

# SPONSOR

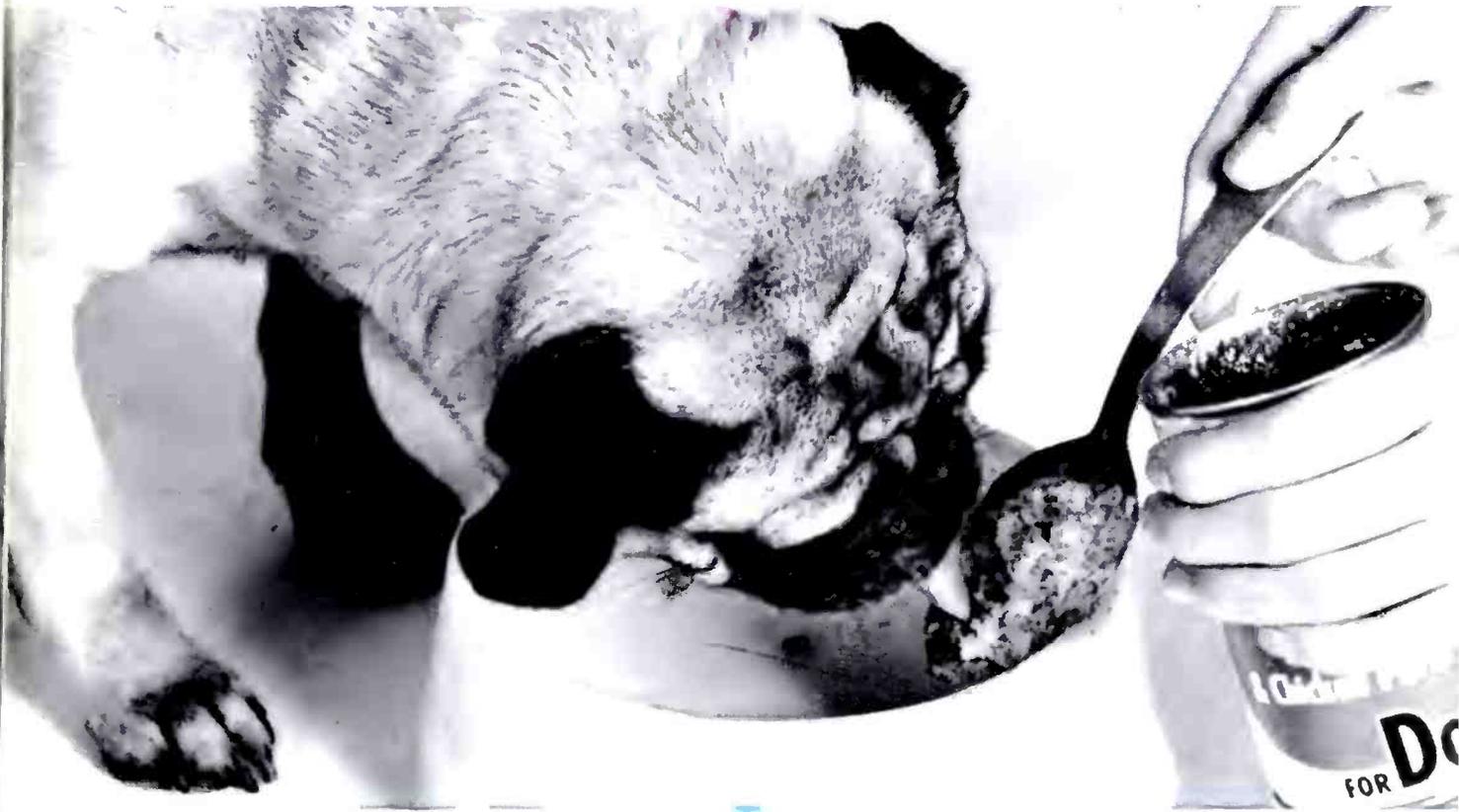
THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

1 APRIL 1963—40¢ a copy 7.50\$ a year

NBC GENERAL LIBRARY

**NAB special** p. 55

**'IF I WERE  
NAB KEYNOTE  
SPEAKER'—  
WHAT 6 MEN  
WOULD SAY** p. 27



Selling pet food? Talk to her now with Radio, while she's dishing out the product . . . or in her car on the way to buy it. Spot Radio will sell your brand at the point-of-use. Put Spot Radio to work for you on these outstanding stations.

RADIO DIVISION

**EDWARD PETRY & CO., INC.**

THE ORIGINAL STATION REPRESENTATIVE

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

KOB . . . . . Albuquerque	WTAR . . . Norfolk-Newport News
WSB . . . . . Atlanta	KFAB . . . . . Omaha
WGR . . . . . Buffalo	KPOJ . . . . . Portland
WGN . . . . . Chicago	WRNL . . . . . Richmond
WDOK . . . . . Cleveland	WROC . . . . . Rochester
WFAA . . . . . Dallas-Ft. Worth	KCRA . . . . . Sacramento
KBTR . . . . . Denver	KALL . . . . . Salt Lake City
KDAL . . . . . Duluth-Superior	WOAI . . . . . San Antonio
KPRC . . . . . Houston	KFMB . . . . . San Diego
WDAF . . . . . Kansas City	KYA . . . . . San Francisco
KARK . . . . . Little Rock	KMA . . . . . Shenandoah
KLAC . . . . . Los Angeles	KREM . . . . . Spokane
WINZ . . . . . Miami	WGTO . Tampa-Lakeland-Orlando
KSTP . . . . . Minneapolis-St. Paul	KVOO . . . . . Tulsa

Intermountain Network

# IN THE INDIANAPOLIS MARKET



Richard Elliotts, "typical WXLW family," give in to new car fever!

**... PUTS YOU ON THE HIGHROAD TO INCREASED SALES RESULTS BY DELIVERING YOUR SALES MESSAGES TO AN ADULT LISTENING AUDIENCE RESPONSIBLE FOR 28.1% OF THE TOTAL RETAIL SALES IN THE STATE.\*\*** This is our audience and one third of a booming market place. Creative research in person interviews\* also reveal that the typical WXLW family enjoys an annual vacation away from home . . . and collectively controls 28.9% of the Total Automotive Dollars spent in the State of Indiana.\*\*

Put yourself in the driver's seat for greater sales results in an expanding market place . . . buy WXLW in Indianapolis. (\*\*U. S. CENSUS REPORT, 1960)



**5000 Watts**

**950 Kilocycles**

**Indianapolis, Indiana**



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

# DON'T MISS MICHIGAN



As per Jockey Carol Jean Van Valin (Miss Michigan '62) shows, odds are that you'll run out-of-the-money if you don't have the right mount.

Glance the track-record figures in the ARB or Nielsen lip-sheets which prove that you will miss Michigan without WJIM-TV...dominant in the winner's circle for over 12 years in that rich industrial outstate area made up of LANSING - FLINT - JACKSON and 20 populous cities...

3,000,000 potential customers...745,600 TV ticket homes. (ARB Nov. '62 where WJIM-TV is alone in the race

Stir(r)(up) your Blair-TV handicapper.



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

# WJIM-TV

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## Data Digest / Americans growing younger

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## Key Stories

**WILL COMPUTERS REPLACE HUMAN JUDGMENT?** / John Blair, pioneer station representative, says no, and answers other queries on the present and future of the industry. **P. 40**

**NEW SOUND FROM RCA VICTOR** / Company's dynagroove recordings are given fm stereo sendoff via special hour-long pre-taped program of Boston Symphony in more than 40 cities. **P. 43**

## NAB Convention Special

P. 55

**IF I WERE NAB'S KEYNOTE SPEAKER . . .** / Six leading executives in the broadcast and advertising fields write for SPONSOR what they would say if they could address the NAB convention in Chicago this week:

1. Alfred L. Plant, vice president-advertising Block Drug. **P. 28**
2. John W. Burgard, chairman, ANA Broadcast Committee; vice president, advertising, Brown & Williamson Tobacco. **P. 30**
3. William B. Lewis, chairman of the board, director of creative services, Kenyon & Eckhardt. **P. 32**
4. Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres. **P. 34**
5. A. Louis Read, chairman, board of delegates, NBC TV affiliates; executive vice president, WDSU-TV, New Orleans. **P. 36**
6. Ward L. Quaal, executive vice president and general manager, WGN, Inc., Chicago. **P. 38**

## Spot-Scope / Developments in tv/radio spot

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## Timebuyer's Corner / Inside the agencies

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## Washington Week / FCC, FTC, and Congress

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

**CENTS  
MAKE  
DOLLARS  
IN  
CENTRAL  
ILLINOIS**

*the 52nd\* market*

*buy the  
PLAINS  
TELEVISION  
STATIONS*

SPRINGFIELD  
CHAMPAIGN  
URBANA  
DANVILLE  
DECATUR

271,038 TV Homes

wics wchu wicd

\*ARB

CALL  
ADAM  
YOUNG



We don't want to brag, but we've just become Kansas City's leading television station...we're now first on overall share of audience and TV homes reached from 9am to midnight Monday through Sunday and we did it because we're first Monday through Sunday from 6:30pm to midnight and Monday through Friday from 4 to 6:30pm and Saturday and Sunday 9am to 6pm. and we got all these shiny medals from ARB's January 1963 Kansas City book!

**KMBC-TV**

# The local store knows the score!

*These prominent Washington  
advertisers have been with us*

## 8 YEARS

THE HECHT CO.

DRUG FAIR

WASHINGTON EVENING STAR

EMBASSY DAIRY

LUSTINE CHEVROLET

HOT SHOPPES

# WWDC RADIO

WASHINGTON, D. C.

represented nationally  
by John Blair & Co.



## ► Blueprint for a federated NAB

A publisher's view of  
significant happenings in  
broadcast advertising

Nearly fourteen years ago, in its issue of 6 June 1949, SPONSOR issued its call for a federated NAB. This was accompanied by an organization chart showing an AM Association, FM Association, and TV Association, each with its own president and board, linking with a top federated president.

Today we'd do it differently. Instead of three associations we'd recommend two—radio and tv. We'd have new jobs for each not dreamt of in 1949.

But our basic recommendation would be the same. We believe even more firmly (and vigorously) in a federated NAB in 1963 than we did in 1949.

The years since we first talked *federation* are tragic with duplicated effort, waste, confusion, and lethargy within the industry. Much of this would have been avoided by strong, separate, autonomous tv and radio organizations under one big NAB tent. Every time we looked around the industry was spawning a new splinter organization. Without strong and separate tv and radio units the tendency at NAB was to hatch the baby splinter and sit on it until it was strong enough to leave the nest. But to shelter it permanently under its wing (as the ANPA successfully does with its Bureau of Advertising)—perish the thought.

A federated NAB, with each of its two competitive elements out to show the world, would have made projects of some of the splinters, discarded others. They would have operated on enthusiasm, fight, and a proper share of the overall NAB budget. Led by practical broadcasters, they would do the things that have to be done for their respective media.

Yet those matters common to both would fall to the Federation president, his staff, and to the combined boards.

The industry needed a federated NAB in 1949. That goes double today. Why does it wait?

Last month SPONSOR surveyed several hundred NAB station members on the subject of a federated NAB. They favored it three-to-one.

As we see it, federation has everything in its favor. Imagine the vitality, initiative, and followthrough of separate tv and radio associations, bound together when necessary, but otherwise fiercely fighting to improve their own destinies.

And you'll save money besides!

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



<b>TOLEDO</b>	<i>Terrific TV Market</i>
---------------	---------------------------

- \* 40th nationally in food sales
- \* 41st nationally in effective buying income
- \* 44th nationally in TV homes delivered

Source: Sales Management's 1963 Survey of Television Markets

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

*Mirrors the Face of Toledo*



Represented by STORER TELEVISION SALES, INC.



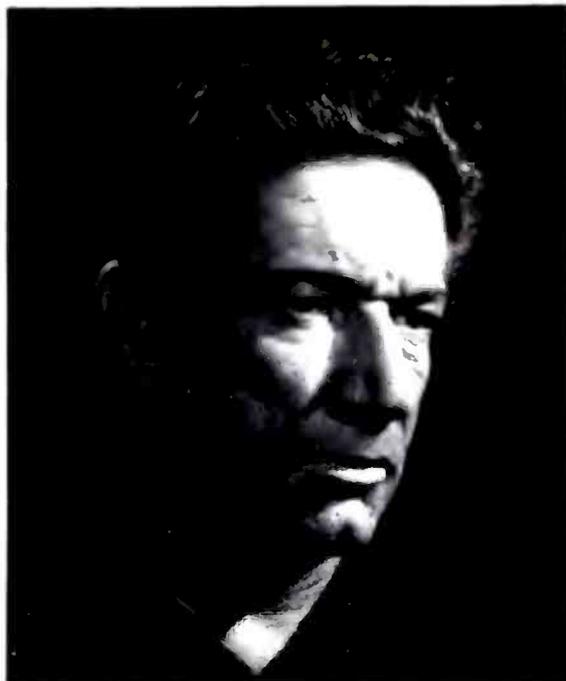
TV-4

LOS ANGELES <i>KGBS</i>	PHILADELPHIA <i>WIBC</i>	CLEVELAND <i>WJH</i>	MIAMI <i>WGBS</i>	TOLEDO <i>WSPD</i>	DETROIT <i>WJBK</i>	<b>STORER</b> <i>BROADCASTING COMPANY</i>
NEW YORK <i>WJN</i>	MILWAUKEE <i>WITI-TV</i>	CLEVELAND <i>WJW-TV</i>	ATLANTA <i>WAGA-TV</i>	TOLEDO <i>WSPD-TV</i>	DETROIT <i>WJBK-TV</i>	

SHOW

MEN

SHIP



Among the harbingers of Spring in New York is the sight of grim-faced network executives, armed with pilot films and attache cases, on the hunt for Fall sponsors. But not at NBC. The early hunting has never been better, and the network was substantially sold, well before the vernal equinox. The reason for this unprecedented sales success can be summed up in one word. ■ Showmanship. For example: ■ Showman Bob Hope takes a new direction as star and host in a weekly series of one-hour dramatic, variety and comedy shows. And the program is SRO for 52 weeks, in one of the biggest sponsorship deals ever. Chrysler has Hope—and a red hot show for the Fall. ■ Showman Richard Boone is creator, star, host and continuing player in a one-hour dramatic series featuring television's only repertory company. Boone is a boon to advertisers, and Reynolds Metals has him—another bonanza prospect for the coming season. ■ And so it goes. ■ Thanks to showmanship—and salesmanship—Spring has come in merrily at NBC.

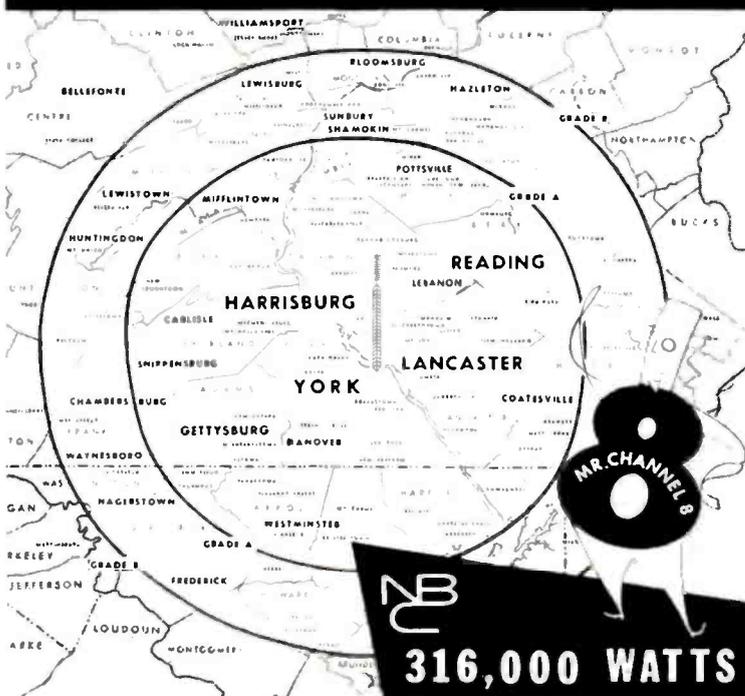


NBC

you always WIN when you use **WGAL-TV**



**MULTI-CITY TV MARKET**



Only single medium assuring full sales power in the entire region . . . a multi-city market including the metropolitan areas of Lancaster, Harrisburg, York, and many other communities. And, area-wide, the Channel 8 viewing audience is unequaled by all other stations combined. This is full sales power. Use it to build sales and increase profits.

**WGAL-TV**  
**Channel 8**  
**Lancaster, Pa.**

STEINMAN STATION • Clair McCollough, Pres.

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

## Broadcasters gather in Chicago



Collins

**Chicago:** National Association of Broadcasters annual convention opens today at the Conrad Hilton with NAB president LeRoy Collins slated to deliver the keynote address at Management Conference Luncheon. Special message from President Kennedy and presentation of NAB Distinguished Service Award to Bob Hope precedes keynote remarks. FCC chairman Minow, whose "vast wasteland" speech rocked broadcasters two years ago at the NAB session, is featured speaker at tomorrow's management luncheon, with Gov. George Romney of Michigan headline speaker Wednesday (for full schedule, see page 63).

**TFE-'63:** Film exhibitors, concurrent with the NAB convention, launch their own special show at the neighboring Pick-Congress Hotel. Under the banner "Television Film Exhibit-1963," the 18 exhibitors are staging one of the the most extensive displays of syndicated film ever shown. In addition, network syndication arms and others have their own displays at the NAB convention itself. The idea for a centralized exhibit was conceived last year following a disagreement with the NAB on their role at the convention.

**Pre-convention:** Preceding the convention on Saturday and Sunday were special meetings and gatherings of a number of groups, including fm broadcasters, ABC Radio and TV affiliates, BML, Maximum Service Telecasters, QXR Network, Daytime Broadcasters, CBS TV affiliates, NAB Radio Code Review Board, Clear Channel broadcasters, uhf broadcasters and NBC Radio and TV affiliates. At its session, ABC Radio announced new show *Flair Reports*, extension of and replacement for *Flair* concept, to go on air in July. Show consists of six 3½ minute live featurettes on news weekdays, and three each Saturday and Sunday. ABC Radio president Robert Pauley told

affiliates "radio's second growth will so far outstrip its baby years, it will exceed your fondest dream." Noting growth in business in 1963 (up 23% in first quarter), Pauley emphasized radio's "unlimited potential." Pauley also praised Sindlinger ratings, now used by ABC Radio in place of Nielsen. "Other radio networks continue to undersell radio, based on antiquated measurements. It doesn't matter to us any more; we've crossed the bridge from a barren desert to a fertile land which holds unlimited potential."

**ABC TV schedule:** The 1963-64 ABC TV schedule is the "boldest, most direct challenge for leadership ever made in our medium," Thomas W. Moore, ABC TV head, reported to network's affiliates. Fresh product, "far removed from carbon-copy programing," will bring about "our biggest advance," Moore said. ABC news chief James Hagerly said network's news budget was now more than four times what it was two years ago, predicting progress "with your help."

**"Keynoters":** In a special convention issue, six top executives take the position for SPONSOR: "If I were NAB's keynote speaker. . . ." Block Drug's A. L. Plant urges the NAB to make its Code Board an advisory board to help, not restrict responsible advertisers. B&W's John Burgard calls on broadcasters to do something about clutter. K&E's Bill Lewis notes tv's improved image, which he attributed to public service shows. AB-PT's Leonard Goldenson stresses showmanship. WDSU's A. Louis Read asks for a new definition of public service, and WGN's Ward Quaal predicts the end of black and white tv within a decade.



Plant



Burgard

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

## ***Nielsen on the Harris hot seat***

A. C. Nielsen was on the hot seat as the fourth week of the Oren Harris House subcommittee ratings probe moved onward. Charges of "selling confusion" and "false advertising" were leveled at Nielsen by the subcommittee while working its way through explanations of samples and research methods. Much of the criticism was directed at practices already changed as a result of an FTC consent decree in January. Singled out was one instance in which only 60% of 205 Louisville homes were actually tabulated in one survey.

## ***Goodwill stations report 30% gain***

Revenues for The Goodwill Stations reached a record \$7,919,009 for 1962, a 30% gain over '61, according to the annual report to stockholders by chairman John F. Patt and president Worth Kramer. Profit was \$673,118, a little over double the '61 figure, and per share earnings were \$1 vs. 49 cents. Goodwill stations are WJR; Detroit; WJRT, Flint, and WSAZ and WSAZ-TV, Huntington-Charleston.

## ***Computer essentially a zombie, Bunker tells IRTS***

The computer is essentially a zombie because it can only do certain highly defined tasks, Edmund C. Bunker, RAB president said last week in an address to the New York IRTS. "The computer doesn't evaluate the facts, or improve them, or fumigate them, or dehydrate them. It doesn't even know if they are facts," he said. (page 100).

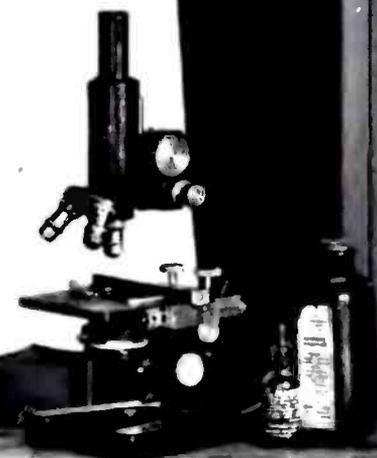
## ***Snyder to head new tv company***

Kenneth C. T. Snyder has announced two major business undertakings upon his resignation from Needham, Louis & Brorby as senior vice president, effective today. First, he assumes presidency and executive producer reins of The Funny Co., Hollywood, a corporation he and others have formed for the production of two hundred sixty five-minute color films. Mattel toys has licensed the use of the story characters of the children's tv series of the same name, scheduled to start in major markets this fall, through agency Carson/Roberts. Secondly, Snyder and Charles B. Koren, former vice president of MCA, have formed a partnership, Snyder-Koren Productions, Hollywood. Snyder-Koren will be active in tv/radio commercial and programing consultancy, with emphasis on a new concept called "target programing," which they define as the creation of programs keyed to specific product groupings and developed against pre-determined marketing goals for the product categories.

**SPONSOR-WEEK continues on page 14**

What kind  
of cop  
wears this  
kind  
of uniform...

And  
uses  
this kind  
of  
equipment?



CRIMINOLOGY

**THE NEW BREED** A new one hour syndicated show about a new kind of cop opens a new kind of audience. THE NEW BREED, starring Leslie Nielsen, is a completely different approach in a detective series: the inside story of a special elite police corps, armed with brains as well as brawn. Guest stars like Eddie Albert, Keenan Wynn, Tina Louise, Vic Morrow, Wendell Corey and the sure touch of

Quinn Martin (Executive Producer of this as well as of "THE UNTOUCHABLES") made THE NEW BREED a real network power: Kansas City, 42 per cent share\*; Miami, 37 per cent share\*; Philadelphia, 39 per cent share\*; Seattle, 47 per cent share\*. THE NEW BREED is the show that cuts across your competition with a new, compelling, high quality twist. 36 hours now available to increase your ratings and sales in your market. **ABC FILMS, INC**

1501 Broadway, New York 36, N.Y. LA 4-5050.

S. J. Toronto 360 N. Michigan Ave. Chicago, Ill. - No 3-6800/190 No. Canon Drive, Beverly Hills, Calif. - No 3-3311 P.O. Box 653, Covington, LA-737

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

## ***FCC proposal would adopt NAB Code for all***

FCC dropped a blockbuster on broadcasters, just prior to the NAB convention, with decision to "institute a proceeding in which various proposals to put a ceiling on the amount of time that can be devoted to commercial advertising." One thought ventured by the FCC: adopt the NAB Code limitations for all. Few months ago, FCC turned down similar proposal four to three. But new commissioner Kenneth Cox may have made the difference this time. Though it referred to the NAB Code, FCC added it wants comment on "widest range of alternatives." Less than third of radio stations, some two-thirds of tv stations go by the Code, but FCC action would extend limitation to all.

## ***Wander names FC&B and Ludgin***

Wander named Foote, Cone & Belding for Ovaltine and Earle Ludgin for Sugus candy. Both formerly were at Tatham-Laird. Ovaltine last year billed \$962,300 in gross spot tv (TvB-Rorabaugh) and \$836,563 gross time in network (TvB/LNA-BAR). Sugus, in test marketing, 1962 had spot tv billings of \$37,620.

## ***Fred Silverman named CBS TV director of daytime programs***

Fred Silverman has been appointed director of daytime programs, CBS TV, effective today (1 April). Silverman has been with WPIX, New York, as supervisor of live programing and general program assistant to the executive vice president. Silverman reports to newly named vice president-programs, Michael H. Dann, who replaced Hubbell Robinson.

### ***Advertiser bonus provided by WNBC***

An electric billboard 75 feet high and 100 feet wide is currently flashing the call letters, messages, and products advertised on WNBC (AM-FM-TV) New York, in 10,000 lights and one mile of neon tubing over-looking Times Square. The huge sign is being used to promote the programs and activities of the outlets and to billboard products advertised. Community service messages, such as the inaugural one for the New York Cancer Committee, also flash across the sign.

**SPONSOR-WEEK continues on page 58**



# a statement of WWLP & WRLP

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

A funny thing happened to me when I got to the studio the other night.

A lot of nice people showed up and said a lot of nice things about station WWLP. Mainly they said nice things because it was our Tenth Anniversary party and we were supplying the ingredients which lead to nice things being said.

However, some of the nice people didn't really have to have the ingredients to say nice things about us. As a matter of fact, they didn't really have to say nice things about us at all. Three of these fellows are shown in the picture in this column with our genial genius Jim Ferguson who sells things for WWLP.

These people really didn't have to say nice things about us because they help us pay the bills. As a matter of fact, they have been helping us pay the bills for ten years. They have been sponsoring programs on station WWLP for every one of its ten years. There were a great many other ten-year veteran sponsors at WWLP's 10th Anniversary Party, but most of them were partaking of the ingredients that made them say nice things about us. Real nice people; we love them.



Left to right, William L. Putnam, President and General Manager of WWLP-TV; Howard Codwell, President of Western Massachusetts Electric Company; Samuel Boyd, President of Baily Wagner in Springfield and President of NARDA; Robert Samble, President of Belmont Laundry; and James Ferguson, National Sales Manager of WWLP-TV.

Some other nice people were there also. A real nice fellow from Boston, name of Peabody, Endicott Peabody, but everyone called him Chub. He is the new Governor of Massachusetts, and it was quite an honor to have the state's number one citizen drop in and say nice things about station WWLP.

There were some other nice people there from Springfield, Mass. A couple of fellows with names like Ryan and Boland. I think they were celebrating something that was happening the next day, March 17, and were getting an early start. Someone introduced them as Mayor Charles Ryan and Congressman Ed. Boland and both of them allowed as how it was nice to have one of the best stations in the country in Springfield. I thought that was real nice.

Our Big Brother in New York, NBC, also sent a couple of nice fellows up and they were funny as well. A nice fellow by the name of Frank Blair, who gets up early every morning and likes it; another nice fellow named Paul Rittenhouse, who doesn't get up early every morning and likes it, and a very funny nice fellow named Harry Bannister who told some funny stories which I can't remember but who also said "NBC does too like WWLP" which I can remember.

Couple of the nicest people I know were also there. My mother and Father, and with them some of the nicest people I have ever had the pleasure of working with, my staff at WWLP.

It was kind of a nice 10th Anniversary party all the way around.

Represented nationally by HOLLINGBERRY

**FACTS PROVE**

*CONCLUSIVELY!*

**K-NUZ**

IS HOUSTON'S

**No. 1 ADULT**

AUDIENCE

**BUY!**

Here are the latest **FACTS** and **FIGURES** on cost per thousand **ADULTS** delivered by Houston Radio Stations. K-NUZ again is conclusively Houston's No. 1 **BUY!**

Mon.-Fri.	STATION	COST PER 1000 ADULT AUDIENCE
6 - 9 A.M.	K-NUZ	\$ .99
	Ind. "A"	1.06
	Net. "A"	1.93
	Ind. "B"	1.81
	Ind. "C"	2.33
9 - 10 A.M.	K-NUZ	\$1.12
	Ind. "A"	2.04
	Net. "A"	2.14
	Ind. "B"	2.26
	Ind. "C"	2.66
10 A.M. - 3 P.M.	K-NUZ	\$1.74
	Ind. "A"	2.25
	Net. "A"	2.85
	Ind. "B"	3.19
	Ind. "C"	3.22
3 - 4 P.M.	K-NUZ	\$1.71
	Ind. "A"	2.95
	Net. "A"	2.87
	Ind. "B"	3.46
	Ind. "C"	3.00
4 - 7 P.M.	K-NUZ	\$1.43
	Ind. "A"	1.71
	Net. "A"	2.48
	Ind. "B"	2.38
	Ind. "C"	3.27

**SOURCE:**

Oct.-Nov., 1962 PULSE—Rates Published in Jan., 1963 SRDS.



**THE  
KATZ AGENCY  
INC.**

NATIONAL REPRESENTATIVE

IN HOUSTON call

DAVE MORRIS ..... JA 3-2581

**K-NUZ**

## DATA DIGEST |

### Americans growing younger

"The American people in the 1950s reversed a one-way historical trend—by growing younger. The first median age of the population, 16.7 years, was registered in the 1820 Census. As the birth rate gradually dropped and as health services improved, the nation's median age increased with each subsequent census, reaching 30.2 years in 1950. In the last decade, however, the continuing postwar baby boom has, for the first time, caused the median age to fall, to 29.5.

"Median age varies with residence, sex, and, particularly, color. The median for urban dwellers (30.4 years), females (30.3), and whites (30.3 are higher than for rural people (27.3); for males, whose life expectancy is lower (28.7), and for non-white, who have both higher birth rates and lower life expectancy (23.5).

"The age structure of a population is determined mostly by the pattern of its birth and death rates. The relatively high birth rate since World War II, for instance, has enormously increased the population under 15 years of age.

"The age profile of the American people in 1960 . . . will have profound economic, social, and demographic effects on the nation for decades to come.

"The 1950-60 increase in the people under 20 years of age was well over the national rate.

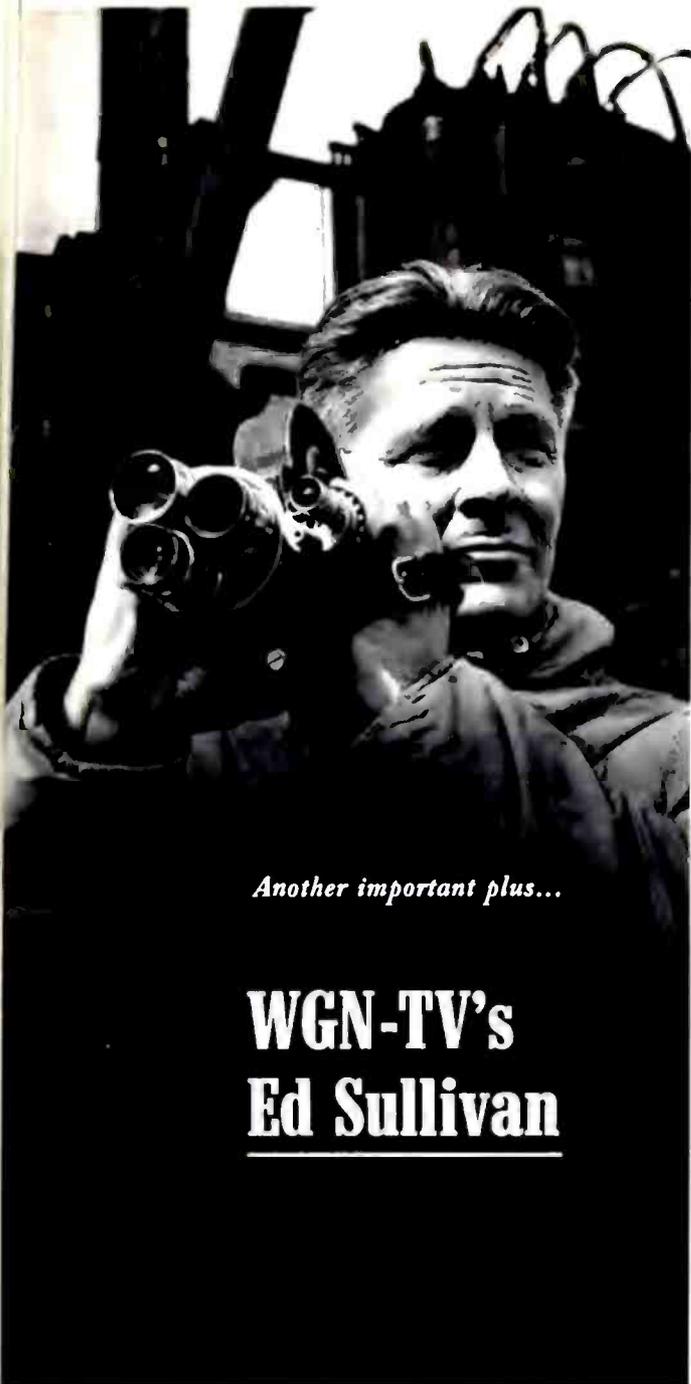
"The earliest cohorts of baby boom babies are now entering marriage and parenthood themselves, and their sheer numbers very likely will create a secondary boom, even if the birth rate continues to inch downward.

"The influence of economic factors was reflected in the low birth rates during the depression of the 1930s. Depression babies were moving into the ages 20-29 throughout the 1950s, and the proportion of the population in that group declined significantly.

"The drop in the nation's median age was all the more remarkable for the very large increase in the elderly population: those who are 65 and over grew numerically from 12.3 million to 16.6 million, or double the national rate.

"The elderly are now about 9% of the nation's population, compared with 7% in 1940 and 8% in 1950. Back at the turn of the century only 4% of the population was over 65. The proportion would have increased further if the simultaneous growth at the youngest ages had not been so spectacular."

From Population Bulletin, March 1963  
Population Reference Bureau



*Another important plus...*

## **WGN-TV's Ed Sullivan**



## **Chicago's "TV News Cameraman of the Year"**

WGN-TV news cameraman and film editor—Ed Sullivan—was recently named "Television Cameraman of the Year" by the Chicago Press Photographers Association.

Sullivan is one of 30 professional WGN newsmen who keep Chicago on top of the news from morning to night. Just another reason why WGN-TV offers Chicagoland viewers the best local news coverage in Chicago . . . more expert local news footage day-for-day than any other television station.

Another important plus for WGN-TV audiences and advertisers!

# **WGN IS CHICAGO**

*The most respected call letters in broadcasting*





# WJAR-TV HAS

# 17 OUT OF 20

## TOP SHOWS

in

# PROVIDENCE

WJAR-TV first again in this three station market of over 1,600,000 TV homes. Latest report (ARB Jan '63) — WJAR-TV first with 17 of the 20 top programs; "Station B" with 3; "Station C" with none.

WJAR-TV total homes dominance confirmed. Delivery of well over 100,000 homes per program.

### TOP TWENTY PROGRAMS

ARB JANUARY 1963 TOTAL HOMES — AVERAGE ½ HOUR

PROGRAM	WJAR TV	% MORE THAN STATION "B"	% MORE THAN STATION "C"
1. BONANZA (WJAR-TV)	187,100	195.6	364.3
2. MON. NIGHT AT THE MOVIES (WJAR-TV)	183,400	96.8	530.2
3. DISNEY'S WORLD OF COLOR (WJAR-TV)	178,900	112.2	375.8
4. DEATH VALLEY DAYS (WJAR-TV)	171,900*	264.2	1,145.7
5. HAZEL (WJAR-TV)	149,100	89.7	342.4
6. INTERNATIONAL SHOWTIME (WJAR-TV)	148,600	95.9	1,909.5
7. CAR 54, WHERE ARE YOU? (WJAR-TV)	147,900	26.0	201.2
8. VIRGINIAN (WJAR-TV)	146,300	409.8	118.7
9. SHANNON (WJAR-TV)	142,100*	211.6	1,591.7
10. SING ALONG WITH MITCH (WJAR-TV)	136,300	14.0	248.6
11. DR. KILDARE (WJAR-TV)	133,800	30.2	267.6
12. TUE. NIGHT AT THE MOVIES (WJAR-TV)	128,400	91.1	166.4
13. PERRY MASON (STATION B)			
14. SAM BENEDECIT (WJAR-TV)	127,500	85.6	234.6
15. DICK POWELL THEATRE (WJAR-TV)	126,800	94.5	276.3
16. PRICE IS RIGHT (NIGHT) (WJAR-TV)	124,200	2.7	540.2
17. ALFREDO HITCHCOCK (STATION B)			
18. PERRY COMO SHOW (WJAR-TV)	117,800	66.4	217.5
19. SAT. NIGHT AT THE MOVIES (WJAR-TV)	107,300	14.1	345.2
20. DEFENDERS (STATION B)			

\*Indicates Average ¼ Hour

# WJAR-TV

NBC—REPRESENTED BY EDWARD PETRY & COMPANY, INCORPORATED OUTLET COMPANY STATIONS IN PROVIDENCE—WJAR-TV, FIRST TELEVISION STATION IN RHODE ISLAND—WJAR RADIO IN ITS 41ST YEAR

# SPONSOR-SCOPE

1 APRIL 1963 / Copyright 1963

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

**First-class feud is brewing between F. & M. Schaefer and the New York Racing Association over tv sports rights.**

Schaefer Beer has sponsored pickups of racing events at Belmont and Aqueduct for several seasons now, often operating on a custom-made tv network of 40 or 50 stations during season's peak.

Schaefer recently learned that the NYRA, prodded by special tv consultant Herb Swope, was pulling back its tv rights, and was awarding them to NBC TV for a large-scale regional hookup.

Schaefer may have the last word, however. When NBC carries the New York racing events, starting 30 March, they'll be aired from an hour-delayed tape. Thus, Schaefer can announce, as live hard news, the winners on Schaefer-sponsored racing from Bowie, Laurel and Pimlico, which are fed to New York, and thus take much of the suspense out of NBC's sporting sails.

**CBS TV's "The Ed Sullivan Show," which has been something of a bastion of single or dual sponsorship, will have multiple sponsors in the coming fall season.**

Sponsorship limit has been set at four clients, however, with the Sullivan variety package sold in alternate half-hours.

All availabilities have been sold. Two are clients returning from the current season (P. Lorillard and Pillsbury) and two are newcomers (Whitehall and Lever Brothers).

**Auto industry is booming, and you'll see Detroit sales prosperity reflected this fall in heavy radio-tv auto billings.**

Sales rate in the automotive field a fortnight ago was as high as it's been at any point since the peak year of 1955. Pace setters are General Motors' Chevrolet, Ford's Ford, and Chrysler Corporation's Plymouth and Dodge.

Auto commercials, incidentally, are among the fanciest on tv in terms of lavish production values, settings and location work.

**Print-oriented men's wear advertisers in New York City are not so print-oriented, now that the newspaper strike is ending.**

Isidore S. Immerman of the Associated Men's Wear Retailers of New York says that the strike "taught the men's wear advertiser how to use radio effectively for spot announcements of spectaculars" and adds that he "wouldn't hesitate to say that retailers will continue with radio advertising."

There has always been a degree of men's wear business in New York radio, from Barney's, Bond Clothes and others. Now, specialty chains like Wallach's and John David have had a taste of radio, too, and they apparently like it.

**Networks and agencies aren't the only ones who spend king-sized broadcast research budgets these days.**

Four Star Distribution Corp., which specializes in off-network syndication sale of Four Star properties, recently spent, by its own admission, "more than \$20,000" for a series of ARB studies in 80 markets plus national Nielsen figures.

For the rating history of "The Rifleman" alone, Four Star spent about \$3,000.

# SPONSOR-SCOPE

**Rising rating of NBC TV's "Monday Night At The Movies" is spelling firmer—and larger—prices for participations.**

When the show was first announced, NBC had to beat the sales bushes vigorously to find customers at current pricing of \$27,000 for a minute participation (\$19,000 for a repeat).

Cost for 1963-64 season participations in "MNATM" will be \$35,000 (\$24,000 for repeats,—a jump of \$8,000 for the original showing and \$5,000 for the repeats.

For the added money, sponsors will get (1) a fancy grade of post-1948 movies, and (2) a station lineup extended from the present 142 stations to nearly 180 stations.

**If MCA feels any pain at the government-prodded loss of its talent agency, it isn't reflected in the MCA's earnings.**

The latest financial report of MCA Inc. shows consolidated net earnings for 1962 of more than \$12.7 million. That's more than \$4 million more than the gross earnings of the talent-agency arm of MCA in its last big year. After preferred dividends, incidentally, MCA stock paid \$2.50 per share.

The figures include MCA's interest in the reported consolidated net earnings of Decca Records for 1962.

**Honors for cutest industry "April Fool" stunt go to Tv Guide, whose 30 March issue contained a program listing to end all listings.**

Whipped up by the alert Jay Ward outfit (whose "Bullwinkle" is often a masterpiece of "in" whimsy), and set in the typefaces used for regular Tv Guide listings, the gag page contained such gems as:

- **VAST WASTELAND—Adventure.** Fearless FCC Chairman (Wally Cox) vows to rid tv of violence and bloodshed. When the producer of "The Untouchables" fails to cooperate, the Chairman is forced to kill him.

- **HUM ALONG WITH MITCH—Special program for people who have a hard time remembering the words.**

- **VOICE OF GALLSTONE—Music.** The Ballet Russe de Yonkers performs. Donald Voorhees explains Leonard Bernstein. Jessica Dragonette sings the first movement of "The Kutztown State Teachers Alma Mater."

- **LATE LATE SHOW: "Macbeth."** A Scottish fighter, egged on by an ambitious wife, makes the big time and wonders whether it was worth the effort. Macbeth: Pinky Lee. Lady Macbeth: Toby Wing.

**Executive-echelon salaries of top CBS brass are listed in the proxy statement sent in advance of the annual stockholders meeting scheduled for 17 April in New York.**

**Item of interest:** James T. Aubrey, Jr., president of CBS TV, last year was paid \$100,000 plus \$60,000 of additional compensation. Messrs. William S. Paley and Frank Stanton are tied for high earners; each received \$150,000 plus \$138,750 additional, plus \$11,250 deferred.

**An image-building campaign for midwestern morticians? Yes indeed, according to Mutual Broadcasting System's April newsletter.**

With considerable tongue-in-cheek, the newsletter reported: "If there ever was an area for deathless prose, this is it. Getting a visual should be an art director's nightmare. And we certainly wouldn't want to handle the jingles if any are planned."

# SPONSOR-SCOPE

There's a running battle on between NBC TV and Westinghouse Broadcasting Company over the ratings of NBC's late-night "Tonight" show versus WBC's tape-syndicated "Steve Allen Show."

WBC recently claimed that the Allen show had passed the NBC series in ARB ratings of nearly a dozen key markets, and was particularly hot in the cities where WBC owns tv stations. Nettled at the claim, NBC's research staffers compiled the following for NBC management:

## HOMES AND ADULTS VIEWING STEVE ALLEN VS. TONIGHT

JANUARY 1963 ARB

CITY	STEVE ALLEN SHOW		TONIGHT	
	Homes Reached By 1/4 Hour (00)	Adults Viewers Per 1/4 Hour (00)	Homes Reached By 1/4 Hour (00)	Adults Viewers Per 1/4 Hour (00)
Baltimore	371	481	118	179
Boston	1,000	1,623	595	949
Chicago	1,272	2,025	3,439	5,829
Cleveland	719	1,188	941	1,364
Columbus	126	168	185	281
Dallas	348	504	231	452
Des Moines	173	264	181	274
Indianapolis	351	579	345	488
Kansas City	500	796	331	475
Los Angeles	1,165	1,572	582	764
Minn.-St. Paul	413	650	464	657
New York	1,365	2,100	4,672	6,558
Pittsburgh	1,336	2,072	595	937
Portland, Ore.	139	226	195	240
San Francisco	327	428	419	589
Seattle-Tacoma	285	452	387	519
St. Louis	518	756	1,250	2,037
Washington, D. C.	358	448	427	608
<b>Gross Total</b>	<b>10,766</b>	<b>16,332</b>	<b>15,357</b>	<b>23,230</b>
<b>Tonight Advantage</b>			<b>+42%</b>	<b>+65%</b>

Breakthrough on overseas syndication front being sought by TV Program Export Assn. (SPONSOR-SCOPE, 25 March) has come sooner than expected by the group's president, John G. McCarthy.

On 26 March, the Japanese cabinet voted—largely due to TvPEA prodding—to remove the annual \$3.3 million ceiling in Japan on imported telefilm shows, effective 1 April. Thereafter, import shows can seek their own price level.

McCarthy predicted to us that within a year Japan will have doubled in dollar value as a telefilm market, setting a new pace for the whole Far East as a consumer of U. S. shows.

# SPONSOR-SCOPE

**Closer links between American and European food firms are being forged, which may ultimately be reflected in U. S. broadcast advertising campaigns.**

Latest to join the parade is H. J. Heinz, which is currently negotiating to buy "a European manufacturer and marketer of processed foods." Which one, Heinz isn't saying, but the price will be about \$10 million, to be drawn from additional financing arranged by Heinz.

Acquisition of **Star-Kist Foods** (canned tuna, etc.) by Heinz is also in the works, and will be a feature of a special stockholders meeting to be held 17 April.

Best Foods Division of Corn Products has been a pace-setter in European-American food manufacturing deals, and has been marketing in the U. S. the **Knorr** line of dehydrated soups with heavy tv support.

**Brilliant future for BBDO has been predicted by its president, Charles Brower, at a recent employee meeting.**

Brower said that the agency was entering a period which would be the greatest in the firm's history.

He also predicted that more ad agencies would spring up as the U. S. population continues to grow, and that the country's gross national product would climb to a trillion dollars by the early 1970's.

**ABC TV is in the process of changing advertising agencies.**

The network has been using Doyle Dane Bernbach. However, DDB and ABC TV have "mutually and amicably agreed" to terminate their client relationship.

Effective date: 30 April.

**There's a drop-off of nearly one-third in number of fall shows on tv networks produced by the assembly-line Hollywood giants like Screen Gems, Warner Brothers, Revue, Four Star.**

This fall, there will be only two dozen shows from the telefilm majors. During the current season, there have been slightly more than three dozen.

**The difference is being made up by (1) more network-produced shows, or more shows from network-controlled production companies like ABC TV's Selmur Productions, and (2) aggressive small independents.**

Although fall business in new shows is off at Warners, 20th Century Fox and the other movie firms active in telefilming, MGM is having a hot season. **There are no less than six MGM shows sold for fall.**

**Single-sponsor network deals are scarce, but they aren't dead by any means.**

This fall, the following single-sponsor sales are set: Grindl (P&G); Bonanza (Chevrolet); Andy Williams (S&H); Hazel (Ford); Bob Hope (Chrysler); Harry's Girl's (Colgate); Danny Thomas, Phil Silvers and Andy Griffith (General Foods), plus the du Pont, Bell, and Kraft shows.

**Speaking of single-sponsor shows, it looks as though Chrysler will be picking up the fall season's largest program tab.**

The "Bob Hope Show" signed by the automaker via Young & Rubicam is likely to cost about \$232,000 per program, not including time. The Hope package calls for a total of 43 shows, including a Christmas special.

Other expensive shows include the Judy Garland and Danny Kaye series on CBS TV (\$150,000 each) and Jerry Lewis on ABC TV (\$190,000).

## SUPERMARKETS AND STRIKE ADVERTISING

In the current issue of *SPONSOR*, 11 March, page 22, the top item in *Sponsor-Scope* talks about the supermarkets' reaction to the return of the newspapers in New York. As you will note, the item goes on to say the supermarket operators have done well during the strike, and you wind up the bit by saying "supermarkets are understood to have used *little* in the way of supplementary air-media advertising."

Question: Does this mean to imply the supermarkets were using considerable air-media advertising before the strike, and, thus, for this reason have pretty well found newspapers dispensable? If this is not what one can read into the item, I'm assuming the item then is of little consolation to air-media sales people.

**REGGIE MARTIN**, vice president & general manager, WSPD, Toledo, O.

Regarding your comments about the supermarket profit and loss picture during the strike—

I think you should bear in mind

that many of the chains have a very heavy year-round schedule, primarily on radio, with some on tv, and it is our feeling that this has done a great deal to keep their business moving.

While they may not have used very much supplementary advertising, the point I wish to make is that their basic approach to the use of broadcast has undoubtedly kept them strong and healthy throughout the entire year.

**MARK OLDS**, general manager, WINS, New York.

## SOUTHERN CALIF. IS IMPORTANT MARKET

I'm delighted in the interest on the part of *SPONSOR* in the activities of Southern California advertising and broadcasting. Those of us who are a part of it know that that it is rapidly becoming the most important market in America.

**ROBERT M. LIGHT**, president, Southern California Broadcasters Assn.

## FOOD BROKERS AND AIR MEDIA

Please send 50 reprints of the article, "Food Brokers—Grass Roots

Influential" that appeared in the 25 February issue of *SPONSOR*.

We are also interested in using excerpts from the article in our monthly publication to retail grocers, druggists, buyers, wholesalers and other members of the food and drug trade in our area. I am thinking particularly in terms of excerpts from the portion of the article headed "Comments from Brokers." Enclosed are several copies of "Merchandigest," which will give you an idea of how we use the "Broker's Corner," where we plan to use excerpts from the *SPONSOR* article. We will, naturally, give proper credit to *SPONSOR*.  
**BAILEY W. HOBGOOD**, promotion manager, WFMY-TV, Greensboro, N.C.

## PUBLIC SERVICE PROGRAMMING WILL SELL

We want to thank you, first, for permission to reprint the section of your article in the March 11 issue of *SPONSOR* which highlighted "Focal Point." We have made a fairly wide distribution of this reprint through both our local and national sales organizations.

We would also like to state that we feel your treatment of the general subject of public service programming was excellent.

**JAMES E. ALLEN**, general manager, WBZ-TV, Boston.

## UHF TELEVISION CORRECTION

Congratulations on a very fine article about uhf television today. We were very interested to read the opinions of the station men queried. Uhf television is of vital interest to us as we represent some of the outstanding uhf stations in the country.

There is one point we would like to call to your attention in the listing of uhf stations in the article. You list the network affiliation of WLYH-TV Lancaster-Lebanon—and WSBA-TV—York—as ABC. Both of these stations are CBS affiliates and with WHIP-TV form the Keystone Group, the only CBS service for Central Pennsylvania. We would appreciate a correction of these two errors as it is a very significant point to us and the stations involved.

Thanks very much and keep the fine, informative contents of *SPONSOR* up to its present high levels.

**DONALD H. RICHARDS**, manager of research, Blair Television.

## CALENDAR

### APRIL

**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)

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

**Assn. of National Advertisers** West Coast meeting. Santa Barbara Biltmore Hotel, Santa Barbara, Calif. (3-5)

**Brand Names Foundation**, 20th anniversary banquet. Imperial Ballroom, Americana Hotel, New York. (11)

**Society of Motion Picture and Television Engineers**, 93rd convention and equipment exhibit. The Traymore, Atlantic City, N. J. (21-26)

**Advertising Federation of America**, 5th district convention, Akron, O., (11-13); 4th district convention, Cherry Plaza Hotel, Orlando, Fla., (25-28)

### MAY

**Illinois Broadcasters Assn.** spring convention. Springfield, Ill., (1-3)

**Montana Broadcasters Assn.**, annual convention. Bozeman, Mont., (8-10)

**Advertising Federation of America** 9th district convention, Schimmel Indian Hills Inn, Omaha, Neb., (10, 11); 2nd district convention, Inn at Buck Hills Falls, Pa., (10-12)

**Academy of Television Arts and Sciences**, Chicago chapter, Emmy awards for excellence. Pick-Congress Hotel, Chicago. (13)

**Ohio Assn. of Broadcasters** spring convention. French Lick Sheraton. (16, 17)

**Sales and Marketing Executives—International**, annual convention, Philadelphia. (19-22)



If you want to reach the people who buy time—  
you gotta go where they are.

You'll find more of them reading SPONSOR than  
any other book in the broadcast industry.

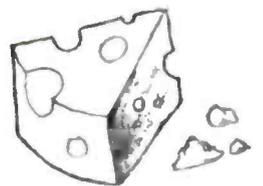
They're not reading just for fun, either. They're much too  
busy. They're reading for information. The kind of vital  
information about the broadcast industry that can  
be found in no other publication.

SPONSOR information is pinpointed exclusively to  
their interests and needs . . . written by the  
most capable and experienced staff in the field.



# WHERE THEY ARE

If you want these "buyers" to "buy" you, it makes sense to buy a schedule in SPONSOR. Because in SPONSOR you'll get only those readers who can approve the orders. The only kind we deliver is the kind who can deliver for you.



And by almost every independent survey SPONSOR delivers more of these decision-makers in a more business-like frame of mind than any other book around.

## **SPONSOR**

555 FIFTH AVENUE, NEW YORK 17  
MURRAY HILL 7-8080

*If you lived in San Francisco...*



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

6

**leading  
executives  
sound off on  
this topic:**



**If  
I were NAB's  
keynote  
speaker . . .**

# 1 If I were NAB's keynote speaker I'd say:



***“Make your Code Board an ‘Advisory Board’ of experts to help, not restrict, the responsible advertiser . . . It is your responsibility to develop a system to insure that the advertiser gets what he pays for. There is no question that the tools are available . . .”***

By Alfred L. Plant / *vice president-advertising  
Block Drug Company*

**A** broadcast convention is unlike any other industry gathering in my experience. There frequently seems to be an air of defensiveness rather than of achievement. As your keynote speaker I sense that you are expecting me to attack, rather than to praise. After all, isn't the thing to do today to stand up and pan the audience that you are invited to address?

Let's review, however, the purpose of your meetings. You are gathered not to pat yourselves on the back and not necessarily to be slammed against the wall. Rather, you are here to discuss problems that are pressing your business and your industry and to suggest areas of positive direction and solution.

Why am I here? Obviously, my interests and thoughts concern television as an effective commercial medium. If you had invited a representative of government or the public, you'd be wondering whether this time the target would be programing, license renewals, violence, or another aspect of the broad spectrum of commercial broadcasting.

It is precisely because your medium is so *mass*, so much a part of all our lives, that everyone takes a swing at you. It's flattering, really. Only when we outsiders—your customers—stop worrying about what you in broadcasting are doing, when we stop caring, will you have an insurmountable problem. Today your problems are still very much surmountable.

I care because the company that I'm part of has grown significantly through advertising in your medium. I want the medium to remain effective for us. And for other advertisers to grow and thus help our economy to keep moving upward.

Because I care and because I want to help, I have talked to a number of advertisers and agency men. The common agreement with this entire group is that the problems are in three areas:

- (1) Content of commercials.
- (2) Rates and availabilities.
- (3) Your basis for selling.

As advertisers we are being told by a host of authorities what we CAN'T do. We are told by the Federal Trade Commission, the Federal Communications Commission and others. And moves are afoot to saddle us with still more "cant's."

Your Code Board implements the "Cant's" and "Don'ts" zealously, legalistically, and sometimes exclusively as censors. There are advertisers who already are discovering that they cannot present as complete and dramatic and interesting a story in your medium as they can in others.

This is ironic, of course. For it is precisely the dramatic qualities of television that have made your medium so forceful for advertisers. I understand why, by the same token, these dramatic qualities also make television advertising more liable than other media to attack by the watchdogs. But in pleasing the naysayers, you must not go over the line in restricting these most valuable qualities.

I want to suggest, therefore, that the Code Authority of the NAB set as its primary objective the task of telling us *what we can do* and be prepared to show us the most effective ways of accomplishing these ends. Make your Code Board an "Advisory Board" of experts to help, not restrict, the responsible advertiser.

This may mean an entirely different kind of staff. A staff with experience in writing and producing com-



mercials rather than legal or censorship oriented people. A staff whose opinions are respected and can be depended upon to be consistent in their treatment of all advertisers and in all circumstances. Not that we want them to create or write or produce our commercials but we want their advice and help when there are problems.

In short, I'm asking you to stop giving away the advertiser's birthright—the opportunity to use your media with maximum effectiveness.

This means liberalizing your copy clearance policies as much as possible to help the advertiser tell his most effective story. It means reviewing all the restrictions you've imposed to see if they really serve in the interest of all parties—public, advertiser, and yourself, the television station principals.

You're thinking: "It's easy for him to say, but we're the people who have to come up for license renewal every year. We're the ones who live with the complexity of rendering a public service on government controlled channels, while running a commercial business."

Knowing that, I still suggest: When you have a reasonable position to take, you have the responsibility to yourself and to your customers to look the governmental agencies straight in the eye and argue your position with all the courage and conviction at your command.

Enough about advertising content. Now, let's look at point number two—rate structures and the problems of availabilities. Are your rates as equitable as they should be for large and small advertisers? Isn't it time you restudied your discount structures?

As individual stations, apparently you can operate profitably with a "six plan" that offers at least a 25% discount and a "12-plan" that frequently cuts spot costs in half or more. If this is so, then maybe your single spot costs should be cut drastically and discounts limited to 10%.

If you are seriously thinking about your business five years and ten years from now, it is certainly important to encourage the smaller advertisers, both at the local and at the network level. Otherwise, where will you get the 1973 "Alberto-Culvers" or even "Block Drug Companies"?

Isn't it true that a few large multi-brand advertisers control most of the highly desirable local spots? They can do this because if one product drops a spot schedule then another product of the same company picks it up. Also, one by one they weed out the weaker spots and hold only the blockbusters. The result is that the better spots seldom become available to the new advertiser or the advertiser who cannot afford or hold a fifty-two week schedule. This isn't an insurmountable problem if you really want to solve it.

You might consider a method that would enable you to encourage these other advertisers. For instance, a system of setting aside a certain number of prime spots for rotation among many advertisers could be a solution.

*(Please turn to page 50)*

# 2 If I were NAB's keynote speaker I'd say:



***"It is difficult to understand why  
broadcasters who are members of  
and give lip service to the NAB  
can constantly violate the  
NAB Code and still display the  
NAB Seal of Good Practice"***

By John W. Burgard / *chmn., ANA Broadcast Comm., v.p.  
adv., Brown & Williamson Tobacco*

**T**oday, in my opinion, television is the most effective medium available to the advertiser of a mass consumer item. How long will this situation continue? The margin of superiority is rapidly diminishing and if the present trend continues it may disappear completely.

Why is this happening? There would seem to be three obvious reasons. First, costs continue to rise at a rapid rate without a corresponding increase in the number of television viewers. Since this is an obvious fact, I shall not belabor it, even though a glance at the financial statements of those broadcasters who publish a financial statement would indicate that a vhf television license in a metropolitan market bears a marked resemblance to the proverbial "license to steal." The broadcasters, however, are in business to make money and so long as they are in a sellers' market we can only hope that good business judgment will prevail in the setting of rates.

The second reason would be the constant curtailment of product protection afforded the national advertiser by the network. A number of companies, including my own, have spent a good deal of money and time in an effort to determine the negative effect of the networks' scheduling commercials for competing brands within a constantly decreasing period of time. The results have always been the same—the effectiveness of the selling message is appreciably lowered when there is not adequate product separation.

The third point is the most difficult to understand. The broadcasters are rapidly diminishing the effective-

ness of what they have to sell with no offsetting gain in profits or flexibility of scheduling by the constantly increasing encroachment of non-entertainment elements into entertainment time.

There are a number of studies, conducted by different people with different methodology, which would indicate that a commercial message surrounded by other commercials or other elements, such as promos, credits, etc., is between 25 and 50% less effective in its selling power than the same commercial contiguous to entertainment content. Yet we find in many instances that the networks will devote more time to such extraneous material than they do to the commercials for which the advertiser pays an average rate of over \$40,000 a minute. This practice is also harmful to the individual broadcaster who is interested in selling spots, since the spot he sells in the station break is now no longer in a break between portions of entertainment but is somewhere in the middle of a six to ten-minute clutter of non-entertainment elements. A psychologist looking at this situation and seeing the broadcast industry debase the value of the product it has to sell, while at the same time increasing the cost of this product, could only conclude that the broadcasters as a group are imbued with the "death wish" and want to go out of business.

That the advertisers are taking a very serious view of this vitiation of commercial effectiveness as a result of clutter was indicated by the program content at the ANA Television Workshop held earlier this month. Time and again various speakers made the point that reach and frequency and cost-per-1,000 were no longer sufficient to determine the value of television advertis-

ing. In fact, these rather standard measurements are now just the beginning as more and more companies are doing research to determine the real sales effectiveness of their television advertising.

My own company has just recently cancelled its participation in a well known television show that enjoys a good rating and a cost-per-1,000 appreciably lower than a number of the shows we are continuing to use. In this particular show, however, four out of the six positions were not contiguous to entertainment time and the commercial effectiveness was further reduced by triple billboards, both at the opening of the show and after the middle break. As a result of research which was conducted, it was determined that, of all our programs, this show was by far the least efficient in terms of sales effectiveness.

It is difficult to understand why broadcasters who are members of and give lip service to the NAB can constantly violate the NAB Code and still display the NAB Seal of Good Practice. In Section 14, paragraph 1, of the Code it states:

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



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

Many shows do not conform to this rather liberal requirement. When other non-entertainment material, such as bumpers, overly-long titling, producer credits and other credits, is added it is found that non-entertainment time will frequently run six to eight minutes.

Paragraph 3 of the same section of the NAB Code states:

"In prime time a station break shall consist of not more than two announcements, plus non-commercial copy such as station identification or public service announcements."

In rather extensive monitoring over hours of programming and prime time, we have not found a single station that did not frequently carry at least a promo, two commercials, and station identification at the break. By the definitions quoted above this is a flagrant violation of the NAB Code.

It would seem to me that the NAB is in a position to become "a knight in shining armor" to the viewing public, a friend indeed to the advertiser, and the savior of the broadcast business by making the NAB Seal of Approval meaningful. If this were done, I could easily foresee the day when the advertiser's first question when considering the use of a show or a station would be—"Does it carry the NAB Seal?"



# 3 If I were NAB's Keynote speaker I'd say:



***“There will always be some children who will throw pebbles at the most magnificent cathedral. With the enormity of television growth, scope, fascination for the multitudes, it is natural the medium provides a testing target for those who speak, write, legislate and investigate.”***

By William B. Lewis / *chmn. of bd., and dir. of creative services Kenyon & Eckhardt*

**T**hank you for giving me an opportunity to welcome delegates and their guests, and your list of distinguished speakers, to the NAB Convention.

This is an unusual year; for one thing, you find a slight change in the conversation today. Mortimer Caplin will be as widely discussed as Newton Minow has been in the past.

As you prepare for your business meetings this week, you will be observing, probably without your knowledge, an anniversary which may have escaped your attention. This is the 15th anniversary of *measurable* television.

Prior to 1948, 15 years ago, television belonged to the engineers and gadgeteers, and if you owned a set at the time, you were inclined to think it belonged to the neighbors.

Then in the year 1948, television became a subject of study for the computers, and the mid-century revolution in communications and entertainment was officially under way. It has been a rough decade and a half, an interesting one, and if we chose to accurately reveal our thoughts, we would admit it has been an enjoyable time in our lives. For we in the broadcast industry have stood as men accused and men admired at the same time.

All has not really been bad. The worst they have said about us is that we keep plowing the same furrow. Our critics may have chosen different and other words, but whatever way they phrased it, it amounted to the same accusation.

But as one who spent most of his boyhood in the

State of Missouri, I can tell you what when the corn grows tall, plow the same furrow again next year. It is essential to profit, essential to staying ahead of the sheriff.

I recall that in 1948, a pivotal year in television and communications, and likewise an election year, a delegation of actors visited Washington in justifiable bewilderment. The problem: television, even in its infancy, flung deepening shadows ahead for those who earned substantial incomes in the field of entertainment.

The imaginative and adventurous executives of Hollywood, the actors pointed out, were willing to underwrite the heavy risk required to supply employment to film actors and actresses and allied groups.

But how about the makers and sellers of soaps, cereals, automobiles—would they pay the bill for television? And how promising is the career of an actor if his welfare must depend upon television's future advertisers?

At that time, the motion picture industry had just finished counting the income from its all-time high income year (1946) when box office receipts were \$1,799,400,000 and 98 million people went to movies every week. At that time, the industry lived in fear that television would simply become just big enough to skim profits from motion pictures; in fact, to damage movies and at the same time not become a major industry of its own.

How well has broadcasting done since then? Last year, as most of you know, the income of television alone was \$1,744,800,000, plus another \$709,000,000 in radio, plus the income of other substantial industries

involved in the making of commercials for television.

It is likewise interesting to note that during the same 15 years, radio billings rose from \$561,000,000 in 1948 to \$709,000,000 in 1962. However, we are all aware that during that period radio's actual share of the advertising dollar has decreased.

Thus we have the answer to how willing and/or capable advertising has been to pay the bill for a thriving industry.

Now that the industry has out-explored the exploding population, we have evidence that we have reached the saturation point in number of homes owning receivers.

Many in our audience, our educational systems, and our bureaucracies at least pretend to be disturbed over the type of programs produced by the dream factories.

We have an answer for this if we elect to use it. If programs lack sophistication, why do people continue to view them in such large numbers, and why has there been no measurable decline in the amount of time spent viewing?

The elementary lessons of history tend to point to the answer. When there is bigness and innovation, the critics gather, and many of them are articulate. There will always be some children who will throw pebbles at the most magnificent cathedral. With the enormity of television's growth, scope, and fascination for the multitudes, it is natural that the medium provides a testing target for those who speak, write, legislate, and investigate.

In my opinion, we have passed the peak of the stone-throwing, barring accidents. The time has not come to relax, however, and we should apply the lesson we have learned from the Westerns: never sit with your back to the door.

We have demonstrated that we can withstand almost any and all assaults, and if we are to be seriously hurt in the future, it is likely to be we who will hurt ourselves, through inertia or over-confidence.

If broadcasting is the nation's most powerful and glamorous medium, broadcasting should begin telling people the story of broadcasting, a campaign I have been suggesting for years. You cannot expect competitive media or the phrase-making politicians to do it for you.

If broadcasting claims to blow the shiniest horn for its advertisers, broadcasting must relax its timidity and blow the same shiny horn in its own behalf.

In my travels around the country and in conversations with many people, I have come to the conclusion that within recent months television's image has improved immeasurably, and I say immeasurably because I know of no measurable image of television.

This is due to the extended scope of public service programs on networks, and a general trend toward more sophisticated programming.

Sponsors have shown an increasing willingness to sponsor public service programs, and in many instances these are sponsors using straight, hard-sell product commercials.

However, there is room for improvement in the local level. I am aware that many stations, including WLW-TV and the Westinghouse stations, have built documentary units for treatment of local educational and informational service, but many have not.

While not all stations swing budgets capable of building documentary units, local programs of the Meet the Press type and roundtable discussions are within the financial reach of all stations.

Radio's willingness to serve seems to be on the increase on almost all stations I have heard.

While we acknowledge and accept a responsibility, up to a degree, for presentation of informational and cultural programs to the public, we cannot lose sight of our far greater and far more vital responsibility. This is a responsibility which we should have no hesitancy or timidity in admitting to be our number one objective: increased sales of the products we advertise.

At a time a few years back when many economists were gloomy about the future of our gross national product, Jack Van Volkenburg made a speech of a more positive nature. Television was still in its early days, but he pointed out that its dynamic ability to create a market and demand for goods and services was so great that the medium virtually assured us of

*(Please turn to page 51)*



# 4 If I were NAB's keynote speaker I'd say:



***“Any broadcaster who ignores this fact does so at his own peril: for most people at most times, entertainment is the prime reason for turning on their radio or television sets . . . the one element necessary for success in all broadcasting’s functions (is): Showmanship.”***

By Leonard H. Goldenson / *pres., Amer. Broadcasting-Paramount Theatres*

The selection of an entertainer to receive this year’s National Assn. of Broadcasters’ Distinguished Service Award should serve to remind us of a fundamental fact about broadcasting. It is a fact that may have been obscured in recent years as some critics have proselytized for their private notions of what the broadcast media should do and be.

Stated quite simply it is just this: For most people at most times entertainment is the prime reason for turning on their radio and television sets. Any broadcaster who ignores this fact does so at his own peril.

But our recognition of Bob Hope’s contribution to the American public through radio and television over a period of more than 30 years goes still further. Beyond illustrating the primacy of entertainment to our media, it vividly dramatizes the one element necessary for success in broadcasting’s functions: Showmanship.

Showmanship is the foundation of all the roles of radio and television, whether theatre, concert stage, vaudeville, cinema, sports arena, lecture hall, political platform, classroom, news or advertising medium. With it, a lecture on the tariff question leaves not a dry eye in the house; without it, even a parade of beauties would get no more than a passing glance.

Like so many basic concepts, showmanship is not easy to define. The dictionary tells us that it is the capacity for effective visual or dramatic presentation. Of course, the key word there is *effective*, which can mean many things to many people. We are not likely, then, to discover the real meaning in the dictionary.

Neither are we likely to discover it—as too many people in broadcasting and advertising have tried to

do—from the slide rule. In radio and television all that the slide rule is good for is to multiply or divide dollars. It does not add quality, talent, or creativity.

A slide rule is, of course, useful in engineering and the physical sciences to work out a formula or to reproduce something that has happened before, but as Wagner demonstrated in “Die Meistersinger” creativity is not reproducible by formula: it ends up being a parody of itself. And the public is not fooled for long. Despite the claims of dyspeptic critics that the public always prefers the mediocre, the record shows that the winners in the race for public favor are almost always the best in their class.

There are many examples of what has been called “the persistence of the first rate” in broadcasting. Among the old-timers at ABC whose showmanship skills have come through over many years are, of course, Don McNeill, Sid Caesar, Fred MacMurray, Victor Borge and Ozzie and Harriet. Incidentally, Don is celebrating his 30th year in radio, and the Nelsons (Ozzie and Harriet) first started broadcasting, on radio, 29 years ago.

Showmanship can mean taking risks, big risks. At ABC, we are putting more than \$100,000,000 into new television programming, and we think our ’63-’64 schedule will be the strongest in our history. But advertisers and agency people who have seen our pilots are recognizing the showmanship values of backing two 15-minute programs into a 90-minute *Arrest and Trial*, or the fresh handling of Robert Louis Taylor’s Pulitzer-Prize winning “Adventures of Jamie McPheeters.” The sponsors are coming into these and other ABC TV programs—but showmanship came first. A lot of eyebrows were raised when our radio net-

work paid \$300,000 for the rights to the Patterson-Liston fight last year. But the fact is that we delivered the largest audience for any commercially sponsored event in broadcast history—radio or television—and made a profit on it in the bargain. Creativity and showmanship, count and sell and attract audiences.

Failure to observe this axiom has spelled many a disaster not only in television and radio but in other media as well, including motion pictures and magazines. The path to lost audiences and lost readership is littered with the corpses of rigidly applied formulas in the face of competition from new sources. I see no reason to think that broadcasting will be immune to such competition both from within the industry and from other competitive media. We at ABC welcome this competition; we feel it will spur us to new heights of showmanship, and progress.

It seems to me that our best chance for survival as an industry in the long run is to try to create those conditions within broadcasting that will insure vitality, that will give creativity the opportunity it needs to show what it can do. For the real danger, as Gilbert Seldes put it in 1956, is that radio and television "... will succumb to their own routines, that experiments will become fewer and fewer, that new things will be only superficially different from the old and good things will not be allowed time enough to take hold, to root themselves, to live."



But after all, creativity is a rare and precious thing. It cannot simply be manufactured. How can we in broadcasting presume to guarantee it to ourselves?

We can't. But we can remember one reason that creativity and originality are so rare in general is that there is usually a certain amount of danger in challenging old ideas and old ways of doing things. Too often the young man who performs well at the *customary* is the one who is encouraged and promoted. On the other hand, the greatest amount of creativity is found where change and new ideas are welcomed, encouraged, and rewarded. I would urge, therefore, that we in broadcasting pay more attention in the future than we have in the past to the development of new talent—creative, performing and executive.

For if showmanship and creativity are needed today, they will be needed even more tomorrow, not as ends in themselves but as the underlying means of serving the public interest. We must never forget that we have assembled the greatest audiences in history by



Masters of showmanship, the quality Goldenson lauds, are Bob Hope (extreme l), Fred MacMurray (top c), Sid Caesar (bottom c), and Victor Bojze

virtue of our promise to provide every cabin, ranch house, apartment or mansion in every village, whistle stop or metropolis with front row seats for the greatest show on earth.

Showmanship provides the key to fulfilling that promise . . . and it's good business, too. ▀

# 5 If I were NAB's keynote speaker I'd say:



***"There has been a manifest improvement in taste to the point where the public is demanding better comedy, better drama, better news and information programing, better advertising. Only by moving ahead on all these fronts can broadcasting make meaningful progress."***

By A. Louis Read / *chmn., bd. of delegates, NBC TV affiliates; exec. v.p., WDSU-TV New Orleans*

**F**or the past few years, broadcasting has been a ship steered by the winds of criticism. Instead of relying upon our own judgment as broadcasters, we have been bending and swaying all too often in a futile attempt to court favor with those people who seem to have the least understanding of our business—the self-appointed critics who can be found in almost every walk of life. Rarely has a major industry so allowed itself to be pushed and pulled around, with the predictable result that we have seldom been more troubled and confused.

Broadcasting's biggest problem stems from trying to satisfy three masters simultaneously: government officials, businessmen, and viewers. In theory, the government official and the businessman should be satisfied as long as broadcasting continues to fulfill its responsibility to the viewer. In practice, however, something quite different occurs.

The government official almost invariably begins with the assumption that something is wrong with broadcasting, and that it is his mission to correct it. This is at least partially the result of an ear ailment peculiar to government officials—over-sensitivity to the loud voices of the critical few who are totally unrepresentative of the massive many. As we are coming to learn more and more, broadcasting is doing an excellent job of satisfying the vast majority of its viewers.

What is needed, it seems to me, is a new definition of the words "public service." Broadcasters are re-awakening to a basic premise which most of us learned a long time ago—that the primary reason for our existence and growth is our function as a medium of

entertainment. If the overwhelming preference of the public is that it be entertained, then entertainment certainly renders a valid public service.

This is not to suggest that the informational aspects of our medium be ignored. On the contrary, no responsible broadcaster can overlook the tremendous potential of his station as a vital news source, and a positive influence in community affairs. But the broadcaster who loses sight of his mandate to entertain is a broadcaster who will not stay in business for long.

Many intelligent people are disturbed by the taint which appears to have attached itself to the profit motive in the past few years. Producing products for profit is a perfectly acceptable motive; it is the dynamism which has actuated our free enterprise system, and it is time we refocus our perspective toward this fact of business life. Additionally, there is no reason why a product produced for profit cannot render a distinct and valuable service. If I may use a roughly-drawn analogy, an automobile whose design and performance must be tailored to the public taste can be utilized as a vehicle for entertainment as well as a vehicle for service. The same automobile which carries the family on a leisurely Sunday drive also carries members of the family to school, to the doctor's office, and to church.

The commonly accepted definition of "public service" qualifies it as a euphemism of the first order, and numerous sins are committed in its name. Many of the programs which carry this label represent nothing more than the perfunctory discharge of an artificially imposed obligation, and make a mockery of the real concept of "public service." It is high time we stiffened our backs and resisted the pressure of bad programing



cloaked in the respectability of "public service."

Quality rather than quantity must be the primary concern at both the network and local levels. The networks particularly might profit from a harder look in this direction. An over-emphasis on news and public affairs programs has led to many less than satisfactory efforts on their part. Where a choice has to be made, the alternatives should be weighed objectively, and if this results in the conclusion that the choice is between an average entertainment show and an inferior public affairs program, let's have the courage to recognize that the average entertainment show may well be more desirable.

Broadcasting is aware of its triple function as a medium of entertainment, information, and sales. These three are perfectly compatible so long as the relationship between the broadcaster and his audience



remains direct, clear, and unfettered. The broadcaster's survival depends upon his ability to accurately perceive and respond to the demands of his audience, and it is only when he concentrates on doing this that he is truly acting in the public interest. To fly in the face of public preference is not only economic suicide, but a sure path to the eventual vitiation of broadcasting's effectiveness. Our tools for measuring the requirements of our audience are still relatively primitive, but they are improving.

We must learn to trust the public—to rely upon their continuing growth to broaden our own vistas. In the short space of a decade, we have seen a significant sophistication of the public taste. The levels of comedy, drama, news and information programming, and even advertising which were so avidly absorbed ten years ago are no longer acceptable. There has been a manifest improvement in taste to the point where the public is demanding better comedy, better drama, better news and information programming, and better advertising. Only by moving ahead on all these fronts can broadcasting make meaningful progress.

This is the challenge we welcome. We want our audience to demand better broadcasting. This is the kind of motivation which is healthy, exciting, and rewarding. And this is the hope of our industry. ▀

# 6 If I were NAB's keynote speaker I'd say:



***"The most potent new 'ingredient' for tv is color . . . Within the next ten years, I predict that black-and-white transmission will be virtually a thing of the past. The entire future of television rests in this thrilling new dimension in the medium."***

By **Ward L. Quaal** / *executive vice president and general manager, WGN, Inc., Chicago*

It is very gratifying to have this opportunity to visit with this distinguished body of delegates assembled for the 41st annual convention of the National Association of Broadcasters.

In my brief remarks today, I should like to confine my comments to color television, which is "busting out all over" at progressive-minded major television stations throughout the country.

With 19 manufacturers now turning out color receivers, indications are that upwards of one million color sets will be sold this year, almost double the 1962 figure. Currently, nearly 400 tv stations are equipped to carry color and more than 60 local stations at the present time regularly originate programs in color.

And for anyone who still wonders whether there is enough color tv programming on the air to warrant the expenditure, they might well consider that 30 sponsors are using color shows and color commercials on NBC, which has pioneered commercial color television since 1954.

In my opinion, color tv has now entered the second and decisive phase of its development as a mass entertainment medium and a profitable business venture. In Chicago, WGN-TV has played a major role in the introduction and successful marketing of "color," the quality reception of which has been considerably enhanced in recent times through improvements in cameras, lighting techniques, tape recording, circuitry and receivers.

The future impact of television as a dynamic advertising tool will be tremendous with the addition of

color, which adds a powerful dimension to the enjoyment of the viewer.

The entire future of television, in fact, rests in this thrilling new dimension in the medium. And in the years to come, the world of color tv will expand to even more exciting proportions as witnessed by CBS's recent telecast of Princess Grace's Tour of Monaco, which emphasized anew the impact of color.

In a number of statements I have made in the past, including an address in Indianapolis last October, I stated that, with a few exceptions, there has been a "leveling off" of television revenue and that, if we are to truly make progress in the years to come, as we have in the first 15 dynamic years of this business, we must "feed new ingredients" to sustain our development.

The most potent new "ingredient" for television is color and, within the next ten years, I predict that black-and-white transmission will be virtually a thing of the past.

The rise of color tv sets as an advertising force is shown in figures on newspaper ads for color sets, which jumped 164% last year over 1961, according to a 149-city check by Advertising Checking Bureau. In a special report on newspaper advertising of electrical appliances, ABC said color tv ads accounted for 13,112,000 lines in 149 cities checked, compared with 4,959,000 the previous year.

In ten years, while there will be some black-and-white sets in use, new purchases will be virtually nil at that time. Even portable sets will be available in color within the next three to four years.

By 1975, I feel that the demand for color television will be so great that, equating the population growth,

WGN-TV should cover an area having 3,200,000 color sets.

I realize that these figures may appear to be "far out," but I think that in the final analysis they will be proved to be "conservative."

With color, we have the old story of which comes first, the "chicken or the egg." I do not feel that we,

saturation of color sets will exceed 90% in the early 1970's, and generally in most areas, will be above today's black-and-white circulation percentage because color is a vastly superior service and the latest of our nation's "status" symbols.

The impact of color will be so profound that a new "medium," in a sense, will be born of this engineer



as a medium, can await the time for people to buy receivers. Instead, we must do everything we can through programing to cause them to want this fourth and all-important dimension in communication's finest medium.

The expanded offering of color tv programs is the main factor in making it easier for retailers to sell color sets. NBC now transmits more than 75% of all its nighttime programs in color. ABC initiated some shows in color this season. Two animated programs, *The Flintstones* and *The Jetsons*, are regularly in color, as well as some *Sunday Night Movies*.

CBS, on the other hand, which broadcast 76 hours of color in 1956, has consistently reduced this until last year it showed no color. CBS, which has scheduled only three hours of color for 1963, including a "Tour of Monaco" with Princess Grace, has announced the network would not expand color programing at this time because of "lack of advertiser interest," probably due to the number of color sets in circulation compared to black-and-white.

In their annual report to stockholders, Elmer W. Engstrom, president, and Brig. Gen. David Sarnoff, chairman, noted that color sets and tubes were the largest profit contributors of any product sold by RCA in 1962.

Now that there are 19 makes of color sets on the market including one for the 200 Sears, Roebuck Stores, the year 1963 can truly become the real beginning for color as a mass-produced, mass-accepted commodity.

In WGN-TV's coverage area, we expect that the

ing triumph, largely due to the great faith in color by General Sarnoff, who has often explained: "What is a rose in black-and-white? What is the world without color, without the clouds and skies and the rainbow? Color definitely is not a gadget. Color is a dimension by itself."

Are advertisers really color conscious? There is no doubt in my mind, for color motivates everything we do and, in our daily lives, color is everywhere. Norman E. Cash, president, Television Bureau of Advertising, has long contended that advertisers want color television "... because it will add one more dimension to the already multi-dimensional medium of television."

Sol Polk, president of Polk Bros., major Chicago chain and reputedly the world's largest retailer of color sets, has stated that WGN-TV's colorcasts of the Cubs and White Sox baseball games, starting April 9, will kick off his greatest selling of the year. He expects that color set sales in his store this year will increase 50% over 1962.

At WGN-TV, we believe in color and in 1963 we expect to telecast more than 2,000 hours in color. I do hope that before long, we as broadcast leaders, can "harness" color television as a selling tool to potential sponsors and reap the harvest of "new money."

The day is not too far away when the absence of color on television programs will be more noticeable than its presence—and the pot of gold is at the foot of the rainbow. ▀

# Computers won't replace human judgment, Blair emphasizes



Today, John Blair & Co. marks its 30th anniversary. Its founder, who as a young San Francisco advertising salesman became convinced of radio's tremendous selling power—and formed his own firm—will also be marking another anniversary at the NAB convention in

Chicago. This will be his 31st consecutive year in attendance. For his observations on the radio and television industry and its future, SPONSOR last week asked this broadcasting pioneer and leading station representative a series of questions. These, with his answers, follow:

*Q. Do you see any changes in broadcast advertising in the next few years?*

A. I think we've reached a degree of stability. However, I think color television will make quite a few changes. There's no doubt about that. It's going to be a slow process, however.

*Q. Have advertisers shown much interest in color television from a spot standpoint?*

A. Advertisers are doing a great deal of asking, and in the next two years, I think we will see a great many commercials in color.

*Q. Do you believe station reps are making a major contribution to broadcasting today and in what areas?*

A. Well, of course, we are in the commercial end of the business. Our primary job is to secure dollars for our stations. In radio, (and many people are not aware of this), over 50% of the dollar income of many of our stations comes through our company. In television, about 35 or 40% of total dollars comes through our company. It has also been my feeling that if a station, either radio

or television, is to do a top flight job and make a strong showing locally from a programing standpoint, it must have the money. There are still quite a few radio and tv stations that do not. They just do not have the wherewithal to do the things they would like to do. With the proper income, obviously, they can step up their local activities, initiate important service features, implement their news, and add the necessary personnel to do top flight editorializing—which is becoming more effective today. These are among the local factors that are so essential to a top-flight station.

*Q. Do you think the station representative can make a greater contribution to broadcasting in new areas?*

A. I think the representative is making a distinctly greater contribution to broadcasting all the way along the line, in addition to providing the necessary means. For example, ten years ago we had one man in research. Today, we have nine men in research. We had one girl to head up our sales development department. Today it's directed by several top flight men with ade-

quate assistance. We've also gotten into marketing recently. In other words, the services we are providing for our stations have been stepped up tremendously. We will continue to emphasize more research and marketing tools for our salesmen so that broadcasting can be purchased by the agencies more easily and more effectively and will produce more results for the advertiser. That's what we're all after.

We have moved into several other areas in the last six or seven years. We talk to stations about programing and promotion, as well as research and marketing and we have specialized people who undertake these projects. We were the first representative to add these services and I know that they have paid off for us and the stations.

The representative today is no longer a nice young man with a rate card and a coverage map under his arm who goes around trying to get business. He is a professional. Our business is settling down. It's a real business today and it's highly competitive.

*Q. New mechanical elements are coming into the industry. Many*

*predictions have been made as to what the computer will do and what it won't do. Do you think these new mechanical advances will change the role of the station representative?*

A. We've had some experts in from IBM who have studied our business and they feel that the computer will not help us. This business changes rapidly—availabilities change on a daily basis. The basic information and marketing information that does not change rapidly can use computers and that is why I think agencies will be getting to it more and more. I've heard it said that the greatest trouble with the computer is that different agencies ask for such different types of information. I know they're finally getting together and correlating their thinking to the point where they're asking the same questions. We will be able to provide answers to those questions, which will be put into the computers and which will tell them how to reach a certain type of audience, the best times to use a station, etc.

*Q. Will computers replace human beings in your business? Or will they enable people to handle a growing work load more efficiently and rapidly?*

A. The computer will not eliminate anyone . . . time buyers or salesmen. Judgment is still going to be an important factor because advertising is far from a science; consequently, the human role will always be important. The time buyer and the representative will have more information at their fingertips through the use of the computer. They will be able to use their judgment more effectively rather than be replaced by a machine.

*Q. Do you believe television is pricing itself out of the field for many advertisers?*

A. Yes, it already has for a number of the very small advertisers. It did become a mass medium and it delivers many, many homes. Rates have gone up to a point where I think it is pricing out the small retailers and distributors who are not in the same league as the large department stores and manufacturers.

They just can't use the coverage and I think they are turning to other media.

They are in a position to use local radio, however.

*Q. Does this bar the small advertiser from getting into tv?*

A. No. The local advertiser can utilize daytime television very effectively and at a price he can afford. Or he can always think of radio!

*Q. Would you like to comment on*

*the contribution industry groups such as SRA are making to the industry?*

A. In our particular business there are certain organizations that are very important as far as we are concerned. There's TvB which is doing a fine, constructive job under Pete Cash. RAB has stepped up its activities and we're very pleased. Our dues are very well spent with RAB. Ed Bunker is going to do an increasingly fine job. Ed is a very capable person.



SRA is primarily an organization of representatives and its purpose is to try to establish various trade practices and set up standards. They have been quite successful in developing forms of a standardized nature with the thought of making both radio and television easier to buy. That is its primary function, through the various trade practice committees—to make radio and television easier to buy; and we feel the simplification of forms and their standardization are very important.

*Q. What is your thinking on group selling plans and do you think they will increase?*

A. A few group selling plans have died recently. There's good reason for it. The value of any group selling plan is directly related to the stations that make up the plan, together with having a sufficient number of stations in the major markets. We've had a multi-million-dollar success with our group plan because



we have the finest group of radio stations represented by any company or network.

With a strong group of radio stations located in key markets in the country, our men can go to the top people of any national or regional advertiser and discuss marketing opportunities with them and then put

together a tailor-made radio plan using our group of stations as a base, and invariably developing additional money for other radio stations as well. This kind of action is probably the most rewarding the salesman can experience and results from seeing a campaign develop right from the very beginning.

We feel one of the greatest challenges or opportunities facing the advertiser is making his national message a part of each local community. Through our group selling technique we've been able to do this on a national basis. We have been able to show national advertisers and their agencies that they can once again cover the USA on an important group of radio stations with the simplicity of a national magazine or a network buy. Sales results of these advertisers have invariably resulted in the renewal of the original schedule.

*Q. Do most advertisers like this?*

A. Those who have used it have renewed time after time. Almost every advertiser who has used the Blair Group Plan has renewed it. Our most recent renewal is Mennen for the fifth consecutive year. During the first quarter of 1963, which is not yet complete, we have sold more group plans than during the entire year of 1962. Many of these were renewals, but many were also advertisers who had not generally used spot radio in the recent past.

In the case of our list of stations, we do not always sell a group plan, but the group plan is a useful device to tempt an advertiser who has not been a user into a test. In every case that we know of, the tests have been successful just as the major group plans have been. We know the group plan is coaxing additional dollars into the spot radio business. We feel that this is a very important way to expand business for ourselves and our stations.

*Q. How do you feel about network option time. Do you think the system needs to be examined?*

A. Yes, it needs to be examined and is being examined. Fundamentally, unless a network has a call on a station's time, they do not have a network. How much time they

should have is highly debatable. We are in competition with the networks and we would like to see them have less time than they have. Networks, being in competition with the spot field, would like to have more time. I feel that a limit should be set for the amount of time a network can have on a station to, say, three hours at night. That would please the major stations able to sell on a national basis, but many of the smaller stations wouldn't like that too well because the networks provide programming they would otherwise have to provide at great cost to themselves.

*Q. Do you feel too much emphasis is being placed on the numbers in spot buying?*

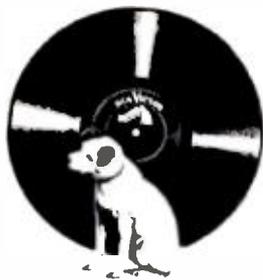
A. It is certainly a fact of life that the agencies, to buy intelligently, must have yardsticks of certain types. We all know that the cost per thousand figures are not properly used and we should get back to good sound judgment and interpretation of the ratings. We all know that certain programs with relatively low ratings do a fine sales job for certain types of accounts . . . even a better job than programs with double the ratings. So you simply can't buy on a cost per thousand basis. Again, it's interpretation and the use of good judgment.

*Q. Is there much rate cutting in your business?*

A. There are two things you must understand about the problems of selling radio and television. First is that broadcast station rates must be set realistically and bear a reasonable relationship to the audience position of the station in its market. If the rates are set unrealistically, then the station becomes difficult to sell.

The second thing to understand is that the station itself sets the terms of its own rate structure and we adhere strictly to the policies which a station in its sole judgment dictates. Obviously, we work very closely with the stations in setting up national rates since we have to sell them. Once the rates are set, they should be maintained. We, as a company, have no control over the

*(Please turn to page 50)*



## New sound from RCA Victor gets fm stereo sendoff

Listeners to the stereo-minded QXR Network last night (31 March) became an automatic part of what RCA Victor's advertising director, William I. Alexander, calls "undoubtedly the biggest campaign in record industry history."

What fm audiences heard in more than 40 cities (26 cities carried it as a multiplexed stereocast) was an hour-long special, the third in a series of *RCA Victor Premiere Showcase* pre-taped shows.

The program featured a pair of RCA's audio experts, Messrs. Jack Pfeiffer and Jack Somer, interviewed by music critic Martin Bookspan as well as recorded selections—the Scherzo from Mahler's First by the Boston Symphony under Leinsdorf, etc.—from RCA Victor's latest batch of LP releases.

The commercial slant of the program, both in the single minute spot which is its "official" commercial and in the interview segments, was toward what RCA Victor calls "an evolutionary technical development in sound"—Dyna-groove.

What makes the periodic stereo fm specials particularly interesting is that they represent a break with the mostly-print advertising RCA Victor uses to promote its line of long-play records.

Last year, the RCA all-media budget was about \$9 million, covering tv sets, phonographs, washing machines, RCA appliances, records and other items. Of this, about \$2 million went to newspapers, and nearly \$1 million to magazines. Another \$2 million or so went to network tv, mostly for the promotion of RCA tv receivers. Far down the line, in spot radio, about \$140,000 of "factory money" was spent by RCA, with about \$20,000 going into national-level



### Radio specials break with print tradition

RCA Victor admen have added series of stereo radio specials, heard on QXR fm network, to print, tv and other media promotion for record firm's new "Dyna-groove" sound. At top: William I. Alexander, label's ad-promotion director, and Robert C. McIntyre, Grey a/e, confer on show plans. Center: George Levine, Grey a/e; Roger Coleman of QXR; Dick Layton, Grey copywriter; Paul Rubinstein, Red Seal ad mgr.; McIntyre in tape control room. Right: Martin Bookspan, RCA audio specialists John Pfeiffer and Jack Somer.



promotion of RCA Victor Records.

Some RCA Victor record dealers buy local-level radio shows on their own, often aided by co-operative advertising funds. The firm's dealers, in fact, accounted for spendings of over \$600,000 in spot last year.

"Some dealers use a lot of radio, including fm stereo. Most do not. Those RCA Victor dealers who do use radio are mostly multi-line retailers who carry 'white goods' as

is out for an even larger slice of the adult market which buys record albums.

Record companies, including RCA Victor, have a peculiar problem in radio advertising: the product they sell is, at the same time, the basic program source of radio today. There is always the chance that stations will misconstrue business from any individual record firm, and will give the label's records an extra-heavy airplay.

again, is odd because stereo fm relies heavily on new record albums as the basis of its programming. In its advertiser-packaged radio music specials built around RCA Victor-recorded music and a minimum of actual commercial time, RCA Victor feels it has at least one good answer.

The *RCA Victor Premiere Showcase* series is not the only air-media promotion which will be operating this season on behalf of Dynagroove.

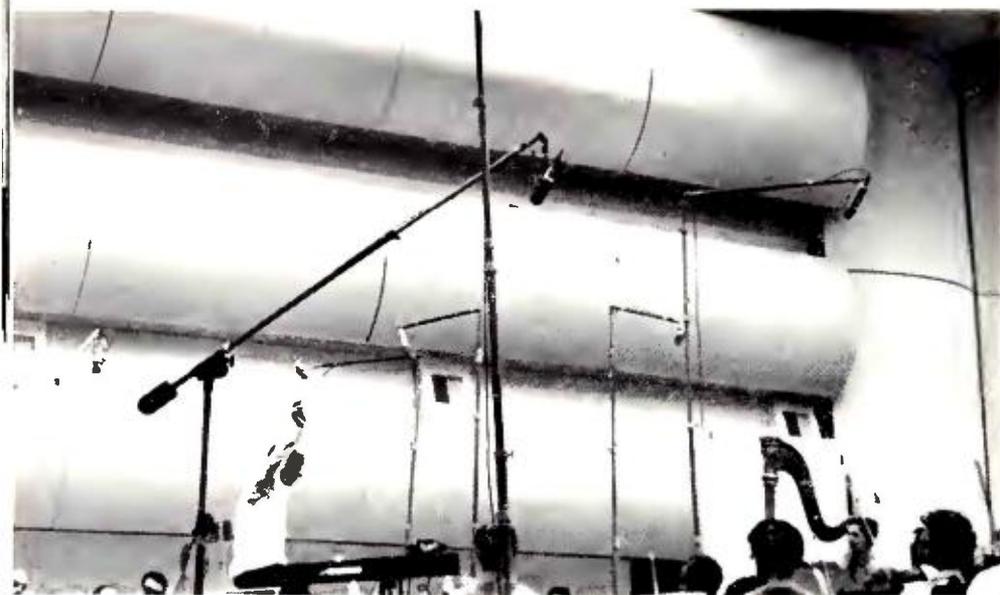
First of all, there is a current joint promotion with the Buick Motor Division of General Motors, in which a special LP record is being made available for \$1.00 at Buick dealers. The record is actually a sort of "sampler" of the first 10 Dynagroove releases.

The Buick-RCA Victor promotion includes a weekend saturation radio campaign by the motor firm in 82 major markets over an eight-week period. Some 3,000 spot announcements will be aired plugging the new Buick line and the Dynagroove album. Additionally, Buick is in the midst of a cycle of special minute commercials on NBC's *Sing Along With Mitch*, in which 15 to 20 second of each tv commercial stresses the album. Other Buick-RCA Victor schedules are set for consumer magazines, newspapers and co-op ads.

RCA Victor has been devoting part of its commercial time on the Disney-produced *The Wonderful World of Color* on NBC TV to Dynagroove, according to Alexander.

Additionally, an open-end 50-second radio commercial has been prepared on Dynagroove which can be used in co-operative radio campaigns staged by dealers.

"So many different ad media are used by RCA Victor that it's impossible to tell what, exactly, has brought a customer into a store to ask for a specific album," says Grey's McIntyre. "However, we're convinced that a pioneer use of fm stereo at a national level will do a lot to help us sell records to an audience which has the income and the leisure time to enjoy them."



### 'Dynagroove' puts new zing in old masters

Although RCA Victor's competitors claim that new "Dynagroove" system is simply a refinement of existing recording and pressing techniques, the end product provides a sound quality for both pops and classics which is highly merchandiseable in fm stereo. Above, Erich Leinsdorf conducts RCA Italiana Opera Orchestra for "Madame Butterfly," one of first Dynagroove albums. Studio used is new facility in Rome which RCA calls "the largest studio in the world built especially for recording." Campaign includes net tv.

well as records," explained the RCA Victor account executive at Grey Advertising, Robert C. McIntyre.

Things will be different this year, with the RCA Victor national-level stereo radio shows spearheading the air effort. The record firm is pushing hard on Dynagroove—which is not so much a single recording technique as it is a collection of step-by-step improvements in record-making—and

Several major record labels (London, Columbia, Mercury, among others) have flirted around the outskirts of major radio campaigns, buying spots in a few long-established "good music" shows whose program policies are above reproach.

Nobody, outside of RCA Victor, is involved this season in a large-scale radio promotion effort, particularly in the newest electronic ad medium—stereo fm radio. This,

# TIMEBUYER'S CORNER

Media people:  
what they are doing  
and saying

East is East and West is West at J. Walter Thompson, or Divided We Stand: We suggest all reps note the latest information, regarding the Liggett & Myers account at JWT (New York). All spot buys for all Liggett & Myers brands are now being handled by Gene Hobicorn for the western part of the country, and by Carrie Senatore for eastern U. S. Madelane Blount and Sara Wind are buying network only.

Rumored along Madison Avenue: The sponsor Open Ear hears that Marty Ozer, buyer (Simoniz) at D-F-S is switching to D'Arcy, and that D-F-S's Dick Newnam will take over Marty's chores. Also, Bob Ferraro is now radio buyer for Bayer Aspirin at D-F-S.

From out of the West via our western correspondent comes a message from Dancer-Fitzgerald-Sample (San Francisco) buyer Ann Rule. Ann tells us that she's received a flood of phone calls from reps and station people wanting to know about the La Pina Flour spot radio buys reported in the 11 March sponsor. (We should add here that La Pina was buying Spanish radio only for six weeks to round out their usual 52-week fiscal year radio schedules for General Mills.) We wrongly noted D-F-S media director Sever Toretto as the buyer, instead of Ann Rule, but, says Ann, "The credit line didn't matter, it was all those phone calls from everywhere that broke my arm answering them and explaining the buy to all concerned. SPONSOR sure has a lot of 'instant' readers. . . ."

Lady off the sick list: We're glad to hear that Zee Guerra, buyer at Wexton (New York) is now over the mumps and feeling fit again.

Living in a world of our own: Imagine, to the people down the block back home, spring flights means the robins are back again.

*(Please turn to page 46)*



**BTS billboard: it walks, it talks**

Broadcast Time Sales a.e. Stan Feinblatt (l) visits Geyer Morey Ballard buyer Robert Kutsche to present for his approval exclusive BTS promotion idea, colorful tape recorder cover sign, and to play station presentation tape

enter your  
personal  
subscription  
to  
**SPONSOR**  
for  
essential  
broadcast  
information

\$8 for 1 year

\$12 for 2 years

555 Fifth Ave., New York 17

1962  
**PULSE**

**PICKS**

**WKMI**

**AGAIN**

**No. 1 in**

**KALAMAZOO  
METRO AREA**

Pulse Metro Area Sept. 1962  
Pulse Metro Area Sept. 1961  
Last Area Hooper Sept. 1960

**THE BIG  
INDEPENDENT  
BUY**

**for Greater Kalamazoo**

**\$577 MILLION  
MARKET**

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

**WKMI**

5,000 Watts Days  
1,000 Watts Nights.

**24 HOURS A DAY**

Call **MEEKER** Men

**TIMEBUYER'S  
CORNER**

Continued from page 45

The South is heard from: Patricia McKemie upped to senior time-buyer at Harris & Weinstein (Atlanta).

It happened at McCann-Erickson: Dale Paine, an ex-Cunningham & Walsh gal estimator who moved to McCann-Erickson last year, has been elevated to broadcast buyer on the Nabisco account. Good news for hopeful estimators everywhere.

In New York—changes, changes, changes: Bob Decker, senior broadcast buyer on the Standard Brands account at Ted Bates, is leaving that firm to join Ellington as broadcast media director 8 April.

Phil Stumbo, McCann-Erickson, switched from purchasing for various accounts to buying for the Nabisco account.

Jack Fennell has left Esty for buying chores at SSC&B.

Mike Keenan recently moved from Lennen & Newell where he was associate media director, to Fuller & Smith & Ross, where he holds the same title.

Bob Carney, buyer (P&G's Tide and Crisco solid) at Compton, jumps the fence to join Blair TV 1 April.

Just so you'll be in-the-know, our most traveled correspondent reports that media people in Boston get together at Nick's Steak House.

Don't worry about that ringing in your ears: It's September wedding bells for Frank Malone, assistant buyer (Filbert's Margarine) at Young & Rubicam (New York). The bride-to-be? Virginia Diggins, with the media research department at Foote, Cone & Belding, New York, and formerly with WC&B in Chicago.

On the ad scene: The first day of spring found us journeying up to 57th Street in the midst of a snow flurry to reach the offices of Fletcher Richards, Calkins & Holden. There we met vice president and media director, William C. Dekker, who challenged us to spell correctly his home town, Saulte Ste. Marie, Mich.



William C. Dekker

(We couldn't.) Bill Dekker assumed his present duties with FRC&H last November, after two years with Lambert & Feasley, where he held the same title. Before that he was with McCann-Erickson for eighteen years, first as director of broadcast media, and for the latter half of his tenure as vice president, media director. In observing that recently the broadcast rating services have been under fire from many directions, Bill says he's always felt that rating services serve a definite directional purpose in guiding broadcast buying, but that because of their different samples and meth-

ods, he doesn't think these services should be regarded as absolutes, but as invaluable aids in program and spot assessment. Bill points out that even a compass with a 10% deviation can most times bring a sailor home. Bill Dekker, a graduate of the University of New Hampshire, is married and the father of three children, and makes his home in Darien, Conn.

PEOPLE-TESTED . . . "personality" radio that's dynamite in the Albuquerque area. Person-to-person KQEO, red-hot with New Mexico listeners and advertisers alike . . . because it's program-proved with people. KQEO promises "bang-up" results — people who listen, like it . . . people who buy it, love it!



**KQEO  
IS  
PEOPLE-TESTED**



**WHAT  
A  
BLAST**



THE JOHN BLAIR  STATION

**KRMG**  
TULSA.  
OKLAHOMA

**KIOA**  
DES MOINES.  
IOWA

**KQEO**  
ALBUQUERQUE.  
NEW MEXICO

**KLEO**  
WICHITA.  
KANSAS



robert e.  
eastman & co., inc.

# COMMERCIAL CRITIQUE

Analysis, trends,  
evaluation in tv/radio  
commercials

## GOOD THINGS LAST A LONG TIME

By AUSTEN CROOM-JOHNSON

Topping my list at the moment is a new tv commercial for the Gaines people. It features four ducklings staring a bowl of Gravy Train with an amiable Great Dane. I find it the most refreshing concept of sell for this kind of product in a dog's age. The humor revolves around the enormous size of the Dane, and the four tiny

and the photography need no assistance in putting across the message. It not only entertains, it sells.

During the winter watch, amidst the maelstrom of animated intestines, sniff tests, and the voices of germ warning, Maxwell House Coffee continued to attract the ear as well as the eye. Eric Siday was responsible for dreaming up the musical effect that comes forth



ducklings who persist in telling each other that the dog isn't there at all; this, so that they can better stuff their bills with Gravy Train. Good sales copy is cleverly woven into the duckling dialogue, which winds up as follows: Duck 4 . . . Say, this stuff good for dogs? Duck 1 . . . Sure, it's so rich in vitamins, minerals and proteins it's a complete balanced diet. The Gaines people know what dogs need and what dogs like. Duck 3 . . . That so? Duck 1 . . . Ask that dog. Duck 3 . . . what dog? Duck 4 . . . I don't see a dog. Duck 2 . . . Do you see a dog? And the announcer puts a pin in it with a chuckle, saying, "Gravy Train . . . makes its own gravy." There's no music in this one; the writing, the voices,

from the percolating pot. It is good to note that it still 'percs' after three years and will, I guess, continue its cheerful message for many a cupful to come.

When something good arrives on the scene, its wear-test survives over a long period. You may remember I mentioned that Pall Mall's tag, "Outstanding . . . and they are mild" had been used for 17 years. Both the advertiser and the agency obviously had the courage of their conviction; and right now when so many of the boys are afraid they might not be earning their keep unless they produce something new all the time, it is a worthy and successful practice that should be emulated. It's the Pall Mall copy in the main, that ap-

pears to have done the job for them . . . not, I think, the series of musical endeavors with which these words have been burdened in the effort to arrive at a good singing commercial. The Pall Mall tag itself will undoubtedly continue its long-time job of travelling the sales further, despite the un-noteworthy overtures.

While we're up, how about those "Look for the Spear . . ." Wrigley commercials? In my book they couldn't be better. It takes a lot of courage to introduce a "tease" music campaign and then let it flower into singable and likeable spots.

Along with the vernal shot in the arm, let's have more of the same . . . better commercials, with a few winning characteristics and some new ideas. All it takes is imagination, selectivity, hard work and sell.

### Forgive and Forget

**Delta Airlines:** *"It's Delightful to Fly Delta." Perhaps, but not to listen to this 'gal with piano' representation of a responsible carrier.*

**Holland House Coffee:** *"The Coffee That Sells Itself." Judging from the material given the singer and the 'tin can' accompaniment, it will have to do just that.*

### AUSTEN CROOM-JOHNSON



Austen Croom-Johnson, creator with Alan Kent of "Pepsi-Cola Hits the Spot," is a widely known writer-consultant specializing in the field of musical advertising.



*A special November election-night survey by Western Union proved again the power of KCBS. 1000 phone calls, at random in 6 counties, placed KCBS first by far, with a 15% share. Listeners in search of fact put the next three stations (independents) 10% to 15% behind KCBS. The second-ranking network placed 5th in the survey. Surprising? Not when you consider the regular format of KCBS. Foreground programming -- including thorough, professional news reporting, analysis and discussion -- has made KCBS the air of authority in the San Francisco Bay Area. Affluent listeners give it their full attention. The result is better-than-ever action for advertisers.*

*Get your share on*

**RADIO / KCBS**

A CBS OWNED STATION

REPRESENTED BY CBS RADIO SPOT SALES

## ALFRED L. PLANT

(Continued from page 29)

The problem at the network level is not too dissimilar. A relatively few very large advertisers now enjoy a unique advantage inasmuch as they have a maximum discount position on one or all three networks. What about the smaller advertiser—and that is humorous in itself, inasmuch as we are talking about spending a mere million or two or three million dollars? He is asked to pay open rates or established rates or quoted rates. Frequently he pays half as much again as the maximum discount advertiser for the same type of availabilities. What's more, the smaller advertiser frequently finds he has little chance to get the choice availabilities.

My third point has to do with the basis of selling your product. More and more thoughtful advertisers today are saying that it is your responsibility to develop a system to insure that the advertiser gets what he pays for. You will not be surprised to learn that I agree.

Almost all other media guarantee circulation and their charges are based on what they deliver. They publish guaranteed rates and when necessary alter their rate cards. They don't all have the same rate base either. The advertiser willingly pays more for certain types of audiences and certain types of editorial environments. The pulp magazines never try to get the same page cost per thousand as do the slicks. *Reader's Digest* with its huge mass audience can properly be priced lower than *The New Yorker* or *Vogue*.

The same principle would work for television, and the advertiser would know ahead of time what minimum he was going to get for his dollars. There is no question that the tools are available for getting good audience measurements. It will cost a little more money than is now being spent, but it would be well worthwhile.

Here is an area where the NAB can and should exercise maximum leadership and statesmanship. Within your ranks there are brilliant minds that can overcome all of the problems and within a year produce a workable counterpart to

the Audit Bureau of Circulations. The cost will ultimately be passed on to the advertiser as a normal part of doing business. Both the large and small advertiser will benefit from a guaranteed circulation basis of sale. The first by minimizing multi-million dollar mistakes; the second by having a more nearly equal buying opportunity.

You, as telecasters, will do well too. In the first place, this will give you complete control of your broadcast patterns just as the publisher of any magazine controls the editorial content of his magazine. I haven't heard anybody lately telling Henry Luce that he has to run a comic strip—or advice to the lovelorn column—or anything else in *Time* or *Life*.

There will be risks for you as telecasters, of course, but that is a major part of being in business in our system. With risks, you will be entitled to fair profits. This, too, is a major part of our system.

Finally, I believe the public would benefit as well. Programing placed under the centralized control of highly trained and responsible executives should be better balanced and should achieve higher standards. The public will have more opportunities to see new products and improved products as you open up the airwaves to new advertisers.

Who wins? The economy—yours and mine and above all—that of our nation. And without that kind of growth, none of us will enjoy good health for long. ■

(Continued from page 42)

establishment of a station's rates. We are the agent, or if you prefer, the employee of the station.

As a company with a well established place in broadcast representation, we would prefer to sell from a public and well established rate card. However, there are times when a policy determined by the station makes this impossible. What is true of us is true of any other representative, in this area.

Television is a great advertising medium and to sell it at rates which are not openly offered to every advertiser, is a great depreciation of the medium. We would prefer not

to do so, but frankly, we and others in our business are not free agents in this matter.

*Q. In network television we've seen the almost complete switch to participations, at least on two networks. Is there a great deal of confusion between network and spot today?*

*A. The spot business has been good. The networks are just trying to syphon off some of the spot business. If I were in the network business I wouldn't blame them for that. Also, there's the increase in network costs. There are a great many small and medium size advertisers that just can't afford to buy programs anymore. The only way they can afford to buy television is to buy participations.*

*Q. Do you think, as in foreign television, tv will go to all spot or participations?*

*A. The trend has been that way. Whether we'll continue or not or go back to more of the sponsorship format is very difficult to say. My feeling is that it's just about reached its peak now. Things will go a little further in the participation business, but I think most of it has been done.*

*Q. Do you think spot will move ahead of the networks?*

*A. I think there will be a tendency to go ahead. A station's revenue is greater from spot than it is from the network.*

*Q. Do you see "clutter" as injurious to television or is it over-emphasized?*

*A. I'm inclined to think it is a little over emphasized. But I just don't know. It's hard to say. Every now and then I hear people say the commercial was more interesting than the program. I thought that was true when I was in England. I liked their commercials very well. Their approach is more sophisticated.*

*Q. Can we learn from the British?*

*A. Of course, we can learn from anybody.*

*Q. What do you think is the greatest challenge facing the broadcaster today?*

*A. There is no question that the major problem facing the broadcaster primarily, and the advertiser secondly, is government regulation, plus state legislation. In the State of*

Minnesota, for example, there is a house bill which, if passed, will eliminate all cigarette advertising on radio and television. Cigarette companies are tremendous advertisers, so that bill could very easily affect broadcasters.

*Q. Do you think that the government really will succeed in causing change or do you think it poses only a possible threat.*

*A. I think that the threat of governmental action is having effects even now in connection with programming on both radio and television stations.*

*Q. It's not through legislation however?*

*A. Well, it's through continued pressure.*

*Q. In your 30 years in broadcasting, what has been the greatest moment in your career?*

*A. The greatest amount of satisfaction I've had is watching the growth and evolution of our company and by surrounding myself with fine people . . . many of whom have become my best friends. I think that is where the real permanent satisfaction comes from rather than from a single event.*

**William B. Lewis**

*(Continued from page 33)*

unprecedented prosperity if used with wisdom.

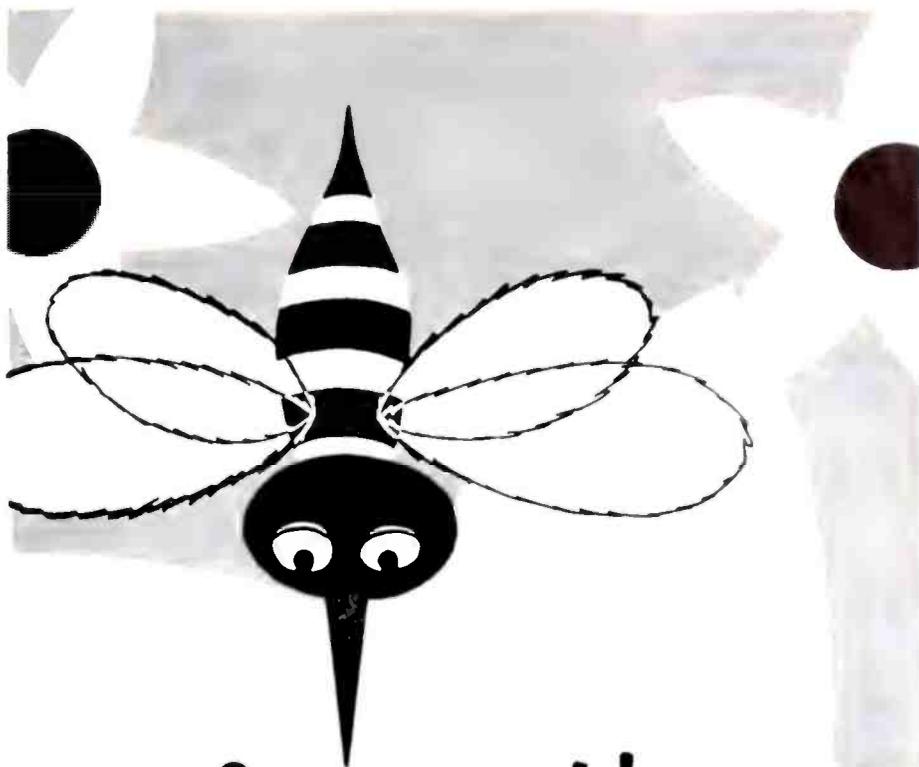
His prediction has come true, but few people have bothered to give tv the large share of the credit it deserves for the prosperity the nation has achieved in post-war years.

Who can say with assurance what standard of living we might have enjoyed or failed to enjoy without tv and its power to sell and its power to get across new products?

Now we have the warning, issued by the President here in Chicago last week, that unemployment may rise to 7 per cent even without a depression.

Automation makes the unemployment problem more critical and the challenge greater. But, unfortunately, the scope of this problem is beyond our control.

Not beyond our control, however, is the ability and the prime responsibility of broadcasting to increase the sales of advertisers and to so contribute mightily to the prosperity of the nation and the employment of its citizens.



# Spring Has Hardly Begun

But as usual, we are busy as bees selling our clients' products to 325,600 TV homes. With 10 years experience - we're the best selling bees in Virginia's number one market.

Buzz your nearest Katz representative—he will tell you what busy bees we are!

**WSLS<sup>NB</sup> TV 10**  
**ROANOKE, VIRGINIA**



**THE KATZ AGENCY, INC.**

National Representatives

**"THERE IS NO SUBSTITUTE FOR INTEGRITY"**

## L&M tests new 'triple-filter' Lark

Liggett & Myers has gone the other tobacco companies one better—coming up with a "triple-filter" king-size cigarette which it will unveil the week of 7 April in an initial test campaign using heavy spot tv in Columbus, O., and the tri-city marketing area of Albany-Troy-Schenectady. J. Walter Thompson is the agency.

The spot drive will consist of approximately 10 per week for the length of the campaign on each tv

others: (2) it has charcoal granules while others have charcoal powder; (3) its charcoal is in a separate chamber while the others have charcoal dust worked into the paper throughout the filter.

The Lark campaign has a male model displaying the back of the pack in a close-up, extolling the brand's merits. He added that radio is not being used at this time because of the campaign's "highly visual" techniques. L&M began



### L&M takes the wraps off new Lark filter

With the outer "cork"-finish cover peeled open, a magnified view of Lark's new three-piece Keith Filter shows how two conventional cellulose acetate filters are teamed with an inner one of fortified charcoal granules to refine the smoke and remove more irritating gases from cigarettes

station involved. In addition, newspaper ads will be used, as well as local inserts in magazines, including *Life*, plus Sunday supplements.

Called Lark, the new cigarette features a Keith Filter, named after Dr. Charles H. Keith, one of its co-inventors. The filter is comprised of two cellulose acetate segments surrounding one of activated charcoal granules used to purify air. The granules are fortified to remove a greater quantity of irritating gasses from the tobacco smoke.

An L&M official said Lark differs from other charcoal-filter cigarettes by: (1) the Keith filter is some three times the weight of

shipping Lark to the test areas 18 March, and they are now being sold there. With a cork-finished tip, Lark comes in a soft pack and is priced in line with other filter cigarettes.

### Pepsi-Cola profits soar to record \$15.4 million

A hike in net profit of 7.3% put Pepsi-Cola profits over the \$15 million mark for the first time in the company's history. This record was attained in spite of the plow-back of gross profits on promotion of Teem, the lemon-lime drink, and the investments for introduction of

Pepsi-Cola in six new countries overseas.

Net sales in 1962 climbed sharply to \$191,630,223 over the 1961 sales figure of \$173,854,126, a 10.2% increase. Income equaled \$2.36 a share on common stock compared with \$2.21 a share at the end of 1961.

### Agencies 15% cheats advertisers: Gallagher

Advertisers are dissatisfied with agency service, media costs, and results, publisher Bernard P. Gallagher reported last week to the New York Financial Advertisers. Noting the squeeze on profits and the failure of advertising to grow, Gallagher proposed a five-point solution to the problem.

Top management control of advertising, upgrading the advertising director, measuring advertising effectiveness, revised advertiser and agency functions, and a new method of agency compensation are needed, he said. The 15% agency commission, Gallagher added, cheats the advertiser, tempting agencies to use mass media rather than selective media.

### General Mills to acquire all assets of Duffy-Mott

General Mills has purchased the assets of Duffy-Mott Co. thru the exchange of .925 shares of Gen. Mills common for each outstanding share of Duffy-Mott common. The transaction is pending approval of the Gen. Mills board and Duffy-Mott's stockholders and directors.

### Orchard-Hays tops firm

Systems Programming, Inc., a new computer-oriented firm, has been organized by William Orchard-Hays, former C-E-I-R, Inc., vp for information processing and programing services, with C-E-I-R as part owner.

With Orchard-Hays serving as president, and assisted by several former C-E-I-R employees, SPI will work closely with C-E-I-R, both as a sub-contractor and as a supplier of technical counsel and services.

## IRTS forms foundation

The International Radio and Television Foundation has been formed by IRTS to expand the activities of the industry organization.

William K. McDaniel, executive vice president of NBC Radio and current president of IRTS, is president of the foundation.

**New agencies:** Nat Brandon, veteran Nashville advertising man, opened Brandon & Brandon with offices in Room 311, Security Federal Office Building. His latest association was with Doyne Advertising Agency where he was vice president . . . Larry Pickard, former director of news and special projects for WBZ-TV, Boston, and managing editor of NBC TV's *Today* program, has formed his own public relations firm—Pickard Associates—with offices at One State Street, Boston.

**Campaign:** Zenith Sales will spend \$1,600,000 in its spring ad drive in local and national newspaper and magazine schedules. Built around the theme of the company's 45th Anniversary year, the program spearheads the introduction of a special series of Zenith color and black-and-white tv products.

**New look for AFA:** A face lifting for the logotype of the Advertising Federation of America gives a modern look to all AFA communications. New design is a triangular-shaped symbol with AFA cast in modern lettering.

### PEOPLE ON THE MOVE

Fred Isserman, Jr., to vice president and account supervisor on Helene Curtis at Edward H. Weiss. Sanford Alan Haver to creative director and vice president of Mogul Williams & Saylor, and a member of the executive committee.

Charles M. Amory, director of tv and radio for the past four years, to vice president of Wesley Associates.

Goldie Heller, creative art director of Wesley Associates, to vice president.

Elizabeth Pender, account executive, promoted to vice president. Phil Dean Assocs., New York tv and radio promotion firm.

Dorothy E. Hazzard and William

C. Hamilton to consumer copy group, Hoag & Provandie.

T. Jack Csaky to media department manager of Liller Neal Battle & Lindsey, Richmond.

John R. Malmo to assistant advertising manager of E. L. Bruce.

Fred Maeding, formerly time buyer supervisor for the Kellogg account at Leo Burnett, to Alberto-Culver as assistant international advertising manager.

Charles D. Ewart to vice president of American Bakeries to fill new

post of marketing director, from vice president and account supervisor of Needham, Louis & Borby Robert L. Lubbers to advertising manager of the Fargo division of Super Valu Stores.

John M. Gutheil to director of west coast marketing services for Burlington Industries.

Gerard Curtin to director of advertising and sales promotion for Encyclopaedia Britannica.

Mary E. Kuhlman to director of consumer service, Dr. Pepper.



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



**... covering a bigger,  
better Lincoln-Land**

One slip is one too many when you're looking for the top markets. Miss Nebraska's big, rich TV market called Lincoln-Land and you'll miss more than half the buying power of the entire state.

Lincoln-Land is now rated the 74th largest market in the U.S.\* based on the average number of homes per quarter hour delivered by all stations in the market. The 206,000 homes delivered by Lincoln-Land's KOLN-TV/KGIN-TV are essential for any advertiser who wants to reach the nation's most important markets.

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

\*ARB rating

### AVERAGE HOMES DELIVERED PER QUARTER HOUR

(November, 1962 ARB — 6:30 to 10 p.m.)

LINCOLN-LAND* "A"	
(KOLN-TV/KGIN-TV)	60,500
OMAHA "A"	57,900
OMAHA "B"	55,000
OMAHA "C"	52,800
LINCOLN-LAND* "B"	23,600
LINCOLN-LAND* "C"	19,200

\*Lincoln-Hastings-Kearney

*The Felzer Stations*



**RADIO**

WKDZ KALAMAZOO-BATTLE CREEK  
WJEF GRAND RAPIDS  
WJEF-FM GRAND RAPIDS-KALAMAZOO  
WYTY-FM CADILLAC

**TELEVISION**

WKDZ-TV GRAND RAPIDS-KALAMAZOO  
WYTY-TV CADILLAC-TRAVERSE CITY  
WYTY-TV SALLY STE. MARIE  
KSLA-TV LINCOLN, NEBRASKA  
WYTY-TV GRAND RAPIDS, MICH.

## KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS  
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS  
1069 FT. TOWER

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

# WASHINGTON WEEK

1 APRIL 1963 / Copyright 1963

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

**In the Washington ratings probe, as last week wore along, A. C. Nielsen Co. seemed to be getting into an ever-deeper hole before the House Commerce Investigations subcommittee.**

There were some open accusations, but for the most part the trouble appeared to lie more in subcommittee impatience with statistics than with any allegations of specific shortcomings.

There was, however, a long way to go. The subcommittee staff appeared confident that it would supply the instances of shortcomings. Already there had been charges of Nielsen "filibustering" (a reference to repeated attempts to explain things statistically). **There were also charges that Nielsen encourages users of its ratings to depend on them to fractions of a percentage point.**

Rep. John Moss (D., Cal.) said a Muskegon, Mich., tv station should appeal to FTC and Justice for restraint-of-trade prosecution of Nielsen because of refusal to redefine the Grand Rapids-Kalamazoo metro area to include Muskegon.

**It developed further that in 1952 Nielsen had attacked the method of Broadcast Measurement Bureau in computing station coverage.**

Then, in 1956, Nielsen had used a method similar to defunct BMB. Nielsen executive vice president Henry Rahmel tried to explain that clients wouldn't pay the extra cost for the better method.

The subcommittee throughout **refused to accept statistical documentation**, and at length Nielsen witnesses had to abandon much of their prepared testimony. Moss said the subcommittee wanted "facts."

**Questioning sometimes ranged between national tv surveys and local radio, and became confusing.**

On local radio, staff prober Robert Richardson raised doubts about validity of the sample and Moss commented that "under other legislation I have worked on, this would be called false labelling."

For some unknown reason, Rahmel permitted this line of questioning to continue for a long time before he pointed out that **the practices in question had been stopped under the FTC consent decree.**

Richardson noted that network tv reports are broken down to cost-per-thousand for advertiser clients. He charged this is "making a very good science out of it." Rahmel denied Nielsen represents it as an "exact science."

**Sterling Drug and ad agencies Thompson-Koch and Dancer-Fitzgerald-Sample, successful in New York district court against a motion for a preliminary injunction by the FTC, have now denied FTC false-ad claims against them.**

The complaint involved broadcast and print ad campaigns based on the famous FTC-financed Baltimore test of pain relievers.

Sterling claimed that the New York court in a decision which the FTC is appealing, had found none of the advertising false and misleading. The company and the ad agencies went on to accuse FTC, itself, of false advertising in a press release which was "incorrect and misleading." They added that the complaint misrepresents the contents of the advertising.

**Kenneth A. Cox at long last substituted his vote for that of retiring FCC Commissioner T. A. M. Craven at last week's FCC meeting.**

He was sworn in last Tuesday, and Newton Minow special assistant James B. Sheridan took the vacated Cox position as chief of the FCC's broadcast bureau.

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

**NAB  
CONVENTION  
SPECIAL**

## "ON WISCILLOWA"

**the TV station with  
a 3 billion dollar market!**

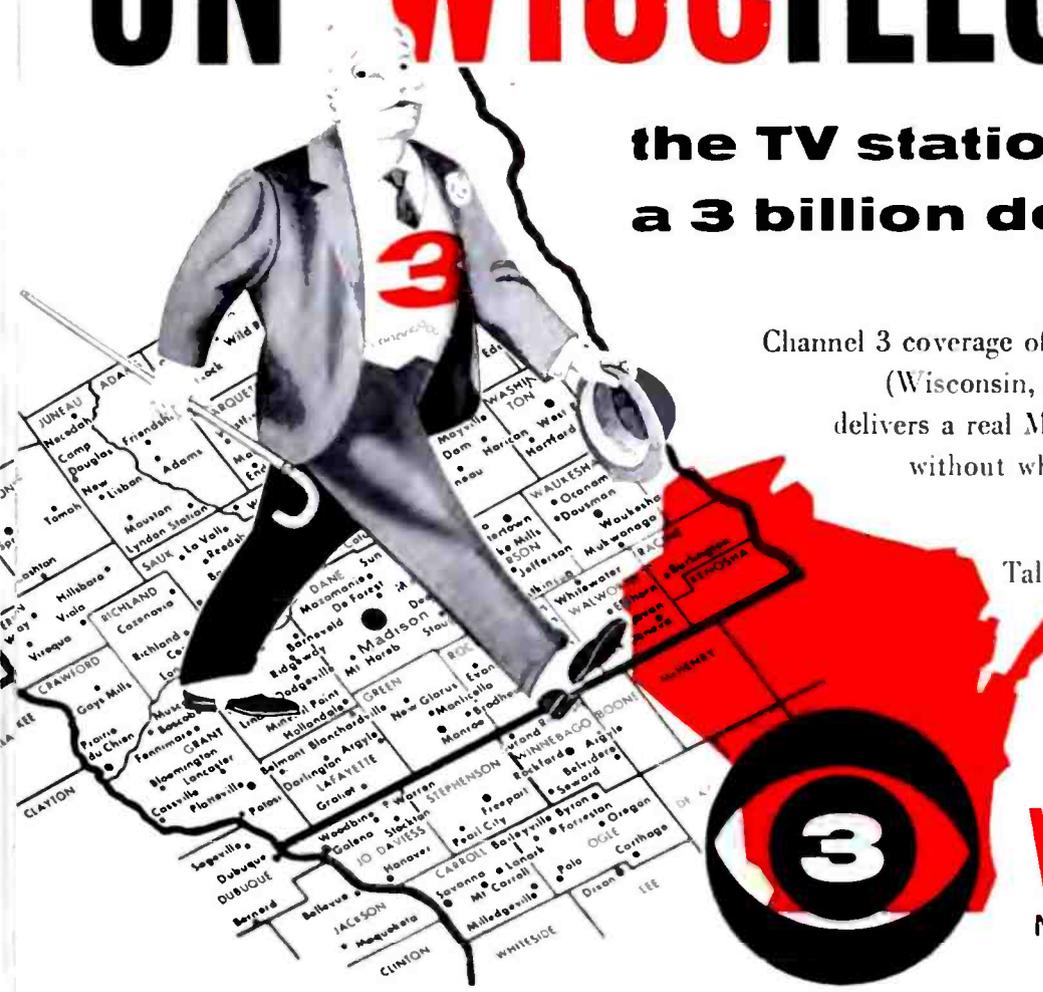
Channel 3 coverage of WISCILLOWA  
(Wisconsin, Illinois and Iowa)  
delivers a real Money Market  
without which no television market  
list is complete.

Talk it over with  
your PGW Colonel.

**WISC-TV**  
MADISON, WISC.

**VISIT SPONSOR AT CONRAD HILTON SUITE 2506**

On hand to greet you at our hospitality suite are the SPONSOR staff and a special photographer who will take your Polaroid photograph, in color.



WESTERN EDITION  
**The New York Times.**

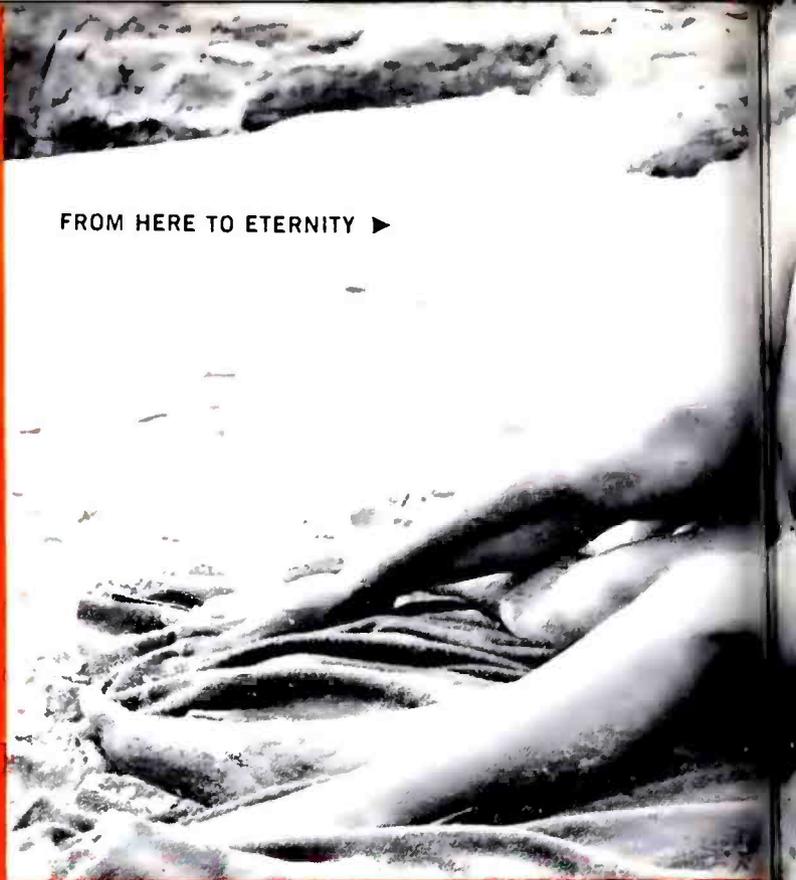
**"...IRONICALLY ENOUGH  
INSTEAD OF DIMINISHING  
IN APPEAL AFTER 15  
YEARS OF TV, THE  
FEATURE-LENGTH FILMS  
APPEAR TO BE, IF  
ANYTHING, MORE DURABLE  
THAN EVER..."**

JACK GOULD  
N.Y. TIMES, WESTERN EDITION  
JANUARY 16, 1963

**"MR. GOULD... IF YOU  
NEED FURTHER PROOF  
FOR THIS STATEMENT,  
JUST CITE THE AMAZING  
RECORD OF THE  
COLUMBIA POST-48's!"**

ROBERT SEIDELMAN  
SCREEN GEMS, INC.

FROM HERE TO ETERNITY ▶



THE LAST ANGRY MAN ▼

THE KEY ▼



OPERATION MAD BALL ▼

THEY CAME TO CORDURA ▼



Member

TFE

'63



# HERE ARE THE TV STATIONS THAT HAVE LICENSED THE COLUMBIA POST-48's

MIDDLE OF THE NIGHT

THE EDDY DUCHIN STORY



BILL, BOOK AND CANDLE

OUR MAN IN HAVANA



STATION	CITY	STATION	CITY
WCBS-TV	NEW YORK CITY	KLZ-TV	DENVER
WCAT-TV	PHILADELPHIA	KETV	OMAHA
KMOX-TV	ST. LOUIS	WCIV-TV	CHARLESTON, S.C.
WBMM-TV	CHICAGO	WBZ-TV	BOSTON
KKBT	LOS ANGELES	WTVO	ROCKFORD, ILL.
WTIC-TV	HARTFORD	WWL-TV	NEW ORLEANS
WBDF-TV	ROCK ISLAND	WTAE	PITTSBURGH, PA.
WDOO-TV	GRAND RAPIDS	KNSL-TV	CHICAGO-LEDDING
WYR-TV	SYRACUSE	WTWV	EVANSVILLE
WAPI-TV	BIRMINGHAM	WTAZ-TV	NORFOLK, VA.
WTPA	HARRISBURG	WHOU-TV	SO. DENVER
WQAI-TV	SAN ANTONIO	KFDA-TV	AMARILLO
WKOW-TV	DUFFALO	WCCA-TV	COLUMBIA, S.C.
KCMD-TV	KANSAS CITY, MO.	KFDM-TV	DECATUR
KPHO-TV	PHOENIX	KIHG-TV	SEATTLE
WRBL-TV	COLUMBUS, GA.	KELO-TV	SIOUX FALLS
WBTV	CHARLOTTE, N.C.	WKOW-TV	MADISON, WISC.
KHVN-TV	HONOLULU	WHCE-TV	ROCHESTER, N.Y.
WKRG-TV	MOBILE, ALA.	KREM-TV	SPOKANE
WNEM-TV	BAY CITY	WLUC-TV	MARQUETTE
KOIN-TV	PORTLAND, ORE.	KYTW-TV	CLEVELAND
WBRE-TV	WILKES-BARRE-SCRANTON	WHO-TV	DES MOINES
WKBW-TV	YOUNGSTOWN	WSAZ-TV	HUNTINGTON
WAIL-TV	ATLANTA	WTVH	PEORIA
WQAK-TV	PORTLAND, ME.	KOVR	STOCKTON-SACRAMENTO
KKTU	COLORADO SPRINGS	KHOL-TV	KEARNEY
WREC-TV	MEMPHIS	HWTV	CADILLAC
WBAF-TV	GREEN OAK	KYTV	SIOUX CITY
W-TEN	ALBANY, N.Y.	WLW-TV	CINCINNATI
WTVD	RALEIGH-DURHAM	WLW-C	COLUMBUS, OHIO
WALB-TV	ALBANY, GA.	WLW-D	DAYTON
WIHG-TV	PANAMA CITY, FLA.	WBTV	FLORENCE
KLAS-TV	LAS VEGAS	WJIM-TV	LANSHING
WTVT	TAMPA	KGUN-TV	TUCSON
WKYT	LEXINGTON, KY.	KCRL	RENO
WEAU-TV	EAU CLAIRE	KIVA	TUMACACI
KCPX-TV	SALT LAKE CITY	KHOP-TV	NO. PLATTE
KCTV	SAN ANGELO	KERO-TV	BAKERSFIELD
WTDK-TV	WASHINGTON, D.C.	KEN-TV	ANCHORAGE
WCCB-TV	MONTGOMERY, ALA.	KFAR-TV	FARMBANKS
WTCH-TV	MINNEAPOLIS	KOAL-TV	DULUTH
KAYE-TV	CARLSBAD	KTVO	KIRKSVILLE
KMA-TV	FRESHO	WSTV	STUEBENVILLE
KTUL-TV	TULSA	WROW-TV	AUGUSTA, GA.
WSAU-TV	WAUSAU	WRBC-TV	CHATTANOOGA
WFGA-TV	JACKSONVILLE, FLA.	WDAV-TV	FARGO
WTVJ	MIAMI, FLA.	KTBS-TV	SHREVEPORT
WLOS-TV	ASHEVILLE	KJMA-TV	TAKOMA
KVOS-TV	BELLINGHAM	KAKE-TV	WICHITA
WTMJ-TV	MILWAUKEE	KDLN-TV	LINCOLN, NEB.
KFMB-TV	SAN DIEGO	KFYR-TV	BISMARCK
KFVS-TV	CAPE GIRARDEAU	WCIA	CHAMPAIGN
WITN-TV	WASHINGTON, N.C.	WMBD-TV	PEORIA
KPLC-TV	LAKE CHARLES	KTTY	FT. WORTH-DALLAS
KALB-TV	ALEXANDRIA	KENS-TV	SAN ANTONIO
KGGM-TV	ALBUQUERQUE	WRGB	SCHEMECTARY
WXYZ-TV	DETROIT	KSNO-TV	LAS VEGAS
KSBN-TV	SALINAS	KGMB-TV	HONOLULU
KGOTV	SAN FRANCISCO	KGW-TV	PORTLAND, ORE.
WDKR-TV	ROCHESTER, N.Y.	KMBC-TV	KANSAS CITY, MO.
WEEK-TV	PEORIA	KLTV-TV	BAKERSFIELD
KARO-TV	WICHITA	WJAR-TV	PROVIDENCE
WLBW-TV	MIAMI	WTTV	INDIANAPOLIS-BLOOMINGTON
WDAU-TV	WILKES-BARRE-SCRANTON		

Now... another 73 great  
**COLUMBIA POST-48's**  
are available for TV  
...great ones like these!

Distributed Exclusively by

**SCREEN GEMS, INC.**



see what's growing on KTVI



**St. Louis** has been looking around and changing TV habits. January ARB Metro shares compared with November document that change toward KTVI. Mornings are up 57 percent; afternoons are up 20 percent; late evenings are

up 13 percent.\* Programs that earned their new share include **GIRL TALK**, **DIVORCE COURT** and **STEVE ALLEN**. Now is the key time to take a fresh look at St. Louis for your client's future plans; see what's growing on KTVI!

\* 9:00 AM-12 NN, M-F  
12:00 NN-6:00 PM, M-F  
10:00 PM-12 MD, M-S

**KTVI**

abc

**2**

ST. LOUIS

HR

Television, Inc.

# NAB CONVENTION ISSUE

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# Broadcasters endorse federated NAB

**SPONSOR survey shows three-to-one margin in favor  
Ratings cited as prime project for NAB to tackle  
Broadcasters favored for top radio and tv posts**

**T**he 1963 convention of broadcasters opens at a time of unprecedented prosperity for the industry. Unfortunately, the prosperity does not even begin to spread to all. Many tv stations, including those in large markets, as well as some uhf outlets, will not enjoy the bounty, still measuring their progress in terms of cutting down losses. And in radio, though total industry profits may be impressive, there will be many a broadcaster involved in a life and death struggle.

Concurrent with the business problems *many* will face, will be the increasing pressures from government and critics for which *all* will have to account. The FCC Omaha hearings, the always-mounting pressures from the self-appointed guardians of the public taste, the Harris hearings on ratings, the Celler investigation of newspaper ownership stations, are but a few of the harbingers of trouble which lie ahead. To believe that such issues will ever diminish would be to flaunt the record of the past decade. Broadcasters in particular, and the advertisers which support the industry, cannot expect escape.

For broadcasters, however, there is an obligation to their customers, to best protect them against the incursions from without, in order that advertisers may sell their products in a healthy atmosphere.

Despite prosperity, radio and television must not be lulled into a false sense of security.

What better time is there for action, than now, for the broadcasting industry to take arms against its troubles? The times, *SPONSOR*

believes, call for a strong, unified front against all comers by as many facets of the industry as can be mustered together.

*SPONSOR* recently completed a survey of broadcasters on the subject of a federated NAB. By a three-to-one margin, broadcasters replying endorsed the idea.

For many years, the subject of a federated NAB has been debated throughout the industry. As long ago as 6 June 1949, *SPONSOR* published an editorial entitled "Blueprint for a Federated NAB." Since that time, it has frequently presented articles and editorials on the subject.

*SPONSOR's* version of a federated NAB embodies separate radio and tv divisions, each with its working president and board of directors. It would receive a portion of the total NAB budget. The two separate divisions would deal with radio and television projects respectively. These projects would be handled autonomously.

An overall president of NAB would be in charge of the total NAB. Matters common to both tv and radio, such as Congressional activity and liaison, labor relations, regulatory matters, conventions, and the like, would be supervised by the NAB president.

The responses to *SPONSOR's* questionnaire indicate a strong preference, by all who would like to see a federated NAB, for having many of the organizations now outside NAB under the wing of the top president.

In answer to a *SPONSOR* question which projects broadcasters would like to see undertaken, responses varied, although it was obvious

hat many felt more things should be done.

One general manager called for "a firm stand against government intervention in programing."

Another urged building a better image and a program for development of personnel.

A New England station executive saw the need for a "public relations and agency campaign to elevate radio's bad publicity."

From the far west a broadcaster urged "inauguration of an independent rating service and a concentrated campaign to limit the intrusion of government." Ratings also were cited by a number of others replying.

A Texas executive noted that "RAB shouldn't be necessary if NAB Radio functioned as it should. It was born of NAB's failure in radio."

A few admitted they didn't know enough to express a valid opinion, but in the words of one: "Believe it merits consideration and should be given exhaustive study by an industry group."

On the opposition side, one broadcaster said he didn't like the idea at all. "The present way is the best. The public thinks of 'broadcasters' as radio and tv. The FCC thinks the same. Agencies think the same. And many broadcasters think the same."

A Nevada station president felt the "split would be a backward step and undo the work it took to combine them over the years."

With union of the many splinter organizations now existing into one federated NAB, there would develop, we believe, a strong organization which could deal with problems of the industry more effectively.

In passing, it should be noted that of the many organizations now outside NAB, there were strong feelings toward separate sales organizations for radio and television, as well as those who would like to see TvB and RAB incorporated in to the federation. Such sentiment, related to the traditionally separate functions of

editorial and sales, might dictate RAB and TvB remaining autonomous. Separate sales organizations however, are not necessarily essential to the suggested unification.

As to persons who might head the separate radio and television divisions within the federated NAB, one fairly clear-cut pattern emerged from the response to our questionnaire. Broadcasters would like to see industry men rather than outsiders head the separate divisions.

Such details, however, are not for a publication to suggest. Those decisions rest with broadcasters who support NAB and other organizations. Yet it is within our province to suggest that broadcasters do have an obligation to advertisers to put their best foot forward through a strong, unified organization which can move ahead effectively to face the challenges constantly being thrust at them.



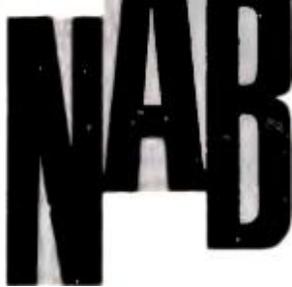
NAB President LeRoy Collins



## **OUR JOB GETS 6 MILES LONGER EVERY WEEK**

Long ago we discovered that air-borne coverage of Los Angeles traffic was too big a job for one man. We added a second helicopter, a second pilot. But the Los Angeles Metropolitan Area builds streets and freeways at the rate of 6 miles a week. So KMPC has added a third airplane. A fixed-wing craft that can scoot the 175-mile breadth of the Metro Area in the tick of a few minutes. It takes this kind of winged expansion to keep pace with an area where nearly 2 million motorists spend a daily average of 1 hour and 36 minutes behind their auto radios. Only KMPC does it. That's why, in Los Angeles, only KMPC matches the market by moving with it.

**KMPC Los Angeles**  
Represented by AM Radio Sales Company



# NATIONAL ASSOCIATION of BROADCASTERS CONVENTION

CONRAD HILTON, CHICAGO



**REGISTRATION:** Saturday, 30 March, 9 a.m.-5 p.m.; Sunday 31 March, 8 a.m.-6 p.m.; Monday, 1 April, 8 a.m.-6 p.m.; Tuesday, 2 April, 9 a.m.-5 p.m.; Wednesday, 3 April, 9 a.m.-5 p.m. Lower Lobby.

**EXHIBITS:** Sunday 31 March, 12 noon-9 p.m.; Tuesday, 2 April 9 a.m.-7 p.m.; Wednesday, 3 April 9 a.m.-6 p.m. East and West Exhibit Halls.

## Convention Highlights

- ▶ **General Assembly, Monday 1 April, 10:30 a.m.-11:45 a.m., Grand Ballroom.** Presentation of NAB Distinguished Service Award to Bob Hope.
- ▶ **Management Conference Luncheon, Monday 1 April, 12:30-2 p.m., International Ballroom.** Address: LeRoy Collins, president, NAB.
- ▶ **Management Conference Luncheon, Tuesday 2 April, 12:30-2 p.m., Grand Ballroom.** Address: Newton N. Minow, chairman, Federal Communications Commission.
- ▶ **NAB Television Code Review Board meeting, Tuesday 2 April, Room 18.**
- ▶ **Management Conference Luncheon, Wednesday 3 April, 12:30-2 p.m., International Ballroom.** Address: George Romney, Governor of Michigan.
- ▶ **General Assembly, Wednesday 3 April, 2:30-5 p.m., Grand Ballroom.** Panel discussion: Federal Communications Commission.
- ▶ **NAB Radio Board of Directors meeting, Wednesday 3 April, 5 p.m. Room 18.**
- ▶ **NAB Television Board of Directors meeting, Wednesday 3 April, 5 p.m., Room 19.**

## DAY BY DAY MANAGEMENT EVENTS

### GENERAL INFORMATION:

All NAB convention and staff offices are located on the third floor of the Conrad Hilton Hotel unless otherwise designated.

**Newsroom** .....Astoria Room  
**Banquet Exchange Desk** .....Lower Lobby  
**Membership Certificate Desk** .....Lower Lobby

### Saturday, 30 March

**9:30 a.m. National Assn. of FM Broadcasters**  
 Business Session—Waldorf Room  
**10 a.m. QXR Network**  
 Meeting and Luncheon—Rooms 18 and 19  
**2 p.m. National Assn. of FM Broadcasters**  
 FM Session—Waldorf Room  
**3 p.m. ABC TV Affiliates**  
 Meeting and Presentation—International Ballroom  
**5:30 p.m. ABC**  
 Reception—International Ballroom  
**7:30 p.m. ABC TV Affiliates**  
 Dinner—Grand Ballroom

### Sunday, 31 March

**8:30 a.m. Assn. of Maximum Service Telecasters**  
 Continental Breakfast—Bel Air Room  
**9:30 a.m. Assn. of Maximum Service Telecasters**  
 Membership Meeting—Beverly Room  
**9:30 a.m. National Assn. of FM Broadcasters**  
 FM Session—Waldorf Room  
**10 a.m. Daytime Broadcasters Assn.**  
 Membership Meeting—Williford "C" Room  
**10:30 a.m. Broadcast Music**  
 Board of Directors Meeting and Luncheon—Parlors 25 and 26  
**11 a.m.-5 p.m. ABC Radio Network**  
 Affiliates Meeting—Williford "B" Room

**12:30 p.m. ABC Radio Network**  
Affiliates Luncheon—Williford "A" Room

**12:30 p.m. CBS TV Affiliates**  
Board of Directors Luncheon—Board Room 12

**1 p.m. Assn. of Maximum Service Telecasting**  
Board of Directors Meeting—Bel Air Room

**2:30 p.m. NAB Radio Code Review Board**  
Board Meeting—Room 19

**2:30-5 p.m. Radio—NAB FM Day Program**  
Report of the FM Radio Committee chairman, Ben Strouse, WWDC-FM, Washington, D. C. Panels: "Enhancing the Station Profile"; "Stereo—One Year Later"; "FM Forum." Continental Room

**3:30-5 p.m. Television**  
Panel: "Secondary Market Television Session." Moderator: Thomas C. Bostic, KIMA-TV, Yakima, Wash. Waldorf Room

**4 p.m. Assn. for Competitive Television**  
Membership Meeting—Room 14

**4 p.m. Clear Channel Broadcasting Service**  
Membership Meeting—Room 18

**4-6 p.m. Tour of WGN Mid-America Broadcast Center**  
Buses leave 8th St. entrance of Conrad Hilton at 4 p.m.

**6 p.m. CBS TV Affiliates**  
Reception and Banquet—Ambassador West Hotel

**6:30 p.m. NBC Radio and Television Affiliates**  
Reception and Dinner—International Ballroom

### **Monday, 1 April**

**7:30 a.m. Assn. on Broadcasting Standards**  
Membership Breakfast—Room 14

**8 a.m. TV Stations, Inc.**  
Breakfast Meeting—Mayfair Room Sheraton Blackstone. Speaker: Sylvester L. Weaver, Chairman of the board, McCann-Erickson, International.

**10:30 a.m.-12 noon General Assembly**  
Grand Ballroom. Special message from the President of the United States. Presentation of NAB Distinguished Service Award to Bob Hope. Remarks: Mr. Hope.

**12:30 p.m.-2 p.m. Management Conference Luncheon**  
International Ballroom. Introduction of the speaker: Clair R. McCollough, Steinman Stations, Lancaster, Pa., chairman, NAB Board of Directors. Address: LeRoy Collins, president, NAB

**2:30 p.m.-5 p.m. Management Conference Assembly**  
Grand Ballroom. Panel: "Broadcasting in a Free Society." Moderator: Erwin D. Canham, editor, "Christian Science Monitor." Presentations: Roscoe L. Barrow, dean, College of Law, University of Cincinnati; W. Theodore Pierson, Pierson, Ball & Dowd, Washington, D. C. Respondents: Charles H. King, dean, Detroit College of Law; Lawrence Laurent, radio-television editor, Washington "Post"; Donald H. McGannon, president, Westinghouse Broadcasting Co.; Philip M. Hauser, chairman, Department of Sociology, University of Chicago.

### **Tuesday, 2 April**

**10 a.m.-12 noon Radio Assembly**  
Grand Ballroom. Report of the chairman of the Radio Board, Willard Schroeder, WOOD, Grand Rapids, Mich. "Radio Month Roundup." "The New RAB Presents a Blueprint for a Second Growth in Radio"—Edmund C. Bunker, president; Miles David, administrative vice president; Robert H. Alter, vice president, national sales. "Radio: The Lively Corpse!"—Mitch Leigh, creative director, Music Makers, New York

**8:15 a.m. Television Assembly**  
Continental Breakfast, Waldorf Room

**9 a.m.-12 noon Television Assembly**  
Waldorf Room. "Computers—Friend or Foe?"—Norman E. Cash, president, Television Bureau of Advertising; Warren A. Bahr and Joseph F. St. Georges, Young & Rubicam. "The Station Image—Local Programming and Public Service"—Moderator: Mike Shapiro, WFAA-TV, Dallas, member, NAB Television Board of Directors. Panelists: John F. Dille, Jr., Truth Publishing Co., Elkhart, Ind.; Harold Essex, WSJS-TV, Winston-Salem, N. C.; A. Louis Read, WDSU-TV, New Orleans; W. C. Swartley, WBZ-TV, Boston. "Here's How"—TIO Presentation. Introduction: Clair R. McCollough, Steinman Stations, Lancaster, Pa. Presentation: Roy Danish, TIO.

**12:30 p.m.-2 p.m. Management Conference Luncheon**  
International Ballroom. Address: The Hon. Newton N. Minow, Chairman, Federal Communications Commission.

**2 p.m.-5 p.m. NO SCHEDULED SESSIONS**  
There is no program for this period so delegates may visit exhibits and hospitality quarters

**2:30 p.m. NAB Television Code Review Board**  
Board Meeting, Room 18

**2:30 p.m. All Industry Television Music Licensing Committee**  
Meeting—Room 14

**7:30 p.m. Broadcast Pioneers**  
Banquet—Grand Ballroom

### **Wednesday, 3 April**

**9 a.m.-10:15 a.m. Labor Clinic (Closed Session)**  
Grand Ballroom. Moderator: James H. Hulbert, NAB. Participants: Abiah A. Church, Storer Broadcasting; Louis P. Gratz, Time, Inc.; Joseph O. Schertler, Westinghouse Broadcasting; David L. Loughy, NAB.

**10:30 a.m.-12 noon Radio Assembly**  
Grand Ballroom. "The Importance of Radio's Dollar Volume Figures."—A presentation of the Station Representatives Assn. directed by Edward Codel, president, and featuring spokesmen from advertisers, agencies, and radio stations. NAB Radio Research: Melvin A. Goldberg, vice president and director of research, NAB. "The Next Time Around"—Robert T. Mason, WMRN, Marion, O., chairman of the All Industry Radio Music License Committee

**10:30 a.m.-12 noon Television Assembly**  
Waldorf Room. Television Board Elections. Special Feature: Informal Discussion of Proposal to Adopt NAB Code Time Standards into FCC Rules. Participants: Hon. Robert E. Lee, member, FCC; William D. Pabst, KTVU, San Francisco-Oakland, Cal., chairman, Television Code Review Board, NAB Code Authority

**12:30-2 p.m. Management Conference Luncheon**  
International Ballroom. Address: The Honorable George Romney, Governor of Michigan.

**2:30-5 p.m. The Annual NAB Business Session**  
General Assembly. Grand Ballroom. Panel: Federal Communications Commission: Hon. Newton N. Minow, chairman; Hon. Rosel H. Hyde, Hon. Robert T. Bartley, Hon. Robert E. Lee, Hon. Frederick W. Ford, Hon. E. William Henry, Hon. Kenneth A. Cox, Moderator: Clair R. McCollough

**5 p.m. NAB Radio Board of Directors**  
Meeting—Room 18

**5 p.m. NAB Television Board of Directors**  
Meeting—Room 19

**7:30 p.m. Annual Convention Banquet**  
International Ballroom



**WHO GREW THE MOST?**



# IN NEW STATIONS, ABC RADIO GREW THE MOST!

In the last twelve months, for example, Seven 50,000 WATT STATIONS joined the ABC Radio Network.

WCKY, Cincinnati; KCTA, Corpus Christi; WHAS, Louisville; WHAM, Rochester; KRAK, Sacramento; KWKH, Shreveport; WWVA, Wheeling.

Four of these stations joined us directly from other network affiliations. The other three dropped affiliations to become independent, then joined ABC Radio. Their reason? It made the best broadcasting and business sense. This statement by WHAS management is typical:

"We have been impressed by the aggressive fashion in which ABC administers its network. This coincides with our strong convictions about Radio as an important medium to the people."

In total, ABC achieved a net gain of 36 stations during 1962. Some of these stations represent new markets; others repre-

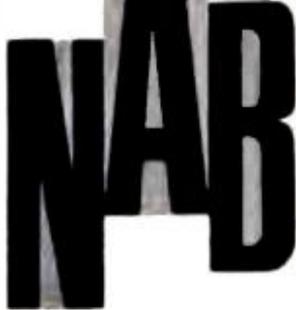
sent market improvements through better facilities. All represent our establishment of a "balanced" network representing both power and inside coverage.

Our long-time affiliates haven't stood still either. For three per cent of them effected power increases during 1962, furthering their coverage and competitive effectiveness.

That's why advertisers on the ABC Radio Network were able to conclude a twenty-six or fifty-two week campaign with more stations, and greater effectiveness than when they began. It would be a fact 52 weeks from now that the same was true in 1961.

Add it all up and you will find that now is the time to evaluate network radio because: **THE FACTS ABOUT NETWORK RADIO HAVE CHANGED IMPORTANTLY DURING THE LAST TWELVE MONTHS.**

**ABC RADIO** 



# HOSPITALITY SUITES

## Complete guide to location of Hospitality Suites of networks and other industry organizations

### NETWORKS

#### ABC Radio CH 2306A-11A

Robert R. Pauley, pres.; James Duffy, exec. v.p., nat'l. sales dir.; William Rafael, v.p. programing; Earl Mullin, v.p. station relations; Tom D'Brien, nat'l. news editor; Jack Mann, v.p. Radio West; Frank Atkinson, mgr. station relations; William Cochran, mgr. station relations West; Robert Holmgren, dir. sls. & bus. admin.; Robert Chambers, mgr. station clearance; Edward Bishoff, dir. sls., central; William MacCallum, Midwest prog. dir.; Donald Schlosser, adv. coord., mgr. sls. development.

#### ABC TV CH 2306

Leonard H. Goldenson, pres.; Thomas W. Moore, v.p.; Robert L. Coe, v.p. station relations; Daniel Melnick, v.p. nighttime programming; Armand Grant, v.p. daytime programming; James C. Hagerty, v.p. news, special events & public affairs; Edgar J. Scherick, v.p., tv network sales; Mortimer Weinbach, v.p., asst. gen. counsel, AB-PT; Donald Shaw, dir., tv stn. relations; Joseph Giaquinto, dir. tv stn. clearances; Chester Simmons, pres., Sports Programs, Inc.

#### CBS Radio CH Cairo Suite, 1806-04

Arthur Hull Hayes, pres.; James M. Seward, exec. v.p.; George Arkedis, v.p., network sls.; W. Thomas Dawson, v.p. information svcs.; Fred Ruegg, v.p. station administration; William A. Schudt, Jr., v.p. affiliate relations; Davidson Vorhes, v.p. operations; Alvin Balkin, clearance coord. net sls. svc.; Arthur G. Peck, dir. net operations; Sidney Garfield, dir. press information; Gerald Maulsby, admin. mgr. affiliate relations; Richard F. Hess, asst. to v.p. station admin.; Alfred N. Greenberg, field mgr. affiliate relations; Eric H. Salline, nat'l. mgr. affiliate relations; Ogden Prestholdt, dir. engineering.

#### CBS TV CH 2320-25

Dr. Frank Stanton, pres., CBS, Inc.; James Aubrey, Jr., pres.; Frank Shakespeare, Jr., v.p. & asst. to pres., CBS TV

#### CBS TV Affiliate Relations CH 2325-26

Network: William B. Lodge, v.p. affiliate relations; Carl Ward, v.p., dir. affiliate relations; Gordon Hayes, national mgr. affiliates; Jack Cowden, v.p., public information; Charles Steinburg, v.p., press information. Stations: Merl Jones, pres., stations; Craig Lawrence, v.p.; Hal Hough, v.p.; Harvey Struthers, v.p.; Bruce Byrant, v.p. O&os: Clark George, WBBM-TV, Chicago; Jack Schneider, WCAU-TV, Philadelphia; Norm Walt, WCBS-TV, New York; Gene Wilkey, KMOX-TV, St. Louis; Robert D. Wood, KWXT-TV, Los Angeles.

#### Keystone Bdcstg. Sys. CH 804-5-6

Sidney J. Wolf, pres.; E. R. Peterson, sr. v.p.; Miss Charlotte Tucker, dir., station relations.

#### Mutual Bdcstg. Sys. CH 1604-6A

Robert F. Hurligh, pres.; Joseph F. Keating, v.p. programing; Frank Miller, asst. to the pres.

#### NBC Radi NBC TV S-B Presidentia Suite

Robert W. Sarpton, chairman of the board; Robert Kintner, pres.; David C. Adams, senior exec. v.p.; William McAndrew, exec. v.p. news; William K. McDaniel, exec. v.p. radio network; Tom Knode, v.p. station relations; Aaron Rubin, exec. v.p., treasurer.

### REPRESENTATIVES

#### Adv. Time Sales Essex Inn 301

Thomas B. Campbell, pres.; John A. Thompson, v.p.; William N. Davidson, v.p.; Alan J. Bell, dir. promotion. research.

#### AM Radio Sales S-B 2643-45

Bill Losee, pres.; Jerry Glynn, v.p.

#### Avery-Knodel S-B 1108-910

J. W. Knodel, pres.; J. S. Stewart, radio

sales mgr., N. Y.; Robert J. Kizer, tv sales mgr. N. Y.; Elizabeth Ann Barrett, asst. sec.; Arthur O'Connor, Detroit. William B. McKinstry, St. Louis.

#### Mort Bassett Co. Essex Inn

Mort Bassett, pres.

#### Elisabeth Beckjorden S-B

Elisabeth Beckjorden, pres.

#### Charles Bernard, Inc., Country Music Net Pick-Congress

Charles Bernard, pres.

#### John Blair & Co. S-B 608

John Blair, pres.; Arthur McCoy, pres., Blair Radio; Louis Faust, v.p., sales mgr., Blair Radio; David Lundy, pres., Blair TV; James Theiss, v.p., gen. mgr., Blair TV; Frank Martin, exec. v.p., Blair TV.

#### Bolling Executive House 2011-12

George Bolling, pres.; Dick Swift, pres., tv; Dick Koenig, v.p., radio; Ralph Kelley Chicago.

#### Brdcst. Time Slis. Exec. House 3211

Carl Schuele, pres.; Ronald Durham Chicago district sales mgr.; Karen Turner Milwaukee mgr.

#### CBS Radio Spot Sales CH 1824

Maurie Webster, v.p., gen. mgr. Ronald M. Gilbert, N. Y. sales mgr.; Charles Buge Chicago office; Fred Ruegg v.p. of station administration; plus Chicago staff

#### Henry I. Christal CH 1306

Henry Christal, pres.; Irvin Gross v.p. gen. mgr.; Philbin Flanagan, sales mgr. John Fouts, Detroit; Richard Charlton Chicago

#### Devney Organization Exec. House

Edward J. Devney, pres.; John Markey, Chicago mgr.

**Bob Dore Assoc. S-B**  
Bob Dore, pres.; Ed Sherinian, Chicago mgr.

**Robert E. Eastman Executive House**  
Robert Eastman, pres.; Richard Arbuckle, exec. v.p.; Joe Cuff, v.p. in charge of sales; George Dubinetz, v.p., Chicago mgr.

**FM Group Sales CH**  
Art Sakelson, pres.; Mike Gilroy, v.p., Chicago; James Morrow, treas., Chicago.

**Forjoe CH**  
Joseph Bloom, pres.

**Gill-Perna CH 2400**  
Helen Gill, pres.; John J. Perna, Jr., exec. v.p.; Dan Bowen, Detroit mgr.; Walter Beadell, Midwest mgr.; Marshall Black, sales exec., Midwest.

**Herbert E. Groskin Oxford House**  
Herbert Groskin, pres.

**Harrington, Righter & Parsons SB 808**  
V. R. Righter, pres.; James O. Parsons, v.p.; John Dickenson, v.p.; Arthur C. Elliot, v.p.; Maurice Rashbaum, v.p.

**George P. Hollingbery CH 1600**  
George Hollingbery, pres.; Ed Spencer, vice chairman of the board; Harry Wise, pres. tv; Fred Hague, pres. radio; Warren Nelson, v.p. tv; Robert Pierce, sales mgr.; Phil Cooper, v.p.; Richard Hunter, v.p.; Roy Edwards, v.p.

**Hal Holman Co. CH 2122A**  
Hal Holman, pres.

**Bernard Howard CH**  
Bernard Howard, pres.; Jack Davis, exec. v.p.

**H-R Reps. Executive House 3711**  
H-R TV: Frank M. Headley, chmn.; Frank E. Pellegrin, pres.; Dwight Reed, exec. v.p.; Edward P. Shurick, v.p.; Jack White, v.p.; Grant Smith, v.p.; Avery Gibson, v.p. H-R Radio: James Alspaugh, exec. v.p.; Bill McRae, v.p.

**The Katz Agency Exec. House 3803**  
Eugene Katz, pres.; Edward Codell, v.p., client relations.

**Jack Masla & Co. Park East**  
Jack Masla, pres.; Allan S. Klamer, v.p.

**McGavren-Guild Executive House**  
Daren F. McGavren, pres.; Ralph Guild, exec. v.p.; Edward Argow, New York sales mgr.; Robert Mahlman, Chicago sales mgr.; Ted Chambon, Chicago a.e.

**The Meeker Co. CH 1700**  
Robert Meeker, pres.; Jack Hardingham, dir. sales devel.; Charles Standard, v.p., sales; Martin Mills, research-promotion dir.; Herb Hahn, radio sales mgr.; Robert Dudley, station relations dir.; Edgar Fillion, v.p., West Coast (San Francisco); Don Palmer, Los Angeles mgr.

**Metro Radio Sls. Sheraton Towers & Wrigley Bldg.**  
H. D. (Bud) Neuwirth, v.p., dir.; Robert Carpenter, New York sales mgr.; William Lauer, Detroit sales mgr.; LeRoy Rizer, St. Louis mgr.; Richard Schutte, San Francisco mgr.; Robert Jones, Los Angeles mgr.; Richard Kelliher, Chicago mgr.

**NBC Spot Sales Ambassador East**  
Richard H. Close, v.p. in charge.

**Peters, Griffin, Woodward S-B 705**  
H. Preston Peters, pres.; Lloyd Griffin, tv pres.; Jones Scovern, v.p.; Charles R. Kinney, tv v.p.; Arthur E. Muth, tv v.p.; William G. Walters, tv v.p.; Lon King, v.p.; Ray Stanfield, radio v.p.; Thomas Taylor, radio v.p.; William W. Bryan, v.p., Detroit mgr.; John G. Butler, radio mgr., Dallas; Paul Wischmeyer, tv a.e., St. Louis; Arthur Bagge, radio v.p., Chicago; William Tynan, tv v.p., Chicago.

**Edward Petry & Co. CH 1400**  
Edward Petry, board chmn.; Martin Nierman, exec. v.p.; Ben H. Holmes, v.p.; Roger LeReau, v.p.; Bill Rohn, v.p.; Bill Larimer, Los Angeles mgr.; Joe Sierer, radio mgr., Atlanta.

**Roger O'Connor Essex Inn**

**Prestige Representation Org. S-B**  
Sam Brownstein, pres.

**Radio-Television Reps. CH 800**  
Peggy Stone, pres.; Sol Frischling, dir. of research; Sy Thomas, v.p., Chicago.

**Paul H. Raymer Executive House**  
Paul H. Raymer, pres.; Fred Brokaw, exec. v.p.; Stuart M. Kelly, v.p.; Powell Ensign, v.p.; Robert B. Rains, Detroit; John Rath, Chicago mgr.

**Robert Richer Reps. Palmer House**  
Robert Richer, pres.

**Select Station Representatives S-B**  
Albert B. Shepard, exec. v.p.; Irvin Unger, Chicago.

**Spanish Intl. Net Sls. Palmer House**  
Rene Anselmo, v.p.

**Spot Time Sales Executive House**  
John Erickson, pres.; Carl Loucks, v.p.; Howard Shulman, sales mgr.

**Storer Tv Sls. Exec. House 3812**  
Peter Storer, pres.; Francis P. Barron, v.p.; gen. mgr.; John D. Kelly, eastern sls. mgr.; Julian Kantner, Midwest sls. mgr.; Richard Helledy, Charles Lieber, Bud Mertens, Samuel Eadie, Midwest sales.

**TvAR Drake Hotel**  
Larry H. Israel, pres.; Robert McGredy, v.p.; Ben Margolis

**TV Stations CH 2024A**  
Herb Jacobs, pres.; Grace Jacobs, v.p.; Don Menchel, v.p.; Ron Krueger, sales.

**Venard, Torbet & McConnell CH 2100**  
L. G. Venard, pres.; Alan Torbet, exec. v.p.; James J. McConnell, v.p., treas.; Steven R. Rintoul, v.p.; H. B. Meyers, v.p., Chicago.

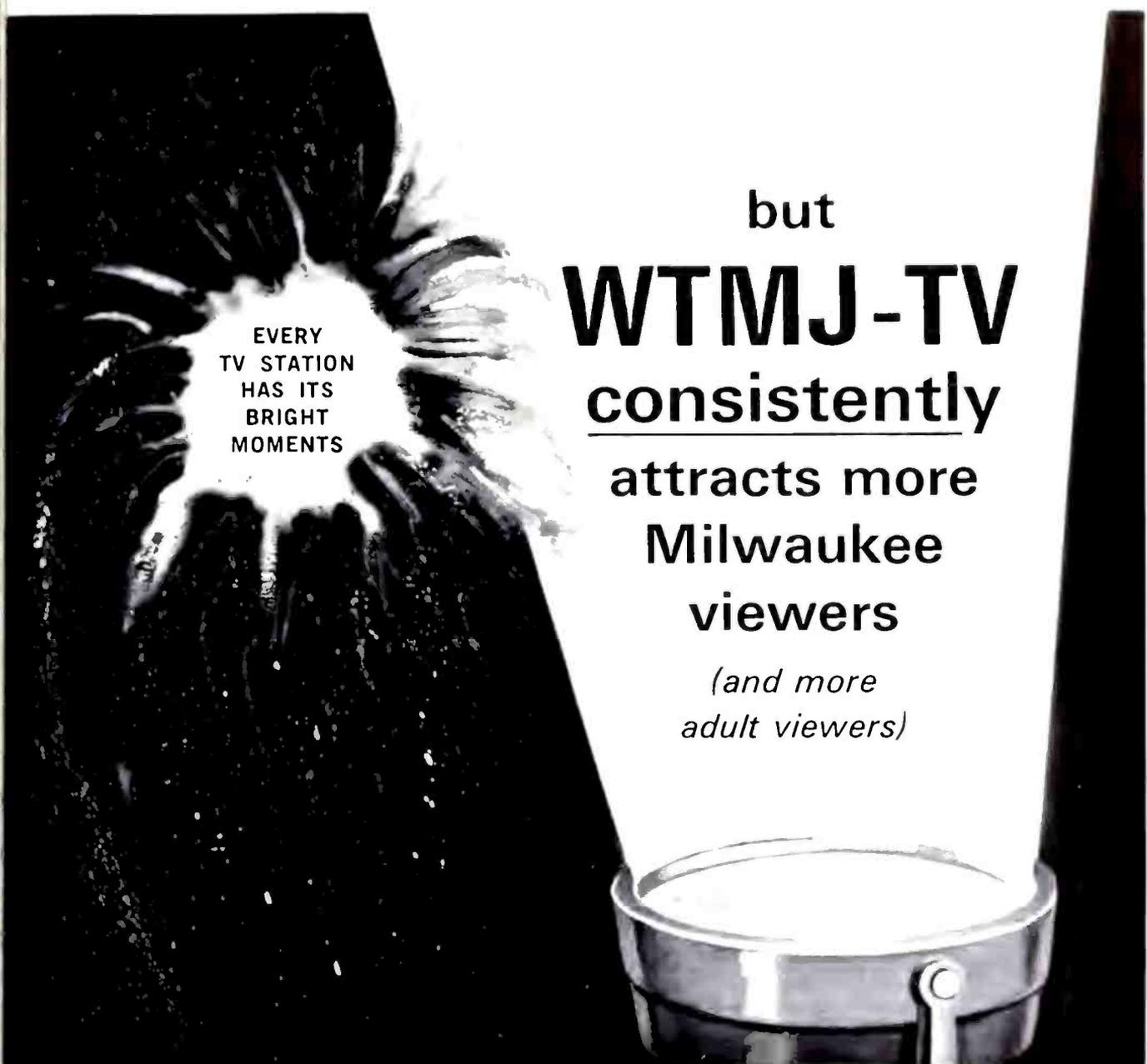
**Adam Young CH 1100**  
Adam Young, pres.; James F. O'Grady, Jr., exec. v.p.; Cliff Barborka, Jr., v.p., radio; John Stella, gen. mgr., Chicago; Richard Freeman, gen. mgr., Detroit; Roger Sheldon, gen. mgr., St. Louis.

**Weed, Weed TV Town House**  
J. J. Weed, pres.; C. C. Weed, v.p.

**Grant Webb S-B**  
Grant Webb, pres.; Kenneth Schaefer, mgr., Chicago; Michael Farrish, a.e.; Gregg Macafee, San Francisco.

**Visit the SPONSOR suite**

During the NAB Convention, SPONSOR's hospitality suite will be located in the Conrad Hilton, suite 2506.



EVERY  
TV STATION  
HAS ITS  
BRIGHT  
MOMENTS

but  
**WTMJ-TV**  
consistently  
attracts more  
**Milwaukee**  
**viewers**  
*(and more  
adult viewers)*

## See for yourself!

	Station	Total Homes	Total Adults
(Mon. - Sun.) 9 A.M. TO MIDNIGHT	WTMJ-TV	62,200	91,100
	"X"	50,100	63,800
	"Y"	52,300	59,700
(Mon. - Sun.) 4-6:30 P.M.	WTMJ-TV	71,500	97,800
	"X"	44,500	42,500
	"Y"	45,500	22,400

Source: ARB Report, January, 1963.

Every station can show sparkling figures for individual program segments. But the truest gauge of popularity is Total Day statistics. The ARB figures at left show that WTMJ-TV is *consistently* first in the eyes of Milwaukee. In addition, WTMJ-TV attracts *more adult viewers . . . buying viewers*. This is emphasized by the ARB figures for the Monday through Sunday, 4 to 6:30 P.M., time segment . . . when the greatest number of *both adults and children* are available for viewing. Remember the station that *consistently* shines brightest in Milwaukee, for both viewers and advertisers . . . WTMJ-TV.

**WTMJ-TV**  
THE MILWAUKEE JOURNAL STATION

Represented by: HARRINGTON, RIGHTER & PARSONS • NEW YORK, CHICAGO, SAN FRANCISCO, ATLANTA, BOSTON, ST. LOUIS, LOS ANGELES

SPONSOR 1 APRIL 1963

CONVENTION SPECIAL 15 • 69

# BMI

MUSIC IS USED  
EVERY DAY ON  
EVERY NETWORK  
...105 TV SHOWS  
EVERY WEEK...  
MONDAY

TO TELL THE TRUTH .. CBS  
I'VE GOT A SECRET ... CBS  
THE LUCY SHOW ..... CBS  
DANNY THOMAS SHOW CBS  
ANDY GRIFFITH SHOW CBS  
STONEY BURKE ..... ABC  
THE TONIGHT SHOW .. NBC

AMONG OTHERS



More  
on  
page  
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**BROADCAST  
MUSIC, INC.**

589 Fifth Avenue  
New York 17, N. Y.

## TRADE ASSOCIATIONS

**AFA** Sheraton-Chicago  
Mark F. Cooper, pres.

**Int'l Radio & TV Society** S-B  
Claude Barrere, executive director.

**Station Reps. Assn.** Univ. Club  
Lawrence Webb, executive dir.

**TvB** CH  
Norman Cash, pres.; Jacob Evans, v.p., Mid-  
west operations.

**RAB** CH  
Edmund C. Bunker, pres.; Miles David, ad-  
ministrative v.p.; Robert H. Alter, v.p., nat'l.  
sales; Harry Averill, v.p. and dir., member  
development.

**TIO** CH 1124  
Roy Danish, dir.; Lawrence Creshkoff, exec.  
dir.; Ben Wickham, mgr., station services;  
Carl Burkland, general mgr.

## GROUPS

**Corinthian Broadcasting** S-B  
C. Wrede Petersmeyer, pres.; Charles H.  
Tower, admin. v.p.

**Rust Craft Broadcasting** CH  
Jack Berkman, pres.; John Laux, exec. v.p.;  
Fred Weber, v.p.; Lee Gaynor, nat'l. sales  
mgr.

## RESEARCH

**ARB, div. of C-E-I-R** CH 900  
James W. Seiler, dir.; Jack L. Gross, dir. of  
sales, NAFA div.; James Rupp, station sales  
dir., dir. of marketing; Ralph Crutchfield,  
station sales mgr.

**A. C. Nielsen** CH 1000  
J. K. Churchill, v.p.; E. P. H. James, v.p.;  
J. H. Shoemaker, v.p.; George E. Blechta,  
v.p.; W. R. Wyatt, v.p.; J. R. Matthews, v.p.

**Pulse** CH 2200  
George Sternberg, sales dir.; Allen Klein,  
West Coast dir.; Clay Forker, Midwest dir.;  
Kenneth Gross, sales mgr.

## MUSIC/BROADCAST SERVICES

**ASCAP** CH  
Lou Weber, mgr., radio/tv div.; Milton Grey.

**Assoc. Program Service**  
(div. Muzak) CH 1206

Charles Cowley, Muzak pres.; John Esau,  
APS gen. mgr.; J. W. Roberts, exec. v.p.  
Muzak; Dave Bain, Muzak product mgr.

**BMI** CH 505

Carl Haverlin, pres.; Sidney M. Kaye, board  
chmn.; Robert J. Burton, v.p.; Richard Kirk,  
v.p.; Justin Bradshaw, station relations dir.;  
Russell Sanjek, public relations dir.

**Capitol Records** Essex Inn

A. Bruce Rozet, mktg. v.p., Gencom divi-  
sion of Electro Megatyne Inc.; Max Ellison,  
western mktg. mgr.; Jerry Cudlipp, eastern  
region mgr.

Exhibit booth 4E  
Conrad Hilton

Exhibit: Two complete studios and control  
rooms, one completely automated.

**Commercial Producers** CH 918A

**Lang-Worth** CH 1324

John D. Langlois, pres.; C. O. Langlois, Jr.,  
v.p.; Robert O. Boehmer, general sales mgr.;  
Herbert Rossin, sales dir.; Robert Bechir,  
sales dir.

**Mark Century** CH 1119A

**Mars Broadcasting** CH 1518A

**Charles Michelson** Palmer House

**Peter Frank Org.** CH 2000

Peter Frank, pres.; Morton J. Wagner, exec.  
v.p., and mng. dir.; Herbert N. Euseman,  
asst. mng. dir., sls. PFO Radio/Tv Produc-  
tions: Rod Kinder, Tom Merriman creators,  
producers. Richard H. Ullman, Inc.: Gene  
Daniels, Bernie Edelman, Joey Levine, Rob-  
ert Hanna, Fred Winton, regional sls. mgrs.

**Pams Productions** CH 1033A

**RCA Recorded Prog. Svce.** CH 500

Al Sambrook, mgr.; Don Axt, assistant mgr.

**Sesac** CH 906A

Alice Heinecke, v.p.; W. F. Myers, station  
relations dir.

Exhibit space E  
Conrad Hilton

**Richard H. Ullman, Inc.** CH 2000

**World Broadcasting  
System, Inc.** CH 1300



## Beware of the commercial on the conference room screen!

TV viewers see it on a tube—where today's best-selling pictures come from SCOTCH® BRAND Video Tape

On a movie screen your commercial may rate Oscars; but on the family tv it can lay there like cold popcorn. Trouble is, home audiences don't view it theatre-style. It reaches them (if at all) on a tv tube. And the optical-electronic translation loses sharpness, presence, tone scale gradations, and picture size.

On the other hand: put your commercial on "SCOTCH" BRAND Video Tape, view it on a tv monitor, and see what the customer sees—an original, crystal-clear picture with the authentic "it's happening now" look of

tape. No second-hand images, no translation, no picture cropping. Video tape is completely compatible with your target: America's tv set in the living room.

Proof of the picture's in the viewing! Take one of your filmed commercials to a tv station or tape production house and view it on a tv monitor, side-by-side with a video tape. You'll see at once why today's best-selling pictures come from "SCOTCH" Video Tape.

Other advantages with "SCOTCH" Video Tape: push-button speed in creating unlimited special effects, immediate playback, and no processing wait for either black-and-white or color. For a free brochure "Techniques of Editing Video Tape", write 3M Magnetic Products Division, Dept. MCK-43, St. Paul 19, Minn.

*See us at the NAB Show Booth 19W*



"SCOTCH" IS A REGISTERED TM OF 3M CO., ST. PAUL 19, MINN.

Magnetic Products Division **3M** COMPANY

# BMI

**MUSIC IS USED  
EVERY DAY ON  
EVERY NETWORK  
...105 TV SHOWS  
EVERY WEEK...  
TUESDAY**

**THE UNTOUCHABLES . ABC  
MARSHALL DILLON . . . CBS  
LLOYD BRIDGES SHOW CBS  
JACK BENNY SHOW . . CBS  
GARRY MOORE SHOW . CBS  
LARAMIE . . . . . NBC  
EMPIRE . . . . . NBC  
DICK POWELL Theatre NBC  
AMONG OTHERS**



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**BROADCAST  
MUSIC, INC.**  
589 Fifth Avenue  
New York 17, N. Y.

## NEWS SERVICES

**AP S-B Sheraton Room**  
Louis J. Kramp, asst. general mgr.; Oliver Gramling, Tom Coleman, Burl Ely, Fred Strozier, admin. assistants; Douglas Lovelace, Louisville, special membership exec.

**CBS Newfilm Syndication Water Tower Inn**  
John Cooper, mgr.

**RPI CH**  
Michael J. Minahan, v.p. and gen. mgr.; Michael P. Mallardi, business mgr.; Richard Duglin, sales rep.

**UPI CH 600**  
LeRoy Keller, v.p. and general sales mgr.; R. T. Eskew, exec. sales mgr.; Thomas E. Cunningham, general sales exec.; Dale M. Johns, central div. mgr.; Richard A. Litfin, Pacific div. mgr.; Dean C. Miller, national broadcast news mgr.

## OTHER

**AT&T CH 2539A**  
**Better Brdcst. Bur. Racquet Club**  
Clifford J. Barborka, Jr., pres.

**Bonded TV Film Service CH 1218**

**Broadcast Service Co. Pick-Congress**

**Buena Vista Distribution, subsidiary of Walt Disney CH 1224**

**Broadcast Clearing House Pick-Congress**  
Lee P. Mehlig, pres.; Jock Fluornoy, admin. mgr.

**LEO BURNETT CH 1500**  
Tom Wright, Jr., v.p., media; Harold G. Tillson mgr. media.

**Community Club Awards Pick-Congress**  
John C. Gilmore, pres.

**International Good Music CH 835A**

**Georgia Assn. Brdcstrs. CH 1134A**

**Robert Kerr Org. CH 1235A**

**Kline Iron and Steel CH 2339A**

**MCA-TV CH 2300**

**Moseley Assoc., Inc. CH 1234A**

**Fred A. Niles Communications Centers CH**

**Softness Group Executive House**

**Standard Rate & Data Service, Inc. CH 1706A**

**TAC CH 700**

**Telescreen Advertising, Inc. CH 1319**

## EQUIPMENT

**Alto Fonic Tape Service CH 1835A**

**Ampex Corporation CH 505A**

**Automatic Tape Control CH 1724**

**Clark-Root CH 1835A**

**Collins Radio CH 2224A**

**Continental Electronics Mfg. CH 2539**

**Dresser-Ideco CH 1618**

**Electra Magadyne Essex Motor Inn**

**Gates Radio CH 1924**

**General Electric CH 605**

**General Electronics Labs. CH 1900**

**Gotham Audio CH 2422A**

**ITA Electronics CH 2339**

**Johnson Electronics CH 1734A**

**MaCarTa CH 935A**

**McMartin Industries Essex Motor Inn**

**Pepper Sound Studios CH 1335A**

**RCA CH 605A**

**Stainless CH 1506**

**Surrounding Sound CH 823**

**Sarkes Tarzian CH 1319A**

**Utility Tower CH 2419A**

**Visual Electronics CH 1200**

**Vitro Electronics CH 1023**



**E** stands for **E**very  
thing that is **E**xciting &  
**E**xtraordinary about the  
**E**ntry into television of

EMBASSY

PICTURES CORP

JOSEPH E. LEVINE, who made the name of EMBASSY synonymous with Showmanship, is bringing 33 powerfully pre-sold new features to television for the first time. From the flamboyance that made "Hercules" a household word, to the finesse that culminated in an Academy Award for Sophia Loren in "Two Women", EMBASSY guarantees pre-established acceptance, via its own special brand of showmanship, for each of the 33 features now available for television. Agencies and advertisers are aware of the impact of dynamic merchandising that results in each EMBASSY attraction being pre-sold to audiences all over the nation.

Added to this are the power of star names, story values and Academy Awards that make EMBASSY—the most Exciting name in Entertainment—the most Exciting new Entry into television.

# 33 NEW FEATURE FILMS FOR TELEVISION FROM EMBASSY PICTURES CORP.

TITLE	RUNNING TIME	CAST
APHRODITE (color)	86 minutes	Isabel Corey, Antonio de Teffe
* ATTILA (color)	83 minutes	Anthony Quinn, Sophia Loren
THE BEAR (color)	86 minutes	Renato Rascel, Francis Blanche
BIMBO THE GREAT (color)	96 minutes	Claus Holm, Germaine Damar, Elmar Karlow
LANDRU (color)	118 minutes	Michele Morgan, Danielle Darrieux, Hildegard Neff, Charles Denner
CONSTANTINE AND THE CROSS (color)	114 minutes	Cornel Wilde, Christine Kaufmann, Belinda Lee
CRIME DOES NOT PAY	159 minutes	Richard Todd, Danielle Darrieux, Michele Morgan, Pierre Brasseur
DEVIL'S WANTON	77 minutes	Birger Malmsten, Doris Svedlund
DIVORCE ITALIAN STYLE (Nominated For 3 Academy Awards)	104 minutes	Marcello Mastroianni, Daniele Rocca
FABIOLA	100 minutes	Michele Morgan
FABULOUS WORLD OF JULES VERNE	87 minutes	Lou Tock, Ernie Navara
FACE IN THE RAIN	90 minutes	Rory Calhoun, Marina Berti
FURY AT SMUGGLERS BAY (color)	96 minutes	Peter Cushing, John Fraser
GASLIGHT FOLLIES	90 minutes	100 Stars of Yesteryear!
*HERCULES (color)	107 minutes	Steve Reeves, Sylva Koscina
HERCULES UNCHAINED (color)	101 minutes	Steve Reeves
JACK THE RIPPER	89 minutes	Lee Patterson, Eddie Byrne
THE LOVE MAKERS	103 minutes	Jean-Paul Belmondo, Claudia Cardinale
LOVE AT TWENTY	110 minutes	Jean Pierre Leaud, Marie Pisier, Barbara Lass
MADAME (color)	104 minutes	Sophia Loren, Robert Hossein
MORGAN THE PIRATE (color)	93 minutes	Steve Reeves, Valerie Lagrange
NIGHT IS MY FUTURE	87 minutes	Mai Zetterling, Birger Malmsten
O. K. NERO	90 minutes	Walter Chiari, Silvana Pampanini
PASSIONATE THIEF	100 minutes	Anna Magnani, Ben Gazzara, Toto
YOUNG GIRLS OF GOOD FAMILIES	104 minutes	Ziva Rodann, Fred Clarke
THE SKY ABOVE—THE MUD BELOW (color)	90 minutes	
STRANGERS IN THE CITY	83 minutes	Kenny Delmar, Robert Gentile
THIEF OF BAGHDAD (color)	89 minutes	Steve Reeves
TWO WOMEN (Academy Award Best Actress)	99 minutes	Sophia Loren, Jean-Paul Belmondo, Raf Vallon
WALK INTO HELL (color)	93 minutes	Chips Rafferty, Francoise Christophe
NO PLACE LIKE HOMICIDE	87 minutes	Donald Pleasence, Shirley Eaton, Dennis Price
WHERE THE HOT WIND BLOWS	114 minutes	Melina Mercouri, Marcello Mastroianni, Gina Lollobrigida, Yves Montand
WONDERS OF ALADDIN (color)	93 minutes	Donald O'Connor, Vittorio DeSica

\*HERCULES and ATTILA made their television premieres on New York's independent WOR-TV; the first two titles shown, out of the thirty-three purchased.

In January, "Hercules" had the highest rating in history for any single movie ever presented on this station, overwhelming all competition with 46.1% of the viewing audience, according to Nielsen Station Index. The 35.1 average quarter hour rating exceeded that of the three networks *combined!*

ATTILA, which followed in February, was ranked No. 1 in its time period (7:30-9:00 PM), again outrating any of the three networks, achieving a 24.7 average quarter hour rating according to the Nielsen Station Index. It had 32% share of the audience.

IN CHICAGO, premiering on WNBQ Saturday, March 9, "Hercules" topped the three competing stations—with a 22 ARB and a record breaking 46% share of the viewing audience in the late evening time.

Write or phone for our illustrated brochure, containing full information on every title listed above  
Television Department, Embassy Pictures Corp., Time & Life Bldg., Rockefeller Center, N.Y. 20, N.Y. JU 2-2100

# NAB

## SYNDICATION EXHIBITORS AT NAB



TFE '63 members are exhibiting at Pick-Congress (above). Other syndicators are at Conrad Hilton

For the first time, 18 of the leading tv film distributors will stage their centralized display under the banner "Television Film Exhibit—1963" at the Pick-Congress Hotel, one block from NAB's convention headquarters at the Conrad Hilton. In addition, the networks' syndication arms and others will be offering their own displays at the NAB convention itself.

In recent years, displays of syndicators at the NAB conventions have been widely scattered, a development causing chagrin among broadcasters. Suggestions by NAB that film distributors should exhibit at regional conferences brought little applause, and no support. Furthermore, several syndicators and feature-film houses held Associate Member status in NAB (at costs of over \$1,200 annually), but felt they got little from it.

When a tv station executive goes to the annual NAB meeting, he is interested in discussing the state of his business. The basic commodity of this business is, of course, programs. And one of the three basic sources of this commodity (with the networks and the stations themselves) is syndication.

That distributors of syndicated programs and features should seek a major role at the broadcasters' convention is therefore understandable.

The idea for a centralized display was conceived in some anger at last year's convention. Throughout last summer, spade work on

the idea continued. Other distributors were polled and arrangements were made for an exhibit area on the third floor of the new Pick-Congress Hotel.

In September, the co-chairmen of an *ad hoc* executive committee met in Washington to disclose the group's plans to Governor Collins and NAB. And the next week, Television Film Exhibit—1963 was announced.

It's been a long road from the conception of the TFE idea to its fulfillment this week in Chicago. Through the infinity of details and arrangements tended to by a variety of distributor executives—strictly on an extra-curricular basis—there seems to have been nary a hitch in the development of the plan.

TFE—'63 indeed seems to be one practical solution to the misunderstanding between NAB and the syndicators that started back in 1955.

Why, then, did it take eight years for it to happen?

Well, perhaps it's just one of those things. Perhaps nobody thought of it before. But, on second thought, syndication is a very different business today from what it was in 1955.

A glance down the list of TFE companies offers one easy clue to this change. More than 75% of those names would not have been found among the 1955 exhibitors; they weren't in the syndication business then. Some of these, of course, are explained by name

changes or mergers. Still, more than 50% of these companies were not operating in syndication eight years ago. Most of those that were are now under new management.

There are fewer companies and also fewer persons in the syndication business today. In 1955 the trend was still toward the massive sales force, with a 40-man crew considered desirable and a 75-man force (like that of Ziv TV) considered a reasonable objective. Today, a six-man sales force is perfectly respectable.

Of course, many of the same executives are in the business today, though with different companies. But the whole style of the business has changed, and the survivors are perhaps those who best proved able to change with the times.

In 1955 the dominant mode of syndication was the half-hour adventure series. Today that kind of program is exceptional.

Also, in 1955, feature films were still being called "old movies." Since then we've seen the entry of major-studio libraries, and post-'48s.

Also, since 1955 we've seen the emergence of the local afternoon kid strips.

Close to 100% of all syndicated film sales are now made directly to stations. And this more direct de facto relationship between the stations and distributors—combined with a greater stability in an industry that may have finally outgrown its growing pains—these factors are perhaps what make a TFE possible today.

For list of exhibitors please turn page

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DICK VAN DYKE SHOW CBS  
ARMSTRONG Circle Theatre CBS  
GOING MY WAY ..... ABC  
OUR MAN HIGGINS ... ABC  
NAKED CITY ..... ABC  
PERRY COMO ..... NBC

AMONG OTHERS



More  
on  
page  
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## ABC FILMS

Suite: CH 2305-A

EXECUTIVES: Henry G. Plitt, pres.; Harold J. Klein, Sr., v.p.; world-wide sls.; John F. Tobin, v.p., domestic syndication; Irving Paley, dir., advtg. & promo.; Philip Conway, east. mgr.; Michael G. Gould, cent. mgr.; William Seiler, south. mgr.; Howard M. Lloyd, west. mgr.

PROPERTIES: *The New Breed*, 36 one-hour programs, off network; *Girl Talk*, series of five-per-week half-hour discussion programs starring Virginia Graham and guests, sold in 13-week packages; and 20-plus other series currently in circulation.

## ALLIED ARTISTS TELEVISION\*

Shelby Room, Pick-Congress

EXECUTIVES: Robert B. Morin, v.p., general sales mgr.; C. P. Jaeger, nat'l program mgr.; Barry Lawrence, dir., prom., adv., pub.; James C. Stern, central sales mgr.; Roy George, S.W. sales mgr.; Sidney Cohen, west. div. sales mgr.; Elliot A. Benner, a.e., central div.

PROPERTIES: *Calvacade of the '60s*—Group 1, 40 post-'48 features; *Calvacade of the '60s*—Group 11, 32 post-'50 dramatic comedy, mystery and adventure films; \**Science Fiction*, 22 post '48 suspense features; \**Science Fiction*, *Exploitable*s; *Bowery Boys*, 48 episodes of rollicking fun; *Bomba, the Jungle Boy*, 13 adventure stories of the jungle saga.

## BRITISH INFOR. SERVICE

Pick-Congress

EXECUTIVES: Alan Waple, dir. of news.

## CBS FILMS

EXECUTIVES: Sam Cooke Digges, admin. v.p.; James Victory, v.p., domest. sales; Ralph Baruch, v.p., int'l sales; Fred Mahlstedt, mng. dir., domest. and int'l oper.; numerous sales personnel.

PROPERTIES: †*Have Gun, Will Travel*, 52 half-hours, off network; †*Deputy Dawg* (3rd series), cartoons; †*Jimmy Wakely*, 52 half-hours, color; grams; *Phil Silvers*, off network; †*Kukla and Ollie*, 195 5-min. programs; *Honeymooners*, off network; *CBS Newsmfilm*; *Call "Mr. D."*, off network; *Wanted: Dead or Alive*, off network; *San Francisco Beat*, off network; *Whirlybirds*.

## DESILU SALES\*

Suite 311, Pick-Congress

EXECUTIVES: Richard Dinsmore, v.p., gen mgr.; Peter Cary, western sales mgr.; Ivan Genit, S.W. sales mgr.; Tom Seehof, eastern sales mgr.; Jack Stuart, S.E. sales mgr.; Chuck Whipple, midwestern sales mgr.; Jerry Franken, press-promotion.

PROPERTIES: †*Fractured Flickers*, 26 programs, classic silent films, with new sound tracks and new plots; *Desilu Playhouse*, 39 hour drama specials; *Guestward Ho*, 38 off-network half-hours; *The Texan*, 78 half-hours, starring Rory Calhoun; *Harrigan & Son*, with Pat O'Brien as a hard-hitting lawyer; *Junior All-Stars—Children*, pitcher Don Drysdale and baseball greats meet the kids; *Journey of a Lifetime*, 39 color half-hours, journeying through the Holy Land; *Desilu's Little People*, wizardry in puppetry; *Jazz Scene, U.S.A.*, Steve Allen hosts; *Rod Rocket*, 130 3½-minute cartoons with authentic space background; *Window on the World*, documentaries that blend public service and entertainment; *Doctors at Work*, tv close-ups of medical met at work; *Travel Time*, U. S. cities and landmarks filmed for youngsters; *Universe*, half-hour journey to the stars and outer space.

## EMBASSY PICTURES\*

Suite 327, Pick-Congress

EXECUTIVES: Joseph E. Levine, pres.; E. Jonny Graff, v.p., television; Leonard Lightstone, exec. v.p.; Jerry Liddiard, western sales mgr.; Arnold Friedman, adv. dept.

PROPERTIES: 33 feature films, offered to television for the first time; all produced between 1951 and 1962. 12 titles are available in 1963, 11 in 1964, and 12 in 1965, because these films do not have their theatrical exhibition completed until those dates. "Landru" premieres in the U. S. in April 1963; "Constantine and the Cross" is now in American premiere engagement. Available now: "Hercules," "Attila," "Hercules Unchained," "Fabulous World of Jules Verne," "Jack the Ripper," and others. Others to be released: "Morgan the Pirate," "Where the Hot Wind Blows," "Two Women," "The Sky Above—the Mud Below." Embassy is also exhibiting  
(Please turn to page 82)

\*Member, Television Film Exhibit (TFE), 3rd floor, Pick-Congress Hotel.

†Newly or recently released for syndication.



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For list of TV stations programming Seven Arts' "Films of the 50's"  
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Individual feature prices upon request.

**LOOK IN AT THE LION'S DEN\*** when visiting TFE '63 in Chicago, March 30-April 3. That's where you'll find the usual MGM hospitality—and a full complement of TV programs for stations. \*MGM Television, Washington Room, Pick Congress Hotel.



**LOOK WHO'S BACK\*** America's favorite light-hearted sleuths are now available for the first time on a market-by-market basis. Get full details about The Thin Man series at the MGM suite at TFE '63. \*Phyllis Kirk, Asta, Peter Lawford.

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### FLAMINGO TELEFILM SALES

Chicago Sheraton

EXECUTIVES: Ira Gottlieb, pres.

### FOUR STAR DISTRIBUTION\*

Victorian Room, Pick-Congress

EXECUTIVES: Tom McDermott, pres., George Ellers, exec. v.p.; Len Firestone, v.p., and gen. mgr.; Manny Reiner, v.p., int'l sales; John Herlihy, exec. admin. asst.; Burt Rosen, exec. admin. asst.; Leo Guttman, adv. dir.; Bud Brooks, Dick Feiner, Bill Hooper, Al Shore, Jerry Weisfeldt, sales representatives.

PROPERTIES: †*Dick Powell Theatre*, 60 one-hour all-star drama; †*The Rifleman*, 168 half-hours, western adventure; †*Tom Ewell Show*, 32 half-hour, all-family comedy; *Dick Powell's Zane Grey Theatre*, 145 half-hours, Dick Powell host; *The Detectives*, 67 half-hours, 30 hours, law enforcement series; *Stagecoach West*, 38 hours, daring men on overland stage route; *Target: The Corruptors*, 35 hours, expose of organized crime and corruption; *The Law and Mr. Jones*, 45 half-hours, humorous stories about a dedicated lawyer.

### HOLLYWOOD TELEVISION SERVICE\*

Suite 319, Pick-Congress

EXECUTIVES: Malcolm W. Sherman, western div. mgr.; Ken Weldon, central div. mgr.; Bryan D. Stoner, mid-west div. mgr.; C. E. Feltner Jr., southern div. mgr.; Vonn Neubauer, southern rep.; David Bader, eastern div. mgr.; David Bloom, gen. sales mgr.

PROPERTIES: *Science Fiction Cliff Hangers*, 191 chapters, 13 minutes; *Jungle Adventure Cliff Hangers*, 104 chapters, 13 minutes; *Republic's Famous Cliff Hangers*, 16 titles, 206 chapters; 140 Post-'48 Constellation Features, 40 now available in color; 29 Post-'50 Saturn Features, released theatrically as late as 1959; 3 in color; *The Mighty Forty*, 40 features, 13 with John Wayne; Five science fiction "shockers"; 33 Mystery Features, Ellery Queen, etc.; 26 Comedy Features, Olsen and Johnson, etc.; 137 Special Features, all full-length; 65 One-Hour Features, edited for a one-hour slot; 14 Roy Rogers Features of the 50's, nine now available in color; Roy Rogers-Gene Autry Library, 67 Roy Rog-

ers, 56 Gene Autry features, edited to 53:30; Action Theatre of the 50's, 60 post-'50 Western features; 23 *Rec Ryder and Little Beaver*, based on syndicated comic strip; 15 John Wayne Westerns; 150 Outdoor Action Westerns, Babby Hayes, Andy Devine, Bob Steele, etc.; *Stories of the Century* "Emmy" Winner for best Adventure Series, 39 half hours; *Frontier Doctor*, Dr. Baxter in the vanguard of civilization, 39 half-hours; *Stryker of Scotland Yard*, Authentic made-in-England series, 12 half-hours; *Commando Cody—Sky Marshal of the Universe*, outer space-science fiction series, 12 half-hours.

### INDEPENDENT TELEVISION CORP. (ITC)\*

Suite 325, Pick-Congress

EXECUTIVES: Abe Mandell, exec. v.p.; Harold L. Danson, gen. sales mgr., syndication; Irving Klein, dir., adv.; Lee Stone, William Vidas, Bill Guenther, Frank L. Sheehan, Hugh Simpson, Ted Swift.

PROPERTIES: †*Jo Stafford*, hour series with guest stars; †*Man of the World*, hour adventures, Craig Stevens; †*The Saint*, hour series, Roger Moore as Leslie Charteris hero; †*Fireball XL5*, half-hour adventures in outer space; †*Mr. Piper*, Alan Crofoot in half-hour of fun and fantasy, in color; *Supercar*, half-hour adventures in Super Marionation; *Broadway Goes Latin*, hit tunes from Broadway musicals in Latin tempo, with guests; *Sir Francis Drake*, Terence Morgan in seafaring adventures, half-hour; *South America: The Awakening Giant*, hour-long documentary.

### JAY ARK FILM\*

Lakeshore Room, Pick-Congress

EXECUTIVES: Harvey L. Victor, v.p. and gen. sales mgr.; Reuben Kaufman, pres.; Jon Oscher, a.e.; David Martin, dir. adv. & prom.

PROPERTIES: *Bozo the Clown*, Groups 1 and 2, 156 six-minute cartoons produced for tv, in color; *Bozo's Cartoon Storybook*, 52 cartoons featuring lead-ins by Bozo, in color; *Hollywood Hist-O-Rama*, 5-minute factual portraits of Hollywood stars; *Jayark's Post-'50 Blockbuster Features*, 56 features.

### KING FEATURES SYNDICATE\*

Tally-Ho Room, Pick-Congress

EXECUTIVES: Al Brodax, dir., tv; Ted Rosenberg, dir., tv sales, East; Mauric



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They told Police Chiefs of a plan to televise their Departments in action, in a case that (1) dramatizes the forces that lead to crime and (2) adds a chapter to the record of heroic police service.

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*"This television series illustrates the desperately dangerous risks the Policeman faces on the job . . . and he faces them for the Community. The citizens should know about this and, above all, should know how they can help."*

**POLICE CHIEF C. L. SHUPTRINE, Houston, asserts:**

*"The modern criminal accentuates the demand for up to-the-minute law enforcement agencies . . . flexible dynamic and effective. This television program accurately portrays today's Police Departments in action."*

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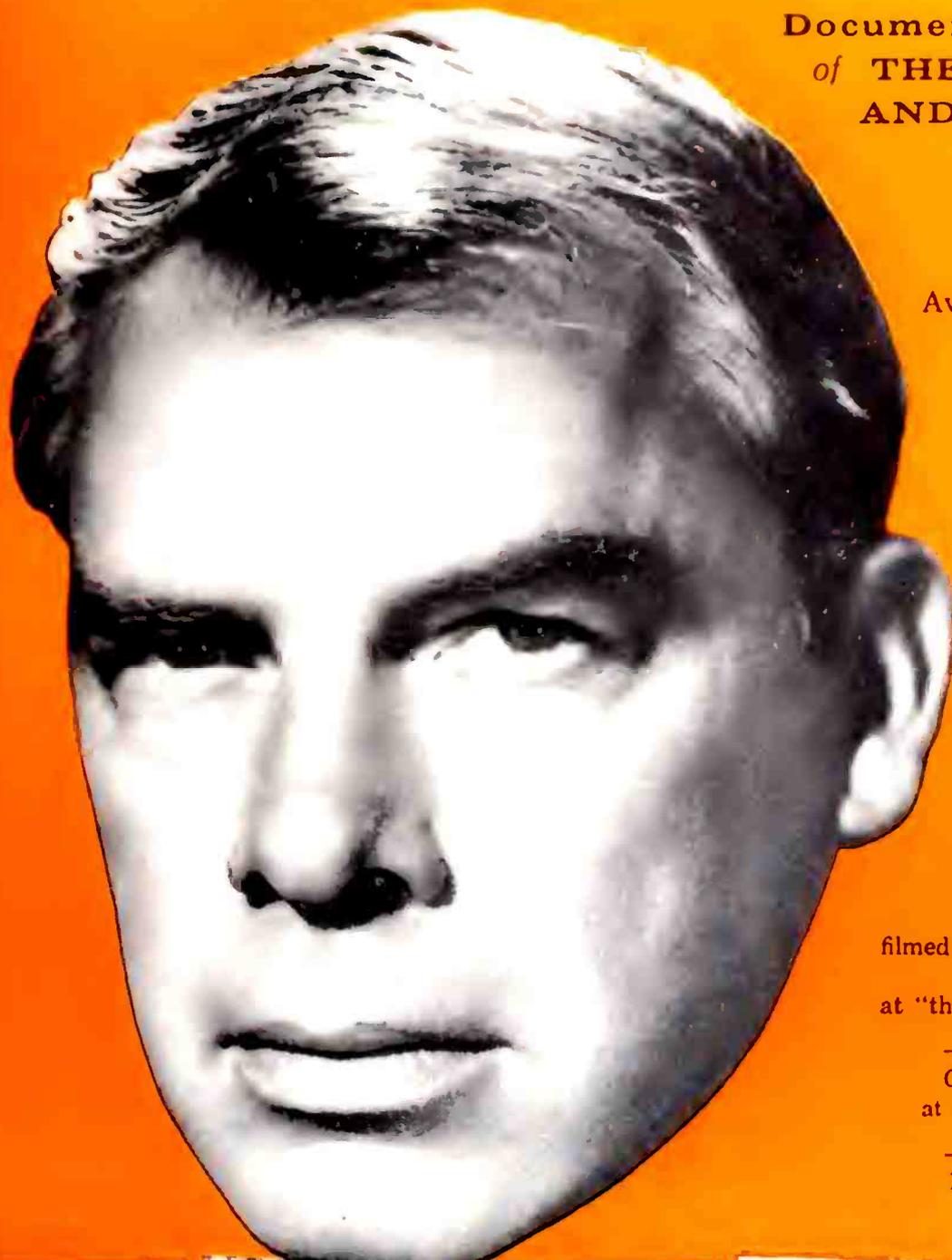
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MAKE ROOM

FOR DADDY ..... NBC

I'M DICKENS—

HE'S FENSTER .... ABC

THE FLINTSTONES ... ABC

ROUTE 66 ..... CBS

I LOVE LUCY (Daytime) CBS

AMONG OTHERS



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Gresham, dir. tv sales, West; Gene Plotnik, dir. creative services.

PROPERTIES: †*Beetle Bailey-Barney Google & Snuffy Smith-Krazy Kat*, 150 new cartoons based on the comic strip, in color; *Poyeye*, 220 tv cartoons starring Olive Oyl's boyfriend, in color.

### MCA TV

Suite 2300, Conrad Hilton

EXECUTIVES: D. A. Werblin, pres.; David V. Sutton, v.p., film syndication div.; Lou Friedland, Hal Golden, Frank Brill, Keith Godfrey, v.p.s.; Ed Aaronoff, adv. and publicity dir.; James Stirton, Chicago; DeArv Barton, Cleveland, Bob Greenberg, Universal City, Cal.

PROPERTIES: *Bachelor Father*, 157 half-hours available, John Forsythe stars, comedy, off network; *Dragnet*, 276 half-hours available; detective drama starring Jack Webb, off network; *M. Squad*, 117 half-hours available, Lee Marvin stars as a special plainclothes operative of the Chicago police department, off network; *Love That Bob*, 173 half-hours available, starring Bob Cummings, off network; *Thriller*, 67 full-hours available, Boris Karloff as continuing host and star of some of the stories of suspense, off network; *Frontier Circus*, 26 full-hours available, stars Chill Wills and John Derek, with Richard Jaeckel featured. Guests include Mickey Rooney, Sammy Davis, Jr., Barbara Rush, Thelma Ritter, Irene Dunne, and Stella Stevens; *Checkmate*, 70 full-hours available, suspense drama starring Anthony George, Doug McClure, and Sebastian Cabot, with guest stars including Jack Benny, Charles Laughton, Julie London, Sid Caesar, Tina Louise, Cyd Charisse, off network.

### MGM TV\*

Washington Room, Pick-Congress

EXECUTIVES: John B. Burns, v.p., sales; Richard A. Harper, dir. synd. and feature sales; Edward Montanus, central sales mgr.; Charles Alsup, western sales mgr.; Louis Israel, southern sales mgr.; Richard G. Yates, Paul B. Mowrey, Karl Von Schallern, Alex Horwitz, a.e.s; William Robinson, Canadian sales mgr.; Herman Keld, sales coordinator; Alfred Ordovery, research dir.; Keith Culverhouse, dir., adv. and prom.; Bob Chandler, publicity.

PROPERTIES: *30/61 Features*, 30 post-'48 MGM films; *30/62 Features*, 30 post-'48 MGM films; *30/63 Features*, 30 post-'48 MGM films; *Pre '48 Fea-*

*ture Film Library*, over 700 titles; *Cain's Hundred*, 30 full-hour off-network drama series; *Asphalt Jungle*, 13 full-hour off-network police series; *The Islanders*, 24 full-hour off-network adventure series; *Northwest Passage*, 26 half-hour adventure series in color; †*The Thin Man*, 72 half-hour comedy-mystery series; *MGM Cartoons*, 135 fully animated cartoon comedies; *Our Gang Comedies*, 52 episodes of children's comedy; *Pete Smith Specialties*, 101 short subjects by Pete Smith; *The Passing Parade*, 69 short subjects by John Nesbitt; *Crime Does Not Pay*, 48 short subjects of true stories from police files; *Billy Bang Bang Movies*, 150 five-minute children's programs.

### NBC FILMS

Presidential Suite, Sheraton Blackstone

EXECUTIVES: Morris Rittenberg, pres.; William P. Breen, national sales mgr.; Cliff Ogden, sales, Cal.; Robert Blackmore, sales, Chicago; William Wineberg, sales, Columbus, O.; Hank Profenius, sales, Greensboro, N. C.; Con Harstock, sales, Littleton, Colo.; Bob Brenner, sales, Forest Hills, N. Y. PROPERTIES: †*Astroboy*, 52 half-hour cartoon series; †*Laramie*, 124 one-hour, off-network shows; †*Michael Shayne*, 32 one-hour shows; †*87th Precinct*, 30 one-hour, off-network shows.

### OFFICIAL FILMS\*

Columbian Room, Pick-Congress

EXECUTIVES: Seymour Reed, pres.; Howard B. Koerner, v.p.; Robert A. Behrens, v.p., sales; Johnny Johnston, dir., nat'l sales; S. Allen Aash, Ken Byrnes, Stan Byrnes, Al Lanken, John Louis, sales.

PROPERTIES: *Biography I*, lives of famous people narrated by Mike Wallace, first run; †*Biography II*, lives of famous people narrated by Mike Wallace, first run; *Little Rascals*, 90 shorts available; *Decoy*, adventures of a policewoman, stars Beverly Garland; *Cartoons*, 41 cartoons: Little King, Bunny Bear, etc.; *Almanac*, 377 5-minute films of great events, one for every day of year; *Greatest Headlines of the Century*, 260 5-minute films tell dramatic stories of this century; *Sportfolio*, 260 1-minute films of dramatic moments in sports; *Peter Gunn*, 144 episodes, off-network, starring Craig Stevens; *Mr. Lucky*, created by Blake Edwards, John Vivyan stars, off-network; *Yancy Derringer*, 34 episodes available after two years on network; *Wire Service*, 39 one-hour programs, off-network;

*My Little Maigie*, 126 half-hours with Gale Storm and Charles Farrell, off-network; *Trouble With Father*, 130 episodes, off-network, with Stu and June Ewitt; *The Adventures of Robin Hood*, 1 year on network; stars Richard Greene in 113 episodes; *Star Performance*, 156 episodes, off-network; formerly Four Star Playhouse; *Invisible Man*, filmed version of H. G. Wells' classic.

#### SCREEN GEMS\*

Roosevelt Room, Pick-Congress

**EXECUTIVES:** Jerome Hyams, v.p. and gen. mgr.; Robert Seidelman, v.p. in charge of syndication; Dan Goodman, eastern sales mgr.; Don Bryan, southern sales mgr.; William Hart, mid-western sales mgr.; Frank Parton, southwestern sales mgr.; Robert Newgard, western sales mgr.; Marvin Kornau, adv.-promotion mgr.

**PROPERTIES:** *Naked City*, 99 hours and 39 half-hours, available now; *Top Cat*, 30 half-hours animated cartoons, produced by Hanna-Barbera, wall; *Winston Churchill: The Valiant Years*, 26 half-hours and one hour, fall; *Columbia and Universal-International Features*, more than 300 post-'50 and post-'60 films; *Hanna-Barbera Cartoons: Touche, Wally, Lippy*, 156 five-minute cartoons in color; *Festival of Performing Arts*, ten hour shows performed by concert, theatre stars; *Shannon*, George Nader stars as combination cop-scientist; *Medicine of the Sixties*, 24 hour episodes depicting actual operations; *Manhunt*, San Diego police at work; Victor Jory, Pat McVey; *Tightrope*, Mike Connors as an undercover cop; *Two Faces West*, twin brothers; a doctor, a cowhand, in the 1870's; *Award Theatre*, an Emmy-Award-winning network series; *Pick a Letter*, many ideas are explored with rhymes and cartoons.

#### SEVEN ARTS ASSOCIATED\*

Buckingham Room, Pick-Congress

**EXECUTIVES:** W. Robert Rich, v.p. and gen. sales mgr.; Donald Klauber, v.p. and nat'l sales mgr.; Lloyd Krause, eastern div. sales mgr.; Jack Heim, account executive; Robert Hoffman, midwest div. sales mgr.; J. W. McGough, midwest div. account executive; George Mitchell, western div. sales mgr.; Alden Adolph, western div. account executive; Dave Hunt, southwest div. sales mgr.; Carl Miller, southwest div. account executive; Leonard Hamner, dir. station reps. and nat'l.

sales; Herbert Rieck, dir. of operations; Harvey Chertok, dir. of adv., promotion, publicity; Norman B. Katz, v.p. foreign operations (Seven Arts Prod. Int'l. Ltd.)

**PROPERTIES:** {*Seven Arts' Films of the 50's*—Vol. 6; 30 International Features; 27 Special Features; *Boston Symphony Orchestra*, 13 on-hour tv concert specials; {*The Emmett Kelly Show*, 39 half-hours featuring circus clown Emmett Kelly; *Films of the 50's*—Vol. 1, 36 feature films from Warner Bros.; *Films of the 50's*—Vol. 2, 41 feature films from Warner Bros.; *Films of the 50's*—Vol. 3, 41 feature films from Warner Bros.; *Films of the 50's*—Vol. 4, 40 feature films from 20th Century-Fox; *Films of the 50's*—Vol. 5, 53 feature films from Warner Bros.; {*En France*, 26 half-hour French lessons filmed in Paris; {*Mahalia Jackson Sings*, 82 five-minute programs; {*Laffs*, 65 one-minute live comedy acts in color.

#### SHOW CORP. OF AMERICA

Executive House

**EXECUTIVES:** Robert Manby, pres.; Fred Schneier, v.p.; Bill Finkeldey, sales mgr.; Burr Manby, sales mgr.

**PROPERTIES:** *10 on Stage*, first run, one-hour drama series; {*Million Dollar Movies II*, 42 first run features, 27 in color.

#### STORER PROGRAMS, INC.

Suite 3511, Executive House

**EXECUTIVES:** Terry H. Lee, v.p.; Buddy Ray, operations mgr.; Jacques Liebhenguth, general sales mgr.; Hank Davis, national marketing mgr.

**PROPERTIES:** {*The Littlest Hobo*, new half-hour adult action series, available for fall 1963 start, starring London, a German Shepherd; based on motion picture of the same name.

#### TRANS-LUX TELEVISION\*

Carter Room, Pick-Congress

**EXECUTIVES:** Richard Brandt, pres., Trans-Lux; Richard Carlton, v.p., Trans-Lux Television; Roslyn Karan, coordinator, Encyclopedia Britannica Film Library; Barbara Wilkens, dir. publicity; M. E. "Bud" Ormond, S.E. div. mgr.; Arthur Manheimer, western div. mgr.; Murray Oken, eastern div. mgr.; Marvin Lowe, midwest div. mgr.

**PROPERTIES:** *Encyclopedia Britannica Film Library*, 800 titles, in color, 5 to 30 minutes; *The American Civil*

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AVAILABLE FOR INTERVIEW DURING  
NAB CONVENTION—CAN BE CONTACTED  
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Recently separated from WKST-TV  
(Channel 33 ABC) in all-UHF  
3 station Youngstown market

V.P. AND GENERAL MANAGER OF STATION FROM MAY 1961 TO DECEMBER 1962. STATION GROSSED \$336,000 IN 1960, AND RUNNING BEHIND 1960 FIGURES AT TIME I TOOK OVER. IN 1962 STATION BILLED \$535,000, WITH OPERATING PROFIT OF \$175,000, PLUS PAYMENT OF \$20,000 "CONSULTING FEE" TO PREVIOUS OWNER AND ABSORBED INTO OPERATING EXPENSE. I'M MARRIED, WITH TWO CHILDREN, AND WILLING TO RELOCATE ANYWHERE IN THE COUNTRY.

**My experience includes sales on  
national, regional, and local levels,  
rep sales, research, and sales management.**

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YOUNGSTOWN 5, OHIO  
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War, 13 half-hours compiled from the works of wartime photographer Matthew Brady; *Animal Parade*, 39 quarter hours, newsreel technique, over 90 birds, beasts, denizens of the deep; *Frontiers of Knowledge*, 26 half-hours revealing advances in science; *Junior Science*, 39 10-min. programs, narrated by educator Dr. Gerald Wendt; *Feature Pictures*, prize-winning films including "La Strada," "Hill 24 Doesn't Answer," "Dance Little Lady," "Lovers and Lollipops"; *It's a Wonderful World*, 39 half-hours in color, filmed in foreign countries; *Zoorama*, 78 half-hours, film or tape, at the famous San Diego Zoo; *The Mighty Hercules*, 30 5½-min. cartoons about Hercules and his enemy, Daedalus; *Guest Shot*, 26 half-hours of Hollywood personalities enjoying their hobbies; *Felix the Cat*,

guest stars, espionage; *Follow the Sun*, 30 hours, Brett Halsey, Gary Lockwood and guest stars; *Bus Stop*, 25 hours, Marilyn Maxwell, Rhodes Reason, guest stars, dramatic series.

#### UNITED ARTISTS TV\*

Lincoln Room, Pick-Congress

EXECUTIVES: M. J. "Bud" Rifkin, exec. v.p., sales; Edward Broman, v.p., Chicago; Ray McGuire, eastern sales mgr.; Jack Martin, western sales mgr.; Robert Reis, a.e.; Albert Goustin, gen. mgr., special plans.

#### UNITED ARTISTS TV

PROPERTIES: † *The Lee Marvin Show*, documentary series re-creating police files cases; *The Story of . . .* a jockey, a marine, a singer, a prisoner, etc.; *Ripcord*, skydiving adventures, in color; *Leave it to the Girls*, witty encounters between male guests and 4 girls; *Everglades*, adventures set in famed swamp area, color.

#### ECONOMEETV TELEVISION PROGRAMS

EXECUTIVES: Pierre Weis, v.p. and general mgr.; Ken Joseph, Dick Lawrence, Jim Weathers, div. sales mgrs; Leon Bernard, James Ricks, a.e.s.

PROPERTIES: *Ann Sothorn Show*, Ann Sothorn as Katie, irrepressible hotel manager; *Lock Up*, MacDonald Carey as attorney for unjustly accused; *Bat Masterson*, Gene Barry as the famed cane-wielding western hero; *Tombstone Territory*, Pat Conway, Dick Eastham in Tombstone Epitaph tales; *Sea Hunt*, Lloyd Bridges stars in underwater series; *Highway Patrol*, Broderick Crawford as highway patrol chief; *Economee Package*, 35 series, 2164 episodes.

#### UNITED ARTISTS ASSOCIATED

EXECUTIVES: John McCormick, asst. general sales mgr.; Paul Kalvin, eastern sales mgr.; Jerry Wechsler, midwest. sales mgr.; Bruce Collier, S.W. sales mgr.; Amos Baron, western sales mgr.; Fred Watkins, a.e.

PROPERTIES: *U.A. Showcase for the Sixties*, 33 Post-'50 action features; *U.A. A-Okay's*, 32 Post-'50 action features; *U.A. Box Office Group*, 26 Post-'50 action features; *Popeye Cartoons*, 234 theatrical animated Popeye cartoon adventures; *Warner Bros. Cartoons*, 337 theatrical animated Bugs Bunny, Daffy Duck, others; *RKO Feature Library*, 400 RKO features; *Warner Bros. Feature Library*, 761 productions.

#### VIDEO HOUSE

Suite 323, Pick-Congress

EXECUTIVES: Albert G. Hartigan v.p., gen. sales mgr.; Johanna Masucci secretary.

PROPERTIES: † *Out-of-The-Inkwell* 100 5-minute cartoons created by Max Fleischer, featuring Koko the Clown in color.

#### WALTER READE—STERLING\*

Suite 315, Pick-Congress

EXECUTIVES: Saul J. Turell, pres.; Elliott Abrams, sales; Bernice Coe, sales; Alan Gleitsman, western sales mgr.; Kenneth Jaffe, sales; Robert Schlessel, midwest sales.

PROPERTIES: † *Cinema 70*, 84 feature films; *The Golden Age of Hollywood: Silents Please*, early film classics—39 half-hours; *The Special of the Week*, 26 hour-long special programs; *The Golden World of Opera*, film versions of great operas, 26 feature length or 39 hours; *Adventure Theatre*, 78 half-hour adventure films; *Abbott & Costello*, 52 half-hour programs produced for tv; *Chatter's World*, 150 5-minute films, antics of Chatter the Chimp; *The Big Moment in Sports*, 150 5-minute films, greatest sports events of past 35 years; *Time Out for Sports*, 52 quarter-hour films; *Bowling Stars*, 52 half-hour matches, commentary by "Whispering" Joe Wilson; *Capt'n Sailorbird Cartoons*, group of 184; *Crusade in the Pacific*, 26 half-hour documentaries by *The March of Time*.

#### WARNER BROS. PICTURES\*

Park View Room, Pick-Congress

EXECUTIVES: Joseph Gotler, v.p.; William P. Andrews, western dis. sales mgr.; John W. Davidson, S.E. dis. sales mgr.; Michael S. Kievman, central dis. sales mgr.; Jack E. Rhodes, N.E. dis. sales rep.; Gordon A. Hellman, sales prom. mgr.

PROPERTIES: † *Cheyenne*, 107 hours starring Clint Walker; † *Hawaiian Eye*, 134 hours, Robert Conrad, Connie Stephens; *Maverick*, 124 hours, stars James Garner and Jack Kelly; *Sugarfoot*, 69 hours, Will Hutchins stars; *Bronco*, 68 hours, starring Ty Hardin; *Surfside 6*, 74 hours of mystery, with Troy Donahue; *The Roaring 20's*, 45 rollicking hours, starring Dorothy Provine; *Bourbon Street Beat*, 39 hours, stars Richard Long and Andrew Duggan; *Lawman*, 156 half hours, starring John Russel.



Executive committee of "TFE-'63" examines Pick-Congress floor plan: (l-r): Dick Carlton, Trans-Lux; Bob Rich, Seven Arts; Harvey Victor, Jayark; Bob Seidelman, Screen Gems; Alan Silverbach, 20th Century-Fox Television

260 four-minute cartoons starring the well known cartoon character; † *Magic Room*, 39 half-hours, tape, great people, places, and events.

#### TWENTIETH CENTURY-FOX TV\*

Music Room, Pick-Congress

EXECUTIVES: George T. Shupert, v.p.; Alan M. Silverbach, dir. of syndication; William L. Clark, eastern div. sales mgr.; Crenshaw Bonner, southern div. mgr.; John P. Rohrs, central div. mgr.; Donal Joannes, western div. mgr.

PROPERTIES: *Century I*, 30 features, 16 in color; *Adventures in Paradise*, 91 hours, Gardner McKay, adventures in South Seas; *Hong Kong*, 26 hours, Rod Taylor as foreign correspondent, guest stars; *Five Fingers*, 16 hours, David Hedison, Luciana Paluzzi,

# NAB

## GENERAL EXHIBITS

Some 100 firms, in addition to the syndication companies listed on the previous pages, will exhibit their products and/or services at the NAB Convention. Those exhibitors in the list that follow can be found in East or West Exhibit Halls of the Conrad Hilton Hotel, unless otherwise indicated.

### THE ADVERTISING COUNCIL West exhibit hall

#### AITKEN COMMUNICATIONS Space 64-W

**PRODUCTS:** Complete or partial automation systems, am-fm and stereo. New this year at the convention—an automatic spot selector. Holds 96 accounts with as many as ten spots per account.  
**REPRESENTATIVES:** Kenneth Aitken, Dexter Hammond.

#### ALFORD MANUFACTURING Space 21-W

**PRODUCTS:** television broadcast antennas, fm broadcast antennas, diplexers, coaxial switches, vestigial-sideband filters, rf measuring instruments.  
**REPRESENTATIVES:** Harold H. Leach, Gerald Cohen.

#### AMPEX Space 26-W

**PRODUCTS:** Ampex Videotape television recorders for both monochrome and color broadcast recording. Ampex Videotape television recorders for closed-circuit applications. Ampex/Marconi television camera channel and associated equipment. Ampex professional audio recorders in both studio and portable configurations.  
**REPRESENTATIVES:** C. Gus Grant, v.p., mgr. video & instrumentation div.; Thomas Davis, mgr., sales & service; Thomas Merson, video product mgr.; Fred Ramback, video product mgr.; Gregg Perry, mgr., public relations; Jack Miller, admin. mgr., advertising/sales promotion; George Shoaf, midwest regional manager.

#### ANDREW CORP. Space 70-W

**PRODUCTS:** Multi-V, fm broadcast antennas; Helifax, flexible air die-

lectric cables; rigid transmission lines; coaxial switches; telescoping masts; microwave antennas.

**REPRESENTATIVES:** John Gyurko, Douglas Proctor, C. Robert Lane, Robert C. Bickel, Henry F. Miller, John M. Lenchan, Edward J. Dwyer, Dr. Victor J. Andrew.

#### AUTOMATIC TAPE CONTROL

Space 22-W

#### BALL BROS. RESEARCH

Space 23-W

**PRODUCTS:** complete station automation featuring automatic tape—; controls "Systems Programmer" and associated ultra-flexible components—; FCC Approved Automatic Program Logging. ATC 55 multiple cartridge handler, ATC portable audition players and recorders. ATC portable player with tone cue. ATC cartridge playback units and recording amplifiers.

**REPRESENTATIVES:** Vernon A. Nolte, Robert S. Johnson, Lee Sharp, E. N. Franklin, Jr., Ted Bailey, Jack Jenkins, George Stephenson, Jr., Timothy R. Ives.

#### BAUER ELECTRONICS

Space 56-W

**PRODUCTS:** 50 watt, 1000/250 watt, 5000/1000 watt and 10,000 watt am

### SHOW HOURS

All exhibits are located in the Conrad Hilton Hotel in the East and West Exhibit Halls (Lower Level).

Sunday, March 31:

12 Noon to 9 p.m.

Monday, April 1:

9 a.m. to 9 p.m.

Tuesday, April 2:

9 a.m. to 7 p.m.

Wednesday, April 3:

9 a.m. to 6 p.m.

transmitters; automatic logging equipment; Sparta-Matic tape cartridge equipment; Sparta-Matic portable audio console; Sparta-Matic portable studio; Sparta-Matic timecaster; Sparta-Matic phono pre amplifiers.

**REPRESENTATIVES:** Fritz Bauer, Paul Gregg, Bob Ferrell, Gus Lynch, John Felthouse, Ben Greenhaw, John Winchester, John Brooks, Jess Swicegood, Chester Faison, George Wilson, Gordon Keyworth, Richard Fenstermacher, Bill Overhauser, Floyd Overhauser, Jack Lawson, Dave Evans.

#### BOSTON INSULATED WIRE & CABLE

Space 71-W

**PRODUCTS:** television camera cables, connectors, and cable assemblies for Marconi, EMI, Pye, RCA, GE, Grundig, Fernseh, and Dage commercial broadcast and special application television cameras and microwave equipment.

**REPRESENTATIVES:** Alden C. Davis, v.p. (Canada); Hubert Goodwin, mgr., broadcast cable sales; Jack E. Ferrer, midwest regional manager.

#### BROADCAST ELECTRONICS

Space 14-E

**PRODUCTS:** Spotmaster magnetic tape cartridge recording and playback equipment; Spotmaster cartridge tape winder (TP-1a); Spotmaster lazy susan cartridge rack (RS-200); Spotmaster equalized turntable preamplifier (TI-20); Spotmaster "Sterco" model 500S and 505S.

**REPRESENTATIVES:** Ben Stouse, Ross Beville, Jack Neff.

#### CHARLES BRUNING CO.

Space 41-X

#### CBS LABORATORIES

Space 72-W

**PRODUCTS:** Audimax automatic

# BMI

MUSIC IS USED  
EVERY DAY ON  
EVERY NETWORK  
...105 TV SHOWS  
EVERY WEEK...

# SUNDAY

- BULLWINKLE SHOW .. NBC
  - DISNEY'S WONDERFUL  
WORLD OF COLOR .. NBC
  - LASSIE ..... CBS
  - DENNIS THE MENACE . CBS
  - THE REAL McCOYS ... CBS
  - THE JETSONS ..... ABC
  - MAJOR ADAMS ..... ABC
- AMONG OTHERS



More  
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## BROADCAST MUSIC, INC.

589 Fifth Avenue  
New York 17, N. Y.

level controls; broadcast test records for testing all audio equipment—am, fm & mx—including ballistic calibration of vu meters; VA-1 transistorized video distribution amplifiers; transistorized video pulse amplifiers; SMPTE test generators; digital display devices for election return reporting and other statistical reporting (stock market, weather, etc.).

REPRESENTATIVES: Elliot R. Kurtz, Marvin Kronenberg, Emil L. Torrick.

### CHRONO-LOG

Space 47-W

PRODUCTS: Step system for tv automation; performs station break switching automatically; chrono-log Digital clocks.

REPRESENTATIVES: Arthur Freilich, v.p.; Saul Meyer, v.p.; Bill Nobles, Richard Mayes, Ken Gregerson, Ed Nemeec, Butler Sanchez.

### COLLINS RADIO

Space 27-W

PRODUCTS: 830F-1A 10 kw fm transmitter, 830D-1A 1 kw fm transmitter, A830-2 fm excitor, 786M-1 fm stereo generator, 20V-3 am transmitter, 212G-1 console, 808A-1 remote console, 212H-1 remote amplifier, 642A/216C tape cartridge system.

REPRESENTATIVES: Gene Randolph, Jack Chenoweth, Jerrell Henry, Jim Littlejohn, Lin Leggett, Howard Hepler, Charles Walters, Jim Speck, John Stanbery, Ray Evans, Forrest Wallace, John Goslin, Blair Dobbins, I. L. Taylor, A. Prose Walker, T. L. Huebsch, J. E. Wahrer, C. R. Rollert, B. V. Hite, R. E. Richards, K. E. Vaughn, C. E. Dixon, E. I. Maloney, L. E. Winter, H. I. Swanson, D. E. Bartelt, F. H. Damm.

### COMMERCIAL RECORDING

Space A

SERVICES: Station I.D. and promotional jingles, plus commercial jingles.

REPRESENTATIVES: John J. Coyle, president; Buddy Harris, Walter Wienecke, Bud Curry.

### CONRAC DIVISION

Giannini Controls

Space 7-E

PRODUCTS: New color monitors, transistorized monochrome moni-

tors, large screen audience monitors, kinescope recording monitors Standard monochrome utility monitors, professional monitors, pulse cross monitors, audio-video receivers.

REPRESENTATIVES: W. J. Moreland, general manager; R. M. Alston, operations manager; J. G. Jones, chief engineer; R. N. Vendeland, sales manager; A. Slater, district manager; P. Wickham, engineer; William Ems, engineer.

### CONTINENTAL ELECTRONICS

Space 25-W

PRODUCTS: Am broadcast transmitters and transmitter remote control, closed circuit television.

REPRESENTATIVES: James O. Welton, Mark W. Bullock, Thomas B. Mosely, Vernon Collins, Richard P. Buckner, James H. Hamilton, Richard Edwards, Wm. E. Waldrup, J. C. Nickens, Stan Ponte, Joe Sain-ton, Jim Anderson, Charley Reynolds, W. O. Crusiuberry.

### CUMMINS ENGINE

Spaces 36-W—37-W

PRODUCTS: Standby generator sets. REPRESENTATIVES: W. S. Gripman, R. B. Sonntag, J. W. Fritz, G. W. Paine, V. R. Hill.

### DRESSER-IDECO

Space 61-W

PRODUCTS: Towers — tv-fm-micro-wave; design - construction - inspection.

REPRESENTATIVES: Dan Byrd, J. Roger Hayden, Tom Singell, John Groseclose, Robert Sload, Orville Pelkey, Robert A. Vaughan.

### DYNAIR ELECTRONICS

Space 49-W

PRODUCTS: Transistorized video and pulse amplifiers designed in "Key Function" modular units. Remote-controlled, expandable solid-state video switchers for switching any number of inputs to outputs. Precision closed-circuit television transmitters, wide-band modulators-demodulators. Reasonably priced broadcast television transmitters.

REPRESENTATIVES: E. G. Gramman, pres.; Omar E. LaHue, v.p.; George W. Bates, manufacturing mgr.; Joseph G. Petit, chief engineer; Dwain A. Keller, applications engineer.

**ELECTRA MEGADYNE**  
(Successor to EMI/US)

Space 4-E

**PRODUCTS:** 4½" I.O. & vidicon television camera chains (remote control, etc.), broadcast control room equipment (solid-state vertical interval switching and distribution systems, transistorized audio mixing, tape deck and intercommunication equipment, and video recording tape).

**REPRESENTATIVES:** A. B. Rozet, M. Ellison, J. Tucker, F. J. Cudlipp, J. Neidich, P. S. Nicolaysen, P. Masfarlane, A. Laue, G. Krutilek, R. Striker, H. McKeon, P. Weisel, T. Baker, P. Welcome.

**ELECTRONIC APPLICATIONS**

Space 20-W

**PRODUCTS:** AKG studio and field microphones, AKG dynamic headsets, shock-proof microphone stands, Nagra HIB portable tape recorder.  
**REPRESENTATIVES:** V. J. Skee, T. M. Skee, J. B. Anthony, Chet Mylin, Ted Pappas.

**ELECTRONICS, MISSILES & COMMUNICATIONS**

Space 53-W

**PRODUCTS:** Vhf and uhf translators, translator accessories, uhf transmitters.  
**REPRESENTATIVES:** Dr. B. W. St. Clair, Robert F. Romero, Henry Shapiro, Melvyn Lieberman, H. C. McKenzie.

**GATES RADIO**

Space 44-W

**PRODUCTS:** New 5kw am transmitter, new 1kw am transmitter, 5kw and 1kw fm transmitters, 10 watt fm transmitter, Executive stereo console, President dual channel console, Ambassador single channel console, Cartritape II cartridge tape system (operating), turntables, transistor amplifiers, remote amplifiers, remote control systems, frequency and modulation monitors, limiting and level amplifiers, complete stereo equipment, antennas and other broadcast equipment.  
**REPRESENTATIVES:** P. S. Gates, pres.; L. J. Cervone, v.p. sales; N. L. Jochem, v.p. engineering; Frank Parish, sales promotion mgr.; George Yazell, western regional sales mgr.; Eugene Edwards, sales engineering mgr.; Ed Gagnon, mgr. special projects; Norman Peterson,

mgr. audio sales; Franz Sherny, mgr. transmitter sales.

**GENERAL ELECTRIC**  
**Command Systems Division,**  
**Technical Products Operation**

Space 19-E

**PRODUCTS:** 25kw uhf transmitter, 1kw vhf high channel transmitter, 2,000 mc microwave antenna, helical antenna, zig-zag antenna, portable and rack mounted 2000 mc relay, new microwave repeater, (3) I-O color camera, new 3" I-O, B&W camera, new 1½" I-O, B&W camera, professional live vidicon camera, B&W film vidicon camera, color film camera, B&W continuous motion film projector, film center multiplexer, B&W calibration monitor, tv utility monitors, relay switching system, transistorized sync generator, stereo audio console-transistorized, remote audio amplifier-transistorized, complete line of audio equipment, new educational tv studio package, color light valve projector.

**REPRESENTATIVES:** R. L. Shetland, general mgr., Command Systems Division; R. L. Casselberry, general mgr., technical products operation; H. E. Smith, mgr. marketing; Harold B. Towlson, mgr. engineering; J. Wall, mgr. sales, broadcast equipment; C. J. Simon, mgr. product planning & market research; G. H. Metcalf, mgr. manufacturing; M. R. Duncan, mgr. customer services; W. V. Ferris, legal counsel.

**GENERAL ELECTRONIC LABORATORIES**

Space 41-W

**PRODUCTS:** Fm transmitter 1 kw., 5 kw, 15 kw, 30 kw; stereo generators, sca generators, stereo control consoles, fm relay receivers, GEL rust remote control equipment, autolog.  
**REPRESENTATIVES:** Sal Fulchino, Arthur Cestaro, Ben Newman, Bill Dunbar, Jack Langford, Milan Leggett, Howard Dempsev, Bob Leedham, Ralph Owens, Revis Hobbs, Harold Taylor, Al Fulchino, Gordon Swan, Richard Burden.

**GPL DIVISION—GENERAL PRECISION**

Space 12-E

**PRODUCTS:** High resolution vidicon film chain model PA-550, vidicon film chain model PA-580, studio

vidicon camera chain model PA-880, 35mm telecast projector model PA1200, automatic exposure control model PA 560, video recorders, sync generators, video switchers, ladders, wideband STL microwave systems.

**REPRESENTATIVES:** N. M. Marshall, F. J. Manzo, A. G. Balletta, L. L. Pourciau, A. F. Brundage

**HARWALD**

Space 68-W

**PRODUCTS:** Mark IV Auto-Load Inspect-O-Film machine featuring electronic graph recording scratch detection, Model U; Mark II Inspect-O-Film; Junior "Deluxe" Inspect-O-Film; Splice-O-Film automatic splicer; Sonomatic and Automatic continuous rear projection slide projectors.

**REPRESENTATIVES:** Ray L. Short, Jr., Robert Grunwald, Richard Wallace, Sam Caldwell, George Casanova, Phil Baron, Howard Bowen, Richard Samojla.

**INTERNATIONAL GOOD MUSIC**

Space 65-W

**PRODUCTS:** IGM Simplimation (automation equipment), Heritage

**CENTRONIC\***  
**PROGRAM SYSTEM**

**CONTACT**  
Irv Schwartz  
Room 2114  
Executive House  
N.A.B. Convention  
Chicago

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EVERY WEEK...

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JOEY BISHOP SHOW .. NBC

SAM BENEDICT ..... NBC

THE DEFENDERS ..... CBS

HAVE GUN, WILL TRAVEL .. CBS

GUNSMOKE ..... CBS

MR. SMITH GOES  
TO WASHINGTON .. ABC

AMONG OTHERS



\*

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on  
page  
90

**BROADCAST  
MUSIC, INC.**

589 Fifth Avenue  
New York 17, N. Y.

programming, Premier programming, Sovereign programming.

REPRESENTATIVES: Rogan Jones, Charles Sprague, Gene Wagner, Homer Griffith.

### INTERNATIONAL NUCLEAR

Space 3-E

PRODUCTS: Model TDA2 transistorized video/pulse distribution amplifier, model TCA3 transistorized camera amplifier, model TDA26 transistorized high gain video amplifier.

REPRESENTATIVES: Raymond L. Weiland, Sondra Darlene Ewing.

### ITA ELECTRONICS

Space 15-E

PRODUCTS: Fm transmitters, am transmitters, fm & tv antennas, consoles, documentor, accessories.

REPRESENTATIVES: Henry E. Rhea, A. E. Timms, Juan Chibrande, Ignacio Hernandez, C. A. Siegrist, P. A. Tyrrell, Joseph Novik, G. P. Wilkinson, Robert Jordan, Phillip Sam, Paul Sam.

### JAMPRO ANTENNA

Space 39-W

PRODUCTS: FOR FM—high gain wide band fm transmitting antennas for stereo broadcasting; field tuning features enable 1.1 to 1 VS-WR for entire 400 kc fm channel. Complete line up to 20 bays. Tower leg mounting methods permit pattern circularities of better than 4 DB. Vertically polarized types available. Certified pattern fm directionals. Line also includes fm diplexers and high attenuation fm harmonic filters.

FOR TV—turnstile batwing antennas for channels 2-13. High power and low power types available, with ratings up to 50 kw. Low power series with 2.5 kw per bay. Tv hybrid diplexers, single line notch diplexers, and harmonic filters. Vhf translator antennas. Uhf tv directional antennas and uhf tv standby antennas.

REPRESENTATIVES: Peter K. Onnigian, general mgr.; Larry Seese, field service mgr.; Taro Yodokawa, production mgr.

### JOHNSON ELECTRONICS

Space 52-W

PRODUCTS: Transistorized equipment for the background music industry. Transistorized multiplex

tuners and amplifiers, and transistorized combination tuners and amplifiers.

REPRESENTATIVES: Jean Cauchois, Jr., Eugene C. Johnson, Clyde Redwine, R. L. Weber.

### KLEIGL BROS.

Space 1-E

PRODUCTS: Tv lighting fixtures, accessories, wiring devices and lighting selection and control equipment for monochrome and color telecasting; SCR semi-conductor dimmer using the silicon controlled rectifier; new quartz line lighting fixtures.

REPRESENTATIVES: Herbert R. More, v.p. & mgr., television dept.; Robert Bullock, James Byrne, Alwin Lassiter.

### KRS ELECTRONICS

Space 38-W

PRODUCTS: STACT broadcaster model SB-600, 6-deck cartridge recorder with reversible cartridge; STACT SL-300, 3-deck tape cartridge recorder.

REPRESENTATIVES: K. Rey Smith II, C. Robert Paulson, Walter Rees, Don Patterson.

### LOGOS, LTD.

Space F

SERVICE: Color tape to film transfer—16 or 35mm; color video tape duplications, complete video color production facilities.

REPRESENTATIVES: Charles F. Riley, chief engineer; Frank Thompson, asst. chief engineer; Richard P. Sullivan, sales mgr.

### MACARTA

Space 42-W

PRODUCTS: Automatic magnetic tape cartridge recording and playback equipment; automatic tape magazine reconditioning and reloading.

REPRESENTATIVES: G. D. Andrews, president; Gren Andrews, Del Blomstrom, William E. Moulic, Robert J. Moulic, Edison Moulic, John Burmeister, Roy Grubel; Carl Martin.

### MAGNE-TRONICS

Space 46-W

PRODUCTS: Magne-Tronics—Tape-Athon automated equipment featuring co-ordinator; Magne-Tronics motivational background music service for fm multiplexing and/or wired line transmission.

REPRESENTATIVES: Thomas L. Clarke, Jr., pres.; Joseph F. Hards, v.p.; Thomas Aye, George Anthony.

#### McMARTIN INDUSTRIES

Space 43-W

PRODUCTS: Frequency monitors, modulation monitors, SCA-multiplex monitors, fm stereo re-broadcast receivers, rf amplifiers, fm multiplex receivers (tubed and transistorized), stl receivers, vhf communication receivers, fixed frequency receivers, audio amplifiers-transistorized.

REPRESENTATIVES: Ray B. McMartin, pres.; Leonard E. Hedlund, chief engineer; Ray M. Unrath, marketing mgr.; Dick Cleary, asst. chl. engineer.

#### MINNESOTA MINING & MFG.

Space 19-W

#### MIRATEL ELECTRONICS

Spaces 34-W and 35-W

PRODUCTS: Transistor video monitors and tube type video monitors, Conelrad equipment, audio operated relays, program failure alarm, broadcast translators.

REPRESENTATIVES: W. S. Sadler, B. J. Klindworth, N. C. Ritter, Dan Schulte, Pete Vogelgesang, R. Hackenberger, H. T. McAdams.

#### MITCHELL VINTEN

Space 62-W

PRODUCTS: Television camera pan and tilt heads, pedestals, dollies, and studio crane.

REPRESENTATIVES: W. P. Vinten, A. R. Macmath, W. B. Hakes.

#### MOBILCOLOR

Space 60-W

SERVICES: Developers of synchronized sound and color presentations for major radio promotion; Mobilcolor spring radio promotion; Mobilcolor Christmas radio promotion.

REPRESENTATIVES: Bernard Block, Richard Thies, Fred Way, Tom Tiffany.

#### MOSELEY ASSOCIATES

Space 48-W

PRODUCTS: Radio remote control systems, wide remote control system, SCA subcarrier generator, fm stereo generator, 10 watt fm exciter, 10 watt fm transmitter.

REPRESENTATIVES: John A. Moseley, pres.; Howard M. Ham, Jr., engineering mgr.; George Kladnik, production mgr.

#### OZALID PRODUCTS General Aniline & Film

Space 63-W

PRODUCTS: Ozalid duplicating equipment and materials for copy systems, for availabilities-control, order-invoicing and traffic-control.

REPRESENTATIVE: Richard Lyman, national rep. to the broadcasting industry; Chicago district rep.

#### PEPPER SOUND STUDIOS

Space 0

SERVICES: Custom musical productions for radio & television; radio station library service.

REPRESENTATIVES: William B. Tanner, Pres.; Wilson Northcross, exec. vice-pres.; Rodger May, Mike Alger, Mike Eisler, Ralph Stacheon, Russ Starner, Jack Rummil, Norman Azoon, Frank Ragsdale.

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Spaces 5-E—6-E

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#### RADIO CORPORATION OF AMERICA

Electron Tube Div.

Space 10-E

PRODUCTS: Image orthicon, vidicon, large power tubes, electronic instruments, microphones, nuvistors, intercoms, batteries, dark heater tubes, Novak tubes, citizen band radio, minireeds, transistors, high fidelity components.

REPRESENTATIVES: H. C. Vance, W. W. Winters, J. J. Kelley, G. A. Lucian, G. E. Ryan, D. B. Beattie.

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#### RIKER INDUSTRIES

Space 58-W

PRODUCTS: Demonstration of new all-transistor video modules: special effects generator, video switching systems, video transmission test signal generators—multiburst, stair step, window, sinc. All transistor sync generator. Stabilizing amplifier. Color bar generator. Vertical interval reference generators. Portable test sets. Video and pulse DA's.

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#### ROHN SYSTEMS

Space 50-W

PRODUCTS: Am, fm, microwave

towers, reflectors and associated equipment.

REPRESENTATIVES: R. A. Kleine, G. Rooker, D. Rohm.

#### SARKES TARZIAN

Space 17-E

PRODUCTS: Television studio cameras, film vidicon camera systems, solid state vertical interval switching systems, heterodyne microwave relay systems.

REPRESENTATIVES: Biagio Presti, Russ Ide, Neff Cox, Jr., Dale Buzan, John Guthrie, Bill Tarr, Jack Rodden, Morrell Beavers, Nubar Donovan, Dale Matheny, Dick Swan, Joe Ryan, Charles Moore, Joe Phillippi, Nelson Alquist, Bob McCoy, Miles Blazek.

#### SCHAFFER ELECTRONICS

Space 73-W

PRODUCTS: Program automation systems, spotters, transmitter remote control equipment, automatic logging equipment.

REPRESENTATIVES: Paul C. Schaffer, James W. Harford, Dallas Barnard.

#### SESAC

Space E

SERVICES: Recordings and special program packages. Series of 60-second musical renditions for heavy spot saturations; 160 selections for \$19.95.

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#### SONY CORPORATION OF AMERICA

Space 51-W

#### SOUNSCRIBER

Space 54-W

PRODUCTS: Automatic program logging.

REPRESENTATIVES: Gerald Northern, Charles Stancik, Robert Cooksy, Donald Fox.

#### SPARTA ELECTRONIC

Space 56-W

PRODUCTS: Cartridge tape systems and related studio equipment.

REPRESENTATIVES: Wm. J. Overhauser, Jack Lawson, Jess Swicegood.



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Space 29-W

PRODUCTS: Video-waveform monitors, Vectorscope for color tv phase measurements, trace-recording camera, test equipment, oscilloscope carts.

REPRESENTATIVES: Charles Rhodes, Ron Olson, Keith Williams, Ralph Ebert, Cli: Briesenick, Frank Elardo, Terrell Jamison, Joe Gardner, Paul Whitlock, Jerry Coomber, Bob Siegert, Ed Vaughan.

## TELEMET

Space 2-E

PRODUCTS: Transistorized generators, test sets, amplifiers, phase corrector, color tv utility monitor, color standard, color encoder.

REPRESENTATIVES: J. Horowitz, Don Dudley, S. S. Krinsky, Eric King, Sidney C. Gunston, Alex Kwartiroff.

## TELEPROMPTER

Space 31-W

PRODUCTS: Telepro 6000, 3½ x 4 slide projector with RA-60 random select changer, Teleprompter Mod. V, Amphicon 200 large screen television projector, Fidelipac tape cartridges.

REPRESENTATIVES: George Andros, Irving B. Kahn, Peter Funk, Gerald G. Griffin, Bradford Macy.

## TELEQUIP

Space 3-E

PRODUCTS: PYE 4½" camera, studio lighting, portable lighting, stair climbing equipment dolly, camera cable test aids, studio structural aids and a new film processor.

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## TELEVISION ZOOMAR

Space 59-W

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REPRESENTATIVES: Jack A. Pegler, Bill Pegler, Dr. Frank G. Back.

## TOWER COMMUNICATIONS

Space 24-W

PRODUCTS & SERVICES: Towers-

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REPRESENTATIVES: W. H. Miller, J. E. Skarda, G. S. Chesen, L. J. Tokarczyk, E. H. Moore, K. R. Arch.

## U. S. ARMY

Teleradio Branch

Spaces 66-W—67-W

EXHIBIT: Depicts the Army's weekly television series *The Big Picture*, and the Army's weekly radio series, *The Army Hour*.

REPRESENTATIVES: Lt. Col. Basil L. Mistowt, Lt. Col. William T. Ellington, Lt. Col. Pat Klein, Major John R. Swee, Major Philip J. Mohr, Stanley Field, S/Sgt. John Darcy.

## U. S. NAVY RECRUITING SERVICE

Space 69-W

EXHIBIT: Depicts Navy's radio and tv spot announcements, feature programs and selected 16mm sound, color motion pictures for 13-weeks tv series.

REPRESENTATIVES: Commander H. Harold Bishop, and representatives of Navy Recruiting Office, Chicago.

## UTILITY TOWER

Space 40-W

PRODUCTS: Manufacture and installation of all types of radio, tv, microwave towers.

REPRESENTATIVES: C. E. Nelson, Jerry Nelson, V. G. Duvall, Pat Duvall, D. D. Giroux, M. N. Sholar, J. D. Nelson.

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Space 14-E

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## VITAL INDUSTRIES

Space 30-W

PRODUCTS: Solid state stabilizing amplifier, video distribution amplifier, pulse distribution amplifier, rack mounting frame.

REPRESENTATIVES: William Boelme, Marvin J. Moss, Robert Beville

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Space 46-W

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## '77 Strip' back for 6th; ABC slots Barry series

ABC TV has set a two-hour Friday night block in its fall schedule, beginning with *77 Sunset Strip* at 7:30 p.m. and followed by a new drama series starring Gene Barry as a millionaire cop. The slotting of *Strip* ends rumors the perennial wouldn't be back for its sixth season on ABC. The network stressed renewal of the Warner Bros. product was on its own initiative, rather than advertisers.

The new Barry series has no title as yet, but has signed one advertiser Manley & James Labs for Contac, via Foote, Cone & Belding. Produced by Four Star Television, it was originally a segment of the *Dick Powell Theatre* and starred the late actor.

In addition to Barry, the series will star Gary Conway and Regis Toomey. The pilot was produced by Aaron Spelling and directed by Hy Averbach.

## RCA asks satellite stock

RCA Communications, Inc., has applied to the FCC for authorization to purchase shares of stock in the Communications Satellite Corp., which has been organized to own and operate the nation's commercial satellite communications systems.

The RCA subsidiary told the FCC that as a prospective user of the communications satellite system, it "desires the opportunity to participate in its development, establishment and operation."

## Ford, Marlboro signed as nat'l NFL sponsors

CBS TV has signed two national sponsors for quarter shares each of the 94-game regular season National Football League schedule. To run from 15 September thru 15 December, this will be the network's second successive year of exclusive NFL coverage.

National sponsors are Ford Division of Ford Motor, thru J. Walter Thompson, and Marlboro Cigarettes, via Leo Burnett Co. The re-

maining half sponsorship will be on a regional basis.

Three games will be aired coast-to-coast, and the rest on a regional basis, with CBS TV presenting seven of the contests simultaneously most Sunday afternoons. Twelve regional networks will carry the games, with two-man teams of sportscasters to be selected for their coverage.

## NBC spending \$1.25 mil. on new color equipment

NBC this spring will complete a \$1,250,000 color tv project which involves equipping its color cameras and color tape machines in the two major broadcasting centers of New York and Burbank, Cal., with the latest equipment, to further stabilize the network's colorcasts.

In addition, for live color broadcasts all NBC color cameras now include the latest precision color components, consisting of self-regulatory equipment which makes the camera's internal operation like a thermostat. If a picture begins to shift or drift camera corrects itself automatically.

Included in the many color tape machine innovations is the locking together of two of them so that unique photographic effects, such as synchronized dissolves, can be ob-

tained during the taping or editing of a color program.

**Kudos:** The premiere episode of NBC TV's *Sam Benedict* series has been nominated for the American Bar Assn.'s 1963 Gavel Awards, to be named at the annual meeting in Chicago 12-14 August. . . Presentation of a student award to CBS newsman Walter Cronkite will highlight the Professional Day program of Boston University's School of Public Relations and Communications on 2 April. . . The International Rescue Committee gave a special award to NBC for its telecast of *The Tunnel*, a 90-minute documentary on the building of an route under the Berlin Wall which resulted in the rescue of 59 refugees from East Germany.

**Sales:** Reynolds Metals (L&N) purchased full-hour alternate-week sponsorship of new *Richard Boone Show*, Tuesday night entry in the 1963-64 schedule for NBC TV.

Colgate-Palmolive, via D'Arcy, signed as full-sponsor of *Harry's Girls*, NBC TV half-hour series

### PEOPLE ON THE MOVE

Arthur Sulzburgh to assistant research director for CBS TV stations division. He's been promotion manager for SRDS Data.



**ABC cops tv rights to '64 Olympic Games at Innsbruck**

Thomas Moore (r), ABC v.p. in charge of the tv network, couldn't be happier about the programming coup which gives his network world-wide (except Eurovision and Intervision) rights to the ninth Winter Olympic Games. Dr. Heinrich Drimmel, pres. of Austrian Olympic Committee, signs

# Computer just a zombie Bunker

"The computer is upon us, and it promises very great advantages for better media selection and marketing strategy. But we must now develop better radio research to put into the computers or suffer annihilation by drowning in a cascade of invalid data spewed out by the computers too rapidly for us to keep up with it and explain away," according to RAB president Edmund C. Bunker.

He told the IRTS newsmaker luncheon last week that a computer is essentially a Zombie like those in the Grade B movies of the past, in that each could only do certain highly defined tasks. "The computer doesn't evaluate the facts, or improve them, or fumigate them, or dehydrate them. It doesn't even know if they are facts," Bunker pointed out.

"Those in media measurement ought to devote time to experimen-

tation to prove that the data they have is worth being whirled around at such great speed in the computers," he said. "The past experience in radio has demonstrated the inherent dangers to our medium in allowing firms to measure us who have not thoroughly developed their methodology or who have failed to keep up with the times."

Bunker also noted that RAB has just issued findings of a study it commissioned which measures radio more completely and suggests how to fit media together with their strengths complementing one another. Titled "Why Buy Radio Now That Tv Is So Big," it divides the tv audience into fifths—or quintiles—covering adults only. "who are the actual buyers for most goods and services." (This will be interpreted in the 8 April issue of SPONSOR.)

Looking to RAB's future, Bunker said that in addition to the prime target of more effective research, the organization plans to divide its effort to provide separate services for small and large markets. This entails setting up a Small Market Division which will "fight and work to do a job for the smaller-market station."

He also indicated a separate Plans Board may be set up consisting of stations and other broadcast firms which operate in smaller markets.

Bunker emphasized that "if we can make a contribution to better radio selling in smaller markets, then bigger markets gain . . . My only concern is that we truly serve the small markets—and that we truly serve the big markets—without a push-and-pull of direction between them . . . We can do for each segment of radio what that segment is willing to have done."

## Int'l pix pack, new series into syndie tv via 7 Arts

Seven Arts Associated at the weekend placed into tv distribution 30 international "Films of the '50s" comprising Vol. 6, plus *The Emmett Kelly Show*, *En France*, *Mahalia Jackson Sings* and *Laffs*.

The motion picture package, which includes some color films, is dubbed in English. Vol. 6, as well as the series, were introduced at the TFE '63 exhibit during the NAB convention in Chicago.

*Kelly* consists of 39 half-hours starring famous clown Emmett Kelly; *En France* features Dawn Addams in 26 half-hour French

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In the South by James S. Ayers Co.



**Station swamped with 2,160 labels in month-long offer**  
KV00, Tulsa, listeners who sent in the front of a 50-pound bag of Aureomycin Crumbles to the station got a free livestock kit. Some 2,160 labels flooded the mail representing over 54 tons of Aureomycin Crumbles. Offer was made on Carl Meyerdirk's program sponsored by American Cynamid

lessons: the *Mahalia Jackson* skein stars the gospel singer in 82 live-minute programs, and *Laffs* comprises 65 one-minute shows featuring comedy sketches with accompanying funny background music, each a complete "blackout" gag.

## Official's 'Biography II' lensing Willkie actuality

Official Films' second year of *Biography* will include half-hour tv actuality films on the life of Pope Pius XII, John H. Glenn, Jr., Fidel Castro, Konrad Adenauer, and Eamon de Valera, in addition to the now lensing one on Wendell Willkie.

Produced for Official by David L. Wolper and narrated by Mike Wallace, *Biography II* will also look at six women: Grace Kelly, Helen Keller, Babe Didrikson, Eva Peron, Princess Margaret, and Mme. Chiang Kai-shek.

## Mid-States' \$1,750,000 buys three Mo. stations

Mid-States Broadcasting Corp., of East Lansing, has purchased KFEQ (AM-TV), St. Joseph, Mo., and KLIK, Jefferson City, Mo., for \$1,750,000, subject to FCC approval. Mid-States currently owns fm stations WSWM, East Lansing, and WQDC, Midland, Mich., and has substantial interest in WGMZ (FM), Flint, and WABX (FM), Detroit.

The sellers are Jesse D., Oscar K., Isadore J., and Eugene P. Fine, Theodore M. Nelson, and Marvin Cohen. Nelson continues to own WSCM, Panama City Beach, Fla. Officers in Mid-States are John P. McGoll, president, and Michael Dow, Philip Munson, and Clarence E. Rhoads. Negotiations were handled by Hamilton-Landis & Associates.

KFEQ-TV is a vhf affiliate of CBS; KFEQ-AM is a 5,000-watt fulltimer, and KLIK is a 5,000-watt daytimer.

## Half-mil. in syndie sales for hr. 'Powell Theatre'

*The Dick Powell Theatre*, winding up its second season on NBC TV, has been placed into off-network syndication by Four Star Distribution Corp., which has already

## Correction

The following table, run in Data Digest, 25 March issue, had incorrect figures in the 1:00 p.m. and 3:00 p.m. listing.

1962

Monday through Friday

Time	Jan. March	April June	July Sept.	Oct. Dec.
1:00 p.m.	27.4	21.1	21.0	22.3
1:15	27.5	21.2	21.8	23.0
1:30	27.4	21.6	22.7	23.9
1:45	27.0	21.8	22.8	23.9
2:00 p.m.	25.1	19.7	20.4	21.8
2:15	25.1	19.3	19.9	21.6
2:30	24.7	18.6	18.9	21.0
2:45	25.1	18.8	19.1	20.9
3:00 p.m.	24.6	18.4	18.9	19.9
3:15	25.5	19.1	19.4	20.7
3:30	25.4	19.0	19.0	21.2
3:45	26.1	19.7	19.5	22.6

Nielsen Television Index  
Total U. S. tv homes using tv, quarterly averages  
Average audience per minute during daytime quarter hours

racked up \$500,000 in sales to WNBQ, o&o in Chicago; WDAF-TV, NBC affiliate in Kansas City, and indies WPIX, New York, and KCTO-TV (formerly KTVR), Den-

ver, Colorado.

The hour series, which premiered in the fall of '61 with Powell as executive producer and host, received seven Emmy nomina-



# WAVE-TV

gives you

## 28.8% more WOMEN



Since Nov.-Dec., 1957, NSI Reports have *never* given WAVE-TV less than 28.8% more viewers than Station B in the average quarter-hour of any average week!

And the *superiority* during those years has gone as high as 63.6% more viewers!

More viewers = more impressions = more sales!  
Ask Katz for the complete story.

### LOUISVILLE, Channel 3

WFIE-TV, Evansville • WFRV (TV), Green Bay • WAVE Radio, Louisville  
All NBC, All Represented by THE KATZ AGENCY

tions in four categories during the '61-'62 season and produced a winner in Peter Falk's *Price of Tomatoes* segment. There are 60 episodes available.

### Have camera, will travel

That seems to be the motto at busy WSYR-TV, Syracuse, where cameramen have lately traveled to Guantanamo Naval Base, Cuba, Jamaica, West Indies, and New York City to film public service shows.

The show on Guantanamo was an hour-long venture called *Freedom's Wedge* which featured sequences of Syracusans and their families attached to the base. Two other programs were shot all in color, the first such to be made by a Central New York station. *Jamaica School Marm* was a 60-minute film documentary on the Peace Corps and *International Flower Show* a half-hour on the world's largest floral exhibition held in New York.

### NAB asks FCC to delay new log, transmitter regs

The FCC has been asked by NAB to postpone the effective date from 8 April to 8 June on its order imposing new transmitter inspection requirements on broadcast stations. NAB sought the delay to afford stations sufficient time to put the new requirements into practice.

The FCC order would permit stations to keep their operating log by automatic means, establish a new log to be known as the maintenance log and require a five-day-a-week inspection of all am and fm transmitting equipment by a first-class engineer.

### Big boon for fm

A still rare phenomenon—a packaged-for-fm-only radio program—has been picked up by the Lincoln-Mercury western regional dealers assn., via Kenyon & Eckhardt's San Francisco office.

Half-hour show called *Lincoln Continental Arts Concert* was

launched on 22 stations in 17 cities in Oregon, Washington, Nevada, Utah, Colorado, New Mexico, and northern California. Show runs primarily on weekends in early evening slots for 13 weeks.

### Sports Network fed 125

Goodyear, Texaco, and Reynold Tobacco were among the sponsors as Sports Network, Inc., provided some 125 stations with live telecasts of all games in the 1963 NCAA basketball tournament.

Coverage included regional eliminations, regional finals, national semi-finals and the championship tilt.

### Grass Roots

On the sales side: Continental/International Productions sold its syndicated radio programs in 14 domestic and over 30 foreign markets. C/I produces and distributes *This is Steve Allen*, *Sammy Davis, Jr. 'That's Entertainment'*, *Johnny Green's World of Music*, *The Milton Cross Show*, as well as the new

## Newsmakers in tv/radio advertising



**Richard L. Matthews** has been named to the newly-created post of director of advertising administration at Warner-Lambert Pharmaceutical Co. Matthews had formerly been associated with Procter & Gamble where he gained wide experience in the advertising and marketing of consumer products in domestic and international fields.



**Dick Harris**, former KOA-TV, Denver, sales manager, has been named station manager and sales director. He joined KOA in 1953 as promotion manager. Previously, he was with Cowles Broadcasting. Also, Gene Crubb, former KOA (AM/FM) sales manager, moves up to the post of station manager and sales director.

**Ted Eiland**, manager of sales development for Rust Craft Broadcasting Co., has been appointed general manager of WSTV-TV, Wheeling-Steubenville, flagship station of the Rust Craft Group. Previously, Eiland was v. p. and general manager of WLOS-TV (AM/FM) in the Carolinas. Prior to that he was general manager of WPTV-TV, Palm Beach, Fla.



**Lloyd E. Cooney** has been promoted to vice president and general manager of KSL-TV in Salt Lake City. Cooney joined the station in 1954 as an account executive after serving as public relations director of Blue Cross-Blue Shield. He was named local sales manager in 1959. In 1961 he was appointed station manager of KSL television.



comedy series *Sebastian Cabot and the Crime Busters* . . . Setting what may be an all-time record for spot sales, **KTTV**, Los Angeles, sold out its *Friday Movie* the same day that the program was announced to the station's sales departments. Series kicks off 19 April, replacing *Colgate Theatre* in the Friday night, 8-10 p.m. period . . . Reynolds Tobacco purchased one-third sponsorship of 1963 Milwaukee Braves baseball telecasts on **WTMJ-TV**, to join Pabst Brewing, which also has a third.

**Programing notes:** When 200 high school seniors take over the State House helm as student government officials on 5 April, **WNAC-TV**, Boston, will telecast the inaugural ceremonies from 10-10:30 a.m. and **WNAC** will broadcast the same portion from 8:15-8:45 p.m. that night so the students may hear themselves. . . Children's reactions to situations form the intriguing basis of *The Paul Winchell Show* which debuted 31 March over **KABC-TV**, Los Angeles . . . Two Sunday special report series on **WLIB**, New York, originally planned as a three-week grouping in the public interest, have been extended through mid-April. The programs, presented in cooperation with the New York City Commission on Human Rights and with **HARYOU** (Harlem Youth Unlimited), are being heard Sundays 4:30 to 5 p.m. and 5:30 to 6 p.m. respectively . . . **KYW**, Cleveland, is saluting the arts with a special series of Friday night programs devoted to music, poetry, theater and painting. First program was an hour-long documentary called *A Musician in the House*, featuring a look into the home-life of the musicians who form the Cleveland Symphony Orchestra.

**Days of wine and roses:** One of the more sparkling station anniversary promotions comes from **KTVU**, San Francisco-Oakland, saluting its fifth anniversary this month. It's a tall and sparkling bottle of California White Burgundy.

**You can get in touch with:** Robert O'Connor and Gary Eckard, two Bolling executives who recently set up their own shop—Roger O'Con-

## TvB Sales Clinic Dates

4 April	Wilkes Barre-Scranton New Haven
15 April	Fort Wayne Champaign
16 April	Pittsburgh
17 April	Altoona Indianapolis
19 April	Lebanon Grand Rapids Peoria
22 April	Miami Montgomery Roanoke
23 April	Columbus
24 April	Tampa Augusta Greensboro
25 April	Jacksonville Atlanta
26 April	Charlotte
29 April	Des Moines Charleston Norfolk Asheville
30 April	Waterloo Columbia Richmond Greenville

nor, Inc.—at TN 7-9595. Address is 270 Park Avenue, New York 17.

**Another time around:** Fred A. Niles Communication Centers will produce a second series of *Ed Allen Time*, a syndicated exercise show now in 32 markets. The new 39-week series is comprised of 195 half-hour shows and will be available 2 September.

**Sales:** **MCA-TV** added 11 station sales for its off-network half-hour series, with *Bachelor Father* having the greatest spurt with sales to **WOC-TV**, Davenport; **KCRA-TV**, Sacramento; **KN-TV**, San Jose; **KEZI-TV**, Eugene; **WRCV**, Philadelphia; **WAGA-TV**, Atlanta; and **WGR-TV**, Buffalo . . . Allied Artists *Tv's Bomba, the Jungle Boy* features to eight more stations, raising total markets to 70 . . . Foreign sales for **Bill Burrud's True Adventure** color series to Associated Rediffusion in England, Trans-Global in Japan, and J. A. LaPointe, Ltd., for French Canada . . . Fremantle sold *VBS Six-Pac*, series of Victor Borge/Selden hour specials to Nederlandse Televisie Stichting in Holland and Villamese

Television in Belgium . . . United Artists Associated's *Showcase for the Sixties* passed the 101-station mark with sales to **KPRC**, Houston; **WTMJ**, Milwaukee, Peoria; **WGAL**, Lancaster; **WWLP**, Springfield; and **WFLA**, Tampa. New sales were also scored on the *A-OK* package of UA movies and *Box Office 26*. Nine stations renewed the 234 Popeye cartoons.

### GRASS ROOTS

**Changing hands:** Dickens J. Wright Associates has taken over control of **KRE** (AM & FM), Berkeley. Wright was former owner of **WPAT**, New York . . . **WGTC**, Greenville, purchased by Roy H. Park Radio for \$200,000, from A. W. Lewin, president of **WGTC Broadcasting Co.** Park said that rapid development of Im would be undertaken at once.

**Appointments:** Mort Bassett appointed national sales rep for **WRGM**, Richmond, and the seven stations of the Connecticut State Network, including **WHAY**, Hartford, **WNHC**, New Haven, **WNAB**, Bridgeport, **WSTC**, Stamford, **WATR**, Waterbury, **WTOR**, Torrington, and **WICH**, Norwich . . . **KRLA**, Los Angeles, to Avery-Knodel, for all areas of the country, via a supplementary agreement . . . **WHIL**, Boston, **WOCB**, Cape Cod, **WRAM**, Monmouth, **WNBH**, New Bedford, **WIZZ**, Stretator, and **KAIL-TV**, Fresno, to Vic Piano.

### PEOPLE ON THE MOVE:

**O. B. Snow** to sales account executive for **WZZM-TV**, Grand Rapids.

**Robert I. Queen**, former managing editor of *Radio Television Daily* and copy editor for CBS Radio, to director of information services for Pratt Institute.

**John Petty** elevated to general sales manager of **KPTV**, Portland.

**John E. Kane** to manager and **Walter Emery** to local sales manager of **WHEB**, Portsmouth.

**Edward G. Sheridan, Jr.**, to general manager of **KBOX**, Dallas, from executive vice president and general manager of **WAVY** (AM & FM), Norfolk.

**Chuck Howard** to sales manager of **KFMX** (FM), San Diego, from the same post at **KJLM** (FM), also San Diego.



**HARRY STRAW, OF THE DRY HAIR ADS,  
DIDN'T MAKE THE TRICORN CLUB**

He just didn't know that North Carolina's No. 1 metropolitan market is the fabulous 3-city "tricorn"—Winston-Salem, Greensboro, High Point—No. 1 in population, households, retail sales. Knowing that gets you in this exclusive club, Harry. Then schedule WSJS television, the No. 1 way to saturate the Tricorn Market, and you'll get a Club hat with feathers provided it fits your tousled wig!



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**WALA-TV is the only Mobile station that also delivers city-grade coverage in Pensacola . . .**

**PLUS coverage of the rich Mississippi Gulf Coast; the industries and military installations of West Florida and dozens of inland cities and towns.**

**ONE BUY . . .  
CITY-GRADE  
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**The WALA-TV Market—  
Over A MILLION PEOPLE with  
nearly \$2 BILLION to spend!**

Contact:  
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Clarke Brown Co.



**TALLEST TOWER ON THE GULF COAST**



**MOBILE - PENSACOLA**

David G. Brydson to director of station relations for TvB of Canada.

Kenneth R. Groes to general sales manager of KERO-TV, Bakersfield, replacing Roland T. Key who resigned.

Robert E. Gilbert to production manager for WRC-TV, Washington, D. C.

Kent E. Wilson to new post of director of operations, KERO-TV, Bakersfield, following the promotion of Kenneth R. Groes from program director, and Roderick E. O'Harra to local sales manager.

Duane L. Watts to the board of directors of KHAS-TV, Hastings. He's general manager of the Nebraska station.

Charles C. Bowdoin to program director and Pat Fallon to account executive, WWRI, West Warwick, R. I.

Thomas E. Gildersleeve to sales manager and Lloyd C. (Bob) Story, Jr., to vice president and operations manager at WHH, Norfolk.

Richard William Matthews to national sales coordinator for KYW, Cleveland, replacing John Dingel who moves to KYW-TV in similar capacity.

Lee Bickford to general manager

of WHH, Providence, from regional sales manager of WPRO Providence.

John K. M. McCallery to WPX New York, news commentator effective 27 May.

M. R. (Lefty) Huntzinger to sales executive of WLW-I, Indianapolis  
Nicholas P. O'Neill to national account executive with RAB.

Thomas L. Davis, general manager of WAAF, Chicago, for past 12 years, to vice president of Corn Belt Publishers, parent firm of station and publisher of, among others, *Drivers' Journal*.

Paul Plunkett, Bernie Perlin, and Mrs. Arthur M. Schwartz to vice presidents of Old Pueblo Broadcasting, owner of KOLD-TV, Tucson.

Ken Stratton to sales manager of KCBS, San Francisco.

Chuck Heiser to national sales representative for WCAU, Philadelphia.

Paul LaGasse to the WWJ, Detroit, sales staff.

Jay H. Smolin to manager, advertising and promotion, WNBC-TV, New York.

Jack B. Weiner resigns as director of public relations of TvB, effective 15 April.



**Chicago admen welcome SPONSOR's New midwest editor**  
The Carriage House in Chicago was the scene where CBS Spot Radio and Compton welcomed Winifred Callery. Here (l-r): Compton's John Hartigan; CBS Radio Spot Sales' Charles Burge, sales manager; Winifred Callery; CBS Spot Sales' James Francis; and Compton's Thomas Lauer

# SELLER'S VIEWPOINT

By Hardie Frieberg  
president  
Telesynd division  
Wrather Corp.

## Syndicators prepare for color tv

Color television has come of age technically, but it still has a few years to go before its full financial potential will be utilized. There are presently slightly more than a million color sets in use throughout the country. Surveys indicate there are 2.3 viewers for each black-and-white receiver, but 5-6 viewers per set for each telecast in color. Thus, when all three networks schedule color, color television should have between 15 million and 30 million weekly viewers within two years.

Although 95% of NBC affiliates now are equipped to transmit the network's shows in color, only 25% have the facilities to originate their own color shows. Within the next several years technological advances will economically permit local stations to both transmit and originate color.

When the changeover takes place on the local level, the syndicators will be able to market their color product on a national scale. Not all shows lend themselves to color viewing. For example, situation comedies and dramatic shows, shot primarily indoors, gain little by the addition of color. The best use of color will be in programs utilizing a maximum of exteriors, bright costuming, and fast outdoor action.

Telesynd, a division of Wrather Corporation, currently has two action-adventure series in color, but only one is being made available for syndication in color at the present time. A few years ago Wrather Corporation purchased 78 episodes of *Sergeant Preston of the Yukon* in color. Although few people in the industry could foresee a future for color at the time, Wrather Corporation recognized the potential and consummated the deal. The *Sergeant Preston* shows have been syndicated in black and white in a handful of major markets and have only recently been made available to stations in color.

Some technicians feel that color film looks better in black and white than black and white film. Transmission of color on stations with only black and white facilities adds depth and sharper definition to the picture, according to the broadcast engineers.

Telesynd also owns 40 half-hour *Lone Ranger* episodes in color, and is presently studying the possibility of releasing them. Already, a full length *Lone Ranger* feature film in color has been sold by Telesynd in 50 markets.

The potential buyer of color syndicated shows naturally wants to know how much more it will cost.

New methods of producing color shows on tape and other advances will make it possible to sell color shows on a realistic price basis. When color reaches full maturity, the price will be approximately 15-20% above black and white, tape being cheaper, 10% or lower for color. Of course, the accuracy of this estimate will be determined finally by many factors still to be resolved.

The television industry is drawing heavily upon the motion picture industry's vast experience with color film. The picture industry does not employ color capriciously, but only to heighten the effect of certain types of productions. For this reason, although Hollywood has had color for many years, only a small percentage of its films are today produced in color.

Color television presents less of financial risk to producers than was faced by early producers of color motion pictures. Television producers often know in advance that their series has a definite network and/or sponsor sale, else they confine production to one pilot film. Even today, movie producers do not know their financial position, after a heavy investment, until after the film has had its run of the theatres.

Although the era of full-scale color syndication is several years away, the industry is already anticipating the demand. Many of the first-run color shows presently on the air will eventually be distributed by syndicators.

On a more personal level, we at Telesynd foresee that at the very least we will double our annual gross sales when color television comes of age.

We also foresee the unforeseen—in other words, that the adoption and full acceptance of color television will bring in its wake new demands, new products, new selling techniques, and new opportunities that we cannot even begin to think about or analyze today.

Also, the industry's producers, in the knowledge that the full potential of color tv—meaning local transmission, by most stations—is inevitable, are rechanneling their thoughts and their budgets toward that eventuality. There are exciting days ahead.



Hardie Frieberg, president of Telesynd, a division of Wrather Corp., started his career as a public relations man, then entered television and radio production with Faye Emerson and the Gabor sisters before entering tv syndication. Prior to election as president of Telesynd in August, 1961, he served first with Ziv, then with Television Programs of America, and later with Independent Television Corp.

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## SPOT-SCOPE Significant news, trends, buys in national spot tv and radio

Gift Stars, a new idea involving in-package gift coupons, will start a tv campaign consisting of 60s, 20s, and I.D.s on 22 April. Campaign will run for seven weeks in a few selected West Coast markets. Radio campaign will run in same markets, starting with an intro drive on 1 April running for three weeks, and an impact campaign starting 22 April for seven weeks. Buyer at Kastor, Hilton, Chesley, Clifford & Atherton is Ro Gordon.

### SPOT TV BUYS

Golden Press will start its campaign for Mechanix Illustrated encyclopedias in about 50 markets, running two and three week flights. Start date varies through April and May. Buyer Zee Guerra at Wexton looking for day minutes and prime 20s to reach housewives and the male audience. General Insurance buying fringe minutes in 15 markets to reach the male audience. Drive due to start 21 April, will consist of two flights for a total of 15 weeks. Marie Vitanza is the buyer at Lennen & Newell. General Mills' campaign for Red Barn Flour starts 15 April for a two-week run. Buyer Jack Cornet at D-F-S looking for night and daytime IDs. Lever Brothers starting a 24-week campaign for Lux Liquid on 7 April. Buyer Larry Reynolds at J. Walter Thompson interested in night and daytime minutes.

DIF Waterless Hand Cleaner campaign through Zubrow (Philadelphia) varies in start dates from 16 April to 16 May. Buyer Dave Lane interested in fringe, prime, and day minutes for the seven-week campaign.

Prince Matchabelli will start a drive on 21 April to run three weeks. Buyer Dick Macaluso at J. Walter Thompson interested in nighttime chainbreaks and IDs.

General Foods Birdseye Peas and Corn campaign slated for 15 April to run four weeks, being bought by Paul Theriault at Young & Rubicam. Buyer is looking for early and late fringe minutes.

### SPOT RADIO BUYS

Cinzano wine spring campaign will start soon in a number of major markets, and will run for several weeks. Buyer Jim Kelly at Fletcher Richards, Calkins & Holden interested in cocktail hour minutes to reach the adult audience.

Fisher Body campaign due to begin 8 April is designed to reach at least 45% of all listeners with auto registrations, mostly adult males 25 years of age or older. Campaign of minutes and 30s will run on several stations in each of the top 55 markets for from six to eight weeks. Buyer is Maria Caryas at Kudner.

Phillies Bayuk Cigars is planning a campaign of heavy flights of minutes in traffic time to start soon for a three-week duration. Buyer at Werman & Schorr (Philadelphia) is Terry Falgiatore.

Sunshine Biscuit five-week campaign scheduled to begin in 50 markets the end of April. Plan includes 15 60s and 15 30s per week directed toward the housewife. Tom Della Corte buying at Cunningham & Walsh. Rainier Beer out of Doyle Daue Bernbach's Seattle office starts a heavy schedule of I.D.s 1 June to run for 13 weeks in Oregon, Washington, Idaho, and Montana. Bill Zarkadis is the buyer.

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It's true, one picture can't show you our total market in all of its greatness... but we can help you reach the total market the most effective way... through **KMOX Radio**. For only the "Voice of St. Louis" reaches 77%\* of the homes in Greater St. Louis weekly... the highest penetration of any station in the nation's top ten markets!

Progress... is St. Louis.  
St. Louis... is KMOX Radio!

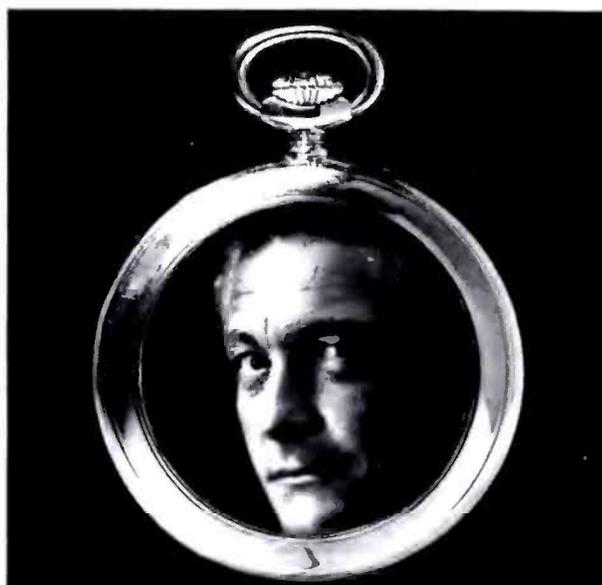
# KMOX RADIO

A CBS Owned radio station  
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\*Cumulative Pulse, 1962



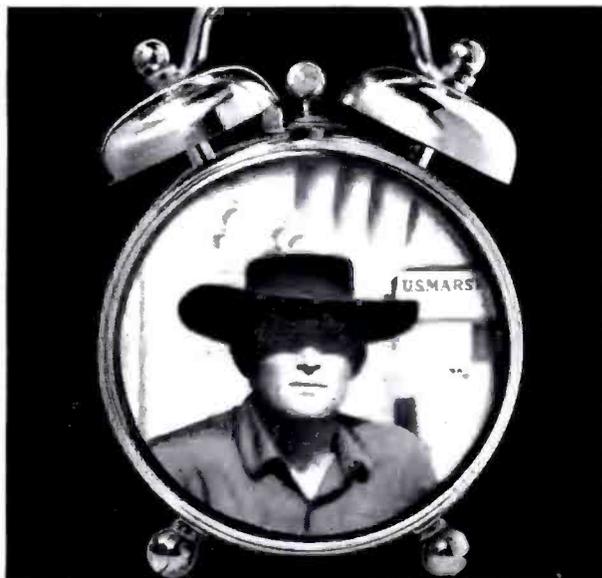
**hour**  
(LARAMIE)



**after hour**  
(MICHAEL SHAYNE)



**after hour**  
(87TH PRECINCT)



**after hour**  
(OUTLAWS)



**after hour**  
(CAMEO THEATER)

...of quality, diversity, quantity—in the top Hour Package in syndication.

■ LARAMIE — captures the West at its wildest, during those hectic years after the Civil War. Action in scenic Laramie, Wyoming. 124 Hours (60 in color).

■ MICHAEL SHAYNE — brings the adventures of one of fiction's most popular private eyes to life. 32 Hours.

■ 87TH PRECINCT — focuses on realistic action, routine, tension of police detectives at work. 30 Hours.

■ OUTLAWS — re-creates the action-saga of the taming of the Oklahoma territory. 50 Hours.

■ CAMEO THEATER — encores great network hit dramas from Matinee Theater. 26 Hours. (All in Color.)

Here's a total of 262 Hours (with 86 in color) that will work day after day building audiences and winning sponsors in your area. When these five programs were still on the network, they were favored by such blue-chip advertisers as Block Drug, Bulova, Ford, Gillette, Revlon, Sunbeam, Union Carbide. Use one or more or all these program series for Hours of extra impact. Find out exactly how they fit into your lineup through

**NBC Films.**