

SPONSOR

**THE SMALLER
AGENCY—ITS
R/TV ROLE** p. 25

**Station groups
spur program
creativity** p. 31

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

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The stars shine (in color) every day on KSTP-TV's "TREASURE CHEST" SHOW



"TREASURE CHEST" Host Jim Hutton talks with NBC Star Mitch Miller during recent color show.

**JOHN RAITT, PATRICE MUNSEL, TOM EWELL, JUNE CHRISTY,
MITCH MILLER, VIVECA LINDFORS, JOHNNY MATHIS, GORDON
MACRAE, CARLA ALBERGHETTI...**

... these are a few of the famous guests who have appeared on "TREASURE CHEST" within the last month.

Now in its seventh successful year, TREASURE CHEST is produced in living color every week-day (12:20-1:00 pm) before an enthusiastic, live audience of 100 to 150 studio guests. Talented Jim Hutton who has emceed the show since its beginning dispenses prizes for audience games and contests and, of course, interviews the visiting guest stars.

The finest color facilities in the nation add prestige to this proven-successful variety show... the only one of its kind in this major market.

For information on availabilities, contact a KSTP-TV representative or your nearest Petry office.

Represented by

Edward Petry & Co., Inc.

The Original Station Representative





THINK BACK!

At 7.45 a.m., KSD Radio, St. Louis, broadcasts a 15-minute local newscast.

It is sponsored by the Ford Dealers of St. Louis.

Those men have sponsored that newscast six days a week, four and a third weeks a month, 12 months a year.

For 13 consecutive years. Or since that 1950 Ford pictured above came out.

The Ford Dealers think it's money well spent. Like so many other clients, they have long put their trust in KSD Radio news. No horn honkin' or hollerin'. Just good, honest reporting.

The ten members of the KSD Radio newsroom comprise the largest staff of any St. Louis radio newsroom. They don't double as announcers, engineers or turntable operators. Just reporters. Good ones. Work 'round the clock. Turn out over 100 local newscasts a week.

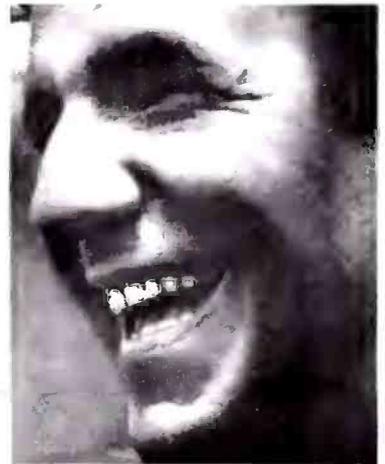
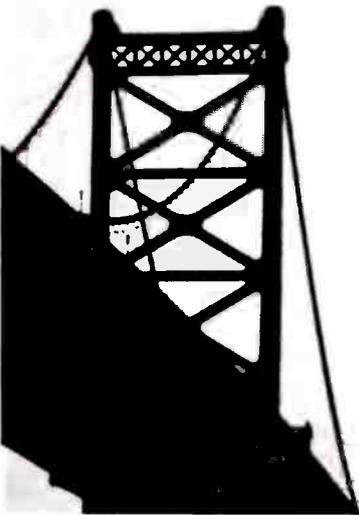
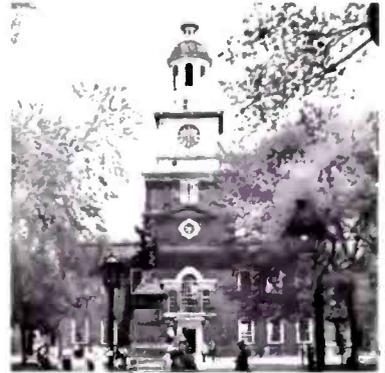
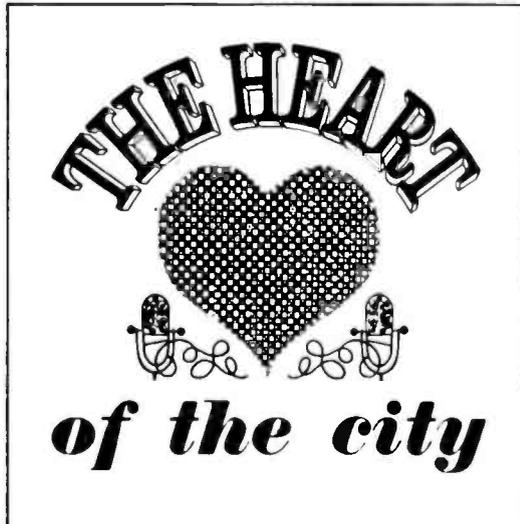
St. Louis advertisers sell St. Louis on

KSD RADIO 55

The St. Louis Post-Dispatch Station

Charter NBC Affiliate/Represented nationally by the Katz Agency, Inc.

nowhere in the world a sound like...



□ In the area that set the traditions for a nation... a new kind of radio! □ So vastly entertaining... it establishes new standards for all to follow. □ The Heart Of The City. □ A heart with a haunting theme, like the recurring beauty of a lovely dream.

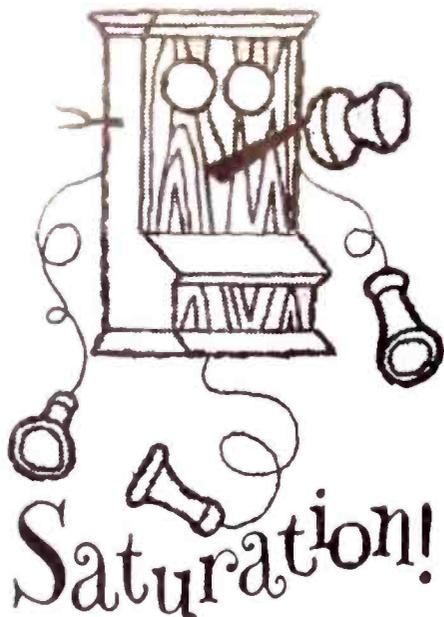
□ The Heart Of The City. □ The heartbeat of the news... alive with the sound of now! □ The Heart Of The City. □ A heart that remembers the tradition of Philadelphia. □ The Heart Of The City. □ A heart that sings in many voices...

radio 95 philadelphia

WPEN



Represented by AM Radio Sales Company



The "general call" was the quick way to spread word around town that fresh goods from the factory were now in stock. You still can't beat it. But in modern Sioux Falls and its satellite cities, "general call" coverage is achieved through a jet-age method. KELO-PLAN RADIO. This total-audience plan, developed by KELO, is radio saturation with a spectacular difference. You get strategically mapped-out, confirmed times. You get KELO-LAND's full battery of personalities to back up your campaign. And you buy that whole powerful campaign with the ease of buying a single spot.



13,600 Watts Radiated Power
Sioux Falls, S.D. and all Kelo-land



JOE FLOYD, President
Jim Molohon, Mgr.;
Evans Nord, Gen. Mgr.

Represented by H-R
In Minneapolis by
Wayne Evans & Associates

SPONSOR

11 MARCH 1963

Vol. 17 No. 10

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SMALLER AGENCIES MAKING WIDER USE OF BROADCAST MEDIA/ Members of the League of Advertising Agencies, for example, are increase their billing in radio and television. Association is setting up radio/tv advisory service. **P. 25**

TV TOY ADVERTISING NO CHILDREN'S GAME / Big toy manufacturers continue to rely heavily on tv in the face of saturation on children's programs, rising costs and complaints from toy retailers. **P. 28**

PROGRAMING: GROUPS ARE NEW FORCE / Station-groups corporate weight behind development of own shows. New trend may invoke rethinking by nets, FCC—and sales departments. **P. 31**

MOST LIKE MUSIC, BUT MANY PREFER RADIO 'TALK' / Among the music lovers, the favorite is popular, then classical, then rock 'n' roll, CBS study tells. **P. 34**

HUDSON GAINS REGIONAL STRENGTH THROUGH TV / Biggest tv advertiser in the paper business, Hudson maintains strong market control. Uses wrapper as product difference. **P. 37**

SPOT-SCOPE / Developments in tv/radio spot

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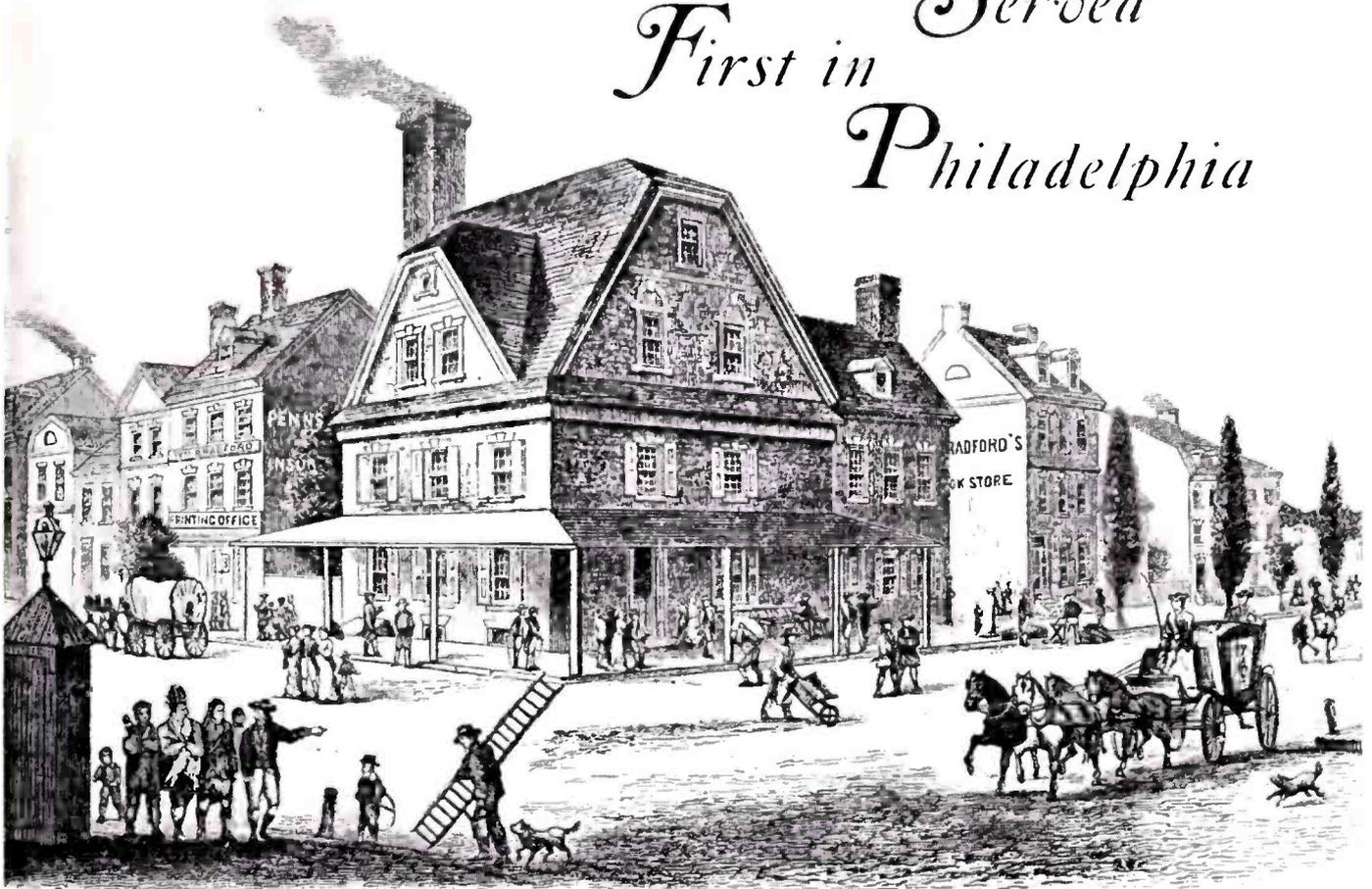
DEPARTMENTS

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Coffee is Served First in Philadelphia



OLD LONDON COFFEE-HOUSE. SOUTHWEST CORNER OF FRONT AND MARKET STREETS.

Even in William Penn's day, when tea was the popular beverage, you could get a good cup of coffee in Philadelphia.

Years later in 1754, when the noted colonial printer, William Bradford, took over Widow Roberts' Coffee House, a special "refreshment" license was required to serve the brown brew.

The coffee house grew in popularity as it became headquarters for the latest news, comment and commercial exchange.



Today, most Philadelphians like to start the day with a good cup of coffee. And most like it best with Joe Niagara on WIBG, Radio 99, First in the morning in Philadelphia,* the City of Firsts.

*Share of Radio Audience
HOOPER 21.4—Dec. 1962-Jan. 1963, Monday thru Friday 7 A.M.-Noon.
PULSE 21—Nov.-Dec. 1962, Monday thru Friday 6-9 A.M.

Represented by Katz Agency

| | | | | | | |
|---------------------|----------------------|---------------------|--------------------|-------------------|--------------------|---------------------------------------|
| LOS ANGELES KGBS | PHILADELPHIA WIEG | CLEVELAND WJW | MIAMI WGBS | TOLEDO WSPD | DETROIT WJBK | STORER BROADCASTING COMPANY |
| NEW YORK WJLN | MILWAUKEE WITI-TV | CLEVELAND WJW-TV | ATLANTA WAGA-TV | TOLEDO WSPD-TV | DETROIT WJBK-TV | |

Arthur had a big idea

A publisher's view of significant happenings in broadcast advertising



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



WCTV TALLAHASSEE
THOMASVILLE
BLAIR TELEVISION ASSOCIATES

BLAIR TELEVISION ASSOCIATES
National Representatives

One thousand notables from all segments of the broadcast industry, including six of the seven members of the FCC, applauded when Radio Station WSB, Atlanta, was honored by the Broadcast Pioneers at its Third Annual Mike Award Banquet.

WSB was uniquely deserving of the award. But before the evening was out Broadcast Pioneer President Ward Quaal bestowed another award that was equally deserving.

Arthur Simon, a mighty mite of a man, got this one verbally. Arthur is president of Broadcasters' Foundation, Inc., an organization whose sole purpose is assisting the needy in any facet of the broadcast field. It has been in business for three years and received the full net proceeds of the Broadcast Pioneers Banquet.

We know it's bad form for a business paper publisher to heap praise on a competitor. Arthur works for Radio-Television DAILY. But at the risk of being read out of the trade paper union we must write these few words of explanation and commendation.

Ward Quaal, despite his eloquence, couldn't say it all. For example, how Arthur's big idea has caught fire. Last year the Foundation had \$30,000. Now it has \$50,000. And practically every cent goes to help those in need.

A committee of four passes on every case that has been investigated and is considered eligible. To be eligible the individual involved must have been in the radio broadcast field 20 years or tv 10 years. In the past year some 10 cases have come to the attention of the committee and eight have received grants.

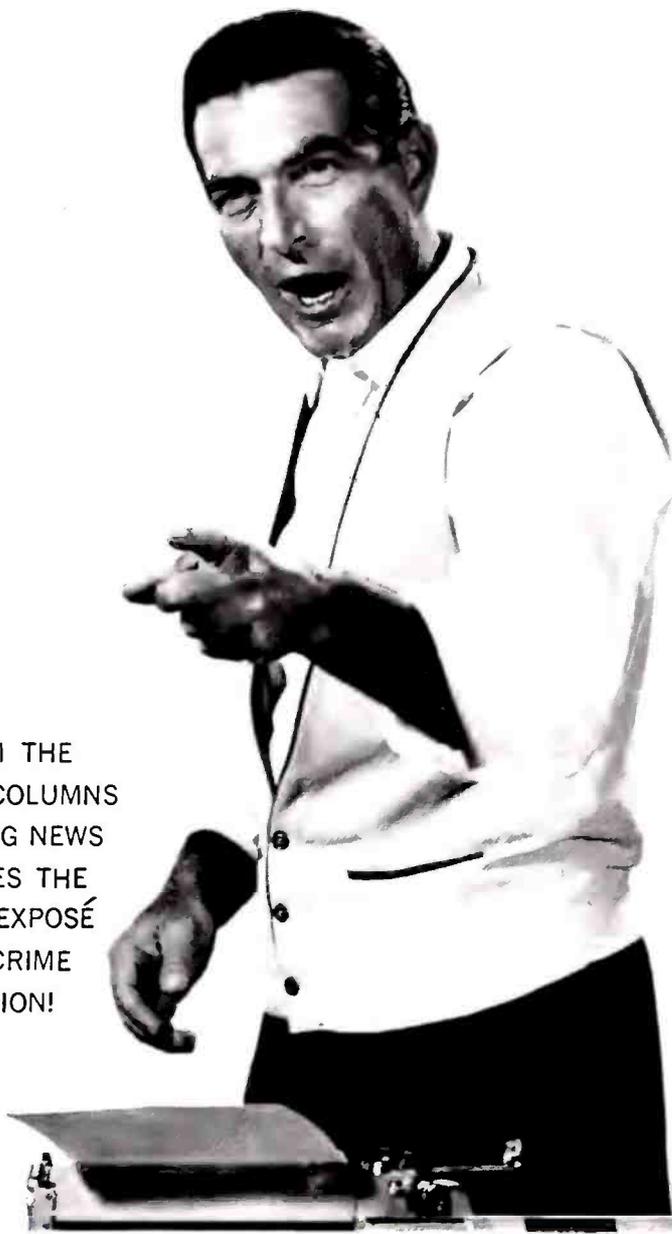
A growing number of donors are swelling the fund. To name a few—Tony Provost, Edward Petry, H. V. Kaltenborn (he gives \$1,000 a year), WWDC, Peoples Broadcasting, WSAU-TV.

Investigating needy cases (some of them stranger than fiction) and scouting out new money for the Foundation takes a lot of Arthur's time. But he isn't complaining; nor are his hard-working associates.

This is just one example of seldom talked-about service carried on by the hard-boiled denizens of the broadcast world.

NEXT WEEK IN SPONSOR

UHF: A Status Report—The future of uhf, despite FCC encouragement, remains far from certain in agency-broadcast circles. A report on this growing service, and how the advertisers view it. . . . **Profile of a Daytime Soap Opera**—The people and problems behind one of tv's more successful "soaps."



FROM THE
SYNDICATED COLUMNS
OF A CRUSADING NEWS
REPORTER COMES THE
THRILLING EXPOSÉ
OF ORGANIZED CRIME
AND CORRUPTION!

TARGET: THE CORRUPTORS

STARRING
STEVE McNALLY
CO-STARRING ROBERT HARLAND

HOLLYWOOD STARS BRING THEIR DISTINGUISHED TALENTS TO THIS SERIES IN GUEST ROLES. AMONG THEM ARE: EDMUND O'BRIEN, DAVID BRIAN, MACDONALD EY, WENDELL COREY, BRIAN DONLEVY, PRESTON FOSTER, ALAN HALE, DEAN JONES, FRANK LOVEJOY, CESAR ROMERO, KEENAN WYNN, JACK WARDEN, JOHN TON, BRIAN KEITH, LUTHER ADLER, SIDNEY BLACKMER, ED BEGLEY, ROBERT CULP, JOHN ERICSON, FELICIA FARR, STEVE FORREST, ALAN JOSLYN, JACK GMAN, SCOTT MARLOWE, ROBERT MIDDLETON, WALTER MATTHAU, DAN O'HERLIHY, HAROLD J. STONE, EVERETT SLOAN, RUSSELL THORSEN AND MANY OTHERS.



35 HOUR EPISODES AVAILABLE
ON AN INDIVIDUAL MARKET BASIS

Here is one of the most timely and exciting series available for television today. **TARGET: THE CORRUPTORS** is authentic and has the impact and immediacy of tomorrow's newspaper. It focuses attention on the cunning men behind organized crime and corruption.

Steve McNally brilliantly portrays the role of a dedicated newspaper columnist and brings action, suspense and drama to each episode as he exposes corruption and corruptors at every level of politics, labor and business.

TARGET: THE CORRUPTORS will perform a great public service for your station and at the same time bring dynamic television entertainment to your viewers.

"PROVEN PROGRAMMING" FROM



A SUBSIDIARY OF FOUR STAR TELEVISION

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

TFE MEMBER

'63 ALSO IN DISTRIBUTION: STAGECOACH WEST / THE DETECTIVES / THE LAW AND MR. JONES / DICK POWELL'S ZANE GREY THEATRE

FARM FAMILIES AIDED

WNAX has started a series of programs which you will be interested in passing along to your many readers. Farm service director Craighton Knau is narrating the series which is aimed at informing farm families and organizations in our five-state coverage area in obtaining loans from the Farmers Home Administration for the purpose of improving housing, acquiring farms and ranches, obtaining operating capital, undertaking community development, establishing and improving water shed facilities and the construction of water systems and recreational areas.

"Pathways to Rural Progress" is a sustaining public service series carried on WNAX twice daily, six days a week, for the four-week duration of the project. Mr. Knau has obtained interviews with national, state, and county officials who are administering this federally sponsored program, and with those people who have obtained funds from the FHA. During each of these 10-minute programs, we ask for specific inquiries from listeners, and

these are turned over to the respective state FHA headquarters for immediate follow up.

We at WNAX are hopeful that through your good circulation you can brief fellow broadcasters about this FHA "Special Events" program which we feel will be really beneficial to our vast rural area.

ELMER F. SMITH, resident manager, WNAX, Yankton, S. D.,—Sioux City, Ia.

DENVERITE ENTHUSIASTIC

I read with great interest SPONSOR's story, "Denver, the New Mecca of the West" (18 February 1963).

I think you can be proud of the fine job your staff did on this article. It is difficult to capture the excitement and enthusiasm of Denver. Your article has done it.

May we have your permission to reprint and circulate the story?

W. L. ARMSTRONG, managing director, KOSI Radio, Denver, Col.

AN OBVIOUS VOID

Congratulations, your survey on "The Food Broker—Grass Roots Influential" (25 February 1963)

covers an obvious void. Please rush 35 reprints and bill to my attention **PAUL M. ELLIOTT**, commercial manager, KRNTV, Des Moines, Ia.

WASTELAND?

I enclose a copy of my letter to Wayne L. Hays (Dem.), Representative to Congress from the 18th district of Ohio, and having reference to the statement by R. E. Eastman regarding Mr. Minow and his inexperience. (Eastman Opinion on "Vast Wasteland," 25 February 1963.)

I thought this letter to Mr. Hays would be of interest to you.

Dear Congressman Hays:

I enclose for your information a clipping from SPONSOR magazine dated February 25, 1963.

Mr. Eastman, the writer of this item, is highly regarded in the broadcast industry.

It has been our feeling that the Commission has presented entirely a one sided view of the radio and television industry. Their public fan fare has always been oriented to capture the most newspaper space, and create the most controversy regarding the broadcast industry. . . .

Certainly there are those broadcasters who need supervision; but it would be tragic if by politically-oriented supervision now we were to find that gradually we have eroded our world-leading broadcasting industry into a service controlled by the state and no longer representing the people.

As you have learned, as long as there is a fairness doctrine; as long as broadcasting is a free enterprise business with an audience which must be served for survival; as long as broadcasters have an opportunity to operate their stations within the confines of the Communications Act, and their competitive system, in the long run the public will be best served.

I hope you will give this clipping some thought. Anything you can do to put experienced men on the Commission, and keep inexperienced men off of it would be most appreciated.

JOSEPH D. COONS, president and general manager, Constrander Corp., East Liverpool, Ohio.

4-WEEK CALENDAR

MARCH

Toy Fair 60th annual exhibit, 1107 Broadway, New York, 11-16.

American Association of Advertising Agencies, regional council meetings: Puget Sound, Seattle, 11; Southern California, Los Angeles, 11; Northern California, San Francisco, 12; Oregon, Portland, 13; New England, Boston, 13.

National Educational Television and Radio Center spring meeting of program managers and station managers of affiliated non-commercial educational tv stations, Park Sheraton Hotel, New York, 20-22.

International Radio and Television Society, 23rd anniversary banquet, Waldorf-Astoria Hotel, New York, 6
Spring timebuying and selling seminar, CBS Radio, New York, successive Mondays except for one Tuesday session 19 March. Second an-

nual Collegiate Broadcasters Conference, Park Sheraton Hotel, New York, 21-22.

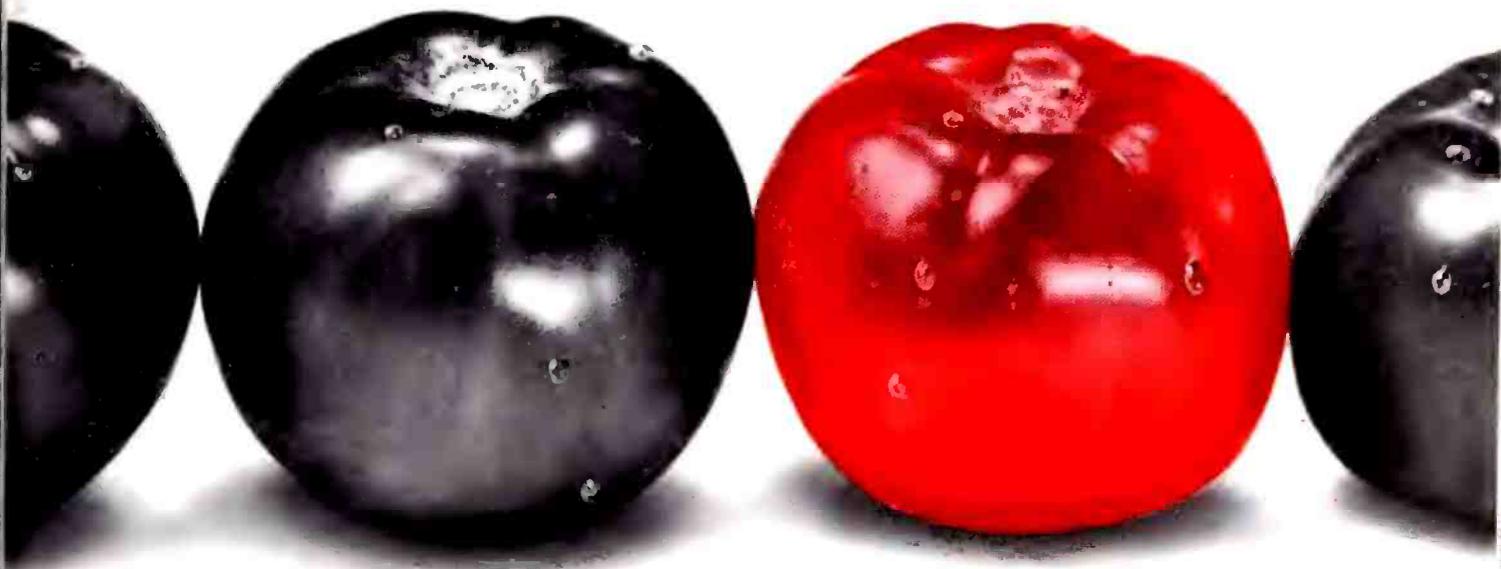
Intercollegiate Broadcasting System, 24th annual convention, New York University, New York, 23.

Advertising Women of New York World's Fair Ball, Waldorf Astoria, 29.

Boy Scouts of America benefit luncheon for advertising, publishing, entertainment people, organized by Benton & Bowles; tickets through BSA and chairman William Hesse, president of B&B, and co-chairman William H. Hylan, sr. v.p. sales, CBS, and John Mitchell, v.p. sales, Screen Gems. Waldorf Astoria, 3 April.

American Women in Radio and Television, New York City chapter, "Projection '63" panel discussions, McCann-Erickson conference room, New York, 6 April.

*If it's
tomatoes
you're selling . . .*



which tomato are you selling?

AIR YOUR PRODUCT IN COLOR the way your customers see it—remember it—buy it. Give your TV message the PLUS OF COLOR and you increase product-identity and brand-recognition—make your product one-of-a-kind.

Note: Your black-and-white commercials will be even better when filmed in color. Prints will come alive . . . shades and subtleties will stand out as never before.

For more information on this subject, write or phone: Motion Picture Film Department, **EASTMAN KODAK COMPANY, Rochester 4, N.Y.** Or—for the purchase of film: **W. J. German, Inc.**, Agents for the sale and distribution of EASTMAN Professional Film for Motion Pictures and Television, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

FOR COLOR . . .

EASTMAN FILM

Why WJAC-TV bought Seven Arts' "Films of the 50's" Volumes 1, 2, 3, 4 and 5

Says Alvin Schrott:

Executive Vice President and General Manager,
WJAC-TV, Johnstown, Pa.

"We bought the Seven Arts' 'Films of the 50's' because they were too good to let our competition get them. Frank Cummins, our program director, analyzed the Seven Arts' releases. He recommended them as being top quality pictures and the most outstanding films available.

"We program the 'Films of the 50's' on our Saturday night Cinema Six show which starts at 10 o'clock and runs participating until 11:00. Following a 10 minute break for the news to 11:10, we run to conclusion with the same sponsor each week. Our audience loves the films, and as a matter of fact, I do too—I stayed up again till one o'clock Sunday morning watching 'Battle Cry', one of the Seven Arts' terrific features from Volume 3."



**SEVEN ARTS
ASSOCIATED
CORP.**



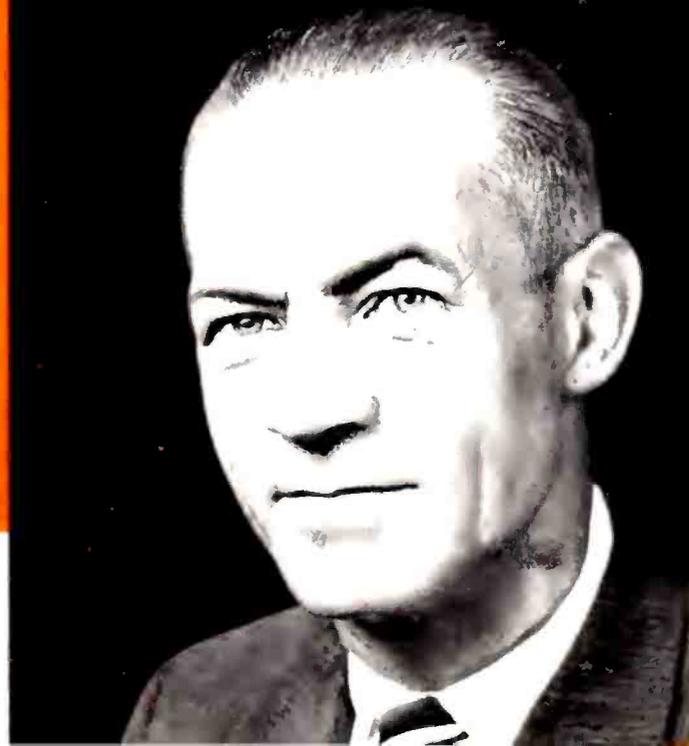
A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 4630 Estes, Lincolnwood, Ill. ORchard 4-5105
DALLAS: 5641 Charleston Drive ADams 9-2855
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif. STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West EMpire 4-7193

SEVEN ARTS and TFE-'63
Buckingham Suite
Pick-Congress Hotel
March 30—April 3

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.

'TOO GOOD TO LET OUR COMPETITION GET THEM'



SPONSOR-WEEK

Top of the news
in tv/radio advertising
11 March 1963

HARRIS AND RATING SERVICES—CAT AND MOUSE?

The first week of the House Commerce Investigations subcommittee rating hearings was distinguished chiefly by promises of things to come. Always unpredictable chairman Oren Harris (D., Ark.) appeared to be laying groundwork in his usual mysterious fashion.

This groundwork, according to broad hints, might build into a full-scale effort to embarrass the rating services. Scheduled for this week were five full days of hearings, with the services the only witnesses. The usual course of Harris hearings involves opening with hints of mighty revelations to come. Then preliminary witnesses who establish little. Finally, Harris puts those he regards as culprits on the carpet and explodes whatever he has.

Characteristically, Harris refused to be pinned down on specifics. Also characteristically, Harris dropped hints that he had examples of rating shortcomings to offer when the time comes. The time will come this week—if ever. Thus far, however, Harris has usually delivered on such promises.

Rep. William Springer (R., Ill.) also seemed to drop a hint of this type. He asked a network witness whether his confidence in Nielsen would be shaken "if these hearings prove Nielsen doesn't do what it says it does."

Major significance of the first week was by all odds development of evidence that the ratings will be under two guns. FTC chairman Paul Rand Dixon said the con-



Aubrey



Scott

sent orders didn't end Commission interest in the 3 rating services involved. He added that FTC has an "open file" on the other 5 services, and is keeping tabs on all 8. He summarized that more complaints may be issued.

Standing by itself, this might not mean much. FTC people admit activity on ratings came to a standstill for all practical purposes. But the second gun is determination of the committee to throw public spotlight on alleged rating faults. The subcommittee also pressed FTC to be more active, and this could stir up Commission interest.

Dixon was urged to get into a field he admitted he hadn't entered, policing use or misuse of ratings by networks and other users, as well as by rating services.

Network tv testimony generally held ratings necessary as guides, but not determinative of program policies. This the subcommittee disputed. Network radio testimony generally held ratings unfair to medium by not measuring portable and car listening.

All tv witnesses were asked about government regulation of ratings. All, except NAB's LeRoy Collins who said only as a last resort, rejected regulation flatly.

Radio and tv generally agreed ratings do have shortcomings, but are a needed tool.

Network heads testifying were ABC's Thomas W. Moore, CBS' James T. Aubrey and NBC's Walter Scott.



Collins



Moore

SPONSOR-WEEK

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

Thompson resigns Pittsburgh Plate Glass account

In major agency shift of the week, J. Walter Thompson resigned Pittsburgh Plate Glass account. Thompson had glass part of Pittsburgh. Maxon has had paint and color divisions which sponsor Brinkley show. Thompson had account for two years, opened Pittsburgh office to service. Walter Prior, who has headed office, will move to New York. Walter McGreevy named new manager.

"Price Is Right" moves to ABC TV this fall

In major program shift of the week, ABC TV acquired "The Price Is Right" for day and night schedules this fall. The Bill Cullen NBC TV fixture for seven years will continue in the daytime 11 a.m. slot on ABC TV, starting 9 Sept. with nighttime position to be announced. ABC TV has also made a daytime change, effective 1 April, when "General Hospital" will start weekdays at 1 p.m. Show is almost sold out with American Chicle, Campbell Soup, General Mills, Gillette, Golden Grain, S. C. Johnson, Nabisco, Standard Brands, Whitehall as sponsors.

Robert Alter named RAB national sales v.p.



Robert H. Alter has been elevated to vice president, national sales for the Radio Advertising Bureau, a new position, by Edmund Bunker, who took over as RAB president 1 March. Alter had headed national sales as director of key account sales. Bunker was on the move in other directions also, speaking in Seattle, San Francisco, Los Angeles, and San Diego. Bunker proposed an eight-point credo for professional radio salesmen.

Y&R will audit all tv commercials

Broadcast Advertisers Reports and Young & Rubicam have made a two-year deal for BAR to audit performance of every Y&R local spot and net tv announcement broadcast on all stations in top 75 markets. BAR's audits of station performance will be checked against Y&R station affidavits and invoices. Also, Y&R will be advised of facts concerning product protection and over-commercialization. BAR audit is retroactive to 1 January. Y&R action follows demands for proof of performance and other guarantees over a long period of time.

Colgate's David Mahoney calls for guaranteed circulation

Network television has become too big a gamble. Odds against success have lengthened, and stakes have gotten too big, in the view of David J. Mahoney, Colgate-Palmolive executive v.p. (page 36). In the keynote speech at ANA's TV Workshop, Mahoney demanded guaranteed tv circulation.

SPONSOR-WEEK continues on page 14

(A TELEVISION STUDIO IS 90% EMPTY SPACE)



**measure of resolving power*

But the other 10% can make an important difference to you! At MGM Telestudios, all of that 10% is filled with the latest TV equipment from RCA. Take the six new TR-22 video tape recorders, soon to be installed. These fully transistorized, "new generation" instruments will record the highest quality pictures ever seen on TV screens. The TR-22 stands alone; so advanced in design, performance

and stability that it is *years* ahead of any other video tape recorder.

The TR-22 was created by RCA as a companion to the revolutionary TK-60 TV camera, the only 800-line* camera in the industry. Together they bring a completely new standard of artistic capability to video tape recording. Only at MGM Telestudios will you find this prime combination available for your commercial production.



1481 BROADWAY, NEW YORK, N. Y.

THE ANATOMY OF PRIMACY. . . PART III.

This is one of a series of major announcements from MGM Telestudios

Today, tape, more than ever before, is TV's prime production tool. For more information, call Bob Fierman, Sales Manager, LO 3-1122

Multi-station groups increase independent programing 50%

Buyers of tv time will have a new development to take into account in plans for the coming season. Multi-station groups, a SPONSOR survey shows, are planning a 50% increase in their independent programing above last year (page 31). Some of the group budgets run anywhere from \$500,000 to more than \$1 million.

Sussman named syndication sales chief for WBC

Alvin Sussman is new v.p. and general manager of WBC Program Sales, syndication subsidiary of Westinghouse Broadcasting. Sussman had served as executive v.p. and director of sales for Universal Entertainment, Westinghouse, a major producer of programs among independent station groups (see above) offers Steve Allen Show, Intertel documentaries and children's specials.

KVOA-TV, Tucson and KOAT, Albuquerque to Steinman group

(Tucson) Clair R. McCollough, WGAL Television, Inc. president and NAB board chairman, arrived here at week's end to work out plans for newly acquired KVOA-TV, Tucson and KOAT-TV, Albuquerque. Approval for stations' transfer to WGAL (Steinman Stations) group was given by FCC 1 March. Acquisition takes one of major eastern broadcasters into west for first time.

"Twenty Is Plenty," TvAR reports in new commercial study

Merits of the 20 second spot are emphasized in a new TvAR study, "Twenty Is Plenty" (page 52). Five 20s per week will reach three of four families over a four week period at a cost per thousand of \$2.57, the study notes. More 20s are being used than ever before, but as result of expanded station break time, more are available.

Significant number prefer talk on radio, CBS Radio Spot Sales says

Music is still the most popular on radio, but a significantly large number of people have a primary preference for talk, a new status report on the medium by CBS Radio Spot Sales reveals (page 34). The study, among many other things, adds that radio listening is up.

Y&R on NAB agenda to explain computers

Young & Rubican will explain the various uses they are making of computers at the NAB convention starting 31 March in Chicago. Warren Bahr, v.p. and director of media department, and Joseph St. Georges, senior media director, will make the presentation. Leo Burnett will also have display at the NAB Convention, though not on the agenda itself.

SPONSOR-WEEK continues on page 52



a statement of **WWLP & WRLP**

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

Next Sunday, St. Patrick's Day, March 17, station WWLP, Channel 22, will celebrate its Tenth Anniversary on the air.

Much water has rushed over the dam since we first threw the switch back in those dim, disastrous days when running a UHF television station profitably was akin to trying to empty the Atlantic with a sieve. Experience, to quote the sages, is the best teacher. Sometimes it's a bitter and frustrating teacher but it's still the best teacher. Many changes have occurred in our decade on the air and with each change, each new experience and each new effort, WWLP and its staff has added immeasurably to its stature.

WWLP and its sister stations WRLP, Winchester, N. H., and WWOR, Worcester, Mass., have been privileged to be in the forefront of one of the most dynamic eras in the communications field. Our list of firsts include many outstanding ones and we are proud of our efforts and achievements.

We are proud that our fight for an equitable and truly competitive national television service has borne fruit and, we hope, will eventually result in an even greater communications evolution in national TV service than the original development of television.

We are proud to have been one of the first stations in the country to editorialize in the

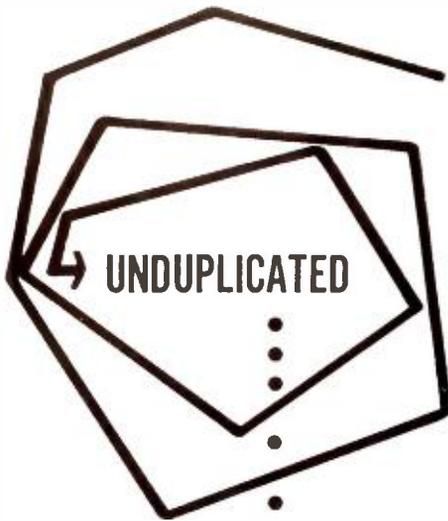
interest of the community we serve—we are proud of our programming efforts on behalf of our local citizens—proud that in our ten years of operation we have had to expand our facilities tenfold—we are proud that we can offer the finest facilities and equipment for both our advertisers and our community—we are proud of our service shows, particularly our "At Home With Kitty" program which has become an institution to the families in the community we serve.

We are proud of the image of WWLP as a dynamic, progressive and effective entertainment, educational and advertising medium, we prize highly the comment of New York advertising executive who called us "the best UHF operation in the country."

But more than anything else, we are proud of our staff, of the many people who have stayed with us through the bitter as well as the pleasant experiences—who have devoted their services over and above the routine requirements and who have been so important in the emergence of WWLP and its sister stations as outstanding examples of the television industry contributions to the American way of life.

We hope that on our 20th Anniversary, St. Patrick's Day, March 17, 1973, our contributions will have been multiplied twenty-fold.

Represented nationally by HOLLINGBERRY



**ALL
THE
GREAT
ABC
SHOWS**

Unduplicated coverage makes WSUN your most efficient buy in the Tampa Bay market.

WSUN-TV

Tampa - St. Petersburg

Get all the facts from
Natl. Rep. Venard, Torbet
& McConnell
S. E. Rep. James S. Ayers

COMMERCIAL CRITIQUE

Analysis, evaluation,
trends in tv/radio
commercials

GO AHEAD, DOLLY IN

By Arthur J. Bellaire

It may come as a large-size shock to his fellow Rutgers alumni and other intimate cronies, but the nearsighted Mister Magoo, who happens to be entering his fourth record-breaking year as a General Electric TV light bulb salesman, is not really nearsighted.

Psychologists who have analyzed him and college students who have written theses about him agree that most of what Quincy would normally see at a distance he knows in advance he is not going to like. So he squints it away. And just to confirm, Magoo can infrequently be caught opening his eyes wide for a split second to enjoy a sight really worth seeing.

Bumbler or not, Magoo lives in a world of closeups and he lives a very happy life indeed.

Whether there is a parallel between his habits and those of television commercial viewers or not, I should like to draw one. More and more creative people are daring to tell their story in closeup

lately and I like what I see. Unlike Magoo, who can sort of edit what he "sees" (he still thinks his cat Bowser is a dog), I have to take everything at face value and I still like what I see.

What could be more dull than a car battery? The Autolite battery on television fills the screen, then exposes its innards and a calm voice-over with new, electronic sounds in counterpoint, proceeds to tell a dramatically fascinating basic competitive story.

What could be more blah than a dish of dog food? Gravy Train keeps it tight to the camera, allowing only a big dog's snout and some baby chicks to climb all over it as it makes its own gravy. No looking away here.

What could be flatter than a bath mat full-screen? Rubbermaid goes "dlop dlop dlop dlop" as the suction cups are pulled away from the bottom of the bathtub. That's demonstration—right in your face.

(Please turn to page 47)



Rubbermaid: demonstration—right in your face

An example of the trend to real tv close-ups of an advertised product is this snap of a Rubbermaid bathmat featuring an interesting study—with sound effects—of the suction-cup action as the mat is pulled from the bottom of the bathtub

BUY

That very highly survey-rated*,
CBS affiliated,
Personality activated,
Civic-minded motivated,
Sales results premeditated,
Cowles station in Des Moines

NOW!

*See Oct.-Nov. Nielsen
and Nov.-Dec. ARB
for the highest ratings
we've ever received.



KRNT-TV

"One of the great news stations in the nation"

AN OPERATION OF COWLES MAGAZINES AND BROADCASTING, INC.

Represented By The Katz Agency

look South . . . and you'll see TV3



An eight man team that people depend on



for news, weather, sports and opinions every weekday...via TV-3 in Columbus, Ga.!

TOP ROW: Left to Right
 John Hodges— Morning Edition 7:30 AM
 David Lea— Mid-day Edition 1:00 PM
 Night Edition 11:00 PM
 Dick McMichael— Evening Edition 6:30-7:30 PM
 George Gingell— Evening Edition 6:30-7:30 PM
 Personal Opinion Night Edition 11:00 PM

BOTTOM ROW: Left to Right
 Doug Wallace— Evening Edition 6:30-7:30 PM
 Weather Night Edition 11:00 PM
 Don Nabley— Night Edition 11:00 PM
 Sports
 Walter Graham— Evening Edition 6:30-7:30 PM
 Sports
 Walter Cronkite— CBS News 7:15-7:30 PM

These men have a "fabulous following" in TV-3 land. It's an area that covers 66 counties in Georgia and Alabama. Keeping this area informed is a responsibility TV-3 performs with men of experience.

This performance continues to pay off with additional homes delivered. The latest NSI shows our full-hour "Evening Edition" delivering the most homes of any multiple week show. It presents news, thought provoking editorials, sports and a Pulsebeat of the area. A weather show second to none . . . plus CBS News.

This is the kind of programming "in depth" that has built such a fabulous following for TV-3. People have confidence in us. So can you.

WRBL
Television
Columbus, Georgia
 TELECASTING FROM THE
 WORLD'S TALLEST TOWER
 "1749 feet above ground"

J. W. Woodruff, Jr., Pres. and Gen. Manager
 Ridley Bell, Station Manager
 George (Red) Jenkins, Dir. National Sales



CBS
 NBC

REPRESENTED BY
 GEORGE P. HOLLINGBERY COMPANY

SPONSOR-SCOPE

11 MARCH 1963 / Copyright 1963

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

Network tv's selling season has moved four to six weeks ahead of last year, could be locked up by early April.

Many major advertisers have nearly completed their buying. Among buys for 1963-64, are several of interest: American Motors on Danny Kaye and Travelers Insurance on CBS Reports. American, a heavy newspaper user, is coming back to regular use of network tv, after an absence of many years. Travelers, which had used golf tournaments, has bought two-thirds of CBS Reports.

Despite quick pace, many millions remain outside the fold.

Ford is practically complete, with some placements still expected. But **General Motors, Colgate, Best Foods, General Mills, Miles and Menley & James**, among others, still have incomplete schedules.

And a very lengthy list of advertisers, are still looking, among those network users this season. These include **Armour, Block Drug, Beecham, American Chicle (which placed an order with NBC), Carter, General Electric, Mead Johnson, Goodrich, Mobile Oil, Pepsi Cola, Norwich, Studebaker, Vick, Schick, Sunbeam, Staley and Revlon, among many more.**

Alcoa, which had been on ABC TV, is understood to be placing an order for the NBC News half hour shows. Campbell Soup, which renewed Lassie, has also placed part of its budget for CBS TV daytime.

Radio advertisers are finding off-beat approaches useful.

Englander Company has turned to jazz to sell mattresses, running schedules in 14 major markets initially, with other schedules to be added later. Jazz artist Ken Nordine handles the commercials and developed the music.

Union Carbide will soon try a new approach, by **not** selling its Eveready batteries. Company's non-commercial effort will be to **promote the use of portables which can be carried from room to room in the home.** NAB and RAB will cooperate in the venture.

The birth of "Pebbles Flintstone" has proved to be an audience-builder for The Flintstones on ABC TV.

The event was widely heralded, with a contest to predict the weight. The Nielsen 30-market ratings for the two weeks before and for the birthday, February 22, showed this pattern:

The Flintstones, ABC TV

| TELECAST | RATING | SHARE |
|-------------|--------|-------|
| February 8 | 23.6 | 35.4 |
| February 15 | 23.2 | 34.1 |
| February 22 | 28.9 | 42.6 |

Can 50% of Fortune Magazine's readers define what national spot television is?

Halsey Barrett of Katz, who's been touring the country with the rep's new presentation "Launching a New Product," has made a bet at the outset of each talk that they can't. So far, he's had no takers.

SPONSOR-SCOPE

Success of the Coronation Street serial on British evening television is convincing many American advertisers that they should do likewise.

If plans materialize, be prepared for a flood of nighttime dramatic serials. What is certain, however, is that all three networks, before long, will be hip-deep in daytime serials.

Speaking of Coronation Street, it is Britain's top television feature and considered a must attraction from barmaids to upper strata socialites.

Television may have a formula for success in the continuing criticism and investigations taking place.

The medium stays in the news, for better or for worse—which may have a lot to do with the fact that people view more than ever before.

A new Nielsen report shows January 1963 viewing at an all-time high—6 hours and 14 minutes daily for the average U.S. television home. This is the highest ever recorded for any month. Here are viewing levels since 1958:

Average hours per U.S. tv home per day

January 1952-1963

| Year | Hours per Day | Year | Hours per Day |
|------|---------------|------|---------------|
| 1963 | 6:14 | 1957 | 6:04 |
| 1962 | 5:57 | 1956 | 6:01 |
| 1961 | 6:00 | 1955 | 5:33 |
| 1960 | 5:59 | 1954 | 5:11 |
| 1959 | 5:55 | 1953 | 5:23 |
| 1958 | 6:06 | 1952 | 5:46 |

Source: Nielsen 1 February 1963

What J. Walter Thompson's Norman H. Strouse termed "strange, unexplainable decision" by agency client which has been with JWT for more than a quarter-century provided Strouse with a springboard for tongue-in-cheek agency memo last week.

Situation revolves around Mrs. S. Fenelon-Young, who's president of W. F. Young, Inc., manufacturers of Absorbine and Absorbine Jr. Stating no reasons for her decision, Mrs. Young wrote JWT that she was yanking the \$2 million account, and switching to Ted Gotthelf Associates.

Strouse contacted Wilbur F. Young III, the drug firm's executive vice president and the man who ordinarily handles "all advertising and marketing matters." Young had no idea why his aunt had fired JWT.

Said Strouse in his memo: "A peremptory action such as this is an anachronism in the advertising business today. We can only accept philosophically what is impossible to understand rationally."

Blow to JWT, however, was considerably softened by the fact that the giant agency has been named to handle two new Alberto-Culver brands, one of which may be A-C's new anti-dandruff shampoo, Subdue. A-C budget of \$37 million (more than 90% in tv) is currently split between Compton and BBDO, but JWT now has a foot in an important billings door.

SPONSOR-SCOPE

Kenyon & Eckhardt has changed its commercial production teams in a move designed to produce "excellence." Formerly, the agency had a writer-art director-producer group. Now, K & E has eliminated one step to bring about eight two-man teams. **Writer now works with an art director-producer.**

When syndicators and film distributors gather in Chicago next month (on a separate-but-equal platform near the NAB convention) the main interest will be how much new material is offered over and above the staple fare of network re-runs.

There won't be much. In fact, station-men themselves are likely to be peddling more new programming than the syndication outfits. Reason is the increasing group involvement in production (see page 31), which is also leading the groups into outside distribution.

Examples: Transcontinent's **Zoorama**, originated in San Diego; now running in several sizeable markets—including New York—and also overseas (via CBS Films). Storer has its 130-hour series, **Divorce Court**, spread well across the country (it was one of the first programs ever syndicated on tape) and the group's program-sales subsidiary is finding outlets for **B'Wana Don** and **Communism R.M.E.**—both produced originally for Storer's own stations.

Westinghouse currently is leading the field, having placed **Steve Allen** in 28 markets (excluding WBC outlets)—and there's strong probability of a daytime show from Hollywood for the new season.

At least one major syndicator has covered its bet in this growing market: Trans-Lux organized cooperative program pool; has seen offshoot TAC go from 12 to 50 subscribers in one season and looks for 75-station lineup by year's end.

Reaction to demand by Colgate's **David Mahoney** for network guaranteed circulation (page 36) varied. Some agencies feel guarantees will come into being eventually, noting that on occasions they have been given in one form or another in past as incentive to advertisers. **Networks don't go for the idea.** "We're not in the business to guarantee circulation," said one executive.

Video tape enthusiasts continue to cite instances where tape competes more-or-less successfully with film in commercials.

Commercial used in General Electric's True series late last month (Agency: BBDO) was a tape job which used 30 different scenes in a single commercial. Trick was done through the use of "Editec" equipment which allowed the commercial to be shot, by Al DeCaprio, in what amounts to film technique.

Says DeCaprio of Editec: "This development now makes it possible to splice on the exact frame, as in film, and is regarded as the most important development for commercials since the innovation of video tape."

Not long ago, MGM Telestudios announced new "Gemini" technique, whereby film is shot of tape commercial by twin-mount camera, delivering 16mm film version which has more crispness and clarity for spot tv use than kinescopes made from tape.

One group which may not welcome the eventual return of newspapers to New York is supermarkets.

Most supermarket operators say they've done well during the strike. And if they've suffered any losses, **reduced advertising expenditures** have more than made up the difference. Supermarkets are understood to have used little in the way of supplementary air-media advertising.

"Dropout Compensator" for video tape, developed by 3M, made its East Coast debut last week.

Reportedly, the new advance will correct defects and clean up tape, giving video recording a sizable jump toward catching up with long-established film.

New device eliminates dropouts in video tape playback by substituting previous electronic scanning line for the line that has defects. **Dropout Compensators have already been installed in several stations throughout the country.** Ed Walsh of Mincom, a division of 3M, reports orders are coming in fast from coast to coast.

Dropouts may be caused by dirt, excessive use, or careless handling which can interfere with the head-to-tape contact. They occasionally appear on the tv screen as small random horizontal flashes, as opposed to film defects which are usually vertical disturbances.

Don Collins, chief engineer at Videotape Center, says the Compensator will assure super or composite tapes whenever there is any Intersync, Gensync, or Genlock mixing. He also sees it as improving picture quality of transfer film made from video tape.

Children's shows have become major attractions around Saturday noon hour on ABC TV.

The first February Nielsen gives ABC TV shows from 11 a.m. to 1:30 p.m. a 35.8 share of audience and nearly five million homes in the average minute. January ARB shows the five shows average 1.62 children viewers per set and eight million children viewers per minute.

The Nielsen pattern for ABC TV looks like this:

| PROGRAM | AA RATING | SHARE | AA HOMES (000) |
|-------------------------|-----------|-------|-------------------|
| Top Cat | 7.9 | 26.9 | 3,906 |
| Beany & Cecil | 12.0 | 42.1 | 5,976 |
| Bugs Bunny | 11.6 | 40.9 | 5,752 |
| Magic Land of Allakazam | 9.5 | 35.7 | 4,731 |
| Flicka | 8.9 | 33.5 | 4,432 |
| Average | 10.0 | 35.8 | 4,960 |

Much radio-tv industry attention is being focussed on Washington this week due to simultaneous probes going on there.

Biggest attraction is **broadcast ratings hearings** being staged by **Chairman Oren Harris** of the House Committee on Interstate and Foreign Commerce through Harris' Special Subcommittee on Investigations. (For news of first week's hearings, see Sponsor-Week.)

Also drawing attention is **Chairman Emmanuel Celler** of the House Committee on the Judiciary, who starts a **probe of concentration of ownership of news media** before his Antitrust Subcommittee on 13 March.

Additionally, **Michigan's Senator Philip A. Hart**, chairman of Special Subcommittee, has been taking testimony on Hart's pet project, a "truth in packaging" bill. And, **FCC will hold an informal public session 12 March to hear opinions on UHF tv** from interested parties.

It should be a swinging week in the nation's capital.



ose



Closer



Closest to the Dallas, Ft. Worth market. Circle of admiring faces. Indicative of the very special way children (and their approving mothers) think of Jerry Haynes. He's WFAA-TV's "Mr. Peppermint," now in his 10th year of making big sponsors and little viewers happy. He's one more reason why WFAA-TV is closest to the Dallas, Ft. Worth market.

WFAA-TV



SHIPPING DE

"I hate ratings!"



These shipping orders—they're getting longer and longer. So I calls up the Traffic Manager and says, "Look, old buddy, what goes with the shipping sheets?" He tells me that ever since the ratings came out, stations are ordering up these Warner Bros. TV shows like they was the only ones around. "No wonder," he says. "Maverick's right up there among the top ten off-network shows in markets like Los Angeles, Sacramento, Baltimore, Dallas-Fort Worth, Tampa, Indianapolis and others.

Shows like *Surfside 6*, *The Roaring 20's* and *Bourbon Street Beat* are reaching more homes in many markets than network competition—in prime time yet." Then he gives me the back-buster. It's gonna be even worse when the March ratings show what that western strip—*Maverick*, *Bronco*, and *Sugarfoot*—does. Brother... do I hate ratings!



WARNER BROS. TELEVISION DIVISION
666 Fifth Avenue, New York 19, N.Y. Circle 6-1000



Visit us in the Park View Room
Pick-Congress Hotel March 30-April 3

MAVERICK • SURFSIDE 6 • SUGARFOOT • THE ROARING 20'S • BRONCO • BOURBON STREET BEAT • LAWMAN

Smaller ad agencies are making greater use of broadcast media

Members of League of Ad Agencies now place 25% of billing in radio/tv

The unmistakable impression gained by a SPONSOR survey of the smaller advertising agencies is that they are today making increased use of broadcast media, although a goodly number of little agencies still carry a torch, albeit flickering, for print media.

At the same time, small agencies continue to proliferate like green stamps, but to date they pose no grim threat to J. Walter Thompson with its \$420,000,000 billings, give or take a grand or two. Time and again, one sees scintillating examples of creative and effective media mixes emerging from the small agencies. Campaigns that make consumers look, listen and buy.

According to the Bureau of Census, there are some 1,200 advertising agencies in the United States. Many



of these agencies are "no payroll" outfits, so to speak, but, by and large, they are dedicated triple-threaters bent on creating hefty demands for their low-budget clients' products or services.

or tackle, whatever the play calls for. Furthermore, he's got to be able to fill in, when necessary, at nearly any position on the team."

To counsel the small agencies, a number of associations have

fidant that with LAA's expanded services, it should once again become a distinguished professional organization "dedicated to furthering its members' understanding of their chosen profession."



Smaller agency staffers plot television campaign

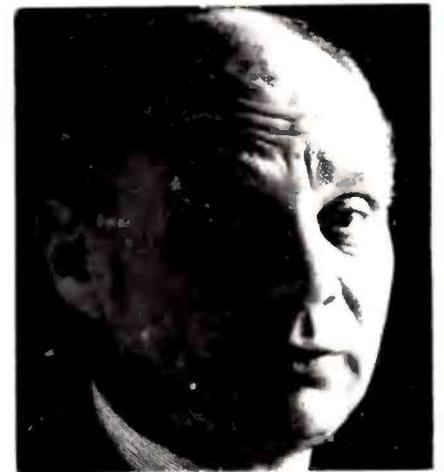
Typical of smaller agencies making increased use of broadcast media is Venet Advertising. Working on the "Care" account, a wash-and-wear all-purpose bleach, are Gene Sullivan, media director; Henrietta Lerner, television production; Larry Spinner, copy chief; Jerry Freize, executive art director; Zal Venet, president; and Herman Myers, account executive

The notable difference, in the broadcast era, between the big agency and the little fellow, as one expert put it, is the number of individuals involved in agency operations. Lowe Runkle of Lowe Runkle Co., a small 4A Oklahoma City agency, put it graphically when he said:

"In the big agency, the marketing research, media research, media buying, copy writing, radio, television and so on down the line are all done by specialists who have their own sphere of operation . . . whereas in the small agency, most of these functions are performed by one over-worked guy. He's got to be able to run with the ball, pass it, kick it, block

sprung up, among them the League of Advertising Agencies. In recent years, the LAA went through various ups and downs with a resultant drop in the membership rolls.

Membership drive on. Under the executive secretaryship of Claude Bolser, however, the League of Advertising Agencies, currently is undergoing a drastic transformation. The wave of agency resignations from the management association has been halted and a vigorous nationwide membership drive launched. The organization, membership of 100 about seven now 12 years old, had a record years ago. Today its membership hovers around 51 and Bolser is con-



Not scared by big ones

Irwin Zlowe, pres. of Zlowe Co. Inc., says smaller agencies frequently outperform giant agencies in time buying

Membership in the LAA is open to all agencies in sound financial position. Moreover, they must have adequate facilities to meet their professional responsibilities. Advantages of LAA membership are many, according to Bolser.

With the arrival of Bolser, it marks the first genuine attempt to adrenalize the activities of the LAA. Since his arrival last year, the LAA has made many improvements, including the revival of significant manual inserts and revival of the news letter in a new format with a new editorial policy. The LAA is also launching a low-cost, outside New York membership campaign and has instituted a series of productive round table conferences for New York agency-based members.

The LAA's 1963 officers and board of governors follow: president, Louis E. Reinhold, Richmond Advertising Service; vice presidents, Hy Blumberg, Blumberg & Clarich; Joseph Goldman, Gamut, Inc.; William G. Seidenbaum, Wm. W. Seidenbaum Co.; and Max Sinowitz, Chelsea Advertising, Inc.

Secretary, Myron Jonas, Myron Jonas Co.; treasurer, Ysobel Sandler, Sandler Advertising. The governors are William J. Barber, Ben Bliss, Charles J. Charney, Mel Mohr, Nat Roth, Joseph I. Sonnenreich, Karl Thall and William Weltman.

The LAA has also instituted sev-

eral new advisory services for its members, Bolser told SPONSOR, such as insurance, production, research, and, more significantly, radio and television. The fact that the LAA has decided to provide a radio/tv advisory service, indicates that broadcast media is indeed beginning to play a more meaningful part in the billing picture of smaller advertising agencies.

\$54 million billed. Bolser told SPONSOR that over \$54 million is currently billed by the 54 member agencies of the LAA and that approximately 25% of this sum is going into radio/tv and, in all probability, the figure should rise considerably in the near future.

Bolser, who received his M.A. in advertising back in 1916 (one of the first in the land), was advertising and sales promotion head for several large firms, professor of advertising in a number of universities and a committee member in five national advertising associations.

Said Bolser in summing up the advertising scene today as it impinges on radio/tv: "The scene is almost kaleidoscopic in new agencies entering the action; in mergers of young and longer established agencies; in expansion of agency activities and services; in the introduction of new and, sometimes startling, media and methods. . . . There was much hue and cry among print and other media when radio stepped into the arena. One even heard gnashing of teeth when tv made its debut. But both new media have survived and developed in stature because each played an appealing and important new role. Much to the surprise of all spectators, the roles of other media did not diminish. . . . print and other media have prospered along with radio and tv. And so it will probably ever be with new and qualified media playing their added roles."

Leonard Stein, former president of the LAA and head of the ad agency bearing his name, told SPONSOR that "despite a plague of newspaper strikes in Boston, Philadelphia, Cleveland, in other

Radio /tv advisory service formed by League of Advertising Agencies



Top echelon

League of Advertising Agencies officials: Claude Bolser (top) exec. sec.; Louis Reinhold, (middle) pres.; Leonard Stein (bottom), past president



Can outsell the outsized

Budd Getschal, president of Getschal Co., says prudent pennies and nickels are winning over polysaturated dollars

| Top tv toy advertisers in 1962 | |
|--------------------------------|---------------|
| | TOTAL TV |
| MATTEL | \$5,700,000 |
| DE LUXE READING | \$5,000,000* |
| IDEAL | \$3,000,000 |
| REMCO | \$2,500,000 |
| MARX | \$2,000,000+* |

**Sponsor estimates. Other figures from company sources. Companies indicating 1963 tv expenditures are Mattel, \$6,500,000; Ideal, \$3,450,000; Remco, \$2,500,000+.*

Tv toy advertising no children's game

- ▶ **Manufacturers face problem of saturation**
- ▶ **Big companies maintain or increase tv budgets**
- ▶ **Retailers complain television kills profits**

The marketing of toys, as many toy manufacturers are discovering, is no game for children.

For all of the major toy companies, and many of the smaller ones, marketing is in many ways a synonym for television advertising. The toy industry is now investing between \$25,000,000 and \$30,000,000 a year in television advertising, and most of the big manufacturers spend 90% or more of their annual budget in the medium. Why? Simply because television sells toys better than any medium, and in the past decade has brought unprecedented prosperity to the industry.

"Tv has been proven to be the closest thing to a perfect medium for toys," said Arnold Bolker of the Toy Guidance Council. "The key to television is that it can demonstrate toys, and most toys need demonstration. In addition, a large part of a toy advertising is aimed at a market that can neither read nor write—pre-school children. These kids can't be reached in newspapers or magazines. But

on tv they can see the product and they can be sold."

But the television game is getting rough for many toy manufacturers. The stakes are getting higher and the field is becoming crowded. The manufacturers are having to face up to new facts of life. These facts include:

- A new saturation of toy advertising in the limited hours of children's viewing.
- Rising costs and increasing competition are putting heavy pressure on the smaller manufacturer.
- A growing restiveness among retailers who claim that tv toy advertising is cutting down on their profits.

The saturation of toy advertising means "that many toys just don't pay off on television any more," said Henry Orenstein, president of the DeLuxe Reading Corp., a major manufacturer that distributes its toys through supermarkets. "A lot of people lost money on tv last year. When competition was less intense, almost any

toy paid off with television advertising. Now it has to be the right toy with a good commercial. There certainly will be fewer toys advertised from now on."

Toy advertising saturation is basically a problem of too many buyers for a product in short supply. The product consists of relatively few children's programs in "prime children's time"—Saturday morning and early evening hours on weekdays. Moreover, most of the demand for tv time is concentrated in the period before Christmas when a large majority of annual toy sales are made.

The problem has been aggravated by the fact that in many areas, local toy jobbers have bought up all available children's time. Many of these jobbers demanded that a manufacturer buy tv time (sometimes at inflated rates) before they place orders for his toys. This meant that many smaller manufacturers were forced to take tv advertising they could not afford. It also meant that in many areas, children's time was stuffed to the bursting point with toy commercials.

Do these facts of life indicate the honeymoon is over for toy advertising on television? For the smaller manufacturers they may,

indeed, require a reappraisal and even a retrenchment of their tv efforts. For the big toy companies, however, the answer is an emphatic "no." For many companies, the potential of tv probably is as great as ever.

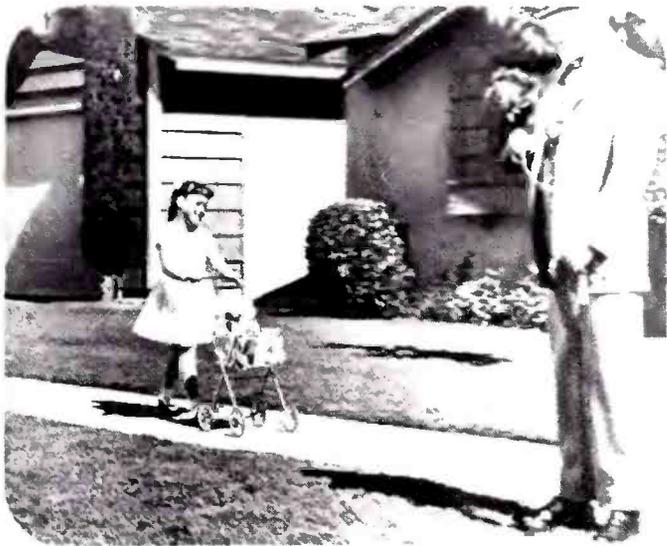
Start made in 1955. There was virtually no toy advertising on television. That year a smallish manufacturer named Mattel scraped together \$500,000 (a figure that approximated the company's net worth) and invested the money in a campaign on an ABC network children's program called *Mickey Mouse Club*. Ruth Handler, ex-

ecutive v.p. of Mattel, recalls that at the time the president of one of the largest toy manufacturers liked to tell everyone that his annual advertising budget was \$320.

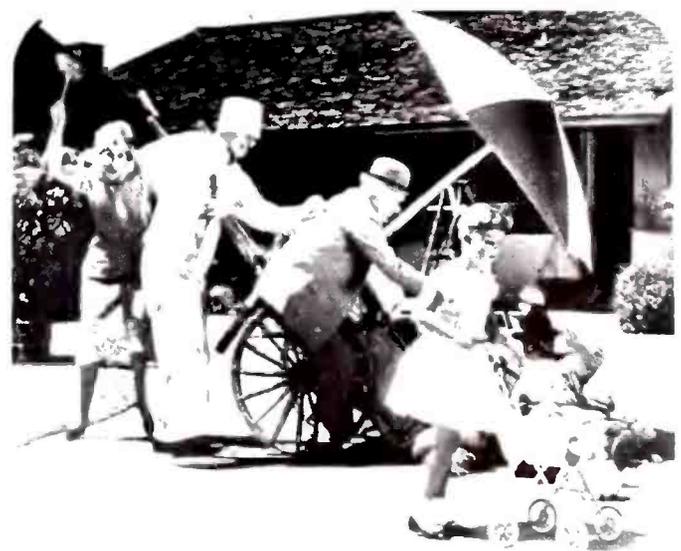
The results of the Mattel campaign now are a bright page in the checkered history of toy marketing. The commercials began to appear in October. By Thanksgiving the company was unable to fill reorders. In fiscal 1955, just prior to Mattel's tv experiment, Mattel's sales were under \$6,000,000. In fiscal 1963, only eight years later, the company says its sales will be about \$75,000,000.

This year Mattel's tv budget will reach \$6,500,000. Some 80% of the tv dollars will be in network compared to 60% last year, reflecting the company's new "wall-to-wall" programming approach. This strategy calls for complete coverage of the important children's viewing hours on Saturday morning with nine shows on all three networks for the full 52 weeks of the year. The company will support its network campaign with a heavy spot committment, particularly around the peak Christmas season.

"One of the best things." "Tv has been good to us," Mrs. Han-



1
2
2
2
9



Old fashioned slapstick sells toys on Mattel tv commercial

Toy companies are trying new approaches to gain attention to their ads on crowded children's programs. Above, Mattel uses Mack Sennett-like sequence to sell its Chatty Baby talking doll. The voice of the doll startles a man with a hose setting off chain of events that includes traditional slapstick routines such as pie-in-the-face, flying paint cans, and an upset fruit cart

ller said. "In fact it is one of the best things that has ever happened to Mattel. But television advertising can only be as good as the product it advertises. It requires aggressive, creative marketing plan, carried out with skill and courage. Our formula for success was combining the best product with creative television.

"At the same time, tv advertising will do nothing for a mediocre toy. Many advertising dollars have been poured down the drain on toys that are not tv responsive.

The fact that Mattel's diversified product line enables it to maintain a 52-week tv schedule is a decided advantage to the company. The heavy demand for children's time in the peak Christmas season creates a seller's market, and many stations give preference to the companies that advertise on a year round basis. As a consequence, several companies without fully diversified lines experimented with a 52-week schedule—sometimes with unhappy results.

For example, Remco, Inc., a major manufacturer, spent \$1,000,000 on tv from March to August, 1962. "It just didn't pay us," said Bernard J. Schill, president of Webb Associates, Inc., Remco's advertising agency. "The added advertising increased our sales by about \$5,000,000, but the high costs of distribution in the off season cut down on our profits. The company's earnings might have been \$1,000,000 higher last year if we hadn't invested in the March-August advertising."

In 1963 Remco plans to spend at least as much as the \$2,500,000 it placed in tv advertising last year. But this time it will be concentrated in the 4th quarter Christmas season and in the first quarter which, Schill said, is "traditionally good for games such as our Fascination checkers and pool."

Schill agrees that there is some saturation of toy advertising on television. "For a number of years, all the buyer wanted to know was 'What's going to be on tv?'" Now the buyers are starting to take a second look at the toy.

Small manufacturers hurt. This year, however, there will be fewer toy manufacturers on tv and time will be available in the 4th quar-

ter, Schill believes. "A lot of small manufacturers dipped their fingers into tv and got them burned. Many of them won't be back. Besides, the stations themselves have increased children's programming."

Remco had been moving from spot to network tv, but this year is reversing itself and increasing its spot commitment. It believes that spot will give it better results in the healthy economic areas surrounding major urban centers.

Ideal, another major toy manufacturer, will have 52 weeks of television advertising this year for the first time. Ideal's total tv budget will be up 15% to \$3,450,000 and its network spending will be up 20%.

Louis Marx & Co., one of the largest toy companies, also is moving heavily into network tv.

Toy fair starts today. Marx's 1962 tv budget was well in excess of \$2,000,000. The 1963 budget will at least equal that, but firm plans will not be made until after the toy fair, which begins today (11 March). The company's tv schedule will cover from 26 to 39 weeks of the year. Marx tried a first quarter campaign for the first time last year and found it "very successful" for low priced items.

Of course, it is not only the giant toy companies who will continue to make profitable use of television. There still is room for the medium sized and even smaller companies who know how to use tv. Horsman Dolls, for example, will spend close to \$500,000 in tv this year. "We have the right product for tv in our 'Thirteen Cry-Baby Doll,'" said a company spokesman. "With the right product, the right commercial and the right price, television is ideal for toys."

To sum up, then, the television toy advertising situation stacks up like this:

Saturation of toy advertising together with increasing costs has presented new problems to the toy manufacturers. These problems may force some smaller companies out of the medium. The large toy companies, however, will continue to use tv as their chief, and in many cases only, advertising weapon. None of the major companies is reducing its tv budget this year

and many of them are increasing it.

Seek better commercials. At the same time, these companies are trying new techniques in their television efforts. Many companies are making expanded use of network tv. A number of companies are using tv in more weeks of the year. There probably will be as many toy commercials on tv this year as there were last, but there will be fewer toys advertised and a general effort will be made to improve the quality of the commercials.

There is one more problem that continues to plague the toy manufacturers. That is the loud and concerted cries from retailers that tv toy advertising is hurting the retailer's profits. Toys are traditionally used as "loss leaders" by retailers. In other words, the retailers sell the toys at a low price—sometimes as much as 30% below cost—to draw people into their stores.

Tv advertising, the retailers claim, is creating too much demand for some toys and making their losses too heavy to absorb. The FTC regulation forbidding the naming of a price on the air, they say, has aggravated their woes by forcing prices even lower.

"Less than ten years ago, the retailers hailed television as a life-saver," said Alvin R. Porte, account executive on Marx at Ted Bates. "Today they call tv a vampire sucking the life blood of profit out of them. But it is the retailers themselves who have created the problem."

Mrs. Handler sums up. Mattel's Mrs. Handler has some thoughts on the retailers' complaints. "We as manufacturers did our best to produce a good product, supported that product with sound merchandising and helped bring the customers into the stores. Some retailers knew how to take advantage of our merchandising and turned this increased traffic into profit. Others thought that price was king and emphasized price alone, ignoring good merchandising practices. These people got hurt. Those who used what we offered them constructively and aggressively profited. Those who exercised bad judgment committed different degrees of suicide." ■

Frozen show formats will be thawed by groups

- ▶ Station programmers vary the diet
- ▶ Group-owners' push toward big-time production
- ▶ Accent is midway between national and local

Buyers of tv time will have a new development to take into account in their plans for the coming season. It's the increasing amount of programming undertaken by multiple-station groups.

After polling major groups, SPONSOR finds production plans now being shaped call for an overall increase of about 50% above last year's level. There's big money involved (some of the budgets run anywhere from \$500,000 to plus-\$1 million), but a more significant fact is that over half the groups have corporate programming plans, and that several are entering this area for the first time in 1963-64.

The opportunity is being seized in different ways: The internal structure of each group plays a part in the evolution of these plans; they are further modified by the market problems of each station within each group; by the separate needs of affiliated and independent stations, and by basic policy considerations as to the desirability of a "group" identity individual station image.

The balancing of these claims means a virtual insurance that each group comes up with a different answer: Overall, however, there's such a wealth of activity that group programming can be safely announced as a strong trend.

Impact on sales. For television advertisers, the results may be neither immediate nor dramatic. But this trend will certainly have

impact on the sales picture at all three levels of timebuying:

- Local advertisers will benefit from vehicles which are designed to attract the greatest community interest.

- Regional buyers may benefit from programming which bridges a gap between the purely local and the national, network offering.

- National marketers may find that the group programs are a strong ally to spot's traditional virtues of impact and flexibility, and that the combination will be another step toward pinpointing the precise audience the advertiser needs.

SPONSOR's survey was related to (either) programming that's produced by a group for the use of member stations (or) individual station production which is consciously related to group needs. The survey was not concerned with normal news and sports coverage, or community special-events, or to outstanding individual shows which wouldn't normally be seen outside their own market.

Here's a cross-section of the findings (much information was given in confidence and cannot be specifically attributed because of competitive pressures):—

At the station level, a typical example is KPHO-TV, Phoenix, which will produce five hours of special programming for use by itself and other stations in the Meredith group. Four of these hours will be



slotted in prime time on KPHO: local clients will account for about half of the expected advertiser support; the five hours represents an exact 100% increase in special programming by the station, and is probably applicable to the group as a whole.

At the group level, RKO General is maturing its plans for at least 16 one-hour specials, plus a number of half-hours. Most of these will enjoy at least one prime-time screening; local ad support is expected to be about 60%, in addition to regional and national business.

Cooperative pool. As another example, each of the Storer stations is committed to producing at least one half-hour monthly in 1963-64; through the cooperative pool directed from Miami headquarters, each station will have theoretical access to a minimum of 30 hours' programming in the year.

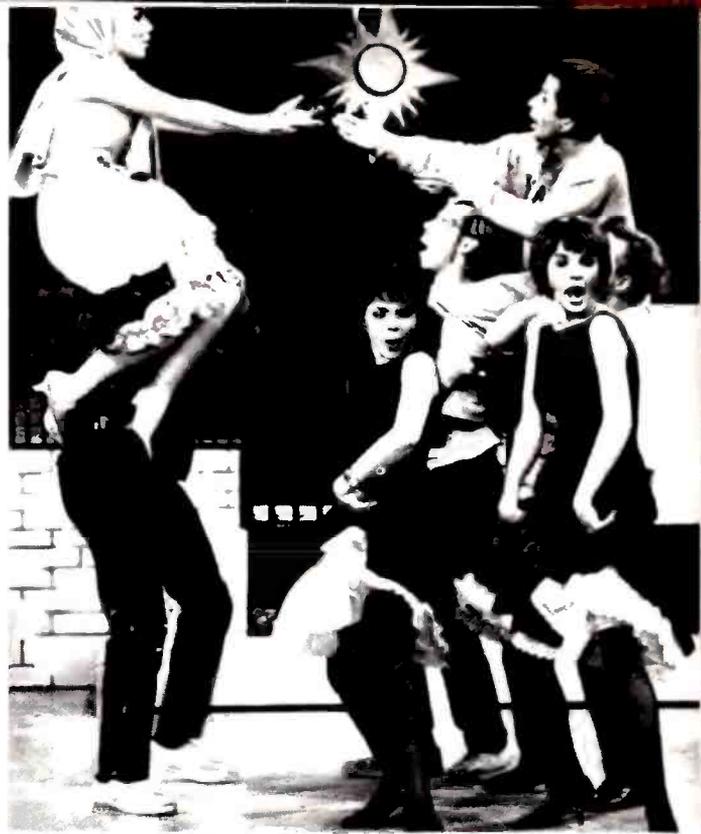
Metropolitan will have up to a dozen group specials (retarded children; a bio of Joe Louis) plus regulars such as the Weekly Washington Report, a quarterly medical series, and the perennial *Open End*.

In New York's Time-Life building, the broadcast division is firming-up its proposals for between four and six hours of special programming. This will be produced corporately, in addition to a strong effort by the individual stations. Production costs: Up to \$60,000.

At the end of the scale is, inevitably, the Westinghouse Co., whose late-night show plus other ambitious projects will, in the new season, yield a staggering 637 hours of group tv programming, excluding all local station-produced shows.

Up and down the line, it's fair to say there's a strong urge to get stations and groups more deeply into the programming picture. Reasons are varied: a lot of activity is coming from the belief that groups *per se* can accomplish more than individual members.

Transcontinent, for example, does a show in San Diego on safety problems at the local airport;



Experiment on o&o's

CBS-owned stations produce seven half-hours each, giving each outlet a run of 35 weeks. Aim is to find new tv talent



Instruction spiced with show-biz

Prestige & profits are built via Westinghouse public service. Donald McGannon (l) confounded sceptics with early, successful mathematics-plus-puppets show

group HQ ensures that film material is made available from other stations to strengthen the local program, in turn giving it a potential for use in outside markets. At another level, Taft Broadcasting stirs up a cross-current information on community problems for editorializing; station comment is enriched by the knowledge of steps taken on similar problems by other cities served by Taft. Many other groups

today are making fuller use of their existing facilities, to broaden the service given by each station.

Needs and opportunities. Some of the new programming evolves out of a peculiar local opportunity, and some is devised to fill a peculiar group need. RKO's WNAC, for example, recently drew on Boston's hospital and university complex for an authoritative picture of current medical research in that

city; parts of the show (including open-heart and brain surgery sequences may be made over into program which, stripped of purely local references, may become suitable for national exposure. In another way, an unusual opportunity is offered to Time-Life through its world-wide corps of correspondents: the broadcast division now is exploring the best way to exploit this advantage for its stations.

Fulfillment of a group need is strikingly illustrated by the Westinghouse late-night show. It's about 3½ years since a WBC planning committee began looking for potential trouble-spots in the group schedule; the outstanding conclu-

sion was that supply of feature-film could be drying up, and the station's late-night slots could consequently run into trouble.

The result was initiation of Mike Wallace's PM East & West, (which didn't make money) and the Steve Allen show, (which now is running in the black). Although WBC is turning a profit with Allen via sales to other stations, it's notable that the original impetus for this type of show came out of reasoned analysis of WBC's own market needs.

Feature-film shortage. To date, the single most important piece of leavening in the average station schedule has been the feature film.

Conceived as a totality, rather than merely one of a series of episodes, and imbued with production values which equal the most ambitious network spectacles, the feature film has provided the essential element of "difference" to offset and relieve the national program.

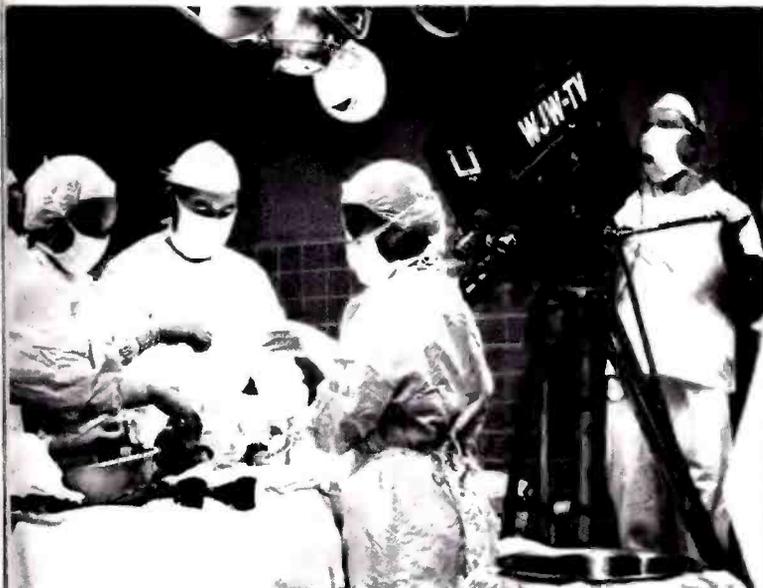
The end is in sight, however. Though one or two significant packages have yet to come into general circulation, television has nearly exhausted the 30 most productive years of Hollywood.

The search for new product already is leading the groups far afield: RKO, for example, recently signed with Joseph Levine (*Hercules*, *Attila the Hun*, and other muscular epics) to a contract which includes not only Levine's existing library, but also a number of features yet to be produced. But co-production of this kind is likely to be the exception rather than the rule: tv syndicators meantime are sitting pat in the knowledge that this situation cannot but work for their long-term advantage. (Seventeen distributors have signed for this year's exhibition, concurrent with the NAB convention in Chicago. It's the first time the distribs have mounted their own separate show, which connotes a certain bullishness, but it's thought unlikely that there'll be an important amount of new, original product available this season.)

Neither course really solves the problem: the amount of suitable foreign fare is even more restricted than Hollywood's production, and there are both financial and tactical reasons why the local market can't take an unlimited amount of network fare.

Favorable climate. It's into this vacuum that the groups' own programming resources are being attracted. Obviously, even the biggest corporations aren't going to suddenly fill their screens with a home-grown product, but the situation is extremely favorable to the more modest proposals which their programmers are offering to management.

(Please turn to page 48)



Drama of the everyday

Documentary needn't be dull: Storer Group's cameras followed a Cleveland mother through 9-month drama of pregnancy, birth



Service is saleable

Strong ad support was developed for *Perspective on Greatness*, released to RKO stations. In Boston, VW car distributors picked up the tab for the prime-time series

Most like music, but many prefer radio 'talk'

**'Pop' tunes outscore
'rock' by 4 to 1, reports
CBS spot radio study**

Radio listeners show strong preferences for music, but a significantly large number have a primary interest in talk on radio. This finding, and several hundred additional facts, comments, and observations on the status of radio today, are contained in a new status report on the medium prepared by CBS Radio Spot Sales.

The presentation of the seminar has already been made to advertisers and agencies in a number of key markets. Maurie Webster, vice president and general manager, CBS Radio Spot Sales, gives this reason for the comprehensive seminar, which will soon be available in written form: "It was our feeling that the broad subject of radio—what it is and how to use it—had to be put into a new prospective for agencies and clients. Some of the information covered has been made known before, however much of it is from special studies that have been conducted in the past two years. Radio's story is a strong

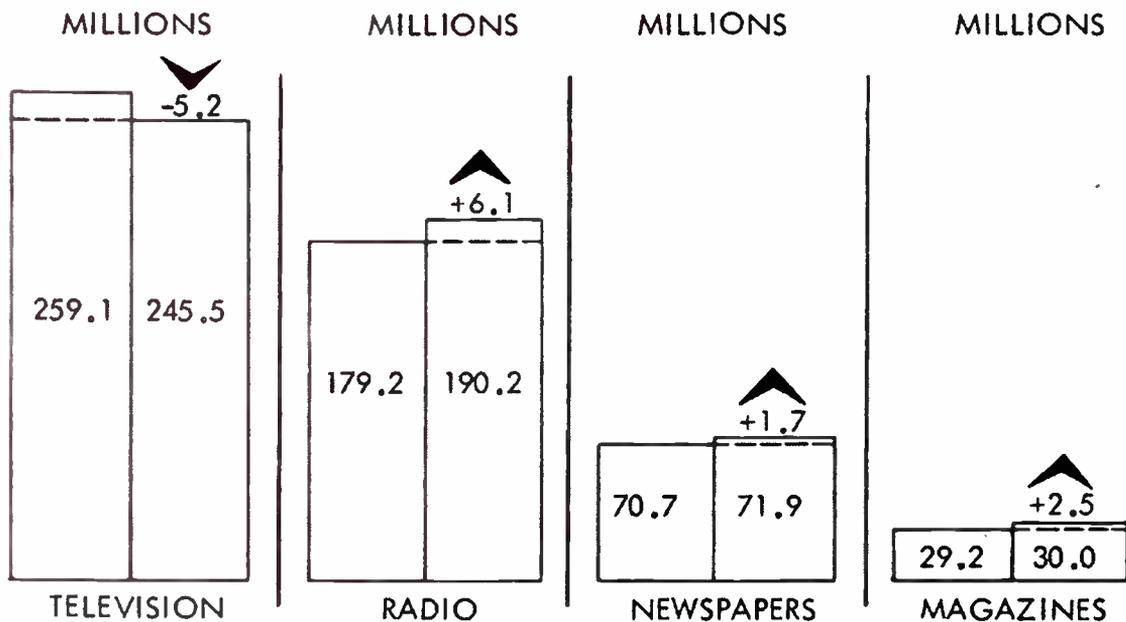
one, as I believe this report shows."

Listener programming preferences, determined in a CBS Radio study conducted by Motivation Analysis, showed 34% had a predominant preference for talk, while 63% of those surveyed preferred music. Miscellaneous rated 3%. Within the music bracket, 40% liked popular, 16% classical and semi-classical, and 7% rock 'n' roll. The report notes: "That they like music is not surprising. But more significant is the finding that one-third of all listeners prefer programming other than music. And this is the neglected audience, passed over by those stations which concentrate on musical programming."

Taking off with the question "Radio—what is it?" the report covers all phases of radio's workings from audience to station organization to the role of weather. Highlights of the report, selected by SPONSOR, are these:

Radio listening is up. Media hours for radio were up 6.1% in

DAILY TIME SPENT WITH MEDIA



Media Hours Jan-Nov 1961
Media Hours Jan-Nov 1962

Sindlinger study cited by CBS Radio Spot Sales evidences increase in time spent listening to radio compared with other media. Radio was up 6.1% in daily hours listened in Jan.-Nov. 1962; tv dropped 5.2%, newspapers were up 1.7%, magazines

| | | |
|---------------------------------------|------------|------------|
| TALK | | 34% |
| Talk & Music | 22% | |
| News Only | 12% | |
| MUSIC | | 63% |
| Popular | 40% | |
| Classical & Semi-Classical | 16% | |
| Rock & Roll | 7% | |
| MISCELLANEOUS | | 3% |

Most listeners (63%) prefer musical programs. But those who favor popular music register least attentiveness (21%). Highest attention is afforded classical (43%)

January-November 1962 vs. 1961, according to Sindlinger data. Media hours for newspaper and magazines were up 1.7% and 2.5%, respectively. Television dropped 5.2%.

More radios than people. Radio sets in use total 200 million against only 187 million Americans.

Radios ARE everywhere. R. H. Bruskin study on set location shows 65.6% of bedrooms have sets; 55.8% of kitchens; 40.2% of living rooms; dens 13.8%; dining rooms 9.6%; basements 7.4%; bathrooms 3.2%, and other rooms 12.5%. "But remember, in addition to in-home listening, 80% of all automobiles are equipped with radios," says the CBS Radio Spot Sales report.

Portables 41% share. A study by A. C. Nielsen shows auto and battery-owned sets are listened to 8 hours and 24 minutes per week per radio home, while line cord set listening is 12:12. Line cord listening accounts for only 59% of the total estimated hours of radio usage per home per week. This has been the basis for radio audience measurement reports.

Station coverage. "The disparity of coverage between am stations can be as sharp as 1260% . . . am outputs range from 250 watts to

50,000 watts . . . the am broadcast band extends from 550 kc to 1600 kc. Low frequencies are the most sought-after, because they cover a greater area than the higher frequencies."

Music listening. Most people listen to music as background. Among listeners preferring talk-music programs, 84% listen as back-

ground, 42% to hum and sing to, 30% with attention. Among those preferring classical and semi-classical it is 84% for background, 40% to hum and sing to, and 43% with attention. In the popular music preference group, 85% listen for background, 49% to hum and sing to, and 21% with attention. Fewest express attentive listening in the popular music group.

Newscasts, how long? "Studies tell us that listeners who prefer music resent interruptions by news-casts more than two to five minutes long. Conversely, those who turn to radio for companionship and information like the longer news-casts. The background music listener is inclined to resent a long interruption for news reporting, possibly because he is unwilling to give it the attention it demands."

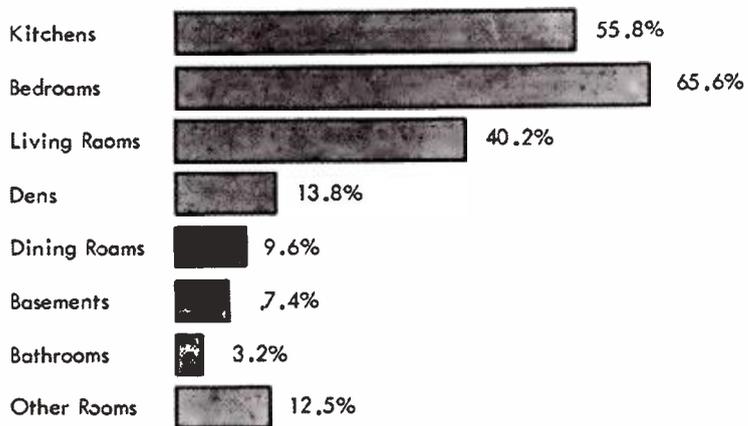
Networks' role. It's linked by phone lines, furnishes shows, network does selling, network pays stations. Advertiser values include single purchase, national coverage.

Why spot radio. Choice of markets, choice of stations, right time periods, localized message, local personalities, local back-up are cited by CBS Radio Spot Sales.

Evaluating with quantitative data. "The client wants to be sure

RADIO GOES HOME

Radio Set Location



Source: R. H. Bruskin, 1962

The bedroom is king among radio locations, with the kitchen and living room next, in that order. In addition to in-home locations radios are found in 80% of autos

he is getting the most potential customers for his advertising dollar. Here are a number of purely quantitative measurements which can and should be taken into consideration: audience size, coverage, reach (unduplicated audience), audience composition, demographic characteristics, time periods, cost.

Radio under-valued. "The Nielsen Radio Index indicates that during the average week, radio reaches only 81.1% of the radio homes in the U. S. Nielsen Class A counties. Please note: This is based on listening to plug-in sets only, but is often used to show radio's total circulation. On the other hand, the Nielsen Coverage Service shows, in the case of some nine major metro areas checked out of 25 whose counties are identified as Class A by Nielsen, a circulation ranging from 95% to 100% in an average week. This includes all radio listening, regardless of set location. This ad-



RADIO STORY IS STRONG

CBS Radio Spot Sales presentation was born, says v.p. and general manager Maurice Webster, because "the broad subject of radio—what it is and how to use it—had to be put in new prospectus for agencies, clients." Much of the data, Webster points out, is from special studies conducted during past two years. "Radio's story is a strong one, as I believe this report shows." CBS study covers all phases of radio, from audience to programing.

dition of 17% to 23% of radio's weekly reach (it would even be higher in the case of a single station or specific schedule) vividly demonstrates how radio is under-valued."

When do men listen. A recent CBS Radio Spot Sales analysis in nine major markets showed "a large male audience during the prime time periods (generally 6-10 a.m. and 4-7 p.m., Mon.-Fri.), but also on weekends. In fact, there are many more weekend hours during a day of heavy male listening than weekdays. What does this mean to you and your client? Time costs are usually lower on weekends. So, if it's the man-of-the-house you're after, weekend radio is the most economical radio."

Qualitative evaluation. What should an advertiser look for? "1. Attention—does the station offer foreground or background pro-
(Please turn to page 47)



Guaranteed circulation demanded by Colgate

Network television has become too big a gamble. Odds against success have lengthened, and stakes have gotten too big, in the view of David J. Mahoney (left), executive vp of Colgate-Palmolive.

In the name of national advertisers, Mahoney demanded a guaranteed circulation in the keynote speech at this year's ANA TV Workshop, held in New York last week.

"We are required," said Mahoney, "to put good money on the line for long periods of time on unknown quantities with no assurances . . . the time has come for the television industry to adopt an Audit Bureau of Circulation technique and guarantee audiences.

"If a particular show does not deliver agreed-upon ratings and audiences, the advertiser should be offered additional time free of charge until the original levels are met. Other competing media provide such assurances."

Advertisers took all the risk, Mahoney con-

tended, in backing new shows, with networks subsequently raising the price if the show turned into a winner. He claimed that Dr. Kildare had risen 73% in three seasons, with a corresponding 94% loss in efficiency. The removal of Perry Mason from Saturday to Thursday had been followed by higher costs, smaller audience, and 21% poorer efficiency. Mitch Miller, in a new slot, was allegedly giving 44% less to advertisers.

"The advertiser faces the dilemma," reported Mahoney, "of hoping his show will be a success; at the same time he is scared to death that if it is, he might not be able to afford it in the future.

"The only advertisers who can sleep well are those few who own controlling interests in successful shows. They can exert pressure on the networks for choice time periods and other advantages."

In addition to a guaranteed audience, Mahoney also suggested that the networks develop a pre-testing system for new shows (analogous to the theatrical out-of-town tryout), and also a "regional buy" for net programs to facilitate test-marketing of new products.

(Continued on page 64)



Fashion comes first

The wrapping on the box of facial tissues can be removed, to leave no advertising, only a colorful fleur de lis pattern



Tv spots give Hudson products important regional strength

- ▶ Hudson biggest tv advertiser in paper business
- ▶ Wrapper provides distinct product difference
- ▶ Gives products fashion which moves sales

One of the interesting phenomena of the post-war marketing age is the growing success of the regional brand.

And one of the prime factors in this growing success is spot tv. It enables a regional advertiser to make a big splash against the national giants in his own area.

Hudson Pulp & Paper Corp. is an example of how a regional advertiser can look like a giant through the medium of spot tv. Hudson's markets are in the New England to Florida territory. Until late in the 1950s, the company's income was derived primarily from industrial paper production. Its only consumer product was a paper napkin. Then it made the decision to market facial tissues, paper towels, and bathroom tissues as well.

"The advertising comes off with the wrapper!" says the glamorous model, the interior decorator, or the "voice over" as the wrap is removed from a box of Hudson Gold-

en Showcase Facial Tissues in Hudson's commercials.

Slip-off wrapper. This slip-off wrapper has been a Hudson "product difference" for three years. Its development was based on research that had shown that women were hiding tissue boxes in drawers, or buying expensive metal dispensers to hide the package. Hudson designed a package without a word on the box—merely a *fleur de lis* pattern. A box that could be left out in the open in any room, once the wrapper was removed.

The point was an eminently demonstrable one. Hudson and its agency, Grey Advertising, Inc., decided to go strong on television.

"We chose spots, both daytime and nighttime, for utmost flexibility and ability to concentrate where distribution is most important," says Richard B. Moller, Hudson's vice president for consumer products.

During these last three years, Hudson has been putting about

75% of its media budget into tv. In 1963, Hudson's increased total ad budget includes an 87% allocation for local tv.

That Hudson's sales message was effective was obvious not only from its sales of Golden Showcase, but also from the fact that competition redesigned their own packages to minimize the print. (They did not, however, use the overwrap, which remains a Hudson marketing area exclusive.) The overwrap concept, by the way, has been extended by Hudson into its paper napkins now called Showcase Napkins.

Towels too. Paper towels were another strong competitive area in which Hudson proved the value of its tv approach. With a new product, and the battle cry of "spongeability" from the mouth of comedienne Alice Pearce, Hudson moved in one year to a sizeable share of the paper-towel market. Adding Giant Towels to its list in 1962, sales increases continued.

Bathroom Tissue, a television problem, received special commercial treatment from Hudson. A combination of tv spots, two-color newspaper ads, plus some regional magazine buys, put Hudson Bathroom Tissue sales at an all-time high in 1962.

"We brought out bold colors last year," says Moller, "and put some life into the toilet tissue business. We found that housewives like to coordinate their colors in the bathroom, as well as their other rooms. That's why they reached for our

new colors—as well as the old ones.”

As a result of Hudson's believing so completely in the power of television advertising to move its product, its sales meetings are given over in large part to educating salesmen on how to discuss advertising with their chain buyers.

First in its markets. On the premise that buyers understand the proved sales effect of heavy advertising, Hudson salesmen, armed with reach and frequency figures, explain how, in each area, Hudson is the biggest tv advertiser in the paper business. During January, as a matter of fact, company and agency executives could find only one other brand of any kind spending more money in Hudson markets on spot.

“Because we're a regional com-

pany,” says Moller, “buyers may not realize we can put heavier weight into a single market than our competition. That's the advantage of being able to move fast and not have to worry about national problems. We know our markets and we watch them carefully. We spend a lot of time working with Grey on media analysis and station selection. It pays.” When Hudson went into its spring display promotion “Garden of Color,” it took advantage of having spots on Maggi McNellis' *Leave It to the Girls* show. Maggi taped a special commercial standing in front of a supermarket display to make sure her fans looked for it when they shopped. The commercial also helped the salesmen push the display with their buyers.

Tissue sales up. The Hudson Pulp and Paper Corporation annual report stated that tissue business was good on all fronts—higher sales, higher market share, and higher earnings.

Competition and change are as much a part of the tissue business as much-talked-about automobiles or clothing. The company competes for the favor and attention of buyers, especially housewives, in style, fashion, utility, new features and product imagery, as well as price. The company believes strongly in knowing the customer—her thinking, her likes, her attitudes, her choices, her characteristics, her motivations.

Fashion. Styling, as well as usefulness, is of major importance to Hudson. In addition, the company tries to keep the product within the budgets of most income groups. These advantages are relayed to the consumer market via tv, in order to pre-sell the product, and also, to make the retailer aware of the value in featuring the item.

The company believes in research on market, product, and copy. As a result, it always has several tests in the field. Every commercial is measured against a strict set of objectives. New product development is an essential and continuing activity.

The results:

Less than 15 years ago, consumer products was a small part of the Hudson operation, primarily an industrial producer of Kraft, gummed tapes, grocery bags and sacks, and the like. Today, the company, reporting about \$80 million of sales in all divisions, draws a large portion of its profit and revenue from consumer products. In the last three years alone, sales have increased 35%.

“And,” concluded Moller, “we've just begun to scratch the surface of consumer needs in the paper field. It's exciting, creative—and profitable. We're counting on television to keep it growing. That's why, this year, we upped our budget to considerably more than we've ever spent before; almost 100% more, in fact.”



Sophisticated colors are featured

Venetian Pink is featured in the above display. Other sophisticated colors include Living Orchid and French Hyacinth—all contrasting sharply with heretofore plain colors used. Styling, as well as usefulness is of major importance to Hudson

JOSEPH E. LEVINE'S "ATTILA" IS NUMBER ONE IN NEW YORK TELEVISION MARKET!

"Attila" was ranked No. 1 in its time period (7:30-9:00 P.M.) on WOR-TV's "The Big Preview." On Friday, February 23rd, "Attila" achieved a 24.7 average quarter hour rating according to the Nielsen Station Index. It had 31.5% share of audience in the New York Metropolitan Area.

This is the second of the thirty-three motion pictures purchased by WOR-TV, Channel 9 from Embassy Pictures.

The first, "Hercules," smashed all opposition in racking up the all-time rating high on WOR-TV.



JOSEPH E. LEVINE
presents

Attila

TECHNICOLOR®

ANTHONY QUINN / SOPHIA LOREN

with HENRY VIDAL · IRENE PAPAS · EDWARD CIANELLI · PRODUCED BY PONTI-DE LAURENTIIS · DIRECTED BY PIETRO FRANCISCI · A LUX FILM · An Embassy Pictures® Release

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MOVE**

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KUDL

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

TIMEBUYER'S CORNER

Media people:
what they are doing
and saying

The recent media department upheaval at OBM (New York) which accounted for the mass exodus there of a few buyers, including long-timer Ann Janowicz (See *Timebuyer's Corner*, 25 February), also brought in a few new faces. Among them: J. Walter Thompson's Norm Goluskin and Dancer-Fitzgerald-Sample's Doug Flynn. Norm, who bought on the Ford account at JWT, will be media buyer on Bristol Myers and Lever Bros. at OBM. Doug, on the other hand, is still without an account assignment. Both start at OBM today, 11 March.

It's true! Ellington's (New York) media director, Dan Kane, as reported here last week, is getting ready to quit the agency, although he isn't about to divulge future plans.

In other agency action: At SSC&B (New York) two recent additions to the buying staff are getting into the real swing of things there. The duo: Stu Hinkel and Bill Birkbeck. Stu is assistant media director on Lever Bros., while Bill is associate media director on such accounts as Pall Mall and Noxzema.

And in our you-never-can-tell-what-buyers-will-do-in-their-spare-time-dept.: Take Benton & Bowles' (New York) Bob Gorby, for example. Right now, he's exhibiting his skill at home decoration by painting (all by himself, yet) his new apartment. And if you're interested in the color of his new pad, we suggest you examine the current color of his fingernails.

Thumbnail description of what goes into the making of a media director: Just seven months after Colleen Mattice joined J. Walter
(Please turn to page 42)



How to combine business with pleasure
WABC's (N. Y.) v.p. and gen. mgr. Harold Neal Jr. (l) and John McSweeney, the station's sls mgr. (r) manage to get in a few licks of business while lunching with three fair damsels of the ad world. The trio: (l-r) BBDO's Hope Martinez, Gumbinner's Jonne Murphy, and SSC&B's Vera Brennan. All are instrumental in planning and conducting American Tobacco campaigns

EIGHT

(8 OUT OF TOP TEN SHOWS--NIELSEN*)

T

SEVEN

(7 OUT OF TOP TEN SHOWS--ARB**)

EN

Ratings speak for themselves. WDAU-TV, CBS in Scranton-Wilkes Barre. Represented nationally by H-R.



NIELSEN - NOV. 1962 **ARB - NOV.-DEC. 1962.

PONSOR/11 MARCH 1963

WDEF-TV CHATTANOOGA
 a much **BETTER BUY**
 NOW than last Fall.

CHECK LATEST ARB and NIELSEN REPORTS

HIGHER RATINGS
MORE HOMES
 Greater **Popularity**



CHATTANOOGA

CALL **ADVERTISING TIME SALES, INC.**



NOW!



The Friendly Giant

... is a great guy to have in your corner. His full-time 50,000 watt voice dominates a 71-county area. His full-range programming attracts the crowds. His reputation adds prestige. You need him to sell the \$1.8 billion Ark-La-Tex market. Ask your Christal man.

ABC RADIO

FOR ALL THE ARK-LA-TEX

kwkh

SHREVEPORT, LA.

TIMEBUYER'S CORNER

Continued from page 40

Thompson's San Francisco shop, she was elevated from radio/tv buyer to media director. Colleen's background? Before joining JWT, she was media-marketing director for West-Pacific, Seattle. Earlier she was involved in media work at Cole & Weber and Guild, Bascom and Bonfigli, also Seattle.



Arthur Edelstein

The Corner pays its respects this week to Zlowe's (New York) senior buyer, Arthur Edelstein. Art, who buys on such accounts as DeLuxe Reading Toys, Dannon Yogurt, and Sealy Mattress, is undoubtedly one of the most traveled timebuyers in the Gotham buying arena. Last year, for example, in the course of his buying chores, Art chalked up better than 30,000 miles visiting markets, setting up schedules and locking up time periods. Brooklyn born, Art first got his feet wet in the ad business back in 1958 as an estimator at Dancer-Fitzgerald-Sample. He was soon moved up to assistant buyer there on the Falstaff Beer account. After two years with D-F-S, Art joined Grey Advertising where he was exposed to the intricacies involved in all media buying on some 19 different accounts. Among them: P&G, Greyhound, Mennen, Revlon, Chock Full 'O Nuts, Ideal Toys and Lionel Trains. Art, who believes in sticking real close to his work (he moved from Brooklyn recently to a Manhattan apartment just four blocks from his office) is still a bachelor. He was graduated from New York University with a degree in journalism, attended Miami University and Mexico City College. He also managed somehow to find the time to spend two years (1952-54) in the service of the United States Navy.

Newlyweds returned to the winter scene: Donahue & Coe's (New York) Pete Schulte and his bride, the former Genevieve Aubry, are now back in chilly New York after spending their honeymoon in sun-drenched Puerto Rico. We extend our best wishes for a wonderful future!

Notes from Park Avenue: Foote, Cone & Belding's (New York) Pete Bardach tells us that media supervisor Ed Fonte, who joined the agency last month, will advance to associate media director before long. Ed buys for General Foods, was formerly with SSC&B New York.

The moving man cometh: The Ides of March will find the Street & Finney organization getting settled in new quarters at 535 Fifth Avenue. Good timing for a clear view of the St. Patrick's Day Parade, S&F-ers.

The good word from Peerless Advertising (New York) is that H. M. (Mike) LaTerre has been appointed executive vice president. Mike was once a buyer at J. Walter Thompson, and supervisor at Ogilvy, Benson & Mather.

More from Peerless: consensus of knowledgeable reps-around-town is that Peerless has gathered more than its share of pulchritude with buyers Joyce Lane and Lee Kaye on staff.

Our far flung correspondents report the Philadelphia media crowd now congregates at Arthur's Steak House during leisure hours.

In Detroit...

WWJ NEWS is all

GO!



WWJ Newsman Dick Westerkamp interviews U. S. Immigration officer.



Ven Marshall covers salvage of British motorship "Montrose".



Don Perrie, hot after a story, climbs into WWJ Newsmobile.



Fran Harris chats with popular circus performer visiting Detroit.



Britton Temby interviews one of the city's leading businessmen.



Dwayne Riley investigates recent medical advances.



William Fyffe reports status of U. S. Air Defense team.



Kirk Knight is at scene of a major Detroit fire.

No schedule-shackles. No clock-straitjackets. Whatever it takes to get the story and get it across, WWJ News does. Result — spontaneous, accurate news coverage from the word GO!

THE WWJ NEWS STATIONS WWJ-TV

Owned and Operated by The Detroit News • National Representatives: Peters, Griffin, Woodward, Inc.

PULSE

NOV.-DEC. 1962*

PROVES KGFJ

1 RADIO STATION

in Los Angeles
Selling the
Negro Market

1 Radio

Buy to sell L.A.
Negro Market

- TOP DJ PERSONALITIES ■ PARTICIPATION & COVERAGE OF NEGRO COMMUNITY AFFAIRS ■ SPIRITUAL & RELIGIOUS PROGRAMS ■ NEWS OF NEGRO COMMUNITIES ■ EXCLUSIVE PROGRAMS OF VITAL INTEREST TO ALL NEGROES ■ PUBLIC SERVICE FOR CIVIC, SOCIAL & RELIGIOUS FUNCTIONS ■ SPORTS BULLETINS

*METRO AREA NEGRO PULSE

KGFJ NON-DIRECTIONAL
24 HOURS A DAY

1230 on Your Dial

4550 MELROSE AVENUE
LOS ANGELES 29, CALIFORNIA
Phone: NOrmandy 3-3181

Represented by: BERNARD HOWARD & CO.
New York, Chicago, Atlanta, San Francisco

The Pioneer Station Programming 100%
to the Los Angeles Negro Market

DATA DIGEST

Basic facts and figures
on television and radio

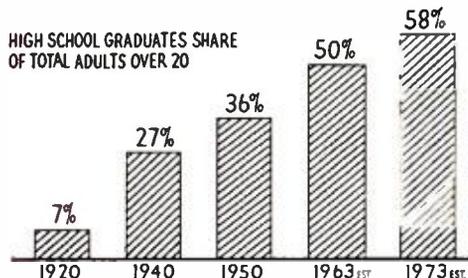
Education and Television

"The People Look at Television," the new study of viewers' attitudes to television, presents findings which if combined with other available data, suggests interesting possibilities for future programming. Author Gary A. Steiner holds that as education goes up, the public seeks more information programs, less entertainment; would rather see more specials

RAPID RISE IN EDUCATION LEVEL

148% INCREASE SINCE 1940 IN NUMBER OF HIGH SCHOOL GRADUATES IN U.S. ADULT POPULATION
36% ADDITIONAL INCREASE BY 1973

HIGH SCHOOL GRADUATES SHARE OF TOTAL ADULTS OVER 20



| Year | POPULATION 20 YEARS AND OVER | HIGH SCHOOL GRADUATES 20 YEARS AND OVER | PER CENT WITH 4 YEARS HIGH SCHOOL OR BEYOND |
|------------|------------------------------|---|---|
| 1920 | 62,668,000 | 4,623,000 | 7% |
| 1940 | 86,364,000 | 23,141,000 | 27% |
| 1950 | 98,921,000 | 35,361,000 | 36% |
| 1963 (EST) | 114,500,000 | 57,300,000 | 50% |
| 1973 (EST) | 134,600,000 | 78,000,000 | 58% |

Source: U.S. Bureau of Economic Analysis or 20% of adults had 17 years of high school.

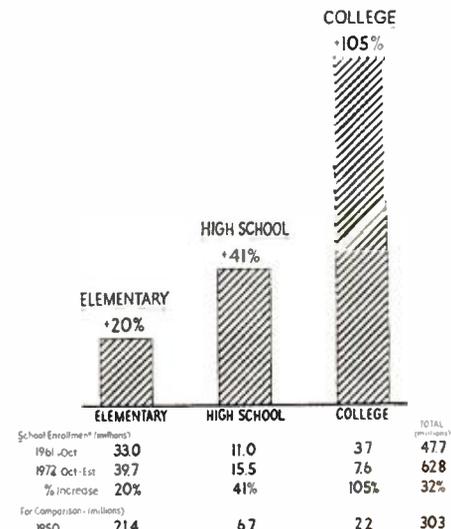
and less regular programs; that viewing hours tend to decrease as education rises (SPONSOR 25 February). In many respects, rising income also affects peoples attitudes toward tv, sometimes favorably, other times unfavorably.

Recently completed studies by J. Walter Thompson on educational levels may therefore be considered of great interest for their

potential affect on viewing in the years ahead. High school graduates now add up to half of the population and will be 58% of total adults over 20 by 1973. Even more phenomenal is projected college enrollment in the next ten years. J. Walter Thompson predicts a 105% increase by 1972.

An estimated 7.6 million will be in college by 1972. High school enrollment is also on the rise, up an estimated 41% in the next decade. All together, some 62.8 million will be in school by 1972, more than double the 30.3 million in school in 1950, and 32% above the 47.7 million in school in 1961.

HOW SCHOOL ENROLLMENT MAY GROW BY 1972



Source: Bureau of the Census, P. 25, No. 33, June 27, 1961 and P. 30, No. 37, July 1962

SMALLER AGENCIES

(Continued from page 27)

cities, and now in New York, the air media seem to have experienced a normal rather than a startling increase in time sales."

Among the smaller and medium size agencies comprising the LAA membership, there has been an increasing use of both local and area radio and tv because of the large number of retail and territorial accounts serviced by members, Stein noted. He also said that "some of the experiences of member agencies, where radio and tv have been successful, indicate these media will continue in schedules with a probable reduction of some print media space."

Buy radio/tv well. Small agencies buy broadcast media—and they buy it well, Mike Fabian, executive vice president of the March Advertising Agency, told SPONSOR. Fabian noted that size alone was no determinant, "for media selection obviously depends on the client's marketing needs."

The small agency, Fabian explained, doesn't have a staff or buying power of a large shop "but this is offset by the fact that account people, often agency principals themselves, get involved in buying, as well as planning." The result, he thought, was a closer control of all the details and, most important, closer coordination between the buying and the vital sales and merchandising support.

"Media representatives, as a result, will often get a better briefing on the specific objectives of the campaign," Fabian continued. "All told, there's a tighter area of media responsibility, a better awareness all the way down the line of sales and marketing objectives. And being small, perhaps a greater incentive and feeling of pride in getting the most mileage out of every dollar spent."

No mystery, says Zlowe. Not all smaller agencies regard radio/tv with hesitation. One of the most creative and dynamic of the smaller agencies (a 4A member, in this instance) is The Zlowe Co., Inc. Irwin Zlowe, president of the agency, told SPONSOR that there's no mystery about radio/tv. He said smaller agencies, properly staffed, can frequently out-perform

the giant agencies in the purchase of time, particularly spot, "because they move fast with a minimum of red tape."

"They can promote more than routine merchandising aids from stations and tailor the time buying to a client's needs, rather than operate under formula methods, because they are flexible and closer to the client's problem," Zlowe explained. "A knowledge of the markets, and the stations in those markets, plus personal contact with station personnel is important in doing an intelligent, effective advertising job. We have found that visits to stations around the country pay off in closer working arrangements to effect successful promotions. We have used both radio and tv effectively and profitably even when it was considerably smaller than it is now. As a result of first hand experience in this area, we have been invited to test-market products for several companies."

Personal and small. Like taxes and whiskies, small agencies will always be with us, and they will always play a conspicuous role in the nation's economy. As Marion Harper Jr., chairman of the 4A's and chairman of the board and president of Interpublic, Inc., observed recently, the agency business, historically speaking, has been a *personal* business "and it also has been *small*."

Harper stressed that American business is "considerably dependent on the success of many small agencies." "While large agencies continue to grow and offer additional services, the number of small agencies has been increasing," Harper pointed out.

Harper cited statistics: number of agencies with billings of \$5 million and over showed a five per cent increase from 1957 to 1961; simultaneously, there was a 27% increase in number of agencies with billings under \$5 million. He said that during the same period there was a 12% gain in the number of agencies with billings of \$10 million and over, compared to a 21% gain in those with billings of less than \$10 million.

It is clear that Harper and many of his top-ranking colleagues have a deep regard for the small agency

operator. "Their enjoyment of business is likely to be the day-to-day excitement of the talented entrepreneur," is the way Harper expressed it recently. "Much of this satisfaction comes through the sale of an advertising program and through applause for good creative performance. Often they have not associated creativeness with the planning and building of a business over a given period. In this kind of creativeness, of course, there can be quite as much satisfaction as in any other." The Interpublic chieftain also noted that small agencies display great strength in their upper echelons. A small agency, he observed, "holds a strong advantage in being able to offer a high level of personal service that its owners and partners provide." This "high level of personal service" that Harper spoke of was mentioned time and again by small agency owners. Sy Levy, president of March Advertising, Inc. said recently that the small agency will always have an important place in our economy. "We do a better job because we care more about the job we do," he explained. "A little bit of our hearts and souls are expended."

In the broadcast era there is, most assuredly, a place for the small agency and the nucleus of imaginative figures who head up such operations. Budd Getschal, president of the Getschal Company indicated to SPONSOR last week. "Is a big barber shop better than a small barber shop?" Getschal asked, answering his own question almost immediately. "Depends on who cuts your hair, doesn't it?"

Small agencies can outgun. Getschal said advertising involves a group working in established areas of effort. "When an advertising agency has each area manned, it's as big as it needs to be—its legs are long enough to reach from its hips to the ground," he observed. "It takes only one man to develop a sound media plan. And creating the effective commercial message based on a worthwhile exclusive benefit has meant and always will mean one man or woman practicing the lonely and singular agonies of ingenuity."

Small agencies who concentrate on regional advertising in their

own backyards "can outgun, outmaneuver and outsell the outsized outsider" Getschal exclaimed, adding that "a remote agency a thousand miles away has tough going trying to match the job which an on-the-scene, livewire agency does watching availabilities, checking performances, pressing for merchandising, etc." He went on to say that "more and more prudent pennies and instant nickels are successfully battling polysaturated dollars."

"Industry is appreciating more and more the fact that when marketing requires regional selling offices those regional selling efforts require regional advertising support with local ad agency principals working side-by-desk with regional management," Getschal said. "The umbrella of national advertising stays over their heads while the overshoes of regional advertising keep their feet firmly on the ground in the broadcast era."

Salesmen in dual capacities. How does Louis E. Reinhold, new president of the League of Advertising Agencies and president of Richmond Advertising Service, an agency billing slightly over \$1 million, view the persuasive powers of radio/tv? He had a number of suggestions regarding sales departments of stations contacting small agencies.

"It is the hope of the smaller-sized agencies, which do not have specialized departments for radio/tv, that broadcast media would offer more in the way of services to guide them toward proper planning and production," Reinhold told SPONSOR. "I believe broadcast media require men who can serve in dual capacities both as time salesmen and production consultants. Broadcasters, I think, should be doing a better job indoctrinating smaller agencies in the values of their own media."

Approximately 30% of the Richmond Advertising Service business goes into various broadcast media, he said, adding that most of it is allocated to radio. "Broadcast media, however, represent a vital means of communication and therefore can not be overlooked when planning any program for a client," he concluded.

A past president of the League

of Advertising Agencies, Alfred J. Siesel, president of Harold J. Siesel Co., told SPONSOR that small agencies are making constant use of broadcast media.

"Broadcast offers the small agency great opportunities in two directions: First is profit because, unlike print, radio/tv advertising technique indicates repetition of a limited number of commercials," Siesel observed. "Point two: it expands the creative department of the agency because, again, unlike print media, small agencies draw on outside producing companies and their creative departments to produce commercials."

The Siesel agency bills around \$3.5 million but less than 10% of this sum currently goes into radio/tv. Siesel said this figure would jump later this year. Siesel is currently on the board of governors of the LAA.

Ben B. Bliss, head of the Ben B. Bliss Co., an agency organized in 1946 and now billing in the region of \$1 million, also said small agencies are making excellent use of broadcast media. "Very definitely," Bliss, a member of the LAA board of governors, said to SPONSOR. He noted that the smaller agencies have greater flexibility. "We work the country on an individual market basis conforming with the personalities and the requirements of the individual market," he told SPONSOR.

More brain work. "Since the consumer reacts and acts at the point of sale, in a purely local purchase, marketing and advertising (which includes the proper utilization of radio/tv) also must be geared to the appeals that will make local consumers respond," Bliss said.

Like other small agency operators, Bliss was quick to point out that the small agency, because of its size, does not become enmeshed in large staff media departments where the buyers are very remote from the markets in which they buy time. "Nor do we become involved with the mechanization of automation and computer thinking," Bliss said. "In other words, the individuals in the small agencies do more brain work. There is no substitute for an individual's judgment."

Fifty per cent of the Bliss billing

goes into radio/tv; mostly in radio.

For full selling impact for their clients, the small agencies *can* use broadcast effectively, Zal Venet, president of Venet Advertising Agency, Inc., Union, N. J., told SPONSOR. Venet observed that too many times the only way the small agency considers broadcast, is as an afterthought. Said Venet: "For it is true that it is easier to make a print page up and place it. When pressed, many smaller agencies will admit that they understand the printed page better, and take its measure easier, than the 'mystery' of the airwaves, be they radio or tv."

Venet and his colleagues insist that a smaller agency *can use broadcast as effectively for sales results as print*. He cited the case of Mrs. T's Frozen Pierogies, a frozen food specialty from Shenandoah, Pa., with a \$5,000 budget for advertising. Venet bought a six-week campaign on WOR, New York. It proved "sensational" for several reasons, he said. The agency chose personalities and put to work the audience loyalties of such hardy names as *Dorothy and Dick, Al and Dora McCann, Dr. Carlton Fredericks* and others. Venet wrapped this up in a strong pre-sell kit and merchandised the spot with chain tag lines and request for a free package to listeners.

Venet said the pulling power of the advertising was so great that the offer had to be withdrawn after but two weeks. More than 20,000 coupon requests were received. One of the results was that distribution for the client was 95% of the market in a short time. "The results were so good because the combination of *a strong broadcast buy and good print ads make a total selling tool for the client.*"

Venet's thinking is that small agencies *must* realize that *total* sell is necessary in today's marketing and a shop cannot ignore the media it does not understand. Said Venet, with emphasis: "If it doesn't, it had better get out and learn, so that it understands the entire media sell."

Lester Harrison, chairman of the board of Doner-Harrison, Inc., which bills about \$5 million (25% in broadcast) told SPONSOR that the progress and growth of his agency

COMMERCIAL CRITIQUE

Continued from page 16

"has, in a measure, been a reflection of the sales increases achieved for a number of our clients through the adroit and effective use of tv and radio."

Harrison said he recognizes "particularly the power and impact of tv, but we never sell short the basic requirements for its successful use." He said there was nothing automatic about the use of tv, adding that "our time-buying strategies have also played an important part in our tv successes, and we do not accept routine or conventional schedules in making our recommendations to clients."

RADIO BASICS

(Continued from page 36)

gramming? 2. Editorial climate—what are the character and nature of the various program elements? 3. Community stature—what kind of company will the client be in? Is the stature of the station comparable with the stature of the advertiser? 4. Believability—how do the station's listeners respond to a sales message? Are they more or less likely to believe?"

The last word. Two studies, one among supermarket shoppers, the other among gas station customers, show motorists spend more time with radio before they shop than with all other media put together, 61.3% with radio for supermarket shoppers, 71.3% for gas station customers.

The role of the representative, radio's coverage of suburbs, the number of stations to be used, radio's relationship to other media, creative usage of spots versus programs, saturation, rating services, weather controlled advertising, and special features, are among other subjects covered.

In conclusion, CBS Radio Spot Sales offers advice on how the agency can help. Give the radio rep salesman all the information, it's suggested. "A good rep can assist you better if he knows: the profile of the customer you're seeking . . . the markets you're planning to enter . . . market budgets . . . radio strategy . . . copy theme . . . advertising goals. The better your rep knows the goal you have set, the better he—and his stations—can help you reach them."

You believe it. You believe *in* it.

Who could be so square as to sell ice cream by letting a plate of it sit in front of the cruel camera for most of a minute? Sealtest does it, and you crave it because good photography makes it much more appetizing than do happy people eating it.

The Excedrin ECU technique grabs me so close I get a headache just watching it.

If this is a trend, let it come, for it offers enough latitude just by the difference in products and product features to live a long effective life. Squeeze motion was a technique, but squeeze is squeeze and it should eventually choke. "Slice of life" is a trend and, in most cases, it is "Slice of Schmaltz." The closeup, on the other hand, is intimate. It involves. When made interesting and relevant, it just has to sell.

I am certainly not advocating that the "pull back" be abolished, but simply observing that when the camera does offer a medium or long shot it reveals something worth seeing.

Because seeing comes before selling.

Too many long shots are wasted

on a guy and a dame sitting on a rock smoking, on a housewife talking to an off-camera announcer who has no right in her home in the first place while her husband is at work, or on the know-it-all, sophisticated slob trying to level with me when I'd rather be spoken to.

When we do seek the wide-angled scene, why not the animated guy who punches his friend in the nose in the Hawaiian Punch commercial? Or the head-on car crash in the Liberty Mutual commercial? Or the "inside-the-bottle" shot in the Teem commercial?

Sure. Some products are harder to surround with interest than others. But isn't this also a convenient excuse?

Playing it close to the eyelashes is a good place to begin because it concentrates the interest and comes out big. This is where empathy begins.

And as a secondary reward it generally saves on high talent payments and repayments as well, which will soar even higher next November if sensible negotiations do not occur during the summer months.



ARTHUR J. BELLAIRE

Arthur J. Bellaire, vice president and associate creative director in charge of radio and tv production and a member of the board of directors at BBDO, is one of the foremost authorities on television commercials. His book, "TV Advertising—a Handbook of Modern Practice," published by Harper and Brothers, has been widely

used as a source book. Bellaire joined BBDO in 1943 as a print copywriter, transferred to the radio copy group in 1945, began creating tv commercials in 1948, was placed in charge of the broadcast copy department three years later, and was elected a vice president in 1954. Before joining BBDO, he was city editor of the *Daily Iowan* and *Iowa City Press-Citizen*, and a radio news writer for United Press. He is a graduate of the University of Iowa.

GROUPS EMERGE

(Continued from page 33)

There's one other element in this picture, of dominant importance: the Federal Communications Commission. Last year's hearings in Chicago, and their repeat in Omaha last month, have strongly projected the FCC's interest in local-live programing. That interest may be misplaced, or at least naive, but it's certainly a major factor in the consideration of next season's plans by the groups.

In these two hearings, the FCC

tried to find out (a) what stations had done to ascertain their community's needs, (b) how they'd tried to meet these needs, and (c) how well satisfied the communities were as a result. Both sets of hearings produced much the same pattern: lengthy recitation of station public-service projects, followed by impressive testimonials from community leaders. (Said the Governor of Nebraska, "My biggest problem has been keeping off television.")

Strong public service. Stations demonstrated that, in every feasi-

ble way, they were intimately concerned with civic affairs: The public-affairs departments of the Chicago stations, for example, have become unofficial clearing-houses for almost all community charitable causes. They further demonstrated that, in the areas of documentary journalism and of generally prodding the public conscience, grass-roots tv is today accomplishing a great deal.

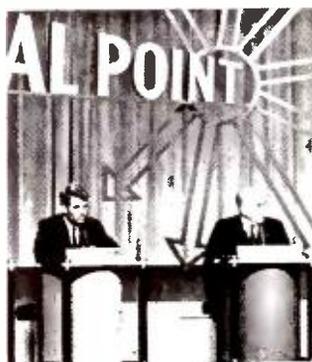
The hearings also produced a reminder that the problem is not as simple as the regulators might wish. The commission itself nurtured the networks, first in radio and then tv, as the only sensible source of a high-grade national program. It had some difficulty, therefore, in confounding Frank Fogarty, when the Meredith Stations' vp said: "WOW-TV implements my conception of tv as an art form, first of all by giving exposure to many very fine dramatic productions and musical productions on CBS-TV, which tend not only to satisfy the taste of the Omaha viewing public, but also to elevate it. That's my basic answer."

The enquirers also had some trouble when they prodded the network-owned stations, in Chicago. WNBQ's Lloyd Yoder sharply recalled to the FCC the fact that: "The licensees of all the stations are responsible for determining all the programs those stations carry, network and local. The National Broadcasting Company, as licensees of WNBQ and four other stations, is similarly responsible for all the programs those stations carry, network and local."

Involved structures. The FCC also had a brief object lesson in the complexities which surround the internal operation of an independent group, and which affect its programing policies. Here's Ward Quaal on the subject:

"WGN Inc. is a wholly owned subsidiary of the Chicago Tribune and the president of WGN Inc. is Howard Wood, who is also president of the Tribune Company . . . (in the operation of the stations) I have complete autonomy. I report to the board once a month . . . the Chicago Tribune is part of the Tribune Company which is a holding company and it in turn owns the NY Daily News which, in turn,

(Please turn to page 61)



Viewers should be spurred to action on civic problems



A new dimension in group public-affairs programing may be "audience involvement." The hope is to stir positive community action as the result of tv examination; if the idea's not novel, the serious attention it's getting from management today certainly is.

At RKO-General, for example, Marty Weldon recently was brought in to guide group p-a activity. His programing brief, as outlined by group head Hathaway Watson, includes respect for "the tremendous amount of impact not only of a topic but also of its treatment. We don't want to become a tabloid, dealing out sensationalism for its own sake. We want programs which help people solve their community problems."

Similar thinking has already been put into effect by Westinghouse. In Boston the group is implementing a year-round plan for civic action. Its *Focal Point* scheme kicked off last November with three shows in prime time on successive nights: commentators included Archibald MacLeish (the Pulitzer litterateur); Gillette Co.'s

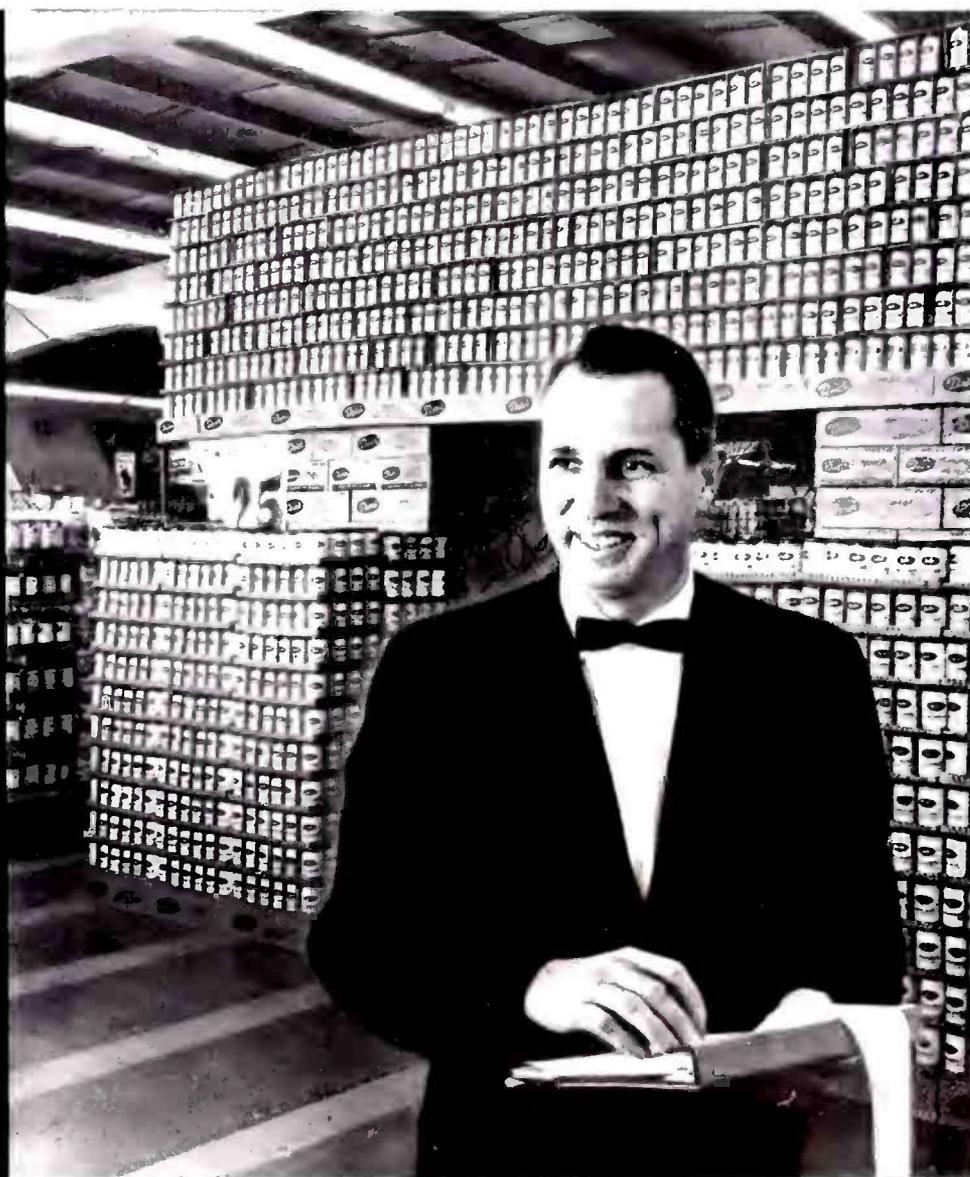
Carl Gilbert; the state's Chief Justice, Paul Reardon, and Attorney General Robert Kennedy.

The three one-hour programs hammered away at the morality, manpower and modern problems of Massachusetts' government, accompanied by unprecedented coverage from Boston's press, and rare praise from FCC chairman Minow, ("an outstanding example of how the full force of radio and tv can aid public understanding.")

WBZ task-force organized look-and-listen groups within almost every civic and educational body in the coverage area: One result, 5,000 signatures in one day on a legislative petition.

Further coverage to related subjects is being given each month, throughout 1963. Westinghouse president Donald McGannon says the year-long effort must "persuade the public that its opinions do matter. 'Culture' alone is no longer enough: we've got to get the public involved—whether it's a matter of borrowing a library book or joining the party. We must inspire some movement."

“Charlotte’s WSOC-TV... draws food customers for us from as far as 70 miles away” — Reid, Park 'N Shop



“Our use of WSOC-TV over 5 years has drawn a tremendous number of our customers from as far as 70 miles away. This big plus volume is the “extra” that has helped our two stores capture nearly 12% of Charlotte’s \$81 million retail grocery business.”

CHAS. N. REID, Pres.
Park 'N Shop,
Charlotte, N.C.

According to Chas. N. Reid, Park 'N Shop president, this 24,000-pint arch probably is the largest mayonnaise display ever built.

Among metro areas of the Southeast, Charlotte is first in retail sales per family. Its 75-mile radius population is the largest in the Southeast. This density of free-spending consumers within the friendly persuasion of WSOC-TV keeps a lot of our advertisers wonderfully happy. See Mr. Reid. Let the plus volume WSOC-TV will produce for your schedule make you happy, too. One of the great area stations of the nation.

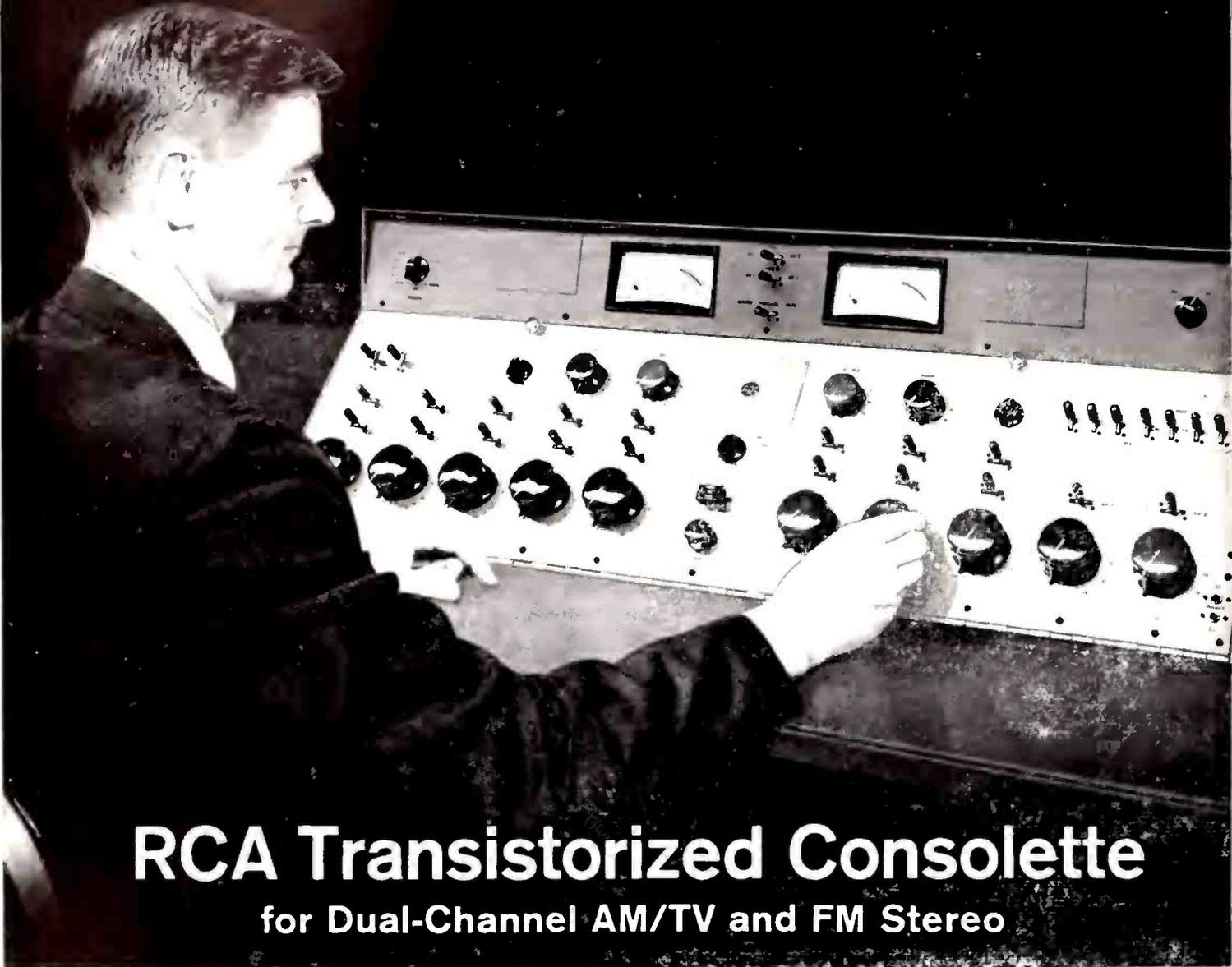
WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta, WHIO and WHIO-TV, Dayton

RCA
BC-7

Closest to Custom in a Production Console!



RCA Transistorized Console **for Dual-Channel AM/TV and FM Stereo**

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

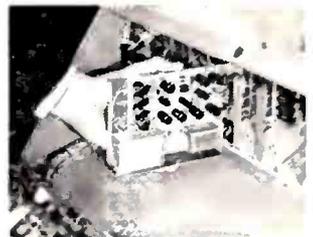
CUSTOM STYLING—Striking new lines in blue and silver bring a color accent to control rooms. Color-coded operating controls are engineered to avoid errors. Only 39" long, it is compact and self-contained... to satisfy new or existing arrangements.

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

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

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

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



Plug-in flexibility... preamplifiers for low-end sources... isolation/balancing units for high level sources.



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



THE MOST TRUSTED NAME IN ELECTRONICS

WASHINGTON WEEK

11 MARCH 1963 / Copyright 1963

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

Broadcasting and advertising entered into a busy time on capitol hill.

The House Rules Committee considered **opening house committees to radio and television**. The House Commerce Investigating Subcommittee began its hearings on the **rating services**. The House Commerce Communications Subcommittee began work on **political-equal-time Sec. 315**. The advertising profession was forced to keep its attention on **renewed hearing on packaging and labelling** conducted by Sen. Philip A. Hart (D., Mich.), which Hart insisted would result in tighter laws.

There was a prospect that Kenneth A. Cox might be confirmed as an FCC Commissioner by the end of this week. The Senate Commerce Committee, in its organization session, failed to take action. **It is expected to approve the nomination this coming Wednesday**. Senate confirmation would not then be delayed for more than a day or so.

When Cox takes his place—permitting present commissioner T.A.M. Craven to enter that retirement which was supposed to take place on 1 February—the **FCC pace may quicken**.

Inability of cameras and microphones to cover house proceedings has stood out as a sore point in broadcasting's efforts to attain "equal access." House Rules Committee hearings opened in an atmosphere of hope.

For the first time, house advocates of such coverage were able to enlist the active support of Rep. Oren Harris (D., Ark.), powerful House Commerce Committee chairman. Harris, in turn, gave broad **intimations that House Speaker John W. McCormack (D., Mass.)**, would support the idea if the rules committee decided to approve it. Though Harris refused to put this in the form of a flat statement to the committee, McCormack had said as much in a public statement the day before.

The resolution considered was introduced by Harris, himself, and is limited to coverage of committees, after committee majorities have voted to permit it, and no witness would be forced to appear before the mikes and cameras.

Sec. 315 hearings also brought out old arguments, both for and against. Network toppers Frank Stanton and Robert Sarnoff said broadcasters could be trusted to be fair and **complete repeal of Sec. 315 would permit greater coverage of all political campaigns**.

It was evident that the committee members were thinking only in terms of the Harris resolution. **This would lift 315 only for 1964, and only for candidates for President and Vice President**. Some members still expressed fears—not of the networks—but that small local stations might favor one committee or the other.

Congressional pace in these fields will quicken even more this week, with Celler hearings due to kick off on Wednesday.

Rep. Emanuel Celler (D., N. Y.) will look into **growing concentration of ownership of newspapers**, a subject on which he concedes Congress is powerless to act. In a sector more sensitive to Congressional pressure, he will **examine the wisdom of newspaper ownership of broadcasting stations**. There will be particular **emphasis on newspapers which have no competition**, and in towns which boast only one broadcasting station or in which the newspaper-owned outlet is dominant.

FCC is in a mood of uncertainty in view of the general feeling that chairman Newton Minow will definitely resign. However, there is no evidence to support belief in some quarters that this situation will have any real effect on commission actions.

(Continued from page 14)

Effectiveness of 20s cited by TvAR

There's time for the name, a claim, and demonstration in a 20-second tv commercial, TvAR reports in a new presentation, "Twenty Is Plenty." Dealing with creativity, costs, and effectiveness, the station rep notes more 20s are being used by more advertisers than ever before. But, they add, since the fall of 1961 when station break time was expanded from 30 to 40 seconds, the availability of 20s has also increased substantially, bringing this commercial length into increasing prominence.

Citing Schwerin research, TvAR reports viewers prefer a short to long commercial, 20-second commercials tested being 84% more popular than minutes. As for recall, Schwerin analysis for TvAR shows only an 80% spread in brand name recall between a 20-second and 60-second commercial. "And when it comes to the playback of the specific sales points, the 20-second spot, with only one-third the time, is 71% as effective as its 60-second brother," TvAR said.

Prime time 20s in the top 50 markets (see illustration, left), TvAR also reported, have good cost efficiency. Three announcements per week reach 41% of the families per week, 66% over a four-week period

at a cost per thousand families of \$2.58. Five announcements per week reach 54% of the families in a week, 75% in four weeks at a c.p.m. of \$2.57.

In the eight TvAR markets, there has been a 39% increase in the purchase of prime nighttime 20s by national spot and local advertisers since the fall of 1961, they added.

"Although recognizing the media values of prime 20s," TvAR said,

"many advertisers and agencies have lost sight of the creative potential inherent in these announcements. This, coupled with the short supply existing prior to the fall of 1961 has led many of them to think primarily in terms of longer-length commercials."

In preparing the presentation, TvAR retained the services of Harry W. McMahan, to "give the creative man's point of view regarding the effectiveness of this commercial length and the uses to which it can be put."

PRIME-TIME 20's IN THE TOP 50

| | ANNOUNCEMENTS PER WEEK | |
|-----------------------------|------------------------|--------|
| | 3 | 5 |
| FAMILIES REACHED PER WEEK | 41% | 54% |
| FAMILIES REACHED IN 4 WEEKS | 66% | 75% |
| 4-WEEK FREQUENCY | 3.6 | 5.2 |
| COST PER 1000 FAMILIES | \$2.58 | \$2.57 |

Source: TvB



Twenty is plenty

New TvAR study on twenty-second spots shows costs and reach. Over a four week period, three announcements per week reach 66% of families while five announcements reach 75% of families

Gotthelf lands \$2 million W.F. Young account

The switch from J. Walter Thompson to Ted Gotthelf by W. F. Young is a big billings shot in the arm for the drug-oriented agency.

Young, which manufactures Absorbine and Absorbine Junior antiseptic liniments, bills approximately \$2 million, with most of it slated for broadcast advertising.

Data from latest Pulse tv audience profile issued

A new Pulse study of the U. S. tv audience shows 12.9 million employed housewives compared with

35.5 million for whom housework is a full-time occupation. Information is contained in the sixth edition of Pulse's TV Audience Profiles, based on November 1962 interviews.

According to the report, 49 million U. S. families were in the tv audience as of last November, with these families accounting for 171.8 million individuals. Of the families, 36% are in the "children under six" cycle; 28% have children six to 17, while the remaining 29% have no children under 18.

The study also shows 24% of the families were headed by individuals with some college education or better. High school graduates head

37% of the U. S. tv families. Annual incomes of 55% of the viewing families were between \$1,000 and \$7,499, 20% had incomes of \$7,500 or over and 23% were under \$4,000.

A total of 36% of the families had five or more members, 40% had three to four, and 23% had one or two members.

B&B's grass roots guide to public image problem

Advertisers and agencies are famous for fostering industry-wide projects to improve the public's opinion of Madison Avenue.

That such massive maneuvers may be falling short of the mark

got further substantiation recently in the form of a request that Benton & Bowles board chairman Robert Lusk received from 16-year-old Minnesota high school student Judith Pagen. She wanted some help with a research paper—"Corrupt Advertising."

Lusk's answering letter explained that Judith's topic covered but 1% of the industry and he invited Judith and her teacher for an all-expense-paid weekend in New York to prove it. Two days touring Benton & Bowles and Time magazine proved a valuable research aid for Judith, whose topic turned out to be just "Advertising."

More cooperation a must in co-op advertising

Daniel A. Packard, vice president of Geyer, Morey, Ballard and a specialist in appliance merchandising and advertising, has some strong words to say on "some habits which have crept into appliance co-operative advertising."

He was one of the speakers on a panel at the 31st annual convention of the Institute of Appliance Manufacturers in Cincinnati.

Too much of the local advertising has been on "picture and price alone," said Packard. "There's nothing truly cooperative about a dealer charging a manufacturer excessive rates with the result that co-op funds are sometimes diverted to increase dealer profit or lower prices."

TvQ to do demographic breakouts

Latest to hop on the demographic program data bandwagon is TvQ.

A special section which features a different demographic characteristic for each report is now a regular feature of the TvQ monthly analysis.

Products, agencies, tv draw Philip Morris praise

Role of new products in a company's business draws emphasis in the 1962 Philip Morris annual report. Last year, 91% of the company's cigarette sales were in products they didn't have ten years ago.

The company also has a good

word for Leo Burnett and Benton & Bowles, its two agencies. Notes the report: "Advertising agencies play a vital role in our marketing and we are keenly aware of the significant contributions made by the highly competent people of these distinguished organizations."

And on tv, Philip Morris said: "We feel a real sense of identity with the very talented people who produce and star in our shows. They represent us in the minds of millions."

Cyanamid acquires Breck

The American Cyanamid Company acquired last week the assets and business of John H. Breck, Inc., a manufacturer of shampoos, hair sprays and other hair preparations. Breck, with 1962 sales of over \$28,000,000 will be operated as a wholly-owned subsidiary of

Cyanamid and will retain its present management.

The acquisition will involve the transfer of an undisclosed amount of Cyanamid stock and will be concluded early in May.

Advertisers

Max Factor will throw some additional money tv's way to introduce a third version of its "Pure Magic" medicated make-up.

New product is a liquid medicated make-up and joins the other Max Factor products in the line, compact powder and cake make-ups.

The 1963 rate card for the Shopping Center Network division of National Advertising Co. is out.

The 3M subsidiary, a system of ad displays in shopping center park-



Safeway set to roll with promotion of telephone quiz

Some 350 bus posters in the San Francisco area about KGO-TV's "Morning Party Quiz," new show in which viewers with correct telephone answers win Safeway merchandise. Here (l-r): stn. merchandising dir. William Cancilla; Safeway S. F. ad mgr. Warren Jorgensen; stn. gen. mgr. David Sacks

ing areas in top markets, lists its monthly rates based on a 90-day copy change. Card is available to agencies at the Shopping Center Network, 6850 South Harlem Avenue, Bedford Park, Ill.

Financial reports: Net income for Borden in 1962 was \$32,354,515, an increase of 7.6% from the \$30,082,322 earned in 1961. Sales were \$1,017,902,188, up 3.8% from \$1,009,665,456, a year earlier. Earnings per share were \$3.05, compared with \$2.81 per share in 1961. Rate of profit in 1962 was 3.09 cents per dollar of sales, the highest since 1950 . . . Beech-Nut Life Savers reports net sales totaled \$159,787,180 in 1962, compared with \$137,698,102 in 1961. The gain of \$22,089,078 was at the rate of 16%. Baby foods, coffees, chewing gum, and Life Savers all share in the gain, with the major portion of the increase resulting from the inclusion of a full year's sales of Tetley Tea. Earnings reached \$11,563,455, compared with \$10,312,194 in the previous year . . . Zenith Radio net earnings for the year amounted to \$19,637,068, or \$2.16 per share, a 9% increase over 1961's \$18,014,788, or \$1.99 per share. Net consolidated sales for the year of \$312,212,334 were 14% above the previous record sales of \$274,167,987 reported for 1961. Zenith's earnings have more than doubled since 1957,

with earnings for 1962 up 140% on a sales increase of 95% . . . Falstaff Brewing reported gross sales advanced 3.5% for a new high of \$171,830,283, compared with \$165,987,675 for 1961. Net earnings showed a healthy increase, amounting to \$6,017,022 after provision of \$5,287,300 for income taxes. This compares with net earnings of \$5,790,143 in 1961. Per share earnings were \$2.72, up from \$2.60 a year ago . . . Kellogg's worldwide consolidated sales totaled \$289,206,341 during 1962 and net profits were \$24,615,737. Total sales during the year increased 6% over 1961 sales of \$272,541,968.

Merger: The Motion Picture Advertising Service Co. of New Orleans and the Alexander Film Co. of Colorado Springs. New corporate name is Motion Picture Alexander Corp., headquartered in New Orleans. This leaves the sole responsibility for sales and service of Theatre Screen Advertising at the national level, now handled by both companies, in the hands of Alexander Film Co.

Artistic angle: General Mills' Gold Medal Flour and Cheerios are joining forces to promote a Bullwinkle coloring book and junior artist's kit. Tv advertising is geared to both kids and adults.

Kaye's Kudo



Prize for the world's best radio commercial is awarded Oliver Crawford (l) of *Tv Guide*, for Hood's banana split ice cream spot, "Lickety-Split Banana Split," prepared by Kenyon & Eckhardt, Boston. Danny Kaye makes the presentation at 3rd Annual International Broadcasting Awards dinner in Hollywood. Winner of the world's best tv commercial title is "Pyramid" for S. H. Benson, Ltd., London. Award was accepted by Larry Algeo, BBDO, Hollywood.

Headquarters transfer: Maxwell House division has moved from its Hoboken, N. J., location to General Foods headquarters in White Plains. Move included national sales department, advertising, merchandising, controller's department, personnel, and a portion of the operations department. Manufacturing operations and technical research laboratories remain at Hoboken.

Looking forward to: The 29 March Annual Ball of Advertising Women of New York Foundation, set for the Waldorf-Astoria Grand Ballroom. Theme is the 1964 World's Fair . . . The 46th National Conference of the American Marketing Assn. on 17-19 June at the Statler Hotel, Washington, D. C. Emphasis will be on the creative approach to marketing in a program bearing the theme "Innovation: Key to Marketing Progress."



Little Stella and Uncle D'oro puppets pitch baked goods to moppets Previously directing its appeal to the adult market, Stella D'oro Biscuit (Firestone-Rosen) takes vast departure with spring spot tv push in 10 markets via kids programs. Spots are running in N.Y.



HOW DO YOU MEASURE A BROADCASTING STATION?

Only a shadow serves as the symbol of a person with a strange addiction. The other person is WTIC-TV News reporter Stan Simon who helped uncover the addiction of hundreds of youths of the Hartford area to easily obtained cough preparations. The upshot was the startling WTIC-TV documentary, "Warning: May Be Habit Forming" which, for the first time, revealed that youngsters are becoming addicted to narcotics which can be obtained at local drug stores for as little as \$1.25 a bottle. A videotape of the program has been requested by the Hartford educational station for in-school showing so that thousands of youngsters may be forewarned.

Surveys, such as ARB and A. C. Nielsen, clearly define WTIC-TV's outstanding audience leadership in southern New England . . . but a documentary such as "Warning: May Be Habit Forming" tells of another kind of leadership we prize even more highly.



Broadcast House, 3 Constitution Plaza, Hartford 15, Connecticut

WTIC-TV is represented by Harrington, Righter & Parsons, Inc.

Kudos: Top honors went to Hunt Foods and Virco Manufacturing in the seventh annual awards competition of the Assn. of Industrial Advertisers of Southern California. Hunt took the trophy for most outstanding entry with a budget over \$75,000 and Virco walked off with the G. R. Holtz Perpetual Challenge trophy for most outstanding entry with budget under \$75,000 . . . John H. Breck received two first prizes and four honorable mentions for its advertising in the 11th Annual Merit Awards Contest, conducted by the Advertising Club of Springfield.

PEOPLE ON THE MOVE

Dennis Wuebker to the newly-created post of director of merchandising services for Super Valu Stores. Arthur W. Dodd to manager of advertising and public relations for the American Car and Foundry division of ACF Industries, from advertising manager of the Solvay Process division of Allied Chemical. Jack Samuels new director of marketing at Lucky Lager Brewing Co.,

San Francisco, succeeding Roy Wesley, resigned.

Janet Saylor Cuhel to sales promotion administrator of Mattel. She's been assistant advertising manager of the toy firm since December 1961.

Irwin Leidner to advertising and marketing manager of Burlington-Balfour Mills, division of Burlington Industries.

Lawrence D. Benedict elected vice president of Airkem, maker and marketer of Airwick home air fresheners and institutional odor counteractants. He continues as president of the Airwick Brands division.

Agencies

Agency appointments: Greater New York Mutual Insurance to Kameny Associates, for its first formal ad program . . . Molson's Canadian Ale and Canadian Beer to The Rumrill Co. . . The National Oil Fuel Institute to Fuller & Smith & Ross . . . The Kartridg Pak Co. to Donald L. Arends for its meat pro-

cessing, packaging, and aerosol divisions . . . WFOL (FM), Cincinnati, to Cye Landy Advertising Agency . . . Magla, Inc., to Venet Advertising Agency for two new grocery products, "Maglafom" sponges and plastic roll "Scrub-All Cleansing Pad" . . . R.T.V. Sales to Frank B. Sawdon for tv advertising on its "Great Moments in Music" record series. Tv billings should be about \$500,000 in 1963 . . . Commonwealth Bank and Trust Co. to Reuter & Bragdon, Pittsburgh . . . Dynalectron Corp. to Dawson MacLeod & Stivers, on a straight fee basis.

New agencies: Reg Twiggs, who opened his own Los Angeles agency early in February, has settled on the name R. W. Twiggs Co., and announced a list of four clients with billings totaling \$410,000. Twiggs was formerly with Hixson & Jorgensen of Los Angeles . . . James Witherell & Associates has been formed to succeed the now extinct Institute for Advertising Research, Chicago. Address: 612 North Michigan Ave., Chicago 11.

**NEWSMAKERS
IN RADIO/TELEVISION
ADVERTISING**



Bill McBride has been named station manager of WOW-TV, Channel 6, in Omaha. McBride, a native of Omaha who joined WOW in 1947 as a radio staff announcer, had been program director of the television station for the past ten years. He succeeds C. A. Larson, who resigned as manager. WOW-TV is owned by Meredith Broadcasting Co.

Sol E. Zubrow has been named assistant to the president for marketing of Fels and Co. He will handle marketing and sales activities for all consumer products. Previously, Zubrow served as merchandising and advertising consultant to the company. At one time, he was merchandising director of Alderson and Sessions.



Russ W. Johnson has been appointed director of advertising for Ideal Toy Corp. Johnson will head up the company's ad programs from Ideal's headquarters in New York. Previous to joining Ideal, he was manager of advertising and sales promotion, TV-Radio Division of Westinghouse Electric, and sales promotion manager, DuMont Tv.



New quarters: Pritchard, Wood and its public relations affiliate, Bennett Associates, a division of Infoplan, are now in their new offices at 750 Third Ave., New York 17.

Expanding: Potts-Woodbury, Kansas City, established a public relations division, with Samuel A. Montague as executive director and vice president . . . Keitz & Herndon of Dallas, 12-year-old producer of tv commercials and business films, has just opened a New York representative office at 550 Fifth Ave. It's headed by veteran tv commercial producer Harry P. Bailey.

Merger: Post, Moor & Gardner and Keyes, Madden & Jones, with surviving name of Post-Keyes-Gardner. Some heavy broadcast-oriented clients at the new agency: Raleigh and Belair; Schlitz' Old Milwaukee and Burgermeister; Maybelline; Frito-Lay; American Cyanamid; Purex.

PEOPLE ON THE MOVE

Dan Seymour to chairman of the executive committee at J. Walter Thompson, a newly-created position. Seymour has been senior vice president, director, member of the executive committee for several

years. In new post he'll be responsible for all domestic operations of the agency.

Lee Laufer from vice president of Robinson & Haynes, Los Angeles, to account supervisor, new business director, Donahue & Coe.

Jerome Rosefield joined Johnson & Lewis, San Francisco, as special marketing consultant.

Joy Chaplin to media director, JWT, Los Angeles, replacing **Richard Nyborg**, who is returning to New York.

Dan Rubin to Metlis & Lebow to handle all tv and radio production.

Dorothy Shahinian to administrative assistant to the media director of Kudner, from associate media director, Fuller & Smith & Ross.

William H. Krause to media buyer in the New York office of The Rumrill Co., from Adams & Keyes.

John C. Lackner to vice president, general manager, Canadian Audits & Surveys Ltd.

David Inouye to vice president, director of research, Dancer-Fitzgerald-Sample, from vice president, Marplan division of McCann-Erickson.

Charles J. Leibold, copy group head at Geyer, Morey, Ballard, elected a vice president.

Richard Hammett to account supervisor, Knox Reeves.

Cameron Applegate, **Fred Thorne**, and **Raye Lofaro** to the New York sales staff of Robert Lawrence Productions.

William Drutt to president of S. E. Zubrow.

Richard C. Anderson, director of media relations and planning, Chicago, and **M. David Keil**, account executive, Chicago, to vice president of Y&R.

William B. White to vice president, account supervisor, Y&R.

Patricia Anglin to copy department, N. W. Ayer.

William P. Stiritz to account executive and **Richard J. Tucker** to senior research analyst at Gardner Advertising, from Pillsbury.

Kudos: Seattle's "Young Man of the Year" is ad executive **Donald B. Kraft**, president of Kraft, Smith & Ehrig. He's also vice chairman of the western region of the 4A's and board member of the Advertising Assn. of the West and the Affiliated Advertising Agencies Network. Kraft was nominated for the honor by the Seattle Junior Chamber of Commerce.



F. Stanley Newbery, Jr., has been appointed senior vice president of Cunningham & Walsh. Newbery is account supervisor on the Jergens-Woodbury account. Prior to joining C&W in 1959, he was with McCann-Erickson as an account supervisor. Before that he served as vice president and director of research of Ruthrauff & Ryan.



William J. Stubbs, southeastern sales manager for Peters, Griffin, Woodward, has been elected a vice president. Stubbs, who has headquarters in the Atlanta office, joined the firm a decade ago. He was previously with the Liller, Neal, Battle & Lindsey agency of Atlanta, and is a member and past director of the Radio-TV Representatives Assn.

Pierre Marquis, Screen Gems director of advertising and sales planning, named vice president in charge of advertising and sales planning. Prior to joining the firm in 1956, he was with ICA, and then with NBC. Also associated were Berton Schneider, former treasurer to v.p. and treasurer, and Russell Karp, from secretary to v.p. and secretary.



Alfred Goldman has been elected senior vice president in charge of copy at Benton & Bowles. Goldman joined the agency in 1959 as associate media director, and was appointed to the board of directors February 1962. He was formerly a vice president and copy director at Reach-McClinton. Earlier he was copy chief at Harry B. Cohen Agency.



Time broadcasting sets new revenue records

New revenue records for broadcasting operations were reported for 1962 by Time. Overall net income for the company hit \$10.2 million, highest since 1957.

Local programming continued to be given top priority at all Time stations, "and all pursued a policy of vigorous editorializing during 1962." First year as an independent for WTCN-TV, Minneapolis, showed important gains in both audience and revenue, the company said. Time also noted its expansion in international broadcasting activities, with Latin America the main focus.

Grey Theatre," "Target: The Corruptors," "Stagecoach West," and "The Law and Mr. Jones." Additional off-network properties are being readied for release in the near future, says Firestone.

Audience board charges 'hostile' industry climate

Peter Goelet, president of the National Audience Board, charged the television industry last week with attempting to create a climate of public opinion that is "decidedly hostile" to the Federal Communications Commission's grass-roots hearings into the community service aspects of local tv.

Purcell expands, acquires ICBM production arm

Don Purcell, the former executive vice president of Radio Concepts who a few weeks ago went out on his own, has acquired Inter Continental Broadcast Media from the Franklin Broadcasting Corp.

ICBM will function as a production and creation subsidiary of Purcell Productions providing radio and tv stations with varied services for promoting local sales and custom-created singing commercials for local advertisers.

Program featurettes ranging from one-minute to hour-long programs and from complete station break packages to single station breaks will also be available.

Screen Gems organizes international division

Screen Gems has organized an International Broadcast Division and named Boris Frank manager.

The new branch will function as consultant and/or representative of Latin American tv stations, also acting as technical programming, or overall management consultants or time sales reps.

First station to sign with the new division is HIN-TV, Santo Domingo, Dominican Republic. Negotiations are underway with four other Latin American tv stations for consultancy or representation agreements.



King and Queen of the Mickey Mouse Circus

Thousands of Greenville, S. C. youngsters wrote to WFBC-TV on why they wanted to be King and Queen of the Circus on "Monty and the Mickey Mouse Club." Winners are here with Mr. Doohickey (l) and host Monty DuPuy after they were crowned on the air. This is the third annual contest

4 Star Distribution tops \$2 million sales mark

The first six month sales report of Four Star Distribution Corp. is a bullish one, with revenue over \$2 million.

This is 30% ahead of their projected six-month goal, according to Len Firestone, vice president and general manager of the syndication company.

Four Star Distribution has been selling five off-network series since its inception in September. These include "The Detectives," "Zane

Writing in "The Viewer," the board's monthly publication, Goelet specifically attacked the industry's role in the recent FCC hearings in Omaha. "Nothing could be more foolish," he said, than the hope that Congress can be induced to put pressure on the FCC to end the hearings.

Goelet called on the National Association of Broadcasters and other members of the tv industry to cooperate with the FCC in ensuring "the right of the people to be heard."

13 to NAB Radio Board

The National Assn. of Broadcasters has elected these men to its Radio Board of Directors:

Carleton D. Brown, WTVL, Waterville, Me.; Cecil Woodland, WEJL, Scranton; Kenneth R. Giddens, WKRQ, Mobile; Gene Trace, WBBW, Youngstown; George T. Frechette, WFHR, Wisconsin Rapids; John H. Lemme, KLTF, Little Falls, Minn.; John J. Coyle, KVIL, Dallas; Hugh Turner, KTIM, San Rafael, Calif.; Ray Johnson, KMED, Medford, Ore.; Jack Lee, WPRO, Providence; Willard Schroeder, WOOD, Grand Rapids; Ben B. Sanders, KICD, Spencer, Ia.;

Ben Strouse, WWDC (FM), Washington, D.C.

The two-year terms begin 3 April, the concluding day of NAB's 41st Annual Convention in Chicago.

New Nielsen local service

A. C. Nielsen is planning a new measurement for local radio to bow in 1964. The new service will include more of the sources of listening including personal portables, auto radios, and fm, and will use larger samples to help show differences between audiences of radio stations.

Before the service bows, NSI local radio service will discontinue per-broadcast ratings. Cumulative audiences by quarter-hour, daypart, daily, weekly, and four weeks will be reported until the introduction of the new NSI report.

TAC broadens service

Television Affiliates Corp. (TAC) is making available to its subscriber stations a new service.

Called "Community Special Programming," the series is composed of programs specially prepared for telecast as local, live community service programming.

Topics covered in programs ranging in length from nine to 12 minutes include child guidance, safety, crime prevention, and public health.

MPO makes its move

The first step in a major MPO move into its new Videotronics Center has been completed.

Offices, editing, and screening facilities are now in full operation at the Center, 222 East 44 St., New York, and the rest of the move is expected to be completed shortly.

Westinghouse sales rise

The Westinghouse Electric Corporation's annual report, issued last week, shows the company's 1962 earnings were \$57,061,000 on sales of \$1,954,479,000 compared with earnings of \$45,446,000 on sales of \$1,913,770,000 the previous year.

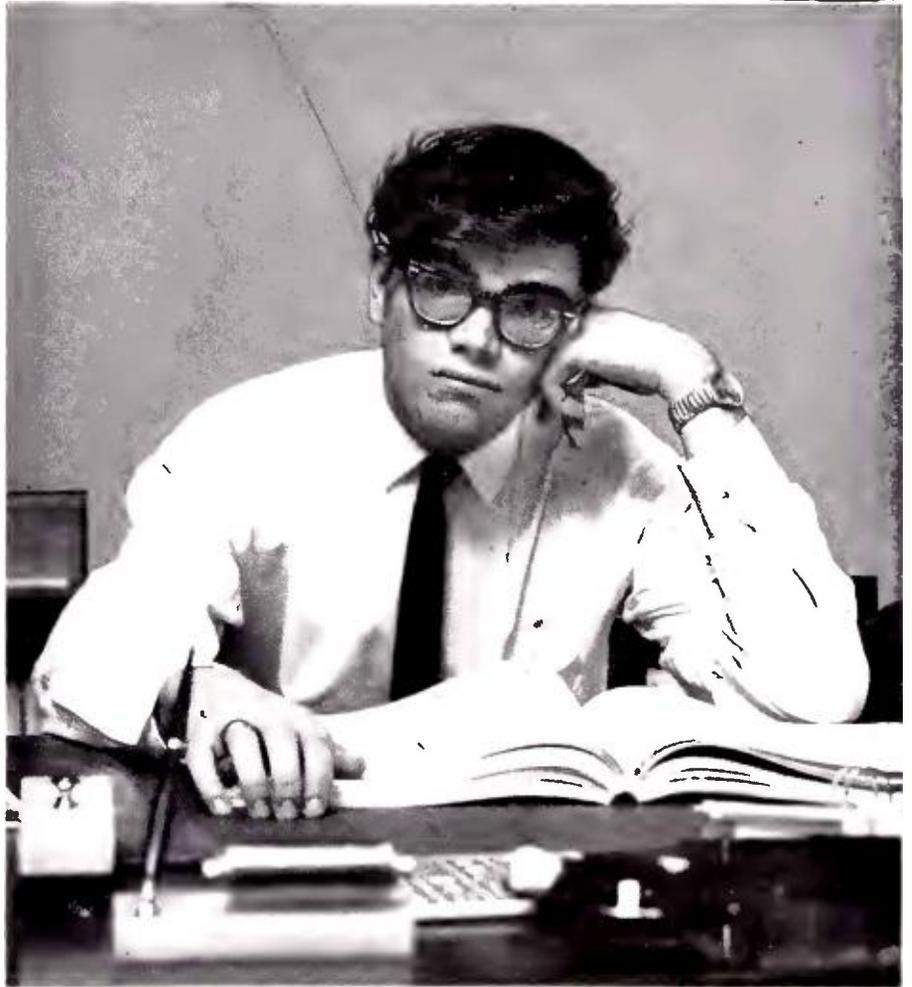
In his report to stockholders, Westinghouse president Mark W. Cresap, Jr. predicted that the company's 1963 sales would be the best in its 77-year history. The company's best year to date was 1957

when its sales totaled \$2,009,011,000. Cresap and chairman Gwilym A. Price said that their optimism was based on "quickening activity in the electric utility market and greater expenditures for defense and space."

Radio

Sales: Portland Beaver baseball games will be sponsored this season by Union Oil of California (Smock, Debnam, Waddell) on KEX, Port-

land, beginning 13 April . . . Standard Oil of California has renewed full sponsorship of Chevron Headline News with Dick Wesson on 48 stations of ABC Radio West. Agency is BBDO, Los Angeles . . . The quarter-hour shows preceding and following the Giants' broadcasts on KSFO, San Francisco, have been renewed by Armour (Y&R), Hamm's Beer (Campbell-Mithun), Pioneer Savings and Loan Assn. (Wenger-Michael).



Harry Mopp, of the dry hair ads, didn't make the Tricorn Club

Harry wasn't in the lifeless scalp commercials. He just buys TV spots for them. He just didn't know that North Carolina's No. 1 metropolitan market is the prosperous three-city Golden Triangle . . . Winston-Salem, Greensboro, High Point . . . No. 1 in population, households and retail sales. Knowing those facts is all it takes to crack this exclusive club, Harry. Then schedule WSJS Television, of course — which is the No. 1 way to saturate the Golden Triangle Market (and the surrounding rich area thrown in). You get a club hat with feathers, Harry, if you also remember North Carolina is the 12th state in population . . . and that no self-respecting spot schedule can ignore the No. 1 market in the No. 12 state! You'll be a real smoothie with clients and account execs, Harry, when you join the Tricorn Club — provided our official hat can fit onto your tousled wig.

WSJS TELEVISION  
WINSTON-SALEM GREENSBORO HIGH POINT

SPONSOR-WEEK / STATIONS

On the public service front: **WTAE**, Pittsburgh, gifted city's educational tv station **WOED** with 15 MGM releases, being programed every Tuesday night at 8:30 p.m. . . . **WGMS**, Washington, will award a full scholarship to the 1963 session of the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music at Tanglewood, Lenox, Mass. It will include all fees of the Music Center and is open to instrumentalists, conductors, and choral singers who are at least 18 years old. Winners will be selected by audition at Boston's Convention Hall on 19 March by orchestra and faculty members.

Changing hands: **KILE**, Galveston, has been sold by Island Broadcasting to Galveston Radio Inc. Selling corporation is headed by David Nathan, local business man, while the buying group is headed by Frank Junell of Lubbock. Consideration was \$165,000, and transaction was handled by Hamilton-Landis.

For armchair sportsmen: Cleveland sports columnist Frank Gibbons has flown to the Indians' training camp in Tucson for a series of exclusive reports on **KYW**, used in the 7:55 a.m. "Sports Round-Up" Monday through Saturday. It's sponsored by the Schaefer Brewing Co. . . . **WOLF**, Syracuse, will carry all playoff games of the Syracuse Nationals, beginning with the start of the Eastern division semi-final round on 19 March.

Extra curricula notes: Harry T. Wilcox, vice president, general manager of **WFBL**, Syracuse, named radio representative to American Red Cross Recruitment and Community Relations Committee, Syracuse . . . LeRoy Collins, NAB president, was appointed to the governing body of the National Commission on Community Health Services.

Programing notes: A four-part series of Federal and New York State Income Tax returns began yesterday on **WHLI** (AM & FM), Hempstead. They continue on the next three Sundays at 5:15 p.m. . . . For the

remainder of the current session of the New York State Legislature, **WOLF**, Syracuse, is presenting weekly 30-minute interviews with State law-makers representing Onondaga County, as part of the Sunday evening "Discussion '63."

Kudos: Dick Clark, star of "The Dick Clark Radio Show" and "American Bandstand," awarded a citation by United Cerebral Palsy Assn. for "humanitarian service and outstanding cooperation" . . . **WWJ**, Detroit, won a George Washington Honor Medal Award from the Freedoms Foundation at Valley Forge for series "Great Voices of Freedom" . . . **KGW** news director Jim Miller has been praised by the Multnomah County Sheriff's Office, Portland, Ore., for assistance in the capture of three **AWOL** sailor escapees from Rocky Butte Jail . . . **WIRL**, has been named winner in the radio creativity division of the annual Peoria Advertising and Selling Club Awards Competition . . . **WIL**, St. Louis, commended by both Associated Press and United Press International for excellent cooperation in feeding news stories to the wire services.

PEOPLE ON THE MOVE

James H. Topmiller, Jr., to sales director of **WHAS**, Louisville, suc-

ceeding John M. Fouts, resigned to become Detroit manager of Henry L. Christal, effective the end of March.

Pierre D. Eaton to vice president of United Broadcasting Co. He's general manager of **WINX**, Rockville.

Bentley Alan Stecher, general manager of **KATZ**, St. Louis, to vice president.

Steve Crowley and **Ed Dunbar** to account executives, **KFRC**, San Francisco.

Brent Hill to operations manager of **WSB**, Atlanta, replacing **Ted Hightower**, resigning to join the federal government.

Gene Kline to general manager of **WWOL** (AM & FM), Buffalo.

Tee Casper to sports director of **KFJZ**, Ft. Worth.

Budd Porter to chief announcer and **Berkeley Fraser** to production manager, **WPDQ**, Jacksonville.

Edward J. Ryan to promotion manager and **Harold O'Donnell** to program director, **KEYT**, Santa Barbara, replacing **Carole Davis** and **Mary Ann Casey**, respectively.

Joseph Pellegrino to news and public affairs department, **WMAL** Radio and Tv, Washington.

Charles S. Gerber, general manager of **WAQE** (AM & FM), Baltimore, to president of **KARA**, Inc. and general manager of **KARA**, Albuquerque.

John J. Anderson to vice president and general manager of **Jemcon Broadcasting Co.**, owner of **WLIQ**, Mobile.

Richard Kutzleb, night news editor for **NBC News**, to managing editor of news for **WNBC**, New York.

Paul Kelley, Jr. to account executive for **WHDH** Radio and Tv, Boston.

James Batts to account executive at **WAVY**, Norfolk-Newport News.

Television

The five CBS o&o tv stations will run their fifth annual Public Affairs Program Exchange starting 13 April.

Each station contributes 20 seconds. (Please turn to page 62)



WSYR-TV films the Peace Corps

Special films showing the Peace Corps in action have been shot by **WSYR-TV**, Syracuse, in various foreign countries. Betty Duba, Syracuse Peace Corps worker discusses work in Jamaica with stn. pres. E. R. Vadeboncoeur

GROUPS EMERGE

(Continued from page 33)

owns WPIX Inc. I serve on that board.

"I also am president of KDAL Inc., which is a wholly owned subsidiary in Duluth-Superior, Minnesota and Wisconsin; a wholly owned subsidiary of WGN Inc."

If the commission hoped to start a hare at its hearings, it was certainly disappointed, if only because in the more obvious areas, most stations perform a conscientious and continuing public service. But to industry observers, the underlying concern with local-live programming indicated that the commission might be slightly out of touch with reality.

SPONSOR put this question to many group heads. A typical response came from RKO-General's head, Hathaway Watson, (none of whose stations were involved). Watson's reply: "I would prefer to survey a community's needs and then find the best way of filling them. It's quite possible that, for a particular situation, an "outside" program will meet the problem better than one originated locally."

In Chicago last year, Commissioner Lee asked the question: "How do you preserve the good local programs?"

None of the witnesses was able to give an optimistic answer, although WGN's Quaal shed an interesting sidelight on the economics of small-scale syndication.

"The only program we've successfully syndicated is *Great Music*," said Quaal, "and we have yet to make a profit on it. With Series Three (of *Great Music*) which has considerable variety in it, we'll attain a break-even point when we have a total of 30 stations under contract. They will have to involve 10 stations in the top 25 markets."

Some form of cooperative exchange would seem to be the most promising answer. The idea occurred to Robert Weisberg three years ago; after trying unsuccessfully to interest NAB and other industry groups, he turned to Translux and persuaded the syndication group to launch Television Affiliates Corporation.

Weisberg's plan was simple enough. Stations or groups would

pay a membership fee and submit to the pool their outstanding programs. Every time a show was screened by another member station, it earned a fee; intra-pool earnings would be shared proportionately by members after TAC withdrew its management fees.

Three seasons' growth. Surprisingly enough, the idea has developed almost according to plan. TAC began organizing itself in 1961, and went "on air" in January 1962, with 12 members.

At the start of its second operating year, the group now has 50 members and a hand-picked library of about 100 programs. By the end of 1963, it's expected the roll will be 75 stations and 150 shows, in markets ranging from 50,000 to 3,000,000 homes. Annual fees vary from \$1,750 to \$20,000.

Program earnings. What this means in dollars and cents can be gauged from TAC's top six money-earners in the first half of 1962:—*Speedway Through the Years*, (WFBM, Indianapolis), \$1655; *Strategic Air Command*, (WBNS, Columbus), \$1393; *Great Shake*, (KRON, San Francisco), \$758; *Walk Through the Valley*, (WGN, Chicago), \$737; *Inside the Congo*, (WXYZ, Detroit), \$735; *Smoke Jumpers*, (KOMO, Seattle), \$729.

The full year's earnings are predicted at about double these amounts. In essence, however, TAC doesn't produce windfall revenues for its members. What it does do is amortize a respectable amount of production costs. Weisberg's theory is that this, in turn, leads to higher standards of local production.

A somewhat similar exchange-system is being operated by the CBS-owned stations, within their own group. In the *Repertoire Workshop* series, each station produces seven half-hours which are seen on all the stations, thus giving each outlet a 35-week series. During the summer months they run the domestic public-affairs program exchange for a 20-week period. Each station submits its best locally produced show, which is seen on all the other stations.

CBS is the only network group with a formalized exchange sys-

tem; both the other owned-station groups have considerable internal liaison in planning of station shows, and continuous reporting systems to apprise station management of programs that may have application or appeal to their market.

The sales problem. The leader of the CBS-owned group, WCBS, has had considerable success in attracting advertiser support of New York market specials. Chock full o' Nuts coffee came in with a bulk purchase of all quarterly documentaries in New York, plus 12 half-hour specials "sight unseen." The station didn't offer a guaranteed circulation, but it's notable that audience^a for the shows is at least as predictable as in most timebuys; *Spirit of Christmas Presents*, in November last year, had about 1,100,000 viewers; December 5's *Superfluous People* attracted 1,720,000 average; *All That Glitters Isn't Deductible*, last January gained 1,050,000 viewers; February 27's *Bouquet for Rawly* had 1,070,000 viewers.

Another network-owned station, WNBC, has pioneered a method of selling its original shows which may achieve wider application. Under the *Pathways* plan, sponsors are offered participations in a complete package of public-service, cultural and other limited-audience shows. Their spots are rotated through the year's programs; the economics-plus-image costing is apparently cogent enough to have secured three sponsors for the full series, since the plan was announced late last year. The other NBC-owned stations are watching with interest, and the principle has obvious application to any group-produced series.

This type of imaginative sales approach will command a premium, as stations and groups become more and more involved in their own programming. SPONSOR's survey of the leading groups across the country indicates that several thousand hours of airtime will be filled with original material in the 1963-64 season. A good deal—possibly as much as half—of this material will be placed within prime time. The result must be some fresh thinking on both sides of the timebuying fence.

SPONSOR-WEEK / STATIONS

lected programs from a local public affairs series for broadcast on the other four stations.

Programing notes: *They Call It Folks Music*, a history of America's

early years as preserved in its songs, will be the next entry in the monthly series of hour-long Specials for Children being produced by Westinghouse Broadcasting. John Henry Faulk serves as host . . . The

never-ending battle of the sexes is the framework for a new tv series *Leave It to the Girls*, which has just been launched on WWJ-TV, Detroit. Maggi McNellis is hostess of the show, in which a panel discusses viewer-submitted questions on the faults or undeserved privileges of one or the other of the sexes.

News expansion: WJW-TV, Cleveland, has launched the longest news report in the city, beginning at 6:40 and continuing until 7:30 p.m., Monday through Friday. The 50-minute news wrap-up includes six separate programs offering national, international, and local news, weather, sports, editorial comment, and an analysis of the day's top news stories.

Happy anniversary: To WWLP, Springfield, celebrating its 10th birthday on 17 March. A contest to be run throughout this month—"The Channel 22 Birthday Bonanza"—will award valuable prizes to viewers.

New call letters: FCC gave go-ahead to KTVR, Denver, to change its letters to KCTO.

Looking forward to: The 93rd Semiannual Convention of the Society of Motion Picture and Television Engineers, to be held at The Traymore in Atlantic City, N. J., 21-26 April. On the tv agenda are such topics as tv in outer space; circuit development; color and monochrome tv; automation; motion pictures for tv; and video tape.

New subscriber: WECT-TV, Wilmington, N. C., has become a subscriber member of Television Affiliates Corp. (TAC).

Extra curricula notes: Gordon Davis, assistant to the vice president at KPIX, San Francisco, to Radio Free Europe as director of Broadcasting. He'll take a two-year leave of absence from the station . . . The Manpower Committee of BPA is being headed by Shelly



PGW Colonels get pointers during two-day sales confab

Sales managers from most of the ten Peters, Griffin, Woodward offices across the country gathered in New York for recent meeting. William Tynan, midwestern v.p. for tv, and Lloyd Griffin, tv pres., here point out facts for the Colonels. On the agenda: building rate card; case reviews of stations; evaluation of sales performance and selling methods; responsibilities of sales management



The wildest give-away in radio history?—a symphony orchestra

Herbert Grossman, guest conductor of the Pittsburgh Symphony, hands baton to Mrs. Larry Salkald, winner of zany contest on WRYT. Station invited listeners to write in why they would like to have the symphony play for them, and enclose a contribution. Mrs. Salkald, a nurse at Presbyterian-University Hospital, wanted a concert at the hospital for shut-in's. Stn. v.p. Bob Stevens looks on

Saltman of WJW-TV, Cleveland . . . Bill Welsh, KTTV, Los Angeles, director of sports and special events, has been elected president of the Southern California Sports Broadcasters Assn.

PEOPLE ON THE MOVE

David Schwartz new merchandising manager of KCOP-TV, Los Angeles.

Ralph M. Hansen to board of directors, Signal Hill Telecasting Corp., owners and operators, KTVI, St. Louis.

Thurston S. "Ted" Holmes to newly-created post of director of promotion, public relations, KERO-TV, Bakersfield.

Ted Austin to program director and Sterling W. Wright to client relations director for WSOC-TV, Charlotte.

Deane R. Flett to station manager, KTBS-TV, Shreveport.

Dick Janik to account executive, KTTV, Los Angeles.

Mary Halstead to director of sales service for local and national accounts and Howard Allen Rader to the local sales staff, KPLR-TV, St. Louis. James W. Hoessler also joins local sales.

Robert Blake to new post of director of public information, Westinghouse Broadcasting.

Don Stuart from national sales coordinator to sales representative and John Dingenthal from radio national sales coordinator to Stuart's former post at KYW-TV, Cleveland.

Bruce Schneider, account executive at KMOX, St. Louis, to the sales staff of KSD-TV, same city.

Jacob A. Evans, vice president of the TvB's Central division, also named TvB Detroit representative, succeeding Guy Cunningham, recently appointed TvB creative director.

Samuel M. Sharkey, Jr., to new post of managing director of news for KING (AM-TV), Seattle.

George E. Woodyard to director of merchandising for KTLA, Los Angeles.

William A. Sawyers to vice president, station manager, of new uhf, Negro station in Los Angeles, KIIX (TV), due on the air later

this month. Sawyers is presently vice president, general manager of John Poole Broadcasting.

Kudos: The "Mr. and Mrs. American Citizen" B'nai B'rith award went to Steve Allen and wife Jayne Meadows . . . WTOL-TV, Toledo, news and public affairs director Joe Gillis has been elected to membership on the executive committee of the Northwestern Ohio Chapter of Sigma Delta Chi, National Journalism Fraternity.

Fm

WPFM, Rhode Island's pioneer fm stereo station began full-time stereo early this month.

Broadcast day is from 7 a.m. until midnight.

The Providence station becomes the first in New England to broadcast full time in fm stereo, according to general manager John E. Donofrio.

Programing notes: WFIL, Philadelphia, has begun an early morning quarter-hour round-up of world news each weekday at 7:30 a.m., called "A World of News."

Representatives

There are several new representative branch offices on the scene.

Hal Walton & Co. has expanded in Los Angeles, San Francisco, and Atlanta. The L.A. branch is at 1540 N. Highland Avenue, the S.F. office at 681 Market St.; and Atlanta office is at 501 William Oliver Bldg.

In addition, the firm has added to its station list KSXX, Salt Lake City, and WBHP, Huntsville.

CBS Radio Spot Sales opened a regional sales office in Philadelphia last week. Gene Myers is sales manager of the new branch which will service the Philadelphia-Baltimore-Washington territory for the firm. Office is at City & Monument Avenues, Philadelphia, 31.

Rep appointments: WCKR (AM) and WIOD (FM), Miami, to George P. Hollingbery, effective 1 April. As of that date, stations revert to original call letters, WIOD (AM & FM). Hollingbery had been stations' rep from 1938

CATCH THE MARKET THAT PULLS —
MAINE
WITH LOBSTERADIO



ONE STATE • ONE MARKET
ONE NATIONAL SPOT BUY!

| | |
|----------------|-----------------|
| WLOB, PORTLAND | WGHM, SKOWHEGAN |
| WGUY, BANGOR | WFST, CARIBOU |
| WFAU, AUGUSTA | WRUM, RUMFORD |
| WCOU, LEWISTON | WSME, SANFORD |

HOME OFFICE: LOBSTERADIO
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PORTLAND, MAINE

REP: NATIONAL — WEED RADIO CORP.
BOSTON — BILL CREED ASSOCIATES

WALA-TV 10
—the only Mobile station providing city-grade coverage to Mobile and Pensacola.

COMPARE COVERAGE
The Mississippi Gulf Coast, West Florida and South Alabama all get NBC Color from WALA-TV.

COMPARE COST
When comparing metro rankings, don't forget to combine the Mobile and Pensacola figures: the only NBC coverage in both cities is yours for the price of one on WALA-TV.

The WALA-TV Market—
Over A MILLION PEOPLE with
nearly \$2 BILLION to spend!

Contact:
Select Stations, Inc.
or
Clarke Brown Co.



TALLEST TOWER ON THE GULF COAST
WALA-TV 10 
MOBILE - PENSACOLA



"Up, UP!"

COBBLER DOWN! During an invasion the enemy captured an English Count. He was tormented and tortured but would divulge no military secrets, so he was led to the gallows. His head was on the block and he was given his last opportunity to give the enemy information, but he said, "I'll never tell!" As the blade was released and falling he screamed "I'll tell, I'll tell!" Too late—and the moral of the story? Never hatchet the count before he chickens!"

wtrf-tv Wheeling

BACHELOR . . . a rolling stone that has gathered no boss!

Wheeling wtrf-tv

TIMELY ATTACKS! George: "You say that Bud has a 'shell-out falter you mean fall-out shelter' Jim" "No, I said shell-out falter. Just have lunch with him sometime!"

wtrf-tv Wheeling

BAR MIXING! New drink that settles the stomach called the Phillips Screwdriver . . . Vodka, orange juice and a jolt of milk of magnesia.

Wheeling wtrf-tv

CANNABAL TO MEDICINE MAN . . . "You know, Doc, they say you can't keep a good man down and that's my problem!"

wtrf-tv Wheeling

ROAD SIGN "Please watch our children, especially if they are driving!"

Wheeling wtrf-tv

***WE MAY SOUND UPPITY** about our up-by-August "High & Mighty" tower but engineers estimate we'll add 225,000 TV homes. The Wheeling Steubenville WTRF-TV audience is a big and buying bunch and George P. Hollingbery has the figures to prove it. Ask George for the Big Wheeling story! Ask him for your set of WTRFrefrigies, our wall-hanking adworld series.



Behold the turtle! He only makes progress when he sticks his neck out. Where is the eagle-eyed executive I'm looking for—this may be a switch, looking for the right employer, but I am a song writer turned practical and I'm finished having a love affair with glory! I'd rather have a mink with a wink from fame. He's a fickle fink. Oh, he was fine for a while—but the love affair is over. I want to be married to solvency . . . and I know I can make loot for *any* product that can be sold better with a sense of humor—and *what product can't be??* O.K.! If you get the message, send one to Box 81, Long Branch, N. J.



Hosting the Harvard business reception

Welcoming members of the 43rd session of the Harvard Business Advanced Management Program to a reception in the Museum of Science after guided tour of new and historic Boston, l-r: Harold Mock, pres., Executive Club, Chamber of Commerce; WNAC-TV's William McCormick, chmn., New Boston Committee; Sen. Edward Kennedy; and Roger D. Williams, regional v.p., Carling Brewing

to 1956, with the exception of one year . . . KRAV, Tulsa, to Herbert E. Groskin.

PEOPLE ON THE MOVE

James R. Monroe to San Francisco manager of The Meeker Co., from research and sales promotion director of KGO-TV. He succeeds Don Pontius, resigned, who had been in Meeker's Chicago and San Francisco offices the past 15 years.

Film

In a move to consolidate its field facilities, Walter Reade-Sterling opened new Los Angeles offices to house its western operations.

Al Kolitz, western manager for Continental Distributing division and Alan Gleitsman, western sales manager for Sterling Tv division, moved into new headquarters at 8833 Sunset Boulevard.

Plan is for merging of similar facilities all over the country.

An upsurge of sales activity in Spanish-speaking markets have prompted ABC Films to dub four more of its series.

Involved are *The Rebels*, *High Road*, *I'm Dickens* . . . *He's Fenster*, and *Combat*.

In addition, the number of Spanish-dubbed episodes of *Ben Casey* and *One Step Beyond* will be increased.

Sales: Seven Arts' volumes four and five of Warner Bros. and 20th Cen-

ture-Fox features to KRGV-TV, Weslaco, Tex.; KHVH, Honolulu; WRAL-TV, Raleigh; and KNTV, San Jose. This brings total markets to 60 . . . Telesynd sold "The Lone Ranger" to six more stations, bringing total markets to 87 . . . Walter Reade-Sterling's "Cinema 70" package of adult and specialized features to WXIX-TV, Milwaukee, the sixth Midwest market to buy the films.

New properties: NBC Films syndicating the off-network "87th Precinct" series of 30 full hours . . . A 12-minute color film on new concepts in communications, adapted from the "Library 21" exhibit at the Seattle World's Fair, now available from Association Films. The free-loan film is called "Xerography" . . . Seven Arts' new series of 39 half-hour kids programs, "The Emmett Kelly Show," will be released for U. S. tv distribution at the Television Film Exhibit Convention in Chicago 30 March-3 April and subsequently placed into Canadian tv distribution at the Canadian Assn. of Broadcasters Convention in Toronto in May.

PEOPLE ON THE MOVE

Michael M. Sillerman to the sales staff of Four Star Distribution Corp.

Ronald Kaiser to Hollywood studio representative in New York for Screen Gems.

(Please turn to page 66)

ANA TV WORKSHOP

(Continued from page 36)

The widespread popularity and misuse of part of the Nielsen Media Service which adds magazine coverage patterns on top of television coverage patterns has most likely contributed to confusion in the area of inter-media comparisons. Herbert Zeltner, sr. v.p., director of media for Lennen & Newell, told the workshop.

Today, he said, some of the best research talent is being applied to inter-media comparisons, and though the end-effect may be as valueless as some of the superficial comparisons of a few years ago, "the staging and techniques are a great deal more impressive."

Truly measuring advertising effectiveness variables in one medium as compared with another is still a long way off, he added.

Changes seem to be in the offing in media planning with television, he continued. Changes in the time immediately ahead, he predicted, will include:

"Both show and spot purchases will be more and more closely related to the marketing and media news of the advertiser. More attention than ever before will be paid to the viewers in front of the sets. Set counts may no longer be sufficient. . . .

"We will see a greater diversity than ever before in the ways in which the medium can be bought. Geographic regionalization appears to be a definite possibility in coming network seasons. . . .

"A fundamental question in television we feel is going to come in for a major re-examination in the not too distant future is the whole problem of tuning vs. viewing. . . . We can no longer rely on six restricted pilot studies to justify measurements of tuning as a reasonably accurate estimate of who is viewing. . . .

"We are waiting for that definitive study of spot which proves people are watching and paying attention and that the lower cost per thousand represents not only great efficiency but a rare and welcome opportunity to stretch our advertising dollars without imperiling our selling effectiveness."

FACILITY AND RATE CHANGES

WMAQ, Chicago: Rate card No. 21, effective 1 Feb. established a separate rate for 30-second announcements, scheduled at station breaks and, or within programs, unit prices for 25- and 30-times-per-week in run-of-station package plans, and extends class A time to 3 to 7 p.m., weekdays.

KHOL-TV, Kearney, Nebraska: Commenced operations with new tower of 1163 feet above ground and 316 ERP, effective 17 February.

WPTZ-TV, Plattsburgh, N. Y.: New evening hourly rate \$500, effective 1 March. Former rate \$400. Advertisers receive protection for six months from 1 March.

There are two kinds of viewers, favorite and non-favorite, Henry Brenner, president, Home Testing Institute and TvQ, said. They are "The favorite viewer who is interested and attentive who views because he wants to and the non-favorite viewer who is present at the set because of circumstance, who at best is uninterested or at worst is not even watching."

In the future advertisers using tv will be more concerned with the

size of the primary target who are favorite of a particular program, he also emphasized.

Two major papers dealt with the effectiveness of the tv sales message. Pre-testing of commercials was discussed by Alvin A. Achenbaum, v.p. and research director of Grey Advertising. Optimum positioning of commercials (program v. station-break) was analyzed by L. E. Purvis, president of Gallup & Robinson. ■



Launching your new product

That was the topic of slide presentation delivered by Katz dir. of spot tv sales development Halsey V. Barrett (r) to Ad Club of Greater Boston. William Morton (l), club pres. and exec. v.p. of Sheraton Corp. of America, opened meeting, and Jack King (c), Katz Boston mgr., was luncheon chmn.

Brisk sales pace reported by NBC and ABC

February marked the closing of a number of program sales for both NBC TV and ABC TV. During the last ten days of the month sales of \$18,380,000 were completed for the '63-'64 season, according to Don Durgin, vice president, NBC Television Network Sales. Sales for \$13,500,000 were recorded for second and third quarters by ABC TV sales department—about \$11 million in nighttime and \$2 million in daytime.

Highlights of the period for NBC TV are the complete sale of *The Virginian* and *Dr. Kildare*, substantial orders on *The Eleventh Hour* and *The Richard Boone Show*, and renewals from two 52-week sponsors for *Saturday Night at the Movies*.

Reynolds Metals purchased alternate-week sponsorship of the new *Richard Boone Show*. Brown & Williamson, Warner Lambert and Scott Paper purchased sponsorship in *The Eleventh Hour*. S&H Green Stamps purchased complete sponsorship of 12 special programs starring Andy Williams.

Dr. Kildare's six sponsors renewed to sponsor the program's third season.

The Virginian was completely sold to seven sponsors: Carnation, Procter & Gamble, Alberto-Culver, Miles Labs, Liggett & Myers, Bristol-Myers, and Noxzema. R. J. Reynolds Tobacco and Thomas Leeming renewed sponsorship in *Saturday Night at the Movies*.

Twenty-six advertisers contributed to the ABC TV sales. Procter & Gamble and Bristol-Myers each bought over \$1 million, while orders between \$500,000 and \$1 million came from Schlitz, Noxzema, Remington, Polaroid, Sinclair Oil, and Derby Foods.

Advertisers ordering between \$250,000 and \$500,000 were Kaiser, Contac, Dodge, General Mills, Sterling Drug, Clairol, Lehn & Fink, Chesebrough Ponds, Beecham Products, Polk-Miller, and Plough, Inc.

In daytime, large orders came from Nabisco, Sunshine Biscuits,

Beechnut Gum, and Cutex Products.

Sports orders included Rise in the *Professional Bowlers Tour*, Goodyear Rubber in the August *Green Bay Packers College All-Star Football Game*, a P. Lorillard renewal in *Wide World of Sports* and a sell-out of the *Coaches All-America Football Game* in June to U. S. Rubber, Hartford Insurance, Schlitz and Bristol-Myers.

NBC finances study on tv political debate

NBC made known it will finance an independent study by the American Political Science Assn. to determine the best format for tv debates between presidential candidates in 1964. Announcement was made by chairman Robert Sarnoff before the 26th Chicago World Trade Conference.

Study will be conducted by a seven-man committee of experts in political science and communications.

Title fight on ABC Radio

The network has acquired exclusive broadcast rights to the 10 April Liston-Patterson rematch (and must be pinning its hopes on

Patterson putting up a longer fight this time).

This is the fifth consecutive major title fight to be carried by ABC Radio.

The Miami fight will be blacked out on tv, with the closed-circuit theater showings produced by SportsVision, Inc.

Networks

Programing note: First assignment for Mike Wallace as CBS News staff special correspondent will be a new series of close-up essays on personalities in the news, part of *Dimension* scheduled Monday through Friday at 3:30-3:35 p.m.

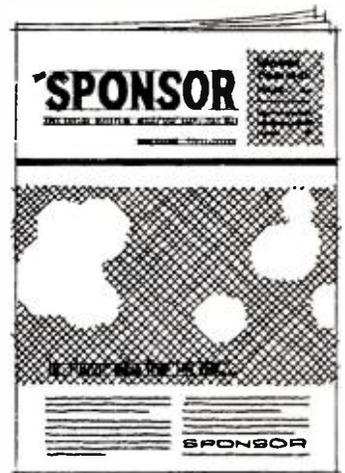
Sales: Sunbeam Corp., following a highly successful Christmas network tv campaign for its electric razors, has gone in again, this a special two-month push on ABC TV's *American Bandstand*. Launched last week, campaign continues through 1 May, on behalf of Lady Sunbeam Hair Dryers.

Kudos: Red Skelton won the National Conference of Christians and Jews' National Brotherhood Award, to be presented at the first annual testimonial dinner of the San Diego chapter of the organization tonight, 11 March, at 7:30 p.m., U. S. Grant Hotel.

Accent on Ac'cent via NBC Radio

Ac'cent food seasoning has teamed up with NBC Radio on a merchandising kit tied in with its next radio flight which kicks off 18 March. Kit being sent to buyers, merchandising managers, and executives of food chains across the country has as its theme "NBC Shows You How To Make Gravy With Ac'cent." Each kit contains a copper and brass gravy server, package of Ac'cent and a "recipe" card. Front side of the card contains information on the network schedule and the Ac'cent promotion. "Stir well together—and you've got the recipe for Ac'cent selling success this spring. (It's pure gravy!)" Back side tells how to make gravy with Ac'cent. Agency is Needham, Louis and Brorby.

YOUR AD IN OUR NAB CONVENTION SPECIAL IS A DOUBLE-VALUE BUY. HERE'S WHY:



It will appear in the Convention issue, dated 1 April. It will be seen by people who go to the Convention via the pages of SPONSOR.

It will appear also (at your option) in the Convention Services Special (2,500 extra copies), a separate book delivered to NAB Convention attendees at their Chicago hotel.

It will work extra hard because of the excitement SPONSOR will generate in the Special as well as at the Hilton, Suite 2506. It will help build traffic in your Convention Suite or Exhibit Booth.

It will work extra hard because of all the new excitement SPONSOR is generating.

Cost? Your regular SPONSOR rate! The Convention Issue is a bonus to you from SPONSOR.

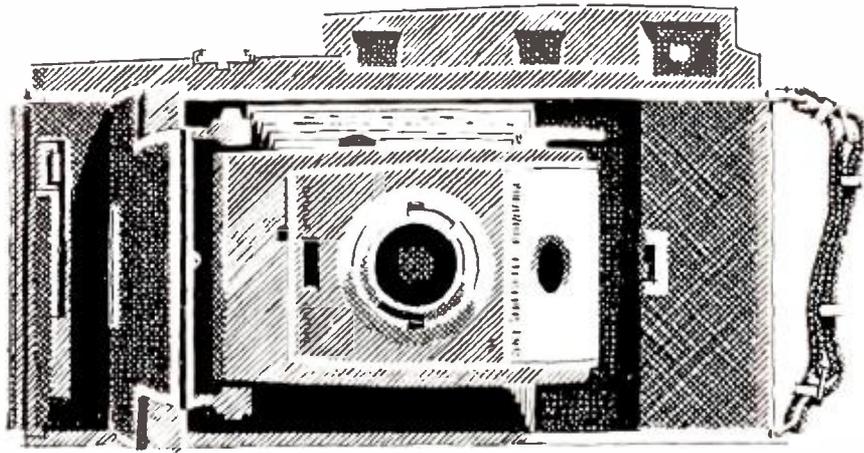
SPONSOR, 555 Fifth Ave., N. Y. 17

- Shoot if you must this old gray head, but do it in instantaneous Polaroid. I'll be to your suite.
- The sodas I can do without. They don't go with that other stuff.
- I can't do without advertising in Sponsor's Convention Issue. Schedule us for page(s)

Name.....

Company.....

Address.....



I'll shoot any man or woman (with instantaneous Polaroid film) who comes to SPONSOR's "Shoot Suite"--2506 at the Hilton



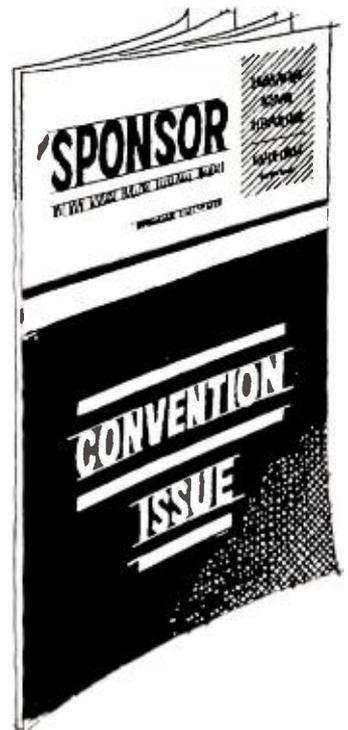
I'll refresh any man or woman who comes to Sponsor's "Hospitality Sweet" (2506 at the Hilton) -- all the sodas you can drink, all the snacks you can down

Regular 1 April convention issue



I'll make the convention come to life for you whether you're there or not

NAB Convention Special within 1 April convention issue



I'll carry your sales message to everyone who counts in the business . . . and at your option I'll deliver your message 2500 extra times in the Convention Services Special as a bonus from SPONSOR. An especially valuable opportunity for "service" advertisers.

SELLER'S VIEWPOINT

By J. T. Snowden, Jr.
WGTC Radio
Greenville, N. C.

Alternative for radio traffic hours

The other week a timebuyer called to set up a product spot schedule. He wanted the usual traffic times, 7 a.m.-9 a.m. and 4 p.m.-6 p.m. We were happy to get the business and supplied the requested times.

That little episode started us thinking. Practically all of our agency business during the past half-dozen years has been placed in the so-called "traffic" times at the request of the timebuyer. It seems to us there are many other times equally as good to which the buyer should give consideration.

We can't deny that a lot of people are available to be exposed to an advertising message by radio each morning and afternoon during the traffic hours. However, did you ever stop to think that you may find more people listening at other times? Between 9 a.m. and noon . . . 1 p.m. and 4 p.m. . . . and after 7 o'clock in the evening. A home with school-age children can be a very hectic place before 8:30 each morning; the mothers we know don't get much of a chance to relax and listen, and, more importantly, absorb a commercial pitch, until the kids and hubby, too, are out of the house and on their way. She can then grab a second cup of coffee, relax . . . lis-

ten . . . and be impressed. This is the time to reach her. It seems to us that chances of selling this gal a new soap, a new breakfast food, or most anything are better at 9:10 a.m. than at 7:10 a.m.

But, what about the business men? They're lost to all radio exposure after 9 a.m., you say! We admit that 7 to 9 a.m. is an excellent time to reach them. We personally shave each morning with a transistor radio playing at our elbow. We're monitoring our "valuable" 7 to 9 a.m. period, so we're an exception. How about the family man who deserts tv in the evening because he can't stand the noise and the silly situation-comedies?

Another timebuying quirk is practiced by the advertiser who wants to reach a farm audience. He is usually trying to reach the male head of the farm family. Most farm advertisers (fertilizers, fumigants, equipment, etc.) ask for time in the 12 noon to 1 p.m. period. A few will accept early morning time before 7 o'clock. We just don't have enough time in the noon hour at our station to supply the demand in peak seasons, let alone give ample time protection.

There are many other good times to reach the farmer. A farmer is a businessman. His business

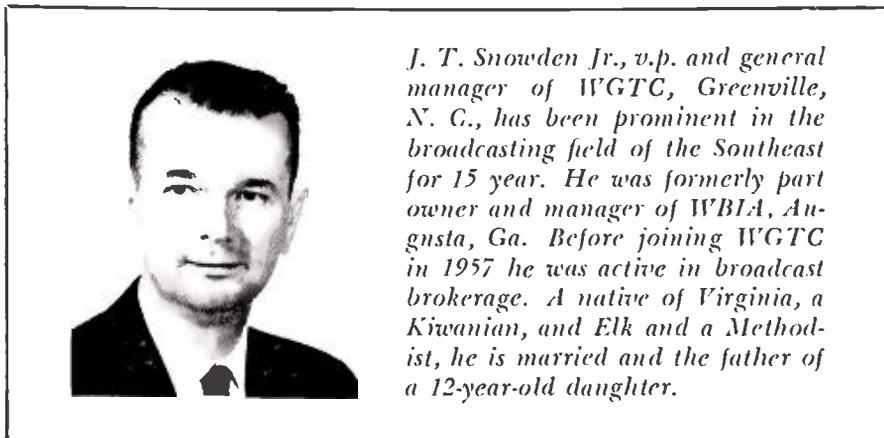
is very mobile. He's driving back and forth across the countryside at all hours of the day. His car or truck is usually radio equipped . . . and he listens while he drives. I have seen tractors right here in our country that are also equipped with radios. Why not sell him fertilizer or a new harvester at 10 o'clock in the morning . . . or three o'clock in the afternoon? The old custom of everyone on the farm sitting down to eat at high noon is not true any more. Many farms are owned by "city" people. These are the folks who make the buying decisions. And most of them sleep late in the mornings.

Another area in which national and regional advertisers can secure loyal listeners is in local sports broadcasts. High school and area college sports broadcasts attract large local audiences. Our play-by-play of high school football and basketball games at home and away give us some of our highest audience ratings. And, all of these games are at night! East Carolina College is located in our city. The college, with an enrollment of almost 6,000 students, is now engaged in an expanded sports program. Our exclusive broadcasts of their football and basketball games reach a very loyal and interested audience. Hundreds of stations throughout the country offer similar broadcasts. Local advertisers have long recognized these as excellent vehicles for their commercial messages. Why not regional and national advertisers?

Many stations have just about exhausted their supply of avails in the traffic hours. What to do? The station manager should make an effort to survey his audience to give the buyer factual data concerning his market's listening habits.

Several months ago I was in another city in our state and listened quite a bit to a fine station managed by a long-time friend. He was "loaded" with beer commercials between 4 and 6 p.m. A number of times he had competitive brands no more than four minutes apart. I asked him about this and he replied, "They all want the same time, so I put 'em there. What else can you do?"

I sincerely hope this isn't the alternative. 



J. T. Snowden Jr., v.p. and general manager of WGTC, Greenville, N. C., has been prominent in the broadcasting field of the Southeast for 15 years. He was formerly part owner and manager of WBIA, Augusta, Ga. Before joining WGTC in 1957 he was active in broadcast brokerage. A native of Virginia, a Kiwanian, and Elk and a Methodist, he is married and the father of a 12-year-old daughter.

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SPOT-SCOPE Significant news, trends, buys in national spot tv and radio

California, already noted as one of the toughest beer markets in the nation, will be invaded this month by Budweiser's second label, Busch Bavarian, out of St. Louis. Distribution of the product is now being effected in southern California, and heavy radio and tv spot campaigns will be launched on Los Angeles and San Diego stations late in March. The Gardner Agency's Los Angeles branch is handling the buy, and expects further product expansion to other sections of California in the coming months.

SPOT TV BUYS

Ralston Purina (St. Louis), cereal division, is buying 20s and minutes in midwestern and northwestern markets for six weeks beginning 1 April to supplement network programs. Buy is for a six-week flight with two other flights to follow during the year. Buyer is Laura Williams of Guild, Bascom & Bonfigli's San Francisco shop.

Burgemeister Beer will launch an intensive tv and radio spot saturation drive throughout California, Nevada, and Arizona this month. Campaign is scheduled for a 28-week run, with Liz Lober of Post, Moore & Gardner doing the buying.

The Chock full o' Nuts coffee campaign is due to start 18 March for a run of approximately four weeks. Schedule calls for prime 20s and fringe 60s. Lee Kaye and Joyce Lane at Peerless Advertising are handling the buy.

SPOT RADIO BUYS

Stella D'oro Biscuit Co., through Firestone-Rosen, Philadelphia agency, has readied a new series of spots featuring internationally celebrated puppets Bill and Cora Baird. Spot plan for the packaged bakery products will include top-rated children's tv shows, in an appeal to the children's market. Series of minute spots will be aired in approximately nine major markets beginning the middle of March.

Liggett & Myers 20-week campaign for its Red Man Chewing Tobacco is scheduled to start 18 March. Plan calls for minutes with emphasis on morning spots. J. Walter Thompson, New York, is the agency, and Sara Wind the buyer.

LaPina Flour, a western-distributed label of General Mills, is buying a six-week spot campaign in western markets scheduled to begin in April. Sever Torretti of Dancer-Fitzgerald-Sample, San Francisco, is the buyer.

Salada-Junket Division of Salada Foods starts a campaign for its Salada Tea on 1 April. Buyer Rosemary Rohmer at Hoag & Provandie (Boston) is buying daytime minutes for a plan of six-week flights, to be aired in approximately 44 markets.

Mystik Adhesive Products will use spot radio to push its consumer tape products with a buy of 30 to 35 30-second announcements on stations in the top 20 markets. Agency is George H. Hartman, Chicago. Mystik also uses network radio.



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CHICAGO BOUND?

Then, we hope you will check in at American Research Bureau's hospitality suite during your stay. You're cordially invited! We will be on hand to show you new advances in audience measurement and to discuss your individual research requirements. In addition, we are particularly anxious for you to see and have a report analysis that has been specially prepared for your station and market. Your station's report analysis will be available in Suite 900, Conrad Hilton Hotel. Check with ARB at NAB!



“87th PRECINCT”

Report: Program under surveillance for a full year, while on network television. Each episode taut and dramatic. Stories of detectives at work, brought to life by an outstanding cast. **Audience Evidence:** Sizeable. Loyal. In markets like Boston, Miami, Cincinnati, San Diego, Tucson—87TH PRECINCT took first place against high-powered opposition. That's why first-rank advertisers like Bulova, Ford, Gillette, Procter & Gamble, Warner-Lambert sparked national sales drives with 87TH. **Current Status:** Available to stations as first-run syndicated series—30 dramatic hours to arrest market troubles. Reports show viewers and sponsors on alert for 87TH PRECINCT. Action called for. Stake out your area through . . .

NBC Films