its own for the afternoon.

Colgate's understanding with NBC TV is that the network will try to sell off parts of the five half-hours.

House of Hope will be back-to-back with another half-hour soaper, *Ben Jerrodd*. They will serve as a replacement for *Merv Griffin*, which hasn't been faring as well as hoped in both rating and sponsor participation.

The network is prepared for a howl of viewer protest when *Griffin* vamooses. Its answer: it was very reluctant to give up this much-kudoed program, but the show's expenditure in light of its vague future was too much to sustain.

CBS TV may have to engage in some nimble commercial and billboard juggling of Saturday night this fall if it should return *Perry Mason* to the 7:30-8:30 niche.

It'll have three drug companies on three successive shows, namely *Sterling*, *Bristol-Myers*, and *Whitehall*.

A similar situation may even apply to the cigarette compound—if the 15-minute product protection rule prevails. The three, in order, are *Philip Morris*, *Brown & Williamson*, and *American Tobacco*.

Look for ABC TV to reopen its 1-1:30 p.m. strip for a dramatic serial.

The motivation: it sees an opportunity to build an audience for itself since both competitors are off the air at that time.

The program will be either *Jane Wyman* repeats or a new medical opus.

Problem facing the gambit: getting ample station clearances.

If you have a penchant for postmortems, you most likely won't go wrong by predicting that the current tv network season will show a record casualty percentage for new nighttime program series.

The lopoffs give evidences of reaching the 70%-mark. That means that 21 of the 31 newcomers will have vanished from the schedules when the '63-64 season starts.

Comparison: the mortality rate for new shows for 1961-62 was 65%; for 1960-61, 62%; and for 1959-60, 61%.

From present indications ABC TV will have but two or three current shows in the same periods when the 1963-64 nighttime schedule is finally locked in.

Two of the matters still up in the air as regards the fall line-up: (1) **Donna Reed's disposition to go on for another season**; (2) The spot to be allocated for **Ozzie & Harriet**.

Here's the tentative ABC TV nighttime schedule as disclosed to selected agencies, with the producer in parenthesis:

Sunday: 7:30-8:30, Travels of Jimmy McPheeter (MGM); 8:30-10, Arrest & Trial (MCA); 10:10:30, The Voice of Firestone (ABC TV); 10:30-11, The Roosevelt Years (ABC TV).

Monday: 7:30-8:30, The Dakotas (WB); 8:30-10, Wagon Train (MCA); 10-11, The Breaking Point (Crosby).

Tuesday: 7:30-8:30, Combat (ABC TV); 8:30-9, Butter Brown (MCA); 9-10, Ready for the People (WB); 10-11, Mr. Kingston (UA).

Wednesday: 7:30-8, A situation comedy, TBA; 8-9, Greatest Show on Earth (Desilu); 9-10, Ben Casey (Crosby); 10-11, The Young & The Bold (Revue).

Thursday: 7:30-8, Flintstones (SG); 8-8:30, Donna Reed (SG); 8:30-9, Archie (SG); 9-9:30, A situation comedy, TBA; 9:30-10:30, The Fugitives (UA); 10:30, Station time.

Friday: 7:30-8:30, Standby (UA); 8:30-9, McHale's Navy (MCA); 9-10, The Jimmy Dean Show (ABC TV); 10, The Gillette Fights.

Saturday: 7:30-8:30, Thunderhead (ABC TV); 8:30-9:30, Lawrence Welk; 9:30-11:30, The Jerry Lewis Show (ABC TV).

Agency media directors are taking notice of this practice which, they say, is proliferating among tv stations: juggling by bits and pieces the rates for various time brackets instead of instituting an increase in their basic rate.

Only objection these media people have to this sort of edging up is that it makes the function of **planning and estimating that much more complicated and uncertain.**

Scan the roster of sponsors that CBS TV will have on its Saturday night schedule next season and you'll be amazed at this aspect: the number of bluest of blue-chip package goods advertisers gathered under a single night's roof.

Here's ticking 'em off: **General Foods, P&G, Colgate, Lever, American Tobacco, Philip Morris, Brown & Williamson, Bristol-Myers, Whitehall, Sterling Drug, Alberto-Culver, Johnson & Johnson.**

There's a moral about this. Unlike the heyday of radio, bigtime advertisers have become sophisticated about the value of Saturday night as a **message-planter which can trigger consumers into buying action after the weekend.**

Every once in a while some small manufacturer comes up with a product that not only takes him into a sharp advertising spin but prompts his competitors to watch his progress over their shoulders.

The latest case in point is **Dominion Electric**, with its factory in Mansfield, Ohio.

Dominion has been on the market with several small appliances and, according to mid-west reports, has been **quietly testing around in tv.**

Dominion's first sizeable splurge will be a **May-June run on NBC TV's Today, Tonight, and The Price Is Right**, and the item it's going to stress is an **electric toothbrush**, which pits the company directly against one of the giants of giants, namely, **GE.**

wsai, #1, and still
SOARING . . .

in the
nation's
21st market,
CINCINNATI

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

*CALL

robert e. eastman & co., inc.

He'll prove it to you with the
latest Pulse and Hooper Figures!

JUPITER BROADCASTING RICHARD E. NASON—PRESIDENT, LEE C. HANSON—GENERAL SALES MANAGER.

wsai



The Embassy of Turkey

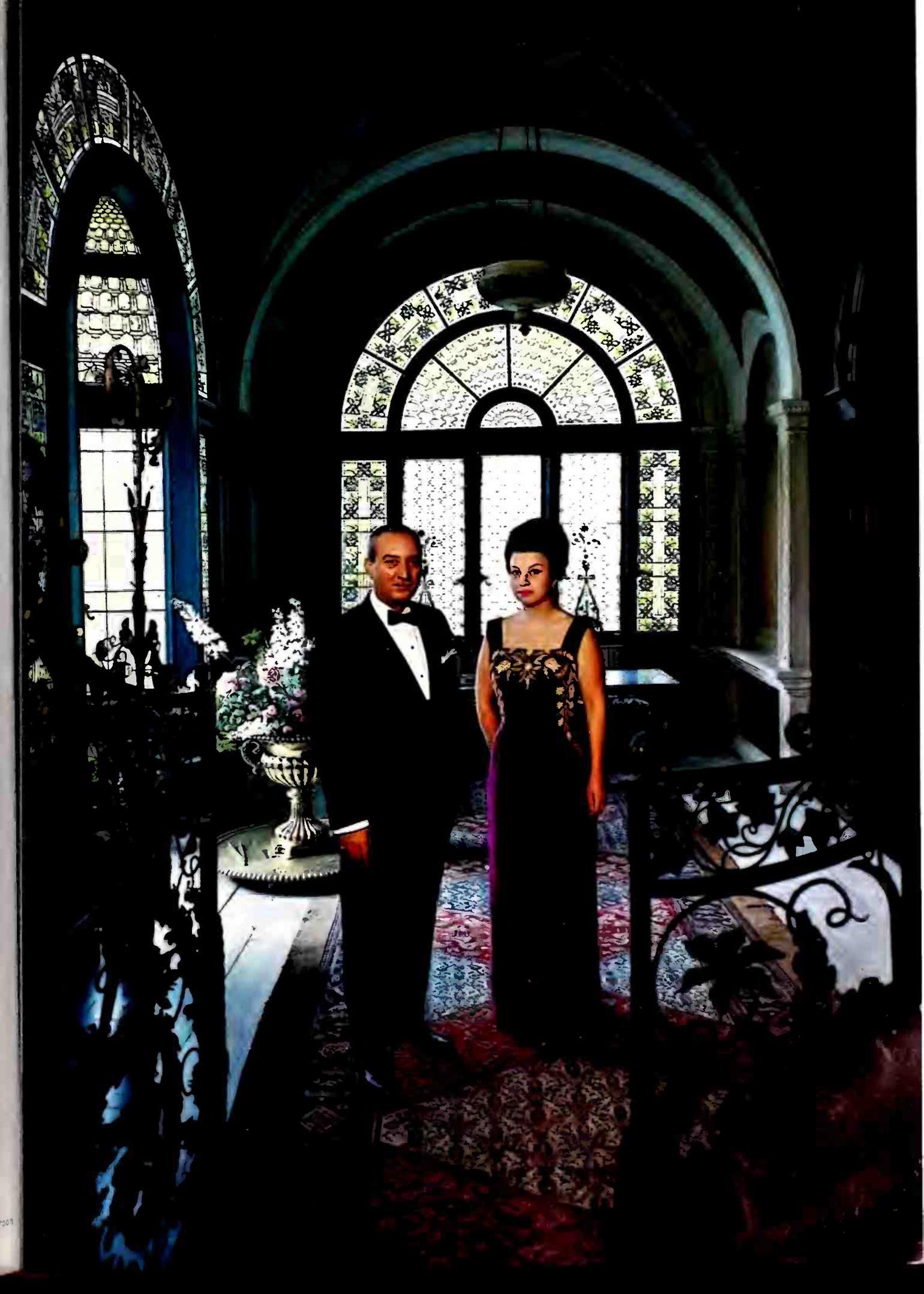
His Excellency Turgut Menemencioglu,
Ambassador of Turkey to the United States,
and Madame Menemencioglu, in the
solarium of the Embassy...
another in the WTOP-TV series
on the Washington diplomatic scene.

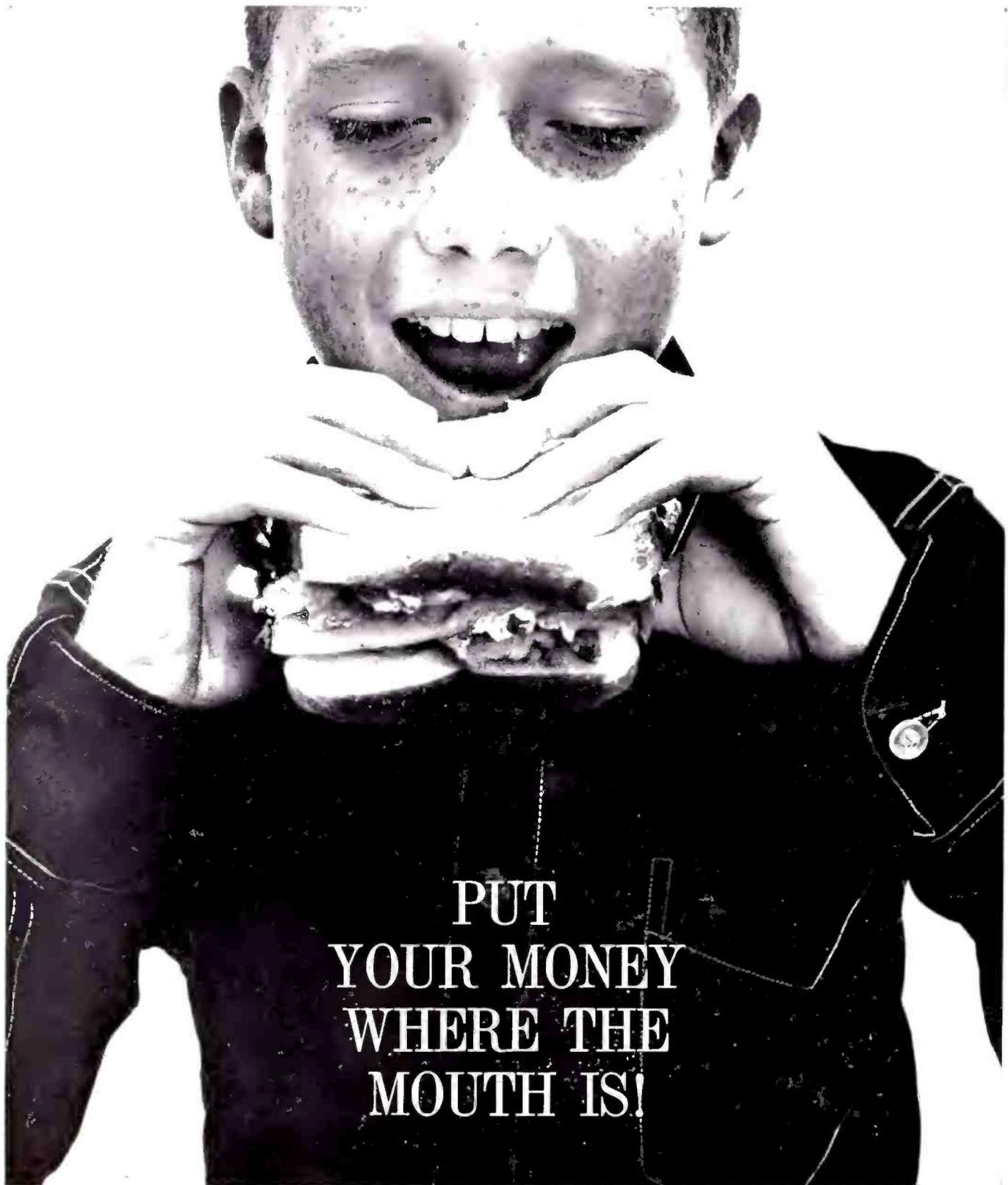


Represented by TvAR

**POST-NEWSWEEK
STATIONS** A DIVISION OF
THE WASHINGTON POST COMPANY

Photograph by Fred Maroon





**PUT
YOUR MONEY
WHERE THE
MOUTH IS!**

20% of the food distributed through Houston warehouses is consumed by families in Beaumont/Port Arthur/Orange. If your spot television budget is based on wholesale distribution figures in Houston, you're missing

one-fifth of the consumers. If you put your television dollars on any other station in the Beaumont/Port Arthur/Orange market, you're missing 43% of the viewers.  Peters Griffin Woodward **CBS**

KFDM-TV CHANNEL 6

RADIO'S EFFICIENCY: IT SELLS

In this day and age of high level selling and its preoccupation with ratings, cost-per-1,000 and the like, it takes a bout with small market radio to bring one back to his senses—to realize the down-to-earth efficiency of radio as a selling medium.

Out here in the country we don't worry about "ratings" and "cpm's." We just sell radio. Why try to compare cost-per-1,000 of newspapers and magazines with radio? Such comparison really ignores that which counts—the fact that the broadcast media are primary and basic in public attention. We have the basic eye and ear of the public. The real efficiency of radio is that it sells, because radio by its nature is an experience. It is therefore at least one step ahead of the print media in the selling process.

The rapid growth of local radio sales figures proves one point—the local advertiser who doesn't have the time to indulge in the luxury of high level research, is

busily making money for himself by using more and more radio time. Perhaps a trip or two to the retail level by the national advertising executive would send the slide rules back to physics laboratory where they belong!

JOHN F. HURLBUT, president and general manager, WVMC, Mt. Carmel, Ill.

HOT YOUNG AGENCIES

I have never seen a story in sponsor get so much talk as the one you ran re the ten hot young agencies. I appreciate your including us.

JOHN P. NATHANSON, president, North Advertising, Chicago, Ill.

TELEVISION TAPE

This is not a "Letter to the Editor" in the usual sense. I wish to compliment your publication for a truly comprehensive feature on the present status of television video tape recording.

In particular, I want to point

out the extraordinary job of your writer. I was struck by the article's depth and thoroughness. Having read other stories on the same subject in recent trade publications, I can tell you yours is superior, putting that medium in its proper perspective.

It is, indeed, a credit to your magazine and to your staff that such work is of such value to the industry.

AVERY CHENOWETH, tv art director-producer, Richard K. Maroff Inc., New York, N. Y.

Our heartiest congratulations to you on the exciting "new-look" given to your expanded Stations section in the current SPONSOR.

Naturally, we at WNEW-TV have long felt that more space could be successfully utilized for station news. The expanded coverage, together with the more liberal use of pictures, gives the station section as well as the other departments a brighter appearance and makes it so much more informative and interesting.

Thanks for giving us more news and pictures. We'll look forward with renewed interest to your next issue.

JOHN E. MCAROLE, v.p. and general manager, WNEW-TV, New York

4-WEEK CALENDAR

FEBRUARY

National Advertising Agency Network midwest regional meeting: Hotel Peabody, Memphis, Tenn., 8-10.

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

National Assn. of Broadcasters Public Service Institute conducted in association with The American University: American U. campus, Washington, D. C., 7-8. William Ruder, president of Ruder & Finn, and NAB President LeRoy Collins are key speakers.

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

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

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

International Radio & Television Society round table luncheon: Hotel Roosevelt, New York, 22. Discussion of "America's Voices Abroad"; production workshop: Hotel Roosevelt, N. Y., 27.

Broadcast Pioneers third annual mike award banquet: Americana Hotel, New York, N. Y., 25.

National Assn. of Broadcasters annual conference of the state association presidents: Shoreham Hotel, 26-27.

American Assn. of Advertising Agencies southeast council meeting: Atlanta Americana Motor Hotel, Atlanta, Ga., 7-8; southwestern council meeting: Sheraton-Dallas Hotel, Dallas, 28-March 1.

REACTION DELIGHTFUL

A million thanks for the wonderful story (Close-up of Walter Schwimmer: tv program, 7 January) in SPONSOR. I have already got a good reaction on this from dozens of sources, and I am delighted.

WALTER SCHWIMMER, president, Walter Schwimmer, Inc., Chicago

TRADE MAGAZINE ADVERTISING

For my term paper in Social Studies this year, I have chosen the topic "Advertising in the United States." Miss Jean Engel referred me to you, saying that your magazine would be a prime example of trade magazine advertising.

I would sincerely appreciate any information you might have, regardless of form, on this subject.

ROBERT A. REMES, Rockville Center, L.I., N.Y.

WMAL-TV

The Evening Star Broadcasting Company

WASHINGTON, D. C.

announces

the appointment of

HARRINGTON, RIGHTER & PARSONS, INC.

as exclusive

national

representatives

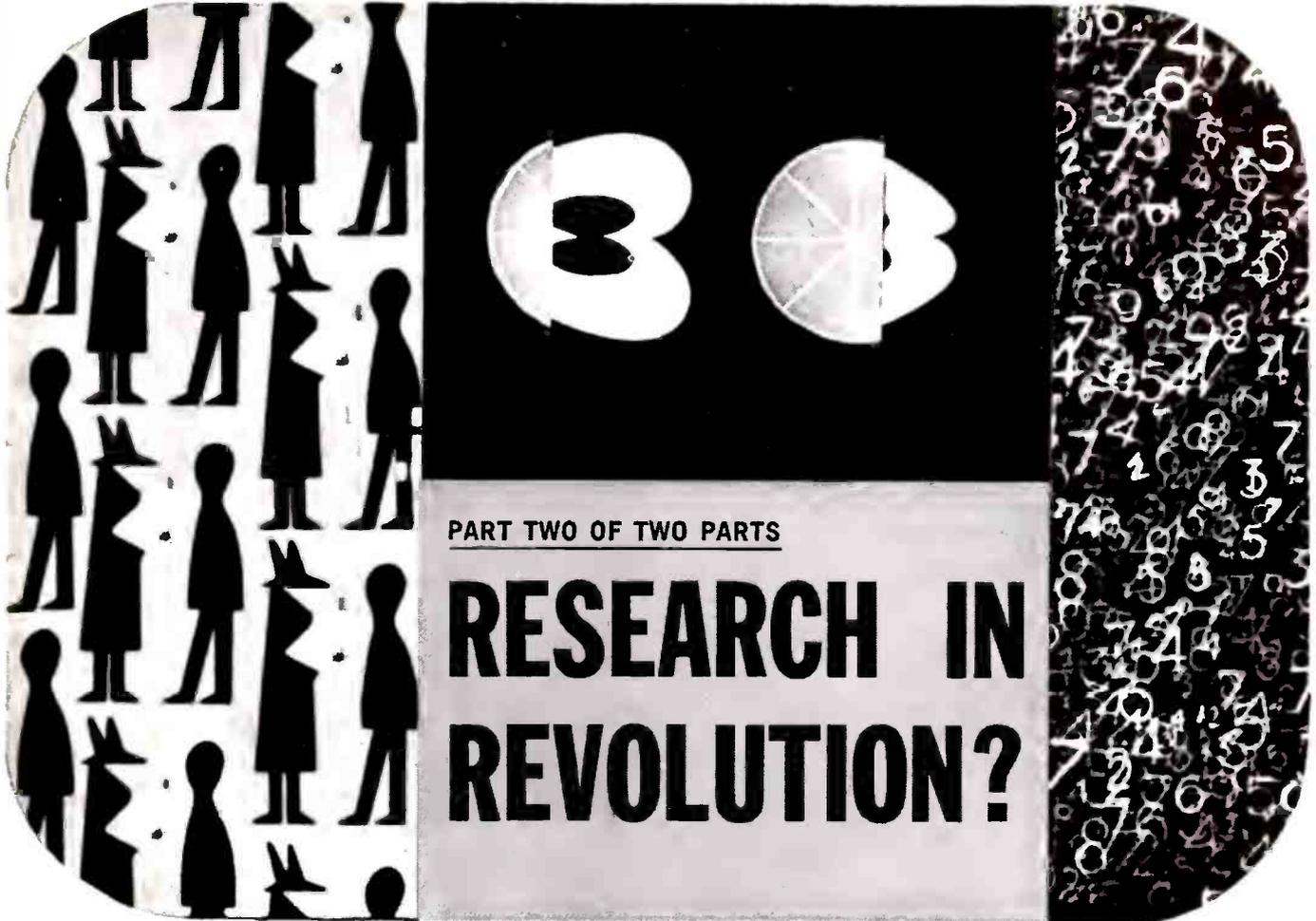
effective

4 February 1963

wmal-tv



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



PART TWO OF TWO PARTS

RESEARCH IN REVOLUTION?

- ▶ **New directions in research affect all media**
- ▶ **Nielsen tv/magazine study illustrates dilemma**
- ▶ **Networks, others explore advertising impact**
- ▶ **"Apples and oranges" syndrome may fall**

By Philip Shabecoff

In the 11 December issue of its "Nielsen Newscast," A. C. Nielsen Co. had a "Christmas present" for its subscribers among advertisers and agencies. This "present" was a brief article which purported to show how three magazines with a monthly reach of 42% of U. S.

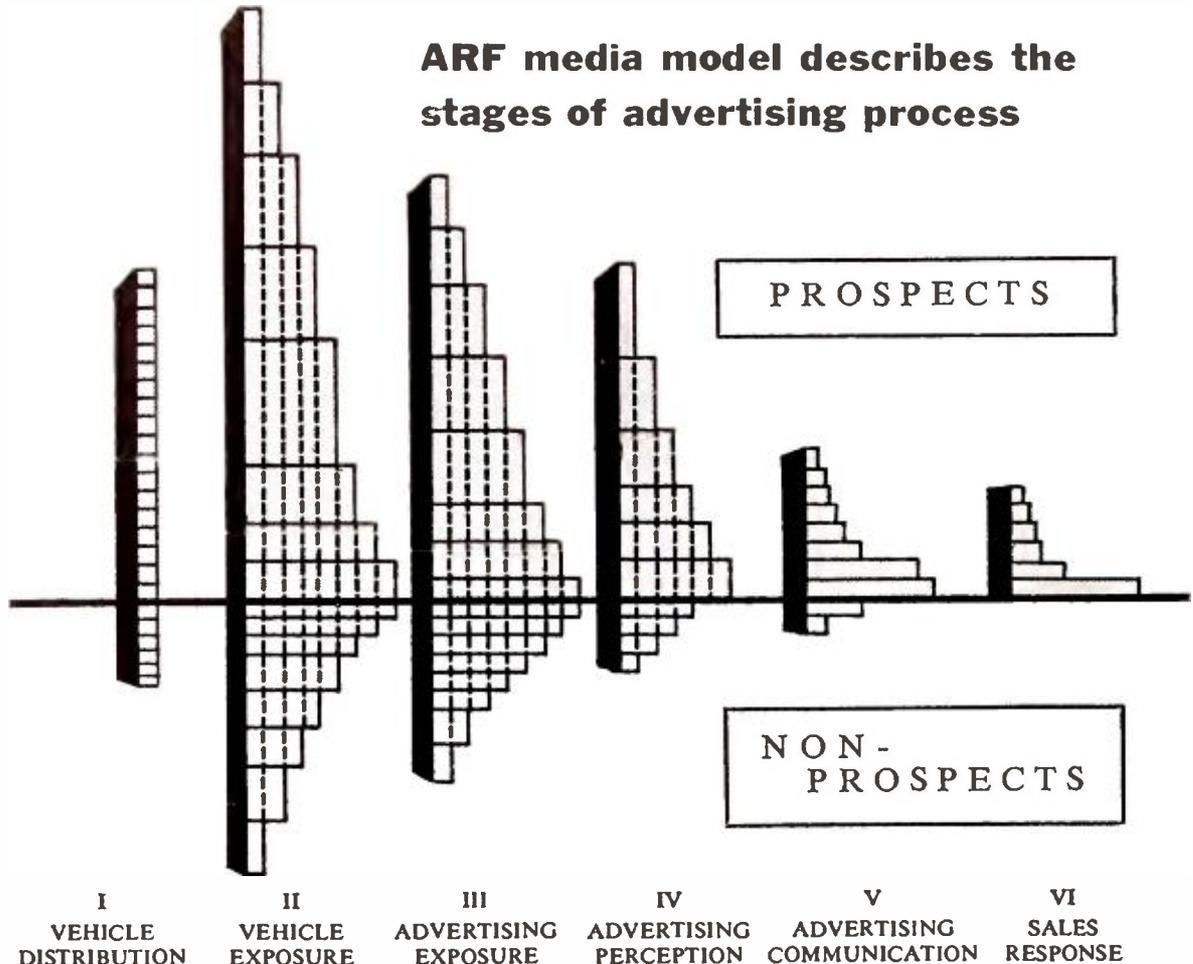
homes could be combined with four network tv broadcasts with a monthly reach of 23% to give an advertiser an optimum advertising reach.

This recommendation is based on Nielsen Media Service, a survey of magazine and television audiences conducted in the same panel of homes. Magazine data is gath-

ered by personal interviews which ask members of the panel whether or not they have read a particular magazine. Tv data is garnered by Nielsen's Audilog/Recordimeter technique which has panel homes keep a diary of television viewing which is checked by a timing device. The service rests on the premise that the measurements of magazine and television audiences are comparable.

Nielsen's "Christmas present" did not, however, awaken any feelings of holiday cheer in the breasts of television executives. Indeed, the television industry has been fuming since Nielsen introduced its media services two years ago.

ARF media model describes the stages of advertising process



This model for evaluating advertising by media appeared in the classic report by the ARF audience concept committee, "Toward Better Media Comparisons" (© 1961 by the Advertising Research Foundation.) Research needs data at all stages

No equation. Most television spokesmen reject the premise that the measurements for television and magazines in the Nielsen study are comparable. "We have no quarrel with the figures as they are used to compare magazines, but we strongly object to Nielsen's efforts to equate these figures with those they obtain for television," said Harvey Spiegel, research vice president of the Television Bureau of Advertising.

"What the magazine data reveals," he continued, "is the number of people who say they remember any part of the magazine. Data used for television, however, is equivalent to the usual Nielsen six-minute audience measurement. This could be 20% below the total audience of the program.

"The user of NMS therefore,

could be comparing an audience figure for a magazine, which might be 100% greater than his actual advertisement's audience, against a television audience figure which might only be 10% greater than his actual commercial."

Spiegel also noted that the Nielsen survey takes no notice of the different nature of the two media and how this would effect exposure and perception of the advertising message.

Nielsen stoutly defends the value of its service. "NMS fills a real need of advertisers for using media more effectively," said a Nielsen spokesman. "The data we provide are tools for the advertiser and agency to use in preparing a media mix. We recognize that there are basic differences between television and magazines, but it is

up to those who use NMS to measure those differences. What we provide is information on exposure *opportunities* and that is all we claim to do."

Agency reaction. How do the agencies feel about NMS? "We use the service because it gives us information, particularly information about magazines, that we cannot get elsewhere," said one media director. "While the Nielsen data are useful, however, we make our own judgments about how to use them. We know that reach for the medium is not reach for the advertising message."

"Because the magazines are pitching themselves as a complementary medium to television, Nielsen is collecting data that illustrates just that. If television wanted to show how it could work

the other way around, they could obtain all the statistics they wanted," said a research executive.

"We use Nielsen because it gives us finer breaks on more magazines. When the new Simmons study comes out we'll use that too. We like these kinds of data because they give us more precise knowledge of audience size and composition. But they don't add anything new to media research," another media executive offered.

Nielsen has announced that in 1963 it will initiate a continuing study of newspapers, thus extending its services into still another medium.

The Nielsen Media Service has been discussed at some length, not to draw any conclusions on its particular merits, but to underscore the sharp differences of opinion among those engaged in media research—advertisers, agencies, media and research services—as to the value of the data now being used in the process of media selection and the methods in which they are used. It also illustrates that beneath the cloud of numbers on circulation, readership, average audience, exposure, *et al*, a substantial number of problems are waiting to be resolved.

Data required. The Advertising Research Foundation, in its classic study "Toward Better Media Comparisons" published a few years ago, presented a model for assessing the value of media to an advertiser. The model lists six categories of data required in evaluating media:

- Vehicle Distribution
- Vehicle Exposure
- Advertising Exposure
- Advertising Perception
- Advertising Communication
- Sales Response

Until very recently, media research has concentrated virtually all of its efforts in the first three categories. These call for data on the size of the media audience, the reach of the media, and demographic composition of the audience.

This quantitative data is supplied in profusion by the media and the research services such as

Nielsen, ARB, Starch, Hooper, and Politz. In many media departments, however, particularly where computers have been installed, there is demand for still further data on audience size and composition. Moreover, there seems to be a fairly wide dissatisfaction with the quality of much of the data now available.

"What we want is more numbers in logical categories in the area of demographic data," said Edward Papazian, associate media director at BBDO. We use everything we can get our hands on that makes sense. The trouble is that in many areas there is no information for us to buy."

"For example," Papazian continued, "our data on television is good in that it breaks down audiences by market and also gives us continued information by month, week and even by program. But, at the same time, tv data is too broad—it doesn't give us fine enough information on income, age, and other demographic data.

"Magazines, on the other hand, do a good job in giving us this demographic data. But we don't get it from all the magazines and we don't get it often enough.

"The radio situation is muddled and we are encouraging anyone who will look into it. As for the other media—no comment."

It might be noted at this point that several years ago, ARF proposed a continuing study of magazine audiences. The magazine publishers, for reasons of their own, rejected this project and no alternative study embracing the magazines has since been proposed by the industry.

Lack of objectivity. Said another agency media executive: "Much of the audience data we get is intended to prove a partisan point of view. Numbers can be obtained to support almost any hypothesis provided the questions are asked in the right way. Half of our job is eliminating the sales frippery from the data we get. What we need is to have the media answer the same questions and to couch the answers in equivalent categories."

On the other hand, there is a



Men whose tools are data

From top: Edward Papazian, assoc. media director, BBDO; Dr. Thomas E. Coffin, research director, NBC; Harvey Spiegel, v.p.-research director, TvB; Jay Eliasberg, research dir., CBS



growing body of opinion among media researchers that undue stress has been placed on audience data. "Sure we can get more detailed demographic information," said one media executive. "But we're reaching the point where the finer detail just isn't worth the cost involved."

"Advertisers and agencies have been concentrating so much on cost-per-1,000 and the 100 top mar-

Eliasberg commented. "We know a lot about the techniques of collecting this information. But the time has come to look elsewhere for standards to judge how well the media are doing their job of putting across the advertising message.

Measuring impact. The "elsewhere" referred to by Eliasberg is the area described by the last three categories of the ARF media model —advertising reception, advertis-

point. The objection is to permitting them to remain the stopping point.

"Audience is the first dimension of advertising. Much time and effort has been spent in improving our various measures of it. We need, equally, to address time and effort to measurement of the second dimension, the depth-of-impact factor. Until both are included, the advertising business

How another advertising dimension, impact, alters effect

MEDIUM	NUMBER OF EXPOSED PROSPECTS	×	IMPACT	=	ADVERTISING EFFECT
Television Network A	10,000,000	×	80%	=	8,000,000
Magazine B	15,000,000	×	50%	=	7,500,000

Chart illustrates hypothetical example of how one medium can pack more advertising punch than another even though it has a smaller audience. The impact dimension is a constant that allows more accurate comparisons between media

kets that they seem to have forgotten that the purpose of their advertisement is to sell the product," a network research executive observed.

Why has there been so much emphasis on the quantitative description of audience size and composition? "Because," said Jay Eliasberg, research director at CBS, "it is the easiest thing to measure. It's like the old story of the man who was bent over searching the sidewalk on Times Square. A pedestrian came up to him and asked him if he'd lost something.

"Yes, I lost a ten dollar bill."

"Where did you lose it?" asked the pedestrian.

"At Columbus Circle," the man replied.

"Columbus Circle! Then why are you looking in Times Square?"

"Because the light's better here."

"Media research has been looking exclusively at audience data because the light is better there,"

ing communication, and sales response. It poses the question, "How are people affected by a particular advertising message on a particular medium." In short, what is the impact of the advertising message?

Dr. Thomas E. Coffin, NBC research director, recently summarized the dilemma facing media research.

"There are," he said, "only two basics in advertising . . .

1. How many people you reach.
2. How hard you hit them.

". . . We can measure the 'how many' at various levels: circulation, readership, viewership, exposures, noting, sponsor identification, etc. Moreover we can measure the frequency, the duplication, the cumulation, the gross reach and the net. But with all such measures we are still asking basically, 'how many.'

"This is not to object to audience measures. Audience measures are the foundation, the starting

will continue to be without a measure of the effectiveness of its product."

A research syndrome. Thus far, however, advertising impact has remained pretty much the *terra incognita* of media research. Advertising decisions involving millions of dollars have been based on estimates and judgments of how well the media communicate their advertising messages, rather than on measurements of this dimension.

The reason that advertising impact measurements have been ignored is traceable to a symptom that may be described as the "Apples and Oranges Syndrome." This symptom manifests itself in the following line of reasoning: "Apples and oranges are different things, therefore, apples and oranges cannot be compared on a common basis." The argument is then extended. "Television and magazines are different media with different

attributes, therefore television and magazines cannot be compared in terms of advertising impact."

In earlier days, Dr. Coffin, pointed out, it was denied that advertising effectiveness of two media could be compared at any level. Then there was agreement that they could be compared only in quantitative audience data. Now, with the ARF study as well as studies by the Assn. of National Advertisers and the National Industrial Conference Board pointing the way, and with imperative demands for hard data emanating from the computers, the attention of advertising media research is focusing on media impact.

"The point is," said Fred L. Engelman, director of print media research at Y&R, "that apples and oranges can be compared if you ask the right questions. For example, apples and oranges can be compared in terms of their vitamin content. As a matter of fact comparisons between media have been made since we first started doing media research. But these were only judgments based on vague information. We did not attempt to justify these judgments before, but now the computers are forcing us to abandon this vagueness."

Effectiveness studies. In the past few months, media research has erupted in a rash of advertising effectiveness studies. The 4A's is preparing a "white paper" on the subject. Dr. Coffin at NBC and Eliasberg at CBS have just this month published studies on media impact. Studies by *Life* and *Look*, by the Ford Motor Co., and Starch's NETABS service have moved from audience measurement to advertising effect.

The NBC experiment was a two-wave panel study which sought, by means of interviews, to determine the relationship between brand buying and television and magazine exposure. There is not enough space here to describe the study in detail, but Dr. Coffin found that there was indeed a direct relationship between exposure to the media and buying of the tested brands. He found further, that

(Please turn to page 64)

Jersey Standard expands "Festival of Performing Arts" tv series

- ▶ Cultural series to be aired in 7 cities
- ▶ Sponsor now spending over \$1 million

Cultural programming on local television this year continues to be a beneficiary of Standard Oil Co. (New Jersey), which announced today (4 February) that its series *Festival of Performing Arts* will be telecast in seven cities beginning this month.

In addition to New York and Washington, where the series first was carried in 1962, Jersey Standard will move the program into Philadelphia, Boston, Rochester, N. Y., New Haven, and Raleigh.

The series budget will spill over the million mark at \$1,043,000. In 1962, the company spent \$749,000. Both figures cover costs for production, time, talent, commercials, and promotion. Needham, Louis & Brorby is the agency.

Festival of Performing Arts is a one-hour program featuring re-knowned artists of the stage and concert hall. The opening program will feature the brother-sister duo of Yehudi and Hephzibah Menuhin on violin and piano playing works of Bach, Beethoven, and Bartok.

The programs begin in New York on 12 February, in Washington on 13 February, in Philadelphia and Boston on 17 February, and in Rochester, New Haven, and Raleigh at later dates. In New York and Washington the 10 programs will be repeated twice weekly. In other cities they will be seen once a week.

On-air promotion. Promo spots purchased by Jersey Standard will start in New York on Friday. All seven television stations will run spot announcements featuring the program host, Norman Ross, who will invite the audience to tune in. Stations broadcasting the series

will be WNEW-TV, New York; WTTG, Washington; WHDH-TV, Boston; WOKR, Rochester; WFIL-TV, Philadelphia; and WRAL-TV, Raleigh.

Time allowed for commercials will be limited to four minutes. The commercial announcements will be made at approximately the half-way mark.

A unified promotional theme is supplied by theatrical caricatures from the pen of Al Hirschfeld, representing the 16 artists who will appear. The drawings will tie together newspaper audience promotion, tv spot promotion, a program booklet, and service station posters.

Produced on video tape by David Susskind and James Fleming, the series will be distributed by Screen Gems to other cities where it will be available to other sponsors. ▀



Promotion uses Hirschfeld drawings Al Hirschfeld, noted caricaturist, has drawn likenesses of performers on *Festival* for Jersey Standard promotion

Less live, more live-on-tape ahead

- ▶ Live drama disappearing from airlines
- ▶ Few remaining live drama shows to be bumped
- ▶ More tape, less film predicted for '63-'64



Live-on-tape popular

Many producers find tape has advantages over both live and film. Here are scenes from several recent *Du Pont Show of the Week* productions over NBC TV taped in the network's Brooklyn color studios. In tape, the producer still has a function, according to many experts



Live drama on television (live as differentiated from live-on-tape) appears to be gasping for breath. At one time, many agencies were earnest disciples of this form of video entertainment but in recent years there's been a sharp falling off. One of the major espousers of this distinguished art form ("live from New York") has always been BBDO.

But if two of its more notable dramatic shows, *Armstrong Circle Theatre* and *U.S. Steel Hour* should fade from the CBS TV primetime lanes, as expected, it will mark the end or near-end of truly live tv drama. What will follow, of course, may well be live-on-tape or film, depending on budgets and other factors, but to numerous actors, producers, and directors interested in the enhancement of live tv drama, this spells another distressing thwack at a significant art form. At this writing, it is reported that *Armstrong Circle Theatre* will end its run in September. The sponsor will then assume alternate-week sponsorship of the new *Danny Kaye Show*. According to experts, the '63-'64 season will see a surge of more live-on-tape shows and a decrease in telefilm.

Commenting on the subject of live television drama, Robert A. Leadley, vice president of BBDO and account supervisor, United States Steel, told SPONSOR that the *United States Steel Hour*, produced by the Theater Guild, brought many outstanding dramas to television. Moreover, a number of now well-known actors, writers, and production people entered tv via this program.

"The virtues of live vs. film tv have been kicked around for the last ten years, with the drift constantly toward more and more Hollywood production," Leadley continued. "Immediacy, the extra something that an actor projects when he knows a performance is 'for real,' similarity to the Broadway theatre, lack of 'slickness' in production — these have been



See assets in certain aspects of producing on tape

Live television drama appears doomed, according to many producers, but there will be more emphasis on taped tv drama, say producers. Lewis Freedman (l) producer of Du Pont dramatic programs; Robert Costello (c), producer of *Armstrong Circle Theatre* and Mike Dann, (r) CBS TV's New York program vice president, who speaks of "great values of tape"

quoted as the extras where live shows have it over these shot on the Coast.

"But when the arguments pro and con have been fairly considered, the fact is that in recent years, cost has been the biggest single reason for continuance of live tv. However, it has become more and more difficult to hold live budgets to the line, and end up with superior program quality. It has only been through the combined cooperation of all involved in production of the *Steel Hour* that U.S.S. has been able to continue to present live drama on television."

Features of tape. Probably few individuals in the broadcast field can top Lewis Freedman's penetrating knowledge of tape and how it can be utilized to its ultimate in the presentation of drama. Freedman produced a staggering number (35) of the syndicated *Play of the Week* dramas, the prize-winning *Camera Three* productions, and more recently, a flock of *DuPont Show of the Week* dramas over NBC TV. The DuPont dramas have been taped in NBC's Brooklyn color studios.

In discussing the advantages of tape over live, Freedman told SPONSOR that there were many pluses in its favor. He cited these, among others:

1. You can do it twice.
2. You can edit it after you've done it twice.

3. You get the advantage of the actor's adrenalin without the collapse of his nerves.

5. In tape, the producer still has a function. In live, he's reduced to a kind of Monday morning quarterback. In other words, "I prefer to give my notes before we go on the air."

4. Tape is more artificial—and the more artificial you are in theatre, the more theatrical you can be.

Asked to cite some advantages of tape over film, at his finger tips were several arguments in behalf of the former, among them:

1. With tape you are still second cousin to the theatre.

2. You can see where you are going; you are not driving blind.

3. It is cheaper.

4. It is more static and forces the playwright to go deeper.

5. You get the advantage of an actor's non-stop, cumulative performance.

Live drama in blind alley. Probably, Freedman unburdened himself of a long line of thoughts on the overall subject of drama (live and live-on-tape) and the present state of this art form in relation to creator and sponsor. In commenting on a recent Robert Lewis Shayon essay in the *Saturday Review*, in which the columnist observed that "television drama has a well known tradition of conflict between artist and sponsor," Freedman said that "the playwright and

the sponsor are usually at cross-purposes."

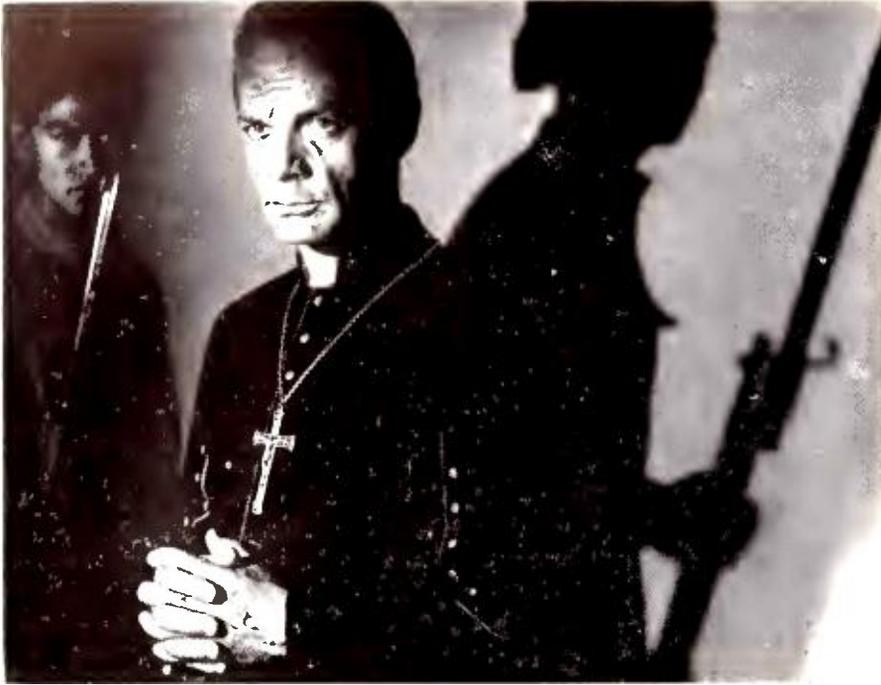
He agreed with Shayon who wrote that the recent *DuPont Show of the Week* productions (*The Outpost*, in particular) represent "a salient into a potential of original, live drama of significant quality."

Freedman opined that live and live-on-tape drama "have been forced into a blind alley because the powers that be have turned their backs on the advantages that live drama could offer in exchange for the apparent advantages of film drama."

"They've swapped real dramatic action of character and ideas and values for the dramatic activities of police cars and ambulances," Freedman said with a trace of sadness. "Drama on television is currently best expressed by a collision of two cars. It used to be and it should be the collision between two people."

The producer thought the reason that "live and/or tape" drama was either going off or downhill was because of "the insistence on plays that grab the ratings within the first 45 seconds."

"The ideal sponsored dramatic show is a 45-minute tease and a four-minute denouement," Freedman said wryly. "As a result, drama has had to take refuge in the series where the playwright can put all of his marbles into an ever-tightening, suspense-building, hyper-



One of the last live television dramas to go
Scene from recent *Armstrong Circle Theatre* production of "The Cross and the Dragon" with James Daly. Live dramatic series on tv will go off shortly

dramatic, inextricable situation which is resolved by a look of understanding on the hero's face and five minutes of unconvincing double talk."

Most of the ideas submitted for original television drama cannot be produced because it is either too original or too adventurous," Freedman observed. "So-called original drama has to be so custom-tailored that it ends up a strait-jacket on the writer with only his typewriter and not his mind left free."

Freedman went on to say that *The Forgery* (Freedman-produced) won the Writers Guild Award, but was considered "the least successful show on the *DuPont Show of the Week*." It was a great show, "but it had a lousy rating," said Freedman.

The producer was asked if he agreed with George K. Gould, president of MGM Telesudios, who once observed that tape had done more to eradicate the common ulcer than ten years of medical research.

Freedman said that tape transferred the ulcer to a different group of people. "The ulcer moved upstairs," he cracked. "It used to belong to the creative people in the

studio and now it belongs to the administrative and business affairs departments."

Ulcer still here. Heartily in agreement with Freedman as regards the death knell of live tv drama, was Robert Costello, producer of the *Armstrong Circle Theatre*, and regarded by many as a dedicated exponent of quality drama.

"Live television drama is doomed and if you do not succumb to the mechanical qualities of film and yet retain the spontaneity of live, then tape is the answer," Costello said. "However, the cautions are not to use tape as film but to use it so that you have all the advantages of live and at the same time are able to avoid some of the inherent ulcer-making areas of live."

Costello wasn't as cheerful as Gould about the eradication of the ulcer. "The common ulcer is still with us," the producer lamented.

Kines at the museum. Interestingly, the Museum of Modern Art, for the first time, will salute the "art forms of television" and Freedman will be among those having a hand in setting up what the museum calls *Television USA: Thirteen Seasons*. The museum will present

a series of 54 programs, chosen from thousands seen between '48 and '61. They'll be seen on tv film and kine-scope in the Museum of Modern Art Film Auditorium from 5 February through 2 May. It marks the first time tv shares billing with the other visual arts of this century at the museum. Freedman, a member of the selection committee, chose the dramatic programs. Isaac Kleinerman selected the news and special events; Burt Shevelove, comedy and music programs, and Perry Wolff, arts and sciences. Abe Liss made a separate selection of notable commercials which will be viewed on some of the programs in March and April. Jack Benza is directing the retrospective of the tv programs "which have made significant contributions to the art of our time," according to Freedman and his colleagues in this endeavor.

A goodly number of the tv dramatic offerings which will be seen at the Museum of Modern Art were originally done live on the air. They include outstanding examples seen on *Studio One*, *Philco Playhouse*, *Goodyear Playhouse*, and *Playhouse 90*, to mention a few. The museum audience will see kines of these plays.

Artistry with tape. Commenting on the behavior of producers and directors working with present day tape, Michael Dann, vice president in charge of CBS network programs, New York, pointed out that the revolution in taping of shows hasn't taken place in the quality of tape, rather in the artistry and imagination with which they have approached it. "We have developed a breed of producer and director who is able to determine and make use of the values of tape," Dann said. "Over the last two or three years there have sprung up creative people who today do not think in terms of either live shows or filmed shows but in terms of the great values of tape."

Also, Dann said it would be "foolish to say that tape shows are cheaper than live shows, but that the things that are often done on tape shows are far different from their live cousins." He cited this example: Jackie Gleason's black-
(Please turn to page 65)

Mohawk shoots the works on color

- ▶ **Schedule expands with Waring program**
- ▶ **Family shows on holiday formula**
- ▶ **Result is low-cost specials, maximum impact**

Within the next few weeks, some 300 distributor salesmen and 5,500 dealers of Mohawk Carpet Mills (a division of Mohasco Industries) will set in motion a massive promotion effort for the advertiser's Easter special in color on NBC TV starring Fred Waring and his Pennsylvanians. If past experience follows, the result will be another low cost-per-1,000 special for Mohawk.

Though the formula for success can be outlined in simple terms, the execution of the plan requires an all-out effort by many. Herbert Jay, director of advertising and public relations for Mohasco, describes it this way: "Our concept is to provide a family show related to the home, schedule it in the late

afternoon of a holiday in color, and then promote it like hell."

One-shot specials. Mohawk has been following this concept since 1960 when it returned to network television after an eight-year absence. In 1948 Mohawk had pioneered in the medium when its "Carpet from the looms of Mohawk" became well identified with program starring Morton Downey and Roberta Quinlan. These programs ran through 1951; then Mohawk took its long leave.

The return to television was on Thanksgiving Day 1960 via an NBC color special, *No Place Like Home*, with a cast including Jose Ferrer, Rosemary Clooney, Dick Van Dyke, and Carol Burnett.

Promotion for this first effort in-

cluded elaborate dealer brochures, personal invitations for dealer mailings to potential customers, television commercials, newspaper mats, and a contest offering free rugs to those customers who visited their Mohawk dealers and filled in a coupon.

The 1961 Thanksgiving Day program was titled *Home for the Holidays* and starred Gordon MacRae, Patrice Munsel, Al Hirt, and Carol Haney and was backed again with a strong promotion campaign. For 1962's Thanksgiving Day show, the stars were Pat Boone, Patti Page, Phil Harris, and Elane Dunn.

Stars were key to each of the shows, according to Jay, who feels that pure entertainment is lacking on television. Only one deviation from the "star" theme occurred. The first special in 1960 had some sketches with music; those following have been all musical.

Winning the dealer. To get the dealers into the act last fall, Mohawk provided many aids, including: a Mohawk "World of Carpet



Commercials on the home front

Key to Mohawk commercials is a relationship to the home. Top left shows Mohawk trademark followed by carpeted disk, married couple in the retail carpet department, a couple at home on figured Mohawk carpet and a couple dancing on carpets. These commercials, first used last Thanksgiving, will be repeated on the Easter special



Mobile," full color travel posters, six-color Mohawk carpet "worlds," window banners and supporting display pieces, and in particular, newspaper ad mats. The contest and tv commercials for dealers were dropped, Jay said, because, very simply, they didn't pay off.

The newspaper results are of particular interest, especially when it's realized Mohawk offers no co-op financial support. Mohawk is a leader in dealer newspaper advertising in the carpet field. But prior to 1960, November wasn't the best month in terms of linage. Then



Promote it "like hell"

Herbert Jay, Mohasco director of advertising and public relations, believes you've got to have all-out promotion

came the first tv special.

Dealer advertising that year doubled the figure of November 1959; November 1961 was up again and the figures for November 1962 were nearly four times the linage total of November 1959.

Similar dealer support is expected again this Easter as Mohawk expands its television use. This year's Mohawk budget includes not only the Waring show but the Thanksgiving program. Previously, Mohawk had used magazines and Sunday supplements in the spring, the television special in the fall. But television will now receive Mohawk's entire national advertising budget.

Other major ingredients in obtaining a low-cost special are the

programs selected and the time period. The holiday was chosen, Jay reports, because it was a perfect time for selling to the family and no one was doing a Thanksgiving Day entertainment special.

"While early March and early fall are the peak carpet selling times, there was the advantage of not being up against other heavy carpet promotions. But the holiday itself and the home appeal was the important thing since it provides us a good opportunity for selling. I'd just as soon be up against strong competition and if



Keep the costs in line

Roger Gimbel, producer of past Mohawk specials, will serve as packager for this year's Fred Waring special

Thanksgiving and Easter were earlier, it would be much better," Jay notes.

A money-saving time. The time period is most important. For each of its previous shows, Mohawk selected the period from 5:30 to 6:30 p.m. The first half of the show falls in the daytime rate ("C") while the last half is in nighttime or "A". The dollar savings are obvious. "While the total audience is not as big as in prime time, the objective was to come up with a formula for the program that gives you the biggest share of audience," Jay said.

Roger Gimbel, who has produced all previous specials for Mohawk and will package the forthcoming Fred Waring special, puts

it another way: "Do a prime time show in a low-cost time period."

Gimbel has produced specials in higher brackets as well as low-cost specials for Mohawk. At Christmas, he produced the Bing Crosby-Mary Martin show on ABC TV and last June, the *TV Guide* Awards special starring Judy Holiday and Art Carney. From 1957 to 1960, he was an executive producer at NBC.

He also knows the advertiser's viewpoint, having been advertising manager for the RCA Victor Radio and Television Division earlier.

"Takes" more costly. Gimbel, through his long experience, knows of many ways to hold the total costs down. He relies on young talent and young writers, as well as the big stars. And when the show goes to tape, he believes in producing it as if it was live. By running the show through completely during the final taping operation, many savings are effected. "If there's a mistake, you make the changes later. Many savings are made in this manner rather than trying to do the show in takes."

His recent Crosby-Martin show also followed this philosophy.

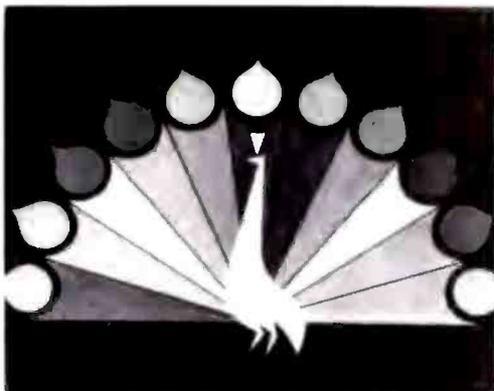
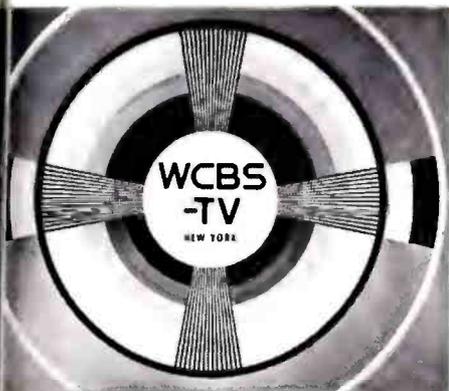
Gimbel believes in "cutting out the fat," using simple sets, and an over-all realistic approach to specials.

With a large share of the audience built through strong promotion in a time period with lower costs, the results speak for themselves.

The first Mohawk show cost a total of \$221,000, lowest for the fall of 1960 on NBC TV, and according to Nielsen figures, had a c-p-m of \$5.14. Its share of audience was a solid 37.7%.

In comparison, the Donald O'Connor show that fall cost \$397,500 and had a c-p-m of \$11.54. The Peter Pan special that season cost \$834,000 with a c-p-m of \$6.14. And the Hall of Fame production of "Macbeth," with an audience total of 6.2 million homes (the same as Mohawk show drew) cost \$512,500.

In 1961, Mohawk's *Home for the Holidays* had a c-p-m of \$5.83. It
(Please turn to page 65)



Test cards plus I.D.'s plus promo's equals confusion

Advertisers complain that their commercials are lost in the confusion of other material. After monitoring network shows last season, the ANA alleged that promotional and other announcements were taking up more time than the commercials

Admen claim tv is too "cluttered"

- ▶ "Non-program" material is unwanted
- ▶ B&W uses persuasion—and \$18 million
- ▶ Networks under more fire from ANA

"... we will have to go ahead, as we make plans for next season, to work out what we can ..."

Brown & Williamson tobacco company has served notice on the networks. B&W wants the air cleared of "clutter"; the networks reply they can't solve the problem in a hurry; ad director John Burgard says B&W will therefore initiate its own action. His comment to SPONSOR (above) was a deceptively quiet opening; the real issues are spelled out in the following special report.

Television gives the viewer programs and commercials. It also gives him billboards, bumpers, promo's, credits, show titles and flash I.D.'s.

Broadcasters refer to this latter grab-bag as "non-program" material. Advertisers, who sometimes get angry about it, use the word "clutter." Either way, it looks like it may become the first *cause celebre* of the 1962-63 season.

National advertisers contend that their tv commercials are being

swamped. The networks' reply is that some of the "clutter" is legally necessary; some is designed to build and hold the audience—and some is created by the advertisers themselves.

There's been a quiet tug-o-war between the two camps over the past year, with much note-passing and committee work. But last week came a glimpse of bare knuckles beneath the gloves and hints of a real fight to come.

ANA action. These developments—reported here exclusively by SPONSOR—include a further step by the Assn. of National Advertisers, and an independent move by top-spending Brown & Williamson.

Staff members of the ANA relayed the fact that their broadcast committee is "considering further monitoring of network broadcasts." In fact, there's no doubt that when the committee meets next March, it will certainly authorize another bout of air checks.

The statement has two-fold significance. From an earlier round of monitoring last season, the ANA

gained ammunition to pepper networks with the charge that advertisers were paying good money for a watered-down product.

The association claimed that "entertainment time" had been clipped to as low as 22 minutes within each half-hour, and the amount of time given to promo's and other "clutter" sometimes was greater than that given to commercials. Between the end of one show and start of the next, there could be a gap of 11 minutes; viewers often left their sets or turned them off.

The networks replied by tightening-up in some areas, and in general assured the ANA that they were aware of the problem and were trying to find a solution.

That's where matters stood, at the start of the last season. There was no further public announcement, although the two groups were in close and continuing liaison. Last week's report that monitoring is again up for discussion means that—after a season of watching and waiting—at least some of the national advertisers are dissatisfied with the networks' performance.

Called 'shocking.' In a confidential report on model clauses in proposed network contracts, an ANA study group last year described the clutter situation as "ab-



What B&W wants

Brown & Williamson's advertising v.p. John Burgard (l) notified the networks that his company wished to adhere to the recommended ANA specifications. Parts of the proposed new contract, recommended by the ANA study group, are as follows:

"All network contracts should include a provision that in any 'half hour' program in prime time there will be a minimum of 25:30 of entertainment time and in any 'hour' show in prime time a minimum of 51 minutes of entertainment time —'entertainment time' being defined as teaser and acts of the current week's episode plus time devoted to 'scenes from next week's show.'

"The time, if any, devoted to teaser or 'scenes from next week's show' will vary depending on the nature of the show and should be determined by mutual agreement between sponsor, network, and producer.

"All other material, specifically including titles which are not an integral part of the show, credits, bumpers, and promo's for other shows, are 'non-entertainment' elements."

solutely shocking . . . detrimental not only to the advertiser but to the whole industry."

A co-chairman of the group was John Burgard, v.p. and ad director of Brown & Williamson. His view, at the time, was that the networks and stations were (in effect) triple-spotting; that promo's and other materials competed with adjacent commercials for viewer attention and vitiated the effectiveness of the paid commercials.

"They are contributing to the dreariness of the 'wasteland,'" commented Burgard. "Limit them to a minute in a program. That's plenty. You and I pay 35 or 40 thousand dollars for one minute."

Advertisers reply. The ANA position was first stated in February 1962. When questioned last week, several major advertisers told SPONSOR that, in their view, the ANA case is at least as strong today as it was a year ago.

Since the association's members control more than 70% of all tv revenue, its bargaining position

would appear to be strong. But members cannot act collectively, under fear of restraint-of-trade indictment. For the same reason the ANA is extremely cautious in its advice to members; after the next round of monitoring, the broadcast committee will hand on the comparative facts to members and suggest they use their own judgment.

B&W's Burgard, however, has already made up his mind. SPONSOR learned last week that contracts for 1963-64 will seek "minimum entertainment time" clauses. B&W will attempt to force acceptance of these standards by the networks.

The persuader is an estimated \$18 million spent on tv for Kool, Viceroy, Raleigh and Bel Air cigarettes, currently split between ABC (*Ben Casey, Hawaiian Eye, Naked City, Make That Spare*); CBS (*The Nurses, The Defenders*), and NBC (*Laramie, Eleventh Hour, Don't Call Me Charlie*).

ANA model followed. The draft contract is modeled on that suggested by the ANA's study group.

This calls for a complete 29:30 of program time within each half hour. Within each half-hour program, there should be a minimum of 25:30 of entertainment time (defined as teaser and acts of the current week's episode, plus time devoted to 'scenes from next week's show.')

All other material, specifically including titles which are not an integral part of the show, credits, bumpers, and promo's for other shows, would be classified as "non-entertainment" elements.

In the face of such a demand from a top advertiser, how will the networks react? Though the suggested changes may be repugnant, weight of B&W's business could be sufficient to persuade one of the three nets into agreement—thereby setting the standard for the industry. And the mere fact that one client is asking these changes may provoke similar demands by many of the big spenders.

Of course, such action will raise two big questions. Firstly, is the demand justified, and secondly, is it practicable? The ethics of this matter will be debated, but there's no doubt that the mechanics are complicated, and not capable of simple alteration.

Screen credits alone (and they're only one of the several elements) are extremely involved. All the craft unions insist on varying degree of credit for their members. AFTRA contracts specify a credit for each actor speaking more than five lines (mandatory up to 15 performers; optional thereafter); SAG and Directors' Guild have their own requirements. In addition, there are FCC rules covering credits for prize and trade-out arrangements plus the desirable (though not legally required) audio or video statements when pre-recording has been employed.

The minimum legal or contractual needs by no means exhaust those which — most programmers would feel—are deserving of credit recognition. Considering the amount of creative and technical talent that's expended in an ephemeral half-hour, most programmers would probably argue that present credit standards should be expanded rather than reduced.

Many groups involved. An advertiser's demand that credits be reduced would thus involve not only the broadcasters, but also the craft guilds and the FCC. Program packagers would also have to be consulted; production groups and sub-groups feel they are legitimately entitled to screen credit, and indeed a good deal of production service is bartered for on the promise of credits. Eliminating these would, in some cases, directly raise production costs.

There are comparable difficulties surrounding most other elements of "clutter." To prove or disprove the need for, and effectiveness of, promo's for upcoming features would itself be a major research project. The networks might well ask whether advertisers are prepared to risk a declining audience, if promo's are curbed—and the ensuing wrangle could occupy the industry interminably.

Even as simple a matter as the 10-second billboard has been—and still is—the subject of strong differences of interpretation between broadcasters and advertisers. (Networks view themselves as fighting a running battle against that "over-commercialization" of which advertisers now complain.)

If the mechanics of clutter are complex, the ethics are no less involved. Network officials will privately point out that advertisers get direct benefit from many of the elements to which they're objecting: an audio or video impression of the advertiser's product is often coupled with the teaser, bumper, show-title, promo, I.D., and—of course—the billboard. The cumulative value of these ad impressions is considerable (and it's not unknown for them to be itemized and billed by the agency in rendering account to the client).

Advertisers responsible? It's possible that advertisers themselves may thus have some responsibility for clutter. But beyond this, and more importantly, is the changing nature of television. "We didn't have this problem," points out one network v.p., "in the old days of sponsorship. In fact, the few singly-

sponsored shows that are left still observe the highest standards of broadcast practice. And there's a good reason: it's much easier for them."

Participations, multi-sponsorship, spot-buying, corporate and product diversification — all these have helped make confusing and difficult the task of getting across a clear commercial message. Simultaneously, they've made the broadcaster's job more critical, since spot or participation buying presupposes that *average* viewing levels will be kept at the highest level. The result is more shows have to be promoted, more often and more vigorously—and in a period when the total audience is no longer growing, and three networks have to fight harder for their shares of the existing cake.

In this struggle, the broadcaster

naturally borrows the effective selling techniques which have been pioneered by advertisers. The result is more irritation, exhortation and imperative command directed at the viewer, leading to the feeling (as Bugaud pointed out) that tv is "over-commercialized."

Cooperation vital. SPONSOR's inquiries show this overall problem is a matter of deep concern to the networks. No one connected with maintenance of standards and practices is unaware of it, and almost everyone would like to find some path of relief. However, there certainly is no simple solution, and even partial answers will require the co-operation of advertisers with broadcasters. Securing this cooperation might (in the broadcaster's view) be a worthwhile goal for the ANA and its members. 

NAB and ANA do not agree

The problem of clutter is partially covered by the NAB Code, which is observed by the networks. The code office makes its own monitor checks; its observers told SPONSOR last week that all networks were scrupulously following the recommended standards.

The relevant wording of the code is as follows:

"Commercial material for both individually sponsored and participation programs within any 30-minute period of prime time may not exceed four minutes plus total station break time in the aggregate of 70 seconds.

"Commercial material in prime time includes billboards, public service announcements, promotional announcements for other programs as well as commercial copy."

When the ANA study group made its report last year, it referred to the NAB standards as "very reasonable," and commented that the code's recommended four minutes certainly provided sufficient time for mandatory credits, titling, etc.

However, the ANA asserted that networks were not adhering to the code. Said the report:

"The results of monitoring are absolutely shocking. Not a single "hour" show monitored had as much as 50 minutes' entertainment time, even when "scenes from next week's show" are included as entertainment. The average was 48:30.

"In half-hour shows, the entertainment time ran in the range of 22 to 23 minutes. (It is no wonder that viewers complain of over-commercialization since they are inclined to consider all non-entertainment content as "commercial.") In some instances, more time was devoted to titling, bumpers, promo's, etc., than to the commercials of the sponsors."

Equitable returns to national radio

- ▶ **Equitable Life Assurance back after 15 years**
- ▶ **Plans employ strong station-agent ties**
- ▶ **Begins first major '63 spot campaign today**

What started two years ago as a four-week spot radio test by one of the largest insurance companies in the U.S., this week becomes the first of two major campaigns on some 400 stations. The advertiser is the Equitable Life Assurance Society, and its current use of national radio marks a return after an absence of 15 years.

Equitable Life begins a 13-week spring campaign in 140 markets today (1 February), following weeks of planning among agency Foote, Cone & Belding in New York, Equitable, and its agents. The \$650,000 campaign (cost of station buys only) is expected to be repeated this fall, meaning a 100% increase in radio expenditures over 1962.

Adding a considerable amount to the radio budget will be the year-round co-op advertising plan, which permits local agencies (Equitable offices) to place their own advertising with a two-thirds

reimbursement from the national office. Since a very successful 16-week spot radio campaign which began in August last year, there has been an upsurge in radio interest at the local level, according to Goldie Dietel, director of advertising and promotion at Equitable.

"Spot radio campaigns have proven to be our most popular advertising effort so far," Miss Dietel says. "Advertising managers have told us that radio spots not only opened the door for agents, but have promoted a definite growth in the sale of policies."

Radio fraternity. Equitable, the third largest firm in the insurance business (Metropolitan is first, Prudential second), joins a fraternity of heavy radio advertisers in the insurance field, including John Hancock, National L & A, Life of Georgia, Nationwide, Northwestern, and National Life. Those who use the medium, though small in number, are strong in their con-

viction that creative use of spot radio can open new marketing opportunities and renew company enthusiasm. And in light of common insurance ills, such as the sales plateau problem, strong competition among over 1,000 firms, and product similarity, the boost spot radio gives is warmly welcome. (See "Insurance: How Radio Can Help," SPONSOR, 1 October 1962).

Great attention is focused on spot by Equitable because it provides strong support for the sales force at the local level.

After last fall's campaign the national office in New York spent several months gathering reactions from its more than 130 agencies. Questions were asked concerning: 1) what stations they would prefer to use again; 2) what merchandising support they received from stations; 3) whether they took advantage of the co-op plan for supplementary radio advertising; 4) whether broadcast times chosen were suitable; 5) conflict of announcements with competitors; 6) demonstration of community interest; and 7) suggestions for the '63 campaigns. All answers were compiled and considered by both the national offices and the adver-



Improvements mean work

Girls in the Equitable offices take off time from other jobs to handle heavy paperwork between FC&B and the agents. Close communications helped improve buys for campaign



Manager receives records

Milton Weiner (l), a New York agency manager, is given recording of spots for spring campaign by Goldie Dietel, director of advertising and promotion at Equitable Life

tising agency media department when planning the present campaign.

"Enthusiasm ran high and a 100% response was obtained," according to Miss Dietel. During the campaign many letters were sent to the New York office indicating great satisfaction with the plan, and an overwhelming interest in continuing it (see box for comments).

Close communication. After a great deal of paperwork by secretaries at Equitable, and Martha Murray, timebuyer at FC&B, each agency was informed by the national office of exact plans for their local spots: radio stations to be used, announcements the station had been directed to make, and rotation of agency names where one or more agency is located in the metropolitan area.

In addition, each agency received two copies of the commercials which will be used in the next 13 weeks: one for broadcast use if the agency wants to take advantage of additional impact through the use of the co-op plan, and the other, with no hold between spots, for sales meetings and demonstrations. Agents and managers work with the station on utilizing the final 10 seconds which have been left open for a local announcement.

Sounds of living. The commercials themselves supply a straight service message (need for retirement income, etc.) or information on a specific policy. Sounds of living are featured, such as children singing, paraders marching, or crowds hurrying.

Dan Donaklson is the voice of the client. Equitable feels he has a warm friendly personality which fits the tone of the message and will appeal to people everywhere. He was used in the '62 spot campaign, as well as in all tv announcements.

Each commercial has been selected to fit every area of the country, as well as different sized cities.

The final radio plans for '63 are radically different and involve an entirely different philosophy from Equitable's radio ideas back in the '30s and '40s when it sponsored the network program *This is your F.B.I.* However, when compared with last year's campaign, the plan and con-

What insurance agents think of radio

"Agents liked it and people remarked to them that names were heard on the radio"

O. F. ANDREWS, Boise, Idaho

"The spot radio campaign provided openings for several interviews which led to sales"

A. R. CASSIDY, Tampa

"Of all the media used over the past few years, I have had most public and agent reaction from the spot radio campaign. Please continue it"

L. F. BRUNO, Boston

"We have experienced a very definite upturn in recognition of the Equitable name"

R. H. ENGLEHART, Indianapolis

"Keep up the superb program. It does a world of good for the morale of our agents"

M. PRESCOTT, Washington, D. C.

"I think it is the best advertising for local agency-building we have ever had"

O. D. MITCHELL, Albuquerque

cepts are very similar. The fall campaign ran for 16 weeks, in 130 markets, utilizing 400 stations. The recent campaign is scheduled for 13 weeks, in 140 markets, involving 400 stations. The basic formula for making spot buys is "top 100 markets plus additional cities with Equitable offices." As indicated, an additional 10 markets were added this year at the request of agency managers.

Local pay-off. "Spot radio fits our needs," says Miss Dietel. "We have found that a large company such as ours can have a national campaign, and many local agents, as well as potential policy holders, will not identify themselves with it. We wanted spot radio to pay off at the local level—and it has.

"By including local information along with a professional quality announcement, the door is open to the local agent when he is trying to sell," according to Miss Dietel.

The large spot campaign organ-

ized by the national office has reportedly spurred interest in using radio through the co-op plan which has grown by "leaps and bounds." Since the national offices of the Equitable Life Assurance Society buys only prime times, including spots on news, weather, or sports programs, management feels the co-op plan is necessary for stations that would like to place announcements at different times or on additional stations.

The concept of cooperative advertising, virtually untried in life insurance a few years ago, is now fully accepted, according to Miss Dietel. New and expanded plans in co-op advertising are appearing in the field this year.

But whether through the national office or the local offices, spot radio establishes the warm personal feeling Equitable wants to sell personal insurance, and at the same time permits important tie-lines between local, national objectives. ▀

.....and in this corner, timebuyer is.....

WIGS/

'Capitolize' on the Central Illinois Region, the number 2 market in the state

Buy **WIGS** / **SPRINGFIELD-CHAMPAIGN**
WCHU/WICD / **DANVILLE-DECATUR**

PLAINS TELEVISION STATIONS
 Serving 953,290 People, 271,038 TV Homes in 27 Counties

Represented By
ADAM YOUNG, Inc.

TIMEBUYER'S CORNER

Media people:
 what they are doing
 and saying

Unless a real hush-hush move-em-up appointment has already been made, the help wanted sign for a media group supervisor should be out at Doyle Dane Bernbach, New York. At sponsor presstime, the agency hadn't named a successor to the departed John Nuccio. John, as reported here last week, starts this week as v.p. and media director in the Gotham office of Fuller & Smith & Ross. The whole thing began when Don Leonard deserted F&S&R to take on the media director helm at Kudner—a couple of weeks back.

Chalk up two more names on the current "availability" list: Both from Donahue & Coe, N. Y.: Joe Barker who bought on the Grove Laboratories group; and Irene Kayle who bought for the Burlington Mills account.



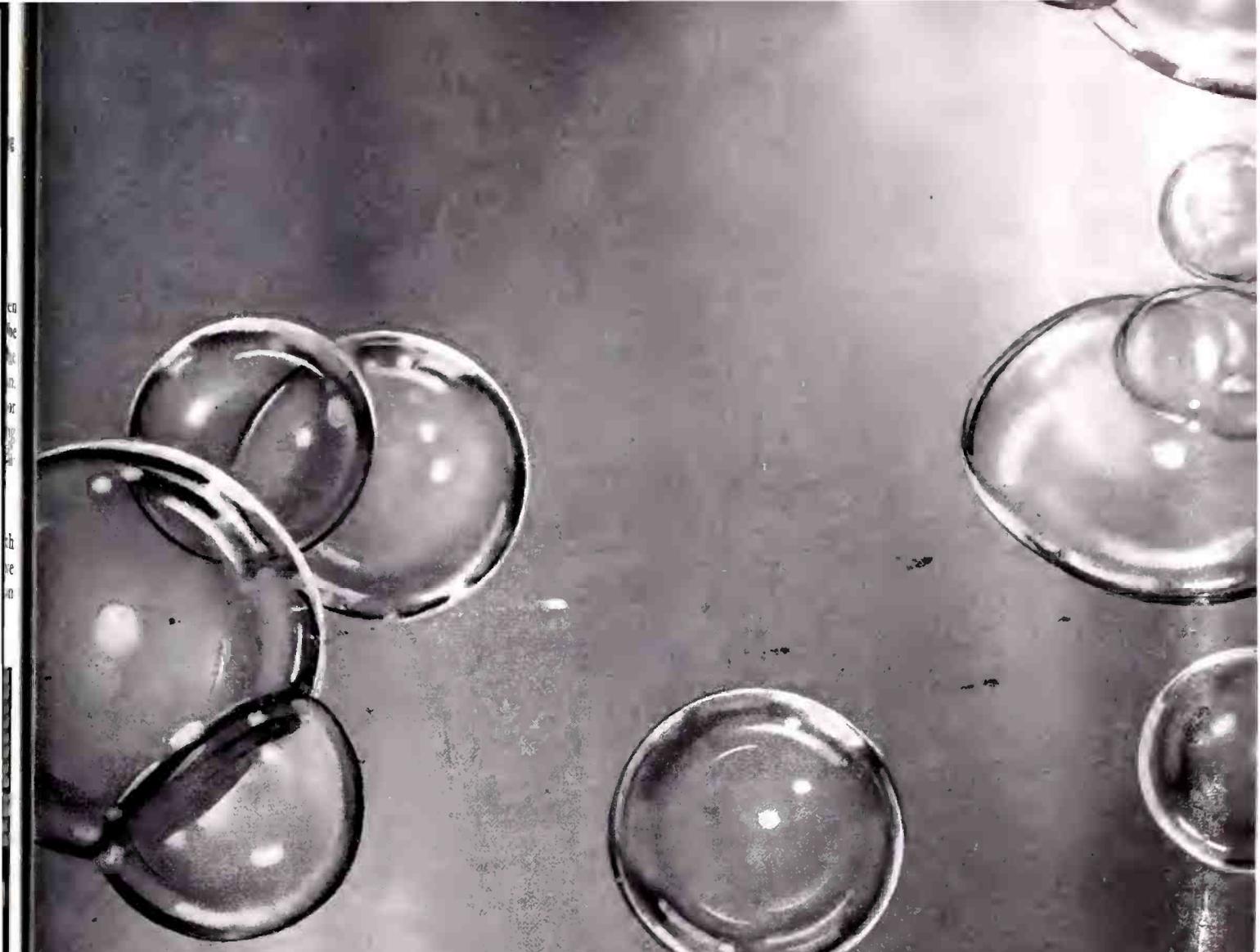
Learning how to launch a new product

Katz's tv sales staffer, Jack Beauchamp (l) explains the rep firm's newest research product, "TV Test Marketing Data," to Bates' (N. Y.) Chet Slaybaugh. Katz's presentation pinpoints ways to protect investments during critical test-marketing stages. The new presentation also reviews spot tv success stories

Promotion department: John Diefenbach, a junior timebuyer at Doyle Dane Bernbach, was upped to buyer on Volkswagen trucks and distributors. John inherited these accounts from Joel Frankfort, who recently took off for Chicago. Joel's new job there has nothing to do with agencies.

New timebuyer: Rogers & Smith, Dallas, has named Dorothy M. Cantrell timebuyer. She formerly had been copywriter and associate timebuyer.

We doff our chapeaux to the following ad folk who managed to cop
(Please turn to page 46)



to those who live on air...

In the last three decades advertisers and their agencies have spent billions of dollars on air. A lot of people lived on it. A lot of goods were moved.

To those who live on air SPONSOR serves a function no other publication can match, for SPONSOR is the most definitive study of air in the broadcast industry. It is the news of air—the plans of air—the progress of air—the thoughts of air—the very life of air—delivered to you every week—52 weeks a year.

Most every man who's gotten anywhere in air reads SPONSOR. The man who wants to get there faster reads SPONSOR *at home*—because the very chemistry of broadcasting—the factors that make it move

and earn its salt are just much too important for light reading on a routing list.

If you live on air—read SPONSOR at home. Read it on A time, B time or C time but make sure it's *free* time at home. At the price of only \$8 a year you can have 52 issues of this most *useful* publication in the field at your side—to see, study, tear out and file. It's the best investment you'll ever make. Order your home subscription today.

SPONSOR
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

1962
PULSE

PICKS

WKMI

AGAIN

No. 1 in

**KALAMAZOO
METRO AREA**

Pulse Metro Area Sept. 1962

Pulse Metro Area Sept. 1961

Last Area Hooper Sept. 1960

THE BIG
INDEPENDENT
BUY

for Greater Kalamazoo

**\$577 MILLION
MARKET**

SM 1962 Survey Effective
Buying Income—20% Above
National Average

WKMI

5,000 Watts Days
1,000 Watts Nights,

24 HOURS A DAY

Call **MEEKER** Men

**TIMEBUYER'S
CORNER**

Continued

completion "diplomas" from IRTS after successfully hurdling the organization's Fall 1962 timebuying and selling seminars: BBDO's Edwin Grosso, Jr., Compton's Toby Eggar and Catherine De Haan; D-F-S' O. B. Drake and Jack Leary; Doyle Dane Bernbach's Pete Strongwater and Ed Temoyan; Foote, Cone & Belding's Bill Balash, Roger Rochefort and Joel Steiner; Guild, Bascom & Bonfigli's Gail Cummings; Hicks & Greist's Barbara Strumpf; Gumbinner's Josephine Callari, Maureen Murray, Sid Shane, Virginia Snyder, and Shirley Weintraub; Lennen & Newell's Henry Katz; MacManus, John & Adams' Mark Rosenblatt; McCann-Erickson's Helen Burgert, Joe Kilian, Abbey Lester, Barbara Mines, and Dale Paine; McCann-Marschalk's Bob Anderson, Dave Murphy, and Vincent Rafti; Mathes' Rudy Wahling; Morse International's Adele Schwartz; Regal Advertising's Laura Fliashnick; Richard K. Manoff's Judy Fischhoff and Arlene Grossman; Bates' Roberta Crown; J. Walter Thompson's Bruce Adaire, Ron Grathwohl, Florence Gulla, Richard Macaluso, and Roger Morrison; and Esty's David Brown.

Well now that you know what Cunningham & Walsh's (N.Y.) newly promoted senior buyers, Rudy Baumohl, Dan Borg, and Frank Vernon, look like (see last week's *Timebuyer's Corner*), here's a bit of their background: Rudy Baumohl, who went to C&W from Lennen & Newell buys on Boyle Midway Division of American Home Products, Sterling Drug, and Glenbrook Labs.; Dan Borg joined C&W in April last year after three years with Grey. Earlier he was with Cohen & Aleshire and KHCC&A. His accounts: Hoffman Beverages, 21 Brands (Ballantyne Scotch), American Machine & Foundry, and Johns Manville. Frank Vernon came up through the ranks at Cunningham & Walsh (he started there as an estimator four years ago). Frank buys on Wheeling Steel and Folger Coffee.



Herb Blitzstein

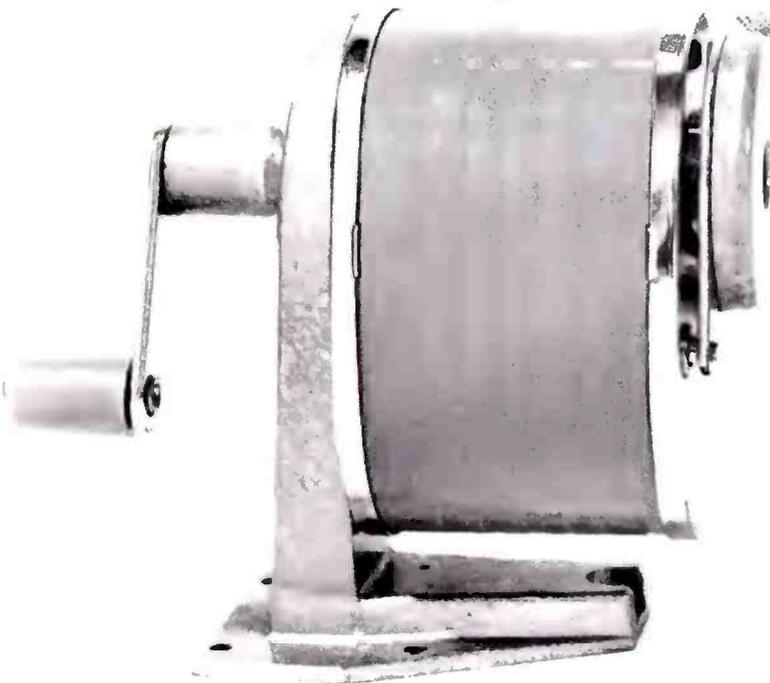
The Corner pays its respects this week to Compton's Herb Blitzstein, who is living proof that agency trainee courses pay off. Herb, who buys on El Producto, Gulton Industries, P&G, Crisco oil, joined Compton after college and the service a year-and-a-half ago. Herb credits Compton's broad and efficient trainee program for the rapid strides he has made during this brief time in the ad field. For an example, he points to Compton's method of exposing buyers to the handling of many of the agency accounts. The experience has sharpened his grasp of media buying techniques. A native of Atlantic City, N. J., Herb grew up in Pittsburgh and was educated at the University of Pittsburgh. He feels that the advertising game isn't made attractive enough by the majority of agencies who recruit via pamphlets or other similar impersonal appeals. The hue and cry that there is a dearth of talent for agencies is often due to inadequate recruitment techniques. It was a pleasant surprise, Herb says, to find that the career he sought presented not only a challenge, but that those he worked with were interesting, aware, and articulate.

PEOPLE-POINTED . . . person-to-person radio,
 directed to people . . . programmed with a keen awareness
 of people-preference, and advertiser-insight. KLEO, radio
 that makes a "point" in the Wichita area . . . family radio
 with a "sharp" sound in Kansas. People who listen, like it
 . . . people who buy it, love it!



KLEO
 IS
PEOPLE-POINTED

REAL SHARP



THE JOHN BLAIR  STATION

KRMG
 TULSA,
 OKLAHOMA

KIOA
 DES MOINES,
 IOWA

KQEO
 ALBUQUERQUE,
 NEW MEXICO

KLEO
 WICHITA,
 KANSAS



robert e.
 eastman & co., inc.

First animated video tape spot debuts

The first commercials on video tape using full animation were produced Tuesday, 22 January, and appeared on the air Thursday and Friday the same week.

The commercial usage of video tape animation marks a breakthrough for tape, long challenged by the flexibilities of film. (See "Television Tape Challenges Film," SPONSOR, 28 January.)

Videotape Center, a pioneer in the creative use of tape, produced the sequence for H-O Cereals, a product of Best Foods.

The technique used, labeled Aniform, was created by Morey Bunin and is produced exclusively through Videotape Center. It involves the construction and manipulation of forms recorded electronically, eliminating thousands of separate drawings required in conventional animation. The "forms" are reportedly puppets operated by hand and taped under special lighting which blinds a color to the camera. The puppets are only two-dimensional, and therefore depth or side-views are not possible as yet.

The word Aniform not only applies to the process but the creative

group, under the name of Aniforms, Inc. The group starts with an agency at the concept stage and develops its own visual expressions. Figures constructed by the firm can play against real sets, art work, or animated sets. They can play with live actors or product.

The H-O Cereal commercial concept was conceived by Dick Uhl, creative supervisor and vice president of Sullivan Stauffer, Colwell & Bayles, agency for the product. It

is basically a humorous interplay between a supremely confident chairman of the board and a timid Mr. H.O. Smith.

Warren Bryan, production supervisor at the agency, pointed out that the use of the Aniform technique trimmed at least six weeks off production time. "In standard film cell animation the time lapse from approved storyboards to air-date would have been from eight to ten weeks," he said.



We're a first on tape

The animated taped spots on H-O Cereals will run every week in February and March on NBC TV's "The Story of," a Best Foods sponsored program shown in New York area

Tv commercials in spotlight At N.Y.'s Modern Art Museum

Notable commercials, as well as outstanding programs, will be seen during the *Television U.S.A. Thirteen Seasons* presentation in the Museum of Modern Art Film Auditorium. The entire project will run from 5 February through 2 May but the commercials will be shown on the programs in March and April. As in the case of the dramatic programs, variety programs, etc., the commercials were chosen because of their significant contri-

butions to the art of our time. Abe Liss made the selection of outstanding commercials. The tentative schedule of showings follows:

5-6-7 March: "It's a Ford" (Ford Motor); "Build Me an Auto" (Dodge Motor); "Plymouth Taxi" (Chrysler).

8-9 March: "Busy Day" (General Foods); "Ventriloquist" (Ford Dealers); "Fluff" (Heinz).

10-11 March: "Show Opening" (Omnibus); "Dry Bones" (Speed-

way Gasoline); "Playgrounds" (Johnson & Johnson).

15-16 March: "Show Promos" (Private Secretary); "Our Town" (Prudential); "Face" (Socony).

19-20-21 March: "Because" (Personal Products); "Surf" (Procter & Gamble); "Marsha" (Wesson Oil).

22-23 March: "Rhebus" (Yellow Pages); "Lincoln" (Ford Motor); "Bert and Harry" (Pils Breweries).

26-27-28 March: "Wide Wide World" (General Motors); "Alcan Run" (Chevrolet Trucks); "Marky" (Maypo Cereal).

29-30 March: "Lady Isn't Dressed" (Chemstrand); "Fork & Spoon" (Butternut Coffee); "Baby" (Pet Milk).

31 March—1 April: "Show Opening" (Prudential); "Emily Tip" (Tip Top Bread); "Alaska" (Delco).

2-3 April: "Valiant" (Chrysler); "Band-Aid" (Johnson & Johnson); "3 Bears" (Nabisco).

5-6 April: "Lion" (Dreyfus Fund); "People" (Ford Motor); "Box" (Coca-Cola).

7-8 April: "F-85" (Oldsmobile); "Pepsi" (Pepsi-Cola Co.); "Figment" (Nat'l Bohemian Beer).

9-10-11 April: "Safety," Accident Council); "Actors" (Rival Dog Food); (Live) "Piels Faces" (Piels Breweries).

12-13 April: "Corporate Image" (Olin Mathieson); "Aluminium" (Aluminium Ltd. of Canada); "Rhythm" (Chrysler).

16-18 April: "Package" (Olin Mathieson); "409" (409 Cleaner); "Rice Krispies" (Kellogg Co.).

19-20 April: "Rainstorm" (Esso); "Do Nuts" (Farmhouse Donuts); "New Baby" (Johnson & Johnson).

21-22 April: "Announcer" (Alpine Cig.); "Because" (Personal Products); "Jet Smooth" (Chevrolet).

23-25 April: "Patches" (Johnson & Johnson); "Great To Phone" (AT & T); "Paris" (Chevrolet).

26-27 April: "P.M. East" (Show Billboard); "Cat" (Esso); "Ban" (Ban Deodorant).

28-29 April: "Kaleidoscope" (Sprite); "Night Rain" (Volkswagen); "Just the Commercial" (Ford).

moist Herb Shriner will deliver the Du Pont automotive products division commercials in 1963. He'll be on the "Du Pont Show of the Week" dishing out advice on auto care with folksy reminiscences of life back home in Indiana.

PEOPLE ON THE MOVE: Irving J. Sultan to general sales manager of Schick Safety Razor Co. He'll be succeeded as western regional manager by Ellis Dodson . . . Jack Kramer to the newly-created post of marketing manager, consumer products, Matsushita Electric Corp. . . . R. Kenyon Kilbom to manager, editorial and publication services, RCA.

Obit: Melvin A. Reilly, retired vice president of marketing and a former director of Thomas J. Lipton, died recently in New Jersey. He was 65 years old.

Radio discussion slated for first AWRT workshop

The status of radio today will be discussed this Saturday, 9 February, in the first of three "projection '63" workshops planned by the New York chapter of American Women in Radio & Television.

Three panelists will lead the video discussion Harold Fair, v.p., Bozell and Jacobs; Bill Kaland, National program manager, Westinghouse Broadcasting; and Mary McKenna, v.p., research and sales

development, Metromedia.

Another panel will discuss how to handle agency clients, led by Sylvia Dowling, v.p. and copy group head, Benton & Bowles; Allan Kalmus, president, The Kalmus Co.; and Beverly Smith, v.p., media department, McCann-Marshall. A third group will hear suggestions on how the businesswoman can safeguard and enhance her earnings.

Subsequent workshops will be held 9 March and 6 April. All will be conducted in the television wing of McCann-Erickson, New York.

Advertisers

J. B. Williams (Parkson Advertising) is the latest broadcast-oriented advertiser to come under FTC fire in the past few weeks.

The Commission's complaint cites several claims in tv commercials and newspaper ads for "Geri-tol" liquid and tablets as misleading. According to FTC: (1) the product won't be of benefit in treating tiredness, loss of strength, nervousness and other symptoms except in a small minority of cases; (2) advertising fails to reveal the material facts that in the great majority of cases these symptoms are not caused by iron deficiencies; (3) terms and conditions for purchase price refund are not disclosed in the ads.

J. B. Williams claims that the proceeding unreasonably and unfairly discriminates against it and

in favor of numerous competitors.

John J. Bresnahan, previously media supervisor for Colgate-Palmolive, will head up broadcast advertising for Brown & Williamson.

As supervisor of broadcast media, Bresnahan will be responsible for the operation and administration of all B&W's radio and tv advertising.

The acquisition of Star-Kist by H. J. Heinz puts Heinz (Ketchum, MacLeod & Grove) into a new area of the food business.

If approved by the shareholders of both companies, the transaction will place Star-Kist, canner of tuna and other fish products, as a division of Heinz, continuing under its present general administration. It's a family-held company.

Shriner to "soft sell": Hoosier hu-

Agencies

Doyle Dane Bernbach's Los Angeles shop resigned the \$700,000 San Francisco-based S&W Fine Foods account and picked up the \$750,000 in billings of the world's largest storage and moving firm, Bekins Van & Storage.

Foote, Cone & Belding, which handled S&W from 1947-1956, has been reassigned to the account.

The agency which loses out on this shift is C. J. LaRoche, Los Angeles, which had the Bekins account. The loss virtually reduces the L. A. Office to a service branch.

Agency appointments: Chesebrough-Pond's to J. Walter Thompson Japan, for advertising in that country, effective 1 March . . . Moore Co. of Newark to Venet Advertising for its line of 33 Bon Vivant gourmet soups. Initial campaign, scheduled for 15 April, will include minutes on WOR and WNEW, New York . . . Bekins Van & Storage to Doyle Dane Bernbach, effective 1 July . . . Whitehall Laboratories division of American Home Products to Donahue & Coe for Hill's Cold Tablets . . . Louisiana State Rice Milling to Tracy-Locke . . . E. E. Mucke & Sons, Hartford, to R. W. Bacon . . . "Family Circle Magazine" to Frank B. Sawdon for a special promotion



Texas welcome extended to tobacco executives

P. Lorillard executives (l-r) Manney Yellen and Morgan J. Cramer receive a Texas welcome from WFAA-TV, Dallas, mgr. Ed Pfeiffer and tv commercial mgr. Jack Häuser (far r) at the tobacco firm's annual international sales meeting. VIP's got cowboy hats from the station and honorary deputy sheriff badges

. . . Mogen David Wine to The Public Relations Board for public relations; Edward H. Weiss is the agency for the winery . . . Silver Skillet Ford Products to M. M. Fisher Associates . . . KGFJ, Los Angeles, to Enyart & Rose.

A moral responsibility: That's how Guild, Bascom & Bonfigli, San Francisco, explains its unusual, perhaps unprecedented, move into the role of sponsor. The agency is supporting "Open End" on KOED-TV, an educational station. The show had been sponsored for more than two years by a grant from Burgermeister Brewing which was discontinued and the station was at the point of dropping it for lack of funds when GB&B stepped in.

New name: Taylor-Norsworthy, Inc., Dallas, has changed its corporate name to Norsworthy-Mercer, Inc., reflecting the increased responsibility of Melville M. Mercer who has been named executive vice president of the firm.

New quarters: W. S. Roberts, Inc. has moved from 33 South Seventeenth Street to 1120 Robinson Building, 42 South Fifteenth Street,

Philadelphia . . . Central Media Bureau completed its move from 270 Park Avenue to expanded offices at 1180 Sixth Avenue. The CMB executive office will be located at the new address, with programming and operating personnel remaining at the computer center. Jack Packard Advertising of Burbank to new quarters at 99 East Magnolia Blvd. Phone is Victoria 9-3123 . . . The Tolle Co. of San Diego is now in new quarters at 3590 Kettner Blvd. . . Geer, DuBois will move around 11 February to 220 East 42nd Street, New York 17.

Top brass: Don Cahalan, formerly president of ARB Surveys, has joined Nowland & Co., Greenwich, as executive vice president . . . Nancy F. Stephenson, vice president and member of the operations committee of the New York office of J. Walter Thompson, was elected to the board of directors . . . Carl R. Giegerich, former senior vice president and director of Cunningham & Walsh, to president of the Jack Wyatt Co. Wyatt moves up to chairman of the board.

New v.p.s: Mack Stanley of the special creative unit at Geyer,

Morey, Ballard . . . Daniel H. Dolgins, Thomas G. Fielder, and A. Whitaker Franzheim at Cunningham & Walsh . . . Robert Belden, James Cameron, and Robert Leonhard, all in the contact department at Young & Rubicam . . . Stanley T. Peterson, account supervisor on the Ralston Purina account at Guild, Bascom & Bonfigli, San Francisco.

PEOPLE ON THE MOVE: Carey Leffler to account executive at Houck & Co., Roanoke . . . Harry A. Gallagher to senior account executive at Ray Barron, Boston . . . Dolores Shew Gordon to research director of Bennett Advertising . . . Joseph Sollish, Eloise Francis, and Eli Kramer to copy supervisors at Young & Rubicam . . . Donald E. Putzier to media supervisor, Thomas Hatch to merchandising supervisor, and Joseph L. Berner to tv art director at Needham, Louis & Brorby . . . William Russell Burns, Jr. to manager of the Boston office of Albert Frank-Guenther Law, replacing August Hirschbaum, retired . . . Dexter Neadle to director of operations for the National Total-Market Audit . . . Ward L. Reed to account service for N. W. Ayer, New York . . . Robert V. Mellott to the commercial production department of N. W. Ayer, Chicago . . . Patricia L. Groner to the radio-tv department of N. W. Ayer, New York . . . George E. Burgess, Jr., to director of radio and tv for Horton, Church & Goff, Providence . . . Robert E. Carroll to tv-radio producer for Firestone-Rosen, formerly the Philadelphia office of W. B. Doner . . . David E. Bray to assistant account executive at Fuller & Smith & Ross . . . Frank Bruguere to copy group head at Hal Stebbins . . . Reuban Siegal to controller of Donahue & Coe . . . Arthur Wright to executive producer in charge of commercial production at Cunningham & Walsh . . . Edward Baczewski, vice president and formerly director of media planning for Cunningham & Walsh, to account supervisor on Johns-Manville.

Obit: Sam M. Ballard, 60, president of Geyer, Morey, Ballard, died suddenly on 25 January as the result of a fall.

Network tv billings are up 12.5% in first 11 months of 1962

Network television billings were 12.5% ahead in the first 11 months of 1962, according to a report from Television Bureau of Advertising. Gross time billings hit a high of \$727,436,382. During the first 11 months of 1961, billings were \$646,329,226.

Individually, CBS TV made the largest gains for the period, up 16.8%. NBC TV was up 12% and ABC TV up 7.4%.

The largest rise in billings involved weekend daytime periods,

climbing 21.2% to \$42,666,957 in the first 11 months. Overall daytime billings were up 20.3% to \$231,780,493. Nighttime billings rose 9.3% to \$495,655,889.

Network tv billings for the month of November increased by 11% over 1961 to a total of \$73,205,820.

Gross time billings are compiled by Leading National Advertisers-Broadcast Advertisers Reports for release by TvB.

New NBC TV daytime shows slotted in April

Three new Monday through Friday programs will be added to NBC TV 1 April. *Ben Jerrod* (2:25 p.m., EST) is based on the cases of a young criminal lawyer. It will be packaged by Roy Winsor Productions and is in color. An as yet untitled medical series presenting a complete story every day (2:30-3 p.m.) will be produced by Easterly Productions. Colgate-Palmolive will sponsor half of this series through Ted Bates. *You Don't Say*, an audience participation show, will be co-produced by Bill Yagemann and Ralph Andrew in association with Desilu and is also in color (3:30-4 p.m.). Being dropped by NBC TV are *The Merv Griffin Show* and *Young Doctor Malone*.

In other news: NBC has developed a new and unusually fast production technique for film color tv programs at remote sites.

It's called Synchro-16 color and it utilizes 16mm color film and three-camera synchronized filming.

Most color tv programs are currently produced either on color tape or 35mm color film.

NBC International set a new overseas sales record in 1962, with an increase of 61% over its 1961 dol-

lar volume.

Sales of news and public affairs programing to foreign tv stations jumped 52% over the previous year.

The network division now distributes to more than 100 stations in 60 countries throughout the world.

Programing notes: "What is Happening to Our Families?", a half-hour special, will be aired 10 March at 4:30 on ABC TV, sponsored by American Cyanamid's agricultural division and its cooperating dealers. . . . "California . . . The Most," NBC News' full-hour special on America's fastest-growing state, has been postponed from 21 February to 14 March. Sponsor is Lincoln-Mercury, via K&E . . . Buck Hough-

ton has been signed as producer of the hour-long series of original dramas slated for 1963-64 season on NBC TV, with Richard Boone as host and star performer . . . CBS TV has negotiated with Jack Chertok Productions for a new 30-minute situation comedy series, "My Favorite Martian," starring Ray Walston and Bill Bixby.

New affiliate: KRMD, Shreveport, has joined NBC Radio.

Literary note: Bob Keeshan, CBS TV's Captain Kangaroo, has turned his talents to a new area. His first book, "She Loves Me . . . She Loves Me Not" has been published by Harper & Row and will be on sale in time for Valentine's Day. The children's book is also scheduled for a reading on *Captain Kangaroo* 14 February.

On the musical side: If you miss "Stoney Burke" some Monday night on ABC TV, you have a chance to hear the theme music, at least, just about any time you wish. Three companies have simultaneously released platters of the theme: UA, Roulette, and Capitol.

PEOPLE ON THE MOVE: Robert A. Little to assistant assignment manager, CBS News . . . Willis Grant to coordinator, corporate information, NBC . . . Richard M. Dunn to director of daytime tv program development for ABC TV. He's been director of broadcasting for Wade Advertising, Chicago.

Network television gross time billings

JANUARY-NOVEMBER

	1961	1962	% Change
American	\$174,042,240	\$186,927,957	+ 7.4
Columbia	242,481,004	283,184,305	+16.8
National	229,805,982	257,324,120	+12.0
TOTAL	\$646,329,226	\$727,436,382	+12.5

Source: TvB/LNA-BAR

Do You Make These Mistakes in

1. Select media for your trade paper advertising on the basis of what *you* read—instead of what your prospects read?
2. Wait for a fat rating story before you promote your station?
3. Take a summer hiatus?
4. Fail to promote your market because it may benefit competing media?
5. Distort—or display excessive optimism in interpreting—data about your audience or market?
6. Look for direct returns immediately after your ad appears?
7. Budget too little for mechanical production?
8. Forget you're talking to human beings?

Trade Magazine Station Promotion?

1. This is somewhat like seeking a lost diamond under a street light when you know you lost it back there in the dark.
2. Those who live by the sword die by the sword. Two (or more) can play.
3. Is that what you tell *your* customers?
4. If your market is outside the top dozen, better *recognize* the problem—and take your chances.
5. You're talking to experts. Don't insult their intelligence.
6. You're reaching for a note that isn't on the horn. If, in the course of a year, you hear from eight or ten people (outside the trade media *sales* field) who have seen your campaign, you've had about all the direct evidence you're going to get. A reasonable objective for your trade paper advertising is to prepare the way for direct calls from your national salesmen.
7. Don't try to apply consumer publication standards for production budgets to trade magazine space. Ten percent of the cost of a page in LIFE may be enough to produce an ad for LIFE. Ten percent of the cost of a page in SPONSOR is hardly enough to pay an artist for a good layout.
8. Your reader responds to trade magazine advertising as an individual, not as an automaton. He doesn't share your passionate interest in data about your station. You have to penetrate his defenses—with intriguing, sometimes offbeat, approaches.

Henry J. Kaufman & Associates

Advertising and Public Relations

1419 H St., N.W. • Washington, D. C. • DI 7-7400

Our radio/tv and media clients include:

- Corinthian Broadcasting Corporation • Greensboro News-Record
- Media/scope • Pulse • Storz • WBTW • WMAL • WMT
- *Your station?* Give us a ring.

Radio's rise needs more accurate data: Webster

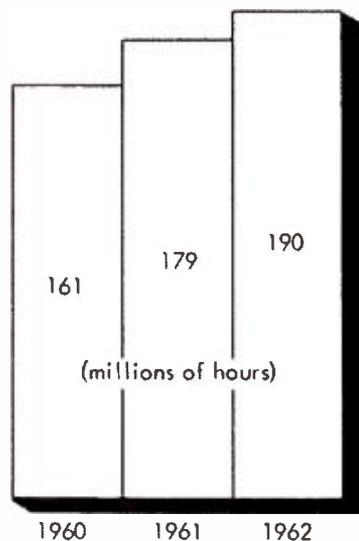
The 6.1% increase in radio listening last year compared to 1961, and the less favorable show of the other three major media in Sindlinger's National Media Activity reports, points to a need for more useful, workable radio data, according to Maurie Webster, CBS vice president and general manager of CBS Radio Spot Sales.

While total daily time spent by the public listening to radio has risen 6.1% during the comparable 11-month period, Webster noted, "... tv has dropped 5.2% ... Newspapers and magazines were up only 1.7% and 2.5% respectively.

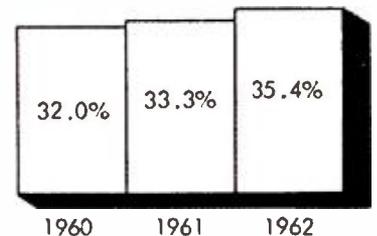
"This testimonial of radio's growing interest to the public," he continued, "reflects the new trends in imaginative and informative programming. It also underlines clearly the need for more accurate measurements of radio's true dimensions, not only nationally but on a market-by-market and a station-by-station basis.

"We neither need nor want inflated figures of any kind. The challenge to the measurement services to provide adequate data is

Total Daily Time Spent With Radio



Radio's Share Of Total Time Spent With Four Major Media



Radio continues annual popularity climb

Bar charts illustrates steady increase in radio listenership since 1960 as well as the increase of the medium's share of total time spent with radio, tv, and print

coupled with a challenge to station management to insist on data whose scope and accuracy makes it useful to advertisers in measuring the quantitative size of radio.

"In addition," Webster went on, "we must develop better information on *who* comprises our audiences. Advertisers can make excellent use of radio to target specific

groups of people, because most stations tend to deliver audiences with fairly specific age, education, income and product usage characteristics." A series of research studies by CBS Radio Spot Sales, soon to be released, will show not only the huge dimensions of radio, but also many ways to use it more efficiently, Webster said.

Blair firm issues report on its radio markets

"Radio '63," a new report on the 52 radio stations included in the Blair Group Plan was released today by Blair Radio. According to the report, Blair radio market cover 75.4% of the continental U.S. population or a total of 117.5 million.

Two divisions are made in the data: one for the "concentration markets," the other for "extension markets." The 38 "concentration markets" in the Blair plan are those major markets with dense concentrations of population while the 14 "extension markets" in the plan are those where the station population is scattered over wide

areas.

The "concentration markets" include 63.9% of the U.S. population, Blair reports, with retail sales of \$148 billion, or 67.1% of the total U.S., and \$249.5 billion in consumer spendable income, or 69.1% of the total. The "extension markets" include 11.5% of the population, retail sales of 23.4 billion, or 10.6%, and consumer spendable income of \$36.3 billion, or 10.1%.

For each market, the report includes data on the Blair station covering population, power, frequency, audience share, and other information for advertisers.

Additional highlights of the study are: a check list of station influences for Blair stations in comparison with other stations (influence is determined by assuming five per

cent or more average day-night listening); community service by the Blair stations, and sales action through the Blair Group Plan.

In releasing the report, Arthur H. McCoy, president of Blair Radio, noted the extent of the research used in compiling the report, involving thousands of interviews by Pulse.

It was also revealed by Ward Dorrell, Blair research vice president, that the company would soon release a new national radio measurement reporting substantial detail on the characteristic of the radio audience.

Radio Stations

KISN, Vancouver, Wash., has been fined \$2,000 by the FCC for im-

proper station identification.

According to the commission, the station misled the listening public into believing that it is licensed solely to Portland.

The station, admitting the violation, had claimed that the faulty identifications didn't cause harm to any other station or corrupt the morals of the community.

The General Federation of Women's Clubs, in cooperation with the NAB, has set up criteria for its members across the nation for making broadcast management awards.

The GFWC will send, upon request, attractive awards certificates for presentation to the honored radio and tv station managers.

Cited will be stations performing well in the areas of (1) involvement in community affairs, both on and off the air; (2) news; (3) editorials; (4) freedom of information.

The Georgia Assn. of Broadcasters issued a call to the broadcasting industry for a "how-to-do-it" editorial workshop.

The idea was presented at the GAB's 18th annual radio-tv institute, in cooperation with the Henry Grady School of Journalism, University of Georgia. All broadcast editorialists would attend the workshop, sometime in the spring of 1963.

The association revealed the results of a survey showing that almost 75% of its members either broadcast editorials or will begin early this year.

Keystone Broadcasting System's College Network division now reaches into 45 states, including Hawaii.

This is the highlight of a new summary of the division's depth of coverage released by KBS to agencies and advertisers.

Changing hands: WMFT (AM), Terre Haute, owned by a group headed by Thomas Land of WFIW, Fairfield, has been sold to George A. Foulkes, formerly vice president in charge of sales of WTHI stations, same city. The sale, handled by Hamilton-Landis, was for \$125,000.

Sales: WDAF, Kansas City, sold a one-sixth sponsorship of the Athletics baseball broadcasts to Guy's Foods (Winitus-Brandon).

Programming notes: KDAY, Los Angeles, becomes the first U. S. station to carry the Sammy Davis, Jr.-hosted hour-long strip of music and conversation. Continental International Productions is syndicating it and 18 foreign stations have signed so far . . . A new seven-week series of daily programs de-

signed to answer the questions high school seniors and their parents are asking about college is being broadcast by WFIL, Philadelphia, Monday-Friday evenings at 7:15 p.m. . . . WKKO, Cape Canaveral, became the 18th station to sign for the "Dick Clark Radio Show," packaged by Mars Broadcasting and Dick Clark Radio Productions.

Ideas at work:

- The word "go" forms the

**YOU'RE ONLY
HALF-COVERED
IN NEBRASKA
IF YOU DON'T USE
KOLN-TV/KGIN-TV!**



. . . covering a bigger,
better Lincoln-Land

A good turn . . . in fact, the best turn in Nebraska these days is to the state's other big TV market, now rated among the most important in the nation.

Lincoln-Land is now the 74th largest market in the nation*, based on the average number of homes per quarter hour delivered by all stations in the market. And the Lincoln-Land coverage you get with KOLN-TV/KGIN-TV (206,000 homes) is a must for any sales program directed to the major markets.

Avery-Knodel has the full story on KOLN-TV/KGIN-TV — the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

*ARB Ranking

AVERAGE HOMES DELIVERED PER QUARTER HOUR	
6:30 to 10:00 p.m.	
(November, 1962 NSI)	
KOLN-TV/KGIN-TV	60,800
Omaha Station "A"	54,800
Omaha Station "B"	53,300
Omaha Station "C"	49,200



The Felger Stations

RADIO
 WKZO KALAMAZOO-BATTLE CREEK
 WJEF GRAND RAPIDS
 WJEF-FM GRAND RAPIDS-KALAMAZOO
 WWTY-FM CADILLAC

TELEVISION
 WZZD-TV GRAND RAPIDS-KALAMAZOO
 WWTW CADILLAC-TRAVERSE CITY
 WJWP-TV SAULT STE. MARIE
 KOLN-TV LINCOLN, NEBRASKA
 KGIN-TV GRAND ISLAND, NEB.

KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representative



Viewers learn how to "live better electrically"

Alabama Power Co. has gone into tv on long-range basis with "Women's World" on WKRG-TV, Mobile, hosted by Connie Bea Hope, who demonstrates its kitchen. Here (l-r): E. P. Pierce, AP district mgr.; Mrs. Hope; Julia Bullock, AP home service advisor; E. A. Benson, AP div. v.p.

theme of a new color slide-and-tape presentation which is being shown to advertising executives by WWJ, Detroit. Seen in New York on 22-23 January and Chicago (Ambassador East) on 29-30 January it's scheduled for Detroit (Sheraton-Cadillac) on 5 February. A pivotal portion of the presentation is the station's "on-the-go" news staff.

• A capacity party of 107 persons departed 26 January on the third and largest Good Neighbor Holiday in Hawaii conducted by WCCO, Minneapolis-St. Paul.

• WOLF, Syracuse, had great success with its "Silver Dollar Give-away." Several of the station's personalities were sent into various points in the city, with these areas announced on the air. Listeners who located the stars within ten minutes got silver dollars.

• KUKA, San Antonio, is running a Mystery Sound Contest. As a matter of fact, the station just awarded a \$1,000 prize to the listener who identified the opening and closing of a french purse.

• WSB, Atlanta, awarded a one-



Commercial jingle singer solos with Cincinnati Symphony

Barbara Cameron, who got her start in Cincinnati in WLW and WKRC-TV, returned to her home town as guest soloist with the Symphony Orchestra. She's here with the other members of "The Satisfiers," currently among New York's busiest "jingers"

year scholarship to the University of Georgia School of Journalism for a pictorial interpretation of the station's fourth annual news conference. Winner was David Patterson.

• WIL, St. Louis, is conducting a promotional search for six family pets that most resemble the station's on-air personalities.

New affiliate: Effective today, 4 February, WROC becomes the Rochester outpost of The Northeast Radio Network.

Here & there on the public service front: KDKA, Pittsburgh, hit a new high of \$22,065 in 1962 in its annual "Penny-A-Month" fund raising campaign for Children's Hospital. The station asks its listeners to contribute just 12 cents a year to the drive . . . The Scranton Better Business Bureau is using a weekly report program on WEJL, Scranton, to warn consumers about unscrupulous business practices . . . WNEW, New York, first revealed the story of the "Pascagoula Chronicle" facing economic boycott because of its opposition to Gov. Barnett's handling of the Meredith case. The station's Dee Finch announced on the air that he would buy a subscription to the Chronicle and suggested that his listeners support editor Ira Harkey, Jr. Since then the station has received hundred of calls from advertisers, agencies and others pledging aid for the paper.

Kudos: Edith Dick, general manager of WWRL, received the honor of serving on Community Planning Board No. 10 of the City of New York for 1963-64 . . . Dick Biondi, WLS, Chicago, was named disk jockey of the year for the second consecutive year, according to a popularity poll run by Bill Gavin, author of a leading weekly trade newsletter in the record industry . . . A group of Dallas civic leaders honored Joseph Wolfman, vice president of KVIL, with an oil painting of himself. The occasion: his seventh wedding anniversary . . . Chester S. Miller, general manager of WVPO, was recently installed as president of the Kiwanis Club of Stroudsburg . . . James G. Hanlon, promotion and

research manager of WGN, Inc., has been elected president of the Chicago Federated Advertising Club for 1963 . . . Jack Downey, WCAU general manager, was appointed to the Board of Governors Civic Affairs Council for the Chamber of Commerce of Greater Philadelphia . . . WNAX, Yankton, received an unsolicited "pat on the back" in the December issue of "Performance, the Story of the Handicapped" for its series of programs to help find job placements for the handicapped . . . The Philadelphia Chapter of the American Jewish Committee presented WIP with a "Scroll of Recognition" for



A salute to tv "Traffic Court"

The International Assn. of Chiefs of Police honored WRC-TV, Washington, for its "Traffic Court" program. Here Quinn Tamm, assn. exec. dir., presents award to Joseph Goodfellow (c), gen. mgr., as Senator Birch Bayh looks on (r). More than 200 persons attended

pioneer work in the adoption of the First Guidelines for Handling Stories of Inter-group Relations . . . Paul Miller, president of the Gannett stations, was elected president of the AP . . . John Herrington, Jr., assistant news director for WDAF (AM-FM & TV), Kansas City, received a distinguished service award from the Overland Park Junior Chamber of Commerce . . . KOIL, Omaha, won the award of merit at the Annual Convention of Nebraska Broadcasters Assn. for outstanding community service . . . Harry Hammond, president of the Central Savannah Area Broadcasting Co., owners of WFNL, was elected president of the Brazil

World Trade Corp. . . . Tony Gonzalez, general manager of WVNR, Beckley, W. Va., won the distinguished service award presented annually by the Beckley Jaycees to the outstanding man of the community.

PEOPLE ON THE MOVE: L. L. "Sonny" Stewart, manager of KOPY, Alice, Tex., to vice president and general manager of the station . . . Marvin A. Kempner to vice president in charge of sales and station relations and Ev Wren to production head, both of Mark Century, a newly-formed programming service for radio stations . . . Jack Lenz to account executive for WSB, Atlanta . . . Jack Hewett to program director of Northeast Radio Network . . . Walt Lochman, Jr. to the sales staff of KMBC, Kansas City . . . Richard A. Orkin to production director and George Hart to traffic director at KYW, Cleveland.

Tv Stations

Ward Quaal circulated a memo to all WGN, Chicago, personnel in which he encouraged patronage of the stations' advertisers.

"Let us resolve in this new year that whether we desire a new automobile or the purchase of smaller items . . . we demonstrate our loyalty to those advertisers who use the facilities of WGN radio and tv."

Quaal added that in suggesting this, he did so knowing that no advertiser uses these facilities without being very thoroughly screened in continuity acceptance; and he pointed out that the WGN standards are even more restrictive than those of national codes.

Therefore, he said, "those who buy their products or use their services will be well rewarded and will be supporting those who make it possible for WGN, Inc. to progress from year to year in the most competitive of all business enterprises."

Approximately \$6 million is involved in the purchase of the outstanding stock of Cherry Broadcasting by the Outlet Co. of Providence, R. I.

The deal follows the death of William Cherry, Jr., whose com-

ATTENTION:
Tv & Radio Networks
Ad Agencies and
Advertisers
Fair Exchange—Work
Ability for Opportunity

Young Man with Executive Ability would Welcome Opportunity to prove his Potential. Willing to start at bottom with growth company offering growth opportunity. Young, healthy and unafraid to put his nose to the grindstone. College Grad. with strong leanings toward research, office management, systems and methods. Metropolitan area preferred. Please call RA 8-8708 evenings, or write BOX 101 SPONSOR, 555 FIFTH AVE., N. Y.

pany owns WDBO (AM-FM & TV), Orlando. Also included in the transaction is the disposition of the Cherry-Plaza Hotel.

Outlet, which currently owns WJAR (AM & TV), Providence, plans to retain Arnold F. Schoen, Jr. as manager of the stations.

◆
KNXT, Los Angeles, long equipped to colorcast, has sold its first color spot account, the Plymouth Dealers Assn. of L.A.

The eight-week schedule began 3 February.

Plymouth is the first to pay the premium rate that has to be demanded for color transmission—marking a first for KNXT and Los Angeles telecasters.

N. W. Ayer is the agency for Plymouth.

◆
Changing hands: KKTU, Colorado Springs, **KGHF**, Pueblo, and **KFMH (FM)**, Colorado Springs, have been sold for \$1 million to Telebroadcasters. H. Scott Killgore is head of the buying corporation and Blackburn handled the transaction.

Sales: WDAF-TV sold one-fourth of the Kansas City Athletics away baseball games to Reynolds Tobacco (Esty) for Camel and Winston . . . **Humble Oil and Refining (McCann-Erickson)** and the **Rainbo Baking Co.** will share sponsorship of the 18th Annual Tucson Open Golf Tournament, 14-17 February on **KGUN-TV**.

Financial reports: Wometco Enterprises increased the company's dividend payout to stockholders by some 11% by declaring a regular quarterly dividend of 15 cents per share on class "A" common stock and a quarterly dividend of 5½ cents per share on the class "B" stock. Payments will be made on 15 March to stockholders of record as of 1 March 1963 . . . **Taft Broadcasting** reported profits for the third fiscal quarter ended 31 December were \$1,712,825, up 31% from the prior year's third fiscal quarter. Revenue rose to \$3,600,444 from \$3,079,328, while net income after taxes increased 36% to \$863,343.

Ideas at work:

• **KMSP**, Minneapolis-St. Paul, is arousing state-wide comment on its ten-part series on the Minnesota congressional delegation. Station news director, Bob Watson, spent seven days in Washington prior to the opening of the 88th Congress, filming the state's eight representatives and two senators, to show Minnesotans how their congressmen live and work in the nation's capital.

• **WAII-TV**, Atlanta, has instituted an annual "Golden Eyes Award," to be given each January to the person chosen as Atlanta's top news personality of the previous year. First winner is Mayor Ivan Allen, Jr.

Here & there on the public service front: "The Story Shop," a weekly series created by **KMOX-TV**, St. Louis, to stimulate and encourage reading among children in the 5-9 age group, premiered on the station recently. It's produced in cooperation with the St. Louis Public

Library . . . **WRCV-TV** and radio,

Advertising

Young man to be trained for

Advertising Manager

**Dynamic, young drug company in the
Proprietary field, located in New Jersey**

**One to three years experience necessary
College Graduate**

Starting Salary \$7,500

All replies held in confidence

Reply Box No. 102

SPONSOR, 555 Fifth Ave., New York 17

WASHINGTON WEEK

4 February 1963 / Copyright 1963

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

The call for a complete rewriting of the Communications Act as it affects the FCC keeps spreading and getting more articulate.

The latest source of such a call is the FCC Bar Association as reflected in the study reports presented to it by an FCBA nine-man committee.

These reports sort of summarize **industry frustration over the tendency of the FCC to get tougher and to arrogate more power to itself**, with appeals against this to the courts and Congress so far achieving no relief.

The reports give the impression that the goal sought is one that would **tear down the FCC as it's now constituted and rebuild it without authority over programing**. Also to remove political equal time and fairness from the Communications Act.

There is a long way to go before the recommendations contained in the reports are adopted by the association of lawyers who practice before the FCC. However, it wouldn't be surprising if the FCBA in the end **does adopt most of them**.

Should that happen the FCBA's position would gibe with the industry view that it might be better to try for a **whole new Congressional look at regulatory legislation** than for **piece-meal corrections**.

FTC Chairman Paul Rand Dixon and commissioner Everette MacIntyre have been making speeches hinting rather broadly that the FTC will become as tough on advertising as FCC has recently been on broadcasting.

Explanation for what certainly appears to be a **loss of momentum** in this direction under the New Frontier was given as a **change in direction**.

The regulators said they are swinging toward **industry-wide crackdowns** in place of actions against **single transgressors**. They indicated that tough actions are in the works and will **shortly be leaving the pipelines**.

Further explanation is that action against a single company is unfair when the practice is engaged in by an entire industry. Putting the complaints against five pain relievers in the **inactive file pending a probe of advertising for all**, is given as a prime example of the new direction. Another was the mailing to more than 200 of the largest garment makers of proposed orders to end **improper co-op ad allowances**.

The FTC and Food and Drug Administration, incidentally, find an overlapping field in vitamins and vitamin preparations. While there could easily be similar overlapping with pain relievers, the FTC has taken the only action thus far.

FCC commissioner Frederick Ford has issued a strong dissent against proposal FCC has voted down once—but may consider again when Kenneth A. Cox takes the T. A. M. Craven seat, namely to adopt NAB code rules on commercials as FCC rules.

Ford argues this would **discourage self-regulation**.

Speaking to the National Religious Broadcasters, Ford said stations could be required to keep on file a **breakdown of percentage of air time which is devoted to commercials**, and beyond that listeners should be **permitted to decide for themselves**.

Ford also said that the recent "shirtsleeve conference" on am radio troubles convinced him that the **problem has been overstated**. He indicated strong doubts that "birth control" is actually needed for radio.

SPONSOR HEARS

4 February 1963 / Copyright 1963

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

You can expect the appointment of a standout tv figure to the No. 2 position in one of the top-rung Lexington Avenue agencies.

The announcement will come within the next week or two, depending on the determination of the exact title.

A bemusing note is the reverse roles that Benton & Bowles and FC&B play in connection with two of their major tv accounts, namely General Foods and S. C. Johnson.

With General Foods B&B does the strategic buying, while FC&B handles the opportunity (or minute) buying. In S. C. Johnson's behalf FC&B quarterbackes the strategic scheduling and B&B follows up on the opportunity commitments.

If you have some sympathy to spare, you might extend it these days to the average head of an agency's tv department who's interested to talk about next season's nighttime tv network fare.

His plaint: the heads of the three networks are taking calls from or calling back only a highly selected handful of agency people.

Surprising as it may seem, one of the dismayed and frustrated v.p.'s heads up the negotiating for one of the top four tv agencies.

New York agency men who have used this stratagem of spot buying feel that the present boom in national spot tv has put the barter merchants, as far as that medium is concerned, on "bread and water" days.

The main reason for the sharp crimp in barter opportunity, as they see it: It's become too tough to carve out remunerative deals in the top 50 tv markets.

Two terms that have crept in on the tv network salesmen's lexicon are the "locomotive" and the "caboose," both referring to types of nighttime programs.

The "locomotive" is a program spotted in the forefront of the schedule which by its power of audience appeal is able to grab on fast to a predominant share and make it easier for the shows that follow to more than hold their own.

The "caboose" is a program that has been able to coast along on this momentum.

Examples of the "locomotive" this season are the Lucy Show, Beverly Hillbillies and Red Skelton. (You can pick your own "caboosees.")

There are three persons in the business with "Craig" in their names that can be stumbled over in identification.

The trio: Bill Craig, of Y&R; Walter Craig, of Norman, Craig & Kummel and Craig Smith, of the Gillette Co.

SPONSOR HEARS had such a case of stumbles when it meant to say Bill Craig and referred to him as Craig Smith.

The idea had to do with an evening soap opera that Y&R was taping for P&G.

P.S.: Last week the date of taping was postponed after P&G's Bob Short came on to New York to take a gander at the scripts.

during the transit strike in Philadelphia, are airing 10- and 20-second spots throughout the day advising the public that shopping in downtown Philadelphia is unaffected by the strike . . . **WDSU-TV**, New Orleans, took the lead in providing a warm welcome for 15 Central American students visiting this country. When the 15 stepped off the plane in near-freezing New Orleans, they got coats and sweaters, compliments of the station, Sears, Roebuck, and Maison Blanche . . . **WISN-TV**, Milwaukee, extended its news schedule to include four additional daytime newscasts. The five-minute reports are called "News and Footnote."

Expands editorials: **KMOX-TV**, St. Louis, has broadened its editorial horizon to include an editorial every Saturday evening from 6:25-6:30 p.m., and during the week when developments warrant.

Programing notes: **WCKT**, Miami, is inaugurating, effective 8 February, a Friday evening movie presentation, using its recently-purchased 93 Warner Bros. and 20th Century-Fox post-1956 films . . . **KPHO-TV**, Phoenix, is offering four new second semester tv courses, in cooperation with Phoenix Evening College. Courses begin today . . . A syndicated local, live home audience participation show, currently in five Canadian markets, is being readied for American distribution. The hour-long daily program, called "Domino" in Canada is produced by Leland Publishing Ltd. in association with Group 4 Productions. It combines a bingo-like game with localized informational and public service features. As in Canada where Dominion Stores have the show, a regional supermarket chain will be the major participant in each market, and participations will be sold in addition . . . **WREX-TV**, Rockford, has launched "The Freedom University of the Air," a series of 65 half-hours to be aired Saturdays at 5:30 p.m. on the social, political and economic problems confronting the country today, specifically communism . . . **WTIC-TV** and radio, Hartford, resumed the series of regular reports from Washington by Connecticut's U.S. Repre-

sentatives and Senators . . . **WTAR-TV**, Norfolk - Newport News, launched, in cooperation with the Norfolk County Medical Society, a series of locally-produced programs dealing with the social problems of Tidewater's youth.

New call letters: **WLOF-TV**, Orlando, is celebrating its fifth anniversary and the simultaneous change of its call letters to **WFTV**. According to president Joseph L. Brechner, the new letters stand for "Wonderful Florida Tele-Vision."

New tower: **KTVH**, Wichita, reports that its new "tall" tower reached its full height of 1,501 feet as the top two sections of the RCA Traveling Wave Antenna were erected. Equal in height to a 125-story building, the tower will be ready for telecasting about 15 February.

Power boost: **WUHF-TV**, Milwaukee, is now telecasting with 440,000 watts, increasing its signal strength two-fold. Tentative plans call for a further increase to 900,000 watts early this fall.

Extra curricula notes: Mark L. Wodlinger, vice president and general manager of **WZZM-TV**, Grand Rapids, has been elected to the executive committee of the Classroom 10 Tv Council . . . Clayton Edwards, director of public affairs and news for **WTAR-TV** and radio, Norfolk-Newport News, has been named to a nationwide news study committee known as the "Watchdog Committee," sponsored by the Associated Press Radio and Tv Assn. The committee monitors the radio services of the AP.

Kudos: Tom Brubaker, public service director for **WSBT** (AM-FM & TV), South Bend, was appointed chairman of the public information and education division of the United Community Services of South Bend . . . Eldon Campbell, vice president and general manager of the **WFBM** Stations, Indianapolis, was elected president of the Central Indiana Better Business Bureau . . . **KTVU**, San Francisco-Oakland, won the American Municipal Assn.'s "In-

ternational" award, in recognition of the public service programs filmed in Japan, "Bridge to the Orient," which depicted the Sister City ceremonies linking Oakland and Fukuoka, and the fifth anniversary celebration in Osaka of her affiliation with San Francisco . . . C. Blakey Locke, executive vice president and general manager of **KFDM-TV** and radio, was elected to the board of directors of Beaumont State Bank . . . Certificates of appreciation for patriotic civilian service from the Army were given to Sterling C. Quinlan, for **WBKB**, Chicago, Norman Ross, and Ross-McElroy Productions for the program, "Countdown: Is Chicago Defensible?" . . . Lloyd E. Yoder, NBC vice president and general manager of **WNBQ-WMAQ**, is one of 17 Chicago citizens named by Mayor Daly to assist in attempts to bring the 1964 Republican and Democratic national conventions to Chicago. He's the only broadcaster named to a committee vice chairmanship . . . John S. Hayes, chairman of the executive committee of *The Washington Post*, and president of Post-Newsweek Stations, was elected to the board of trustees of Springfield College, Massachusetts . . . The art department of **KDKA-TV**, Pittsburgh, was honored for excellence of station program promotion spots at the Sixth Annual Exhibition of the Art Directors Society of Pittsburgh . . . A special citation for a **WRCV-TV**, Philadelphia, documentary on the rehabilitation of veterans at Coatesville Veterans Administrative Hospital was presented to the station by the VA . . . Worth Kramer, president of the Goodwill Stations, received the first Fort Findlay Award from the Chamber of Commerce . . . **WTAR-TV**, Norfolk-Newport News, cameramen Jack Wills and Ben Pulliam captured a majority of the top prizes in the 1962 tv competition of the Virginia Press Photographers Assn . . . Five out of eight of the First Annual PUI Broadcasters of Oklahoma Awards to stations with three or more newsmen went to **KWTV**, Oklahoma City . . . Dewey Rounds, of the **WDAF** (AM-FM & TV), Kansas City, farm department, was elected president of the Kansas City Livestock Boosters Club . . . Joseph

Sitrick of Blackburn, & Co., broadcast station brokers, was elected president of the Broadcasters Club of Washington, D. C., succeeding Joseph Goodfellow . . . KGO-TV, San Francisco, got a special State of California Certificate of Commendation for its "Summer Jobs for Students" campaign . . . The Silver Dove Award at the Third International Monte Carlo Festival has been won this year by "Black Nativity," the tv special produced by Westinghouse Broadcasting Co. with Associated-Rediffusion and Gospel, Inc.

PEOPLE ON THE MOVE: David Green to director of advertising and promotion for KMBC-TV, Kansas City . . . Deloney Hull to assistant sales manager, Dorothy Kirby to sales development manager, and Don Hicks to account executive at WSB-TV, Atlanta . . . Nicholas J. Pope, Jr. to director of public affairs at WAVY-TV and radio, Norfolk-Newport News . . . Sydney A. Abrams to merchandising director of KIRO-TV and radio, Seattle-Tacoma . . . Richard E. Jungers to general sales manager of WGN-TV, Chicago . . . Henry V. Greene, Jr., to national tv sales manager for Westinghouse Broadcasting Co., effective 15 February . . . Bob Kirby to assistant sales manager of WOOD-TV, Grand Rapids . . . Harold E. Riegert to program director of WFEV-TV, Green Bay . . . Jack Metrie to sales development and promotion assistant for WFGA-TV, Jacksonville . . . Alan Jay Shalleck to the production staff of WCAU-TV, Philadelphia, as a director.

Fm

Ideas at work:

- A musical tour around the world is being conducted over KXOL by Dr. Robert Hull, the Fort Worth Symphony Orchestra's musical director and conductor, as he presents symphonic music of foreign lands each Saturday.

- Canada Dry tested the impact of fm radio advertising with a schedule of 10 spots on WXHR, Boston. The commercials were incorporated in a "mystery composer" contest which ran for two weeks, 20 times a week. At cut-off

date, 1,778 entries had been received by the station.

Sales: Barnes & Noble has renewed for 18 weeks a schedule of two 60-second spots a week on "Campus Session" on WRFM, New York.

Oilbeat promotion: Alitalia Air Lines and WBMI, Meriden, joined forces to print and distribute several thousand bookmarks which also serve as fm dial guides. Alitalia has sponsored stereo and monaural programs on the station since early last year and the new contract calls for an expanded schedule.

Reps

Venard, Torbet & McConnell has moved into St. Louis, opening an office there headed by Marton Ludington.

Ludington was formerly senior media buyer at Gardner.

The last in a trio of regional sales meetings was held by Blair Radio last week, this for salesmen in the central region.

The two-day, shirt-sleeve meeting in Chicago brought together salesmen and management for talks on sales techniques and concepts.

Rep appointments: KSAY, San Francisco, to Avery-Knodel . . . WWOK, Charlotte, to Adam Young . . . WJET, Erie, to Ohio Stations Representatives for sales in that state . . . KHAS-TV, Hastings-Kearney, Neb., to Venard, Torbet & McConnell . . . KICU-TV, Fresno, to Avery-Knodel . . . WFEAR, Sharon-Farrell, WWOW, Ashtabula-Commeaut, and WAJR, Morgantown, to Penn State Reps . . . WMAL, Washington, D. C. to McGavren-Guild.

PEOPLE ON THE MOVE: Stu Mackie, manager of the Detroit office of Avery-Knodel, to account executive in Detroit office of Blair Television . . . Norman Ginsburg to director of sales promotion for CBS Radio Spot Sales.

Kudos: To the Peters, Griffin, Woodward "Colonels of the Year," the two men at PGW who have shown the most growth in position

and contribution to stations, advertisers, and agencies served by PGW during the calendar year. Honored men are William O. Jones, Atlanta radio manager, and Rollin P. Collins, Chicago tv account executive.

Film

Two top Mutual Broadcasting executives, Phil D'Antoni and Norman Baer, have resigned from MBS to form a tv production and talent representation firm called Television Productions of America, Inc.

D'Antoni was vice president, general sales manager, and member of the board and Baer was director of news and public affairs.

Their new firm is located at 77 West 55th Street, New York 19. Phone: LT 1-1130.

Desilu Productions, via a stock-for-stock deal, has acquired Robert Stack's Langford Productions.

Langford has a 25% ownership in "The Untouchables" and will continue to produce the series under the Desilu banner.

In another stock acquisition, Robert Taylor becomes one of the largest stockholders of Four Star TV as a result of that company's buy of his interest in "The Detectives."

A new producer co-op plan initiated by Robert Lawrence Productions affords the use of the Lawrence facilities to four smaller producers.

Those included in the mutually exclusive agreement are: Robert Bendick Associates, Illustra Films, McKean Associates, and Rose-Magwood Productions.

The Lawrence studios will now be known as "418 Studios," and Jack Cron has joined the organization as executive vice president to spearhead the new project.

Sales: Seven Arts sold the 211 post Warner Bros. and 20th Century-Fox features in volumes 1-5 to WNBF-TV, Binghamton, and volumes 4 and 5 to: WCKT-TV, Miami; KPTV, Portland; KCBD-TV, Lubbock; KVOO-TV, Tulsa; and WMAR-TV, Baltimore . . . MCA TV reports 19 new sales and one renewal of its off-network, full-

hour programs . . . Official Films' "Biography" to Chemical Bank New York Trust (B&B) for WNBC-TV, New York; WGN-TV, Chicago; KNBC, Los Angeles; Pacific Gas & Electric (BBDO) for seven California markets. Renewals were also made by five stations . . .

During the first two weeks of 1963, Warner Bros. tv division sold its off-network hour and half-hour shows in 12 markets . . . ITC opened the year with 15 sales of its documentaries, features, and series, accounting for more than 1,200 half-hours of programing . . . Seven Arts' series of 13 one-hour tv concert specials scored its first Canadian sale, to CFPL-TV, London, Ont. In addition, KRON-TV, San Francisco, became the 32nd U. S. station to contract for the series . . .

Allied Artists Tv's 106 AA features to CKLW-TV, Detroit . . . ABC Films' "Girl Talk" to WCKT, Miami; WTVO, Rockford; and KTNT-TV, Seattle, making total markets to date 26 . . . WBC's "Steve Allen Show" to WJKB, Detroit, raising total markets to 30. Tv trend to double features: Seven

Arts found from a special station survey that over 35 markets are telecasting prime-time tv double features on weekends, tied up particularly with the NBC TV Saturday night network movie and the ABC TV Sunday night feature.

New properties: "The Golden Tee," produced by Jack Douglas. It's a 90-minute golf show in color . . . The Fred A. Niles Communications Center, headquartered in Chicago, is selling a tv quiz show called "Klub Kwiz." The format is set up so that local stations can pit club teams against each other, such as Lions vs. Rotary. The program permits four one-minute commercials plus opening and closing billboards . . . Association Films is releasing to tv a 28-minute film called "Aspen—Winter Mood," which highlights a winter holiday of skiing and relaxation at Colorado's famous ski resort.

Mogubgub fades—long live Mohammed: Robert T. Wolf of Benton & Bowles is the winner of one of the zaniest contests held. The film firm of Ferro, Mogubgub &

Schwartz decided to chuck its middle name—we wonder why in favor of a new three syllable name beginning also with the letter M. Of some 400 entries many from Madison Ave. suggesting "Martini." Wolf was the winner and his Mohammed entry will be officially incorporated into the company title.

Distribution agreement: McGraw-Hill Book Co. will handle exclusive U. S. distribution of two ITC educational series, "French From France," and "Ici La France."

PEOPLE ON THE MOVE: Sidney Cohen to western division sales manager of Allied Artists Television . . . Rick Wageman formerly vice president of TV Films, Inc., to account executive of U. S. Tele-Service Corp. . . . Harvey Bernhard, business administrator at Wolper Productions, has been elected to the post of vice president and treasurer . . . Al Rush to vice president of MCA Ltd. . . . Jack Stuart, Desilu sales representative in Denver, to head of the Atlanta office and Ivan Genit, formerly sales rep in Latin America, to Dallas. ▀

Newsmakers in tv/radio advertising



Stuart I. Mackie has joined Blair TV's Detroit office as an account executive. Previously with Avery-Knodel in the Midwest since 1957, Mackie most recently was manager of their Detroit office. He once served in the advertising and public relations department of Chicago Title and Trust Co. and as salesman for WKLK, Cloquet, Minn.



Richard E. Jungers has been named WGN-TV general sales manager, succeeding Irv Wilson, who joined ABC TV's sports and special events sales staff. Jungers, who had been Midwest national sales manager for ten months prior to the appointment, was also radio salesman with WGN, Inc.; NBC Radio Spot Sales; and WMAQ, Chicago.

James N. Manilla, who recently joined Filmex as a producer-director, has been promoted to vice president. Most recently, Manilla was a senior producer at McCann-Erickson. Prior to that he was with Geyer, Morey, Ballard as film production director. He also has been with BBDO, Cunningham & Walsh, and Compton Advertising.



Irv Wilson has been named sports and special programs sales supervisor for ABC TV, a new network sales position. Prior to his appointment, he was general sales manager, WGN-TV, Chicago. He has also been an account executive for WCBS-TV, New York eastern sales manager, WGN-TV; and media buyer for Benton & Bowles.



WHAT ARE YOUR PHOTO REQUIREMENTS?

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

BUT QUALITY is something else again ours is superlative!

And SERVICE is still another matter ours is unbeatable!

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RESEARCH REVOLUTION

(Continued from page 33)

this relationship varied with the amount of exposure, that it differed from television to magazines, and with different combinations of the media, both in time and amount of exposure.

Dr. Coffin concluded from this experiment, that advertising effectiveness could be described in a single formula that applied equally to both television and magazines. That formula is $E = A \times I$, or, total effectiveness of advertising is the product of the size of the audience multiplied per member of the audience.

Comparable ends. "It is indeed the case," said Dr. Coffin, that a "reader" and a "viewer" may be worth different values and should not be compared. But if the impact per reader and viewer could be measured and multiplied by the number of readers and viewers respectively, the products would represent the total effect of the advertising. Thus the end-products of the effectiveness equation are comparable, though the separate components are not. This is the way around the apples and oranges dilemma."

The Eliasberg study, somewhat broader in scope than the NBC effort, compares the advertising effectiveness of television and magazines by examining what happens to the attitudes of individual members of the audience as a result of the advertising message. The CBS study also utilizes the audience size \times impact equation, and goes further by dividing this figure by cost of advertising, thus emerging with a numerical equivalent for advertising efficiency.

The results of this study indicate that television had a significant advantage over magazines in making people more aware of the advertised brand, more certain of the brand's advertised attributes, increase their evaluation of the brand and eager to buy the brand.

ABC recently completed a study which compared the campaigns of a single advertiser on television and in magazines. The results of the ABC study also indicated that tv did a better job of creating audience awareness and stimulating buyer interest at a lower cost than

magazines. The network also conducts continuing studies of tv impact for a number of other advertisers.

These studies, in all likelihood, are the first trickle of a flood of new research on advertising effectiveness. Media research, it would seem, is turning from a single-minded preoccupation with quantitative audience data, to a new dimension in measuring the value of media to the advertiser.

Certainly, a great many problems remain. Much time and money will have to be expended before a usable body of information on advertising impact can be obtained. The question of measuring sales results—the final category in the ARF model—appears at this time to be too overwhelming a task for the tools available to research.

New responsibilities. Nevertheless, the move into the area of advertising effectiveness measurement, if not a revolution, is at least a major evolutionary step for media research. Advertising will not benefit from this step, however, unless all parties involved in the media process recognize their responsibilities to that process.

For many advertisers and agencies, these responsibilities will entail yielding their obsession with cost-per-1,000 and other sacred cows in order to examine clearly just how to make their advertising dollars operate effectively. For agencies in particular, it means lessening their insistence on finer and finer demographic breakdowns that increase media research costs without increasing ad revenues.

For some of the media and research services, these responsibilities demand a removal of the cloud of self-serving sales promotion puffery that obscures much of the data they provide. They demand that advertisers and agencies receive the information needed to prepare efficient and effective media schedules, presented in a clear, honest fashion.

Finally, it is the responsibility of all elements in advertising to cooperate in defining common terms and common goals in an effort to bring order into the chaos that characterizes much of media research in 1963.

LIVE PROGRAMING

(Continued from page 36)

outs which often run as many as 20 on a show "could never be attempted on a live program."

Illusion of "liveness." Norman Baer, partner in Television Productions of America, and one who has worked intimately with both live and live-on-tape, told sponsor that the illusion of "liveness," which tape offers, is very important to a performer. "It is this feeling of audience rapport that prompts many actors to esthetically prefer the stage over motion pictures," Baer observed. Above and beyond its numerous advantages over film, according to Baer, tape's greatest asset is the intangible effect it has on the performer, "the feeling of 'liveness.'" But Baer is also aware of the fact that film gives more mobility than tape "and there will always be room for both although in time tape will be much cheaper," he said.

Baer, like others in the field, cites tape's numerous technical advantages, such as instantaneous playback, clarity, and lastly, recent innovations which make tape as easy to edit as film.

Mel Helitzer, president, Helitzer, Waring and Wayne, N.Y. ad agency with emphasis on children's products, is also a great advocate of tape for both commercials and programs. With reference to toys, tape has been superb, he said, adding that in programing, the advantages of tape are its live effect in a quality end product and its flexibility.

Speed, cost, flexibility and convenience are big plusses to users of tape in shows as well as commercials, Edward E. Katz, board chairman, The Film-makers, Chicago, producers of tape and film programs, told sponsor. "Tape lends itself especially to a long scene situation, a talk situation where the actor is talking directly into the camera. Tape is perfect for this type of stand-up approach."

Katz observed that the use of local personalities has been greatly revitalized by tape. Local people, Katz said, have more time to rehearse, can slot their appearance in times convenient to them and to the studio.

MOHAWK SPECIALS

(Continued from page 38)

reached a total audience of 8,817,000 homes. Final figures aren't in yet on the 1962 Pat Boone special for Mohawk, but the results will more than likely be similar since the show reached 9,462,000 homes and again had a comparatively low cost.

Boone's special, for the record, had a 19.0 rating, which topped the average for all prime time network shows in the month of October 1962. And two other specials on Thanksgiving Day on NBC TV in 1962—Bell with 15.7 and Andy Williams with 14.3 ratings—didn't do as well audience-wise, though both were scheduled in prime time.

The Easter show this year may do even better, since it's scheduled from 4:30 to 5:30 p.m. on 14 April and is all in "C" time.

Why color? The decision to have the specials in color was one more in the long list of ingredients for the low-cost special formula. A study by the American Carpet Institute explains why. It shows color and appearance, the major reasons for selecting a particular carpet or rug. A total of 40% mentioned color-appearance. Price was second with 26% mentioning this reason, while quality and reputation were third most-mentioned at 17%.

Jay also notes that if a "show of our kind is done in color, the share of audience in color tv homes is higher. These are strong potential customers for our product since they have money and an interest in the home."

The second item on the American Carpet Institute study, price, was also used by Mohawk this past November and will be used again this spring. Selling the price on the screen is important, Jay says, and he's backed up by good sales results. "If you're really trying to sell something, you've got to have the price."

Prices used by Mohawk in 1962 were all in the middle range: \$6.95, \$7.95, and \$8.95 per square yard. Though custom carpets were also advertised, no price was given because of the nature of the items.

Agency for Mohawk is Maxon, Inc. with Albert Champigny, the

account executive, and Allen Hodshie responsible for writing, producing, and directing the commercials.

Sales figures for Mohawk indicate the heavily promoted low-budget special is paying off. The reasons are best summed up by the recent brochure for distributors:

"Only tv can quickly give your customers the impression that with Mohawk you can offer whatever carpet they want.

"Only tv entertainment can provide the ideal atmosphere for selling carpet, a product of style and beauty.

"Only tv—in the bigtime way Mohawk uses it—can enhance the stature of the entire line . . . lend extra distinction to every item in it. . . .

"Two years of experience have proved that Mohawk's Spectaculars get the big audience on the perfect family day. . . . It will be seen by the whole family—and surveys have shown they are carpet-buying families—a high proportion of upper and middle income families and young marrieds."

RADIO/TV PUBLICITY SPECIALIST . . .

embarking on extensive campaign for prestige account finds that she has time and facilities to take on one quality account.

If you are interested in taking advantage of this good opportunity (fee will be comparatively inexpensive; coverage and contacts will be comprehensive), please telephone YUKon 8-6464 or write **Box 111, SPONSOR, 555 Fifth Ave., N.Y.**

*Why it pays
to advertise your station
in a broadcast book*

BECAUSE YOU PINPOINT THE BUYER

In a personal interview survey of "top-billing timebuyers" made by the salesmen of a national representative firm 97% of the respondents specified broadcast books as their *first* reading choice; 95% as their second.

How did the non-broadcast magazines fare? Only two votes for first; three for second.

Which underscores a cardinal point when buying a business magazine schedule. Put your dollars where they impress readers who can do you the most good.

Whether you are shooting for \$2,000,000 in national spot billing or \$200,000 the principle is

the same. Sell the men and women who *really* do the buying.

In the world of national spot placement actual "buyers" number fewer than you might think. Perhaps 1500-2000 "buyers" (some with job title, others without) exert a direct buying influence. Another 3000-5000 are involved to a lesser and sometimes imperceptible degree.

Unless your national advertising budget is loaded (is yours?) we recommend that you concentrate exclusively on books that *really* register with national spot buyers. In this way you avoid the campaign that falls on deaf ears.

a service of

S P O N S O R

SELLER'S VIEWPOINT

By Jack M. Duffield
Eastern tv sales manager
RKO General Nat'l Sales Div.

The new breed of salesman

Why fight the problem? That's my attitude towards the new automated methods of media selection already SOP at several major advertising agencies. Considerable time, money, and creative energy have been expended in this conversion to computers. A time salesman who mentally discards the trend as a novelty, or shudders at its impersonality, is equally foolish. The time has come for the seller to accept automation in media evaluation as a *fait accompli* and to re-examine his position in relation to the new media equation.

The frustrated salesman who has in the past tried vainly to generate agency interest in a new media approach may find valuable time has now been gained through automation, which allows greater agency attention to the investigation of his new ideas. This possibility suggests a "new breed" of salesman is on the horizon. This "new breed" is experienced not only in the sale of broadcast time, but rather in the sale of goods and services via broadcast advertising. His experience has earned him the title sales executive.

What makes the sales executive so different?

Unrelated to the "pitchmen" of old, he is well-schooled in all phases of the media he represents including research, programing, and merchandising, as well as sales. He is wholly familiar with intra-agency executive relationships and studies the marketing strategy of each account from which he solicits business. His confidence in the media he sells is based not just on statistical performance, but on first-hand knowledge gained from selling at the local market levels, and witnessing the actual movement of merchandise to the consumer.

Some may feel that the close rapport between the buyer and seller of media may be lost with the introduction of computers. If any change occurs I believe it will be toward a much closer working relationship than has existed. The reasons are apparent. The IBMs, Univacs, and Minneapolis-Honeywells are hungry for new data. The new breed of salesman must coordinate even more closely in the future with the agency media departments to assure that 1) they are fed the best raw data available with respect to representation of media values and (2) new and more efficient uses of media are explored. In short, the

increased agency capacity for absorbing information demands a salesman with first hand experience in the use of media to increase product sales . . . not just increase commercial exposure.

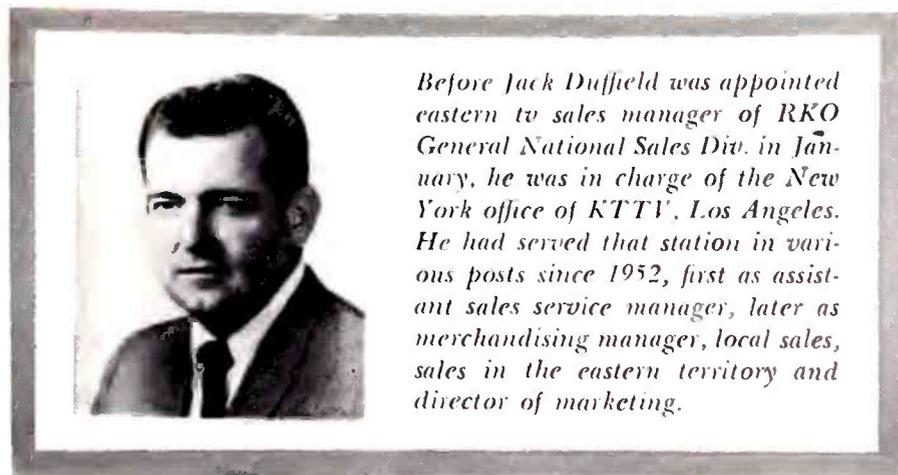
The national sales organization must be organized to assist the advertiser in the development of better media information. New research must be produced which correlates the "consumer target" which the advertiser is trying to reach with the media being used. Once the "consumer target" is defined and general media effectiveness on the target determined, the sales executive can assist in developing a customized media approach within budget limitations and in keeping with the copy platform.

In the development of the qualitative factor for intermedia comparison, the "new breed" plays an especially important role. It is in this area that agencies must rely upon the subjective judgment of the media, agency account, and client account groups. The sales executive must therefore not confine his selling to one level but must tell his story to all three.

The networks and larger broadcast groups will themselves automate to keep abreast of industry trends in the use of media. A national sales organization should know, for example, what portion of its billing is represented by food advertisers, cigarette advertisers etc.; and furthermore, how such advertisers are using the medium (longer or shorter commercials, participations vs. full sponsorships, etc.).

Hereafter, the agency will have a common denominator with which to compare the efforts of sellers in the broadcasting industry with those of print salesmen. The contrast between the vast storehouses of reliable, objective audience data developed by broadcasters should greatly increase the advertiser use of broadcast advertising in the coming years.

So why fight the problem when it may really be an advantage at least to this new breed of salesman . . . the sales executive.



Before Jack Duffield was appointed eastern tv sales manager of RKO General National Sales Div. in January, he was in charge of the New York office of KTTV, Los Angeles. He had served that station in various posts since 1952, first as assistant sales service manager, later as merchandising manager, local sales, sales in the eastern territory and director of marketing.

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Spot broadcasting will continue to play a major role in the 1963 \$3.5 million-plus record ad outlay of the Golden Grain Macaroni Company of San Leandro, Calif., through San Francisco office of McCann-Erickson.

New York, Chicago and Detroit were saturated with spot tv in November and December and during the first quarter this year, Golden Grain will launch a \$2 million tv spot buy in the nation's top 10 markets.

Radio spots also will be continued in Northern California and the Pacific Northwest for the company's macaroni which is distributed only in those areas.

Spot radio gets a goodly share of the first quarter budget of the White King Soap Company in key markets of 11 Western states, via Fletcher Richards, Calkins & Holden, Los Angeles.

The total 1963 White King budget is expected to exceed \$800,000.

SPOT TV BUYS

General Cigar is getting set to break a 13-week campaign beginning 18 February. Nighttime minutes and chainbreaks will be used. The agency: Young & Rubicam. Dave Johnson is the buyer.

Colgate Palmolive Soap is buying fringe and women's audience minutes for a campaign scheduled to run from 3 March through 6 April. Flo Simon is doing the buying out of Bates.

American Home Products just triggered a 52-week push for its Anacin. Nighttime minutes will carry the message. Ted Bates is the agency. The buyers: Carol Posa and Steve Silver.

Colgate-Palmolive is picking up day and fringe minutes for a 6-week campaign for its Florient. Starting date for the flights is 3 March. Street & Finney is the agency for the account. Eleanor Scanlon is doing the buying.

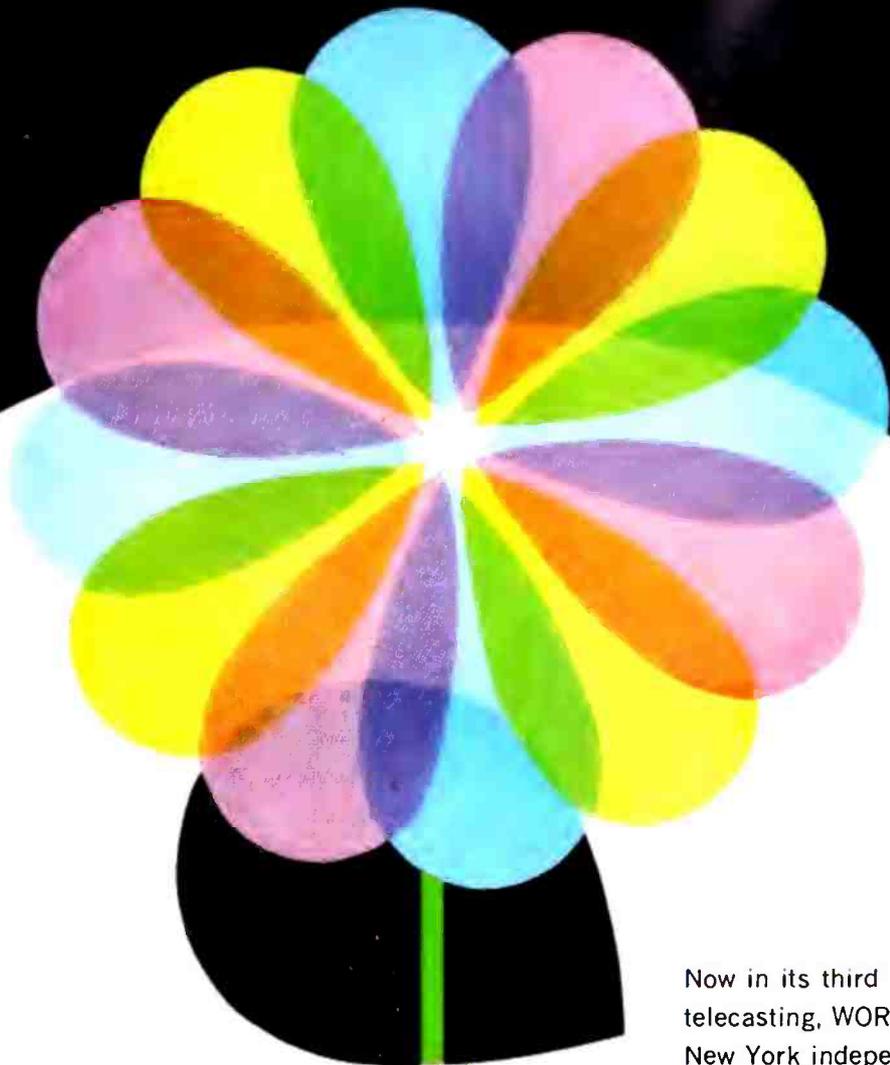
Pepperidge Farms (Campbell Soups division) launches a campaign for its frozen parfait cake beginning 25 February. Schedules which will run through 7 April, call for night and day minutes as well as night chainbreaks. The agency: Ogilvy, Benson & Mather. The buyer: Cliff Jahr.

SPOT RADIO BUYS

TWA has a four-week heavy-up radio spot campaign going in six major markets. The agency is Foote, Cone & Belding. Bert Hopt is doing the buying.

McCormick Tea is readying a 13-week push for its spices beginning 4 March with most of the action centering around the Chicago area. Lennen & Newell is the agency. Mary Jane Hoey is the buyer.

Fred Fear & Company today, 4 February, starts a 9-week spot campaign for its Doxie Clams in Philadelphia. Multi-stations in the Quaker City will carry the messages. The agency: Smith/Greenland. Peggy Graham is the buyer.



Now in its third year of color telecasting, WOR-TV is the only New York independent station programming in color.

WATCH COLORFUL WOR-TV 9

Channel 9 now presents an average of 32 hours of color per week, just one percent less than the network color leader and more than the other two network stations combined.

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WOR-TV 



RED HOT reading

For advertisers and advertising agency executives **RADIO 63** — Blair's new guide to national radio coverage. Tells how America's most influential group of radio stations delivers 75.4% of the U.S.! 79.2% of the consumer spendable income! **RADIO 63** includes a comparison check list with the only other national radio groups — the four networks. Shows how you get more flexibility and freedom in planning with a custom-tailored Blair Group Plan — matching the impact of the Blair stations with the marketing needs of your product. Send for your free copy today! Write Arthur H. McCoy, President, **BLAIR RADIO**, 717 Fifth Avenue, New York 22, New York.

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