

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

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17 JUNE 1963—40c a copy / \$8 a year

**ETV PROGRAM
UNDERWRITING
INCREASES** p. 29

**Good music, via
night-time radio
aids airline** p. 32

New Tappan Zee Bridge spanning the Hudson River

from
the
Tappan Zee...

Breakers at Big Sur, California

to
the
Pacific Sea

WGN Radio reaches the largest audience of
any broadcast property west of the Hudson*

WGN IS CHICAGO



*NCS, 1961



STONE REPRESENTATIVES, INC.

FORMERLY *Radio T.V. Representatives, Inc.*

PEGGY STONE, President

GEORGE SCHMIDT, Vice President

SY THOMAS, Vice President

SAUL FRISCHLING, Treasurer

New York, 7 E. 47 St. • Chicago, 75 E. Wacker Dr. • Philadelphia, 1713 Spruce St.

Atlanta, 72 Eleventh St., N. E. • Boston, 100 Boylston St. • Los Angeles, 111 N. LaCienega Blvd.

San Francisco, 690 Market St. • Portland, Morgan Building • Seattle, Tower Building

A new name in broadcasting? Almost.

It is and it isn't. It's more suitable. The meaning is clearer. Westinghouse Broadcasting Company is a good name, but sometimes confusing. Some people think we're a network. A few even think we're the Electric Corporation. (We're actually a wholly-owned subsidiary.) We're a Group of six radio and five television stations in eight major U.S. cities.

Neither a network, nor an aggregation of individual stations, the Group is a new and significant development in the broadcasting industry.

We are eleven local stations united by a common philosophy about broadcasting. We have financial, creative manpower and management resources greater than the individual station. We have the local operating flexibility no network can match. These resources represent an opportunity as well as a responsibility to serve our communities in ways neither individual stations nor networks are capable of doing.

If you've seen "The Steve Allen Show," or "The Children's Specials" on television, or heard "America Sings," or "Africa: Peace Corps Plus One" on radio, or listened to reports from our Washington and European News Bureaus, you have an idea of how Group projects augment local and network schedules and represent a new source of programming for the industry.

It was to emphasize the uniqueness of the broadcasting Group, as well as to clear up any existing confusion about who and what we are, that we decided to be known as Group W. So please call us Group W from now on. It stands for the same dynamic broadcasting that has always been associated with the Westinghouse Broadcasting Company.

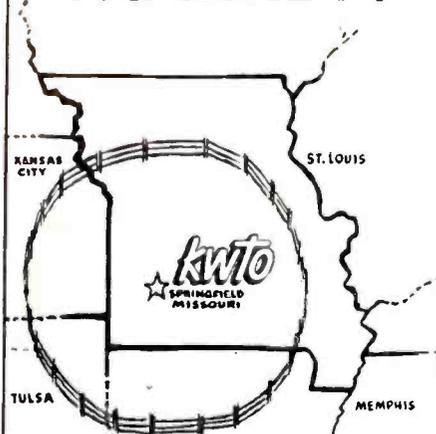
GROUP



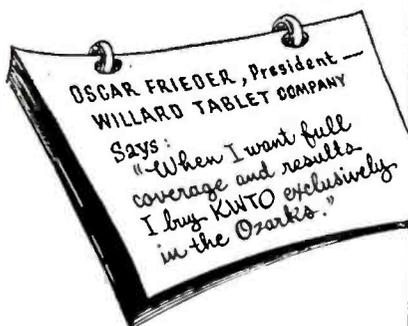
WBZ · WBZ-TV BOSTON
WINS NEW YORK
WJZ-TV BALTIMORE
KYW · KYW-TV CLEVELAND
KOKA · KOKA-TV PITTSBURGH
WIND CHICAGO
WOWO FORT WAYNE
KPIX SAN FRANCISCO

WESTINGHOUSE BROADCASTING COMPANY

MISSOURI'S *Big* THIRD MARKET!



**WHEN KWTQ SPEAKS
THE 4-STATE
AREA LISTENS!**



HOOPER - MARCH 1963
(METROPOLITAN)
MONDAY THRU FRIDAY

7:00 A.M.	12:00 NOON	12:00 NOON - 6:00 P.M.	
KWTQ	40.3	KWTQ	41.3
Station B	30.5	Station B	34.9
Station C	15.4	Station C	10.3
Station D	11.4	Station D	7.1

KWTQ
"KEEP WATCHING
THE OZARKS"

5000 WATTS
560 - ABC
SPRINGFIELD,
MISSOURI



PEARSON NATIONAL REPRESENTATIVES

Key Stories

- 29 EDUCATIONAL TV GOES COMMERCIAL**
Trend to low-pressure "sell" via program underwriting yields fine public service—and big public response
- 32 AA'S DECADE IN ALL-NIGHT SPOT RADIO**
Airline's good-music series in nine major cities draws ticket buyers and goodwill in much-regulated field
- 35 SUMMER TV SHOWS AND SPONSORS**
Line-up of net summer schedules reveals paucity of new shows. Sponsors effectively showcase seasonal products
- 37 BOTTLERS TAP TEEN-AGERS ENTHUSIASM**
Omaha basketball games sold out, so youngsters operate closed-circuit tv broadcast. Coca-Cola, 7-Up sponsor
- 38 ADMEN FEAR BOYCOTT & BLACKLIST/**
When the client starts hearing from irate viewers, chances are there's an unseen pressure-group at work

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WE'VE GOT A WAY WITH WOMEN

It's straight down the fairway to more sales with the powerful drive of WJBK-TV's women's audience. It isn't golf that fills the afternoon for these busy, big-buying gals. It's Channel 2! Look at these figures, then call your STS man.

TOTAL HOMES*	
WJBK-TV	99,875
STATION "B"	71,140
STATION "C"	39,925
STATION "D"	42,755
METRO SHARE*	
WJBK-TV	37%
STATION "B"	26%
STATION "C"	15%
STATION "D"	21%

*12N - 5 PM M-F Avg.
ARB March - April 1963



MILWAUKEE WTTW-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WIN	<i>IMPORTANT STATIONS IN IMPORTANT MARKETS</i> STORER <i>BROADCASTING COMPANY</i>
MIAMI WGBS	CLEVELAND WJW	LOS ANGELES KGBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBG	

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

Q.

where

is there a
\$1 BILLION
FOOD SALES
MARKET
which is
SELF-CONTAINED
and best reached by
1 LOCAL STATION?

A.

WHLI

island

(Long Island's Nassau-Suffolk area)

More than
INDIANAPOLIS,
CINCINNATI,
CLEVELAND and
DES MOINES
combined!

Long Island's own WHLI is "the Voice of Long Island"...serves Long Island exclusively. That's why Long Islanders listen to WHLI and are loyal to WHLI.

WHLI

10,000 WATTS
AM 1100
FM 98.3

HEMPSTEAD
LONG ISLAND, N. Y. *the voice of
long island*

PAUL GODOFKY, Pres. Gen. Mgr.
JOSEPH A. LENN, Exec. Vice-Pres. Sales
REPRESENTED BY GILL-PERNA

PUBLISHER'S REPORT

One man's view of significant happenings in broadcast advertising

Open letter to FCC Chairman Henry

Dear Chairman:

I'm the rare bird in the broadcast industry—I don't own or run a station.

But I do own and run a trade publication. This one is designed to help agencies and advertisers understand, evaluate, and use radio and tv advertising to fullest advantage.

What makes us rare indeed is that, despite our Madison Avenue leanings, your fellow commissioners, read our pages and comment on them, often in praise, sometimes in protest.

What I'm driving at is that we have something in common and this is my way of saying "hello."

Now that we're friends I'd like to say a few things.

Some very capable broadcasters tell me that you earned their admiration at the Omaha hearings. This was your initial industry appearance and unlike your predecessor you established a *friendly* climate.

I emphasize the *friendly* because it appears that of recent years government regulators have concentrated on the *unfriendly*.

I sincerely hope that you will look at the role of industry regulator in a positive light. It strikes me as odd that too often the regulator looks at himself as the man with a whip. It strikes me as especially odd in the broadcast industry, which despite its shortcomings, is essential, dynamic, creative, sensitive, pioneering, public spirited and can give its best with constructive suggestions and encouragement.

A friend who recently bought a station commented after attending his first NAB sessions on the exceptional calibre of men who run the stations. He's involved in many industries and attends many conventions. He rates the broadcasters highest.

When I get to know you better I'd like to give you a bit of history. There's lots of talk these days about big station profits. Nobody talks about the hardy pioneers who risked all (and often lost all) in the early am, fm, vhf, and uhf days, later too. And I might add that the FCC more than once led them astray.

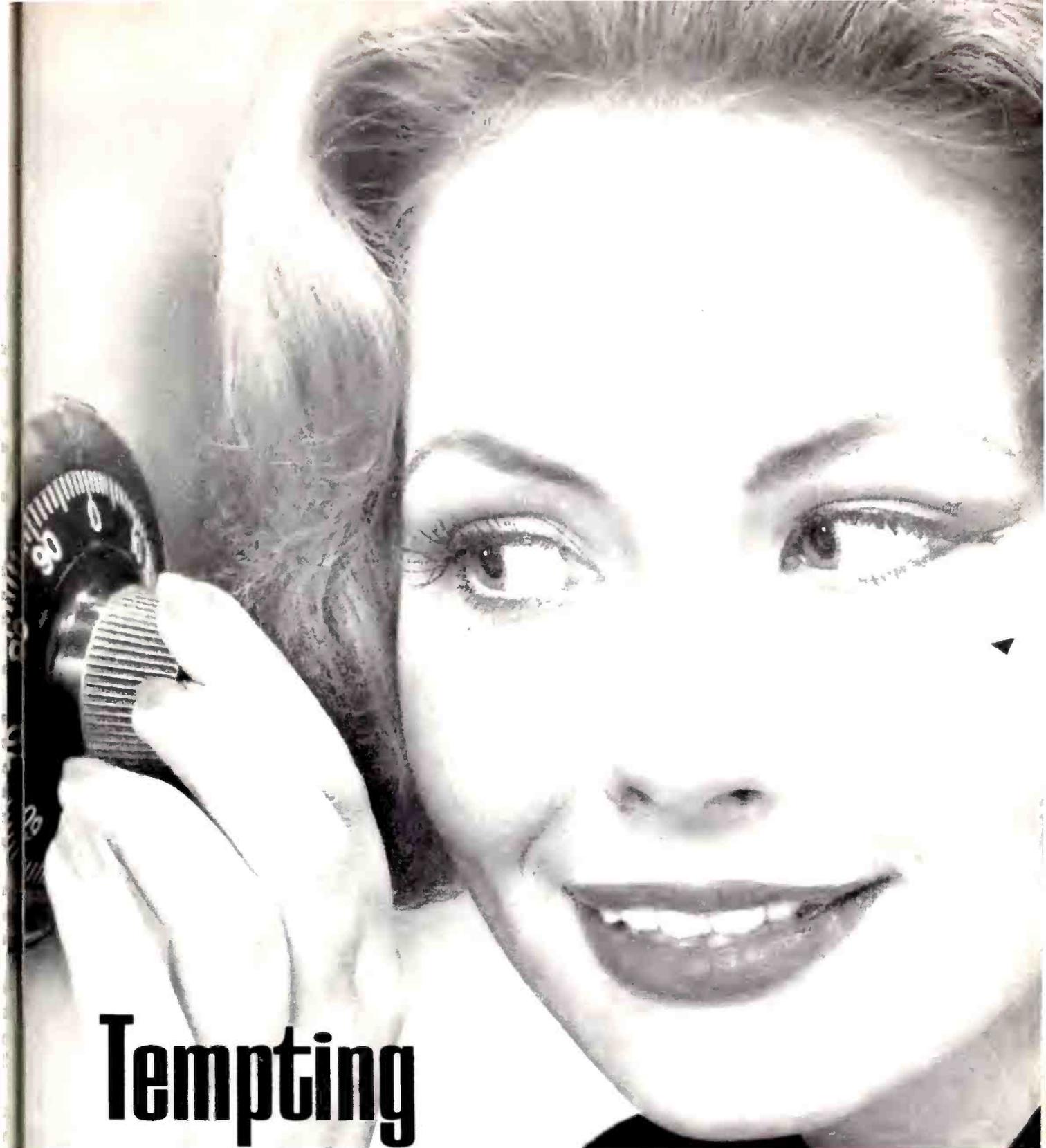
Our free enterprise government should encourage a healthy reward. It should allow the broadcasters to operate free of harassment, free of petty time-consuming detail, free of the implication that he is guilty until proven innocent.

Well, this is only a starter. You can see that I'm really wound up. Hope to see you soon and tell you more.

Anyway, unless I'm mistaken you'll be tough. But friendly. And definitely not a man with a whip.

Sincerely,





Tempting Totals

You don't have to rob a bank to strike it rich. Just take a peek at North Carolina's Golden Triangle Market: Total retail sales, over \$1 Billion. Total consumer income, over \$1½ Billion. Total population, over 1,360,000. And it's all yours when you buy WSJS-Television.

North Carolina's
Golden
Triangle

NO. 1 MARKET IN THE NO. 12 STATE

WSJS

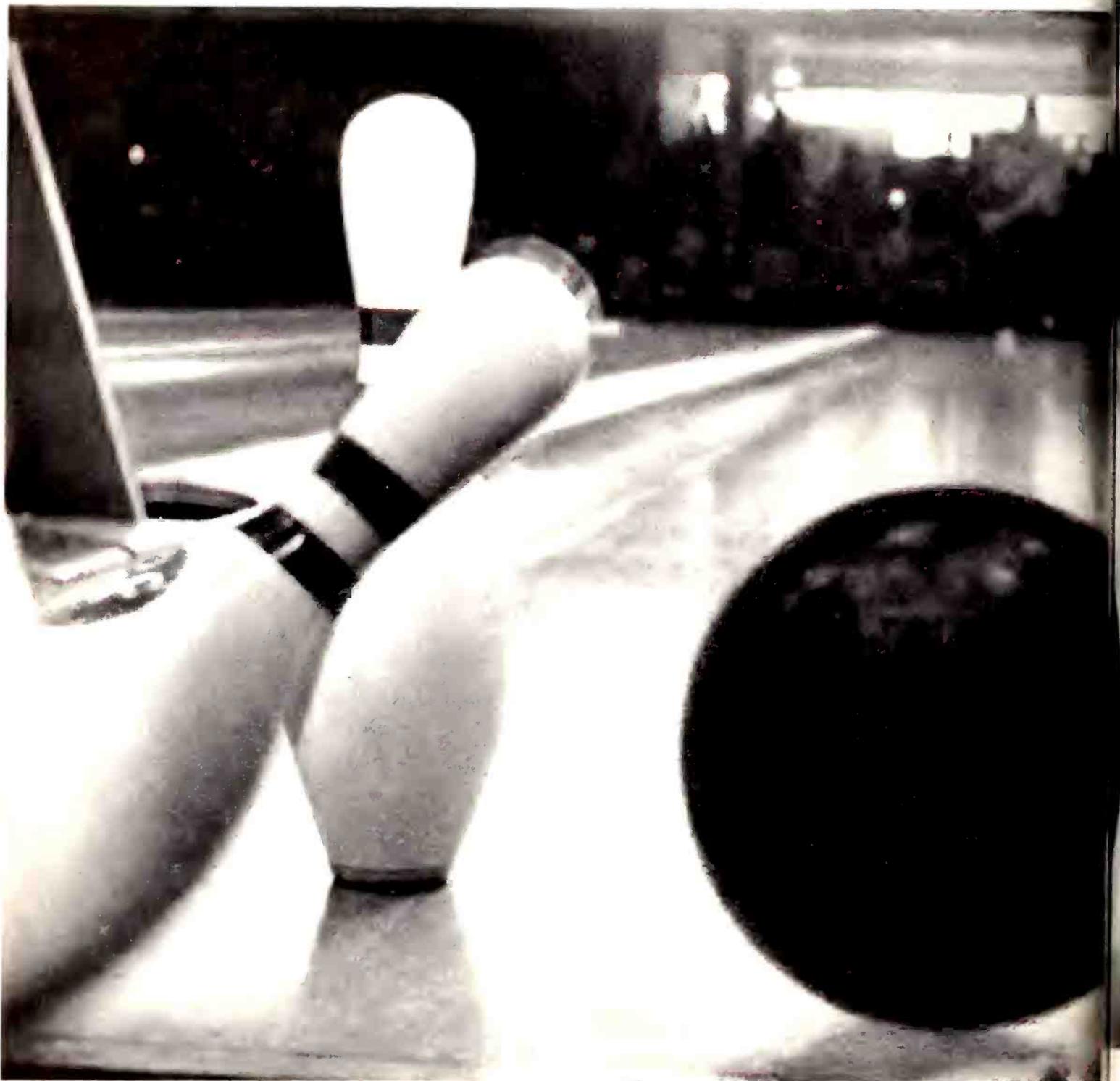
TELEVISION 

WINSTON-SALEM / GREENSBORO / HIGH POINT

Represented by Peters, Griffin, Woodward

We think we are entitled to be proud!

CHAMPIONSHIP BOWLING

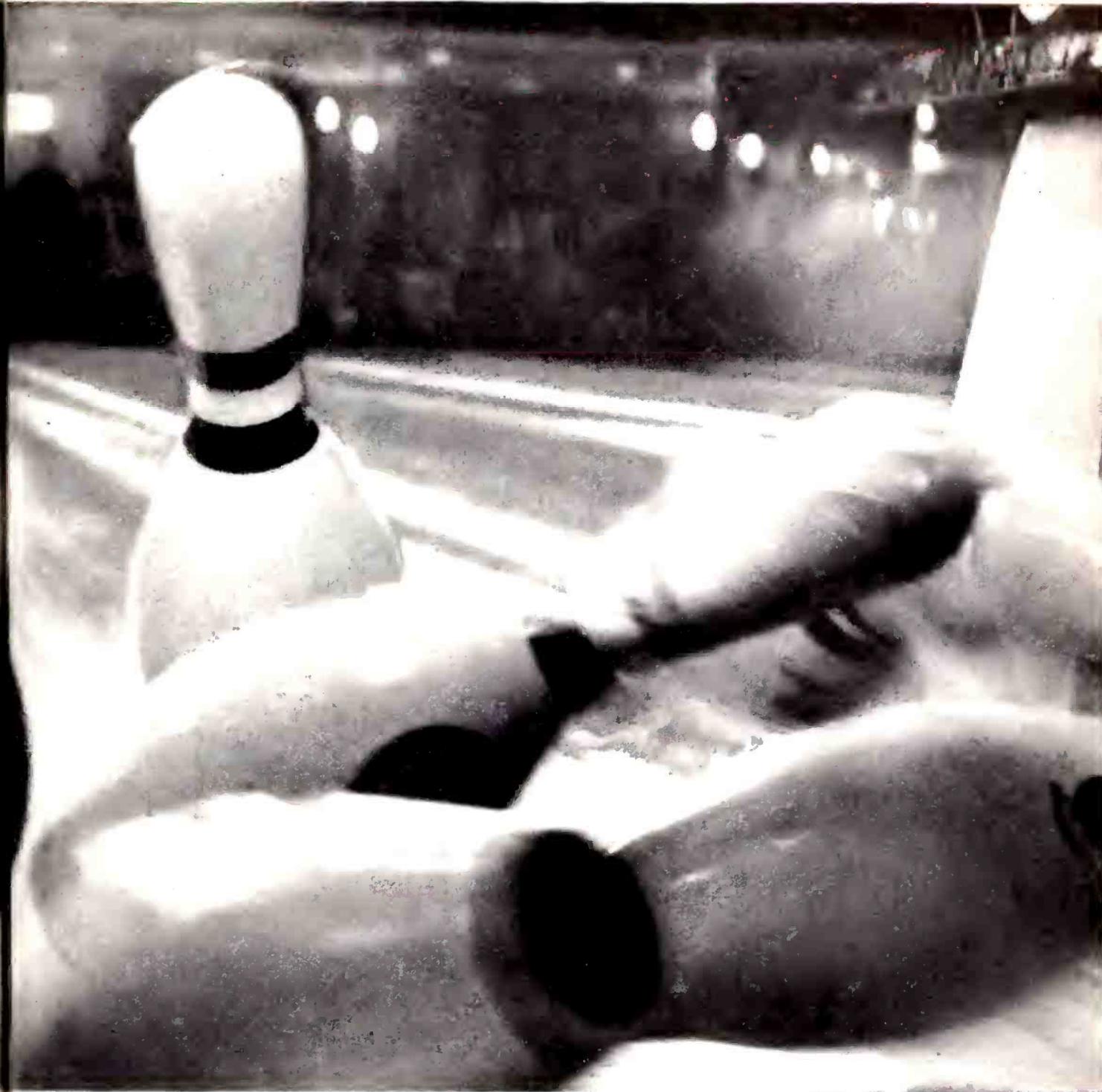


26 brand-new one-hour shows (for a Fall start) have been completed with the world's greatest bowlers . . . the finest shows in our history. Fred Wolf, tops in bowling sportscasting, will be at the mike as usual. Stations and sponsors—we still have availabilities.

P.S. **Firestone**

will be one of our important sponsors in 150 markets for 26 weeks.

is going into its 10th straight year—a record for filmed shows. We are not only the No. 1 Bowling Show in America, we have proved that we are the No. 1 program series in the history of TV syndication.



WALTER SCHWIMMER, INC.

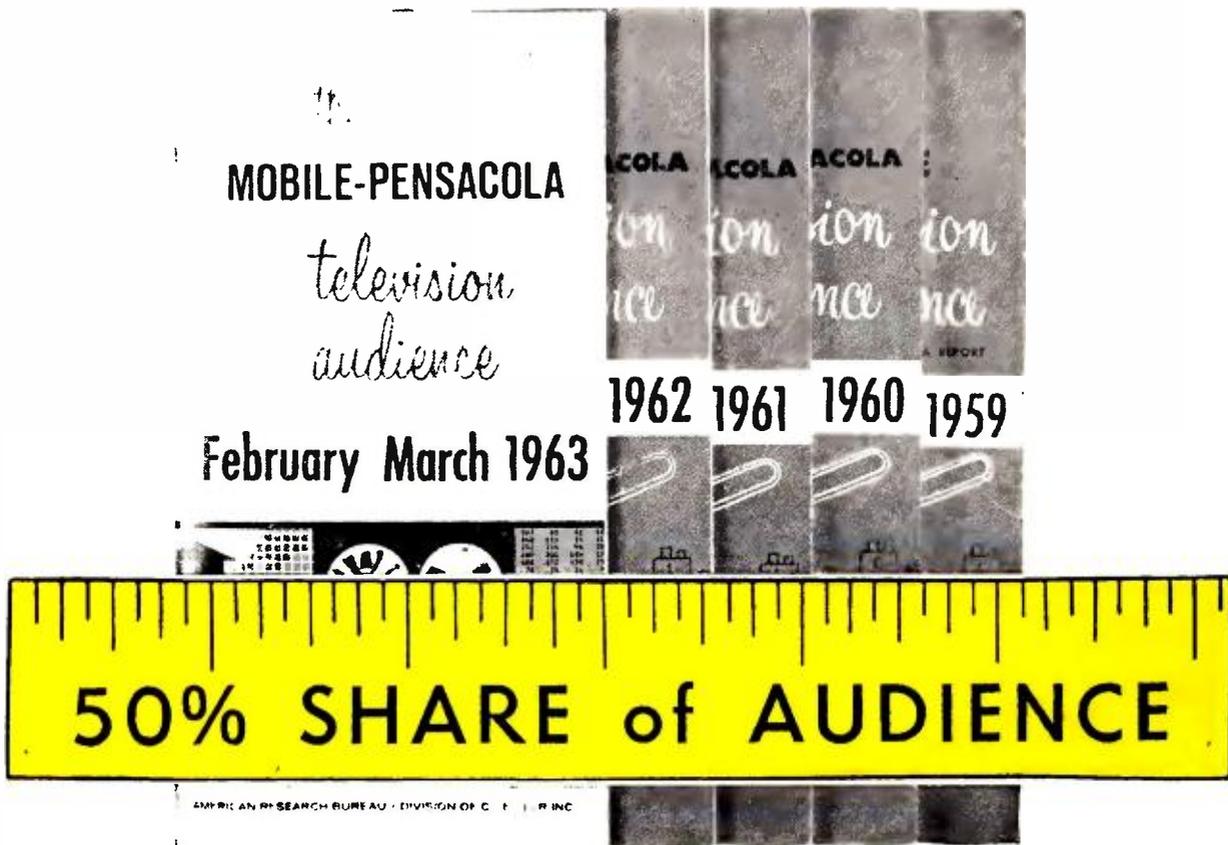
75 East Wacker Drive, Chicago 1, Illinois • FRanklin 2-4392

527 Madison Ave., New York 27, N.Y. • EL 5-4616

CHAMPIONSHIP BOWLING
Produced in cooperation with
AMF PINSPOTTERS INC.



NO OTHER STATION CAN MAKE THIS STATEMENT 5 CONSECUTIVE YEARS



Exception To The Rule

WKRG-TV — Mobile — Pensacola

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



Represented by H-R Television, Inc.
or call

C. P. PERSONS, Jr., General Manager



*3 station VHF market.

Control on wildcat claims: Agencies and advertisers, as well as broadcasters, will be held responsible for claims based on use of wildcat rating services, and on misuse of bona fide rating surveys, in a new captive setup between FCC and FTC. FTC will have staff investigate use of audience ratings, to ferret out violations of FTC rule on false and deceptive advertising. Another restraint comes from Harris investigating subcommittee which promised to keep watch on broadcaster patronage of non-accredited rating services when NAB set standards. FCC will hold broadcasters responsible for "reasonable precautions" in audience survey claims. Station puffs based on ratings will have to check validity, and avoid unfair use of surveys to exaggerate its share of the market. Any such cases found by the FCC will be referred to the FTC.

Code amendments: NAB's TV Code Review Board has come up with an idea for breaking log jam of prime-time commercial schedules of four minutes per half hour, in addition to one minute and 20 seconds of station-break time. Allowable prime-time maximum for commercials would remain as is, but Code would be amended to compute advertising time on basis of percentage of total broadcast day, rather than limits per half hour. Daytime average would be cut down by about 13.5%, which may not set well with smaller stations. Present maximum on non-program material (advertising copy, billboards, announcements) would be retained for evening hours at 17.2% of any hour. Daytime non-program material would average 20% per hour, but exceptional 30% would be allowed in some hours, if the 20% average is maintained throughout the day. In submitting proposed amendments to NAB board, Code members also took opportunity to flail FCC's idea to transfix voluntary Code limits into rigid regulations.

Code members bowed, reluctantly, to reported FTC approval on Anacin ad wording which it had questioned. Board by-passed requests for easing the ban on intimate personal product advertising on tv, and suggested studies to improve quality of commercials generally.

CBS to rep KTRH: For the first time in five years, CBS Radio Spot Sales is pitching new station accounts. First acquisition: 50,000-watter KTRH, Houston, a long-time CBS Radio affiliate, effective early October. By that time, KTRH will have completed another change; tired of competing in recorded-music-and-news field with other Houston radio outlets, KTRH this month began a format switch to become a "total information" station, i.e. more talk and less music. Interestingly, other CBS-repped radio outlets—such as KMOX, WBBM and WCCO—have already made a successful change to talk formats, winning ratings and spot revenue.

NBC-MCA movie deal: Quietly cooking between MCA's Lew Wasserman and NBC's Bob Kintner for some time has been a plan whereby MCA's movie arm, Universal, will make a series of feature films which will first play on NBC TV, then make the rounds of theaters. The deal has reached the verbal-contract stage, blueprinted for the fall of 1964. Actually, it's a dusted-off version of an idea NBC had back in 1955, when it bought U. S. rights to Korda's *The Constant Husband* for a moviecast prior to theatrical playdates. Agencies are reported very interested in the NBC-MCA plan, although no program prices have even been discussed.

Life show sponsored: Colgate-Palmolive, Best Foods, and P. Lorillard will sponsor *Inside the Movie Kingdom—1964*, entertainment special to be produced by Sextant in association with editors of Life. Show will run 20 March 1964.

SPONSOR-WEEK continues on page 12

SPONSOR-WEEK

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

Sooner protest: Oklahoma Television Association has protested FCC proposal to adopt NAB Code restrictions of commercial time as part of its rules. In statement to FCC, OTA president Jacques DeLier said "We feel these restrictions will in no way enhance the pursuit of good broadcasting; conversely, it would hinder this pursuit. We are this date advising the members of the Oklahoma Congressional delegation of our feelings."

Stop government incursion: Broadcasters should tell audiences about attacks on rights of citizens in order to stop "the vitiating effect of government incursion," Corinthian president C. Wrede Petersmeyer said last week. Taking sharp exception to accomplishments of former FCC chairman Newton Minow in address to Georgia Association of Broadcasters, Petersmeyer said: "I am ever hopeful that some time some commission will decide the approach to the summit of great broadcasting can best be made by route of encouragement and inspiration of the best in broadcasting rather than rolling so many rocks on broadcasting's head." While calling new FCC chairman E. William Henry "a good friend," the station group head added "We disagree completely on the subject of broadcasting and its relation to government." He called tv entertainment "in a very real sense public service" and attacked "big brother government" which "permeates a distressingly large area of life."

Seven Arts earnings up: Seven Arts Productions reports a net profit rise of 55% for year ending 31 January. Earnings for year were \$1.7 million. Total revenue hit \$19.4 million, a 21% increase over the previous year. Seven Arts also reported 30 stations now have signed for its five volumes of *Films of the 50's*. Latest signer: WREC-TV, Memphis, Tenn.

Split personality for FCC: Senator Proxmire's warm endorsement of departing FCC chairman Minow's suggestion to replace present commission with a one-man administrator and trial court, cut no ice with fellow solons. Even if FCC's perpetually shifting administrative sands keep broadcasters hopping, legislators are in no hurry to replace the agency with a White House oriented administrator. The microphone is today's most potent political campaigner and control will be jealously guarded.

New ABC TV programing head: Edgar Scherick has been appointed ABC TV vice president in charge of all tv programing. Post has been vacant since Thomas W. Moore moved up to head ABC TV more than a year ago. Dan Melnick, who resigned to join Talent Associates-Paramount, has been net nighttime program head. Since February 1961, Scherick has been in charge of tv sales for the net. Previously, he headed Sports Programs, served with CBS TV and Dancer-Fitzgerald-Sample.



SCHERICK

New media service: Advertisers, agencies, and media are being offered two new services by Alfred Politz. Politz Media Audit will provide annual information about kinds and numbers of people reached through tv, radio, magazines, supplements and newspapers, in terms of purchase and use of more than 100 consumer goods and services, including both in-home and out-of-home media exposure, starting March 1964. Politz Television Audit is auxiliary service providing data on audiences of all national network programs, seven times per year, first available in November 1963. Sample of 18,000 individuals is planned for both services.

SPONSOR-WEEK continues on page 14

Why Chevy sales hum in Cleveland



“Big Hearted Jim” Connell sells Chevys on one side of town. “Straight Shootin’ Ed” Stinn sells Chevys on the other. They compete. They call each other names. On WHK RADIO. It’s a friendly feud over who can sell the most Chevys. They’ve been feudin’ for three years and

they’re both on top of the market. On one subject they agree: “We have found WHK to be the shopping center of Cleveland Radio stations. WHK enables us to reach all segments of the Cleveland auto market.” You, too, oughta buy the Number One station,* WHK RADIO, CLEVELAND

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

SPONSOR-WEEK

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

New TvAR head: Robert McGredy, TvAR executive v.p. has been named managing director for the station rep firm. He succeeds Larry Israel who was recently appointed executive v.p., station operations, for Group W.



McGREDY

McGredy joined TvAR in 1961 after 2 years as national tv sales manager of Group W, and previously, sales manager and v.p., WCAU-TV, Philadelphia.

NAB brings pressure: National Association of Broadcasters, which presumably disapproves of pressure groups, tested its squeeze muscles last week in move against National Council of Churches (for story on pressure groups, see page 38). Churchmen adopted resolution praising FCC's attempt to make NAB Code mandatory, and urged commission to license and regulate networks. NAB earlier avoided meeting special church subcommittee, but when committee's resolution was publicized, NAB mounted whirlwind campaign to block move. NAB's Paul Comstock pleaded with church committee members that broadcasters already were fighting desperate battle against government control; therefore, church resolution might do damage. National Council of Churches approved resolution which now will be relayed to churches across the nation and others. Council's own experts are studying also how best to push the matter, and another meeting is being held this fall to plan further implementation of action.

By-pass ball-point pens: It's "far more important to spend a few hundred research dollars locally to determine audience reaction, than to send out promotional ball-point pens at the year's end in order to de-

velop a promotional feeling for the station as a whole," says Dr. Seymour Banks. Leo Burnett v.p. for media, creative copy & research. He told the second annual TAC Programming Conference last Thursday in Chicago that it would be better for stations to go to the trouble of researching every program to determine what every audience wants—despite inaccuracies which may be encountered—than to rely solely on the judgment of one or perhaps two persons who pick and choose everything that goes on the air. Dr. Banks urged local stations to develop their own means of inexpensive but effective determination of audience response, but cautioned against not using qualified research and psychological experts when necessary.

Eastman changes: Lee A. Lahey has been elected a vice president of Robert E. Eastman. In other announcements, the radio rep firm reported appointment of Ed Carrell as manager of the Dallas office, replacing his brother Al Carrell, who joins the New York sales staff. Winston-Salem Broadcasting appointment of Eastman as rep for WSGN, Birmingham, and WTOB, Winston-Salem was also announced.

Papert, Koenig, Lois subscribes: Twenty-first subscriber to BAR's weekly tv monitoring service (see SPONSOR, 3 June) is Papert, Koenig, Lois. Agency plans to replace station performance affidavits with monitored reports.

Petry sale denied: Edward Petry, chairman, and Edward E. Voynow, president of Edward Petry rep firm, have denied that stock of company is for sale. Rumors have arisen, statement said today, because Petry firm has substantial interest in Transcontinent TV, the sale of which has been proposed.

SPONSOR-WEEK continues on page 52

SPECIAL REPORT

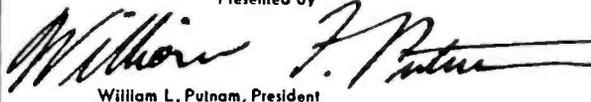
A STATEMENT OF THE SPRINGFIELD TELEVISION BROADCASTING CORPORATION

WWLP-22, Springfield — WRLP-32, Greenfield

WWOR-14, Worcester

MASSACHUSETTS

Presented by



William L. Putnam, President



While ruminating in my office recently about the status of television broadcasting and its future, (I'm one of the last of the big time ruminators) a remark made by FCC Commissioner Robert E. Lee during the NAB convention in Chicago came to mind which pointed up one of the major problems of the television industry today.

Commissioner Lee spoke to the effect that in the not too distant future, when the all-channel set legislation had had time to show a definite effect in homes throughout the country that there wouldn't be any designation such as VHF or UHF television. Television then would encompass all the channels without a descriptive tag to separate the lower channels on the spectrum from the higher. And thus, one of the major economic burdens of TV stations operating in the higher channels would be eliminated.

These ruminations brought on some speculations. A colleague, who operates one of these lower level channels kidded me one time about a new song that had been dedicated to us upper level fellas. The title was, "I've Got Tears In My Ears From Lying On My Back Crying Over U."

Speculating ahead a few years to the time when all-Channel television will have made superiority of a station in a market a more equitable affair, I found

some angles to this whole proposition which make me very optimistic indeed about the future.

For instance, how will those stations that have never had to compete on an equal basis fare with station whose very existence has depended on the creative ability of their sales, programming, engineering and administrative staffs.

What will happen to those stations who have been indifferent to their audience wishes or interests when placed on an equal footing with stations that have earned admiration and acceptance through years of dedicated service to this same audience.

And when the flow of over-the-transom gold disappears and survival becomes a matter of competitive ability, will the "haves" still have it—or will they push the panic button?

If you want to try buying time from a guy who will appreciate your business and work like hell for you, call Jim Ferguson at WWLP-TV.

Represented nationally by HOLLINGBERY

DESK SET



SPENCER TRACY, KATHARINE HEPBURN
GIG YOUNG, JOAN BLONDELL

VOL. 7—"FILMS OF THE 50's"—NOW FOR TV
FIFTY OF THE FINEST FEATURE
MOTION PICTURES FROM SEVEN ARTS

Seven Arts "Films of the 50's"—Money makers of the 60's

SEVEN ARTS

VOLUME SEVEN



**SEVEN ARTS
ASSOCIATED
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK, 200 Park Avenue 972-7777
CHICAGO, 45 W. Taylor, Hollywood, Ill. Chicago 4-5105
DALLAS, 5641 Charleston Drive ADams 9-2855
LOS ANGELES, 3562 Royal Woods Drive, Sherman Oaks, Calif.
State 8-8276
TORONTO, ONTARIO 11 Adelaide St. West EMpire 4-7193

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

San Francisco report

Growth of the San Francisco bay area is documented in a report on the market prepared by KGO-TV. Included in the report are nine counties: San Francisco, San Mateo, Santa Clara, Alameda, Contra Costa, Marin, Sonoma, Napa, and Solano.

The market continues to grow since 1960: an average 10,917 per month. Population in the nine-county bay area in July 1962 was an estimated 3,933,700.

Net buying income in 1962 was \$9,736,800,000, or \$7,954 per household. The San Francisco-Oakland metropolitan area—six counties—ranks second in buying income per capita, sixth in total buying income, and seventh in total population and retail store sales.

While the area comprises 4.5% of California total area, it accounts for 23% of its population, 23% of retail trade, 31% of wholesale sales, 54% of waterborne commerce, and 30% of bank deposits. Other highlights of the report were:

Population trends for the area (six county)

April 1940	April 1950	April 1960	July 1962	1960-62 %
1,461,804	2,240,767	2,783,359	2,944,300	5.8%

San Francisco-Oakland metropolitan population projections

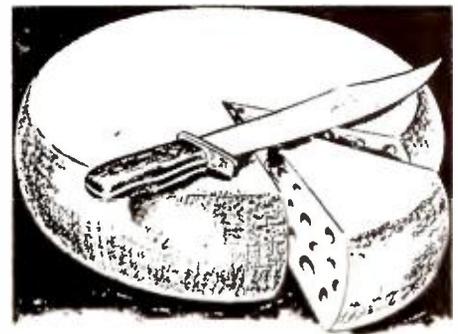
1970	1980	1990
3,198,200	4,089,800	5,192,800

San Francisco-Oakland Income Data

	Number of Persons	% of Total
Under \$3,000	83,901	11.9
\$3,000 - \$6,999	262,658	37.2
\$7,000 - \$9,999	188,259	26.6
\$10,000 - \$14,999	119,435	16.9
\$15,000 - \$24,999	37,807	5.3
\$25,000 and over	14,926	2.1
Totals	706,986	100.0

1962 Motor Vehicle Registration in the San Francisco-Oakland Area

Number	% Gain over 1961	Ratio to Population
1,555,099	9.3	2.4



Get Your Slice

OF THIS RICH
AGRICULTURAL
AND INDUSTRIAL
MARKET

with
WREX-TV

FOR DOMINANT COVERAGE
OF NORTHERN ILLINOIS and
SOUTHERN WISCONSIN

Represented by



H-R TELEVISION, Inc.



FOR SALE

Slightly used TV TOWER. Only 10 years old. One owner—a Code Board Member (used only 19 hours per day). 286 ft. tall; 70 ft. antenna thrown in. Priced for quick sale! As standing, come-and-get-it for \$7,777.77. Available August 1. Reason for selling: New Tower 962 ft. above average terrain (740 ft. above ground) delivers 529,300 TV Homes. Greater coverage in Wheeling/Steubenville Market also for sale. For used TV Tower or more TV Homes, contact Exec VP Bob Ferguson, WTRF-TV, Wheeling 7, West Virginia.

Why not put \$4 million behind your commercial (without paying a cent extra)

So begins the sales pitch of one of our more ebullient salesmen. And you must admit, it's a good way to call attention to the size and scope of WFAA's facilities.

Two years ago we invested \$4 million, give or take a few thousand, in our new operations headquarters. And for a purpose. It was designed to be the pace setter for all Southwest broadcasting. And this it became... with the best facilities for everything: programming, sales, continuity, production, promotion, and even traffic. It meant installing the finest equipment. (The personnel to utilize it we already had!)

This was money well spent to our way of thinking. And if you've run a schedule with us recently, you'll agree. Because in one way or another you feel the weight of these dollars everytime your commercial is aired on the station.

You feel it in the efficient handling of your schedule... in the superb production... in the creative, practical merchandising. You feel it in the responsiveness of a loyal audience that knows it can depend upon WFAA for quality programming.

To us, the pursuit of excellence is never a gamble. It's a blue chip investment. No doubt you agree, so phone your Petryman today.



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

Young & Rubicam has issued the first of a series of monthly internal publications dealing with various aspects of Y&B's endeavors in behalf of clients.

The first, entitled *Price, Profits & Ft. Wayne*, describes Y&R's comprehensive marketing laboratory in the smooth-functioning supermarkets operated by the Rogers family of Ft. Wayne.

The publication, in urbane prose, tells how Y&R's Ft. Wayne marketing staffers, **study checkouts, average-purchase figures and each store's volume of sales.** They also probe **coupon redemption** behavior not only on Y&R's clients' products but on competitors' as well.

Y&R is aware that other agencies go in for sales auditing but feels its Ft. Wayne undertaking is built for speed and accuracy and that the extent of information gleaned from this territory cannot be matched. The publication also notes that Y&R's Ft. Wayne operation is an excellent proving ground for aisle displays, promotions, premium offers, off-labels, in fact, all the techniques of point-of-sale merchandising.

Prices, Profits & Ft. Wayne hints that its operation in Ft. Wayne has been so important, the agency may undertake similar projects in other cities, and in other retail outlets such as drug stores.

Tv viewers are often motivated by pre-tested commercials, but will they vote for a pre-tested political candidate?

The question could become important: Nelson Rockefeller's strategists last week called in Schwerin Research for preliminary talks. Schwerin has, of course, been notably successful in pre-testing rough tv commercials, to determine which of several ad ideas makes the most impact.

Since tv will probably again be a potent factor in the next Presidential race, Rockefeller's line—should he gain nomination—might well be determined via Competitive Preference scores doped out by Schwerin.

In 1961, Schwerin post-tested reaction to *The Great Debates*; found Kennedy scored significantly higher than Nixon with crucial, uncommitted voters in the sample.

ABC TV's *Hootenanny* is drawing a good chunk of its audience from an unusual quarter: "light" viewers.

While total U. S. picture shows only 19% of all viewing coming from 40% of the tv homes, *Hootenanny* gets 34% of its audience from these quintiles.

Here are the figures:

Nielsen special analysis % of viewing by degree of viewing

	Heaviest 40%	Middle 20%	Lightest 40%
% of tv homes			
HOOTENANNY			
(% of audience)	50%	16%	34%
Total U. S.			
(% of viewing)	62%	19%	19%

Source: Nielsen Quintile Study, May 1, 1963. Total U. S.—Nielsen "The Weekly Television Audience," January-March 1963.

Paramount's Barney Balaban has finally confirmed a long-standing rumor—that the movie company may handle sales of its own post-1948 backlog of features.

It happened at the Paramount annual meeting this month, in which he reported that the film company had "suffered a loss for the first time in 25 years."

Paramount, as spot tv clients who like to buy availabilities in local movie showcases have long been aware, worked out a distribution deal with MCA offshoot EMKA Ltd. to distribute its pre-1948 pictures.

MCA guaranteed Paramount \$50 million if MCA's sales on the package reached \$75 million. At the time, everybody thought Paramount had the best part of the bargain and that MCA was out of its corporate mind.

Well, since then, EMKA has written **\$62 million worth of contracts** (on which Paramount will gross about \$44 million). And, the end is far from in sight. However, there's a cut-off at \$50 million for Paramount.

The rest will be, relatively speaking, gravy for MCA. Now, according to Balaban, Paramount "may form our own organization" to lease (not sell) the company's post-1948 pictures.

One ultimate effect: when these movies finally get on the air, the participation prices may well have a premium tag on them at the spot level.

One sure-fire way to encourage a "pressure group" in tv is to make a sizeable whoop-de-doo if the pressure boys say something nice about you.

What happens, in effect, is that you thus dignify, by recognition, a self-appointed industry watchdog with no official standing.

Ruder & Finn, a New York public relations firm which should know better, has been conducting just such a recognition campaign. It seems that tv commercials for an R&F client, Heritage House Products, have been listed among the "Decent Few" by an outfit called **The League Against Obnoxious TV Commercials** (headquarters: Babylon, Long Island). (Heritage House markets lawn seed, pesticides and fertilizer, incidentally.)

R&F, in press releases, has been tootling the horn for The League, and treating the accolade as though it were a branch of the Emmy-Clio-Oscar award circuit.

Such romances, notoriously, last just long enough for the pressure group to change its mind and say something nasty.

Radio advertising billing data, long a goal of SPONSOR and many industry leaders, may begin flowing by late summer.

New York City station executives gave vote of approval and pledged cooperation at meeting with Radio Advertising Bureau and Station Representatives Association this month. Result is pilot operation in New York is slated to begin this summer, to be followed by national billing operation later in year. New York will provide help in defining terms.

RAB-SRA poll shows 613 of 692 stations answering, pledged cooperation in supplying data. CPA firm—Peat, Marwick, Mitchell—has been picked to process information.

SRA president Ed Codel notes New York City broadcasters support will assure success in getting the long-sought job done. National advertising billing by brand is planned, plus monthly billings on national, regional and local advertising.

Remember when WOR, New York was the big origination point for Mutual's Sunday radio shows? Now, WHN, New York is taking over this honored role.

WHN, working with Freedoms Foundation, has created a new weekly 25-minute radio series titled *Credo* which will be fed to Mutual affiliates on Sunday afternoons, starting 23 June.

The series will deal with "the vigilance required to protect and elevate understanding of the American freedoms and heritage." First guest on the show: former President Dwight D. Eisenhower.

ABC TV will make a major strategy shift 1 July when it abandons, in large part, its "clock-time" operation. Here's the story:

"Clock-time" has a long history at ABC. The network established the concept first in radio, and later in tv with the advent of the *Mickey Mouse Club* in 1955. The latter show, incidentally, was fed to all time zones from 5 to 6 p.m.

When ABC moved into daytime tv in a big way in the fall of 1958, "clock-time" operation was extended, though its major effect was in the Central zone, not in the Far West (where for all practical purposes, a delayed-broadcast clock-time operation always took place) with the exception of such telecasts as prize fights and news events.

Starting 1 July, Monday through Friday shows, 11 a.m. to 5 p.m. will revert to a "regular feed" pattern, meaning that ABC TV daytime shows will face the same NBC-CBS network competition in the Central states they face in the East.

Says the network: "Of greater over-all significance is the fact that the new feed will permit a more definitive programming strategy for ABC TV daytime, and time-buying strategy for advertisers. Prospective programs will not have to be tested and weighed against four or more different competitive shows; each ABC franchise can be appraised in terms of its appeal in specific time periods to very specific audiences."

NBC TV's *Today* show appears to be a magnet for new-found clients with limited budgets seeking concentrated campaigns.

In the last two weeks, *Today* had no difficulty snaring such new advertisers as Lady Brooke, Compton's Pictured Encyclopedia and the Oster Manufacturing Company. This is the first tv appearance for this trio of advertisers.

William F. Storke, director of participating programs, has a number of similar clients ready to sign up shortly. It's estimated the three above-mentioned advertisers will be spending between \$750,000 and \$1 million on *Today*.

The FTC continues to be tough on broadcast advertisers, regional and national, who go in for "bait-and-switch" retail tactics. Sample FTC action:

Earl Schieb, Inc., national chain of auto paint and repair shops, has been ordered by FTC to stop luring customers to take \$29.95 paint jobs with bait advertising of low-price \$19.95 jobs which its own salesmen disparage to prospects.

The order also halts Scheib broadcast or print ads on pricing and savings, and its 3-year guarantee, which FTC finds deceptive. Scheib has 20 days to file exceptions.

Does television sell? That's a question asked many times, and not answered conclusively too often.

United States Plywood, a newcomer to the medium last year, sought to find the answer via research. The results of the study, not released yet, show an appreciable difference in product knowledge and brand name familiarity among tv viewers as against non-tv viewers.

Results were sufficiently impressive to induce the company to continue in tv.

U. S. Plywood advertising director R. S. Lowell says "the results of this survey were beyond question, and they answered the problem for us beyond argument."

One of the major headache remedies, long a broadcast-sold product, is still a headache for the Federal Trade Commission.

Plough, Inc., manufacturer of St. Joseph Aspirin, and its ad agency, Lake-Spiro-Shurman, have denied charges of false advertising, and ask dismissal of the FTC March charges. Plough and its agency also protest FTC's withholding from the public certain facts in a pain-killer study published in the *Journal of the American Medical Association*.

FTC had said St. Joseph claims based on the comparative study of five analgesics were misleading. Plough says the public is entitled to know that the AMA article debunks claims that "combination of ingredients" products are superior to plain aspirin.

Wall Street is taking a bright view of tv broadcasting in 1963, despite the industry's various current problems.

"Many television broadcasters have begun the year auspiciously from an earnings standpoint," Merrill Lynch, Pierce, Fenner & Smith reports.

The brokerage firm notes ABC has had problems, but expects network's program changes will help. "CBS appears to be headed for another record year, as are a number of smaller independent broadcasters who are benefiting from a higher volume of advertising plus selective advertising rate increases," adds MLPF&S, concluding:

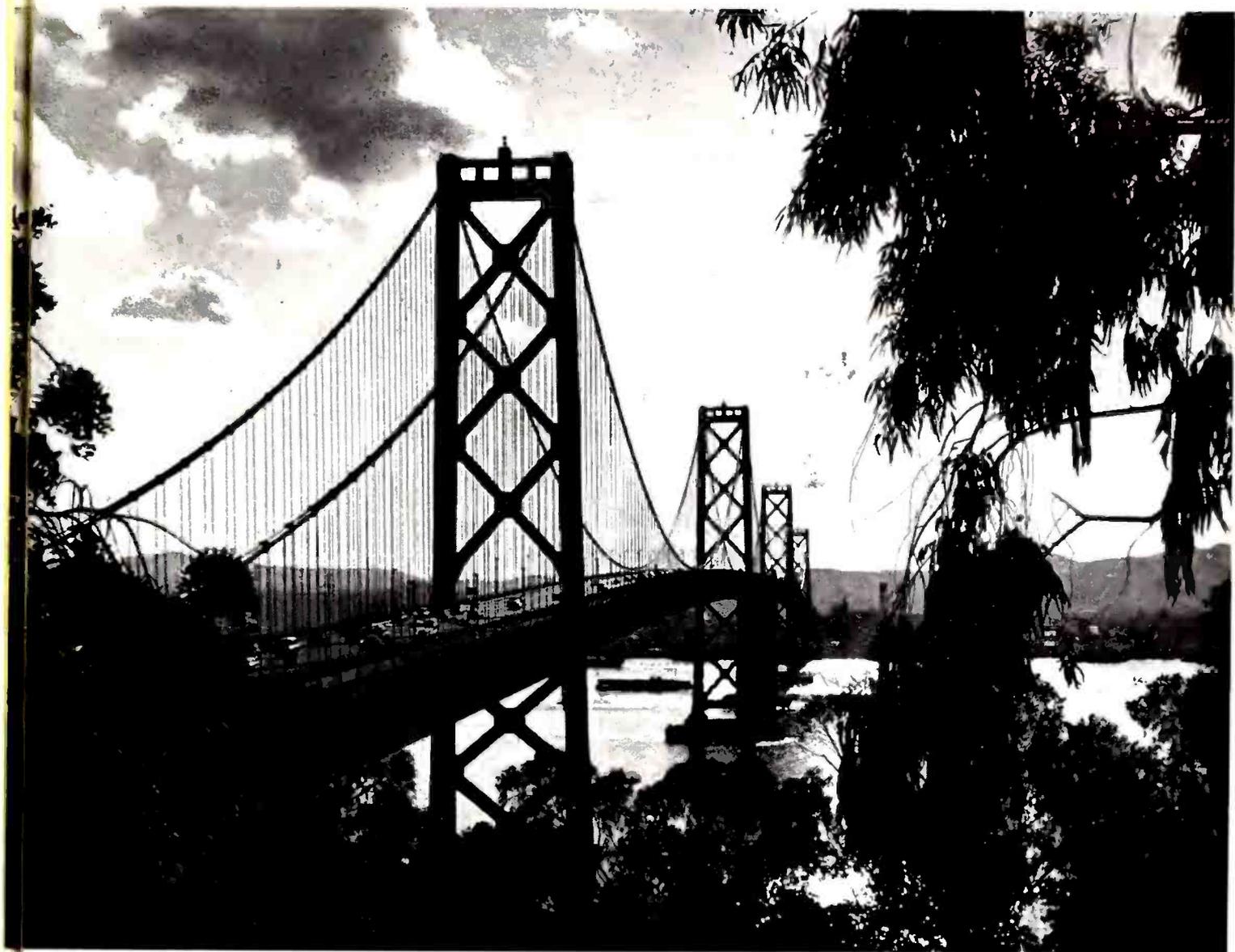
"Independent tv and radio chain operators such as Taft Broadcasting and Metromedia have increased potential earnings by acquisitions recently, both within the broadcasting field and in diversified areas. In recent months shares of most broadcasters have performed well, not only in line with a favorable earnings outlook, but also due to increasing recognition that past growth trends have generally been impressive."

Don't expect an early resolution in Washington of all those discussions about making commercial policies part of FCC's rules and regulations.

National Association of Broadcasters has asked, and will probably get, a four-month postponement on the FCC's July 1 deadline for comment on agency's commercial curb proposals.

Vital considerations of statutory and constitutional law need more time—and vacation considerations, also vital, make 1 July deadline unrealistic in this revolutionary procedure, NAB points out. FCC wants comment on whether to adopt NAB's own commercial code limitations, or some other alternative.

If you lived in San Francisco...



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



Time out

Not long ago, the five stations represented by Metro Radio Sales ran out of time.

Working closely with their customers, the rep and station staffs were able to provide many alternate or delayed schedules. But the out-of-time condition hasn't let up and, reluctantly, new orders have been turned down.



WNEW New York, WIP Philadelphia, WHK Cleveland
WCBM Baltimore, KMBC Kansas City



Time in

We reached this state of timelessness because we put in a great deal of time making our stations more valuable to the advertiser.

(Mindful of listeners, we limit the number of commercial minutes in any hour. In turn, listeners are more mindful of an advertiser's time.)

This commercial integrity makes our time much more meaningful to you.

In time to come, there will be time available. Meanwhile, to those advertisers who have been inconvenienced: Thanks for your understanding and confidence.

Metro Radio Sales

Offices: New York, Chicago, Philadelphia, Detroit, St. Louis, Los Angeles, San Francisco

OLD COWBOYS NEVER DIE

We were greatly impressed with the thoroughness and organization of your recent article on Tv Westerns (SPONSOR 3 June). In the perspective of the article, our TVQ data and other research data were used very effectively to trace the history of a trend in tv programing that may be declining but is far from dead.

Mina Block

Publicity Dir.
TVQ
New York

"ABSOLUTELY ONE OF THE BEST"

Of all the articles, editorials, etc., which have appeared on the rating problem, I think that the editorial which you published in your 3 June issue is absolutely one of the best.

As for your last paragraph, where you say, "let buyers prove to sellers that other factors besides ratings are important in media selection. Then the latter will become infinitely more responsive to

demands for demographic data." . . . All I have to say to this, Norm, is Amen!

Peggy Stone

President
Radio Tv Representatives, Inc.
New York, N. Y.

RAB'S "PRESSURE" REACTION

"Pressure Is Hot Problem in Radio/Tv (part 1)," SPONSOR, 10 June. . . This certainly needed saying and you certainly said it very well indeed.

It's sort of amazing. I remember many of these individual incidents (Edward Lamb and McCarthy) but when you line them up this way, the impact is enormous.

Edmund C. Bunker

President
Radio Advertising Bureau
New York

KINES TO TOKYO IN 3 HOURS

In your "Keep-Up-With-The-World Dept." (SPONSOR; 10 June) you reported the speed with which a competing network's news department

was able to ship to Japan kinescopes of astronaut Gordon Cooper's 15 May launch from Cape Canaveral.

Since we at CBS Newsfilm do this kind of thing almost every day, we thought you might want to have some more facts and complete the story.

CBS Newsfilm has three subscribers in Japan—NHK, the Government network, the Tokyo Broadcasting System network (TBS), and the FUJI-TV network.

CBS Newsfilm television recordings (the CBS word for kinescopes) of the blast-off were first broadcast by TBS at 6:30 p.m., having left Los Angeles International Airport at 9:00 a.m., Pacific time, less than three hours after the event. The opposition's kine also made it in time for this broadcast.

The first television pictures from Cooper's capsule also arrived in Tokyo in a dead heat. But from then on, CBS Newsfilm took the lead. Its film of the capsule's recovery was on the air in Tokyo two hours and 40 minutes ahead of the opposition's; its coverage of Cooper's parade in Hawaii was seen in Tokyo eight hours ahead; and its film of the parade in Washington and Cooper's meeting with President Kennedy as well as its coverage of the New York City ticker tape reception arrived in Tokyo in time to beat other newsfilm services on the air by six hours.

Incidentally, CBS Newsfilm's coverage of Pope John's death outlegged the other network's efforts to Tokyo by four hours.

We feel it's all in a day's work, but since the matter came up, we just wanted to set the record straight.

John M. Cooper

Manager of Newsfilm
CBS News, New York

MAN VS. COMPUTER

I enjoyed your "Publisher's Report" article of 10 June very much.

May I particularly compliment you on the closing sentence, which reads: "As the months roll by in (Please turn to page 49)

CALENDAR

JUNE

Texas Assn. of Broadcasters, annual summer college seminar, Abilene Christian College, (10-21).

Advertising Federation of America, national convention, Hotel Biltmore, Atlanta (15-19).

American Marketing Assn., 46th national conference, Statler Hotel, Washington, D. C. (17-19).

EIA, 39th annual convention, Pick-Congress Hotel, Chicago (17-20).

International Advertising Film Festival, deadline for entries 15 May; contact Jane Pinkerton Assoc., New York, for information. Cannes, France (17-21).

Assn. of National Advertisers, workshop on cooperative advertising, Savoy Hilton Hotel, New York (20).

Florida Assn. of Broadcasters, 27th annual convention, Hotel Robert Meyer, Jacksonville, Fla. (19-21).

Virginia Assn. of Broadcasters, annual meeting, Williamsburg Inn, Williamsburg, Va. (19-21).

21st Stanford Radio Television Film Institute, Stanford University, Stanford, Cal. (17-21 August).

New York State Broadcasters Assn., 2nd annual executive conference, Gideon Putnam Hotel, Saratoga Springs, N. Y. (26-29).

Advertising Federation of America, fifth annual seminar in marketing management and advertising, Harvard Business School, Boston, Mass. (30 June-12 July).

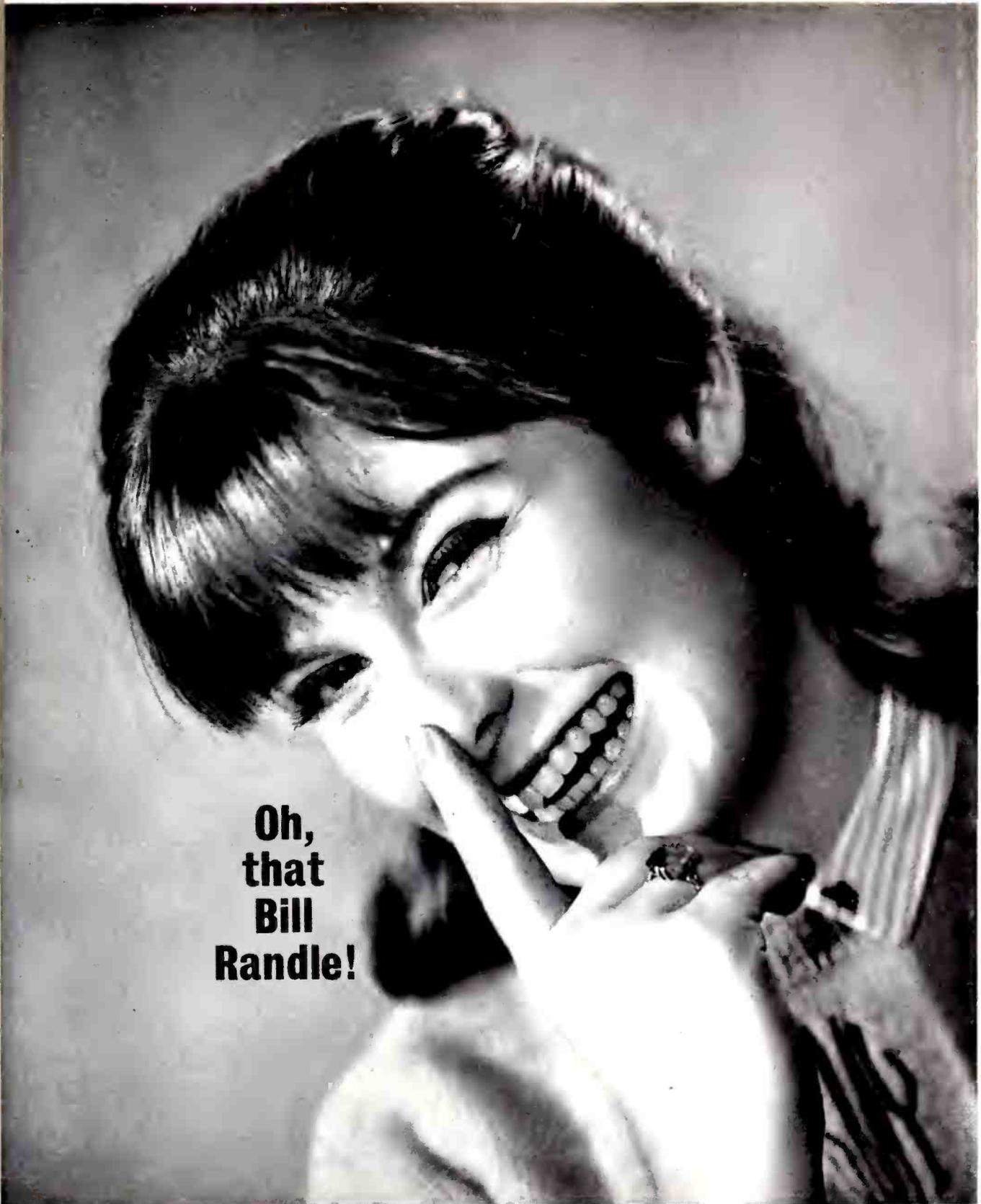
JULY

Broadcast Pioneers, annual meeting, Park Lane Hotel, New York (10).

National Assn. of Broadcasters, fourth executive development seminar, Harvard Business School, Boston, Mass. (14-26).

21st Radio-Television-Film Institute, alumni day, Stanford University, Stanford, Cal. (22).

1st National Broadcast Editorial Conference, University of Georgia, Athens, Ga. (25-27).



**Oh,
that
Bill
Randle!**

Susie just *has* to crack up when WCBS Radio's Bill Randle starts his comedy close-ups every weekday morning. Bill's 11:10 to Noon show was a revelation to Susie. Having passed through her rock 'n' roll stage—summer listening seemed to be a real drag until she discovered that WCBS

**WCBS
RADIO
880**
101.1 FM

Radio is a million laughs all morning starting at six a.m. with Jack Sterling, followed at ten by Arthur Godfrey's gang and wrapped up with The Bill Randle Show. Later, at the beach, she'll listen to Yankee Baseball. By Susie's standards, WCBS Radio is a gas. Stuffy? Us?

A CBS OWNED RADIO STATION



how do you fit a hippo into a hatbox?

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

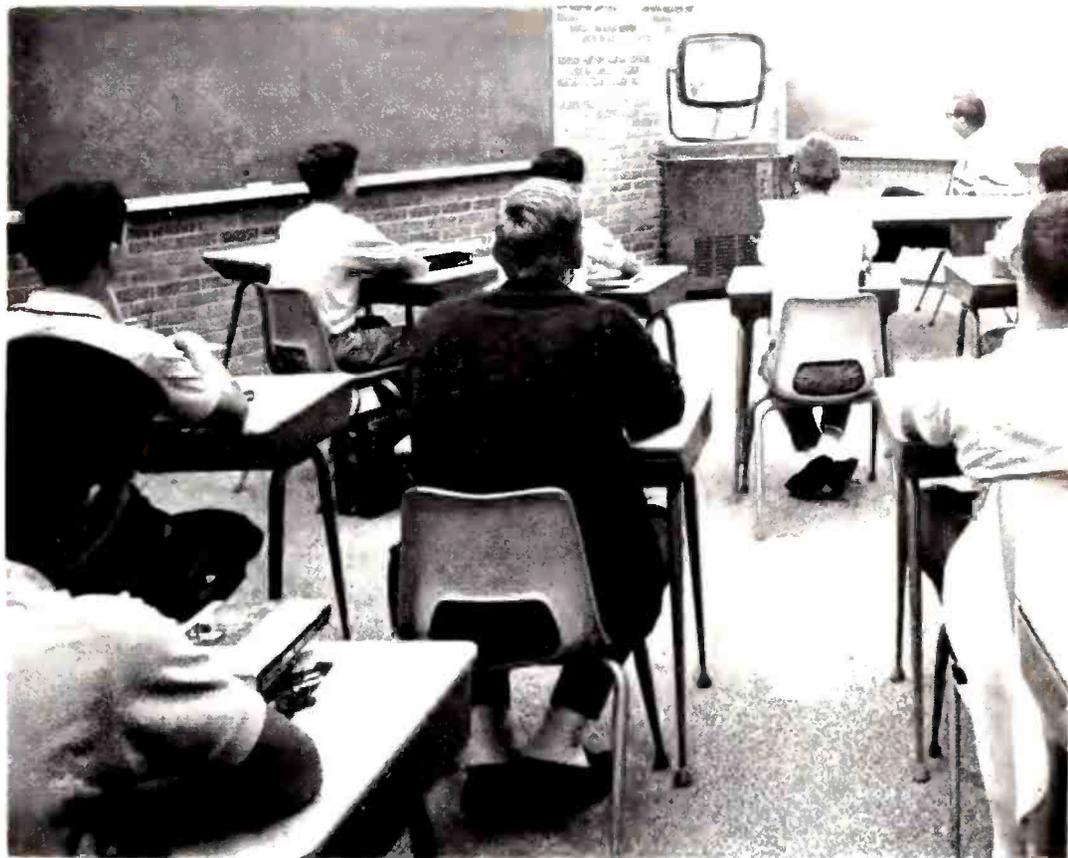
*ARB TV Market Digest

WBTV
CHARLOTTE

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television  Advertising Representatives, Inc.

Educational tv 'goes commercial'



Low-pressure 'sell' via program underwriting is corporate blue-chip video trend

Educational television can sometimes be an effective advertising outlet—even though it can't broadcast commercials.

When it comes to selling image, business giants such as IBM, Humble Oil, and Mead-Johnson consider underwriting etv a worthwhile investment.

In terms of dollars spent for such subsidizing, etv is certainly not in a league with commercial tv—last year NET revenue from underwriting

only totaled \$1¼ million. But businessmen claim that, if used correctly, the return value can sometimes equal that of commercial sponsorship.

By far the greatest amount of programming—and program underwriting—is done through National Educational Television network. Etv celebrated its tenth birthday last month but NET did not reach fruition until 1960. At that time it was referred to as "the fourth net-

work." Now comprised of 72 non-commercial affiliated stations, NET reaches 70 million Americans—and calls itself "the alternative network."

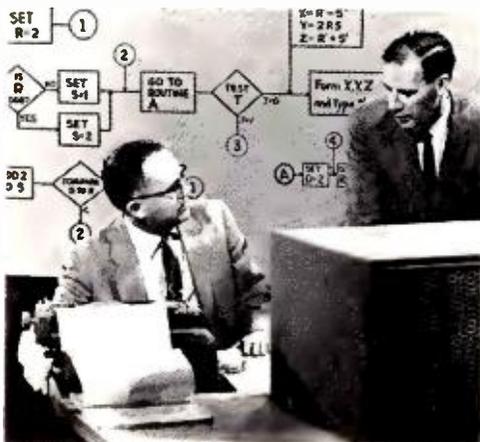
NET differs from commercial networks in the following ways:

- It is a non-profit, tax-exempt organization.
- It is not a live network. Ten hours of programs are sent to stations each week. These programs, on tape, film, kinescope, are dis-

Officials such as Humble Oil's Herman Pressler ...



... are "angels"
to etv programs
like this trio ...



Through underwriting etv, businessmen such as Pressler, v.p., promotion, at Humble Oil & Refining, are supporting programs in humanities and fine arts, behavioral sciences and public affairs, science and children's subjects. Humble Oil is the only corporation underwriting drama on NET. However, drama is supported frequently at the local level. Programs pictured above: Humble's "Age of Kings" (upper l), a BBC-produced Shakespeare series of 15 plays, was underwritten for \$100,000. The series will end a three-year run on NET this fall. IBM's "Computer and the Mind of Man" (l), a series of six half-hour programs, is an important science effort. Cost of "Computer," plus a half-hour color special, was about \$200,000. WGBH, Boston, is an example of a thriving local etv station which attracts business aid. This year's station telecast of Boston Arts Festival (r) was underwritten by Old Mr. Boston.

tributed on a "bicycling" system.

- Commercials as such are not permitted. However, FCC "requires" the name of the underwriter to appear before and after a program with an announcement of credit.

- The underwriter pays only for talent, production, distribution, and supervision. There is no cost for time or agency commission.

- The network is not "in the head-counting business." Audience figures are difficult to come by and considered secondary.

Etv executives do not object to the term "sponsor," in place of "underwriter."

"There are many similarities," says Warren Kraetzer, v.p. for development. "Corporations have found that by utilizing the benefits of etv they have improved their total competitive position—certainly a goal of advertising."

Some of the companies which have underwritten programs, on either the local level etv or with NET, are: Philip Morris, Pontiac, John Hancock, Beacon Wax, Humble Oil & Refining, IBM, Volvo, Addo machines, Swedish-American Lines, Polaroid, Mead-Johnson, Time, Inc., Burgermeister Brewing, Rand-McNally, and Field Enterprises.

Others seriously considering participation: Metropolitan Life Insurance, Litton Industries, Smith, Kline, and French, S. C. Johnson, Nationwide Insurance.

"Negotiations take a long time," says Kraetzer, "because NET can normally not afford to make a pilot program, we must find a happy combination of programs we want to do and companies or foundations want to underwrite."

Humble Oil & Refining is considered a leader in the underwriting field. For three years the company has been supporting *An Age of Kings*, a BBC 15-part series. The underwriting cost was about \$100,000.

Humble's Herman P. Pressler, public relations v.p., is a firm believer in—and backer of—etv.

"We knew, of course, that millions of Americans would be given the rare opportunity of viewing

he enactments of Shakespeare's plays," he says, "but we had no way of predicting what public response would be, and especially whether any considerable number of viewers would identify Humble's part in making the programs available. However, the reaction far exceeds our most optimistic hopes.

"We have distributed upon request, four hundred thousand copies of our special booklet relating to the series. They have been supplemented by the distribution of special posters for libraries, book stores and other public locations including our service stations," says Pressler. "We have also advertised in daily newspapers in NET station communities.

"The response has strengthened our conviction that a responsible corporation has both an obligation and a very real opportunity in providing the American people with knowledge and culture," he adds.

Humble Oil is the only corporation which has underwritten nationally a drama program with NET, although many have done it directly on a local station. The original motive was to identify the corporation name, Humble Oil & Refining, following the merger of six companies of Standard Oil (N. J.) in 1960.

Pressler and his staff have helped several corporations seeking advice on how to use etv. Main point: "Companies must have an objective which fits etv's makeup and audience. A blood-and-guts story, for example, has no place on etv."

Mead Johnson Labs, Field Enterprises and the National Assn. of Manufacturers, have also underwritten multiple-part series on NET. MJ has underwritten a series of six half-hours called *Family Doctor* (\$36,000); Field Enterprises, a 13-week series, *The Beginnings* (\$90,000); NAM, ten half-hours on business (\$200,000).

Underwriting on etv is usually handled through public relations departments. Unlike advertising designed to promote the sale of products, underwriting is primarily undertaken to improve rela-

(Please turn to page 67)

NET loses an asterisk

"For most of the short history of NET it has been saddled with an asterisk," says John F. White, president of NETRC (National Educational Tv and Radio Center) and former educator.

"Generally, whenever NET was mentioned in print you'd find that odd mark of punctuation and a footnote. We were tv broadcasters, and yet we weren't. In the minds of some we were a fluke, a noble experiment against sin, but without real significance," he explains.

"But during the last two years I am happy to say there has been a change in attitude toward NET due to growth of the network and a very definite improvement in the quality of programming.

"Of course, NET must and does retain strict control of program content. It says no to a good many proposals from prospective underwriters. For us underwriting is the frosting on the cake.

"Most of our programming has been, and always will be, financed through our general funds. But our arrangements with underwriters enable us to broadcast some special television treats. And to the underwriter goes the deserved acclaim.

"You have probably read about a few hungry individuals who have gone after etv for so-called "unfair" practices in accepting underwriting for programs. Hogwash! It requires relatively few dollars to underwrite a fine cultural program.

"What it means is this: we are beginning to give viewers a real choice of programs. We are beginning to force some commercial station managers out of their swivel chairs and projection rooms and are making them start to give audiences something stimulating.

"I personally feel the future of etv is bright indeed. I see, by 1973, an NET network of some 120 stations, interconnected by telephone company lines, and reaching 95 to 98% of Americans."

White has been president of NETRC since 1958. Previously he was general manager for WQED in Pittsburgh, and for many years an educator at different universities.



CLICK: Stewardess Susie Hanson typifies air-sold AA courtesy



AA's decade in all-night spot radio

Good-music series
in nine major
cities draws
ticket buyers to
American Airlines
counters, is
key air-media
effort of veteran
U.S. carrier

Few businesses are as publicly glamorous as the airline business. But in few businesses is it as tough to make a buck these days.

Like radio and tv stations, airlines are under federal regulation. The government keeps an eye on airline safety standards, trade practices, airline rates—all in the public interest.

But, like the radio-station side of broadcasting, the government has created an airline business headache through over-population. In a jet age of high equipment and maintenance costs, there are often simply too many air carriers whizzing competitively between major cities with only half-filled cabins, but with Civil Aeronautics Board approval to fly the route. Mergers? Not without CAB approval, a tough process.

Eastern (which has lost money) would like to merge with American (a money-maker). Waiting time so far: since January 1962.

One result of rising airline costs and declining passenger load factors has been a promotional duel between major U. S. airlines, foreign-flag carriers and trunkline operators as spirited as the white-scarf-and-goggles dogfights in "Hell's Angels."

The airline passenger's dollar is being wooed as never before, and much of the advertising-promotion effort is being made in radio/tv.

Eastern, Pan Am, Delta, TWA, Mohawk, Northeast, BOAC, Japan Airlines, Northwest Orient—these are just a few names you'll hear in spot radio commercials or see on tv screens these days. There's a great deal of air-media experimentation, and airline tactics change frequently. (See also story p. 42.)

One major air carrier, however, continues to soar serenely through night skies in nine major U. S. markets with a radio format which has proven itself successful for a solid decade. American Airlines, in fact, is one of radio's best customers; during the past 10 years, AA has spent some \$7 million for its all-night *Music Til Dawn* shows on a relative handful of powerhouse outlets which cover about 80% of its passenger traffic.

And, although AA President C. R. Smith admitted recently there was likely to be only "a moderate improvement in earnings" for American during 1963, the nine long-length spot radio shows pull their weight strongly in maintaining revenues along AA's 19,000-mile system.

"Even after 10 years we still can't plot a return on our advertising as, say, R. H. Macy's might," says AA's Willis Player, v.p. for public relations and advertising. "We are selling a concept as much as a product. But the *Music Til Dawn* shows are obviously doing a good job, since they generate loyalty unlike any other ad medium we use."

The "listener loyalty" cited by AA's Player is not just a matter of red-carpet good will. It can be intensely practical, as witness a fairly typical recent letter from a *Music Til Dawn* listener in the San Francisco area who was a long-term fan of the show's smooth blend of classical and light-concert recorded works:

"American will surely have my reservation to Miami next summer, though I see 'direct flight' advertisements at every turn. I'll fly to Chicago or New York for connections, if necessary, because I must experience that Astrojet."

The letter is far from unusual; AA has collected unsolicited praise and notifications of ticket-buying by the sackload with the spot radio good-music shows. They do much to account for the fact that AA, via Doyle Dane Bernbach, spends from a \$6 million all-media ad budget nearly \$1 million annually to pay for the nine-city program effort.

This is about the same as AA's ad budget for all magazine advertising and nearly half of that spent by AA for newspapers, the airline's largest single media effort. It is also more than the ad dollars AA spends for all other current air advertising combined—a 13-week run on Arthur Godfrey's CBS Radio series; spot tv newscasts in New York, Detroit, San Francisco and Los Angeles; a WBBM-TV series of sports specials in Chicago; and straight spot radio announcements in as many as 40 markets.

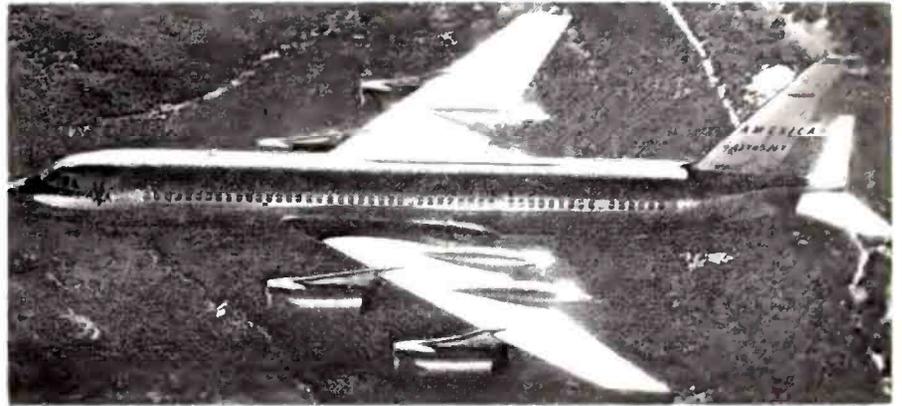
Officials of AA are fairly modest about their long run with *Music Til Dawn*, and are likely to remark that "after 10 years we feel like we're really wedded to the show, and couldn't drop it if we wanted to."

Actually, AA isn't likely to. There have been remarkably few changes in the station lineup, air personalities, music policies or commercial approach since sponsor first reported at length on the AA campaign a decade ago (see issue of 4 May, 1953).

Like the Broadway runs of such shows as *My Fair Lady* and *Oklahoma!*, the longevity of *Music Til*

Dawn (the shows were renewed recently for a solid 52 weeks) is a tribute to the careful and creative planning which went into the program series in the first place.

Before AA launched the series, it ordered production on six-hour-long tape pilots of different music-and-news formats, researched thoroughly the after-midnight radio audience, and then spent nearly



Six billion passenger miles a year

THE BOSS

Wartime Deputy Commander of Air Transport Command, C. R. Smith is president of American Airlines, takes close interest in air advertising of carrier he has helped build in past 30 years. Smith triggered "Music Til Dawn" shows when he dined with CBS president Frank Stanton more than decade ago, and asked Stanton for research facts on late-night radio listening. This set wheels in motion which resulted in first set of spot radio buys for AA's all-night shows.



THE ADMAN

Willis Player, vice-president for public relations and advertising at American Airlines, flies in pilot's seat of \$6 million AA ad budget, of which nearly \$1 million annually goes to long-length radio series. Player came to AA from Air Transport Assn. in 1957, once was reporter for Wall Street Journal and Chicago Daily News. He terms "Music Til Dawn" highly successful with a consumer loyalty "unlike any other ad medium." Airline, now nearly 30 years old, flies a total of more than 6 billion passenger miles annually.





THE SPOKESMEN

Bob Hall, WCBS, N.Y., is prototype of hosts of "Music Til Dawn" series. Others: Bill Hanson, WEEI, Boston (r); Ken Ackerman, KCBS, San Francisco (l, below); Mel Baldwin, KNX, L.A. (r, below). Not seen, but heard nightly for AA: George Pruette, WWJ, Detroit; Dave Fentress, WWDC, Washington; Jay Andres, WBBM, Chicago; Hugh Lampman, KRLD, Dallas; and Pete Mathews, WLW, Cincinnati.

Air hosts of AA radio shows are select crew



two months finding just the right announcer — WCBS, New York's Bob Hall — to handle the New York show and to be the "prototype" for *Music Til Dawn* shows in other markets.

Planning, it would seem, pays off.

When the series took to the air in April, 1953, the station lineup looked like this: WCBS, New

York; WEEI, Boston; WBBM, Chicago; KCBS, San Francisco; KNX, Los Angeles; WTOP, Washington. Since then, a hand-picked few have been added: WWJ, Detroit; KRLD, Dallas; WLW, Cincinnati; plus a switch from WTOP to WWDC in Washington.

The strongly-CBS orientation of the list is no accident. The idea for the show was hatched, origin-

ally, in a dinner conversation between AA's C. R. Smith and CBS' Frank Stanton, when Smith asked Stanton if he had any research concerning radio listening after midnight. Stanton saw to it that Smith got the answers, and wound up with one of the bluest-chip pieces of o&o station business any network has ever had. And, just to complete the circle, Stanton was Smith's guest not long ago on the 10th-anniversary *Music Til Dawn* show in New York.

(F.Y.I. sidelight: the editor who covered the original SPONSOR story on AA is the author of the current report.)

Another reason for the successful long-run record of AA's radio music series is that the airline has successfully avoided locking itself into a rigid commercial policy on the shows.

The commercials are seldom "canned." About 25% deal with AA service and destinations. The rest are institutional. All of them are semi-ad-lib sales messages, delivered by the local program hosts—who are often as knowledgeable about American Airlines and jet transportation as the average airline executive. Reason: AA works on the theory that its air spokesmen should not simply read DDB-written copy—however creative and effective it might be—in golden pear-shaped tones.

The program hosts (they are far from being "deejays," and most have musical and language educations) can speak authoritatively from generalized fact-outline copy. They ought to; there are twice-yearly get-togethers for the all-night hosts at key AA installations, special indoctrination flights, backstage visits to maintenance bases and AA training schools. Thus, spokesmen like Bob Hall, Jay Andres and Pete Mathews know what they're talking about when they're doing soft-sell commercials for American.

AA adman Player sums up the airline's decade in late-night radio thusly: "It's been highly successful for our company, our list of stations—and for our customers." ▀



Three new shows for summer viewing

Above, Barry Shear, *Lively Ones* producer (NBC), on location at naval base with cast members and liaison officer. Upper right, Jerry Van Dyke, host of *Picture This* (CBS). Lower right, George Fenneman, star of *Your Funny, Funny Films* (ABC)

Summer tv not really a strawhat circuit

Few new shows get warm-weather tryout as reruns hold forth, but all hope to capture a prime slot in the networks' fall schedule

For years now, the tv industry has paid lip service to the idea of using the summer months as a sort of electronic strawhat circuit, breaking in new shows which then go on to full-fledged winter-season status.

But when summer actually rolls around—and with many year-round film shows using 30 originals and 22 repeats, it rolls around fairly early—tv usually turns out to look the same as in winter.

For the most part, the same sponsors are back in the same slots with the same shows. New shows are

scarce, and even scarcer will be the new show which makes the warm-weather grade, and continues in the fall.

Here's what Barry Shear, producer of *The Lively Ones*—critically-acclaimed variety show seen on NBC last summer and due for another outing this summer—has to say about summertime success.

"About a year ago last March, two NBC vice-presidents called me in a hurry, and said that an advertiser was interested in sponsoring a summer musical variety show, and



Summertime commercials

Above, Oldsmobile shows cool approach to sell Starfire model. Below, Iced Instant Lipton Tea provides inviting commercial for hot weather periods





VTU livens summer tape doldrums

At a time when most commercial shooting is being executed, a commercial producer, Video Tape Unlimited, has premiered an unusual "Summer '63 Package" plan to make summer commercial-making the most attractive ever to agencies and clients.

VTU headquartering in New York, has wrapped up a seashore motel in Sea Bright, N. J., just one hour from the center of Manhattan, as "Summer '63 Package" headquarters, and from this center has listed 63 settings in which to place commercial production, all within minutes of the motel. "This package is the most complete service for the money ever offered since video tape itself was invented," claims Al Wallace, VTU, v.p. sales. "And 63 settings in a 10 mile radius gives advertisers everything indoors or out but snow in which to set their commercials—and at sensible dollars and cents," he continued.

Wallace also points out that "this was a natural offering for commercial producers to take advantage of and we feel certain many new tape users will be introduced to location taping in pleasant and varied surroundings. Currently not enough clients and agencies realize the many advantages of such work. Anything taped on location can now be easily and routinely edited, mixed and/or edited back in New York."

Among the 63 settings mentioned are not only the Atlantic Ocean and the beach generally associated with the N. J. shore, but lakes, country bazaars, lighthouses, art centers.

The "Summer '63 Package" is currently available and runs through 15 September. Brochures on the package including pictures have been mailed to key creative and tv production personnel at agencies in major markets.



NBC thought I was the guy to do it. It was the Ford Motor Company, and they showed me a new Ford campaign called "The Lively Ones."

"I told them my idea of a musical format with no intros to each number, no talking, off-beat loca-

tions, a mixture of established and new talent, and sold them the show in 15 minutes."

Shear's show had a strong run last summer for Ford, and is likely to repeat the success this year. But what about his chances for a spot in the 1963-64 program season?

"Probably a very slight chance," says Shear, "because Ford owns the title and it all depends on their campaigns."

Would Shear like to do a winter show? You bet he would.

"There's a crying need for this type of show at any time of the year. I'm ready to talk to anyone who's interested in a quality show and wants a well-trained production team from the producer and director all the way down." Adds Shear, as a sales-oriented afterthought: "By the way, my agent is William Morris."

Although the show peddlers at Morris, GAC, United Talent Management, Ashley-Steiner-Famous Artists, and network program officials would like to see the handful of new summer shows make good in the fall, the chances continue to be slim.

Here, in brief, is the lineup of new and not-so-new summer replacements on the three tv networks this year:

► Musical-variety shows are being used as summer fill-ins by two tv networks. CBS will have *The Keefe Brasselle Show* (after talking about it for at least two seasons), and *Talent Scouts*, which had a summer run last year. NBC will have the above-mentioned *The Lively Ones*.

► NBC and ABC will both employ forms of news specials to replace winter shows. On NBC, replacing *Chet Huntley Reporting*, will be a program titled *Report From . . .* The "life, ideas, activities of residents of 12 leading cities in the world" is the theme of the news series. NBC News correspondents will be hosts in each city. The ABC news specials to replace Howard K. Smith are yet to be set.

► CBS has two more new shows for summer video fans: *Vacation Playhouse* consisting of a series of pilots, each a showcase for prospective tv stars and a possibility for a berth in fall schedules, and *Picture This*, a game show hosted by comedian Jerry Van Dyke, younger brother of CBS TV network star Dick Van Dyke, to replace *Jack Benny*.

► CBS has also scheduled three shows which are "rebroadcasts" from other seasons, other time slots. The network believes that there is a new audience for these programs. These are: *The Lucy-Desi Comedy Hour*, rebroadcasts of Lucille Ball-Desi Arnaz full-hour specials; *Reckoning*, seven one-hour dramatic programs culled from *Studio One in Hollywood* and *Climax*, and four rebroadcasts each of "memorable music and comedy hours" from *The Phil Silvers Specials* and *The Jack Benny Hour* that haven't been seen in six years.

► ABC also has a similar dusted-off-oldie with *Jane Wyman Presents*. This summer show is billed as "a series that has not appeared on nighttime television for many years." The program will present "stories of a dramatic nature featuring big name guest stars such as Vince Edwards, Peter Lawford, Richard Boone and others. It's winter predecessor in the 8-8:30 slot was *Sunday Night Movie*, whose package this season consisted primarily of the same approach—drama plus big name performers.

► NBC's *Kraft Mystery Theatre*

returns to the tv screen again this summer, utilizing reruns from Revue Productions, plus a few original scripts.

► The only truly new format to premiere on summer screens will be ABC TV's *Your Funny, Funny Films*, a half-hour comedy series starring George Fenneman as host and featuring home movies and movie makers.

Original summer programs, i.e. shows not on tv in the winter, are few and far between for various reasons, all of them economic.

(Please turn to page 68)

Bottlers tap teens' enthusiasm

Advertising giants Coca-Cola and 7-Up find that sponsorship of a small junior project gains a grateful junior following, at the same time provides revenue for a young people's local tv project. Both companies sponsored closed circuit viewings of inter-city basketball games in Omaha this season.

Tickets for the games are generally sold out more than an hour before the players are on court. To alleviate the problem of overflow, spectators are invited to view the game on a large closed-circuit tv system in the cafeteria which seats 2,000 people.

KMTV leases equipment to the teen-agers and also acts in an advisory capacity. Working under the name of Tee Vee III Productions, the students handle all the arrangements for the programs and commercials themselves. Profits from the first two specials, sponsored by the two beverage companies, were \$600.

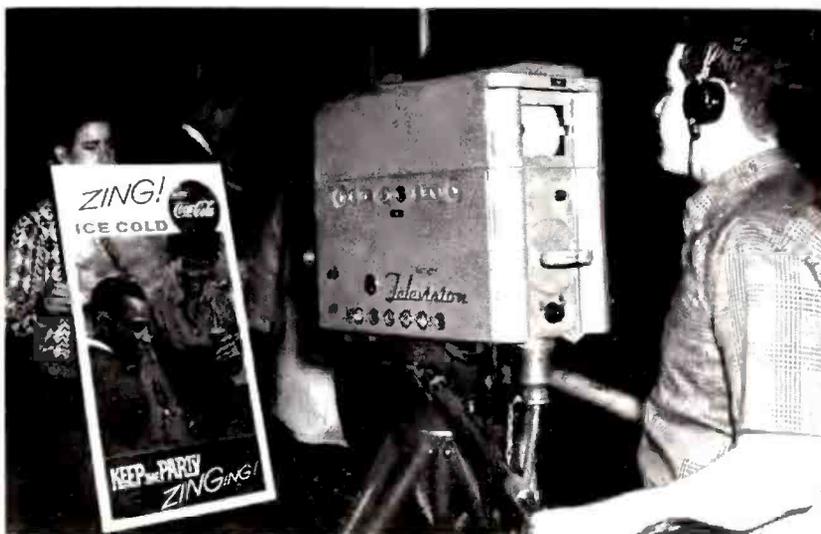
Pepsi-Cola and local business establishments sponsor regular monthly broadcasts by the students which feature a variety program and local news and weather.

Tee Vee III is an offspring of the national Junior Achievements program, designed to give students practical business experience.

The students form companies and select

the product or service they will sell. About 95% of these enterprises are manufacturing companies, producing and marketing a wide-range of products. Tee Vee III Productions is one of the 5% of the firms which deal in a service.

Students' tv efforts gained them the regional



Junior Achievement award for outstanding work in advertising and promotion. Twenty-nine junior companies were competing for the award.

KMTV is more than satisfied with the results of the Tee Vee III projects and plans to help out again next year.

PART 2

**Squeeze and
boycott is
two-edged tool
in tv today**



In the paneled suites of Madison & Michigan Avenues and the air-conditioned halls of Sunset Blvd., admen reason with clients, argue with reps, bluster with networks, cajole with critics.

It's a noisy world but at center there's an eye of silence: the inner world where dialogue is in soft tones and elliptical phrases—and where a threat often sounds remarkably like gentle persuasion.

This is the storm center of the hurricanes of pressure. It's an important (some say the *most*) part of radio/tv, and its success-stories are seldom publicized. How does it function?

News support brings pressure on dealers

monitor *South*

THE SOUTH STRIKES BACK!

N. TOUCHSTONE
EXECUTIVE DIRECTOR
*Planters Press
Bossier City*

Monitor South today listed as "Highly Objectionable" the following television program:

NBC WHITE PAPER ON SIT-INS

National Broadcasting Company

8:00 PM Tues

ORGANIZED boycott of Texaco and Timex companies is conducted by Southern groups, irked by two companies' support for NBC coverage of racial issues. Initial warning goes to network, agency and sponsor from Monitor South, when it considers news coverage is harmful to Southern interests and gives distorted picture of events. When this proves ineffective, Monitor works with and through other groups (in example below, the Veterans of Foreign Wars) for the purpose of having patronage withdrawn from Southern those dealers representing the "offending" firms

...and particularly in the South, as
WHEREAS the narrator of the White Paper, a Mr. Chet Huntley, together with David Brinkley have consistently attacked the loyal American people of the South, their institutions, our form of government, particularly in their so-called Huntley-Brinkley reports, and

WHEREAS, Timex Watches sponsored said "White Paper on Sit-Ins," and Texaco is the sponsor of the so-called Huntley-Brinkley news program.

NOW THEREFORE BE IT RESOLVED, by _____ of the Veterans of Foreign Wars, that this Post go on record as deploring the use of advertising dollars, in part from Southern customers, to propagandize, distort and slant the news against the people of one section of our country.

In the spending of millions worth of network and spot money, the soap and detergent industry—to take one example—has refined the arts of cajolery and of sponsor pressure. That's why Colgate-Palmolive, in full retreat from a handful of dog-lovers, was such a satisfying sight to the rest of the ad world. Here's the story.

It was late last season that Dynamo, the newest miracle cleanser, was introduced to television. Protagonist of C-P's commercials was a lovable but clumsy monster of a dog, heroically named Siegfried. His main asset to Colgate was an unerring ability to plaster every human on the set with chocolate layer-cake, mud-splashes and dirty paw marks—all of which would, of course, only be removed via Dynamo and No-Dirt-Backwash.

It wasn't long before Colgate began getting letters, however. Seems that some folks objected to dogs being commercially ridiculed.

Colgate didn't change its commercials because of this protest—leastways, they claim they didn't. But it's a fact that whenever Siegfried makes one of his now-rare appearances, he's invariably well-mannered and never, ever the source of embarrassment to his owners.

Why should an industrial giant worry about a handful of letters?

The best answer: fear.

C-P, like every large company, deals in the full gamut of p.r. maneuvering and knows better than most how effective it can be. Suppose these letters weren't accidental, but merely the opening gun of a full-scale campaign on behalf of the Humane Society or the Kennel Club, or, horror of horrors, a "plant" by one of their competitors? Suppose all genuine 100%-American dog lovers (and aren't we all supposed to be?) stopped buying the product?

Dynamo's fiasco is a funny story, but it contains all the elements of the problem that bedevils tv today. Take the ASPCA or the Humane Society or The Friends of The English Sheep Dog and suppose they were intent on changing Siegfried's nature.—

Their probable pattern:

- A handful of scattered letters; if ignored, then . . .
- Hundreds of letters; if ignored, then . . .
- More letters from all over the nation, plus . . .
- Phone calls from VIP humanitarians to C-P brass, agency brass, network brass, and the start of collateral pressure from sympathetic, related action groups.
- Also, more letters which now take a firmer, and more direct stand, with threats of economic boycott and protests to Washington and the FCC.
- And, a noisy publicity campaign in anti-tv media.

This isn't a hypothetical example; ask network programmers at NBC.

Three times in the last couple of years, NBC has carried clips of bullfighting. Each case was entirely valid within the context of its program; one, for example, occurred in a David Brinkley show on Spain.

Letters came after the first film clip. Letters, and a meeting, followed the second. An avalanche of mail was attracted by the third—marred slightly by the fact that, because the program was postponed, hundreds of "spontaneous" protests arrived the day before it was actually aired. According to some of the gored producers, it'll be a long



Racial/religious interest

"Untouchables" got new casting after Italo-Americans complained too many villains were Italians. New lineup of good guys was "Abel Fernandez, Nick Georgiarde, Paul Picerni," with Robert Stack. Pressure of a more pleasant kind was applied to CBS for "The Cross and the Dragon," dealing with Catholic bishop in China; parochial schools across the nation had their pupils write to network asking for a re-run of the program

time before NBC gets back into the arena.

The campaign organizer probably went home to a vegetarian dinner, convinced he'd done a good day's work in protecting El Toro. His society doubtless objects to being called a pressure group—but it is, and a successful one.

So is the Catholic Church, the National Council of Churches, the Union of American Hebrew Congregations, the Florists Information Council, the American Railroad Association, the Cigar Institute, the American Bar Association, and hundreds of other worthy bodies which, infrequently or often, attempt to influence advertisers and broadcasters.

Sometimes axe-grinding is done with polish, and sometimes it's just brutally obvious. Here are a few examples from network files:

► "Nine out of 10 murders committed over the airwaves involve a warehouse of some kind . . . all we ask you to do is forward the news to your writers that the warehousing industry, by and large, contains very few abandoned warehouses, that they are not *all* located in the darkest and dirtiest part of the city, that the rank and file of warehouse watchmen are alert and obligated to be on their toes—and that they are not all sleepy octogenarians with a foot and a half in the grave. . ."—from National Association of Refrigerated Warehouses.

► ". . . and it is subsequently reported that his truck has jammed them from the rear, killing them both. The American Trucking Association feels this is misleading the public on the true nature of truck drivers as a group."—from an inter-office memo.

► "Pawnbrokers don't serve as 'fences,' they can't under New York law sell concealable weapons, they don't live over their business establishments, they don't get up in the dead of night and plod down to open up for shady doings, wearing a tasselled nightcap."—the Brooklyn & Queens Pawnbrokers' Association.



Pressure is sometimes a matter of definition

Before recent wheat referendum, Agriculture Department distributed tv film of Secretary Freeman giving his arguments for "Yes" vote. Many stations used film (many also depend on dept. for routine farm coverage) raising question whether stations were unwitting tools in a large propaganda campaign

► "Employers are the salt of the earth. They underwrite our charities. They make our business system tick. They provide good jobs with good pay, so that we in America are the envy of the rest of the world. There is not one in a thousand employers who even faintly resembles Scrooge, any more than there is one Jew in a thousand who resembles Shylock. . . Nothing which can be said of continuing to play *A Christmas Carol* because of its classic nature cannot also be said of *The Merchant of Venice*. We have banned the one because of the injustice it does the Jew. Let us now ban the other because of the injustice it does the employer."—a textile manufacturer.

► ". . . (we object) to the statement 'Dentists have no feelings or they would not be dentists.' The idea of fear in connection with dental treatment is harmful. Because of fear, many people delay dental treatment until irreparable damage is caused."—the American Dental Association.

► "Comedy sketches satirize the wearing of hairpieces. . . I could not conceive of comedy skits in this day and age being built around an artificial eye, the failure of a hearing aid, or the use of falsies as a vehicle

for embarrassment."—letter from a toupee manufacturer.

► "This organization over the past years has spent several million dollars trying to earn respect and a good name for cigars. We have tried to develop good manners in smoking and we have tried to identify cigars with attractive, decent people. We know that a body blow such as our industry took in *This Business of Murder* is one of the threats under which our business lives."—the Cigar Institute, protesting use of a poisoned cigar in a murder mystery.

This type of protest, when it's peripheral or plainly absurd, can be dismissed with a tactful letter or a soothing interview. But not every complainant is amenable: the Cigar Institute, for example, will quickly point out that it's a \$14 million national advertiser and that none of its budget *has* to go into tv.

If the pawnbrokers imply there are tones of anti-Semitism in the way they're depicted, someone in tv had better listen—if they remember how quickly Liggett & Myers cancelled out of *Untouchables* after Italo-Americans applied pressure.

Even when the complaint is absurd, it's a cinch that it is matched,

somewhere along the line, by pressure applied by an advertiser. The average adman admits the right of General Motors to cancel a program scene which involves drunken driving. Nobody laughs the Brown & Williamson Tobacco Company back into reality when they solemnly advise scriptwriters against scenes in which cigarettes are "ground out violently in an ashtray or stamped out under foot."

Networks go along with Alcoa, when a shanty is made the venue of crime instead of an aluminum trailer. Lever thinks it's quite normal for Colgate-Palmolive to delete a view of New York which includes Lever House. There are many other "standard," accepted pressures, such as:

General Mills has no objection to clobbering its agency and the broadcaster, if they forget that "the moral code of the characters in our dramas will be more or less synonymous with the moral code of the bulk of the American middle class . . . there will be no material on any of our programs which could in any way further the concept of business as cold, ruthless and lacking all sentiment or spiritual motivation."

ABC network agrees it's usual practice for Miles Lab to insist that *The Flintstones* contain no reference to "headache, upset stomach or the taking of remedies to relieve same." And by the time the client, agency and networker have all finished agreeing, there's no one left except a few million viewers to protest when the American Gas Association rewrites history by blanking-out mention of Nazi gas ovens from its *Playhouse 90* version of the Nuremberg trials.

So engaged have the armies been in this intramural warfare, they've forgotten that others can watch and learn the same tactics.

For example when the ultra-right political groups want airtime they often get it by pressuring advertisers. Clarence Manion—a national director of the John Birch Society—has a number of large Midwest industrialists as direct supporters. To get his propaganda on-

to radio stations, Manion squeezes smaller companies which are suppliers of his bigger friends; if they want to keep doing business with the big companies, it's a good idea to sponsor Manion on the local radio station.

Should the station refuse, and

especially if it editorially criticizes Birch philosophy, there's a good chance its own advertisers may be threatened and boycotted until the station capitulates. (See Part One, this article, SPONSOR 10 June.)

This type of pressure may seem
(Please turn to page 66)

When tv heat starts, they feel it



Each of the three tv networks has one officer who is ultimately responsible for the content of everything that's broadcast.

In earlier years, this post was usually labelled "continuity," and its main purpose was to assure good taste and accuracy in (primarily) advertising copy.

Since network control of programming became greater, the job has often been referred to as "censor." However, each of these three officers would probably prefer to be thought of as someone whose job is to secure the greatest liberty for tv writers and producers. Their backgrounds and personalities are extremely different, yet they possess one quality in common which fits them to their task: The ability to withstand pressure. Seen at left, they are:

► Grace M. Johnsen, ABC director of continuity acceptance, entered broadcasting in 1934, and in eight years at NBC rose to the post of supervisor of educational programs. She came to ABC in 1942 and was named manager of continuity acceptance in 1947; director, 1949.

► Herbert A. Carlborg, CBS TV network director of program practices, joined CBS as an account executive in 1933 and was spot radio's sales development manager when, in 1953, he became director of editing for CBS Television. His present post dates from 1959.

► Carl M. Watson, director for NBC's standards & practices, is a graduate of the network's page system (1938), and of the international and station-relations departments. He became assistant manager of continuity acceptance in 1948; took full control in 1960.

Old and the new send spot tv billings to peak quarter billings

Spot tv advertising has set a new dollar record for the second successive quarter. Topping the \$197.8 million gross time billing high set during the fourth quarter of 1962, national and regional advertising billing in the first quarter of 1963 was \$219,771,000, TvB-Rorabaugh reports revealed. The quarter was also 20.0% above the \$182.1 million spent in the first quarter of 1962.

Increased spending came from many directions: 25 advertisers were on the first quarter 1963 tabulation who weren't there a year ago, and a number of other companies increased their billings substantially.

Newcomers who increased their gross billings by more than \$500,000 were: Chrysler, Armour, Sears, Merck, Royal Crown, American Tobacco, Brown & Williamson, Eastern Air Lines, R. T. French, and Gerber Products.

Regulars who upped their spending by more than \$1,000,000 were: Colgate-Palmolive, Bristol-Myers, William Wrigley, Alberto-Culver, American Home Products, Campbell Soup, General Mills, International Latex, and Menley & James.

While scoring many gains, spot tv's elite list showed a number of losses from last year's first quarter. Among those on the 1962 top 100 a year ago who didn't repeat (with

1962 vs. 1963 billings) were: Gulf Oil, from \$970,900 to less than \$20,000; John Morrell, \$382,000 to \$22,100; Nestle \$1,224,700 to \$138,500; New England Confectionery, \$374,200 to zero; and Texaco, \$467,000 to less than \$20,000.

Product classifications showing substantial gains in the quarter were: transportation and travel, from \$1,347,000 to \$3,479,000; an increase of 158%; clothing, furnishings, accessories, from \$1,696,000 to \$4,240,000, up 150%; automotive, from \$4,229,000 to \$7,456,000, up 76%; drug products, from \$16,959,000 to \$22,898,000, up 35%; and cosmetics and toiletries, from \$16,932,000 to \$21,283,000, up 26%.

Airlines rise sharply

Within the transportation category, the big increase came from airlines, where spending in the quarter rose from \$663,000 last year to \$2,466,000 in 1963. And to emphasize the increase, Eastern Air Lines joined the top 100 ranking for the first time. Other advertisers making their bow on the list were: J. H. Filbert, Noxzema Chemical, and S. B. Thomas.

Of the 31 TvB-Rorabaugh categories, 22 showed increases, and only nine were on the minus side. Most of the drops were in minor classifications, though several were of interest. Dental products billings dropped from \$5.8 million to \$4.5 million; gasoline and lubricants from \$6.7 million to \$5.6 million; and sporting goods and toys, a classification which has made substantial jumps in recent years, went from \$1.8 million in the 1962 quarter to \$1.5 million this year.

Announcements gain

Announcements, the mainstay of the spot tv industry, continued to grow, increasing their share from 82.1% to 83.4%. ID's barely held their own at 7.6%, while programs fell from 10.5% to 9.0%.

The spot tv information was based on replies from 350 tv stations compared with 348 reporting stations in the first quarter of 1962. Analysis of 331 stations reporting in both quarters of 1963 and 1962 reflected the 20.0% increase.

Spending by day part and type

	First Quarter			
	1962	%	1963	%
Day	\$44,850,000	24.6	55,363,000	25.2
Early Evening	42,542,000	23.4	56,484,000	25.7
Prime Night	56,615,000	31.1	62,175,000	28.3
Late Night	38,091,000	20.9	45,749,000	20.8
Announcements	149,519,000	82.1	183,354,000	83.4
ID's	13,501,000	7.4	16,777,000	7.6
Programs	19,078,000	10.5	19,640,000	9.0

THESE SPONSORS HELPED SET A RECORD

First Quarter

	1962	1963		1962	1963
Procter & Gamble	16,528,700	16,954,900	General Electric	767,300	815,500
Colgate Palmolive	5,244,200	7,391,900	Scott Paper	1,174,700	804,600
Bristol-Myers	3,324,600	6,691,500	National Biscuit	371,800	795,300
General Foods	4,762,800	5,067,400	U. S. Borax & Chemical	695,300	788,300
Lever Brothers	6,599,300	4,985,200	American Bakeries	531,800	785,300
William Wrigley, Jr.	3,282,100	4,685,800	American Motors Dealers	385,100	770,100
Alberto-Culver	1,998,400	4,194,400	Carter Products	976,400	748,900
American Home Products	2,491,200	3,789,200	Frito-Lay	354,400	725,700
Warner-Lambert Pharmaceutical	3,072,400	3,760,300	Green Giant	469,100	721,300
Campbell Soup	1,906,800	3,402,800	Royal Crown Cola Bottlers	195,300	708,500
P. Lorillard	3,069,800	3,402,700	Kimberly-Clark	330,300	688,900
General Mills	1,911,500	3,278,300	Fels	351,300	684,800
Miles Laboratories	2,295,100	2,978,400	American Tobacco	148,000	678,400
International Latex	1,111,200	2,759,300	Plough	582,700	671,300
Coca-Cola Bottlers	2,975,500	2,722,900	Falstaff Brewing	735,500	667,400
Menley & James Laboratories	954,200	2,612,600	Brown & Williamson Tobacco	104,800	656,400
Standard Brands	2,807,700	2,612,500	Brillo Manufacturing	344,500	656,300
Kellogg	1,722,200	2,345,700	Pillsbury	545,600	651,400
Continental Baking	2,114,500	2,220,600	Eastern Air Lines	70,300	647,200
Corn Products	2,054,500	2,102,500	Pharmacraft Laboratories	535,300	637,700
Avon Products	1,700,900	1,867,200	Phillips Petroleum	529,900	636,700
J. A. Folger	1,624,300	1,791,600	Humble Oil & Refining	678,800	634,700
Simoniz	755,800	1,708,900	Sterling Drug	656,700	622,000
Food Manufacturers	1,323,100	1,706,100	National Federation Coffee Growers of Colombia	458,000	618,700
Anheuser-Busch	1,111,900	1,705,200	R. T. French	103,900	609,400
Philip Morris	2,080,200	1,512,000	Kayser-Roth Hosiery	496,700	608,600
General Motors Dealers	1,039,900	1,493,300	Theo. Hamm Brewing	269,300	608,300
Ford Motor Dealers	915,300	1,442,800	National Dairy Products	622,400	608,000
Pepsi Cola Bottlers	1,339,600	1,438,100	Maybelline	401,400	602,800
Ralston-Purina	857,400	1,374,700	S. B. Thomas	229,200	601,000
Jos. Schlitz Brewing	1,142,100	1,277,100	Quaker Oats	132,200	596,400
Pabst Brewing	915,200	1,254,400	Gerber Products	48,300	587,600
Chesebrough-Pond's	711,000	1,183,800	Helena Rubinstein	750,800	564,800
Gillette	2,006,900	1,155,400	American Oil	475,800	557,700
Richardson-Merrell	1,808,600	1,100,000	Socony Mobil Oil	292,600	549,100
Helene Curtis	1,188,700	1,089,400	J. H. Filbert	162,300	535,700
Hudson Pulp & Paper	479,800	1,079,800	Noxzema Chemical	250,900	518,000
Peter Paul	839,800	1,079,100	Pacific Tel & Tel	486,800	513,300
Chrysler Dealers	638,800	1,067,900	Ward Baking	445,400	506,800
Liggett & Myers	1,940,700	1,062,600	Beech-Nut Life Savers	433,200	496,400
Canadian Breweries	944,900	1,008,500	Hanes Hosiery	0	495,800
Chrysler	108,600	992,200	Foremost Dairies	345,900	493,800
Armour	64,000	990,700	Miller Brewing	180,300	492,400
Sears Roebuck	170,900	965,100	Welch Grape Juice	478,400	487,400
United Vintners	536,900	939,900	Johnson & Johnson	655,600	486,300
Van Camp Sea Food	721,900	932,100	F. & M. Schaefer Brewing	570,800	480,800
Hills Bros. Coffee	614,400	869,400	Stroh Brewery	361,100	473,700
R. J. Reynolds Tobacco	615,900	861,400	M.J.B.	394,700	448,400
Merck	43,300	847,000	Kroger	263,000	435,400
Andrew Jergens	740,700	843,700			
E. & J. Gallo Winery	370,900	839,900			

Source: Gross time billings, TvB-Rorabaugh



Have Girls, Will Travel

As an American night-club act playing the European circuit, Harry and his girls get into more scrapes than you can shake a visa at.

It's this busy, Continental background against which viewers will be seeing them this Fall, when "Harry's Girls"—based on the MGM film "Les Girls"—joins the other choice offerings on NBC-TV's new, glittering schedule.

A healthy fraction of the weekly comedy adventures will stem from star Larry Blyden's maneuvers to keep the act together whenever any of his three lovely charges shows signs of defecting.

Thus, he has to sabotage the plans of one for running off with a rajah who's "promised to marry me on our honeymoon;" and, on another occasion, he has to think even faster when he discovers all three girls posing as peasants in a small Vesuvian village in a bid for important parts in one of those



honest-to-pizza Italian movies.

Mr. Blyden—a young comedy veteran whose many Broadway credits include “The Flower Drum Song” and “Oh, Men! Oh, Women!”—is a positively nifty choice as star of the new series.

As for his three beauteous companions, let it merely be said that Dawn Nickerson, Susan Silo and Diane Williams—all with well-rounded television and stage backgrounds—won out over 320 other actresses who applied for the coveted roles.

Shooting of the series has already been started in London by MGM-TV, producer of such successes as “Dr. Kildare” and “The Eleventh Hour.”

We see we've neglected to mention that Harry's girls are a blonde, brunette and a redhead; but perhaps we didn't have to. After all, it's exactly the sort of variety which parallels—in a very small way—the dedication of NBC-TV's Fall programming to the broadest possible viewer-interest.



Look to NBC for the best combination of news, information and entertainment.

NOW

5000

WATTS

KUDL

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

TIMEBUYER'S CORNER

Media people:
what they are doing
and saying

Rural versus urban study presented to tv buyers: The Kansas State Network (KARD-TV, Wichita; KCKT-TV, Great Bend; KGLD-TV, Garden City, KMOC-TV, Oberlin-McCook) retained the Management Services Division, School of Commerce, Kansas State University early this year to measure the buying preferences and habits of rural vs. city families in eight Kansas counties. The network's rep firm, Peters, Griffin, Woodward, is now presenting the results of the study to individual groups of media people dealing with specific products and industries. The first screening, shown to media people concerned with Carter Products, was held earlier this month. (See photo.)



Buyers view Kansas State Network presentation

At first New York screening are (l-r) buyer Ray Fertakos and ass't. media dir. Jean Sullivan, both SSC&B; tv v.p. George Castleman, PGW; and media dir. Lorin Myres, Carter Products. Castleman points out that 50% of rural homes surveyed had pressurized shaving creams on hand, as did 34% of city homes

Follow-up report: Warren Stewart has been named media director of Wesley Associates (New York). He was associate media director at Warwick & Legler (New York). Stewart replaces Robert Guthrie, who resigned last month (TIMEBUYER'S CORNER 20 May).

Is D'Arcy (New York) collecting Dick Browns? A second Dick Brown who was with Compton (New York), has joined the agency as media supervisor on various Colgate products. His phone extension is 335. Dick Brown (extension 385) is a space buyer handling Crane plumbing and heating and Lufthansa German Airlines for the agency. All straight now? Courage, D'Arcy switchboard operators!

A word from Washington, D. C.: Joseph Schramm is now assistant media director at Henry J. Kaufman & Associates. He was media director for The Manchester Organizations, and before that was media supervisor with VanSant Dugdale (Baltimore).

TIMEBUYER'S CORNER

Promotion at Young & Rubicam (New York): Marie Fitzpatrick has been elevated from senior media buyer to media supervisor on the General Foods account.

Windy City note: Andrew Hiken, now a broadcast buyer with Fuller & Smith & Ross, was assistant account exec. with Edward H. Weiss & Co., in Chicago.

New York media Solomons: Media people judging the recent BPA on-the-air promotion entries were Robert Boulware, v.p. and associate media director, FRC&H; Sam Vitt, v.p. and media director, DCS&S; and Bern Kanner, associate media director, Benton & Bowles.

Regards to a 29-year man: This month marks associate media director Walter Barber's 29th year with Compton (New York). This month is also special to the Barbers because Walter, Jr., was just graduated from Syracuse University, and will work for his master's degree in the fall. Walter reports that daughter Wilma is studying at Briarcliff under a two-year scholarship, and son Robert is majoring in chemistry at Cornell. The five younger Barbers are busy growing up to college level.

Tom Della Corte: weather works

Cunningham & Walsh (New York) media buyer Tom Della Corte says he's had a strong interest in advertising ever since he can remember, majored in advertising at City College of New York, and after graduation went to work for Walston & Co.,—a brokerage firm! After being led astray to the world of stocks and bonds, he hankered to return to advertising, did so by joining the C&W research department. About a year later, he went with National Export Advertising as international media buyer, later became an assistant buyer at Geyer, Morey, Ballard, where he worked on industrial accounts, and five months ago joined C&W for the second time. He now buys for Braniff International Airways, American Export Lines, Geigy Chemical Corp., Chrysler Airtemp, and Sunshine Biscuits. In discussing radio, Tom calls it "a highly productive medium, especially in its flexibility, and in the ease of placing spots." He feels radio's frequent weathercasts provide an excellent vehicle—unique to the medium—for campaigns promoting seasonal products. A native New Yorker, Tom is a Giant football fan, likes jazz, which he fiddles with on his trumpet and electric guitar. He and his wife Rosemary live in the Bronx.



The Man Who Knows KONO Radio



SOFT
Drinks
Take
HARD
Sell

A. M. Biedenhorn, Jr., President of the San Antonio Coca-Cola Bottling Company, Inc., wants radio advertising with consumer penetration, market impact and coverage in depth. It is for these reasons that KONO Radio is first among San Antonio radio stations carrying schedules for both Coca Cola and Sprite.

Move ahead of competition . . . Move to KONO Radio.

If KONO works for A. M. Biedenhorn, Jr. . . . KONO will work for you. Don't take our word for it, call Mr. Biedenhorn at Capitol 5-2601, Area Code 512, COLLECT.

For other details contact KATZ Agency.

KONO

860 KC

5000 WATTS

SAN ANTONIO

COMMERCIAL CRITIQUE

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

"LOOK DAD, NO WORDS"

By G. D. Gudebrod

Well, not exactly no words at all, but a pleasant minimum!

Time was when the formula for a tv commercial was very simple: Write a radio spot and then get an art director to illustrate the copy. Remember them? Sure you do, be-

viewer in the story to be told. As shot follows shot, an emotion is built, leading to the selling payoff.

For instance, take the frustrated husband who has just run out of Cracker Jack halfway through his evening paper. We follow him as his anxiety builds when the kitchen



When it comes to Cracker Jack

An excellent example of the manner in which the graphic can supplement and strengthen the spoken words. Dad—fresh out of Cracker Jack—finds Sonny's box

cause you can still *hear* tv commercials like that almost any hour of the day—fifty-eight seconds of spoken copy delivered with the staccato accent of a machine gun!

Increasingly, however, we are beginning to see a new brand of commercials. And high time, too! They have been called "non-verbals." Psychologists in making studies of the audio-visual medium have, for years, preached that 80% of man's impressions in this medium are received through the eye—20% comes through the ear. (You can find others who make the split at 60-40 in favor of the eye! What expert do you read?) By skillful use of visuals, the creative writers of these non-verbal commercials involve the

shelf delivers another empty box—the coat closet too—and the bookshelf. As he stalks his son who *has* a full box, come the only words "When it comes to Cracker Jack, some kids never grow up!"

Or consider AT&T's Long Lines two-minute spot "Between Planes." A lonely man checks in for a night flight in an almost deserted airport. He stares out the windows, looks over paper-back books, buys a newspaper. When he returns a ball to a small boy, you begin to realize his problem—sheer loneliness and boredom. And when he does call home and speaks to his wife and small daughter, you feel better too. Only after the visual payoff is the voice of the announcer heard in

the land—one minute and thirty seconds after we first became involved in this man's life.

The roster of effective non-verbal tv commercials is by no means endless, but is substantial enough to be worthy of applause. There's the Goodyear Show tire series ("Will he make the train?") and the now famous Xerox Chimp named Sam ("What goes on here?") who proves that *anybody* can make good copy. There's the Polaroid Trumpeter and his Dad who prove conclusively that it's easy to take good pictures *fast*. In the field of graphics rather than spoken words, watch for the piano concerto as performed in animation for BankAmericard and the two dogs who chat so happily about Sergeant's Dog Shampoo.

It's to the great credit of agency writers that a lot more emphasis is being placed on what the pictures say rather than on what the words say. May the "non-verbal" continue to flourish and sell and sell and sell!

G. D. GUDEBROD



Presently administrative supervisor for motion pictures at N. W. Ayer. Gudebrod began as a copywriter in the radio department in 1933. Copywriting gave way to program writing, program production, motion picture writing and motion picture production supervision. In 1942, when Ayers' Industrial Film Division was established, he headed that bureau, then transferred to the production of TV commercials.

(Continued from page 26)

our frenetic business it begins to appear that the demands of the computer are going to prove a great boon to the broadcaster who runs his station on a quality basis."

It is hardly necessary to quote the words of F.D.R. in 1933, but it is amazing to encounter so many people, so luckily in the world's greatest medium, who think the status will always be quo. If such had been the case, there would have been no television at all and we would still live in the days of radio only. If research has to destroy us, it is a marvelous way to go because today our medium is the #1 national advertising medium and newspapers have obviously suffered because of lack of similar research. The radio people are beginning to realize that this has been one of their major drawbacks also.

I hope that through your good efforts you can encourage more broadcasters to look at the positive aspects of the future and realize that with true cooperation with agencies we will get further individually and group-wise than we will by resisting a change.

George J. Kapel

General Sales Manager
WTOL-TV, Toledo



SEDATE VIEW OF "BRIGHT YOUNG MEN"

I'm no brighter than the law allows, but I have managed to survive, yes, even live through the past fifty-five years. And, that includes two major wars, a police action, several assorted administrations, some good and some not so good, and education which was difficult to get because money was hard to come by.

Back at the start of the 30's, when jobs were scarce as hen's teeth, many of us cast our lot with the new and glamorous youngster, the radio business. There was little to know about radio, because it was more novelty than business, but we went to work. Many came and went, but those well-bitten by the bug stayed, and ultimately the result was the finest and free-enterprisingest radio service in the world.

Broadcasters have always had

problems. There has not been an era free from problems. Some were problems of learning how to operate the radio business in the public interest, how to stay solvent in the broadcasting business whether you were a small station operator or a major network executive, how to live through the normal and expected intrusions of do-gooders and government regulatory agencies. All problems and their solutions helped to polish the stone, and out of it came the American System of Radio Broadcasting.

A few years after one of the wars, another evolutionary step forward had to be taken, and that was the upstart, television. Demands for people, equipment, and working elbow-room made financial demands previously unheard of. The need for creative ideas, writing genius, and production and distribution capabilities, laid heavy requirements on the industry. Some decisions were right and some were wrong, but mistakes were made trying to build not to destroy.

The experts even made the mistake of saying television was putting radio out of business, but the decade of the 50's gave little support to the opinion.

And so, today, as we move into the 60's, the whole of the broadcasting business has so far surpassed the development of all other media of mass communications that there is no comparison.

Broadcasting is of and for the American people—a part inseparable from the daily lives of all.

The magnitude of the importance of broadcasting has brought from many sides, those who would be Jack the Giant Killer. Honest and constructive criticism is welcomed by broadcasters of integrity, but criticism that is not honest nor constructive is another matter.

In recent months, the broadcasting business has been plagued by bright young men, who are properly identified with prevailing political philosophy, and who have been named to positions of great authority over the broadcasting industry. Their total life span just barely fits to the last three to four decades. Their knowledge, understanding, and appreciation of the industry is much less in conformation

than even their years of life. Yet, these bright young men are right now leaving scars on America's free system of broadcasting, which will not heal for years. One of these, Newton Minow, made his scars, and then proved his "public servant" qualifications had been misread and public confidence misplaced by resigning after only two years of a seven-year appointment. Actually, the former chairman should not have been appointed to the FCC in the first place. If by political error, he had been appointed, he should have become a member only. Then, in his first seven years, if he studied and did his job, he just may have made a commissioner during his second term of seven years.

And, here we are with his successor, another bright young man, who is proud to say that he is tougher than Newton. During the past several months, broadcasters have been confronted with one edict after another, in the form of so-called rule making. Some of the basic principles of broadcasting, which have grown out of years of trial and error effort, have been challenged by the bright young men. The high seat of authority, but without even remote understanding of broadcasting as an industry, now charges broadcasters with the task of proving the reasonableness and the rightness of our system to those who have predetermined the industry's shortcomings, and who have pre-decided how broadcasting shall be operated in order to provide programming and service that these same bright young men insist the public needs.

If the bright young men will look to FCC reports and studies, they will better appreciate the financial conditions of the industry they presume to serve. If they will serve that industry, they also will operate in the public interest. If they continue the direction taken, they will destroy.

We are for the bright young men. Thirty years ago, we hope someone thought of us that way. In the case of the FCC, we only wish their wisdom, judgment, and dedication, were as big as their responsibilities.

Anonymously yours

► *Editors Note: Indiana Postmark*

STILL THE MOST IMPORTANT COMPUTER IN THE BUSINESS



This compact data processing system is located in the back of the buyer's mind. It prevents buying disasters, encourages buying triumphs. Output: Cheering go-aheads, damping danger signals, memorable advertisements, noteworthy call-letters, unusual techniques, good ideas. On what does this stream of consciousness feed? On SPONSOR, notably—all broadcast, all buying. SPONSOR programs the necessary news; thoughtfully probes for meaning; perceptively reports trends, up, down, on, off. And the more important non-human computers become—the more our human friends will be relying on **SPONSOR**, the broadcast idea weekly that brings to the moment of decision many messages (including station advertising). 555 Fifth Avenue, New York 17. Telephone: 212 MUrrayhill 7-8080

★★ "Are we trying to overprotect the consumer?" FTC Chairman Paul Rand Dixon asked this of witnesses at an informal hearing on the agency's proposed new guides for deceptive pricing and "free" offers.

The answer was an emphatic "yes," from national advertiser, manufacturer and retailer associations, who said new strictures would penalize both retailer and customer. FTC Chairman seemed surprised at number of pleas for keeping manufacturers' suggested price in the market picture.

ANA spokesman Gilbert Weil said proposed shotgun approach to deceptive pricing would wipe out manufacturers' reticketing as well as suggested price. Weil pointed out that in the limited time of radio and tv commercials, the suggested retail price is frequently the only way the manufacturer can convey value as between, for example, a sport shirt to retail at \$2.00 and one at \$25.

★★ FTC's proposed guides (or rules, if they get tough about it) would insist that the national and regional manufacturers' suggested price must line up with prevailing sales price in trade areas across the nation.

ANA spokesman said manufacturers could not keep track of thousands of trade area price ranges, nor could they convey local price differentials in national advertising in broadcast and print media.

ANA maintained that manufacturers' suggested value is fair whether or not prices are consistently lower in an individual trade area. FTC Chairman disagreed: "We must protect consumers in these areas."

★★ Speidel Watch Bands spokesman said manufacturers' price should be termed fictitious only when prevailing price nationwide is consistently lower.

Speidel's admitted 300% markups for retailers raised Commission eyebrows, but spokesman Edward Stokey said consumer confidence is bolstered by maintained price, expensive tv programming and advertising.

★★ Definitions proposed in the guides were criticized for ambiguity.

"Substantial reduction," for example, might mean 5 cents to a small food retailer, 30 cents to a large chain, on a given item. FTC could decide either in violation. Better Business Bureau representatives suggested broader, more flexible outer-limit guides.

One of two FTC "free" offer guides met with approval: that sale of the bought item be bona fide, and any conditions to be met on the extra item be in proximity with the word "free."

★★ Consumer protection was heavy on Capitol Hill, too, last week, with debut of Sen. Moss' bill to put cigarettes under FDA, in preference to originally planned curb on tv cigarette advertising.

A parade of Senators also backed Sen. Kefauver's "Office of Consumers," to prod more consumer protection by regulatory agencies.

Touch of button to bare audience

Immediate media and market research information will be available to advertising agencies anywhere in the United States through use of a new system linking a Honeywell 400 computer to a nationwide teletype network. The new service, demonstrated last week by the Data, Inc., subsidiary of Standard Rate & Data Service, breaks down the audience characteristics of some 200 different media vehicles—including radio and tv, magazines, and newspapers—in terms of actual users and purchasers of any of 50 different product categories.

By breaking down consumer audiences in terms of their purchases, the system—called Consumer/Audience Profile Service—provides evidence of which media deliver the largest number of prospects for a given product. "Through the combination of this information with current media rates, ad agencies can determine with greater accuracy the best media to use for advertising specific products, and the lowest cost for obtaining maximum coverage," said Data, Inc., president Phillip W. Wenig.

During the demonstration at Data, Inc.'s, New York headquarters, C/AP data from the N. Y. market area, in six categories, was combined with rate data from four local media. Within minutes, the Honeywell 400 analyzed the data and produced a two-media combination that represented the best "media mix" for each of the six products, based on the lowest cost to reach the largest unduplicated audience of prospective buyers of each product.

Product categories involved in the test were dog food, cigarettes, facial tissues, wines, and automatic washers. Media used were NBC TV, CBS TV, the *New York Times*, and *New York News*.

Wenig noted that eventually every major market area in the nation, as well as the entire U. S. market, will be included in the C/AP surveys, with his firm having already begun the transfer of the 15 Standard Rate and Data media and market directories to magnetic tape for computer processing.

In addition to the C/AP and data communications demonstrations, Data, Inc., also exhibited: (1) tv spot estimate preparations,

including date, day, time period, length of schedule, rates, and total costs of spots per station, which were printed out by the Honeywell 400 at the rate of 900 lines per minute; (2) MATEC (Media Allocation Through Electronic Computers), which distributes advertising dollars for all media into sales territories and distribution areas in direct ratio to actual sales dollars; (3) Implementation—the automation of paperwork after the ad schedule has been determined—including estimates, recaps, time buys and/or insertion orders, invoices, checks, and similar functions.

The specially designed C/AP communications system was developed by Honeywell Electronic Data Processing, and for the demonstration used Western Union's Telex network. The consumer research was done independently by Data, Inc.

High finance falls flat on ad impressions

Most savings and loan advertising is "repetitive" and "baffling," according to the people with whom it should be most popular: consumers in households earning over \$8,000 annually. This disturbing data was gleaned from an independent research study underwritten by KGLM, Los Angeles, one of 52 similar studies of attitudes, brand preferences, and awareness among higher-income earners in Southern California being backed by the station.

Of the households queried, 70% had savings and loan accounts and over 95% had some kind of savings account. But advertising, particularly that of the individual savings and loan associations, seemed to play a minor role in their savings decisions. The group was overwhelmingly aware of the higher interest rates of savings and loan associations and, except for less than 8%, would put any available money into s&l instead of savings accounts in banks. But most respondents confessed they found advertising of individual s&l associa-



OKay boys, this is the way you can sell shoelaces in Hushpuckany

Hugh Rogers, general manager of SRDS subsidiary Data Inc., shows advertising agency execs and newsmen how his firm's new Consumer/Audience Profile Service can provide instantaneous information for a number of products in terms of users and purchasers via a computer system

tions "balling" and thought bank advertising much more informative.

This is the first of six scheduled reports on attitudes toward financial institutions that will be underwritten by the Los Angeles station within the next 12 months.

See big splash by Sears in spot radio pan

Those seasoned admen who thought they knew all possible varieties of demographic data used in creating campaigns might be surprised at the selectivity with which Sears, Roebuck is mapping its future course in spot radio. Adopting a technique often used by newscast sponsors, Sears may become a sort of cross-country sportsman's meteorologist.

With WBBM, Chicago, as test market, Sears is sponsoring, throughout the summer, 15 hourly reports every day of information pertaining to all water activities in the area. The reports deal primarily with boating, swimming, fishing, and water skiing, and include water temperatures, wind velocity, wave height, and other pertinent information. Any sudden change in weather conditions will interrupt regular programing for a bulletin. If successful, the plan is to take the idea into other cities located near water, such as Houston, Salt Lake City, etc.

And it is not limited to warm weather activities. Indications are that the WBBM contract may be extended into fall and winter, with appropriate seasonal commercial tie-ins planned . . . hunting equipment for fall, winter sports goods during the colder months.

ARF urged as NAB aide in rating service study

The NAB is being urged by a number of major ad agency executives to include the Advertising Research Foundation among those organizations it intends to work with on its broadcast ratings research plan. Among those voicing strong support for ARF "brains" and facilities last week were Compton Advertising president Barton A. Cummings and Foote, Cone &



Pepsi Cola blasts off with orbital flight

While Major Gordon Cooper zoomed 22 times around the globe, local stations were racking up sales and sponsors were building images via their participation in the history-making event. The Coca-Cola bottler in Winston-Salem bought all the 60-sec. spots on WSJS-TV, and in Washington, N. C., the bottler bought the show on a package basis on WITN-TV. Here Dick Scheele, Jr. of Pepsi Cola, Ft. Wayne, discusses buy of entire flight package on WOWO with station's Bob Hendry

Belding v.p.-media director Frank J. Gromer, Jr.

Cummings, in a letter to NAB president LeRoy Collins, with a copy to Rep. Oren Harris, points out that "it is extremely important to all of us that meaningful rating standards be established, rigorous field checking methods be developed, and aggressive research and development plans be conceived." He also emphasized that ARF has available the research abilities of the leading corporations of the U. S. as well as the "brains" of its ad agency and media members, and additionally has available, on a consulting basis, many outstanding research experts on the staffs of various educational institutions.

Gromer's letter went to Nielsen president Arthur Nielsen, Jr., and ARB president James W. Seiler, urging them "to take advantage of the ARF's facility for evaluating syndicated (rating) services." He adds that ARF is a "professionally competent and impartial industry group."

APPOINTMENTS: Mayfair Farms of West Orange to J. S. Fullerton . . . The International Wide World of Golf to Smith/Greenland. The show is scheduled for 7-15 March 1964 at the New York Coliseum . . . American Stereo Guild to Allenger Advertising Agency. Ra-

dio and newspapers will be the initial media used to launch their up-coming campaign . . . Sud Aviation Corp. to Davis, Parsons & Strohmeier . . . Zotox, a poison ivy remedy product of Maradel Products' commerce drug division, to Ted Gotthelf Associates . . . The WTCN stations, Minneapolis-St. Paul, to MacManus, John & Adams.

SCHOLL FOOTS NEWS BILL:

Dr. Scholl's Foot Comfort Products starts 24 June as sponsor of news on CBS Radio and, to notify retailers, is distributing a leatherlex bound Pocket Books edition of "The New Rand McNally World Atlas." The promotion was developed by CBS through the publisher's special sales organization, The Benjamin Company. Scholl's, by the way, has been promoting foot aids on network tv, through newspapers, and most recently on radio.

MERGER: Allmayer Advertising Agency, Kansas City, and Potts-Woodbury, with all Allmayer's accounts being taken over by P-W. Likelihood is that Benn Allmayer will become senior vice president at P-W and will sit on the board. Ray Schoenfeld, Bob Bernstein, and Don Funk, all account executives at Allmayer, will take on similar jobs at Potts . . . The

Italian public relations firm headed by Guido de Rossi del Lion Nero in Rome has joined Infoplan, world-wide pr service. De Rossi will be in charge of the Rome service, which will be called Infoplan Italiana . . . Audits & Surveys has entered into partnership with Instituto IPSA, Argentine research firm, to form Audits & Surveys Argentina. New firm has already begun a sample census of retail and service outlets in Buenos Aires and Santiago, Chile.

NEW AGENCY: After taking the \$166,000 Kikkoman International account from Lennen & Newell to Guild, Bascom & Bonfigli last April, Richard F. Guggenheim has now opened his own San Francisco shop with the account at 601 California Street. Known as Richard F. Guggenheim International, the agency will have affiliate representation in New York, Zurich, and Tokyo.

SET STANDARDS: At the suggestion of many prominent ad agencies, a committee has been formed by several New York recording companies to assist the agencies in setting up standards of quality for tape cartridge broadcasting. Companies involved are A&R Recording, Bell Sound Studios, Fine Recording, Gotham Recording, National Recording, Olmsted Sound Studios, and RKO Sound Studios.

AT THE POST: This week (17-21 June), in Cannes, France, judges representing countries all over the world will determine which advertisers, agencies, and tv production firms make the world's best commercials. They will screen 68 American commercials among the hundreds entered in the tenth annual International Advertising Film Festival. Most of the U. S. entries—submitted by 11 film firms and 13 agencies—are in the automotive and beverage product classifications. Winners will be selected 21 June in various tv commercial categories.

TIME FOR A CHANGE: A new ad campaign for Purina Dog Chow (Gardner) has replaced the "Eager

Eaters" copy theme which has been used since the product was introduced eight years ago. New approach—"all you add is love"—is being aired on CBS TV's *Jackie Gleason Show*.

DIVORCEMENT: Erwin Wasey, Ruthrauff & Ryan and Club Alu-

SPONSOR-Quiz

Quiz yourself on program appeal to executives and white collar workers. Material for this quiz was provided by TvQ, based on their research of program popularity.

(A) Here are five programs with about the same appeal to the adult tv public in general. See if you can rank them in order of their differing appeal to executives or professionals.*

- 1. Alfred Hitchcock _____
- 2. CBS Reports _____
- 3. Loretta Young Show _____
- 4. Sam Benedict _____
- 5. Twentieth Century _____

(B) The next five programs, also similar in general adult appeal, vary considerably in appeal to "white collar" or skilled workers.*

- 1. Andy Griffith _____
- 2. Dick Powell Show _____
- 3. Hazel _____
- 4. Monday Night Movies _____
- 5. Red Skelton Hour _____

*March 1963 TvQ Report

For answers, see page 64

minum Products. The account joined the agency in 1955.

AGENCIES ALIGN: About 25 Indianapolis advertising agencies have joined forces to form the Indiana Federation of Advertising Agencies (IFAA) with the purpose of "extending and broadening the

application of high ethical standards in the advertising business and among advertising agencies." William F. Kiley, a partner of Kiley & Nicholas, is president of the new organization.

AROUND COMMERCIALS: Ed Prentiss just signed by Farmers Insurance to serve as its announcer-spokesman for the *Dodger Dugout* program which precedes the Giant's-Dodger's tv games from San Francisco on KTTV. Other accounts reaping the benefits of the Prentiss delivery include Alka Seltzer, Kraft Candies, Celotex, and Standard Oil of California . . . Ben Norman named vice president and director of operations of Gerald Schnitzer Productions, Hollywood . . . Donald Stewart to vice president and director of sales for Cinema/Sound, Ltd. . . . Roy Seawright, former vice president and one of the founders of Cascade Pictures, to the West coast operation of MPO.

MOVING: Dorothy Varn to SSC&B as sales promotion writer.

John D. Buckingham promoted to products manager of the Glenbrook Laboratories division of Sterling Drug and Robert G. Donovan to assistant products manager.

Harry Sosnik to Ted Bates as musical director of the commercial broadcast production department.

Warren Stewart to media director of Wesley Associates, from Warwick & Legler.

Maison Clarke to head of the San Francisco art department and Ralph Price to the art department, both Young & Rubicam, from the agency's New York office.

John Johnston of BBDO's San Francisco art department, also moving over to a similar post with the Y&R SF office.

Bryon Joseph promoted to copy supervisor of Guild & Bascom & Bonfigli, San Francisco.

Sid Marshall advanced to vice president in charge of tv commercial production on the west coast by Y&R's Hollywood office.

Robert T. Meyers from merchandising vice president of Cohen &

RATE CHANGES

WKBT, La Crosse, Wis.: New rate \$450 per evening hour, effective 1 November. Former rate \$400.

ZBM-TV, Hamilton, Bermuda: New rate \$75 per evening hour, effective 1 November. Former rate \$50.

KTAL-TV, Shreveport, La.: New rate \$700 per evening hour, effective 1 June. Former rate \$600.

KDIX-TV, Dickinson, N. D.: New rate \$75 per evening hour, effective 1 December. Former rate \$60.

WFMY-TV, Greensboro, N. C.: New rate \$950 per evening hour, effective 15 November. Former rate \$900.

Aleshire, New York, to the Rexall Drug account group, BBDO, Los Angeles.

Robert J. Parr to manager of the San Francisco office of Erwin Wasey, Ruthrauff & Ryan.

Alfred V. Hansen, to the copy department of Wermen & Schorr.

Philip Solomon to Lennen & Newell as vice president and account executive.

Peter M. McAvity, formerly merchandising manager of Falstaff Brewing, promoted to the newly created position of manager, off-premise sales.

Robert T. Haller to account executive at Pritchard, Wood.

Paul H. Kerr, Jr., to Walter S. Chittick, Philadelphia, as copy chief.

William Murphy to art director of Dunwoodie Associates.

Richard O'Connor to sales manager of Metropolitan Pepsi-Cola Bottling of Milwaukee.

Rue McClain Dolan to vice president of Clinton E. Frank.

Erwin M. Rosen to Renault as assistant to the public relations director.

Alan Sidnam to senior vice president and member of the board of Ogilvy, Benson & Mather, effective 1 July.

Reginald C. Bird, Howard M. Green, Daniel A. Kitchen, Fred A. Lyman, and Gilbert D. McConnell to the creative department in the Birmingham, Mich., office of Meldrum & Fewsmith.

Jack C. Lawrence to broadcast supervisor of Clinton E. Frank.

J. Richard Hannan to director of public relations of Northeast Airlines.

Stanley Randal to vice president in charge of client service and Richard Frost to assistant director of client service, both new posts at Marketing Impact Research.

Roger L. Neitzel to grocery products sales training manager for the U. S. Flour Milling division of International Milling.

Richard J. Babcock, president and publisher, *Farm Journal*, and vice chairman of the Foundation, named chairman of the Advertising Research Foundation's planning committee.

Gerald Weinman to copy group director of Pritchard, Wood.

Beverly A. Bajus to director of Robin Hood Flour's Rita Martin Test Kitchen in Minneapolis.

John M. Fasoli to director of public relations for American Cyanamid.

Richard Webb to eastern regional sales manager for proprietaries and specialties division and William Burr to eastern regional sales manager for cosmetic division, Chesebrough-Pond's.

William Brodsky to Erwin Wasey, Ruthrauff & Ryan as copy chief in the Philadelphia office.

Robert E. Littlejohn to J. S. Fullerton as account executive.

William Y. Wilson now with Geyer, Morey, Ballard as senior copywriter.

Gerald D. Dunwoody to advertising manager of Silo Discount Centers.

Manning Rubin to head of commercial production for Grey Advertising.

Robert Schulberg to Guild, Bascom & Bonfigli, Los Angeles, as manager.

Nils O. Melin to international advertising manager, a new post at AMF International.

Paul Carey has resigned as vice president and a director of Lehn & Fink Products.

William Esslinger to art director and Albert Krackow to assistant to the director of media planning, Street & Finney.

Al Kinnard to research director for Guild, Bascom & Bonfigli, San Francisco.

Michael M. Robbins moving from creative supervisor of N. W. Ayer's San Francisco shop to copy group head of McCann-Erickson's SF office.

Dean L. Stubblefield now advertising and sales manager of Syntex Laboratories, Palo Alto.

Edward A. McCabe to McCann-Marschalk as copywriter.

Richard C. Babb is back as account executive with Cole & Weber, Portland.

Robert L. Dellinger elevated to executive vice president of Grant Advertising, Los Angeles.

Morris E. Kinnan, Jr., director of the New York tv-radio production department, elected a vice president of Needham, Louis & Brorby.

Robert J. Rose to manager of public relations for Westinghouse Electric's major appliance division, Columbus, O.

Hiram Strong to vice president of Powell, Schoenbrod & Hall, Chicago.

Arthur G. Rhodes to newly-created post of assistant advertising and sales promotion manager at Renault.

Jane Cohler to the public relations firm of Merton Fiur Associates in account service and as women's interest specialist.

Robert Ross promoted to acting creative director of one of Leo Burnett's creative sections.

KIRSCH

"I particularly enjoy your articles on products which have had spectacular success in radio or tv."

M. Wolff, Advtg. Mgr.
Kirsch Beverages, Brooklyn

3M

"Find it gives me good round-up of common tv problems, solutions."

Roger F. How, Advtg. Mgr.
3 M, St. Paul

FRC&H

"I find SPONSOR interesting and useful."

Sandford C. Smith, VP
Fletcher, Richards, Calkins & Holden
New York

C-E

"It's good. Keep up the good work."

Frank W. Townshend, VP
Campbell-Ewald, New York

ALCOA

"I find SPONSOR a great source for broadcast information and ideas."

Howard M. Osby, Mgr. Adv. Services
Aluminum Co. of America, Pittsburgh

GUMBINNER

"Keeps me informed and up to date in the broadcast business."

Hal Brown, VP Acct. Supervisor
L. C. Gumbinner, New York

KASTOR

"Like current (yellow page) news!"

Ed Johnstone, Exec. VP
Kastor, Hilton, Chesley,
Clifford & Atherton, New York

GREY

"Fine, in-depth publication."

Hal Miller, VP & Media Dir.
Grey, New York

AYER

"I look forward to reading SPONSOR every week and find it extremely helpful in keeping up to date on important broadcast activities."

Jerry N. Jordan, VP
N. W. Ayer & Son, New York

K&E

"Read it cover to cover every week."

Joseph P. Braun, V.P., Media
Kenyon & Eckhardt, New York

AMERICAN TOBACCO

"I find SPONSOR interesting, useful —and informative!"

A. R. Stevens, Advtg. Mgr.
American Tobacco, New York

BRISTOL-MYERS

"Very informative and useful."

John H. Tyner, Dir. of Advtg.
Bristol-Myers, New York

AF-GL

"I feel I learn a great deal by reading about the experiences of others as reported by your publication. It is stimulating and breeds new ideas."

Robert G. Fest, VP
Albert Frank-Guenther Law
Philadelphia

AYER

"Appreciate your broader base features."

L. Davis Jones, VP
N. W. Ayer, Philadelphia

S&H

"One of the best publications covering the broadcast media field."

Henry Halpern, VP-Med. Dir.
Sudler & Hennessey, New York

JEWEL

"Good for broad and timely information."

Joseph Klinge, Advt. & SPM
Jewel Tea, Melrose Park, Ill.

AEROSOL

"I find SPONSOR interesting and useful AND timely. Well written. Important in reporting news!"

Anne L. Hall, Advtg. Mgr.
Aerosol Corp. of America, Boston

FIRESTONE

"I'd say SPONSOR is almost a 'must' for anyone interested in broadcasting."

A. J. McGinness, Nat'l Advtg. Mgr.
Firestone Tire & Rubber
Akron, Ohio

STEFFEN

"SPONSOR is always full of 'up to the minute' information — trends, new shows, market information, ratings, and many other worthwhile features."

Ralph L. Latimer, Advtg. Mgr.
Steffen Dairy Foods, Wichita

EVERYBODY'S TALKING ABOUT

BBDO

"Scarcely an issue I don't clip two or three items of interest not only to myself but others in the office."

Dale G. Casto, VP
BBDO, Buffalo

GENERAL MILLS

"I think SPONSOR is the best magazine in its field."

Mance Rose, Merch. Mgr.
General Mills, Minneapolis

MORGAN

"I often clip articles and send them along to clients—since you uncover things we'd never know."

John Morgan, Pres.
John D. Morgan, Inc., Chicago

MELDRUM & FEWSMITH

"I like it . . . always has useful information."

Ralph Wright, AE
Meldrum & Fewsmith, Inc., Cleveland

BIDDLE

"One of the only magazines I read from cover to cover."

John G. Reinhard, Res. Super.
Biddle Company, Bloomington, Ill.

PLOETZ

"You do a splendid job of covering what's new and of interest in the field in brief, time-saving form."

Lester H. Ploetz, Pres.
Ploetz, Inc., Chicago

WADE

"I find SPONSOR interesting and useful . . . yes indeed!"

Marvin W. Harms, Sr. VP
Wade Advertising, Chicago

HENDERSON- AYER & GILLETT

"A most helpful tool!"

Mrs. Joyce Clark, Med. Dir.
Henderson-Ayer & Gillett
Charlotte, N. C.

RIVAL

"Your SPONSOR-SCOPE commentaries are most helpful."

Harry L. Gadau, VP of Advtg.
Rival Packing Company, Chicago

D'ARCY

"SPONSOR provides the only adequate coverage of the broadcasting industry from buyer's point of view."

Richard K. Jones, AE
D'Arcy Advertising, St. Louis

MILES

"It gets thoroughly read and routed every week! Frequently 'clipped'."

Harold J. Beeby, Advtg. Mgr.
Miles Laboratories, Inc.
Elkhart, Indiana

STOCKTON-WEST- BURKHART

"It is excellent."

Richard Kuck, Acct. Dir.
Stockton-West-Burkhart, Cincinnati

Y&R

"SPONSOR serves to keep me informed on developments."

R. E. Whitting, VP-Acct. Super.
Young & Rubicam, Chicago

FOLGER

". . . most interesting and informative publication."

B. F. Howe, Advtg. Mgr.
J. A. Folger & Co., San Francisco

COMPTON

"The current picture of national advertisers, their commercials and sales success is most helpful."

Lyle E. Westcott, AE
Compton Advertising, Los Angeles

K&E

". . . the most current and complete coverage of the field."

John L. Baldwin, VP & GM
Kenyon & Eckhardt, Boston

NL&B

"Look forward to each issue—informative, well written."

Edmond C. Dollard, VP
Needham, Louis & Brorby, Chicago

HOEFER, DIETERICH & BROWN

"Without question, I find SPONSOR to be the most timely, interesting and helpful of all the broadcast media business magazines. Keep up the good work!"

Wallace C. Riddell, Jr. VP
Hoefer, Dieterich & Brown
San Francisco

SPONSOR!

These quotes typify recent agency/advertiser response to SPONSOR's vitality, force and energy.

Look at the company names. Look at the names of the top level agency/advertiser executives. Look at what they said. They're obviously excited by SPONSOR. They "read" it. They "enjoy" it. They "get ideas" from it. They "clip" it. They "route" it. They "use" it. The excitement readers are finding in SPONSOR means excitement, visibility, and penetrating power for your selling story. A new or intensified schedule in SPONSOR will have our readers talking about you, too. And more important, buying you.

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

ABC shows itself off to promo, station mgrs.

Promotion and station managers from over 110 primary ABC TV affiliates are attending sessions today through Wednesday at Hollywood's Sheraton West Hotel to be briefed by executives of the network and program producers on exploitation of the fall schedule, and offer their own ideas on how to gain more public awareness of what will be telecast.

The meeting got under way this morning with station managers congregating at the ABC lot, and promotion men gathering in the

Sheraton West. Program producers joined with station managers and ABC execs to discuss fall promotion plans, with the managers' session highlighted by the awarding of plaques to 10-through-15-year affiliates at a luncheon. The promo men are holding "shirt-sleeves" meetings with ABC execs in promotion, publicity, exploitation, and advertising, with experts from the production lots also participating.

The promo managers' sessions will be highlighted by presentations from three station promo managers from different sections of the country: Casey Cohlma, WFAA-TV, Dallas; Jack Brembeck, KABC-TV,

ABC o&o in Los Angeles and Bob Favaro, KMSP-TV, Minneapolis. Their sessions will be chairmanned by ABC TV press information v.p., with the station managers' meetings presided over by network president Thomas W. Moore.

1st CBS TV pres. dies

J. L. (Jack) Van Volkenburg, with CBS since 1932 and first president of the tv network, died last week at the age of 59 and was buried Friday in Brainard, Minn., near his home. He joined the web as sales manager of KMOX, CBS o&o in St. Louis, and served as president of CBS TV from 1951-'56, when he retired for a short time until being called on to assume the presidency of M-E Productions, subsidiary of McCann-Erickson.

Before going to KMOX, Van Volkenburg was in charge of the radio department at BBDO's Chicago office. After a short stint in KMOX sales he was named the station's operations director and, in 1933, at the age of 30, became its president and general manager. He first came to New York in November, 1945, as general sales manager of CBS Radio Spot Sales.

Lewis launches Dodge '64 drive

ABC TV's weekly two-hour *Jerry Lewis Show* will be the backbone of Dodge's fall tv network advertising program. The Detroit firm, via agency BBDO, has bought a staggered schedule of 15 one-minute commercials on Lewis' first eight shows (starting 21 September, 9:30-11:30 p.m.).

A pre-introduction commercial on the 1964 Dodge line will be shown on the first show. In a subsequent program, six one minute spots, nearly half of the 13 commercial minutes available, have been purchased by Dodge to coincide with the introduction of the 1964 models.

Dodge dealer groups throughout the country are also tying-in local promotions with Lewis this summer as he tours to promote his newest movie, "The Nutty Professor."



There's no longer language barrier

Elly May (otherwise known as Donna Douglas), engaging ingenue of "Beverly Hillbillies," is greeted by her Japanese fans on arrival in Tokyo for 11-day personal appearance tour, arranged by Sanyo Electric, which sponsors the series in Japan, NTV, which broadcasts it, and CBS Films

FLAIR FORMAT: Come July, **ABC RADIO** will replace its *Flair* program with a new version called *Flair Reports*. It will display "all we have learned in the past several years about the use of tape, actualities, actors, music, sound effects, and dramatic radio production" said programming vice president William T. Rafael. Like its predecessor, *Flair Reports* will be segmented to fit the varied formats of the affiliates. It will consist of six 3½-minute featurettes on the current news events each weekday and three 3½-minute featurettes each Saturday and Sunday. The segments will be hosted daily by six authorities in the following fields (all still tentative): modern living, business,

science and medicine, entertainment, government and politics, and health and education. Ivan Ladizinsky and Frank Maguire will be co-producers.

MERCHANDISING MEMO: Standard Toykraft has been licensed by **CBS Films** to manufacture a game on *Picture This*, the new show hosted by Jerry Van Dyke which premieres on **CBS TV** 25 June. Sponsors are General Foods and State Farm Mutual Automobile Insurance.

SALES: Phonola Phonographs (Rosenbloom/Elias) bows as a major tv advertiser on **NBC TV's** *Todday* show beginning 27 September.

Agency chose the show because of "its high impact value at low cost per thousand" . . . **The Mentholatum Co.** (J. Walter Thompson) signed for seven **ABC TV** evening programs, two daytime programs, and a daytime scatter-plan schedule during the 1963-64 season . . . **Abbott Laboratories** (Tatham-Laird) bought into both **ABC TV** evening network news programs beginning 1 July . . . **Goodyear Tire & Rubber** (Young & Rubicam) will sponsor the new Gogi Grant portions of *Monitor* on **NBC Radio**.

MOVING: John G. Connolly to manager—press information, for **CBS Radio**.

Dillar a dollar, an NBC scholar

Largest permanent set to be constructed at **MGM Studios** in a number of years is a duplicate of **John Marshall High School** in **Los Angeles**, being used in the new "Mr. Novak" series which bows 24 September on **NBC**. The hour skein, starring **James Franciscus** (l) and **Dean Jagger** (r), has just begun its second week of lensing on the initial segment, "Hello, Miss Phipps," with **Lillian Gish**. Pilot was filmed at the high school, and plans call for returning to the original site whenever the script demands. The set, which occupies an acre on the studio's **Lot II**, is complete to walks, shrubs, and park-

ing facilities. In addition, duplicates of the school's corridors and classrooms were constructed on the sound stages. **Jagger** portrays the principal, and **Franciscus** is in the title role. To open the **NBC Tuesday** night schedule (7:30-8:30), the series has 11 participating advertisers, topped by weekly schedules for **Bristol-Myers**, via **Young & Rubicam**, **Frito-Lay**, via **Dancer-Fitzgerald-Sample**, and **Noxzema**, also **DFS**, the latter weekly in the first quarter only and then to alternate. Others to alternate are **Warner-Lambert** and **Scott Paper**, both through **J. Walter Thompson**.



Scale rating fees, says rep exec

Rating costs should be scaled, with local surveys more closely commensurate with market size, to alleviate serious inequities and hardships that are visited on smaller market stations due to the current "negligible spread in rates between the largest and smallest markets," says G. Richard Swift, president of the tv division of the Bolling Co.

Stressing that the pricing policy of the rating service runs counter to industry practice in almost all other areas of broadcasting where the size of the market is the major factor in rate structure, he contends that stations in the top third of the nation's markets should pay some 75% of the aggregate local rating report bill.

Swift points out that "the top third of all the U. S. markets account for over 75% of all national spot billing, the middle third accounts for some 15% of these monies, and the bottom third accounts for less than 10%."

Essentially, he said, stations buy rating services as a sales tool in order to obtain more national spot billing. However, since smaller market stations receive only 10% of the national spot dollar, it is clear that such stations are being severely overtaxed by current rating charges.

Swift emphasized that rating companies are the only important broadcast service which don't take into consideration the concept of return-on-investment in the pricing policy, with most stations themselves making a distinction between local and national rates in recognition of the fact that smaller retailers don't utilize the full coverage area of the station and can therefore expect a smaller return on their advertising investment.

He feels a more equitable pricing policy would release additional funds to smaller market stations to invest in in-depth, qualitative research and for basic market research, and would also enable them to afford more reach and audience

flow studies of value to station programmers. More fundamental research in community problems and wants, said Swift, would enable stations to reflect better local needs.

Supporting his plea for more equitable rates, he stated that an adjustment on the part of rating services would invoke no economic hardship on themselves, "since it would encourage stations to patronize additional rating services and more special studies."

J. D. revisited

The old allegation that tv blood-and-thunder programming is a cause of nationwide juvenile delinquency seems to be trying for a comeback. The question was recently raised again by Sen. Estes Kefauver in the course of his tribute to Sen. Dodd's chairmanship of the Senate Juvenile Delinquency subcommittee. Kefauver said that Dodd is prepared "to take whatever further steps will be necessary to rid the nation's tv screens of excessive violence and crime which many experts tells us causes certain juveniles to commit anti-social behavior."

The Kefauver tribute was fol-

lowed up by an order for 4,000 additional copies of the 1961 and 1962 hearing testimony on youthful crime and tv as a causal factor. Subcommittee chairman Dodd put in the unusually heavy printing order.

WNEW, Ivy web linked for 70-outlet grid net

A radio network that will eventually encompass some 70 stations has been set up through New York's WNEW for coverage of the N. Y. Football Giants this fall, including seven home games, seven away, and five pre-season tilts. The hook-up, which will be the strongest independent sports network in the northeast and one of the biggest in the country, was created through acquisition by the Ivy Broadcasting Co., for its Northeast Radio Network, of exclusive rights to Giants games from WNEW.

Each station in the N. Y. Giants' Football Network will contract individually for sponsorship of the games, with WNEW already having firmed renewals by Howard Clothes (3rd year), via Mogul, Williams & Saylor; L&M Cigarettes (3rd year), via J. Walter Thompson; Ballantine Beer (3rd year), via William Esty Co.; and A&P (2nd year), via Gardner Advertising.



Principal of the year returns pour in

The WABC, New York, election headquarters in high gear as some 30-million-plus votes poured in (ten times last year's final figure). Station estimates final tally will be close to 35 million

In addition to WNEW, there are already some 45 stations confirmed through Ivy as set to carry the games, including about 20 of the Yankee Network, thus assuring coverage in New England as well as upper New York state and Pennsylvania. There are three 50,000-watt stations on tap besides WNEW: WBZ, Boston; WTIC, Hartford; and WGY, Schenectady.

The same trio of WNEW announcers that have previously covered the Giants will handle the upcoming season—Marty Glickman, WNEW sports editor, Joe Hasel, and Al DeRogatis—with WNEW sports director Kyle Rote teaming with DeRogatis for a 25-minute pre-game analysis, and Rote continuing with his post-game report direct from the Giants' locker room, *How It Happened*. WNEW will feed the Giants' Network.

Bank a newscast "angel"

Borrowing an idea from educational television backers but uniquely applying it to commercial tv, Whitney National Bank recently marked the 300th telecast of its week-nightly prime-time *Whitney News Headlines* on WDSU-TV, New Orleans. Using 20-second spots, the bank forgoes any commercial messages to present the evening's top news headlines live from the station's news room.

Robert Kottwitz Advertising is the agency.

WISH sold: \$1,250,000

Corinthian Broadcasting last week disposed of WISH (AM & FM), pulling in a relatively high price for the two properties. Purchaser is Star Stations of Indiana, Inc., a company headed by Don W. Burden who also owns KOIL and KICN (FM), Omaha, and KISN, Portland, Ore.

WISH-TV is not involved in the sale. It was, in fact, a desire to "concentrate all efforts" on the operation of the tv station which, in part, prompted the sale, according to Robert B. McConnell, vice president and general manager of Indiana Broadcasting Corp., the Corinthian subsidiary which technically owns and operates the outlet (and WANE radio and tv, Ft. Wayne).



Group gathers to help celebrate station's sixth

Philadelphia's Urban Club was scene of gala cocktail/reception party to celebrate the sixth anniversary of Storer Broadcasting ownership of WIBG. Here (l-r): gen. mgr. Joseph T. Conway; Storer radio v.p. Lionel Baxter; stn. gen. sales mgr. David Bolton; Robert Weiner, Goodsett Advertising

There is no immediate plan to refurbish the Corinthian o&o radio list.

Banish the beep: NAB

That panpipe of the airwaves, the broadcast beep, may soon be beeping its way to oblivion. NAB has asked that broadcasters be allowed to eliminate the beeping sound from tape recorded news

bers of the public voluntarily call stations to have their conversations recorded for broadcast. If FCC concurs, the beep will be singing its swan song before long.

GAB flies in face of FCC commercial curb idea

The Georgia Assn. of Broadcasters is dispatching its 15-man board of directors on a special "flying mission" to Washington, D. C. and a strategy meeting with the Georgia congressional delegation. Target: to map a counterattack to recent proposals by the FCC which would limit commercial time on stations.

We are not going up there to rant and rave, said the GAB board, "but we will make some definite constructive and helpful suggestions on the FCC's recent proposals . . . with ideas on how private enterprise and free broadcasting can best be served by the FCC." Newly-elected president Raymond E. Carow, WALB-TV, Albany, urged other broadcaster delegations to make similar trips to the capitol.

7 Arts income up 55%

Seven Arts Productions Ltd., the Canadian division of Seven Arts Associated, had a banner year (ending 31 January 1963), with earnings of \$1,705,793 or \$1.08 per share, compared with \$1,100,555 or 85 cents per share for the prior fiscal year.

COMMERCIALS IN FOCUS

A special issue devoted to production methods, selling techniques, and problems of the giant tv commercial industry whose messages seek to reach the potential customer's eyes and ears.

NEXT WEEK IN SPONSOR

reports which broadcast newsmen telephone to their stations.

The beeper, now required as part of any recording device attached to a telephone, warns those using the phone that the conversation is being recorded. But, says NAB in a complaint against AT&T filed with the FCC, it isn't necessary to notify a station's newsmen of this fact. Similarly, when mem-

In a letter to shareholders, president Eliot Hyman said total revenue for the year was \$19,407,905, a 21% hike over fiscal 1961's \$15,990,874. Complete details of earnings will be revealed in the company's annual report due out in July.

STATIONS

SUDSY SERIAL SURVEY: Can the warm heart of soap opera beat again on radio during the hard-hearted 60's? WJRZ, Newark, asks the question daily on the *Steve Hollis Show* (10:10 a.m.-1 p.m.) and according to replies thus far, it's two to one in favor of giving Portia another chance to face life. The station's "Soap Opera Survey Sweepstakes" is one of several instances of renewed interest in the radio dramas.

CHANGING HANDS: Cream City Broadcasting, Milwaukee, purchased KTWN, Minneapolis-St. Paul, formerly WMIN, from the



All-Canada opens New York office

On hand to open the N. Y. office of All-Canada Radio and Television, Ltd., were (l-r): Lloyd Johnston, dir., radio time sales; Stuart Mackay, pres., All-Canada; Helen Thomas, broadcasting v.p. Street & Finney; T. Bill Townsend, tv sales dir.; and Robert Jones, media buyer, Benton & Bowles

Franklin Broadcasting Co. of New York. Sidney Shear, who operated Shear Advertising Agency in Milwaukee, has been appointed station manager. Station, which is going back to its original letters of WMIN, will program old time and country and western music for the Twin City area and include many foreign language programs. Format is similar to Cream City's WMIL, Milwaukee . . . KLOO, Corvallis, Ore., sold for \$117,500 to Randolph S. Arntzen of Minnesota. Sellers are William C. Hurley, president of Willamette Valley Radio, and Marilyn Q. Hurley. Hamilton-Landis was broker.

NAB ASKS MORE TIME: Calling the 1 July deadline for comments "unrealistic," NAB asked the FCC for a four-month postponement to give broadcasters time to prepare "proper and helpful" comments on FCC's proposal to limit the amount of time broadcasters may devote to commercials. The request pointed out that the proposal raises "basic questions of statutory and constitutional law" as well as "grave considerations of national public policy."

FIRST IN NEW YORK: Early June marked the beginning of a

regular WABC-TV series of on-the-air editorials, delivered by new vice president and general manager John O. Gilbert. Station is the only tv outlet in New York City editorializing on the air.

IN COLOR: WAST-TV, Albany, is installing color equipment and will begin telecasting ABC TV color programs when they start 15 September. By 1 December local originations of films and slides in color will begin.

SALES: *Women Want Out*, an examination of the conflicts facing American women in contemporary society, set for 25 June on WCAU-TV, Philadelphia, will be co-sponsored by Fels & Co. (S. E. Zubrow) . . . One of the largest single contracts in its history signed by WKHM, Detroit, with Austin Oil Corp. (Ruben Advertising) for a saturation schedule of 250 spot announcements and some 30 remote broadcasts in initial two weeks. Campaign is planned around the theme "Austin Goes Gulf" and announces that Austin stations are now pumping Gulf gasoline. This will be followed by an extensive summer schedule of spots and remotes . . . Golden Gate National Bank of San Francisco entered the

\$100,000,000

**MARKETING MAN
TV STRATEGIST**

Now Available

Mass Merchandiser of
consumer packaged-goods:

- DRUGS • TOILETRIES**
- COSMETICS**
- SOAPS • FOODS**
- CANDIES**
- NEW PRODUCTS**

Experienced with manufacturers, ad agencies, FTC, FDA, special radio & TV follow-through.

What's your problem?

Big or small?

Write, Wire or Phone

THOMAS J. MORRISSEY

TEmpleton 8-2915

660 Madison Ave., New York 21

tv advertising field for the first time by sponsoring two KGO-TV "Youth Week" specials. Shows were *Rehearsal for a Tour* (8 June) and *Commencement* (14 June). Bank expects to sponsor other specials during the '63-64 season.

PUBLIC SERVICE: Storer Broadcasting's Los Angeles outlet, KGBS, presented a \$500 scholarship to University of Southern California department of telecommunications. The award was made in connection with the station's History V series in production at KUSC (FM), on the campus. KGBS, by the way, recently celebrated its fourth anniversary.

HAPPY ANNIVERSARY: The Arkansas Farm Bureau celebrating its tenth as sponsor of *Farm Markets and News with Marvin Vines* on KAAZ, Little Rock.



A clean sweep for Mrs. Olson

When there was some talk on the 9 a.m. news with Dean Montgomery of discarding an old prop broom, Mrs. Olson of Atwater, as a joke, sent a postcard to WCCO-TV, Minneapolis-St. Paul, saying she could put the broom to good use. Soon the feature of Dean's "Closeup" portion of the news, Mrs. Olson got the old broom tied with a bright red ribbon and autographed by the staff, but also a shiny new Regina Electric Broom, a real clean sweep

NEW QUARTERS: KRHM (FM) and its subsidiary, Continental International Productions, have moved to new studios and offices at 301 South Kingsley Drive, Los Angeles.

KUDOS: Donald H. McGannon, president of Group W (Westinghouse Broadcasting) received the honorary degree of Doctor of Humane Letters from the University of Scranton at the school's commencement exercises.

MOVING: Mike Hogan to director of merchandising for WCAU, Philadelphia.

Charles J. Mathews to general sales manager of WLBW-TV, Miami.

Keith Fuller to industrial relations director for McClatchy Broadcasting and Newspapers.

Polly Clark to women's affairs director of WORL, Boston.

Barbara Cawley to WEJL, Scranton, in the promotion department.

Mike Volpe to merchandising manager and Joe Cochrane to national sales assistant at KTTV, Los Angeles. Volpe replaces Robert Church, now chain store manager for Coca-Cola, Los Angeles.

Joya Firenze, formerly with KPIX and KFRC, San Francisco, to the production department of Fraser Productions.

Gene Milner to president and Paul Evans to vice president, Whitehall Stations, Inc.

Wallace R. Thorntan to program director of WISH, Indianapolis.

Robert C. Brixner to account executive of KPAT, San Francisco.

Judge Robert J. Burton, vice president of domestic performing rights administration, elected executive vice president of Broadcast Music, Inc.

Ray Sweeney, former sales manager of KFOG, San Francisco, to the KFRC sales staff, same city.

Arnold Seidner to sales service manager of KBTB, Denver.

Ray Brunner, who began his career with WBAL, Baltimore, on 21 September 1925, is retiring as assistant to the vice president and director of engineering of WBAL-TV and radio.

John R. Mulligan to the public re-



Miss liberty belle

Pretty Marilyn Mordmann, last year's Miss World candidate from Alabama, will give up her crown to a new Miss Liberty in a whirlwind weekend sponsored for the 10th year by WBRC-TV, Birmingham, to celebrate Independence Day. On tap will be bathing beauties, bands, air shows, and numerous dignitaries

lations department of Group W (Westinghouse Broadcasting).

James H. Gardner and Hans J. Mobius to the sales department of WGR-TV, Buffalo.

Donald Phinney to marketing and



Fun for the whole family

The sixth annual WBBF, Rochester, Family Prom attracted over 10,000 Rochesterians to the Community War Memorial. Guest stars included Peggy March, Freddy Cannon, Bobby Comstock and the Counts, Bill Anderson, Little Eva, James MacArthur, and Trade Martin. Peggy March won an award

merchandising manager of WGR (AM-FM & TV), Buffalo.

William N. Cothran to director of the department of news and documentary programs at KRON-TV, San Francisco.

Lee Carlson to the sales staff of WBKB, Chicago.

Ray Shouse and Jeff Dane to program director and production manager, respectively at WTAR-TV, Norfolk.

SYNDICATIONS

NEW PROPERTIES: Gerald Productions has concluded negotiations with Cowles Magazines and Broadcasting Inc., for acquisition of the tv rights to *Look Magazine's* award winning series, "The Story of America's Religions." As its maiden voyage in tv programming, Gerald will produce a series of 60-minute specials based on the Hartzell Spence-scripted articles which, subsequent to their *Look* publication, were published in book form by Holt, Rinehart and Winston. "It is planned that the *Look* series will be produced in association with a single national advertiser as part of a total major public relations campaign" . . . Showcorporation has added six new films to its *New Million Dollar Movies*, five of them in color. This brings total films in the package to 42. The six new films are King Brothers Produc-

tions, originally released theatrically by MGM, UA, and RKO . . . Shooting has begun on *International Pro Tennis*, a new series of hour-long tv matches between famous professionals. KTTV, Los Angeles, is taping the action as a joint venture with Jack Kramer. The series will be made available to stations by KTTV Productions in much the same manner as the KTTV national independent network of more than 120 stations for the *Bing Crosby Pebble Beach Golf Championships*. Plans call for a line-up of some 125-150 stations.

SALES: *Dick Powell Theatre* hit a

**SPONSOR-Quiz
Answers**

- (A) 1. Twentieth Century.....27
- 2. Alfred Hitchcock.....25
- 3. Sam Benedict.....21
- 4. CBS Reports.....19
- 5. Loretta Young.....11
- (B) 1. Red Skelton.....43
- 2. Monday Night Movies.....41
- 3. Andy Griffith.....38
- 4. Dick Powell.....35
- 5. Hazel.....30

sales total of 20 markets in its first two months on the syndication sales block. It's distributed by Four Star Distribution Corp. . . . For seven o&o's, the Canadian Broadcasting Co. signed for the 118 Warner Bros. features in *Seven Arts' volumes 1, 2, and 3*, plus 35 additional features, *En France* and *Laffs* . . . Mars Broadcasting's *Dick Clark Radio Show* bought by WCVS, Springfield, and WBOW, Terre Haute . . . *The Steve Allen Show*, syndicated by Westinghouse Broadcasting in 40 markets, renewed for a second year by WTOP-TV, Washington, D. C. . . . Allied Artists Television sold its *Science Fiction* package to 18 more stations, bringing total markets to 90.

MOVING: Dick Berg, producer, elected vice president of Revue Productions.

William Finkeldey, one of the founders of Showcorporation, returns to the film distribution firm in an executive sales capacity.

Howie Horwitz signed to a long term contract by Screen Gems as executive producer.

A. (Mike) Allan to managing director of Technicolor Ltd., London.

Alan Press to promotion production manager at Screen Gems.

REPRESENTATIVES

EXTRA CURRICULAR NOTE: Maurie Webster, vice president and general manager of CBS Radio Spot Sales, was chosen by the selection committee of Columbia U. to participate in its Executive Program in Business Administration for the six week period commencing 16 June. Purpose of the course is "to deepen the executive's understanding of the interrelationships and internal operations of an enterprise; to augment his understanding of economic forces, national and international, that affect business; to strengthen his concepts of planning and decision making; and to develop his ability in administrative processes."

APPOINTMENTS: WGAR, Cleve-

land, to Blair Radio, effective 1 July . . . KSBK, Okinawa, English-language commercial radio station, to Pan American Broadcasting Co.

MOVING: Oliver T. Trittler, a Blair Television salesman in St. Louis for the past seven years, named manager of the Los Angeles office, effective 1 July, replacing Robert F. Klein who has been named executive vice president of the John Cohan stations—KSBW-TV, Salinas-Monterey, KSBY-TV, San Luis Obispo, and KNKS, Hanford, all California. William D. McKinstry will replace Trittler in St. Louis, moving from manager of the St. Louis office of Avery-Knodel.

Robert A. Lefko rejoined the New York tv sales staff of Katz.

William Peavey transferred from manager of Adam Young's San Francisco office to New York headquarters. Succeeding him in San Francisco is John Slocum, for the past three years with Richard



Saginaw station swings Zentner for school prom

As testimony to its drawing power, WKNX-TV and radio, Saginaw-Bay City, exclusive broadcast promoter of a Royal Crown Cola contest in that market, is credited with insuring the largest return of coupons from six-pak cartons. Arthur Hill High School returned the most coupons in the country and won a free senior prom with the services of Si Zentner and his orchestra. Here David W. Kushler, WKNX prog. dir., interviews Zentner (c) and Wilfred E. Adams, local distributor

Montgomery agency and prior to that national sales manager of KGW, both in Portland. Mansfield C. "M.C." Via, Jr. to Peters, Griffin, Woodward as a tv

account executive in the Dallas-Ft. Worth office.

TIPS FOR REPS: Media representatives taking part in a contest run by Wildrick & Miller ad agency, may have contributed a wealth of invaluable information to the store of industry statistics. In question here—when is the best time to call on an advertising agency? The answers will be a good guide for salesmen and may help agencies understand why reception rooms buzz at certain hours and idle at others. It seems many media representatives feel that an appointment before 10:30 a.m. or after 3:30 p.m. is "taboo." That is only the case, says W&M, on Monday mornings and Friday afternoons. Other than that, come ahead. According to the agency's records, a rep should expect to wait from 10 seconds to 12 minutes when calling on a buyer—that is if he has an appointment. Where there is no appointment, a minimum of ten minutes to a maximum of 16 minutes is most common. There were 12 reps who guessed closest to these figures in the W&M contest. The only broadcast rep to rank in the guessing game was Max Friedman from H-R. Each winner received a pigskin/pocket-sized appointment book with his named stamped in gold on the cover. Said the agency: "To all 12 go our good wishes and the hope that the book will be filled with new business and old."

Three move up Newhouse executive ladder



WEAR



ABBOTT



McCAULEY

A musical chairs rotation of top level executives affects three of the Newhouse Broadcasting tv stations. Donald H. Wear, present v.p. and gen. mgr. of WTPA, Harrisburg, has been named v.p. and gen. mgr. of WAPI-TV, Birmingham, to succeed Charles F. Grisham who is resigning to become gen. mgr. of WHNT-TV, Huntsville. Paul Abbott, a 13-year veteran of the Newhouse organization, will replace Wear at WTPA, moving to Harrisburg from his present post as gen. mgr. of WSYE-TV, Elmira, satellite for another Newhouse outlet, WSYR-TV, Syracuse. E. Roy McCauley, program manager, will become assistant general manager at WTPA. Wear began in broadcasting as night editor at WKBO, Harrisburg. He joined WTPA in 1953 as program director and was promoted to general manager in 1956. Abbott, for a while gen. mgr. of WOPT (FM), Oswego, was an announcer-director at WSYR-TV in 1950, later assistant program director, and in 1957 was named gen. mgr. of WSYE-TV. McCauley, an announcer-director at WGAL-TV and radio, Lancaster, joined WTPA in 1953 as production manager. All the new appointments take effect 1 July.

Newsmakers in

tv/radio advertising



David J. Fitzgibbons

Presently executive v.p. and director of Sterling Drug, Fitzgibbons has been elected president. The post is relinquished by Dr. J. Mark Hiebert, who will continue as chairman of the board and chief executive officer. Fitzgibbons' election coincides with his induction into Sterling's Quarter Century Club. He joined the company in 1937.

Martin S. Fliesler

KHJ Radio, Los Angeles, has announced Fliesler's appointment as v.p. and general manager of the RKO General station. Previously, Fliesler has been v.p. and director of advertising and sales development for WOR, New York. He was an account executive at BBDO, promotion supervisor of McCall's magazine and director of marketing for Ziff-Davis.



Robert J. Burton

Judge Burton, v.p. for Broadcast Music's domestic performing rights administration since 1953, was elected executive v.p. by the board. He will also continue to serve as secretary of the organization. Judge Burton joined BMI in 1941 as resident counsel. He is currently Acting City Judge of New Rochelle, New York, appointed to that post in 1960.



W. A. Thompson

He has been promoted to the post of marketing division manager of the National Laboratories Division of Lehn & Fink Products. Thompson was general sales manager of the Toledo-based group. Robert E. Dickens, formerly sales manager in Toledo, has been named marketing division manager for Lehn & Fink's Professional Division.



Jeffrey A. Greene

Kenyon & Eckhardt executives Jeffrey Greene, William Watchman, Jr., and H. Grady Chandler were elected v.p.'s of the agency. Greene, account executive with K&E for 7 years, was with Albert Frank-Guenther Law. Watchman came to the agency as account supervisor from Lehn & Fink. Chandler, marketing group head since 1960 was with Revlon, P&G.



PRESSURE

(Continued from page 41)

only indirectly related to the peculiar realities of the ad world. Yet, when a razor-blade manufacturer urged tv stations last season to carry the *Fred Schwartz Anti-Communist Crusade*, the message was couched in familiar commercial terms: Clear for this show, or you won't get any more business.

The sponsor squeeze is being increasingly used against sponsors themselves; when the Cinema Education Guild labels Edward Muro and Chet Huntley as "chief supporters of Communist propaganda in America," CED's smear-sheet is mailed to tv advertisers. When an oil company offends Southern white pride, the result is collaboration between Monitor South and the Veterans of Foreign Wars to "call on the customers of Texaco to make known their objections to the dealers and distributors of Texaco."

And, Heaven help us, when PTA groups write objections to CBS programming, they're now using a TV Viewer Card which lists not only reaction to the show, but also to the commercials.

Maybe it's nutty. But this kind of organized viewer action is thought serious enough for, say, American Home Products to insist on the networks furnishing it with regular "reaction" samplings.

It's no laughing matter for the Douglas Fir Plywood Association, now officially boycotted by state chapters of the General Contractors Association as the result of a tv show dealing with graft in the building industries.

Scott Paper isn't so flippant, since the military objected to one Scott sponsored series.

Radio stations in Wyoming this month are accepting a meager \$150 a month, to carry the "Reverend" (he was unfrocked) Carl McIntire's anti-Catholic tirades, and the entire weight of CBS TV is thrown behind the decision to reject a song parodying the Birch Society.

As a group phenomenon, it often sounds and looks absurd. But, come to think of it, cowardice often does.

EDUCATIONAL TV

(Continued from page 31)

tions among employees, the company, and the community—a public relations function.

Some companies claim their motives are purely public service. Others freely admit that they intend to improve image, and perhaps, improve business.

Whereas NET will not plan corporate history programs for the benefit of any company interested in underwriting etv, in several cases it has agreed to broadcast programs in the business field of the underwriter where the subject matter is of legitimate educational interest.

Such is the situation with IBM, underwriter of six half-hour programs called *Computer and the Mind of Man*, and Merrill Lynch, which intends to underwrite a series of four programs illuminating the investment business.

Foundations and Governmental agencies have also supported etv. Among them are The National Science Foundation, AFL-CIO, The Grant Foundation, NASA, the National Association of Manufacturers, the American Medical Association, and the Argonne National Laboratory. The Ford Foundation is perhaps etv's staunchest supporter. At last count it had donated \$76 million.

Dollars from business groups and foundations still represent a small amount of the stations' revenue, however. A recent survey found that out of every \$100 of income etv stations received, \$5 come from business and \$7 from civic groups and foundations.

This year's NET revenue is expected to exceed 1962's \$1¼ million. The amount has steadily increased. In 1959, corporations and associations gave NET \$400,000 for program services; in 1961 \$750,000.

But audiences of etv—except for the captive school children—are still thin and scattered by commercial standards. Results of a study to be published in "The People Look at Educational Television" reveal that in areas where etv is well-established, one out of four adults watches programs at least once a week, and two out of three watch "occasionally." The regulars

—etv's faithfuls—watch from one to three hours a week.

"To meet the strong competition for the viewers attention," says NET's Kraetzer, "etv must be exciting in form, as well as rewarding in substance in addition to its inherent benefits."

What are these benefits of underwriting? Generally, they are:

Long term exposure. Besides reaching an educational audience during the day and a cultural audience at night during first runs, NET programs are available constantly for tv re-runs or viewings by civic, professional, governmental, and school groups. Since 1955 over 85 million people have seen etv programs in non-broadcast use.

Prestige. Because etv programs are cultural and educational, and in many cases could not be broadcast without support from an underwriter, corporations are given credit for their existence. Humble Oil, which underwrote *Age of Kings*, for example, has received about 70,000 letters of appreciation.

Community aid. Underwriting makes possible a deeper understanding of news, science, the arts. Dr. Frank Stanton, president of CBS says that "educational tv has a giant mission—one of the greatest opportunities for constructive good in this century."

Sales aid. Companies say there is evidence that their underwriting of etv program has improved business. In some cases it is a known fact.

Economy. The average cost of underwriting an etv program is \$5,000 to \$20,000. Since the program gets long-term use by non-broadcast groups, and sometimes unexpected commercial use at no extra cost, many companies consider it a bargain.

Audience quality. A typical NET viewer, according to Dr. Wilbur Schramm at the Institute of Communications Research, Stanford University, is better educated, reads more, is more active in cultural and civic affairs, and has a higher income than other viewers.

The main drawback, according to corporations interested in etv: affiliates of NET are not bound by any agreement to use programs the network makes available to them. On the other hand, since stations

have the programs in their possession for a week, they may use them several times.

There are three types of etv stations on the air: community-licensed, school-licensed, and university-licensed. Community-licensed stations account for almost one-third of all etv stations, and almost all of the etv stations involved in local underwriting.

Outstanding examples of community-supported stations are San Francisco's KQED and Boston's WGBH-TV.

Boston station's programs are underwritten by local companies, as well as regional offices of national corporations. Beacon Wax, Carlson construction, three restaurants, Pontiac, and Boston Envelope underwrite *Open End*, an NTA property. The first National Bank of Boston underwrote *The Robert Herridge Theatre*. John Hancock underwrites *Decisions*, a series of eight or ten programs, every spring.

On KQED, San Francisco, *Open End* was supported by Burgermeister Brewing Corp. for two years, the Guild, Bascom and Bonfigli ad agency, and (currently) Ace Glass. Berkeley and Palo Alto stores, reportedly the largest in the nation, underwrite *Profile: Bay Area*.

A little more than one-third of New York's WNDT budget comes from foundations, but it also has some industry support. Philip Morris has given a substantial amount of money to the station, some of which goes toward underwriting *The World at 13*, a daily half-hour program. (Joseph Cullman III, president of Philip Morris, is also a member of the Board of Directors at WNDT.)

Last week the cigarette company announced a large grant would also go to the Central Virginia Educational Tv Corp.

There is also a strong business tie-in at WQED, the etv station in Pittsburgh. Leland Hazard, chairman of the station, is director and consultant for Pittsburgh Plate Glass which donated the WQED building.

Interest in etv underwriting on NET and at the local level, is on the increase. This investment is not only fine public service, it is also rewarding public relations. ■

SUMMER SHOWS

(Continued from page 37)

A. C. Nielsen's 1960 survey (similar to one in 1955) titled *Summer Rerun Analysis* summarizes the situation quickly and proves the case for the extensive use of reruns.

- Reruns deliver only 4% less of the available audience in summer than in winter. They deliver from 15% to 37% fewer homes because of lower levels of set usage in the summer (when most reruns are aired).

- Over half the audience reached (in the cases studied) is new.

- Network time charges decrease more than program audiences during the summer. If production and talent costs decrease to the same extent reruns are as efficient as originals on a cost per 1000 basis."

Few are successful

In view of such facts, it's obvious why there are few new shows in the summer. And, of the ones that do make the scene, few are successful. Andy Williams' NBC variety show, viewed last summer, was successful enough to capture a slot in the fall schedule. This year *The Andy Williams Show* won an Emmy for *Best Musical Variety Show*.

Last summer's *The Lively Ones* with Vic Damone (also NBC) garnered good ratings, reviews and two Emmy nominations, and from the network point of view probably would have made NBC's winter schedule had not the network's schedule been committed to three other musical variety shows: *The Perry Como Show*, *The Andy Williams Show*, and *The Dinah Shore Show*. From the looks of the upcoming fall-winter schedules, *The Lively Ones* thus has a better chance this year should one of the new non-musical NBC shows already blueprinted flop out. Dinah Shore does not return at all, Perry Como makes only six appearances and Andy Williams is booked for only 12 weeks.

Patterns in sponsorship on summer tv reveal few surprises as well. The majority of sponsors hold their time period throughout the summer. The inducements to retain year round time slots as presented by the networks are again eco-

nomic. By not relinquishing the summer time segments to a new advertiser, the sponsor holds his time period and is eligible for nice discounts. When this is combined with lower program costs, the inducement is even stronger.

As the Nielsen survey points out, "the talent and production costs incurred in airing reruns (majority of summer programming) are usually much lower than the cost of the original telecast. If production costs for the reruns are 40% below the cost of the original telecast, then the total cost of airing the rerun will be at least 40% lower than the original and the rerun will represent as good a buy as the original on a cost per thousand basis."

So, why buy a new show?

The few sponsors who replace their winter program with a new summer show do so for varied reasons. Generally, they're the companies with the biggest budgets for tv advertising. A new summer show is more costly to put before the cameras than a rerun, and some cost as much as a new winter show. But these are blue chip advertisers and they can afford it. Also, many of these sponsors have warm-weather products to plug and in the summer want to showcase their seasonal items in a summer-oriented program frame which differs from their regular winter campaign.

Convertibles sold

A prime illustration of this is the Ford Motor Company, ranked No. 20 for tv expenditures on *TvB's Top 100 Advertisers—1962*. During the winter Ford sponsors *Hazel*, a situation comedy well-received by critics and viewers. Their commercials sell all the winter features of their cars and trucks, introduce new models, etc. In the summer Ford sponsors *The Lively Ones*. Here they heavily promote their convertible in most scenes.

Some other year-round advertisers sponsoring summer shows and who have a seasonal product to promote are: Oldsmobile, *The Keefe Brasselle Show*; Kraft, *Mystery Theater*; General Foods Corp., *Vacation Playhouse*, *Picture This*, *The Phil Silvers-Jack Benny Specials* and others; Best Foods, *Talent Scouts*; Procter & Gamble, *Your*

Funny, Funny Films; S. C. Johnson, *Talent Scouts* and many others.

Another basic situation where the sponsor will go with a new summer show is to replace a variety show. As a rule, because of the high cost of renegotiating with numerous guest artists, live-type variety shows are not rerun.

Big Pharmcraft buy

As recently announced, Pharmcraft, via Papert, Koenig and Lois, has placed a record \$4,000,000 in summer business on NBC TV, which the network says is "the largest ever placed by a single advertiser on NBC TV for the summer months." The drug firm will sponsor the finals of the *International Beauty Pageant*, 16 August, 10-11 p.m. and will also sponsor two other major tv specials during the week of 11 August. Pharmcraft also has ordered drop-in participations in programs in the network's regular summer nighttime schedule. Allerest will get most of the attention in summer commercials.

Strictly seasonal advertisers are more often found using network tv on a participating basis.

Some of these seasonal products are: Coppertone, Salada Tea, Johnson & Johnson's medicated powder, S. C. Johnson's automotive wax, Gulton Industries' flashlights and rechargeable transistor radios, Outboard Marine Corp.'s lawn mowers; Sergeant's flea and tick powder, Absorbine Jr., Dr. Pepper, Adolph's Meat Tenderizer, Fritos. Lastly, there are networks participating sponsors who advertise all year round but have a particular summer pitch. Some products: ReaLemon, Sunbeam's lawn sprinklers, Pacific-Hawaiian Punch, Stern's Nursery, Cracker Jack, Polaroid's new color film, and Eastern Air Lines, currently pitching a new summer deal for vacationing secretaries.

In the last analysis, summer tv—even with its limitations as a showcase for new programs, ideas and talent—is still considered a real break for those who can crack it.

As producer Barry Shear said last week in Hollywood:

"I'm thrilled to be on again this summer."

ETV: KEEP A WATCHFUL EYE ON THE EGGHEADS

By HOWARD W. COLEMAN

*promotion director, the WTCN
stations, Minneapolis, Minnesota*

The music comes out of the black—swirling, rushing, climbing in symphonic-sized crescendo . . . then the picture emerges: abstract pieces of art floating in one direction, musical instrument bells weaving on a diagonal, plywood mobiles all-too-obviously motivated by an underpowered fan . . .

With continued musical mutterings, and cymbal crashes and tympani rolls at each change in wordage, captions appear, superimposed over the turbulent confluence of the basic picture: *Open Switch University presents . . . (clang) . . . The Open Switch University Hour . . . (rumble) . . . through a grant from the Bland Foundation . . . (clang, rumble, honk) . . . the LIFE, the TIMES, and a critical appraisal of the works of . . .*

(Sudden change to quiet, melodious harpsichord tinkling) . . . *Vivaldi!*

In a setting of artsily-craftsily arranged 'cellos, lutes, a small harp and a clavichord, a middle-aged, balding gentleman, encased in a limp tweed suit and with bow tie askew, enters from the left rear.

The camera zooms in as he musters up a faint smile, wrinkles his nose to indicate informality, and states in a middle "C" tenor: "Hi there, music fans."

And approximately 30 minutes later, by now thoroughly warmed to his subject and detached from it only by frantic arm-waving on the part of the floor director, the Professor closes with yet another twitch of the nose plus a wink: "Well, that's Vivaldi. Now don't forget," (confidential smile) "next week—the *early* Johann Sebastian Bach!"

This only slightly apocryphal outline represents educational tv at its very worst—and at this nadir it approximates the dire conse-

quences of a high school production of *Boris Godunov*.

At its best it sometimes offers opportunity to hear words from brilliant, even great, minds; and this only when it sheds its C. B. DeMille pretensions augmented by the free-for-all whimsies of the advanced students in OSU's *Production 301* course and focuses on communicators presenting their knowledge in the simplest and most direct form—talking *to*, and not *at*, individuals on the viewing end of the watching box.

Etv, be it closed circuit school telecasting, adult courses for credit or general "cultural" offerings, has enemies as well as boosters—detractors all the way from cranks to university presidents. Some deplore the use of the medium in *any* form: "No feedback—the minds are closed" . . . "An electronic tube cannot understand a child."

One critic, setting his sights on that well-known DC-6 making lazy circles over Montpelier, Indiana, as it sends out classroom programming high over the Midwest, jabs MPATT's four-engine studio in its underbelly by dubbing the operation "educational crop dusting."

And those who seek higher production standards for the educational product at any level ask what's the good of expensive network links and Montpelier-circling aircraft if the result is to be *more* rumpled little men espousing the cause of sixteenth century composers.

Whether etv's leaders are in theoretical agreement or not, the obvious fact that nothing represents success in the broadcast medium so much as a substantial, measurable, *voluntary* audience is a painful point of which they must become increasingly aware.

Rather than confine their oft-times eggheadish efforts to the intellectual ghetto of Sunday afternoon, they must of necessity program their "Open Switch Hours"

and other general cultural gambits against quiz and variety shows, situation comedies, horse operas and detergent dramas—with slim results evident on the pages of the rating service reports or in the newspapers and fan magazines.

But they're not selling. *Or are they?* Because it's in the unfair, separate-the-men-from-the-boys form of measurement that etv may have to demonstrate its impact—if the public is to continue to donate to subscription campaigns, middle-class aldermen are to vote additional tax money, and legislators and boards of regents are to swallow budgets for "barn doors" that control spotlights rather than cattle, and "cables" that connect cameras instead of restrain football crowds.

In this uncertain period of tv's growth, the educators and the commercial leaders keep a wary truce. The entire situation may well blow higher than MPATT's DC-6, however, the first time an etv administrator loses his redheaded third grade teacher *not* to another school system but to the cast of the Jackie Gleason Show! 

HOWARD W. COLEMAN



In his present position with Time-Life Broadcast, Inc., since 1960, he held a variety of positions in publicity and promotion with NBC Chicago, achieving the post of manager of WMAQ. He holds a master's degree in music education; taught for four years.

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SPOT-SCOPE

Significant news,
trends, buying
in national spot

DESENEX SOLE TV FEAT SELLS SPONSOR

Desenex athlete's foot preparations going into national tv for the first time this summer following the success of last summer's test campaign in four markets. The two spots used during the test, one depicting "happy feet" walking, dancing, swimming, etc., and the other, soldiers' marching feet (presumably unhappy), both proved so effective that they will be utilized in this season's campaign. The top 61 markets will alternate the spots in heavy schedules for a three-month period. Desenex used only ethical advertising until last year, when a consumer print campaign was launched in addition to the entirely separate test market tv schedule. Heavy emphasis will continue in the ethical field, and print ads will complement the tv drive. Desenex is made by WTS Pharmaceuticals, a division of Wallace and Tiernan (Rochester, N. Y.). Agency is Charles W. Hoyt Co. (New York).

"Show" Magazine using radio

Show has signed with the 45-station QXR Network for the monthly magazine's initial coast-to-coast radio exposure because of the Network's reputation for quality programing and its high-income audience. Scheduled to begin mid-June, the campaign features live commercials which highlight *Show's* editorial features, and will be kept current. The magazine will produce 18 one-minute spots per month for the radio drive.

Of spots and pans

Club Aluminum Products (La Grange Park, Ill.) will start a number of spot tv test market programs simmering, market by market, for its new Teflon greaseless, stickless coated aluminum cookware. Company has appointed Roche, Rickerd, Henri, Hurst, Inc. (Chicago) as its agency effective 1 July. Billing will be approximately \$150,000 to \$200,000 annually.

Whale of a Promotion

Loma Linda Food Co. (Los Angeles) has launched a 13-week spot campaign on 13 western tv stations to push a promotion featuring all-expense two-day trips to Marineland-of-the-Pacific, near Los Angeles, as prizes. Stations involved are KCOP and KTLA (Los Angeles), KOGO-TV (San Diego...), KRON-TV (San Francisco), KOVR (Sacramento-Stockton), KFRE-TV (Fresno), KPHO-TV (Phoenix), KPTV (Portland), KVAL-TV (Eugene, Ore.), KPIC-TV (Roseberg, Ore.), KCBY-TV (Coos Bay, Ore.), KXLY-TV (Spokane), and KIRO-TV (Seattle). Agency is Robinson & Haynes (Los Angeles).

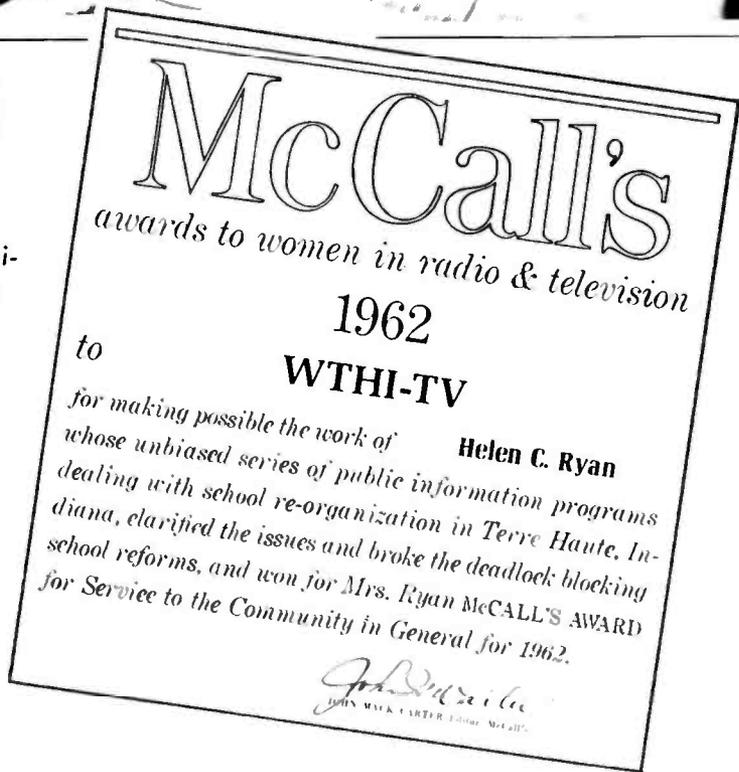
TV Buying Activity

General Foods' La France Bluing going into about 30 regional markets starting 1 July. Dave Logan at Foote, Cone & Belding (New York) buying daytime and fringe minutes for the seven-week campaign.



John Mack Carter, Editor of McCall's, presents McCall's "Golden Mike" to Mrs. Helen Ryan of WTHI-TV for outstanding public service in broadcasting.

WTHI-TV is grateful for the recognition accorded the station through the award of McCall's "Golden Mike" to Mrs. Ryan . . . This award encourages WTHI-TV to maintain a level of public service broadcasting which reflects the progressiveness of the community which it serves.



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