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SPONSOR

WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

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8 JULY 1963—40c a copy / \$8 a year

THE SPANISH LANGUAGE RADIO & TV MARKET

Special report on this market p. 55

NBC GENERAL LIBRARY

Get close to your customers with Spot Radio

Suntan lotion? Your best opportunity is right while she's using the product. Spot Radio via great stations will send your summer sales soaring.

RADIO DIVISION

EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

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

Albuquerque	WTAR	Norfolk-Newport News
Atlanta	KFAB	Omaha
Buffalo	KPOJ	Portland
Chicago	WRNL	Richmond
Cleveland	WROC	Rochester
Dallas-Ft. Worth	KCRA	Sacramento
Denver	KALL	Salt Lake City
Duluth-Superior	WOAI	San Antonio
Houston	KFMB	San Diego
Kansas City	KYA	San Francisco
Little Rock	KMA	Shenandoah
Los Angeles	KREM	Spokane
Miami	WGTO	Tampa-Lakeland Orlando
Minneapolis-St. Paul	KVOO	Tulsa
Radio Network		Radio New York Worldwide



CONSIDER THE **WCCO** TELEVISION FACTOR* WHEN BUYING THE TWIN CITY MARKET!



*THE WCCO TELEVISION FACTOR IS ...

- Leading circulation in both ARB 1960 and NCS '61 coverage studies.
- Leading audience ... check either the current Nielsen or ARB Report.



GROWTH TELLS THE STORY...
and the Twin City Market
IS GROWING!

WCCO TELEVISION'S 66-COUNTY AREA FIGURES:

	1962	1963
Population.....	2,977,700	3,012,000
Families.....	861,400	870,400
*TV Homes.....	733,000	753,500
Retail Sales (000).....	3,755,373	3,999,400
Effective Buying Income (000).....	5,576,083	5,935,100
Average Family Income.....	6,473	6,800

Source: Sales Management Survey of Buying Power
*Television Magazine, Feb. 1962 and 1963

WCCO TELEVISION ... "THE DIFFERENCE BETWEEN GOOD AND GREAT IN MINNEAPOLIS"  ST. PAUL TELEVISION

RETURN OF THE FLY



STARRING VINCENT PRICE
VOLUME 7—"FILMS OF THE 50's"—NOW FOR TV
A COLLECTION OF THE FINEST FEATURE
FILM 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 912 7777
CHICAGO 4630 Estes, Lincolnwood, Ill. 0914 4513
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 4-7133

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

!mirai

1. Los Angeles metropolitan area Spanish-speaking population: 900,000 plus
2. Average yearly income: \$800,000,000
3. For automotive products: \$72,540,000 annually
4. For food products: \$434,700,000 annually

YOU CAN HAVE YOUR SHARE!

72 National Advertisers on Spanish-language KWKW reach approximately 277,880 Latin-American homes per week at a CPM of \$0.72. KWKW's 5000 watts speak the language convincingly to a loyal audience. KWKW has 20 years' proof waiting for you!

KWKW

5000 WATTS

Representatives:
N.Y.—National Time Sales
S.F.—Theo. B. Hall
Chicago—National Time Sales
Los Angeles—HO 5-6171



SPONSOR

8 JULY 1963

Vol. 17 No. 27

Key Stories

- 29 **TV SPORTS: MAGNET FOR TODAY'S WOMEN**
Sex appeal of athletes, particularly winter stars, attracts the femmes, motivational research shows
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Golf lessons, each just 12 minutes in length, live, maintain spot frequency, add sponsorship values
- 35 **REP STUDIES LOCAL TV FACILITIES FOR COLOR**
Petry Co. studies 32 major U. S. markets, permitting ad agencies to participate in planning questionnaire
- 36 **ALCOA SAILING ON WELL-CHARTED SALES COURSE**
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THE SPANISH LANGUAGE RADIO/TV MARKET:

For complete report on profitable market, see page 55

Sponsor-Week

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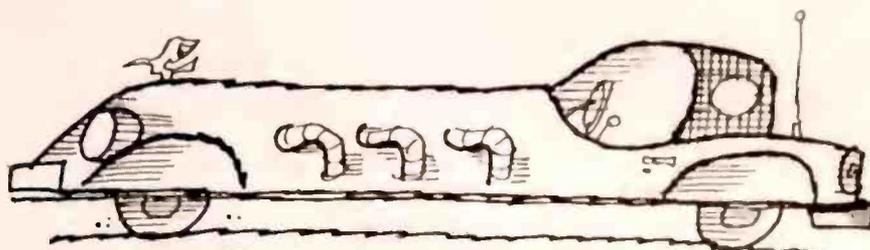
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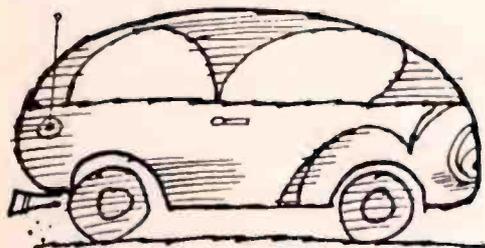
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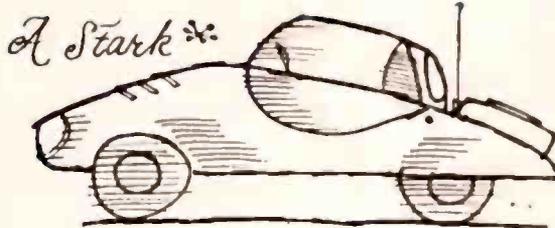
In a
class
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itself...



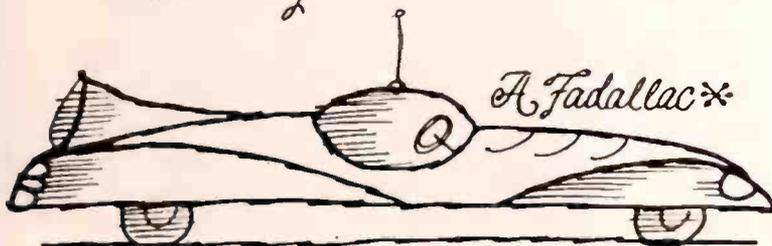
*A Longcoln**



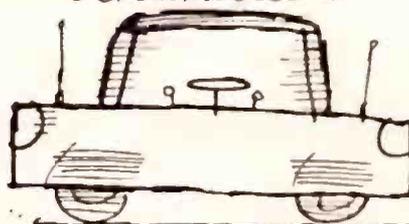
*A Volkscycle**



*A Stark**



*A Fadallac**



*A Newmobile**

**WJW listeners also drive Cadillacs, Chryslers, Oldsmobiles, Buicks, etc.,*

Every American made car has been advertised on WJW Radio during the first six months of this year.

PULSE Qualitative Study shows 94.2% of WJW listeners own an average of 1.27 cars per home, compared with 83.6% for the Cleveland market.

WJW listener's income of chief wage earner is \$6,400 compared with \$5,700 for Cleveland market average. 22.3% of WJW families have an income of \$10,000 or more.

WJW attracts a higher percentage of profes-

sional, executive and proprietor listeners, 27.3% vs 16.2% for the Cleveland market average.

The combination of balanced BEAUTIFUL MUSIC . . . TOTAL INFORMATION NEWS . . . pleasing PROGRAM PERSONALITIES attract an adult, affluent audience. Select the station with the listeners having the income and inclination to buy, and you'll benefit by this buying power. Your Katz representative has more information.

JAMES P. STORER
General Manager

Source: November-December 1962 Special PULSE Survey.

LOS ANGELES KGBS	PHILADELPHIA W'IBG	CLEVELAND W'JH	MIAMI W'GBS	TOLEDO W'SPD	DETROIT W'JBK	STORER BROADCASTING COMPANY
NEW YORK W'HN	MILWAUKEE W'ITI-TI	CLEVELAND W'JH-TV	ATLANTA W'AGA-TV	TOLEDO W'SPD-TV	DETROIT W'JBK-TV	



LEBIG

NEWS

BIGGER THAN EVER! *Starting September 2, KNXT's "The Big News" – the first daily full hour of news in Los Angeles – becomes the first daily 90-minute television news broadcast in the nation! (Mon.-Fri., 6-7:30 pm)*

On that date, "The Big News" will add an entirely new dimension to television news broadcasting. More world news. More local news. More weather reportage. More sports. More exclusive features, such as consumer news reports. More on-the-spot coverage from all sectors of the vast Los Angeles market. A full hour of unprecedented in-depth television journalism prepared by the largest full-time news staff in the West, and reported by the West's most distinguished news broadcasters. Followed at 7 pm by more Cronkite: the new half-hour "CBS Evening News with Walter Cronkite" on the CBS Television Network. Obviously, Southern Californians will be getting more of everything that has already made "The Big News" the leading daily news broadcast throughout the largest metropolis in the nation's number one state.
CHANNEL 2, LOS ANGELES



PUBLISHER'S REPORT

One man's view of significant happenings in broadcast advertising

How the FCC can help the broadcaster

In more than a quarter century of broadcast trade publication activity, I can't recall any period that rivals the present for government involvement in broadcast operational matters.

No, I haven't forgotten the 1946 FCC Blue Book.

Nor the pressure applied by the FCC to "encourage" and applicants to get into fm.

Nor Chairman Mirow's maiden speech to the NAB.

These blockbusters, violent as they were, separately constituted the checks and balances that a broadcaster might expect under a regulatory system such as ours.

Now comes a new era.

It's open season on free-enterprise commercial broadcasting. Each day you open your newspaper expecting a new barrage.

What's the reason?

Is it because a succession of quiz scandals, attacks on station grants, and public interest in tv programming suggests new approaches to headlines on which ambitious men feed?

Is it because tv and radio really need to be constantly under fire in order to fulfill their obligations?

Does it represent the Kennedy approach to broadcasting?

The record (the true record) shows extraordinary overall interest by broadcasters in rendering good broadcasting service. It shows an industry profitable to some, unprofitable to others. It shows an industry long on pioneering and risk venture. It also shows constantly shifting philosophies and stances by the FCC as chairmen and commissioners change.

The FCC has encouraged broadcasters to editorialize. Now comes a Congressional attack on editorializing.

The industry is vulnerable to a push against commercial standards when so much of the industry doesn't subscribe to the NAB Codes. But a friendly nudge by the FCC to the NAB (with a time-limit specified) might bring other broadcasters into line. How do they know it wouldn't work? They've never tried.

We'd like to see the FCC talk over some of its objectives with responsible LeRoy Collins of the NAB. Some of the regulatory harassments might be minimized that way.

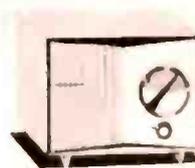
Under good-intentioned Chairman Henry the avalanche of paper-work involving the broadcaster might also be cut down.

If the FCC wants the broadcaster to render his best service under the existing system it would be more than helpful to make his point crystal-clear.

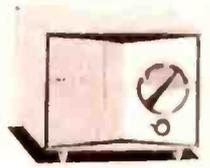
Sincerely,



WPTR
ALBANY-TRDY
SCHENECTADY
N.Y.



WPAT
New York,
N.Y.



DIFFERENT?

PROGRAMMING — If our colleagues at WPAT have built their programming reputation based on dedication to the need and desires of their audience then there is little difference between the two stations and listeners to both are better served for it. Recent correspondents to WPTR points up the varied interests WPTR serves: the Executive Director South ern Vermont Art Center, an air man Goose Bay Labrador, the Manager of the Capitol District Farmers Cooperative Market, housewives, the sports editor of a local newspaper, the president of a senior class, the Syracuse District Attorney. There are of course many more. A professional broadcaster's unsolicited letter is one of our favorites.

THE WORD — "... of approximately 150 stations we heard, your WPTR was one of the few worthwhile listening to. It sounded modern, bright active, alert and many of the other things that make a radio station great."

—Lou F. Tomasi, PROD MAN
CJSP, Leamington, Ontario.

RATINGS — Small wonder WPTR is #1 in all-day averages both Hooper and Pulse. Here are the latest Pulse all-day average share of audience:

WPTR	Station X	Station Y	Station Z
28%	20%	16%	14%

For a more qualitative picture of our vast audience, we refer you to LQR-100 and your East man

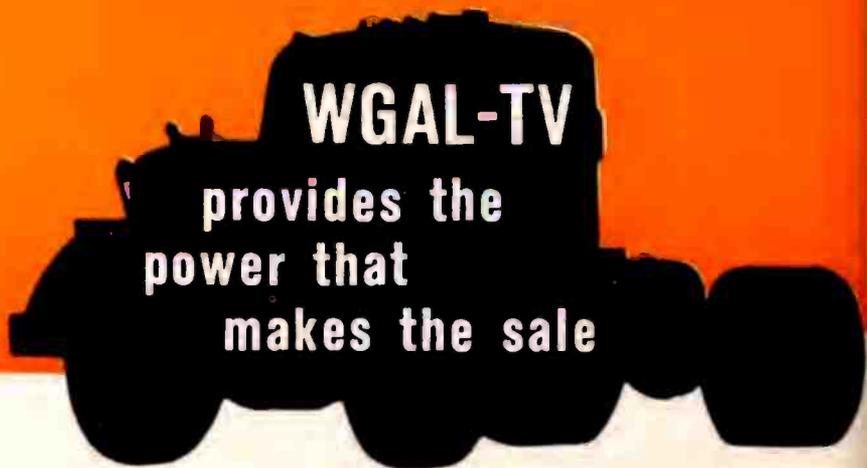
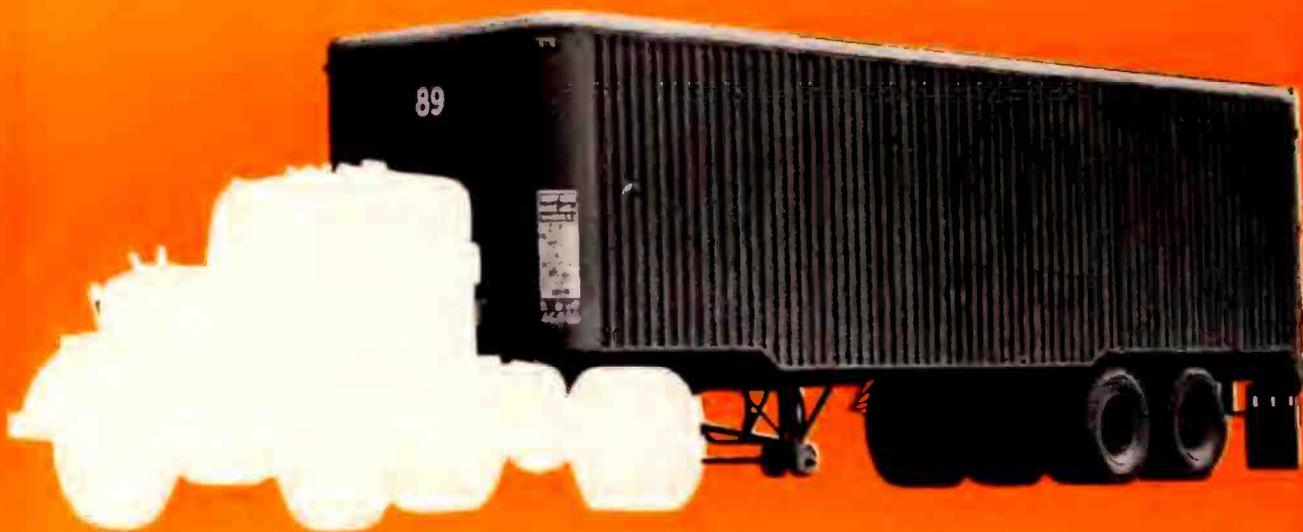
YES: WPTR

Albany-Troy-Schenectady

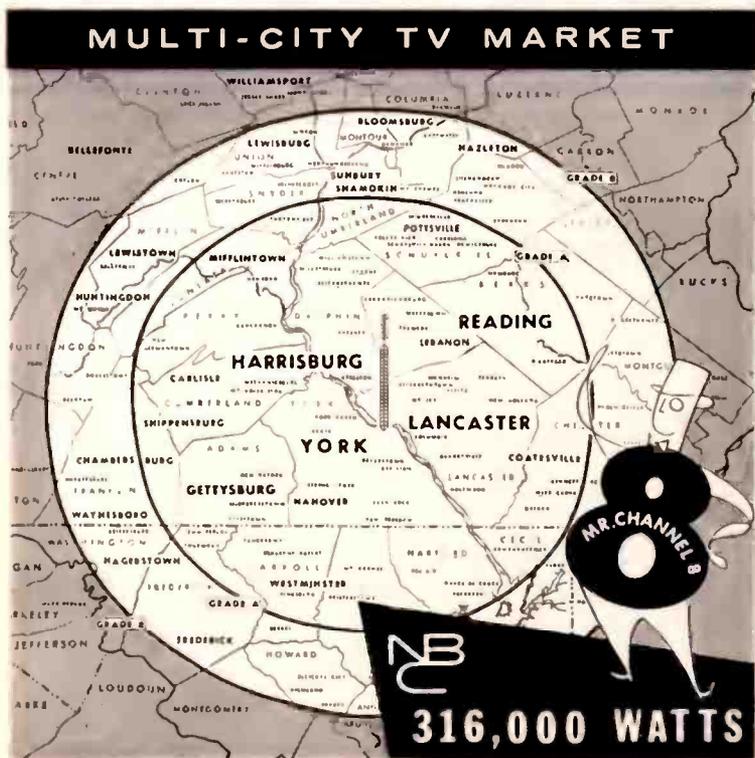
VP & GEN MGR: Perry S. Samuels



robert e. eastman & co., inc.
representing major radio stations



WGAL-TV
 provides the
 power that
 makes the sale



In this multi-city market, an advertising schedule without WGAL-TV is like a **TRACTOR-TRAILER WITHOUT A TRACTOR.** Put the full sales power of Channel 8 back of your product. WGAL-TV is the only single medium that reaches the entire market and delivers viewers in far greater numbers than all other stations combined.

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

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

Delayed dissent: ABC network and markets lingering for a third vhf by drop-in have a powerful voice in FCC Commissioner Kenneth Cox. Last week, Cox issued a delayed 23-page dissent from recent Commission action cancelling seven prospective vhf drop-ins in favor of uhf pie in the sky. Cox blasts the decision from every angle: for failure to weigh public interest and the needs of competitive balance among the networks; for brushing aside present urgent needs of the television service, in favor of a future possibility which the FCC admits may falter and fail—or be many years away. Cox says that former Chairman Newton Minow's concurring statement which okayed death to the drop-ins, while regretting the severe blow to ABC's competitive position for the next decade, falls into the same error as Commission majority: Minow assumes without rationale that denial of vhf drop-ins will automatically insure uhf stations in these seven markets, and that granting the vhf drop-ins would somehow diminish uhf chances in markets all over the country.

Commission in error: Cox believes the whole Commission fell into further error when it misread Congressional intent. FCC majority decided Congress' authorization of all-channel sets meant the legislators wanted no further efforts to make some markets all-uhf and some all-vhf. Cox feels that Congress was simply looking to long-range aid for uhf—but it expressly forbade FCC to eliminate single vhf's in favor of all-uhf service in eight communities in an earlier and aborted deintermix action by the Commission. Congress has never gone on record against drop-in proposals, although it is fully aware of them, Cox says. Cox has been, and still is, pushing hard for a temporary assignment of vhf drop-ins with dual uhf operation for a period of seven years, at which time, by present conjecture, the all-channel

tv set requirements should have advanced the uhf service to strong competitive position attractive to licensees temporarily assigned the drop-ins.

Temporary drop-ins: In any event, temporary drop-ins would solve both the long range and short-range goals of the Commission, Cox believes. He sets little store by former chairman Minow's forlorn hope that someone would come up with some marvelous "imaginative" solution to the allocations tangle—when none has been found for the past ten years, in spite of studies, hearings, *et al.* Cox says the answer is in temporary drop-ins and dual operation—a plan Minow once embraced but later abandoned. For the broadcaster who wants to review the Commission's back-and-forth over the allocation problems, its frequent changes of direction and opinion—the Cox statement contains an abbreviated and acid compilation.

Adam Young expands: WHNB-TV, the NBC affiliate in Hartford, and KCRG-TV, the ABC station in Cedar Rapids, have appointed Adam Young Inc. as national representative. To handle this and other new tv station business in the house since 1 January, the rep firm is making several executive and sales personnel changes. William B. Peavey, formerly manager of west coast operations for Young Television, San Francisco, moves to eastern sales manager. Replacing Peavey is account executive John M. Sloenn. Roger H. Sheldon, manager of the St. Louis office, has been transferred to the New York tv division and will be replaced in St. Louis by Thomas M. Dolan, formerly at D'Arcy. Charles W. Conrad joins Young from MacFarland, Aveyard as tv salesman in Chicago. On the radio front, Earl W. Steil was named manager in Chicago. He joins Young from WATF.

SPONSOR-WEEK continues on page 12

SPONSOR-WEEK

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

Report to employees: ABC TV president Thomas W. Moore went to employees last week to report "tremendous enthusiasm" for network's fall schedule by affiliates and ad-



MOORE

vertisers. The full-scale presentation, played to a standing room audience at New York headquarters with Moore (above) in front of schedule.

4A rating observers: American Association of Advertising Agencies' president John Crichton has proposed a team of three agency observers to NAB's Rating Council. In letter to Donald H. McGannon, NAB research committee chairman and Group W president, Crichton suggested observers be drawn from 4A special broadcast policy committee to be primarily concerned with national ratings and network buying; from 4A broadcast media committee to be concerned with local ratings and spot buying, and from 4A research committee to be concerned with broadcast research and ratings. Crichton added: "We sympathize with the political and public relations problems faced by broadcasters, but our basic concern is with the improvement of ratings services as an aid to our business in reaching decisions. For that reason, we are as concerned with an improvement in the accuracy and validity of both national and local ratings services as we are with an audit of their existing performance."

Rating Post Scripts: Radio audience rating by NAB and RAB seems destined to remain a companionate marriage, with no joint bank account. NAB's joint board of directors has offered stand-by cooperation, but the NAB and RAB radio research programs will stay separate . . . On the Hill in Washington, the Harris Subcommittee probing ratings may let Federal Trade Commission Chairman Paul Rand Dixon off the hook as far as further testimony goes. The Investigations Subcommittee is reportedly mollified by recent FTC actions, after heavy criticism of the agency during earlier segment of hearings. Dixon took some rough comment on the FTC's mild consents with rating services. The agency has made up for it in part by its as-yet unpublicized order to the Nielsen firm to divest of 50% of its broadcast rating business.

Nielsen earnings up: A. C. Nielsen reaped a profit for the first nine months of its fiscal year—through 31 May—of \$2,299,165 or \$1.34 per common share, as compared with \$2,124,529 or \$1.24 per share for the same period of the prior year. These earnings were based on revenues of \$33,448,783, up 13% from \$29,575,945 a year ago. Reflecting the business pace, the board of directors raised the quarterly dividend.

New agency: Gardner is named agency for American Tobacco cigar brand and subsidiary American Cigar, effective 1 August. Gumbinner has handled Roi-Tan, SSC&B other brands.

3M ad function change: 3M Company has set up new advertising function to coordinate media purchases among divisions and their agencies. Charles B. Brandon is named advertising media manager. Pooling of all media information, both among 3M ad managers and among agency media directors is planned. Change was recommended by five 3M agencies as well as division ad managers.

SPONSOR-WEEK continues on page 14

WROC-TV SCORES AGAIN

FEBRUARY-MARCH 1963 ARB SHOWS

6:30-6:45 P.M. NEWS AND WEATHER MONDAY THROUGH FRIDAY

WROC-TV	AVERAGE HOMES	40,200	67%
Channel B		20,000	33%

11-11:15 P.M. NEWS AND WEATHER MONDAY THROUGH FRIDAY

WROC-TV	AVERAGE HOMES	33,500	48.5%
Channel B		21,300	30.8%
Channel C		14,300	20.7%

OR IF YOU PREFER MARCH 1963 NIELSEN

6:30-6:45 P.M. NEWS AND WEATHER MONDAY THROUGH FRIDAY

WROC-TV	AVERAGE HOMES	41,300	59%
Channel B		28,680	41%

11-11:15 P.M. NEWS AND WEATHER MONDAY THROUGH FRIDAY

WROC-TV	AVERAGE HOMES	34,300	44.1%
Channel B		31,580	40.6%
Channel C		11,900	15.3%

**BUY THE STATION
MORE PEOPLE
WATCH**



SPONSOR-WEEK

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

Coty fined: Too much of La Belle France in Coty's advertising of "L'Aimant" perfume, and not enough disclosure of the home-grown origins of the scent advertised extensively on tv, radio and in print media, has cost the company a \$20,000 fine. A U.S. District Court fined Coty, Inc., for a 37-count violation of a 1939 FTC order to drop the Frenchified wording. Coty described its domestic blend in L'Aimant as "The Essence of Beauty that Is France."

Metromedia acquires KTTV: Formal takeover of KTTV, Los Angeles by Metropolitan Broadcasting Television was 1 July, following FCC approval. Metromedia tv stations now include WNEW-TV, New York; WTTG, Washington; KMBC-TV, Kansas City; KOVR, Sacramento; WTVH, Peoria, and WTVP, Decatur, Ill. Radio outlets are: WNEW, WIP, Philadelphia; WHK, Cleveland, and KMBC. FCC has also approved acquisition of KIAC, Los Angeles, while purchase of WCBM, Baltimore is pending. KTTV formerly was owned by Times Mirror Co.

Color tv consultant: Norman Grant, NBC director of color coordination, has resigned effective 31 July to become president, Tele-Color, new firm specializing as color consultant and producer of color tv programs. Other organizers and officers of Tele-Color are former execs at Crossroads TV Productions, Springfield, Mo.; Lester E. Cox, Ralph Foster, John B. Mahaffey, and E. E. Siman, Jr. Tele-Color plans to work for local stations, networks, and advertisers, sell its own program product, produced in 16mm color film. Two specials are already being explored with networks. Grant will move to Springfield headquarters of new organization.

Utilities to Compton: Boston Edison Co. and New England Electric System have named Compton Advertising for joint ven-

ture into tv. Campaign will be launched on Boston stations this fall, featuring electric house heating and major electric load-building appliances. Compton is also agency for Edison Electric Institute's Live Better Electrically Program.

Newsmakers: Procter & Gamble has named Paul Huth manager of the broadcasting and media division, responsible for tv program-

ing and media buying. Huth was director of media. P&G also named Joseph Beech, Jr. manager of creative services division, responsible for tv commercial production and art and package design activities, and Russell L. Condit, associate manager of media broadcasting, to succeed Huth as director of media . . . Ernest Lee Jahncke, Jr. is new president of Broadcast Pioneers . . . Lennen & Newell announces promotion of Frank Howlett and Louis Spino to associate media directors, and Robert Kelly and Ernst Moeller to assistant media directors . . . Giancarlo Rossini has been elected to the Kenyon & Eckhardt board of directors . . . RAB has named Walter B. McQuillan, veteran bureau salesman, to new post, manager, sales administration . . . Geyer, Morey, Ballard announces appointment of Blake Johnson as radio-tv producer. He formerly was at K & E . . . New Ted Bates vice presidents are: Robert K. Morrison, associate research director, John C. Ryan, director of economics and statistics division of research department, and C. Arthur Stangby, an account executive . . . Merryle S. Rukeyser, Jr. has been named director, NBC press and publicity, succeeding Ellis O. Moore, who resigned as vice president, press and publicity.



HUTH

SPONSOR-WEEK continues on page 46

DETROIT'S BIG STATION BIGGER THAN EVER IN 1963-64



STARTING SEPTEMBER OVER 200 FIRST-RUN FEATURES

- "Award Movie"
- "Premiere Theater"
- "Big Movie"

The fall-winter picture is brighter than ever on WXYZ-TV. First-run film entertainment, backed-up by full-range programming . . . all on Detroit's Big Station. Let WXYZ-TV put you in the fall-winter picture in Detroit.

WXYZ-TV  **DETROIT**

AN ABC OWNED TELEVISION STATION

TvAR STUDY SHOWS LONG REACH OF NEWS

A new research project from Television Advertising Representatives, examining news show tv rating, provides advertisers with a yardstick on the unduplicated audience reach over one-week and four-week periods. The initial project deals with early evening and late night newscasts only, and was based on Nielsen and ARB data from major markets.

For example, a local early evening news program with an average rating of 15, used three times a week by an advertiser, will reach 50% of the tv families over a four-week period. With a late evening newscast, audience for advertisers (using on a three-per-week basis) would be 22% of tv families in one week, 42% in four weeks, with an average quarter hour rating of ten. With an average quarter hour rating of 20, the one week unduplicated rating would be 38 on a three per week basis, 59 over four weeks.

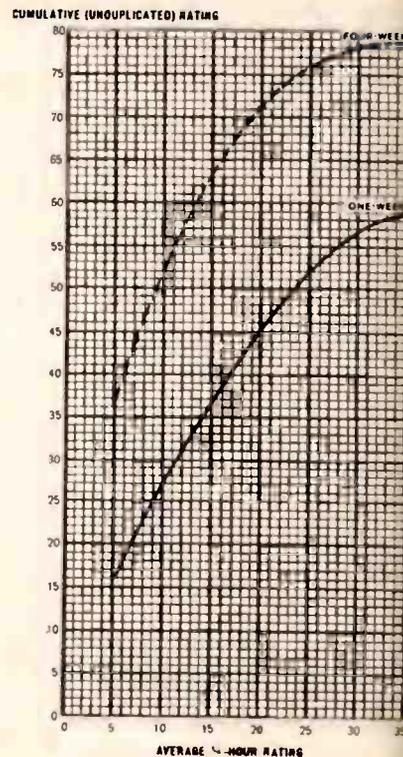
As the chart shows, an advertiser using five per week, could reach 59% of tv families in one week, nearly 79% of tv families in four weeks, with an average quarter hour rating of 35. Even a late news program with a 5 rating would reach some 36% of tv families in a four-week period of time.

Research was conducted in 16 major markets in all sections of the United States, including two, three, and four-station markets. Stations include those affiliated with all networks as well as independent outlets. In estimating the unduplicated rating for a news strip, programs in two-station markets tend to cumulate audience as a rate somewhat above the averages, programs in four-station markets tend to come at a somewhat slower rate, TvAR noted.

The "long reach" phenomenon of tv newscasts (particularly late night strips) has considerable significance for spot tv advertisers, in the opinion of Robert M. McGredy, managing director of TvAR. "Spot tv's value extends far beyond the weekly grossing levels attained by varied schedules of programs or announcements," says McGredy.

AUDIENCE CUMULATOR LATE-EVENING NEWS PROGRAMS

5-PER-WEEK (M-F)



In the wholesale distribution of industrial chemicals, Charlotte now ranks 5th in the U.S. Reach this explosive market through the area's first radio station, WBT Radio Charlotte. Represented nationally by Blair Radio.



WHAT IS THE MEASURE OF A BROADCASTING STATION?

We believe this to be an important one.

AREA CODE 212
MURRAY HILL 3-4000

CAREY CLYDEMAN, N.Y.

CUNNINGHAM & WALSH INC.
260 MADISON AVENUE
NEW YORK 16, N.Y.

Advertising

June 20, 1963

Mr. Paul W. Morency
President
WTIC-TV
3 Constitution Plaza
Hartford, Conn.

Dear Mr. Morency:

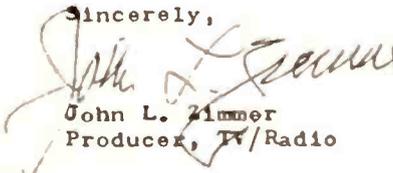
The 1963 Harvard-Yale Rowing Regatta is now a thing of the past, and I want to congratulate you and your staff for a fine job well done under difficult weather conditions on Saturday and the opposite on Sunday morning.

I would also like to extend to you and your staff my thanks for their excellent cooperation in videotaping the six one-minute commercials for our clients United Aircraft and Connecticut General Life Insurance Company. Both were extremely pleased with the end results.

Your studio and technical facilities are the best and it was a pleasure working with your efficient, professional, production personnel.

Best regards to all.

Sincerely,


John L. Zimmer
Producer, TV/Radio

CHICAGO · LOS ANGELES · NEW YORK · SAN FRANCISCO

WTIC  TV3

Broadcast House, 3 Constitution Plaza, Hartford 15, Connecticut

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

BIG NEWS

For People Who Believe In QUALITY!

NEWSFILM STATION
OF THE
YEAR

AWARDED TO
KPRC-TV
Houston, Texas

In The

20th ANNUAL
PICTURES OF THE YEAR
NEWSFILM COMPETITION

Sponsored By
NATIONAL PRESS PHOTOGRAPHERS
ASSOCIATION

UNIVERSITY of MISSOURI
SCHOOL of JOURNALISM

THE WORLD BOOK
ENCYCLOPEDIA

June

1963

SPONSOR-SCOPE

8 JULY 1963

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

One answer to the "invidious-comparison" commercial in tv is to spoof it, not too kindly, by giving the underdog product a chance on its own.

Such a chance is about to happen to a new product just assigned to Chicago's Sander Rodkin agency. Even the name has a built-in laugh: "Greasy Kid Stuff" hair dressing.

Designed for teen-aged crewcuts and rock and roll pompadours, the toiletry is being manufactured by Kid Products, Inc., which saw a perfect marketing opportunity in the locker-room tv commercials of Vaseline Hair Tonic, and the "Are you still using that . . . etc." line.

In September, a tv campaign—about which Vaseline can do little except grit its teeth—will roll via Sander Rodkin for Greasy Kid Stuff. Meanwhile the product's distribution is being expanded from the U.S. to several foreign markets, including Canada and West Germany.

The 1962-63 tv program season clearly marked the end of one era in industry's history. It was no longer The Year of the Horse.

Westerns, which dominated the top program lists for five years, were not leaders last season. Among regular programs, for the full season or on an individual week basis, *Bonanza* and *Gunsmoke* were the only survivors, according to Nielsen. Shows with the lighter touch, for the most part, took top honors. The chart below gives the season leaders among individual programs and the date of airing:

TOP 15 SHOWS (1962-63 SEASON)			
PROGRAM	DATE	AA %	AA HOMES (000)
1. Beverly Hillbillies	2/20/63	41	20,200
2. Carol and Company	2/24/63	39	19,400
3. Miss America Pageant	9/8/62	38	19,100
4. Academy Awards	4/8/63	37	18,500
5. Candid Camera	1/6/63	37	18,200
6. Lucille Ball Show	10/1/62	35	17,300
7. Red Skelton Show	2/12/63	35	17,300
8. Ben Casey	1/21/63	35	17,200
9. Bonanza	1/13/63	34	17,100
10. Andy Griffith Show	1/28/63	34	16,900
11. Wizard of Oz	12/9/62	33	16,400
12. Rose Bowl Game	1/1/63	33	16,300
13. Danny Thomas Show	1/28/63	33	16,300
14. Look at Monaco	2/17/63	33	16,200
15. Gunsmoke	1/26/63	32	16,100

SOURCE: Nielsen Television Index
PERIOD COVERED: 1 Sept., 1962—1 May, 1963

Attention sports buyers: Full sponsorship for NBC TV coverage of 1964 Tokyo Olympics is pegged at \$3 million gross.

Price includes charges for time, program and networking. It's now being offered on basis of full sponsorship.

Package includes 106 commercial minutes. It breaks down like this: One hour preview in September 1964 (six commercial minutes), four hours of prime time during the course of the games (24 commercial minutes), three one-hour shows on consecutive Sundays in October 1964 (18 commercial minutes), two Saturday shows in October of two-hour length (28 commercial minutes) and ten fifteen-minute nightly reports during the games (30 commercial minutes).

Efforts are planned to present live Telstar coverage, though major coverage will be by tape. Where possible, in color.

Any time you think advanced physics has no practical media value, take a look at what's happened to the radio receiver market since 1949.

Before that time, a portable radio was a large, expensive, cumbersome, battery-devouring luxury. Then, along came postwar developments in electronics and solid-state physics (the transistor, nuvistor, diodes, etc.). Then, Japan's booming postwar electronics industry got into the act, and things really started moving. Now, reps are sitting up and taking notice.

Station rep Bob Eastman plans to pinpoint the key fact this week: since 1949, battery portable set sales have jumped 514.8%. And, as of last summer, two out of every three households had portable sets along on summer outings; the figure may go higher this year.

There's a continuing audience for documentary film series based on events of World War II, New York's WPIX has learned.

The station has played the *Victory at Sea* series several times, pulling a rating on each outing. It has also televised documentaries about the U. S. Air Force and the British Navy, also drawing audiences.

Now, WPIX has turned up another series—*Canada At War*, a 30-minute series covering the war "as Canadians encountered it from day to day." The series was acquired from Desilu Sales, and was put together by the National Film Board of Canada from some 16 million feet of film.

The series is available on WPIX for spot sponsorship in the 1963-64 season.

Local-level color tv is being used "in certain areas" in an MGM campaign for a new adventure movie, "Captain Sinbad."

The movie, produced by the King Brothers, has already played in Cincinnati, Dayton and Indianapolis with other tv film spots used in the promotion drives. Color has also been used in spot buys in Los Angeles and Detroit.

New York and Chicago are the current color tv target cities for the film, which MGM says is proving to be one of the movie company's "most successful films in the past few years."

SPONSOR-SCOPE

(Continued)

The old con-game stunt of a free-loading individual representing himself to be a station owner hit Madison Avenue again last week.

Advertising Time Sales reports the case of Donald Anderson, who claimed to be "shopping for a new rep" for WSAY, Rochester, which he also claimed to have purchased. Anderson, ATS reports, is well versed in industry terminology, but couldn't be found at hotel where he was supposed to be staying.

WSAY president Gordon P. Brown denied sale, knowledge of Anderson, and said he isn't selling the station. "Anderson" is heavy-set, about five-feet-ten, weighs about 225, has dark, curly, thinning hair, is missing a few teeth, and appears to be about 35. Reps please take notice.

While entertainment program tastes may change, tv sports preferences stay much the same, tv research indicates.

For the 61-62 season, number one event was the Rose Bowl, with a 31 Nielsen AA rating. Rose Bowl was on top again this year, with a 33 AA rating. Significantly, the 1962-63 Top Ten sports events showed increases over a year ago. For example, *Sunday Sports Spectacular* had a 26 AA, against 20 last year. NFL Pro Football had a 24 this season, 19 last season.

Here's the picture in detail:

1962-63 TOP TEN SPORTS EVENTS

PROGRAM	DATE	AA %	AA HOMES (000)
1. Rose Bowl	1/1/63	33	16,300
2. World Series	10/7/62	31	15,600
3. Sunday Sports Spectacular	1/27/63	26	12,800
4. NFL Pro Football	11/22/62	24	11,900
5. NFL Runner-Up Bowl Game	1/6/63	22	10,800
6. Sugar Bowl	1/1/63	20	10,100
7. Pro Bowl	1/13/63	19	9,600
8. NCAA National Football	11/22/62	19	9,300
9. Fight of the Week	2/23/63	18	9,100
10. AFL Championship Football	12/23/62	17	8,600

SOURCE: Nielsen Television Index

PERIOD COVERED: 1st Report September 1962—1st Report May 1963

CBS Radio president Arthur Hull Hayes reports 1963 sales as of 20 April topped sales volume for all of 1962.

Hayes feels strongly that network radio is coming back into fashion. Optimism echoes recent observations by ABC Radio's Bob Pauley (SPONSOR-SCOPE 24 June).

"All the glamor in the world went to tv, and advertisers would no more buy into radio than women would wear long skirts," Hayes comments. "But now the glamor is wearing off, and advertisers are finding they can get reach with network radio."

CBS TV was very big in the national Niensens during the winter season, and it's doing very nicely in the summer reports, too.

For the 1 May through 1 June reports, CBS had a nighttime (6-11 p.m.) lead over NBC of 20% and a lead of 47% over ABC, in the network tv average-audience figures. Continuing a trend, CBS knocked off 9 of the top 10 rankings in the report for the two weeks ending 9 June. Top show: *Beverly Hillbillies*.

By way of interesting contrast, on the other side of the world, Nielsen's measurement of Japanese tv viewing revealed that for the week ending 2 June, the Japanese taste for baseball was reflected in ratings. Although the top-ranked show was an NHK TV-produced comedy-variety series, the next two places on the list went to professional baseball games.

In a tie for fourth place in Japan was the top-ranked U. S. show in that country, *Walt Disney*. Other high-ranking U. S. shows included *Popeye* and *Little Rascals*.

When your personal earnings reach the \$25,000-annually mark, you're one man in a hundred—and that's not a figure of speech, either.

That's an economic sidelight reported in the current (July) issue of Mutual Radio Network's newsletter, "Of Mutual Interest." Such an executive type (or successful freelancer or creative person) is "between 30 and 40, is married, has two or three children, is probably a college graduate," and is likely to be found in one of seven cities: New York, Boston, Washington, Philadelphia, Newark, Los Angeles or San Francisco.

Another gem from the same newsletter: housewives whose husbands earn from \$3,000 to \$5,000 annually spend an hour more, on the average, in shopping time at supermarkets than do wives whose husbands earn from \$7,000 on up.

Long-length tv newscasts will move into a new bracket in September. At that time, KNXT, Los Angeles, starts a nightly 90-minute news series.

The show, which rolls on 2 September, will be slotted in the Monday-through-Friday, 6-7:30 p.m. period. It will be a combination of 60 minutes of local, state and national news, and will then segue into the 7-7:30 p.m. *CBS Evening News With Walter Cronkite*.

According to KNXT general manager Robert D. Wood, viewers in the Los Angeles area have "an almost insatiable appetite for topical and timely news." The show, he adds, will use "the largest full-time news staff in the west."

KNXT launched the original *The Big News* as a 60-minute series in October, 1961.

Significant step has been taken by Foote, Cone & Belding: radio research figures are not being used.

Nielsen has been dropped, and, following a session ten days ago wherein four U. S. offices participated, word went out not to use radio data. Chicago timebuyers have been told not to use ratings to buy time.

They've been told to buy only on basis of knowledge of programing, use of coverage service, and wattage and dial location. FC&B officials says they won't accept research because they are confident the data is **not accurate**.

We're out 1 cabin cruiser

2 motorcycles, 28 transistor radios, 1 outboard motor

But these prizes helped us prove a point.

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

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

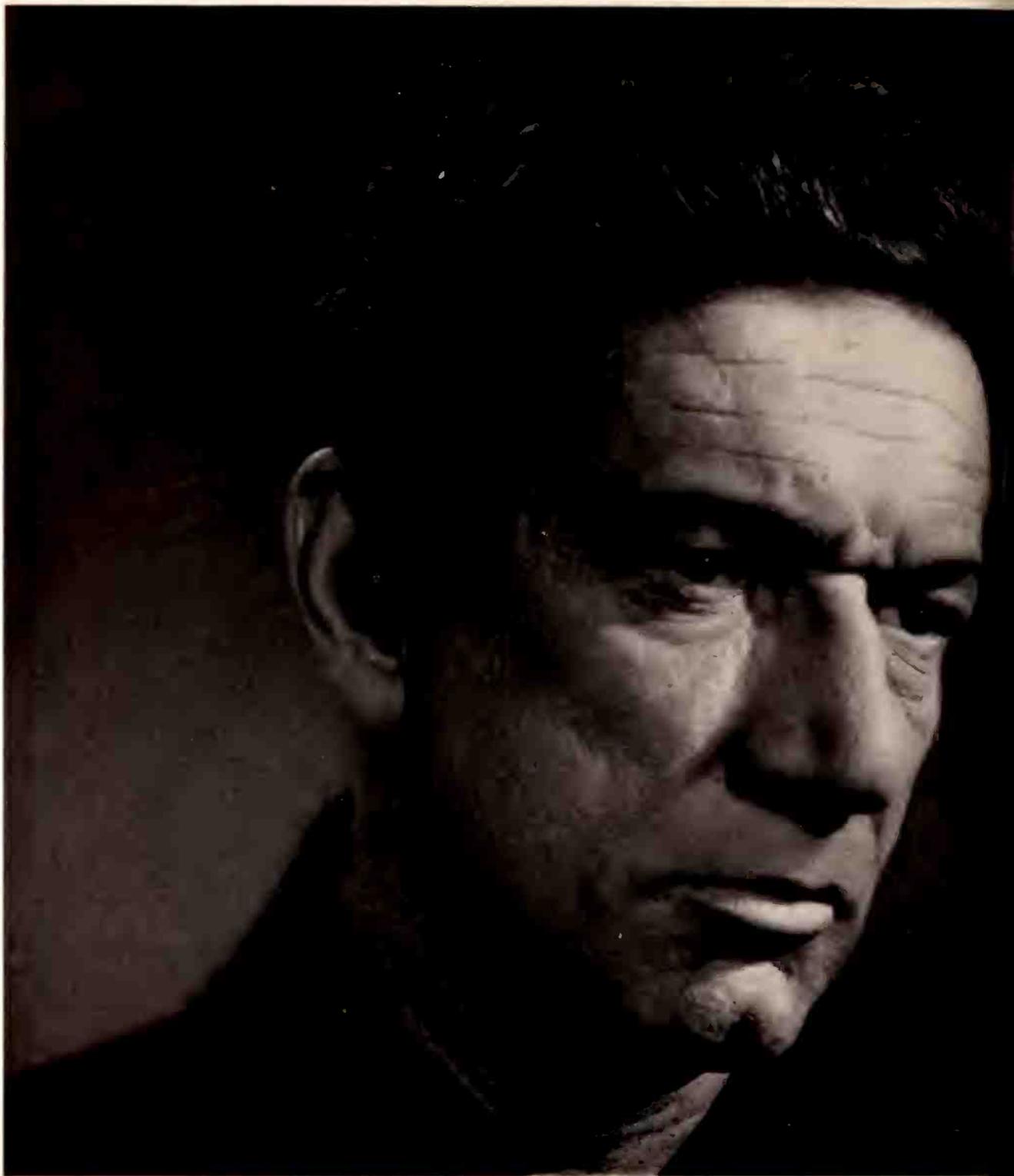
And we made it difficult for a contestant to enter. First, he had to listen to the station on a regular basis to hear the latest "quote clue." This was generally a quotation taken from a recently broadcast statement by some prominent national or local figure. The trick was to identify who said it — and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

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

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



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



Boone Companions

The phrase "repertory company" is enough to frighten a mediocre actor right out of his buskins.

Repertory requirements (an actor may star as an international playboy one week and be seen briefly as an introverted librarian the next) call for exceptional versatility.

It's significant, therefore, that there have been

no signs of fright among the players now preparing for next season's "Richard Boone Show."

But that figures, considering the kind of group that star-host Richard Boone has assembled as network television's very first full-season repertory company.

Like Boone, most of his new colleagues have had leading roles in successful television series. On the program, their dramatic materials will be super-

THE RICHARD BOONE SHOW



HARRY MORGAN



GUY STOCKWELL



ROBERT BLAKE



LAURA DEVON



JUNE HARDING



FORD RAINEY



WARREN STEVENS



JEANETTE NOLAN



BETHA LESLIE



LLOYD BOCHNER

ntended by Clifford Odets, one of America's most respected playwright-scenarists.

Besides guiding the efforts of such hand-picked dramatists as Robert Dozier, Don Mankiewicz and James Poe, Odets will write at least six of the series' 30 original plays.

What sort of story-lines is the show planning for Tuesday-night viewers? Well, there's a drama about a Hollywood triangle's effect on a teen-age

son. There's a gentle comedy about a status-hungry father who becomes a victim of indiscriminate installment-buying. There's a touching tale about a poor fisherman's discovery of a pearl—and the event's influence on himself, his family and his fellow villagers. To put things in an oyster-shell, the new NBC-TV series will be as diversified as the '63-'64 lineup to which it belongs.



HE'S JUST OUR BILL

Just a note of correction, if not amplification. My first name is Bob, not Bill. I've seen this mistake in print so many times there is considerable confusion in my mind as to who I really am—but I do remember composing and conducting the music for "Go, Go, Goodyear."

Bob Thompson

Hollywood, Calif.

► *Note: Publicity announcement of winners at recent Commercials Festival incorrectly attributed music for Goodyear to Bill Thompson.*

WNAC TO BEAM PRO-FOOTBALL

May we ask you to correct a very important detail in your 17 June story on the 70-station New York Football Giants Radio Network.

As key station of the Yankee Network WNAC (not WBZ) will be the Boston 50,000-watt station that will bring these games to professional football fans in our area.

Al Korn,

Director Advertising & Promotion
WNAC AM-TV, Boston

NET DELIGHTED, DEMONSTRATIVE

We are delighted with the fine article, "ETV Program Underwriting Increases," in the 17 June issue.

I congratulate you for being able

to digest such a colossal amount of data into a bright, concise story.

Incidentally, we have ordered 500 reprints, which probably speaks most eloquently of our pleasure.

Warren A. Kraetzer

Vice President for Development

GOOD FOR THE BROADCASTING BUSINESS

Your reason for believing in a federated NAB (Publisher's Report, 24 June) ought certainly to have appeal. And yet there is a traditional view that one, lone, strong man works best—like a Petrillo, McDonald, Lewis, Dubinsky, Hoover, and so many others.

Mr. Collins is a very busy man, as you doubtless know better than I. I am grateful to him, by the way, for being a well-organized leader. He personally answered a note I sent in regard to his suggestion that admen cooperate with NAB Code stations.

This is meant just as a good-will letter to you because I think sponsor and Governor Collins are good for the broadcasting business.

Harold R. Gingrich

Radio/TV Advertising
Oak Park, Ill.

GOOD OLD AMERICAN

The 17 June "AA's Decade in All-Night Spot Radio" is very interesting. In spite of the fact I have

been with American a long time, I discovered a few things which I did not know about good old American. In fact our executives have enjoyed reading the article. I are sure our guests will also enjoy reading it since many have been faithful followers of American's activities.

Eve Bergstrom

Admirals Club
American Airlines
Aan Francisco

SPONSOR SHARES SHELL VICTORY

Even though I saw the proof sheet of the Shell story (24 June) in your office last week, the full impact of the story did not hit until I saw it in the book. It was a beautiful story of great interest.

Howard Berk

Dir. of Information Services
CBS
New York

STATIONS DENY PRESSURE

The picture on page 40 of your 17 June issue is one of Secretar Freeman making a video tape at the opening of an exhibit marking 50 years of marketing service. It has nothing to do with the National Wheat Referendum.

The question of whether stations (and publications) are part to "a large propaganda campaign" has been aloft for generations, ever since the Congress started giving the Department of Agriculture programs to handle with special instructions to inform the public about them.

We find that stations are all to what is "propaganda" and who is not, and that most of them do an objective job of reporting the news and issues of agricultural programs, including those of the recent National Wheat Referendum.

Don't you agree?

Layne Beauty

Chief Radio and Television Service
U. S. Dept. of Agriculture
Office of Information
Washington

CALENDAR

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).

International Radio & Television Society, annual fun day, Wykagyle Country Club, New Rochelle, N. Y. (16).

National Audio-Visual Convention, 23rd annual convention Sherman House,

Chicago (20-23).

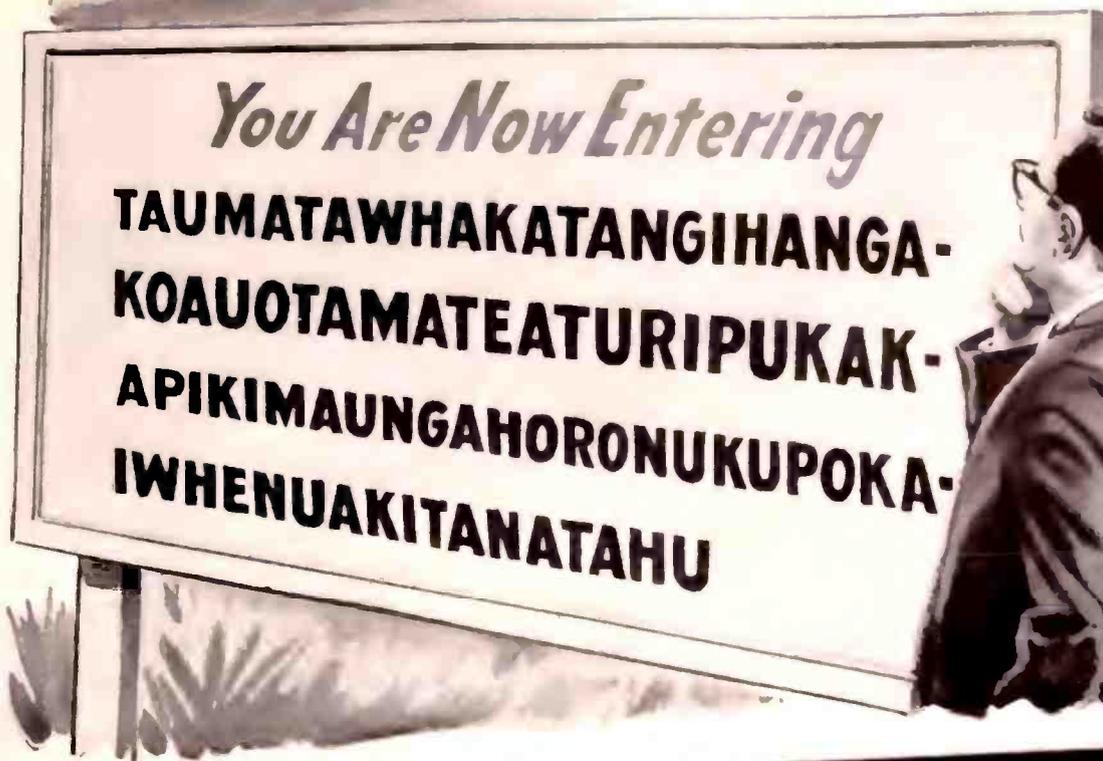
21st Radio-Television-Film Institute, alumni day, Stanford University, Stanford, Cal. (22).

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

AUGUST

Georgia Association of Broadcasters, tv day, Macon, Georgia (14).

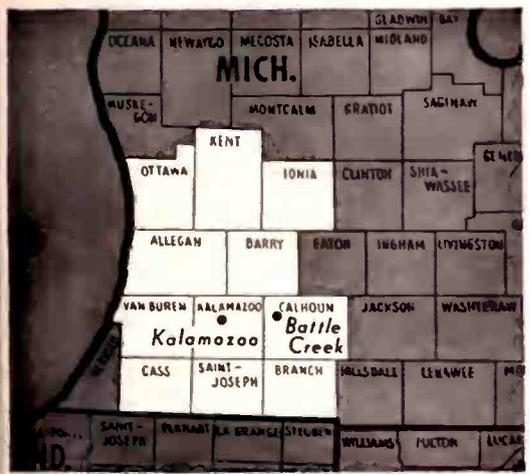
Flaherty Film Seminar, 9th annual seminar, Sandaouza, Vermont (24-3 September).



YOU MAY NEVER SEE THE LONGEST-NAMED PLACE* —

**BUT... WKZO Radio Will Make You
A Big Name in Kalamazoo
and Greater Western Michigan!**

WKZO RADIO MARKET
COVERAGE AREA • NCS '61



If you really want to spread the word over Greater Western Michigan, first glance at NCS '61. It documents WKZO Radio as having more circulation than *any* Western Michigan radio rival—with 40.4% more than all other *Kalamazoo* stations combined!

WKZO Radio's lead is almost unbroken from A to Z. The 6-county Pulse of Sept. '62 shows it out front in 358 of 360 quarter-hours surveyed. It dominates *all* hours surveyed—both in total listening and adult listening.

Plan a schedule consonant with this growing market! Sales Management has predicted that Kalamazoo alone will outgrow all other U.S. cities in personal income and retail sales between 1960 and 1965.

Let your Avery-Knodel man spell it out in full!

*It's a village in New Zealand.



The Felzer Stations
RADIO
 WKZO KALAMAZOO-BATTLE CREEK
 WJEF GRAND RAPIDS
 WJEF-FM GRAND RAPIDS-KALAMAZOO
 WWTY-FM CADILLAC
TELEVISION
 WKZO-TV GRAND RAPIDS-KALAMAZOO
 WWTY/CADILLAC-TRAVERSE CITY
 WWUP-TV SAULT STE. MARIE
 KOLN-TV/LINCOLN, NEBRASKA
 KGIN-TV GRAND ISLAND, NEB.

WKZO

CBS RADIO FOR KALAMAZOO
AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

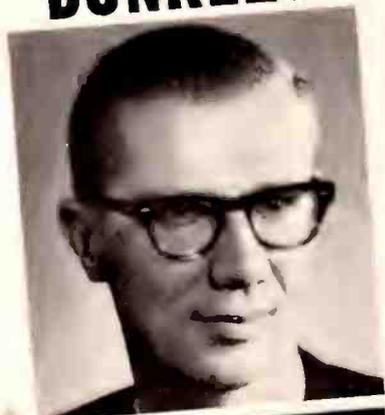
HUNTLEY



BRINKLEY



"DUNKLEY"



Affiliated With
WBIR-TV
Knoxville, Tenn.
and
WMAZ-TV
Macon, Ga.



PRESTIGE IN THE MARKET

The size of its audience, and its national ranking, both in network news programs and in local area news coverage attest to WFBC-TV's dominance of its market. Within its coverage area this station has consistently delivered an audience for the early evening news larger than the other two stations serving the market combined.

In Huntley-Brinkley "Homes Reached" . . .

WFBC-TV's Giant — NBC For GREENVILLE-SPARTANBURG-ASHEVILLE Ranks 24th IN AMERICA

NSI Market Performance Report Fall 1962

"The Giant of Southern Skies", WFBC-TV, competing with the "other giants" among America's top markets which have the famed Huntley-Brinkley Report, ranks 24th in America!

Huntley-Brinkley Report—NBC
Monday-Friday . . . Total Homes Reached—Average 1 4 Hour

No.	NSI Market	Homes
18	Washington, D. C.	125,200
19	Nashville	115,800
20	Kansas City	115,700
21	Sacramento-Stockton	111,400
22	Birmingham	111,200
23	Buffalo	105,100
24	GREENVILLE-SPARTANBURG-ASHEVILLE	104,900
25	Baltimore	97,900
26	Pittsburgh	96,900
27	Lancaster	94,400
28	Providence	93,400
29	Portland, Oregon	91,500
30	Grand Rapids	90,800

. . . And in the Local News adjacent to the Huntley-Brinkley Report, WFBC-TV ranks 23rd in the U.S.!

NORVIN DUNCAN

. . . veteran announcer whose 6:30 p.m. local news of the Greenville-Spartanburg-Asheville scene delivers an audience only slightly less than Huntley and Brinkley. (Pardon the "Dunkley.")

Local News Program Closest to Huntley-Brinkley Report—Based on NSI Fall Cycle 1962

No.	NSI Market	Homes
17	Nashville	113,200
18	Birmingham	107,000
19	Oklahoma City	107,000
20	Sacramento-Stockton	105,400
21	Tampa-St. Petersburg	103,200
22	Washington, D. C.	100,000
23	GREENVILLE-SPARTANBURG-ASHEVILLE	99,100
24	Kansas City	98,300
25	Providence	91,600
26	Buffalo	91,400
27	Milwaukee	90,300
28	Houston	90,200
29	Pittsburgh	86,500

Represented Nationally By AVERY-KNODEL, INC.

Tv sports: a magnet for women

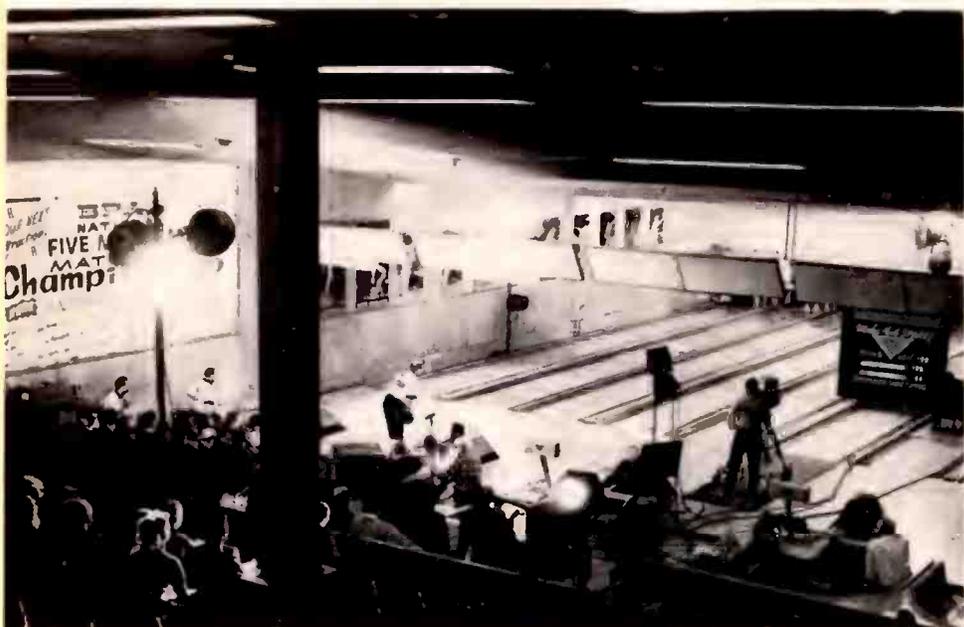
Sex appeal of athletes is indeed a big drawing card for the oh-so-fair sex

Motivational research scholars, Madison Avenue advertising agency chieftains, network and independent station broadcast executives—all firmly believe the idea of using sports programs to advertise women's products has proved by experience to be a good one.

What fascinates American women about sports programs, particularly winter sports?

To hear Dr. Ernest Dichter, president of the Institute for Motivational Research, tell it, the notion of selling feminine items on sports programs is directly in line with





Selling effectively on sports shows to women

Athletes, including winter ones, appeal to women, according to psychologists and admen. Women reportedly are drawn to such sports figures as skiers, bowlers, golfers, etc. Three golf heroes are (bottom, l to r) Gary Player, Jack Nicklaus and Arnold Palmer. The gals also go for not-so-handsome wrestlers



psychological motivations.

Richard H. Depew, vice president and director of tv programing, Cunningham & Walsh (agency for Jergens) advances a flock of solid reasons including the provocative one that all male winter athletes, particularly the skiers and jumpers are, almost without exception, good-looking virile males who truly appeal to women.

Nor is there any dissent in other quarters from this point of view.

Richard McHugh, manager, sports and special program sales, NBC TV, observes clinically that "the attraction of women to certain televised sporting events is understandable." According to McHugh, man has been the biggest attraction for women since Adam and Eve and "television has served to enlarge the scope of this magnetism."

Agreeing with McHugh is John M. Dolph Jr., director of sports, CBS TV, who asserts that the appeal of athletes "is indeed a magnet for women viewers . . . they are good-looking men and the women sure go for them."

The urge to latch on to winter sports programs appears to be particularly strong, although a number of advertisers with women products see no objection to buying into numerous year-round sports features. A notable example of such a purchase was the announcement that Andrew Jerget Co., via Cunningham & Walsh, has decided to join the sponsors of the 1964 Winter Olympics at Innsbruck, Austria, plus a regular series of some 15 pre-Olympic programs over ABC TV.

Moreover, there are gratifying statistics to prove that women are tuning in to various types of sports programs.

Example: in the 1960-'61 season NBC broadcast *Jackpot Bowling* with Milton Berle. The show averaged 89 women as compared to men per 100 sets tuned in. In the same period, CBS broadcast rodeos and NBC broadcast *Summer on Ice*. These three special programs attracted more women than men.

Researchers have often come up with findings revealing that sports anthologies are especially favored by women under 40. But the most significant finding of recent times dealt with the 1960 Winter Olympics which showed a higher incidence of women viewers than men.

Examining the Olympics' audience composition, Depew and his colleagues at C&W found that each television set had at least one woman viewer. This compares very favorably with today's top woman-appeal programs such as *Ben Casey* or *The Nurses*. "Therefore, and considering price factors, media advantages are potentially even better for the 1961 Olympics," Depew says optimistically.

The program advantages are also very good, according to Depew. The '60 Winter Olympics coverage, Depew points out, did much to introduce winter sports, especially skiing, to people who had never seen them before. Since then, other sports programs such as *Wide World of Sports* have regularly telecasted winter sports.

"One of the biggest boosts for attracting women to winter sports, believe it or not, has been the relatively recent introduction of stretch (ski) pants," Depew declares. "Women love them and often look great in them. What with the stretch pants and other high fashion ski clothes, sweaters, parkas and caps, women in some cases have gotten the outfits before taking up the sport."

Depew says *Sports Illustrated* and women's magazines, too, have promoted skiing and other winter sports playing up physical fitness, family participation and, of course, the new clothes, equipment and ski areas.

"Finally, take a good look at the male winter athletes, particularly skiers and jumpers," Depew exclaims. "Without exception, they appeal to women. Add all these elements together. Put 'em on television during the peak viewing season (also a peak skin-lotion season) and you can see why Jergens is a sponsor of the Winter Olympics." Nor are other national advertisers overlooking opportunities of ap-

pealing to women tuned in on sports programs. Certainly the other sponsors of the upcoming Winter Olympics, who include Firestone Tire & Rubber, Liberty Mutual Insurance, P. Lorillard, Jos Schlitz Brewing and Texaco, know full well how much influence the woman exerts as to what her husband shall and shall not buy.

Beer makers, for example, are aware of the cheerful fact that approximately 36 per cent of all female adults in the United States drink beer today.

Makers of automotive supplies also recognize the value of directing portions of their campaigns to the distaff side.

Dr. Dichter, however, sees a number of deeply Freudian factors involved. "As far as we know, women not only like to watch handsome men engaged in winter sports, but also not-so-handsome wrestlers," Dr. Dichter says. "Psychologically, I think there are a number of factors involved—men competing with each other definitely do represent an aspect of homosexuality which might well be intriguing to women."

Dr. Dichter is of the opinion that "the athletic young men shown in winter sports and other types of sports represent to women the 'Ideal of the Apollo' which the husbands most likely do not fulfill." And, as far as wrestling is concerned, "there is probably a certain sadism involved," Dr. Dichter observes. "These muscular men pretend to knock each other out, which probably offers some kind of vicarious pleasure to women. These men are not dangerous to them while they are occupied with each other."

That wrestling on television is a powerful drawing card for women has been proven again and again.

Mary McKenna, vice president in charge of research for WNEW-TV, the Metropolitan Broadcasting station in New York, which carries some four hours of this sport weekly, states: "Of the total adults for given sports broadcasts, the percentage of women watching wrestling is higher than for boxing, professional bowling, golf or baseball."

This factor is known to seasoned

time buyers at the top agencies on Madison Avenue. Alberto Culver, Casco Oil and Mr. Clean are among the household designed products regularly scheduled during the wrestling periods over WNEW-TV.

Sponsors, national, regional or local, are coming to the conclusion that certain televised sports shows, as McHugh expresses it, "offer every woman the opportunity to watch a youthful, outstandingly well coordi-



Looking to winter Olympics

Gunningham & Walsh's Eleanor Accles, media supervisor, and Dick Depew, C&W program chief, study Jergens participation in winter Olympics telecasts

nated, usually muscular and always masculine male, perform in a sport in a manner no ordinary man is expected to parallel."

Indeed, social scientists have discovered that the average husband with his heavy five o'clock shadow doesn't, in the least, resent having his frau absorb herself in the video goings-on of, say, the Winter Olympics from romantic Innsbruck or the hijink wrestling matches from the local sporting arena.

Hubby is confident, sober-sided psychologists maintain, that he can hold his own, romantically speaking, against a skating Dick Button, a golfing Jack Nicklaus or even a wrasslin' Antonino Rocca. ▀

Attention admen:

Your wives DO watch daytime tv

Last year, when electrical appliance salesmen for Proctor-Silex began quietly complaining of "advertising fatigue" executives listened, but with a noticeable frown. How could the master plan for tv be questioned when it had bolstered sales tenfold in ten years, from \$4 million to nearly \$10 million?

Sales estimates indicated that Proctor was second to General Electric in the sale of toasters and irons and was the leader in sales of ironing tables—all three of which were heavily advertised on tv.

Walter M. Schwartz, Jr., president of Proctor-Silex was convinced daytime television was the right formula for selling housewives. Maybe there was boredom at the level of the field salesmen but not at the consumer level. He had to be right. Ninety per cent of "well over \$1 million" in national advertising money was scheduled for tv this year.

To prove the effectiveness of tv, Schwartz asked the agency to produce studies such as those by Procter & Gamble, Nielsen and others. And finally, for added proof, he

decided to conduct independent research.

A research company in New York—with no station or network affiliation—was chosen to survey women in four Proctor-Silex markets—Atlanta, Philadelphia, Portland, Ore., and San Francisco. The results were even more favorable to daytime tv advertising than Proctor-Silex management had expected.

The 916 completed interviews made the last week in January by The Queen Applied Psychology Co. indicated:

- There is a large and attentive daytime television viewing audience in primary Proctor-Silex markets.

- Seven out of every ten women who owned tv sets reported daytime viewing at least one day per week. And one out of every three were viewing daytime television at the time they were called.

- One-fourth of the women who were daily viewers of daytime tv watched five or more hours a day. The most popular hours for viewing daytime tv were from 12 noon to 2:30 p.m.

- Half of those who were viewing television when they were called were doing nothing else while watching tv. Household cleaning, sewing or knitting, and ironing were the most frequent activities engaged in by the other half while viewing television.

Concluded the appliance firm: *The programs carrying Proctor-Silex advertising rank high in terms of viewing and degree of liking (Concentration, Merv Griffin, Young Dr. Malone, Play Your Hunch—all NBC).*

There is a direct relationship between the viewing of P-S programs and greater awareness and ownership of its products . . . The co



Gentlemen, here are the facts

Max Tondrich, chairman of the executive committee, goes over study on female daytime viewing habits. Results quelled existing suspicions of 'tv fatigue'

P-S research shows daytime viewing habits strong

	Total	Atlanta	Phila.	Portland	San Fran
Total Daily Viewers	100% (343)	100% (107)	100% (97)	100% (79)	100% (60)
Hours tv was on day before interview:					
Less than 1 hour	10%	7%	14%	8%	12%
1-2 hours	21	29	16	18	17
3 hours	28	21	26	32	35
4 hours	15	18	13	19	8
5 hours	15	19	19	10	10
Over 6 hours	11	6	11	14	18

Position of the housewife daytime television viewing audience differs from that of non-viewers to a great extent in terms of age than in terms of socio-economic status.

There was a somewhat greater percentage of non-viewers with higher family incomes and higher occupational status positions than among viewers, but not as great as might be anticipated. Differences in educational background of viewers were insignificant.

Daytime television does appear to draw a relatively higher percentage of younger housewives (under 35 years) and a relatively smaller proportion of middle-age housewives (35-54).

At the same time the independent survey pointed out different daytime viewing habits in different cities.

The extent of viewing daytime tv was highest in Atlanta (75% with 52% viewing daily), the lowest in San Francisco (64% with 36% viewing daily).

Women in Atlanta were most likely to be doing nothing while watching tv (71%) whereas those in Portland were least likely to be totally involved in viewing (24%).

"Heavy" viewing was most frequent in Philadelphia (30% five hours or more) and least in Portland (24%).

The morning hours were relatively more popular for viewing on

the West Coast (Portland 38%, San Francisco 16%) than in Atlanta (28%) or Philadelphia (21%). Conversely, the later hours were more popular in the East.

The results of the study, published in March, were sent to Marvin Baiman, manager of research projects at NBC for comparison with other studies. Baiman reported that he was "impressed, but not surprised, that both Harvey Queen's research and the Brand Rating Index (a study subscribed to by NBC on intent to buy) produced similar findings."

The study accomplished three things: it boosted salesmen's confidence in the tv strategy, provided effective merchandising ammunition, and most important, showed that tv is—and had been—an effective medium for Proctor.

The company naturally decided to continue with tv, and is making important changes. Proctor-Silex is switching back to spot tv this fall (Proctor Electric used spot tv from 1954 to 1960) and plans to use commercials with an entirely new approach.

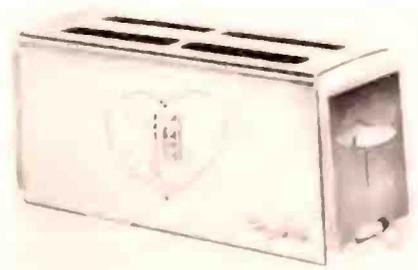
Spot television will give the salesmen more individual support, according to Max Tendrich, new chairman of the executive committee at Weiss & Geller. Says Tendrich:

"Local stations cooperate with us in knowing the products we

have, and working with them. Previously, when we were in spot, they helped sell our key dealers and our distributors on what we're doing—they often made calls on retailers and distributors with the Proctor district sales manager; they lent station personalities for dealer meetings—and we hope they will again. They know best the nature of their audiences and of their communities."

By returning to spot, the company can take advantage of live interviews, giveaways on shows, individual station promotion pieces, and select the most suitable station in each market, rather than being obligated by a network.

Another major factor: NBC TV is reluctant to continue using Proctor-Silex commercials on only a limited number of stations. The



New commercial content

Proctor-Silex has abandoned Mildred and Albert cartoon commercials. New spots feature toaster with "patented heart" and iron with "built-in maid"

company has been using tv in only 56 key distribution areas. It claimed the arrangements for local fill-ins during the same time on the other net stations were too costly.

"In 1951 our motivation for entering spot tv was entirely different," says Tendrich. "At that time we wanted to broaden the com-
(Please turn to page 52)

The program-within-a-spot

Programs-within-spot-announcement-frames could conceivably become a trend, judging from the happy experiences of Duquesne Brewing.

The Pittsburgh beer maker is presently using twenties and minutes in some 12 television markets, primarily in the Ohio-Pennsylvania-West Virginia area, with the object of maintaining spot frequency while adding program-sponsorship values.

The brewer's program-spot format is called *Golf Capsules*, created and produced by Pittsburgh syndicator Video Varieties, Inc. A series of 52 filmed golf lessons, each just 12 minutes long, the package combines live-on-film, animation and the producer's own *Fullstop* technique. It also provides Duquesne with animated title, billboards, plus three-second tags to underscore the point of each golf lesson.

Each minute *Golf Capsule* spot opens with the title and built-in billboard, followed by a 20-second commercial. Then the 12-second golf lesson is followed by another 20-second commercial. A brief recap of the key golf tip rounds out the minute, and completely encloses the product sales messages in program material. The 20-second commercials use the title-billboard, the golf lesson, then a selling ID.

Duquesne increased its spot schedules and added the new format to existing spots. For example, a heavy schedule of twenties and minutes on Pittsburgh's WIIC was switched to *Golf Capsules* program spots. An across-the-board news-

cast on KDKA-TV, Pittsburgh, was continued with the golf format used nightly in one of the commercial positions.

How does the brewery feel about programs-within-spots?

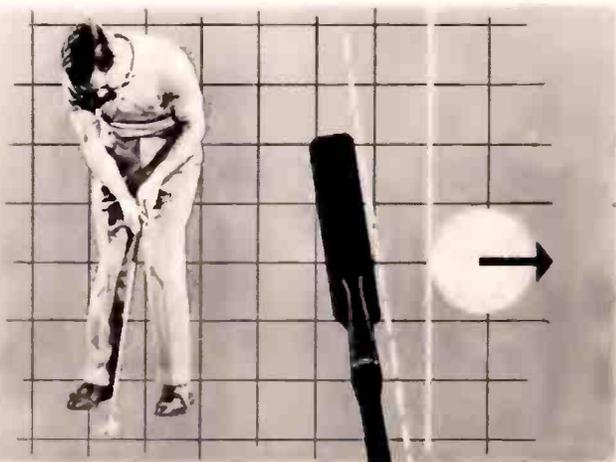
"Very encouraging" is the way Duquesne board chairman John A. Friday puts it. "The idea that we could have the best features of both programs and spots made good sense to our organization. First reactions came from our distributors and dealers, and were the most enthusiastic we've ever received from a broadcast campaign."

Friday adds that "after a few telecasts, we started to get letters from viewers thanking us for the entertaining and useful programs in our commercials. We believe *Golf Capsules* will attract enormous attention and good will to our products, and that can't help but produce sales."

On the media side, Roger Rice, vice president and sales manager of WIIC, reports at least a dozen calls each week for schedules of the beer spots from viewers who don't want to miss the miniature programs.

Edward M. Brown, vice president of Vic Maitland & Associates, the agency on the account, says that for a regional advertiser such as Duquesne, the program-in-a-spot plan has a dollars-and-cents advantage.

"For a relatively low syndication cost, we can combine *Golf Capsules* with our existing commercials and come up with 52 different minute or 20-second spots," Brown states. "There's no
(Please turn to page 52)



Unusual program-spot concept

Duquesne Brewing is getting its sales message across in miniature programs. Title card is displayed by firm's top execs, Grant E. Friday, (l), assistant to president, and John A. Friday, Jr., president and board chairman. (Above) Scene from *Golf Capsules* by Video Varieties



Rep firm surveys local tv facilities for COLOR

Color tv spot business "will be the main source of our increased dollar volume, as well as being the most important new plus factor in the effective use of the medium by advertisers."

So stated a well-known rep last week, Martin L. Nierman, executive v.p. of the Edward Petry Co., as his firm unveiled results of a survey of the 32 major U. S. markets where there are Petry-represented tv stations.

Unlike some media surveys, which provide agencies with solid information but leave agency men wishing they'd had a chance to add a question or two to the survey forms, the Petry study gave agency executives considerable opportunity to get into the act. Questionnaires were pre-tested among 14 media and radio tv v.p.'s at such agencies as Ted Bates, BBDO, Grey, OBM, J. Walter Thompson and Y&R.

While the survey does not cover color facilities and local-level color ad charges for the entire U. S. tv picture (a survey area, incidentally, which is largely an RCA province), it provides a most-useful updating on a valid cross-section of color-equipped markets.

Here, in brief, is what the survey revealed:

- In the 32 tv markets where there are Petry-repped tv stations, there are two-thirds of a million—666,000—color tv homes.

- Almost all stations (regardless of network affiliation) are currently equipped to televise color shows fed on network lines.

- Among the Petry outlets, 17—slightly more than half—are equipped to televise color film (features, syndicated shows, commercials).

- Those equipped to handle local live color

shows (which involves a considerable local-level equipment investment) are understandably fewer; however, five were equipped for local color programming.

- Similarly, four stations of the 32 checked—one in every eight—were equipped to televise from color tape, again a tv mode which involves expensive tv equipment.

A fact of particular interest to color-tv-minded admen also came to light in the overall study findings: only 3 of the 32 stations said they had "additional charges" for televising color commercials. Further, 15 of the stations said they were equipped to produce color commercials to order.

Petry's questionnaire, which is being made available to TvB as a model for a broader-scale survey among TvB member stations, turned up a number of newsworthy facts in quizzing major-market outlets on their color facilities.

Here is a sampling, by markets:

Los Angeles: According to KCOP, about 5% of the area's three million-plus tv homes are color-equipped. KCOP has local color programs available for sponsorship, and can televise color film (but not color tape or live-color commercials).

Omaha: In KMTV's area, there are an estimated 350,840 tv homes, of which 12,250 have color receivers. KMTV makes no additional charge for color film, with local color commercials accepted at regular rates.

Albuquerque: Tape-equipped KOB-TV estimates that there are 10,000 color tv homes in the station's area, which includes 185,000 tv households. KOB-TV is equipped for color tape.

Alcoa charts sales course: smooth sailing all the way

Giant metal-producer makes big splash in the booming marine market with radio-supported "Boat-A-Ramas"



"Here's how radio/tv paid off . . ."

So radio/tv supervisor John Whited of FSR (seated) seems to be telling account executive Tom Tyson (left) and Alcoa advertising promotion supervisor Jack Muse

With more than 7.5 million small craft on the water, America is fast becoming a nation of boating enthusiasts. The colorful sight of balloon sails and powerful speed-boats is increasingly more common as whole families take to the water.

Alcoa has long had its eye on this \$2.5 billion per annum market, and jumped in headlong this spring with a trail-blazing campaign that upped aluminum sales to the small-craft market by 8%. While total boat-market sales increased only 2% as a result of the sales drive, Alcoa's own volume showed a dramatic rise.

Over-all credit for the campaign, which won the Best Seller Award of the Association of Industrial Advertisers, goes to Alcoa's sales manager for the pleasure boat market, W. D. Logan.

The campaign's cornerstone was ADIKAM, a policy of Advertising Dominance in Key Aluminum Markets, jointly created by Alcoa and its agency, the Pittsburgh office of Fuller & Smith & Ross.

ADIKAM's double-headed objective: to first expand the retail market for boats and motors, then to "play back" results of the expansion to manufacturers, reflecting what Alcoa was doing for the industry and reaping industrial sales in response.

To sell the retail public on the idea of boating, Alcoa scheduled more than 5,000 one-minute radio spots in 21 target areas. The commercials combined a musical intro and close with information about aluminum manufacturers' products, and the names and addresses of local dealers. In addition, each dealer received four one-minute radio spots on a station selected by FSR.

Directed by Alcoa Advertising Promotion Supervisor Jack H. Muse and FSR account executive Tom Tyson, the radio campaign ran ten weeks beginning 2 April 1962 and continuing through 9 June. Twenty-four spots per week were allocated to each market, inviting listeners to visit local boat dealers' show rooms.

Radio stations were selected primarily for their ability to reach Al-

For commercial and broadcast advertising, the radio and marketing approaches. Adrian S. Price, executive v.p. of the Weston Company, says, "Within any campaign, we generally adopt a theme and format and then stick to it," Price says. "In this way we have found that our commercials enjoy unusual audience recognition and identification with the product."

The agency has used this principle for Carlsberg Beer, Sterling Forest Gardens (see box) and other clients, Price says it is essential to avoid "blandness" in radio ad campaigns where budgets simply do not permit use of long flights of time across-the-day airtime.

There is no one answer to the question, says Stanley Newman, v.p. and director of media, Hicks & Greist. Thinking in terms of the effect of repetition on individual prospects, the media planner must answer this question in accordance with the facts of each specific situation, Newman asserts.

"Our concern should be with how often the great majority of individual potential prospects have been exposed to a commercial message," Newman says. "A radio commercial loses effect when the great majority of the prospects you can expect to

reach with the medium have been exposed to that commercial at a level of frequency great enough for the message to take hold in their individual minds."

Newman observes that a hard selling radio commercial for a new



NEWMAN: "Our concern should be with how often the majority of individual potential prospects have been exposed to a message," says the H & G media director

soap product might begin to lose effect when most of the women who can be reached have been exposed to the message at least eight to 10 times each. At that point, he says, the message has penetrated their minds, and either aroused product interest or been met with indifference.

On the other hand, he continues, a softer-selling, music-embroidered commercial for a soft drink or cigarette may remain effective, within the terms of the effect being sought.

There is no strong memorability in the straight, standup, no-nonsense pitch but one can achieve it in commercials relying heavily on strong musical themes, antic humor, realistic sound pictures and documentary testimonials, according to Bill Pitts, v.p. creative services, Ben Sackheim, Inc. It also explains why "guys like Klavan and Finch, Bob and Ray and similar irreverent pairs attract so many advertisers: when they kid the commercials, they blur the distinctions between ad and program content," Pitts believes.

Pitts recalls a spot radio campaign to promote Nationwide car insurance. Sackheim bought morning and evening drive time—Monday thru Friday—local spots in the mornings, network news in the evenings. On weekend there were spots on MBS, aimed at drivers. The package consisted of five separate minute spots, each with a humorous situation, winding up with a 10-second musical signature.

In a complete package of 29 spots per week, each was rotated close to six times. Concrete sales results were seen at the end of a six-week campaign.

"The spots were entertaining, the musical theme contagious," Pitts says. "I would guess that with double the frequency of our schedule, these spots would not have worn out their welcome. An original commercial idea can stand more than the usual exposure and conversely, if the budget is modest, I can deliver twice the power of an ordinary schedule. And that, I believe, is the whole clue to radio spot scheduling: get your client to invest in a quality commercial—then run it with confidence and don't worry about too little or too many minutes per week."

The "ear is less prone to boredom" in the opinion of Jay Victor, president of the Jay Victor Company, who also notes that the basic reasons for such differences in life expectancies of a radio commercial versus anything on tv or in print probably lies in the pathology of the eye and the ear.

Preston Peacock pitches Sterling Forest Gardens

ANNOUNCER: "Preston? Preston Peacock . . . we're on the air . . ."

PRESTON: ". . . coming . . . coming! Are . . . the cameras on me?"

ANNCR: ". . . Preston, we're on radio, not TV."

PRESTON: "You mean the audience can't see these magnificent tail feathers of mine? Or these thousands of rose blooms in our glorious Sterling Forest Gardens Festival of Roses?"

ANNCR: "Not unless they come to Sterling Forest Gardens."

PRESTON: "How about the 80,000 begonias? The waterfalls, fountains and fishing pond . . . the ski lift ride up Tiger Mountain?"

ANNCR: "Just tell the listeners about them."

PRESTON: "People . . . come to Sterling Forest Gardens. It's a wonderful way to spend a vacation in one day. If you all come, we can afford to get on television."

ANNCR: (slightly annoyed) "Preston, forget TV. They've already got a peacock on NBC."

PRESTON: "That imposter! I saw him on TV today. Living color. Humph! He's just a plain black and white bird."

STATION ANNOUNCER: Visit beautiful Sterling Forest Gardens—the wonderland in the wilderness . . . north of Tuxedo, New York, off route 210—just an hour from Manhattan.

Radio cheapens itself, says

Farnath and Stephenson

A bargain basement approach to selling radio is debasing the broadcast industry and may bring even greater problems for the medium than now beset it. This ominous opinion was shared by at least two of the industry luminaries invited to enlighten the recent Radio Advertising Bureau Management Conferences.

Leslie D. Farnath, vice president in charge of media for N.W. Ayer, told the regional gathering in Saratoga Springs that switch-pitching has become a widely employed "wedge" in selling radio. Farnath defined it as making a second presentation for business that seems destined to go to a competitor. "It is a poor business practice," he said, "time-consuming for everybody, and it cheapens the whole industry, giving the impression that all it takes to get a bargain is to set the wheels of negotiation in motion." Covering several industry problems in a potpourri address entitled "An Advertising Agency's Notebook on Radio," Farnath also attacked the negative salesman who sells his station by "down-selling" his competition in the market. "I've got a feeling he's selling his own medium down the river, building nothing but confusion, distrust, disrespect, and doubt, about everything from station affidavits to adjacencies and ratings, and even rates."

Calls for standardization

Taking off on this last topic, the media executive called for "standardization in radio in all the areas which presently befuddle the media buyer. Every station has a different rate card, he charged, adding that even the units available for sale are far from standard. Some stations sell 10-second spots, 20-seconds, 30-seconds, 60-seconds, etc. Some will not accept 20-second spots. Some set their own standards according to the number of words in the copy." Standardization is also needed in the area of time classifications, method of presenting availabilities, rating information, confirmations, etc., he said.

Granting greater decision-making powers to both sellers and buyers

of radio would eliminate a lot of unnecessary red tape, suggested Farnath. He also called for more local level research which would offer agencies the kind of material to help us understand the real character of a particular station in a market.

A hurricane kept agency president Clay W. Stephenson from addressing the Dallas regional management conference. The remarks he was to have made might also be interpreted as storm warnings. Denying that agency executives or any outside observers can assist radio in its efforts toward self-improvement, Stephenson struck out strongly at radio's self-image, which, he said, determines agency attitudes. "The following viewpoint of agencies and advertisers toward radio is pretty well indicated by the intense concentration on procurement of "rate" concessions," he told the station managers. "You find yourselves dealing with buyers whose only assignment is to beat down your rates. The merits of your stations, if those merits really exist, are obliterated by a total absorption with the matter of cutting costs. This is a situation for which no one but the radio industry itself can be held responsible."

It is not competition which drives stations to cut rate selling," charged Stephenson. "You must know in your hearts that you are driven only by fear. Only because you haven't the guts to take a chance on losing an order. And I ask you, if you have so little confidence in the intrinsic worth of your stations, then how can you expect confidence to exist in the minds of advertisers and agencies?" Asserting that people today are "afraid of being different, of being creative, of standing apart from the crowd, all of which promotes a gray Utopian fog of mediocrity," the agency head urged his listeners to "step aside from the symptomatic problems of the medium and work like the dedicated individuals you are to put a creative spark back into radio. To make radio so forceful and exciting a medium that advertising dollars are drawn to it by the sheer power of its vitality. To make your stations so distinctively and imaginatively different, each from the other, that the caprices of ratings will cease to determine your destinies."

"It is difficult for me to believe that a choice between one kind of music and another . . . constitutes the ultimate diversification in radio programming. When there is so little to distinguish you from your competitor, is it any wonder that advertising buyers may rest their decisions on cost?"

BANK TRIES BOUNCY NEW SYMBOL

"It's the big bank . . . with the little bank inside."



Family Banking Center of Continental Illinois National Bank & Trust Co. of Chicago has come up with a kangaroo with "a filled pouch" as its new symbol, tied to slogan, "It's the big bank with the little bank inside." Commercials, via Earle Ludgin & Co., include 20-second tv and radio spots. Tv, on WBBM and WNBQ, is in prime time. Radio, on WMAQ, WBBM, WCFL, WGN, & WFMT, average 45 spots per week.



BRYCE COCKERHAM, WSJS salesman (left), examines a South Central Airlines plane. His guide is Sam Coester, airline president and supporter of radio advertising

RADIO MEDIA

Feeder Airline takes to the air

In its first three months of operation, beginning last 29 May, South Central Airlines, Winston-Salem, N. C., had only two customers flying out of its headquarters city. However, a three-day advertising campaign on WSJS in Winston-Salem made South Central's business "take off."

Samuel Coester, president of South Central, explains the reason for beginning a feeder airline, said: "Five years ago our method of operation would not have been practical. Local air service was necessitated by the development of big jets. Due to their size, speed and cost, it is not economical to operate them on short runs. Therefore, as the larger airlines converted to jets, they stopped servicing an increasing number of small and medium sized cities. South Central's purpose is to bring fast, regularly scheduled service to cities with trading areas of 25,000 to 100,000, and link them to major air terminals."

Advertising vital

The airline's concept and specialized service demanded comprehensive advertising exposure. WSJS' three day coverage of the Forsyth County Invitational Golf Tournament was selected for South Central's radio introduction. The airline, an exclusive sponsor, bought 20 five minute segments during the three day event and, in addition, secured winners of the tournament

free passes to fly anywhere in the area.

"The golf tournament was a natural for us," Coester said. "The type of people interested in the tournament were just the people we wanted to reach. With the heavy saturation campaign of WSJS, we really got the message across. You can't always pinpoint results of advertising, but we didn't have any business out of Winston-Salem until that tournament . . . (Now) we have two to three passengers a day. The very day after the tournament ten people called to inquire about our service and every one of them became customers."

Since the WSJS campaign, South Central has become a confirmed radio advertiser: This fall, Coester plans a heavy spot radio campaign, not only in Winston-Salem, but throughout South Central's service area of 42 markets.

Nevada Broadcasters Hold Organizational Meet

Nevada broadcasting stations organized their first statewide association in regal style last week (22-25) at the Sahara Inn, Las Vegas putting the reins in the hands of Lee Hirschland, general manager of KOLO-TV, Reno.

On hand to launch the project were such industry leaders as LeRoy Collins, president of the

NAB; Syd Roslow, head of Pulse; Jack O'Mara of TvB, and Donald McGannon, president of Westinghouse Broadcasting. All convention arrangements were under the direction of Ted Oberfelder, president and general manager of KRAM, Las Vegas, who mapped, among other things, a motor tour of Hoover Dam, and Lake Mead.

Radio and tv stations in the state have long felt the need of organizing a statewide association to give national and regional advertisers and their agencies a "look at the other side of the Nevada Silver Dollar." Although there is no argument that the gambling industry is the state's largest industry, the fact is that an insurge of permanent residents has made a world of difference. The permanent population has more than doubled in the past three years (to 450,000). From the more than four million tourists who visit the state each year are drawn a goodly percentage of those who liked what they saw for the future and decided to return there to live.

Despite the wealth of entertainment diversions in Nevada, radio and television play a very prominent role, both locally and via the network facilities, all of which have outlets in the state. Las Vegas boasts three tv stations—KLAS-TV (CBS), KORK-TV (NBC), and KSHO-TV (ABC); six am radiostations—KENO, KLAS, KLUC, KORK, KRAM, KVEG; and two fm outlets—KLUC (FM) and KRGV (FM). Reno has two tv stations—KCRL (NBC) and KOLO-TV (CBS-ABC); and five am stations—KBET, KDOT, KOI, KOLO, KONE; and one fm outlet—KNEV (FM). The Lake Tahoe area is served by two radio stations on the eastern California border of the lake—KHIOE, Truckee, and KOWL, Bijou, and by tv translators from Reno. Other radio stations in the state are KELK, Elko; KELN, Ely; KVLV, Fallon; KTOO (AM-FM), Henderson; KPTL, Carson City; KDUB, Sparks, and KWNZ, Winnemucca.

Thus, with five tv, 18 am, and four fm stations, Nevada's population, now nearing the half-million mark, has perhaps more diverse sources of broadcast service from the home front, per capita, than any other state in the nation.

FM shortchanged by joint radio measurement

When research attempts to measure both am and fm radio with the same yardstick, the latter is bound to be short-changed, claims the National Assn. of FM Broadcasters. Measurement techniques originally developed for am radio "can only lead to substantial under-estimate of fm audience size," according to a research analysis recently made public by NAFMB.

AM-related biases "short-changing" fm are judged to stem from the "history of am research development, from economics behind syndicated rating services, and from failure to modernize some techniques that have prevailed since before tv, and NAFMB claims these problems "have conceivably lost am radio hundreds of millions of dollars in advertising revenue."

Among specialized problems cited by the fm organization are:

▶ high income residential neighborhoods, which make up a large portion of fm's market, tend to form concentrated communities easy to miss with cluster sampling techniques.

▶ With major am rating services limited to the metro area, as much as 50% of all fm listening may be market basis. (Because fm has the technical advantage of delivering interference-free line-of-sight signals by day and night, and is essentially similar to television in both coverage and engineering characteristics—a large portion of fm's audience is found outside the metro areas, as defined by the Bureau of Census, yet inside the acknowledged tv coverage areas.) Further, a sample disproportionately confined to the center of cities, in low-income or low fm set penetration areas, would increase am ratings and cause understatement for fm. This might also overstate the popularity of "top 10" programs and understate the real magnitude of the audience for quality radio entertainment.

▶ High call-letter identification, typical of some am formats, may create an inflation of am and am-fm simulcast ratings — particularly true when recall techniques are used.

Since am is now looking for a way to measure out of home listening, am research techniques may change materially at a time when fm needs to generate the same types of audience information now available for tv. NAFMB president James Schulke (a member of the NAB Rating Council) adds that although the fm group "wishes fm well in its current methodological endeavors being conducted through the efforts of the National Assn. of Broadcasters and the Radio Advertising Bureau, fm must use its financial resources to resolve its own problems." The NAFMB does not call for a methodological study, however, but states that "existing techniques, properly applied, will accurately measure the fm audience."

Bennett O. Scott to gen. mgr. of WNMP, Chicago

A 20-year veteran of Chicago radio, Bennett O. Scott has been appointed general manager of WNMP, Chicago North Shore outlet. Most recently, Scott was general sales manager of WFMT Radio, and its magazine, *Perspective*. Prior to that, he was with WEND Radio for 19 years, the last four as general sales manager.

NEWS NOTES

WLIB raises rate: An average 10% rate hike has been instituted by the New York City Negro-oriented radio station, marking the first rate boost in four years and symbolizing the increase in both size and buying power of the New York Negro market. Harry Novik, general manager, said that in 1959, when the previous rate card went into effect, the Negro community was 1,450,000 persons. It is now over 1.6 millions, or some 10.5% greater. Similarly the spendable income in 1959 for this market was just under \$2 billion. It is now \$2.25 billion, or some 12.5% higher. New rate took effect 16 September, with the standard six-month protection for current advertisers.

Latin BB inaugural: Philip Morris, for Marlboro and Alpine cigarettes, and Schlitz Beer, all through Leo Burnett, will sponsor the first Latin American Major League Players Game, 12 October, on WADO, New York Spanish-language station. Arrangements are being completed by director Guy LeBow and Colossal Ventures, Inc., founders of the game, to broadcast and televise it in other U.S. cities, and in Latin America, Japan, the Virgin Islands and the Bahamas.

BANK BANKING ON RADIO



Fidelity Union Trust Co., New Jersey's largest bank, becomes radio advertiser for first time with sponsorship of morning newscasts on WPAT. Paterson, Huddell on campaign are (l-r) John T. Stickney, v.p.-advertising mgr. of the bank; WPAT account exec Norman F. Flynn, Charles F. McCarthy, station's news-public affairs dir.; and William J. O'Connor, the bank's senior vice president. Promu is in behalf of new Chee-mates

MGM tape div. names 3 execs in biz stepup

Three veterans have been named to key posts at MGM Telestudios following acquisition of a large quantity of advanced technical equipment and more orders from advertising agencies than the video tape production subsidiary has received since its inception.



Quinn

Stanley J. Quinn (above), a former vice president of J. Walter Thompson and senior producer-director of the *Kraft Dramatic Hour* on ABC-TV, has been named director of administration. Herbert C. Homes, former international director of Columbia Pictures Colpix Records and executive producer of WPIX, New York, has been named associate production manager. Former commercials producer with Erwin Wasey, Rutliff & Ryan and three-network producer-director Sid Tamber has been named producer.

Agencies which have placed orders with MGM Telestudios are: Ogilvy, Benson & Mather; Kastor, Hilton, Chesley, Clifford & Atherton; Ted Gotthelf; Leo Burnett; Papert, Koenig, Lois; Donahue & Coe; BBDO; N. W. Ayer; Foote, Cone & Belding; Young & Rubicam; J. Walter Thompson; Ted Bates; MacMannis, John & Adams; McCann-Erickson; McCann-Marshall.

An "order-taker" is not a salesman: Firestone

"Today, a salesman's got to be a lot better than the order-takers who called themselves salesmen in the old days," attests Len Firestone, v.p. and general manager of Four Star Distribution. Firestone says his compact staff of five salesmen brings in more sales than the army of 100 salesmen he directed while in charge of sales at Ziv, prior to joining his present firm. He goes on,

"This year we had two months in which we did over \$1,000,000 in sales each month. In all my years at Ziv we never had a million dollar month."

"It's more difficult to find good salesmen today," said Firestone. "If I found another crackerjack man, I'd hire him in a minute."

Describes the "old days"

Firestone explains that syndicated shows were sold directly to local sponsors in the "old days," but "now we sell almost exclusively to stations. The salesman has to talk their language. He must be able to suggest how and where a series can be used to the station's advantage in their programming. He must be able to back up his pitches with rating figures, audience composition break-downs, counter-programming, and all the tools of the new trade."

Cites "quality, not quantity"

Firestone emphasizes that when he uses the term "crackerjack," he's talking about a man who's thoroughly trained and experienced in programming as well as sales, says his staff is one of quality, not quantity.

Four Star Distribution's roster of off-network series includes *Rifleman*, *Dick Powell Theatre*, *Zane Grey Theatre*, *The Tom Ewell Show*, *The Detectives*, *The Law and Mr. Jones*, *Stagecoach West*, and *Target: The Corruptors*.

SG earnings hit new high

The fiscal year ended 29 June 1963 was the best in the 14-year history of Screen Gems. The production-distribution firm cleared \$3,800,300 for the period, compared to \$3,466,300 for fiscal 1962.

This profit is based on gross income of \$64,377,000, up substantially from 1962's dollar intake of \$52,188,900. It is equivalent to \$1.50 per share based upon 2,538,400 shares outstanding, as against \$1.37 per share, for a like number of shares, the preceding year.

NEWS NOTES

Triangle strengthens inventory: Triangle Program Sales, the recently formed syndication arm of Triangle Publications Radio-Television Division, is rapidly building its pro-

gramming stock. Latest property is the *Little League World Series*, with rights acquired for a three-year period. The seven-game juvenile baseball classic, held in Williamsport, Pa., each summer, is available to tv stations throughout the country. Other properties acquired by TPS in the past two months include *The Big Four*, an auto racing package, and the hour-long color special of *Podrecca's Piccoli Theatre*, the Italian puppet troupe. Recently Triangle announced it would produce *This is America*, a series of half-hour tv visits to the nation's fairs and festivals. TPS now has permanent headquarters in New York at 320 Park Avenue.

Screen Gems' summer sales soar: Led by the sale of 325 feature films to WLAC-TV, Nashville, and 275 pictures to WPRO-TV, Providence, Screen Gems concluded licensing agreements with 33 stations during July and August for its two major feature film packages. This brings total sales of the 210-title group of Columbia post-'48's to 144 and the 73-title package of post-'50 Columbia features to 78.

Africa a gold mine for CBS Films: A total of 45 CBS Films' program series have been purchased in the past few weeks by six different African tv services. Among the purchasing countries is Sierra Leone, the 68th country with which the CBS Films international sales department is now doing business. Other African sales were made to Nigerian Television Service in Lagos, Western Nigeria Radiovision Service, Ibadan, The Kenya Broadcasting Corp., Nairobi, The Eastern Nigeria Broadcasting Corp., Enugu and Rhodesia Television, Salisbury.

Cartoon interest high: Cartoon Distributors reports that a second group of 130 episodes of *Space Angel* will soon be off the drawing board and ready for 10 October release. Produced in color in an illustrative art style, using the "Synchro Vox" animation technique, *Space Angel* is currently aired in excess of 90 world markets. Another cartoon entry, *Cartoon Classics*, is doing well under the distribution guidance of Radio and Television Packagers. It has closed deals in 20 addi-

tional markets during the past month, bringing to 100 the stations throughout the world telecasting this package of 310 subjects, including 135 Enlightenment subjects and 205 classic Fairy Tale subjects.

Ready Olympic special: Quentin Reynolds, noted author-journalist, has been signed by Geoffrey Selden Associates to write and narrate a special 90-minute program called *Olympiad-1964*. Release is set to coincide with the 1964 Olympic Games in Tokyo next fall. Format calls for personal interviews with athletes in various parts of the world as they prepare to represent their countries in the international sporting event. Selden recently completed six hour-long tv specials in collaboration with Victor Borge.

78% renew NTA skein: Only four weeks after launching its full-scale sales drive, National Telefilm Associates reports that 78% of the stations and/or sponsors carrying Dr. Albert E. Burke's *Probe* series last season have renewed contracts for the second straight year for the half-hour program.

UA-TV signs 26: *Lee Marvin Presents—Lawbreaker*, the new first-run syndicated series based on police file cases in cities throughout the country and featuring the real participants in the events in pictures, has been bought by 26 sta-

tions for color tv viewing United Artists TV, which is syndicating the series reports that 13 of the 26 buyers are in the top 25 markets.

"En France" now on nine more stations: During the first week of September, nine additional stations acquired the *En France* series of 26 half-hour French language entertainment instruction programs. Eleven more volumes of Seven Arts' *Films of the 50's* were also sold. 51 stations now carry *En France*.

"Have Gun" travelling over \$2 million mark: Set for domestic syndication release this month, CBS Films' *Have Gun, Will Travel* sales are approaching the \$2 million mark, according to vice president for domestic sales James T. Victory. On the roster are three NBC TV o&o's, three ABC TV o&o's, and Texas State Optical, via Erwin Wasey, Ruttrahl & Ryan, which has purchased the series on a regional basis for 13 Texas markets. Victory explains the sales success as a recognition by stations "that there will soon be a severe shortage of this type of programing in syndication."

Syndie firm springs new arm: Nathan, Johns & Dunlap, marketing and packaging firm, has formed a subsidiary, Rolling Productions, to create and produce tv programs. Offices of both companies are at 247

Park Avenue, New York. Rolling Productions has three major projects in the hopper, including a variety tv show pilot already completed which is being shown to networks and agencies, an animated cartoon show and a sports feature, both of which have pilots ready for taping.

Crosby names seller: TV Marketers will act as U. S. sales representative for *Across the Seven Seas*, a travel-adventure series of 39 first-run half-hour color specials, filmed on location from the Orient to Africa. Show was produced by Bing Crosby Productions in conjunction with Jack Douglas. Sales have already been made to American Home Products for several west coast stations and to some five major market stations.

NEWSMAKERS

BEN COLINVAS, E. L. COLINOVES, Al Godwin and Bill Hooper to regional sales managers of TV Marketers. COLINVAS formerly with Screen Gems, will operate out of New York, COLINOVES will operate out of Dallas, Godwin out of New Orleans, and Hooper for Ohio and New York State.

ROBERT C. MACK to producer-director of Don Feddersen Commercial Productions. He was vice-president and executive producer of Era Productions.

WILL THOMAS to western division sales manager of Allied Artists Television Corporation. He comes from Bill Burrud Productions, where he was sales manager.

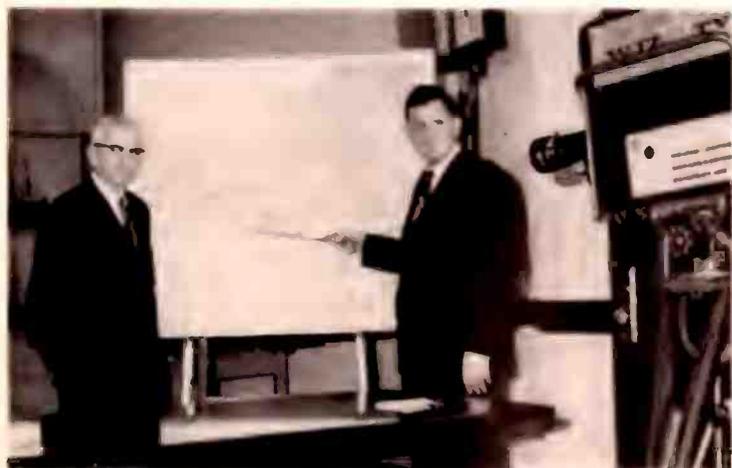
C. J. TEVENS to director of the Motion Picture Services Division for Superscope.

ROX PORTOCK to director of research and sales development for Independent Television Corporation. He was with NBC TV as manager of network sales development and sales proposals.

JOHN KEEL and **GILBERT COVITT** to story supervisor and editorial supervisor, respectively, at Sandy Howard Productions. Keel was a former writer for Goodson-Todman and Covitt a film consultant to the Lincoln Center.

STEVE BIVENSER to general production executive with Screen Gems. He recently served in the field of personal management.

Sea-soned professors at Westinghouse U.



Conducting lecture series on naval history for Westinghouse Broadcasting are Profs. H. O. Werner (l) and E. B. Potter of the U.S. Naval Academy. Titled "Sea Power," the series of 65 half-hour shows was recorded on tape at Annapolis by Group W's Baltimore outlet, WJZ-TV.

Forker, Sanford promoted in RKO General expansion

RKO General Broadcasting, National Sales, has announced the appointments of Victor E. "Buck" Forker as eastern radio sales manager and William F. Sanford as midwest television sales manager. Both Forker and Sanford have been with the rep firm as sales executives since the National Sales Division's inception in 1961. Prior to joining RKO General, Forker served as general manager of WDRC, Hartford and as account executive with WNEW, New York. Previously, he was sales development manager for Blair TV, and advertising manager for WPIX of New York. Sanford served as a tv account executive with Crosley Broadcasting.

New ATS appointments

ATS has centralized the sales administration of all of its sales offices by creating two new executive posts at New York headquarters. W. B. Taylor Eldon (above), presently vice president and New York radio

sales manager, will assume direction of radio sales for the company's eight other offices as well, and becomes vice president and national radio sales manager. James A. McMannis, vice president and New York tv sales manager, takes the post of vice president and national tv sales manager, extending his supervision over tv salesmen in all nine ATS offices.

NEWS NOTES

Four name BTS: KKin, Aitkin, Minn., WBTH, Williamson, W. Va., KCFI, Cedar Falls-Waterloo, and WKDE, Altavista, Va., have all selected Broadcast Time Sales as their national sales representative.

Rep racks clients by category: CBS Radio Spot Sales broke down its sales by category for the first six months of 1963, compared it with the same period last year, and came up with an indication of where most new business is coming from. Involved is business on 11 top-market stations. Figures show gains in

the fields of auto accessories and equipment (up 11%), home furnishings (up 163%), toiletries (up 133%), and building materials (up 95%).

He's well represented: If further proof were needed that tv advertising produces results, look at the results produced by Blair TV's Jim Theiss. Last month Theiss was the father of three. Today he's the father of six, after the September birth of girl triplets.

New Detroit office: Prestige Representation Organization opened its sixth office, this in Detroit, Room 424 of the Book Building. Max Goldfarb heads the new branch.

Spokane stations name Blair: KREM (AM & TV), Spokane, both Crown stations, will be sold by Blair Companies, effective 1 October. Other stations changing representatives include WROD, Daytona Beach, which appointed Jack Masla & Co., KOME, Tulsa, to Mid-West Time Sales for St. Louis, Kansas City, Memphis, Omaha, and Des Moines.



NEW PROMO FIRM CLOAKS ITS OPENING

Martin Katz sales promotion and development director at Blair TV since 1955, recently launched his own sales promotion firm with a midnight "image" costume party for a large group of advertising and media execs at New York's La Fonda del Sol restaurant. Katz, who appeared as Dr. Fu Manchu, used a humorous film and tape review of his quest for a "good" phone number to present his company "image." The number he ended up with—PL. 2 3040—turned out to have been previously assigned to

Jacques Fath Perfumes, now out of business but still listed under that number in the Yellow Pages. Katz, in his presentation, used some tapes of callers trying to place an order for perfume. His office is located at 10 E. 49th St., and specializes in broadcast promotion and consultancy services. Above, he awards first prize at his costume party to H. Scott Sneed of Evans & Co., who came as "A Blind Venetian." Also winning prizes were Eugene and Jackie Moss of CBS Films.

NEWSMAKERS

TOM EDWARDS to Mort Bassett as account executive, and ERNA FINK as director of sales services. EDWARDS was with Blair TV Associates.

ELLEN RAIDER to the promotion and research department of Advertising Time Sales in New York. She was a staff member of Educational Travel.

CLARK N. BARNES to the sales staff of Kelly-Smith, newspaper representative firm in Los Angeles. He was the L. A. manager for John E. Pearson Co.

MARTIN F. CONNELLY to the sales staff of Metro TV Sales as account executive. He was with KTLA, Los Angeles previously.

PETER R. SCOTT to account executive with Roger O'Conner in New York. He was formerly retail sales director for WPAT, Paterson.

WILLIAM LEIGH CONKLIN to account executive for the radio department of Peters, Griffin, Woodward. He joins PGW from William Esty, where he was an account executive.

★★ Broadcasters may as well make specific recommendations to the FCC on the matter of limiting broadcast commercials: the problem is not going to fade away at the commission.

This warning was given by FCC Chairman E. William Henry last week in a talk before the International Radio and Television Society in N.Y. Henry came down hard on commercials, after deciding to forego the pleasures of comment on network devotion to mass appeal, or summer re-runs, or the Fairness Doctrine.

A second warning was: "We mean what we say. We mean it." This goes for all FCC decisions, and there is no use in acting outraged when the commission restates a policy, Henry told broadcasters.

This particular toss of the gauntlet may be picked up by House Commerce Committee Chairman Oren Harris, who very recently urged the FCC to "un-mean" what it said on tightening regulation of commercials and Fairness Doctrine. The Rogers Subcommittee has also made it clear that Congress prefers to write these rules itself—or put them out of FCC reach.

★★ Henry borrowed some ammunition from advertisers who have complained that over-commercialism weakens sponsor effectiveness on tv.

The FCC Chairman quoted talks before the ANA meeting last spring, by John W. Burgard and Max Banzhaf on bad effects of advertising "clutter" in program breaks. Another point of reference was David Ogilvy, chairman of Ogilvy, Benson & Mather, recently and quotably irritated with "bad" commercials interrupting programs.

Henry used last year's handsome tv revenues to argue that if broadcast advertisers paid \$1½ billion last year for air time, they will probably pay as much on the basis of fewer ads at higher cost. This somewhat undemocratic attitude would not apply to smaller outlets, particularly in radio, which are assured of eased limits according to their needs—but Henry urged them to spell out these needs in detail.

★★ Some classic broadcaster argument anent viewer freedom to switch stations, and probable boycott of crassly commercial outlets were Henry targets.

He insists the good broadcaster must succumb to commercialized competitors. What good is switching the channel if viewer runs smack into the same thing all around the dial? Some 2500 complaints on commercials went to FCC in fiscal 1962, said Henry.

Henry wondered if advertisers who want to sponsor selective, rather than mass-appeal programs, are finding networks "not at home" to the idea.

★★ If written comment proves too rigid to cover commercials problems, "Let's talk it over," was Henry's final suggestion.

He'd like an informal get-together for broadcasters, networks, programmers, advertisers, and the whole commission.

WASHINGTON WEEK

News from nation's
capital of special
interest to admen

★★ This week, ABC will make its crucial bid for network room in seven 2-VHF markets once slated for third VHF service until FCC reversed and cancelled the drop-in prospects in May.

Ultra highs in the Association for Competitive Television (ACT), and vhf's in the Association for Maximum Service Telecasters (AMST) have fought drop-ins tooth and nail. ACT sees them as deterrent to uhf development; AMST sees them as degrading existing vhf service.

Vote to cancel the drop-ins was 4 to 3 under Chairman Minow, and could reverse, if Cmr. Loewinger votes with Cmr. Cox, Hyde and Ford.

★★ No formal announcement has come out of commission on whether Cmr. Cox will participate in drop-in argument proceedings, 4 October.

AMST asked him to bow out, ostensibly because of his involvement in the case when he was chief of the broadcast bureau—actually because he champions at least interim drop-ins. Educated guess is that Cox will be in on all of it.

Cox's dissent from cancel of drop-ins said commission was over-optimistic in assuming ABC competitive disadvantage would be "short-range."

Cox wants temporary dual operation of vhf and uhf by drop-in licensees, with termination of the vhf operation in 7 years. Cox said question at issue is whether the seven markets would be served by third station and a third network, until ultra high becomes more established—or leave markets in 2-station status while all-channel set law takes effect.

Electronic Industries Association will argue against drop-ins, urging all-out cultivation of higher spectrum for widened, long-range television service.

★★ Broadcasters were reminded last week by the FCC that when the bell of controversy or political issue tolls in any program—it tolls for the licensee personally to provide the opposition with a script, and conjure up a rebuttal spokesman

NAB had challenged this viewpoint, reaffirmed by FCC in July, as carrying the Fairness policy far beyond original intent.

Not so, said the commission: fairness has always required licensee to provide tape, transcript or summary of controversial, personal or political attack for the opposition "whenever his broadcast facilities have been used to carry the program." He can rely on his own judgment as to the who and how of rebuttal.

FCC says it will come up with more answers on Fairness.

★★ NAB also challenged FCC's ad hoc decisions as pretty confusing to broadcasters in the fairness doctrine area.

NAB says each case blueprints more specific to be allowed. FCC insists these are illuminating, since shifting sands of controversial programming could never be completely mapped in guidelines.



*Local or Nation-wide
Audience Estimates
for any New Program...*
OVERNIGHT!

The new fall season is quickly shaping up as the most dramatic and competitive television programming period in recent years. As the dozens of new programs brighten the nation's television screens, networks, local stations and sponsors will be following audience reaction very closely with fast and dependable ARB Overnight Surveys. Now, on very short notice, ARB can provide this crucial information both nationally and locally —

Overnight Arbitron Nationals provide quick and complete audience estimates on network programming the very next day after telecast. Based on a full national sampling, an Overnight ARBITRON National can be ordered for nearly any half-hour or hour and for any day or week, with just 24 hours prior notice. You order only the period you need.

Overnight Telephone Coincidentals offer the same speed and reliability for viewing activity locally. Trained and experienced telephone interviewers are ready to begin work in virtually every U.S. television market to serve your immediate audience needs.

Plan *now* to profit *now*, with advance audience information that is exclusive to ordering clients. Talk with your ARB representative today.



**AMERICAN
RESEARCH
BUREAU**

DIVISION OF C-E-I-R, INC.

coa's immediate audience of potential boat buyers, and secondarily for their merchandising ability.

With spot radio enlisted to do the major media job, Alcoa employed The Merchandising Group to stimulate field activities. An experienced representative from the Group called on stations and dealers to help coordinate their programs, while a regional Alcoa field promotion manager conducted local promotions using displays, counter cards and mailing pieces in radio-dealer tie-ups.

Boat-A-Rama adds extra sparkle

For additional impact, glamorous "Boat-A-Rama" shows featuring a wide variety of boat exhibits, and drawing audiences of over 2 million were then launched in giant shopping centers of seven of the most important markets. To whoop up interest in the Boat-A-Rama promotions, the agency scheduled 100 radio commercials inviting listeners to attend the gala shows in April, May and June.

Cooperating stations in the seven Boat-A-Rama markets conducted Miss Boat-A-Rama beauty contests as a joint station-show promotion, donating time and talent. Many of the stations made broadcasts from the beauty show, and some developed their own promotion ideas. WIP, Philadelphia held a contest

Miss Boat-A-Ramas at play

These pretty girls, in a craft exhibited by an aluminum manufacturer at Marine Trade Show in Chicago, helped secure nationwide coverage for the promotions



Boat displays sail on to greater sales

Exhibits like this in seven key areas drew audiences of over two million and increased share of the small boat market for both Alcoa and the aluminum industry

to spur shopping center merchants to publicize the Boat-A-Rama concept in their windows, and gave a prize to the best display.

Besides the radio activity, network tv supported the program nationally. Three one-minute and 20-second spots, featuring aluminum in boats, appeared on ABC-TV's "Alcoa Premiere" during the Boat-A-Rama months.

The "play backs" really started before the campaign began to roll, when Alcoa previewed the project to manufacturers at the 1961 Marine Trade Show in Chicago by playing the radio commercials.

Alcoa salesmen personally re-

viewed the program's hard hitting details with customers. As the effort advanced, tapes of the dealer commercials and other ad materials were supplied to each prospect. The Merchandising Group interviewers sent reports of dealers activities and reactions (which were favorable) to manufacturers.

Film for customers

Progress of the Boat-A-Rama was relayed via news bulletins mailed to manufacturers during the shows. A four-color film of the Boat-A-Rama program was also shot, and shown by salesmen to boat-maker customers and prospects. Pictures and data describing the project's strong radio support highlighted both the mailing and the film.

Then came the climax: the selection of a national Miss Alcoa Boat-A-Rama at the Marine Trades Exhibit and Conference of 1962 at McCormick Place in Chicago. The contestants gathered at the display area to be photographed with the manufacturers' boats, while 200 manufacturing customers took part.

Dan Sorkin, radio tv personality was on hand to emcee the event. A winner was picked, and the photos of the event were later made into personalized albums, presented by Alcoa salesmen to each customer, adding to sales and further cementing relationships between Alcoa and its prospects.

TMP

TMP — Test Market Plan — is an exclusive market research service developed by Blair Television and offered to advertisers who want to test the effectiveness of their advertising. More than 1 out of 4 of the top 100 U. S. advertisers have used TMP. And others are turning to it every day.

Based on before-and-after surveys and in use since 1957, TMP has already accomplished much more than was originally envisioned. It has been used to test brand awareness, introduce a new product, test the impact of copy, compare the effectiveness of different media, find the right copy approach, compare time slot against time slot, match commercial against commercial, check packaging appeal, and explore many other aspects of spot television.

Blair developed TMP because, as station representatives, we know that there is no better way to sell

than to help the advertiser pinpoint his sales targets, needs and methods. And as representatives of key stations in most of America's major cities, Blair knows their marketing areas firsthand, and knows how to make spot television sell in these areas.

For any advertiser who qualifies, the Blair Research Department will develop a simple questionnaire that asks the questions he wants answered. And we will help select the necessary test market or markets, secure the test schedules and choose the best method of interviewing. All these research costs are absorbed by Blair and its represented stations. The advertisers pay only the normal media costs involved.

Your Blair salesman or The Blair Television Research Department will be happy to show you how you may qualify for TMP and how it can be tailored to your marketing goals.



BLAIR TELEVISION

ANOTHER VALUABLE
ADVERTISING
OPPORTUNITY
ON **WNBC-TV**
NEW YORK

**Doctor
FRANK FIELD
WEATHER
PACKAGE**

Delivers a valuable
program franchise
with an adult audi-
ence at an extremely
low cost-per-thou-
sand.

HERE'S HOW IT WORKS

YOU BUY full sponsorship on alternate weeks of three 5-minute weather programs at a weekly cost of \$3,000.*

YOU GET a one-minute commercial, plus 5-second opening and closing billboards on the following schedule:

Week 1:

Saturday 11:10-11:15 PM

Week 2:

Saturday 7:10-7:15 PM and
Sunday 11:10-11:15 PM

Rating, reach and cost-per-thousand are exceptional.

*(End rate.)

**IT GIVES YOU MORE FOR
YOUR TELEVISION DOLLAR**

Ask your WNBC-TV or NBC Spot Sales Representative for complete details.

WNBC-TV 4 NEW YORK

**TIMEBUYER'S
CORNER**

Media people:
what they are doing
and saying

Chicago hit by candy wrapper blizzard: Clinton E. Frank, Inc. is knee deep in Curtiss Baby Ruth and Butterfinger candy wrappers—45,000 by count. Checking the total here (see photo) are (l-r) Rex Lathen, H-R Reps; A. S. "Bud"

Trude, Jr., agency v.p. and media director; and Kaye Kruger, assistant timebuyer. Client's wrappers were sent to the agency by KAAV (Little Rock, Ark.), which received them as the result of a contest. Students of 65 high schools mailed in the wrappers with the name of their favorite deejay. The air personality receiving the most votes was assigned to emcee a school dance. The question now, Clinton E. Frank, Inc., is what do you do with 45,000 of the client's wrappers? Wallpaper for the media director's office? Large Fourth of July bonfire? Confetti for the next astronaut parade? What?



New York buyers are still talking about it: The recent Crown stations Treasure Hunt sent more than 400 buyers and a.e.'s tearing out of Central Park's Tavern-on-the-Green food-laden party. They departed in four-man teams in a mad rush for taxicabs at the countdown marking the hunt's start. Contestants frantically cabbed over mid-Manhattan chasing clues for three hours to discover the location of five hidden silver crowns; ran into such James Bond situations as diving to the bottom of Motel City's swimming pool where a scuba diver held a clue, reading a phone number engagingly printed on a belly-dancer's tummy, translating a Yiddish ad in an Arabic newspaper, and invading a YMCA steam room. To get back to the belly-dancer's tummy: one story making the rounds is that one team member read the phone number incorrectly, dialed, and was told by the harassed answerer (he had undoubtedly received other contestant's calls wrongly) to "go jump in the lake." Good sports that they were, and with an eye to winning no matter what, the team proceeded to Central Park lake and the last one in was a rotten egg. Well, so much for the losers; top winner was Geyer, Morey, Ballard's John Clugstone, who became the astonished owner of a midget MG sports car. Other prizes included color tv's, an fm stereo hi-fi's, portable tv's, cameras, and AKC French poodles. Good guess: agency people will remember the Crown stations, KING-AM-FM-TV (Seattle), KGW-AM-TV (Portland), and KREM-AM-TV (Spokane).

Agency people the corner recognized at the Crown Treasure Hunt:

(Please turn to page 40)

PEOPLE-BEAMED . . . person-to-person radio, the friendly giant glow across the rich money belt of Oklahoma. KRMG, radio that's beamed to people . . . bright with personalities and shining with sales results. People who listen, like it . . . people who buy it, love it!



KRMG
IS
PEOPLE-BEAMED



HOW
ENLIGHTENING



<p>THE JOHN BLAIR  STATION</p>	<p>KRMG TULSA, OKLAHOMA</p>	<p>KIOA DES MOINES, IOWA</p>	<p>KQEO ALBUQUERQUE NEW MEXICO</p>	<p>KLEO WICHITA KANSAS</p>	<p> robert e. eastman & co., inc</p>
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"For outstanding contribution by a radio station for effectively promoting public awareness of the value of tourist courtesy to the community and to the State of Florida."

Presented to WSUN Radio by the Florida Development Commission June 21, 1963 - for the Tourism Education Project of the Florida Association of Broadcasters.

One of the Nation's Great Stations

WSUN

5 KW 620 KC
TAMPA—ST. PETERSBURG

Broadcasting 24 hours daily!

Get all the facts from
Natl. Rep: VENARD, TORBET & McCONNELL
S. E. Rep: JAMES S. AYERS

TIMEBUYER'S CORNER

Continued from page 38

Peg Grabam, Smith/Greenland; Phil Stumbo, McCann-Erickson; Gene Hobicorn, J. Walter Thompson; Joan Stark, Grey; Jonne Murphy, Gumbinner; Jim Watterson, Lennen & Newell; Ed Nugent, D'Arcy; Angela Nicolais, Cunningham & Walsh; Chet Slaybaugh, Ted Bates; Warner Ziegler, BBDO; Bob Jeremiah, C&W; and John Lamson, Norman, Craig & Kummel.

The date is set: Bruck & Lurie (New York) has passed along the word that their lovely blond research director has wedding bells on her mind. The bride-to-be, Carol-Anne Rauch, will marry Leonard B. Elliott, vice president of Animatic Productions Ltd.

Made a vice president: Norman A. Topper, secretary, has been elected to the post of vice president-administration, and appointed media director of Mervin & Jesse Levine (New York).

A note from Florida: Mac McEndree has been named media director of Hume, Smith, Mickelberry (Miami).

The latest to hop the fence: E. Boyd Seghers, Jr. has joined WGN Inc. (Chicago) as sales promotion advisor. He was broadcast media director with Knox Reeves-Fitzgerald (New Orleans).

A word about Texas: Jan Collins, who is office manager at Wright Allen & Ryan (Dallas) has been given the added post of media director.

Bob Jeremiah: the big picture

A discerning and intent newcomer to the Cunningham & Walsh (New York) media department, Bob Jeremiah is media buyer for Braniff International Airways, St. Regis (school paper), and Geigy Chemical, among other products. Bob feels that media buying gives him "the big ad picture," that buying is a science as well as an art, and that the buyer has to keep alert to new developments to stay on top. "Each medium has its advantages and its disadvantages," says Bob, "and no medium is an absolute answer for a product. The decision depends on characteristics of sales, share of market, seasonal trends, and all the miscellaneous factors that make up the total marketing picture." After a stint with the Army, Bob began his career by joining Lennen & Newell, where in a little more than three years, he progressed from the mailroom into media research, became an assistant buyer, and then a full-fledged buyer on industrial accounts. A graduate of Fordham University in New York City, where he majored in communication arts, Bob is now a member of the Fordham Ad Club. A bachelor, he lives in Mt. Vernon, New York, dabbles with golf in his leisure hours, and will tell you tongue-in-cheek and without batting an eye that he's an ace golfer.



COMMERCIAL CRITIQUE

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

DON'T 'TWIST' THE COMMERCIAL WRIST

By AUSTEN CROOM-JOHNSON

If variety is the spice of life, I doubt its effectiveness in the jingle department. In my book, one good radio commercial by Les Paul and Mary Ford, regularly repeated in a campaign, can do more for Robert Hall than if this client were to present a slew of stylized variations



'Zinging' the blues . . .

Perhaps to avoid an undue emphasis, the "zing" in Coca-Cola has lost its zip

the same theme. The business of taking a musical commercial and re-recording it, as a matter of routine, with different groups, different backgrounds, and in every style musically at hand, can be a mistake. Such fads as the Twist cause the unthinking to believe that they will lose audience unless their commercial is brought "up to date" by being suitably Twisted. And while they're at it, they figure that they might as well cover the field with variants that include bossa nova, country and western, jazz, and anything else that's supposedly ahead in the jingle business.

Presuming that a singing commercial starts out in life as something worthwhile singing, and not just sales copy embroidered with notes, it is an established fact that consumers can enjoy long and successful exposure. When its acceptability is proven by giving it sufficient time to register, then can come judicious refreshers. These should not be an

excuse to indulge in a recording spree. The "refresher" variant should also be given a chance to register. But I believe a variant should not be allowed to stray too far from the original, the most important part of which should always be included intact.

Over-production dangerous

Breweries, cigarettes, and automobiles seem to allow themselves a field day in the production of radio commercial variations. It takes all the ingenuity of the orchestrators and arrangers to make some of these come off at all. In many cases one is left unpleasantly aware of the shortcomings caused by this struggle to fit the tune and vocal line into a style for which they were not written or intended. They can all too easily become the victim of over-production.

I have always been an admirer of the musical theme used by Salem cigarettes in their tv commercials. It is all the more surprising, therefore, to hear current radio spots with an entirely new tune, if tune it can be called, singing out "Salem softness freshens your taste." I have no quarrel with the performance of the spot, but it's up to your ears and mine in musical clichés. Try humming it some time. Perhaps you will wonder, as I do, why the memorable and established notes of their tv music weren't adapted for this purpose. It's passing strange, but one thing for sure—even though both themes are presently on the air, they won't compete with each other for musical (and therefore product) memorability.

Guy to the rescue

A pedestrian piece of music for NO-CAL is being enhanced and rescued by Guy Lombardo and his crew. The final notes always remind me of "Cinzano, Cinzano, Cinzano" from the jingle that represents this vermouth. Without the plug for his production of "Around

the World, I can't imagine Mr. Lombardo, who has long been an advocate of good commercial tunes, being a "part of it" musically speaking.

I mentioned in my first Commercial Critique (1 March) that the way "zing" was used in the Coca-Cola commercials gave it what seemed to me, the status of a brand name. Perhaps to avoid such undue emphasis, it has now been vocally demoted in most cases to where it sounds pallid and embarrassed. Indeed, "zing" appears to be on the way out and the magic word "refresh" is finding its way back. Now if they'll only apply a little of the left-over "zing" to a new campaign and the composition of a good musical commercial, I believe Coke might have a better chance of competing for the favors of those who think young . . . or those who just plain think

Sparkle lacking

"Tix the special sparkling taste in sparkling Canada Dry" has been set to unimaginative music, in a poorly sung and non-sparkling commercial. Here, too, I hope they'll come out with something new and restore some life to the audio image of our old fizzy friend. The present jingle sounds as though it had been left in the refrigerator for a week . . . uncapped.

AUSTEN CROOM JOHNSON



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

★★ The clamor about limits on broadcast commercial time grew louder and more confusing last week as NAB Board members held a tug of war on the issue, and an FCC Commissioner came out against FCC regulation of commercials—or maybe he didn't.

The NAB Joint Board of Directors meeting here sent Code Board chiefs back to their drawing boards by rejecting efforts to relax commercial time for tv subscribers during non-prime hours, and permit radio subscribers to choose between categories of 18, 20 or 22 minutes of commercial time per hour. A good try—but not the answer, the Board decided.

The TV Code Board had recommended that non-prime tv percentage of non-program material average 20% per hour, with exceptions up to 30%. The Joint Board said no to this, but yes to permitting percentage basis for broadcaster's choice of prime hours. Code maintains present 17.2% hourly ceiling, but without slicing commercial time by half-hour maximums.

★★ The NAB Joint Board did agree on a no-holds-barred cold war on any attempt by the FCC to snag the NAB Code into its regulatory maw.

A big-sweep promotional campaign against the tightening regulatory noose will carry appeal to Congress, to individual states, civic, business and charitable leaders, and to John Q. Public, who has a few fiscal reasons of his own to fear too much government impingement.

★★ Radio broadcasters fighting for their place in the advertising sun could take some comfort from FCC Cmnr. Ford's strong plea to let market competition decide commercial time limits—with a qualification.

In the last line of Ford's cogent outline of differing radio station revenue problems, he told Wisconsin broadcasters his preference would be to rely on competition supplemented by voluntary codes, "and only as a last resort on additional laws or regulations."

No one has ever defined a last resort situation—nor did Ford. He offered a plan to have stations report percentages of time they expected to allot to commercial versus regular programming, based on a composite week, and recorded in FCC program reporting forms. The percentages estimated would be made public.

Thereafter, natural laws of competition would level off amount of advertising at the point which listeners, sponsors and broadcasters would find reasonable, Ford believes.

★★ Additional hope held out by Ford is that FCC acknowledges NAB Code use would be unsatisfactory, and vote to consider was very close.

Exceptions would have to be made for 1300 Daytimers, with long summer days and short winter days; rural outlets with weekend-only revenue; seasonal and resort stations. These and many others could not live under NAB radio codes, Ford pointed out. FCC has promised to sift all suggestions for a better plan than use of NAB codes.

Transports tighten tryst with tv

If the first quarter of this year is any indication, transportation and travel advertisers will be transporting more and more of their advertising dollars to television. In the January-March period, these advertisers spiraled their tv billings 158.2% over the like quarter a year ago, to \$3,176,000 from \$1,316,000, according to TVB.

Among the 12 top tv spenders in the category there was a 35.2% dollar increase in their use of the medium in 1962 over 1961. They spent \$7,369,089 on network and spot, or 21.3% of their total media budget of \$34,519,273. This compares with \$5,450,520 spent in tv in 1961. Hertz Corp. the largest tv user in the classification, spent nearly \$2 million in television last year, \$1,088,709 in network, \$829,550 in spot. This was 60% of the firm's total media budget, a slice topped only by Atchison, Topeka & Santa Fe Railway which invested all of its consumer ad

budget—\$651,320—in tv.

Airlines accounted for the major part of the first quarter gain. Among the highest tv expenditures in the 1963 quarter were Eastern Airline, \$617,200; Pan American World Airways, \$111,850; Northeast Air Lines, \$276,070, and Delta Air Lines, \$267,090. Two other airlines—Trans-World and KLM Royal Dutch—spent nothing in tv during 1961 but started to climb last year with the former making a tv outlay of \$178,160 and the latter \$130,780.

Updated ad text-books held top industry need

Many advertising text-books are "hopelessly outdated and inadequate," says Frank Gaither, general manager of WSB (AM & FM), Atlanta, in calling for "more of our successful and knowledgeable experts—whether they be in agencies, radio, or tv stations, on newspapers or magazines—(to) sit

down at the typewriter and proceed to turn out some advertising texts."

Gaither also believes techniques of presenting advertising in various media haven't been emphasized enough in the classroom: "We must teach our students of advertising that radio is distinctly audio, tv is distinctly visual and audio, and is not the same thing as motion pictures on film, although many within our advertising world, I'm afraid, harbor that opinion."

In line with this, he suggests that "we should use our influence to help recruit and provide attractive salaries for teachers who combine the qualities of successful advertising experience and the ability to impart their knowledge in the classroom."

Jerry Lewis hits at 'Mad. Ave. mediocrity'

Jerry Lewis, who returns to weekly tv the coming season with a two-hour Saturday night stanza on ABC, has taken a swipe at the advertising industry, claiming in

Grid Giants' Lynch 'caddying' for Pepsi

N.Y. Football Giants All-Pro defensive ace Dick Lynch is "caddying" for Pepsi-Cola in a new 60-second tv commercial which has him playing miniature golf. Prepared by BBDO, the ad was given its first airing on Friday (5) and continues the company's overall theme, "Now It's Pepsi for those Who Think Young." Background music has

Joanie Sommers singing to Michell Ayres' band. Featured in the spot with Lynch is pert Tammy Hlasat. Pepsi's 1963 tv drive includes minute spots in 14 prime-time programs on all three networks, plus 20 and 10-second versions to aid bottlers in local scheduling. Radio is now at its frequency peak, with some 147 spots a week.



a recent interview on NBC Radio's *Monitor* that "Madison Avenue's mediocrity has kept me out of tv." Except for some guest stints as host of NBC TV's *Tonight* show, he hasn't appeared regularly on tv for several seasons since the end of his contract with NBC for a series of specials.

Lewis said he "walked away from the medium several years ago because I didn't like being governed and dictated to by machines in grey flannel suits. This time around, my show will not talk down. It will be truthful and honest. I told the sponsor (Ed. note: there are many; see below) from the beginning, 'Either play my way or forget it.' I am going to have complete autonomy."

His reference to "telling the sponsor" would have involved his talking with representatives of at least the following advertisers set for his program:

Virtually every week—Liggett & Myers, via J. Walter Thompson; Brylcreem, Kenyon & Eckhardt; Armour & Co., Foote, Cone & Belding; U. S. Plywood, K&E; Block Drug, Sullivan, Stauffer, Colwell & Bayles, plus another one entering network tv for the first time, and holding his name back. In addition, flight (participations) are set by Dodge, via BBDO; Green Giant, Leo Burnett; Star-Kist, Burnett; Gulton, Compton; Polaroid, Doyle Dane Bernbach; Metrecal, K&E; Norwich Pharmaceutical, Benton & Bowles; Heinz, Maxon, and 7-Up, JWT.

APPOINTMENTS: The Waldorf Astoria Hotel to Pritchard, Wood . . . Imperial '100' National, motel chain, to Albert Frank-Guenther Law . . . Tracey Cooling and Heating to Ball Associates . . . The Alligator Co., The Assn. for Export Development of Bordeaux Wines, and the Inter-Professional Committee for The Wines of Cotes De Provence, to Jack Wyatt Co. . . . The Commerce and Industrial Development division of Missouri to Winius-Brandon for its recreational advertising program . . . Southern State Bank of South Houston Pa-

per Co., and the Alley Theatre Fund-Raising Campaign to Goodwin, Dannenbaum, Littman & Wingfield . . . First Federal Savings and Loan Assn. of New York to Summit Advertising . . . Data-Guide Publishing Corp. to Pritchard, Wood . . . National Rural Electric Cooperative Assn. to Maurer, Fleisher, Zon & Associates for the 1964 national campaign . . . American Bakeries to Christopher-Gerard & Associates, Detroit, for public relations . . . Computer Sciences Corp. to Hal Stebbins . . . Greenwood Foods, division of the Borden Co., to The Rumrill Co. . . . The Wood Shovel and Tool Co., Piqua, O. to Howard Swink Advertising.

MERGER: Electric Autolite and Mergenthaler Linotype Co., manufacturer of typesetting machinery and products for the graphic arts industry. The new company will operate under the name of Eltra Corp., with Mergenthaler and Electric Autolite each functioning as independent units of the merged corporation.

NAME CHANGE: The Washington public relations and advertis-

ing firm of Maurer, Fleisher & Associates changed its name to Maurer, Fleisher, Zon & Associates with the election of Henry Zon as vice president.

DESIGN SCHOLARSHIP: Container Corp. of America will honor the designer who "has done the most within the previous year to advance the cause of outstanding package design" with a \$2,500 scholarship to the school of his choice and an original piece of sculpture by a prominent American artist commissioned specifically for this program. A jury composed of leaders from business, design, and design education will select the independent designer for the Walter Paepcke Award. Deadline for entries is mid-September and judging will be 15 October.

FINANCIAL NOTE: In advance of the official annual report which will be released 29 July, General Mills estimated net earnings for the fiscal year which ended 31 May will be approximately \$14,900,000, about 47% higher than those of the previous fiscal year. Earnings per share of common stock are estimated at \$1.90 as compared with \$1.25 in 1961-62. Sales, totaling \$524,000,000, were down \$22,500,000 from those reported a year ago. The reduction resulted almost entirely from discontinuance of feed sales, said the company.

NEW QUARTERS: Erwin Wasey, Ruhrauff & Ryan, Philadelphia, moved to 2 Penn Center from 3 Penn Center. The phone number, LOcust 4-3551, remains unchanged . . . Solters, O'Rourke and Sabinson are in new offices at 62 West 45th Street, New York 36. Phone is TN 7-8500 . . . The Stanley Advertising Agency is settled in new offices, occupying two floors at 3 East 12th St., Wilmington.

KUDOS: For the third consecutive year, The Travelers Insurance Companies has won the "Best of Show" award presented by the Insurance Advertising Conference, for its Red Umbrella national and



"Dispense-eez" carton in tv test
Morrison Milling, via Jack T. Holmes & Assoc., Ft. Worth, is using tv in the Ft. Worth and Dallas market area to aid test of "first" dispenser carton for a flour product and "first" pre-measured inner packaging for a corn meal product with a new convenience carton, used for its Lil' Lulu Corn Meal Mix

local advertising campaign . . . Members of the First Advertising Agency Group elected Daniel J. Korman of Cabell Eames, Richmond, as president, and Walter Craigle, of Craigle & Paulsen, Chicago, as vice president . . . Bank of America chalked up 13 major awards and four honorable mentions in the 1963 all-western advertising craft competition sponsored by the Advertising Assn. of the West. Its agency, San Francisco-based Johnson & Lewis, walked off with 20 major awards plus several honorable mentions. Best of Show Medallion was awarded to Conadina Foods of San Jose (Cunningham & Walsh, San Francisco).

AROUND COMMERCIALS: In addition to their familiar assignments as the voices of Bert and Harry Piel, Bob Elliott and Ray Goulding, and their production company Goulding-Elliott-Greybar have turned out new campaigns for Allegheny Airlines, Underwood Deviled Ham, and Calso Water. Their commercials for G. M. Guardian Maintenance and Millbrook Bread continue into their fourth year.

MOVING: Herbert L. Brown to vice president, Ampex International—manufacturing and engineering.

John F. Kolodny to account executive on Benrus Watch at Dobahue & Coe. Melvin S. Kaufman, returning from military service, rejoins the agency as assistant account executive on Benrus.

Theodore Simpson, vice president and associate creative director of Gardner Advertising, will be associated for the next year with Gardner's British affiliate, Butler & Gardner, Ltd.

Morton A. Graham to the Chicago headquarters office of Clinton E. Frank as art director.

Ellen Grotto Graham to creative coordinator of Herbert Baker Advertising.

Dr. Jack J. Goodman to director of research and development and ears W. Ingraham to managing director of Noxzema International. Ade Schumacher, former president of Liggett Rexall Drug, to execu-



2 location tv commercials produced in 60 hours

Ohio Bell Telephone and McCann-Marschak's Cleveland office really had to rush when they decided to publicize installation of Bell's communications system at site of Cleveland Open Golf Tournament as commercials within tourney coverage 29 June. Ads were hurriedly written and approved, bulk of filming done 24 June, footage developed overnight with editing finished at 3 p.m. 25 June, revisions and voice track made immediately, and prints delivered at noon 26 June ready for airing throughout Ohio three days later. Telemobile (above) was among equipment

tive vice president and director of Hazel Bishop.

Jerry Conrad to account executive at Harvey-Massengale, Atlanta, division of Street & Finney.

Robert A. Harris to senior account executive in the new Hartford office of Cunningham & Walsh, servicing the newly acquired United Aircraft Corp. account.

Philip H. Rubinstein to vice president of Pepsi-Cola Metropolitan Bottling and manager of its New York City bottling operation, succeeding Charles DeCharferov who was appointed vice president in charge of sales for Pepsi Cola Bottling of Detroit.

Milton J. Shapp to president and chief executive officer of The Jerrold Corp. William H. Ohle and Martin H. Snitzer, account supervisors, and Harold G. Tillson, manager of the media department, to vice presidents of Leo Burnett.

Nicholas Gibson to Papert, Koenig, Lois as tv commercial producer

Walter Daspit, Jr., to manager of business affairs for tv-radio production at Needham, Louis & Brorby, Chicago. He'll continue also as manager of business affairs of the program department.

Hal Dickens resigned from Mc-

Cann-Erickson to join Grant Advertising, Chicago, as vice president and account supervisor.

Martin Apelman to director of market research for Ideal Toy.

Joe K. Hughes to executive vice president of Grant Advertising.

William F. Frantz to the New York office of Foote, Cone & Belding as an account executive on the General Foods account.

Edward Nussbaum to art department at Kudner.

Baxter Finley to the account management staff of Gever, Morey, Ballard, Los Angeles.

Harold L. Sadler, vice president of Reach, McClintou, retired 1 July.

Anne Martyn to product manager of the home products division of Shulton.

Budd F. White to copy department of Wetmen & Schorr, Philadelphia. Marvin Gaylor, formerly a marketing executive with Doyle Dane Bernbach, to director of marketing services at Aaronson, Norman & Martin Advertising, recently formed agency.

Tom Lazor to vice president of Sadler & Hennessey.

Chester W. Paulson to vice president of marketing, consumer goods division, North American Philips.

Pre-tested campaigns near

That long-sought advertising milestone, the pre-tested campaign that regularly "shinnies up the flagpole," is just over the computer horizon—and it won't stop there, says Mutual Broadcasting president Robert F. Hurleigh in the radio network's current newsletter.

"How many industries this will effect is anyone's guess," he says. "If the computer can react to advertising, why not package design as well? Or to a tv pilot, or milady's feelings about next year's styles? And where do we go from there?"

Hurleigh bases his comments on the reported development of Simulmatics, a computer system now being used by auto manufacturers to pre-test impacts of proposed advertising campaigns. Noting the computer has been molded into a "model brain" essentially representing a cross-section of the entire American population, he adds:

"Into this 'brain' has been fed the basic reading, listening, and buying habits of us all. Once the 'brain' has assimilated its alter ego it is then ready to react to any campaign offered to it. And the reactions are said to be terrifyingly close to those of real flesh-and-blood consumers like you and me."

Discussing the machine's pre-testing efficiency, Hurleigh stressed that "under this new concept the formula for (advertising) success will be tonnage. The more campaigns the advertiser tosses at the composite monster, the more likely he is to find one that 'shinnies up the flagpole.' The more dresses a manufacturer models for our electronic counterpart, the more likely he is to guarantee a line that will be a winner."

Feeling that Simulmatics' success will preclude the expensive media pre-testing costs of new products, Hurleigh said it is anticipated that advertising-to-sales efficiency will result in a greater return per advertising dollar.



Frosting mix sweetens webs

Gen. Mills just beginning promo for new Betty Crocker Toasted Coconut Frosting Mix with tv commercials on already scheduled CBS and NBC morning and afternoon spots, as well as on GM's nighttime buy. NBC's "Empire" Agency is Needham, Louis & Brorby, Chicago

Humble's 1st web buy is 26 specials on NBC

Humble Oil & Refining, long one of the top local tv news sponsors, today disclosed its first venture into network tv—a series of 26 one-hour news and special events documentary programs mostly in color—to begin 7 January on NBC. Agency for the buy was McCann-Erickson's Houston office.

The series, consisting of 13 new programs and 13 repeats of outstanding NBC documentaries, will be identified as *The Humble Report*, *The Esso Report*, or *The Enco Report* in the company's various marketing areas. New programs will be presented on alternate weeks, with nine of them to switch with DuPont Show of the Week on Sunday evenings, and the other four to be aired Tuesday, 10-11 p.m.

Among the new programs will be Lou Hazan's *The Ganges and Orient Express—Window on Eastern Europe*; Chet Hagan's *Ameri-*

can Carnival; a documentary by Robert Northshield on privately owned art collections, and David Brinkley's *Our Man on the Mississippi*.

During the Summer, Humble will follow up with weekly programs repeating top NBC documentaries such as *U.S. #1: American Profile: Shakespeare, Soul of an age; The River Nile; The Chosen Child*, and *Death of Stalin*. The time for these telecasts, to be scheduled on different days of the week, isn't yet set.

Arthur Simon, 60, dies

Services were held in New York City last week for Arthur Simon, 60, president of the philanthropic Broadcasters Foundation, which he helped found, who died suddenly from a heart ailment while at his desk at *Radio-Television Daily*. Simon joined the trade newspaper in 1937 as a special representative, was appointed its advertising manager in May, 1951, and early this year took on added duties as a vice president.

At various times he also had been an executive with WPEN, Philadelphia, and WOV (now WADO) and WLJB, both New York, and had served as president of the New York chapter of the Broadcast Pioneers. Simon currently was a member of the board of directors of the U.S. Broadcasters Committee for the United Nations, president of the Forest Hills Tennis Assn., and a member of the Intl. Radio-Tv Society and Variety Club Tent # 35, N.Y.

Checks greener at CBS

If you notice a certain sprittiness around 485 Madison Avenue it may have something to do with a general pay hike which took effect there last week, in response to proposals made by the network's employee-management committee in June.

Applicable for both radio and tv personnel, the increases provide a boost of \$3 per week for salary grade A personnel; \$3.50 for grades B, C, and D; \$4 for E, F, and G, and \$4.50 for H and I. In addition, employees expecting probationary

increases will still receive them, and a new merit increase program is being put into effect. Of particular interest this time of the year, CBS will put its office and executive employees four weeks vacation after 20 years of service, effective during the 1961 season.

3 webs' April billings up 8.8% to \$69 million

Gross time billings for the three tv networks totaled \$68,913,371 in April, up 8.8% from the combined figure of \$63,330,106 in the same month of 1962. The total for the first four months of this year, including figures revised as of 25 June, is \$272,888,865, an increase of 5.8% over the \$257,918,182 packed up by the three networks in the '62 January-April period. Source for the figures is TvB LNA-BAR.

By day parts, biggest increase was in daytime tv for the first four months, leaping 15.2% from \$81,39,033 recorded in '62 to \$93,191,75 this year. Monday-Friday billings accounted for a jump of 11.9% — \$71,527,376 vs. \$66,615,678 — while Saturday-Sunday gross time

was up 30.6% — \$18,961,399 vs. \$14,523,355. Nighttime for January-April was up 1.5% — \$179,397,090 vs. \$176,809,119.

For April, daytime billings were up 21.1% from \$18,615,357 to \$23,189,592, with Monday-Friday gross time showing a leap of 21.6% from \$15,074,920 to \$18,782,759, and Saturday-Sunday up 23.1% from \$3,570,437 to \$4,406,833. Nighttime in April rose 2.3% — \$15,723,979 vs. \$11,681,719.

By network, ABC's billings for April increased 7.8% from \$17,237,755 in 1962 to \$18,576,083; CBS moved up 9.2% from \$21,193,111 to \$26,114,025, and NBC climbed 9.2% from \$21,899,207 to \$23,923,163.

Pharmacraft bankrolls 3

Pharmacraft Labs' first of three one-hour specials it is sponsoring in one week on NBC TV will be a repeat on 12 August of *The Milton Berle Show* in color, originally aired on the network 9 March 1962 and starring Jack Benny, Laurence Harvey, Lena Horne and Janis Paige.

The other two are a repeat on

11 August of *The Bow-Crabbe Show*, a special originally aired 11 May 1962 on ABC and themed on America at holiday play, and the *International Beauty Spectacular* 16 August, featuring the birds of the Intl Beauty Congress from Long Beach, Calif.

Hazam heads ATAS unit

NBC's Lou Hazam has been named national chairman of a committee to establish criteria and select documentary and news material for the Library and Museum Project of the Academy of Tv Arts and Sciences. His appointment was announced at a recent meeting hosted by the Washington, D. C., committee for the project, when plans were revealed for linking tv museum-libraries in that city and New York with an educational or cultural institution in both locales.

Facilities in each area would probably be designed primarily for use by researchers, students, and scholars, said project president Harry Ackerman. The Washington center would be devoted to news and documentary programs.



MEMORIAL STADIUM

JACKSON, MISSISSIPPI

WJTV ch. 12: Katz • **WLBT ch. 3**: Hollingbery

Serving 1,465,700 PEOPLE

Ford offers key to align ad time

FCC commissioner Frederick W. Ford, one-time chief of that agency, has come out with a new proposal to limit advertising and prevent station abuses by "competition," which he says should be tried "before resorting to the extremes proposed of incorporating the NAB Codes in our rules or pursuing the opposite approach by letting NAB keep its Codes, but by law forcing all broadcasters to submit to regulation with this private association with a right of appeal to the commission."

He said that in the revision of the FCC program form, he would "require an annual estimate of the total time the station involved is on the air in the ensuing year for a typical week; the percentage of that total time which would be devoted to program continuity in each segment of the broadcast day. I would retain the composite week for the purpose of obtaining the same information for the previous year."

Ford added that although he doesn't consider either the typical week or the composite week appropriate for program material on a percentage basis, "I do consider

them appropriate for program-non-program time purposes." He said he would make these figures public and "let the market place regulate the limitation on advertising and any abuses of overcommercialization."

He feels that in this way the competitive factors involved "would soon level off the percentage of advertising continuity, at a point which the listeners, the sponsors, and the broadcasters would find reasonable. My principal reliance, therefore," said Ford, "would be first on competition, supplemented by voluntary codes and only as a last resort on additional laws or regulations."

Ford made his proposal at a recent session of the Wisconsin Broadcasters Assn., during which he noted that some 29% of tv stations and 63% of radio stations don't subscribe to the respective NAB Codes.

Newspaper blackout big bonus for Cleveland radio

A post-mortem on the newspaper strike which shook Cleveland for some four months shows the sales situation for radio in that market

is anything but dead. "It would have taken 20 years of continuous presentations by all the stations and all the representatives in the Cleveland area to sell radio advertising to the extent that the strike experience opened the eyes of local advertisers in the Cleveland market," says KYW sales manager Tom Tiernan.

Noting that its situation is not unique among stations in the city, KYW reports that revenue increases have been approximately 11% each month since the end of the strike and that it has been operating in a near sold-out position since January of this year (the strike stretched from 31 November to 8 April). At the start of the strike, 65 advertisers either increased their radio budgets radically or used KYW for the first time. Now, two months later, 33 of these 65 are still with the station, either on a continuing basis or sporadically. Of these 33, 22 had not been with KYW prior to the strike.

STATIONS

MBA OPENS DOORS: Missouri Broadcasters Assn. now has associate members, that is members in allied fields to broadcasting. These newcomers to the organization will be invited to attend the fall convention of the Assn. to be held in the state capitol, Jefferson City during October.

CHANGING HANDS: WHEW Riviera Beach-Palm Beach, sold to Colee Enterprises by Robert Hecksher, who also owns WMYR, Ft. Myers, Fla. Blackburn handled the sale. Donn and Lee Colee are well known as a husband and wife management team and served until recently as vice president-general manager and general sales manager respectively of WTTG-TV Washington, D. C. . . . KSMN, Mason City, Ia., sold by Harry Campbell and Donald Blanchard to Howard L. Talley, present owner of WSMI, Litchfield, Ill., and KXG Ft. Madison, Ia. Price of sale brokered by Hamilton-Landis, \$170,000 . . . FCC approved the sale of KLAG (AM & FM), Los Angeles, to Metromedia, for \$4,500



Telecasting from atop Pikes Peak

KRDO-TV, Colorado Springs, went atop Pikes Peak 4 July to cover effort by some 25 drivers to race to top in high-powered cars, as one of series of ten remotes sponsored by Continental Oil and local Conoco dealers. Filming preview atop peak are (l-r) stn. mgr. Jay Gardner; engr. Jack Connelly; director Bob Fitzmorris; chief engr. Charles Upton, and engr. Bob Blauvelt



stay at home and shave, says KRON-TV's "sailors"

del Lynn Borden with other gob-garbed beauties, invited San Franciscans to watch "Mr. Roberts" on KRON-TV recently, while at the same time passing out over 10,000 samples of Schick's new double-edge Krona blades. Schick was entering the market with Krona via a promotion on KRON-TV

Metromedia has radio outlets in five cities and recently acquired its seventh tv station, KTLA-TV, Los Angeles, for \$10,300,000. Sale includes agreement that previous owner Hall Broadcasting will not operate in other radio stations within 50 miles of Los Angeles for ten years.

BEDSIDE ELECTS BOARD: The Veterans Hospital Radio and Television Guild, known in the entertainment industry as the Bedside Network, named Douglas Barkley as president for the coming year. Others elected were: Richard Ziser, Terry Ross, Richard Fooran and William C. Jackson, vice presidents; Joan Melzer, secretary-treasurer; Alex Kramer, chairman of the executive committee.

NEW FORMAT: WRCV, Philadelphia, switched its program emphasis from Big Band Sound, start-

ed four years ago, to "Lively Sound," an expanded music format geared to the particular time of the day; a revised morning wake-up segment devoted principally to news, traffic reports, weather, and other informational services; and the addition of several new on-the-air personalities. Big Band won't be abandoned, "but programmed discriminately." Rock-and-roll, rhythm-and-blues, western and country, and most jazz will be bypassed in favor of quality popular music.

ACTRESS UPSTAGED: After eight weeks of trial, Piedmont Publishing Co. won a decision in the Los Angeles County Superior Court against Mary Pickford and her husband Charles Buddy Rogers who were petitioning for a larger payment for their one-third interest in WSJS-TV, Winston-

**DOMINATES THE
SAN FRANCISCO-OAKLAND
NEGRO MARKET**

KDIA



NEGRO PULSE OCT NOV 1962

	6 AM-12 N	9 AM 12 N	12 N 6 PM
KDIA	26	29	33
NEGRO "B"	15	15	14

**THE ONLY NEGRO STATION
COVERING THE ENTIRE
BAY AREA NEGRO AUDIENCE.**

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**DOUBLE THE COMMERCIAL
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REPRESENTED BY
BERNARD HOWARD CO.

A SONDERLING STATION

WDIA, Memphis . . . WOPA, Chicago

KFOX, Los Angeles

Salem. After refusal of the Rogers' to turn over their stock when Piedmont exercised its option to buy in 1956, Piedmont filed suit to compel specific performance. After a decision in Piedmont's favor, the Rogers' appealed and Appellate Court ordered that the case be retried on the sole issue of the good will value of certain intangible items. The latest ruling was that all such items were covered by the terms of the original agreement between the parties.

SWITCH TO UHF: KERO-TV, the NBC basic affiliate in Bakersfield, after 10 years of telecasting on vhf ch. 10, has moved up the uhf band as part of FCC's request to make the market all uhf. As of 1 July, station will broadcast on uhf ch. 23 and, to make the changeover as smooth as possible, will operate on both ch. 10 and 23 for two months.

NEW CALL LETTERS: KLIX-TV, Twin Falls, Idaho, changed its letters to KMVT, effective 14 June.

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.

Newsmakers in tv/radio advertising



Glenn A. Christians

International Harvester has announced the appointment of Christians as manager of media advertising, a new position. Christians came to International Harvester from Clark Equipment, where he had been advertising and sales promotion manager since 1956. The company also appointed A. J. Norris Hill manager of creative services.

Jay Grill

In addition to his present position as general sales manager of KOGO-TV, San Diego, he has been named station manager. Grill, who has been associated with KOGO since 1954, came to the station from KGO-TV, San Francisco. Prior to that, he was a partner in Grill & Fenton, a tv production company, and in Byrne & Grill, an advertising agency.



Charles R. Kinney

Effective 8 July, Kinney becomes v.p. of Peters, Griffin, Woodward, West Coast. Transferring from the rep firm's New York office, he will make his headquarters in Los Angeles. A veteran of eight years with the company, Kinney has been a v.p. handling sales and administrative assignments. He was formerly with radio and tv stations in Ohio and Pennsylvania.

Robert H. Savage

An account supervisor at Ogilvy, Benson & Mather, Savage has been elected a v.p. Previously brand manager for P&G, he joined the agency as account executive in 1960. Also elected v.p. were account and copy supervisor Carl Sautter, former account copy group head at BBDO; and account supervisor John Porter, former account exec., Benton & Bowles.



Mickey R. Dubin

Dubin has resigned as v.p. for Southerland Associates to join Sarra as v.p. in charge of sales and administration. Previously, Dubin was senior v.p. and a member of the board of Filmways, from 1954 until 1962. Dubin is a member of the bar of the State of Connecticut and of the Dubin & Dubin law firm in Hartford.

OBIT: Hugh Kendall Boice, 79, one of the pioneers in broadcast advertising, died 1 July. Vice president in charge of sales at WQXR, New York, for eight years before his 1948 retirement, Boice had been vice president of Benton & Bowles and vice president in charge of sales for CBS. His son, Hugh K. Boice, Jr., is vice president and general manager of WEMP, Milwaukee.

SAFETY REVISITED: If there were no traffic fatalities recorded in Dade County over the holiday weekend just past, Pepsi Cola, in cooperation with WIOD, Miami, will award free Pepsi Cola to every man, woman, and child in the county. Chances are Dade County will be treated to the refreshing nouse. Last Labor Day, when local outlets and WIOD initially made the offer it resulted in the first 1962 weekend with no traffic fatalities and—100,000 free Pepsi's.

MOVING: Sid Fruchter, formerly station manager of WNCN (FM), New York, to executive assistant to the president of Promotional Services, Inc.

James P. Jimirro to program director of WPBS, Philadelphia.

James W. Anderson to KMEX-TV, in Antonio as general sales manager.

James W. Frost to assistant to the executive vice president of Meredith Broadcasting, with headquarters at WOW, Omaha.

Charles H. Tower, administrative vice president since 1961, to executive vice president of Corinthian Broadcasting.

Royce B. Brewer, Jr. to promotion director of KUDL, Kansas City.

Sammy Sternfeld to business manager of WRC-TV and radio, Washington, D. C.

Ray Grill to station manager of KGO-TV, San Diego, in addition to his present duties as general sales manager.

John Shannon to program director of KING, Seattle.

James F. Wilke to operations manager of KING (FM), Seattle.

Lawrence T. Larson to director of operations for KSRF (FM), Santa Monica.

George L. Sansbury, member of the production staff of WBTV, Florence, S. C., moves into the station's sales department

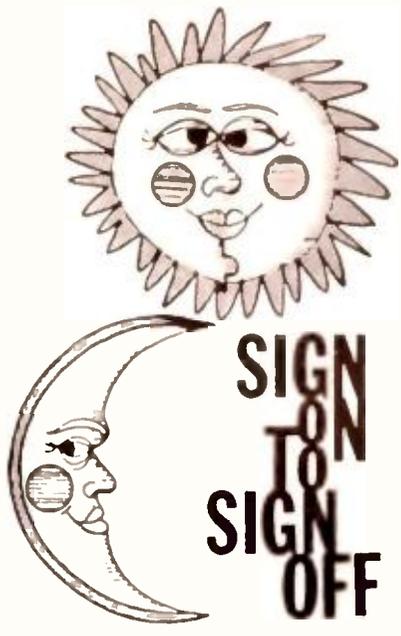
SYNDICATIONS

EXPANDING: A.T.U. Productions, producers of tv films and commercials, has acquired a 52% interest in Cine Universal Ltd., international feature and tv film distributing and producing firm with offices in Tokyo, London, Paris, and Bombay. Cine Universal Ltd. will operate as an independent division of A.T.U. Productions and plans call for the company to expand its distribution activities into South America, Africa, and other areas in Europe.

SALES: GROUP W (Westinghouse Broadcasting) has sold *The Steve Allen Show* in nine more markets since May, at the rate of one-a-week, raising total markets to over 40. . . . Desilu Sales sold the half-hour series on World War II called *Canada on War* to WPIX (TV), New York.

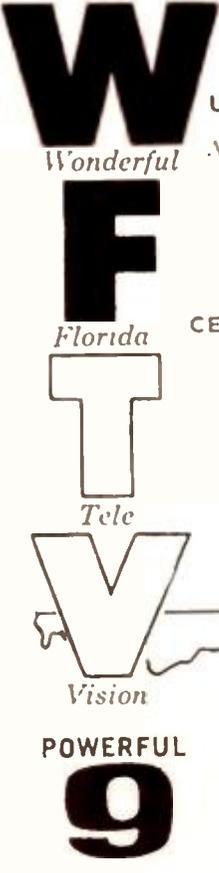
APPOINTMENTS: KAKE, Wichita, WENF, Binghamton, and WRVM, Rochester, to Robert L. Williams. . . . WHHM, Providence, R. I., to Mort Bassett & Co.

KUDOS: Harry Smart, vice president and sales manager of Blair Television, Chicago, has been elected president of the Chicago chapter of Station Representatives Association for the year 1963-64. Robert Kalthoff, sales manager of Avery-Knodel, was elected vice president of the chapter. John Boden, account executive of John Blair, was elected secretary, and George Dubinetz, vice president and sales manager of Robert Eastman, was elected treasurer. . . . George C. Bingham, president, New England Spot Sales, was elected president of the New England Assn. of Radio and TV Representatives. Carter S. Knight, New England manager of Harrington, Righter & Parsons, was elected vice president; and Santo J. Crupi, New England manager, H-R Representatives, was named secretary-treasurer.



WSLS-TV, Roanoke sells Virginia's NO.1 TV Market.*

THE KATZ AGENCY, INC.



UNDUPLICATED ABC-TV Coverage of 23 counties in the rich expanding CENTRAL FLORIDA commercial agriculture and SPACE AGE MARKET



ORLANDO - FLORIDA Phone: Adam Young, Inc.

PROCTOR-SILEX

(Continued from page 33)

pany's distribution and sales bases."

At any rate, Weiss & Geller has decided to use the re-entry into spot for experimenting with evening and nighttime tv. Six markets have been selected for the test. "This may be setting the groundwork for a heavy nighttime entry in the future," Tendrich hints. "We like to move into new areas gradually."

The upcoming spot campaign will be in two flights as it has been in the past. Commercials April through June cover the gift period for weddings, Mother's Day, etc. The fall campaign, September through November, is for a pre-Christmas push.

The commercials themselves show a marked departure from the well-established image created by cartoon characters "Mildred and Albert." These commercials, in use since 1954, were animation plus live-action on film. They were keyed to the plaintive cry of Albert whose toast had burned: "We need a Proctor in the house!"

"The switch is generally from comedy to quality," according to Lawrence Wisser, formerly creative head at Weiss & Geller and now agency president. "We still want to have a combination of amusement and information, but we want to use life-like characters and really go about explaining what the Proctor-Silex toaster or iron, for example, have to offer.

"Also, Mildred and Albert have been around for a long time and it's difficult to introduce new and improved appliances with old commercial ideas," Wisser contends. "People think you're advertising the same products."

The new commercial for toasters features a "patented heart," an automatic thermostat which measures the temperature of the bread and toasts it to suit its user, whether the bread is inserted frozen or heated. Only one other company has this device, according to W&G executives. Most use an automatic timer.

A "built-in maid" highlights the commercial for irons. By the use of film optical techniques the maid

is shown inside the iron, demonstrating the irons' salient features.

"Such commercials provide excellent demonstration for our products," comments Wisser and Tendrich. For such movable products as the toaster which pops up and down, the iron which sprays and steams, and an ironing board which goes up, down, rolls, and even flips, demonstration on tv is a natural.

"We have always thought that the best way to sell the products was to go into each home and demonstrate them to the housewives. Tv is the next best thing—and much less expensive."

It was in 1953 that Dr. Max Geller, now chairman of W&G, traveled to Philadelphia to sell Proctor (then Proctor Electric) on tv advertising. He was to talk with a man he'd never met before, Walter Schwartz, Jr.

Proctor at that time was an established industrial concern which serviced small government contracts, made non-consumer electrical components and accessories, and several consumer items.

Geller succeeded in convincing Schwartz of tv's possibilities, and a plan was drawn up to enter spot tv in '54. New York was to be the one-market test which would prove how well tv could boost the company sales.

The agency picked New York because the \$50,000 budget was large enough to permit a big-market test . . . and the campaign could be watched closely.

Prior to the start, Proctor distribution was low—one department store, Macy's, which sold about 30 ironing tables a week. There were also about 400 dealers. After eight weeks on tv, Macy's sales jumped to 100 ironing tables a week.

Philadelphia and Los Angeles were added in the fall. In 1955 spot schedules were planned in five more markets — Seattle, Denver, Detroit, Columbus, and Syracuse. By 1956 there were 19 markets and by 1957 there were 56—the present total. At this point the company was wide-spread and ready for net tv, which it entered in 1960.

Although tv rocketed business the first few years, recent growth

of Proctor-Silex has been erratic. According to Merrill Lynch, competition is rough. Proctor-Silex is up against electrical giants General Electric, Westinghouse and others such as Sunbeam, Dominion, Universal, and Toastmaster.

"Advertising is not the only factor, of course," says John E. Loog, advertising manager of Proctor-Silex. "We have to rely on marketing, research, and a number of other things. But for our money we're sure that tv and the best advertising we can get are synonymous. That's why we constantly put about 90% of our ad budget in tv. The Queen research results indicate we're right."

PROGRAM WITHIN A SPOT

(Continued from page 34)

chance of audience fatigue, and the production money our client saves has allowed a beefing up of our spot schedules."

Golf Capsules is Video Varieties third release using this principle. The producer-distributor started in 1961 with *Weather Tots*, weather programettes with babies as forecasters. This was followed by *Hin Parade*, a series of 12-second household hints acted out by a stock company in a style "midway between Pete Smith and Mack Sennett," as the producer describes it.

The golf series is Video Varieties' initial series applying their unusual concept specifically to the need of regional television advertisers. A series of 12-second bowling tips now in production, has been optioned by Duquesne and two other regional brewers for September launching. Later will come miniaturized program-within-spots dealing with hunting, lawn care and fishing.

Says Tom Steiger, managing director, Video Varieties:

"There's always a market for a totally new idea, providing it satisfies a genuine need and is well executed. Advertisers want program for impact and spots for saturation but few can afford both. We simply provide a proved way for them to have the best advantages of both program sponsorship and spot frequency."

THE DISTRIBUTOR: HIS ROLE IN MEDIA SELECTION

By PAUL G. GUMBINNER

*vice president, director tv-radio
Lawrence C. Gumbinner Advertising,
New York City*

The distributor—wholesaler, food broker, selling agent, rack jobber or whatever—has much good and valuable knowledge about his community. He knows its economic status. He can gauge the sales potentials for a product by the people's habits, likes and dislikes. He is the pivotal figure in whipping up retailer enthusiasm and cooperation.

In view of this, should he not be the one to decide what stations, hours, and programs will best sell his product?

Our experience is that generally the distributor's decision is based on his personal taste and that of his family and friends. It's subjective, and not an analytical objective study of his market, local though it may be.

Let's look at the normal advertising agency's scheduling operation. The advertiser and agency confer, argue, re-study and at last agree on an overall media plan. Sales and market figures go through the computer—or at least the wringer. Station coverages, audience statistics and availabilities are compared in depth. Finally, triumphantly, decisions are made, a schedule completed, orders issued and films or transcriptions shipped out. Then, every once in awhile, comes a wire or letter from the distributor: "You picked wrong; our campaign should be on Station WWW."

Consternation! The sales manager says, "Make him happy—give him what he wants. Cancel the station and buy WWW." The agency media buyer, feeling that he has been made a whipping boy, has a double Smirnoff martini at lunch, comes back to the agency and writes a memo stating flatly that the distributor wants WWW be-

cause: a) his brother-in-law works for the station; b) it's the only one carrying wrestling, which is all he ever watches; c) he's a prejudiced, arrogant, stupid man.

The media director takes a somewhat broader viewpoint. His memo, four pages long, re-analyzes all the conclusions that led to the original buy, and has additional supporting evidence proving that WWW is the worst station for the product. If the ad manager goes along with the agency, the sales manager has a disgruntled distributor. If the sales manager prevails, there not only is a dip in local sales but an unhappy media group that will tackle its next schedule with no enthusiasm at all.

It isn't too difficult to avoid such situations. One way is to get the distributor involved in advance—but *to control his involvement*. Give him his choice—of *your* choice. Ask for his opinion of only those alternatives which fit within the overall picture of the campaign.

For instance: write him, "Our research shows that two of your stations can do a job for you. Station A offers merchandising cooperation to include . . . Station B gives us better outside coverage. Which do you prefer? Can you use A's merchandising well? Can you get help out of B that we cannot, or use its outside coverage for increased sales?"

Now he must make a choice. If he does have a brother-in-law with Station B, he can't swing the buy there unless the station throws in *lagniappe*—free goods—in the way of merchandising. And since it is one of your acceptable stations, that's fine.

If your selection of stations is narrowed to one, then obviously you cannot give the distributor a choice. But you can pre-sell him and obtain his involvement.

At this stage give him every statistic you can: Metro coverage, sta-

tion coverage, audience breakdowns—1 week, 1 week, 8 week comes, unduplicated and total audiences, number of women aged 20½ with freckles, number of left-handed male golfers, reach, quin tiles. . . He'll be impressed.

Once, just once, we came up against a brick wall distributor. Despite all of our data and reasoning, he insisted that the schedule must be placed his way. The station he wanted was owned by an important retail outlet. He had promised the schedule, even picked the spots. They were really bad—mostly in kid time, for an adult product. The company was in a bind, it did not want to antagonize the retailer, nor put the distributor, a really valuable one, in an embarrassing situation.

And yet we, as an agency, knew that the advertising effectiveness would be almost nil. We had to take a firm stand—and did. We told our client to let the distributor place the business and have it billed directly to the advertiser. To underline our divorcement from the buy, we relinquished our commission. Greater integrity I submit—hardly no agency than this! ◆

—PAUL G. GUMBINNER



Joined Lawrence C. Gumbinner (brother) agency after its start in 1923, became vp about 1932. He now heads agency's broadcast department, which does better than 54% of agency billings. He's written pieces for The New Yorker.

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SUPP-HOSE BUDGET HEAVY IN TV

A "big part" of the Supp-hose (Kayser-Roth) ad budget will go to spot and network television this fall according to a company spokesman. Spot campaign will consist of 20-second commercials to be placed in prime time in 35 top markets across the country. Network spot tv will go into 70 markets via NBC (Johnny Carson). The Men's Supp-hose sales volume alone has increased 40% this spring over the comparative season a year ago. The product was introduced four years ago. Arnold M. Raphael Kayser-Roth v.p., stated that the ad program is creating a new market for men's hosiery departments throughout the country. Fall program will also include magazine schedules for the first time. Agency is Daniel & Charles (New York).

100% Whitman budget to r-tv

Whitman's Chocolate has allotted its entire ad budget to radio and television. First broadcast campaign of sweet spots started last week on 360 stations of the ABC Radio Network, and employs 18 spots a week (nine 60-seconds, and nine 30-seconds) for 35 weeks. An additional schedule of national spot includes six markets, using mostly 30-second spots, to run for 21 weeks. The network tv spot program will go into high gear 15 days prior to holidays such as Christmas, Mother's Day, and Valentine's Day, when 60-second announcements will be included on such shows as ABC-TV's *Wagon Train* and *77 Sunset Strip*, and NBC-TV's *Saturday Night at the Movies*. Agency is N. W. Ayer (Philadelphia).

Tv to support new Schick products

Schick Inc. will introduce four new products at the National Housewares Association show in Chicago 15 July—a hair dryer, an electric tooth brush, men's toiletries, and an electric shaver for men. The "major part of the multi-million dollar ad budget for the new products will go into spot and network tv, but as yet it is not certain when the campaign probably of minute spots, will start. Once underway, it will follow distribution of the products into leading markets. Ad campaign will also include print support. Agency is Norman, Craig & Kummel (New York).

Canned salmon in the r-tv swim

The New England Fish Co., largest North American producer of canned salmon, is launching the biggest ad campaign in the history of the salmon industry this month. Tv campaign breaks 14 July in a dozen major markets. Campaign also will utilize radio, and will employ print support. Agency is Geyer, Morey, Ballard (New York).

TV BUYING ACTIVITY

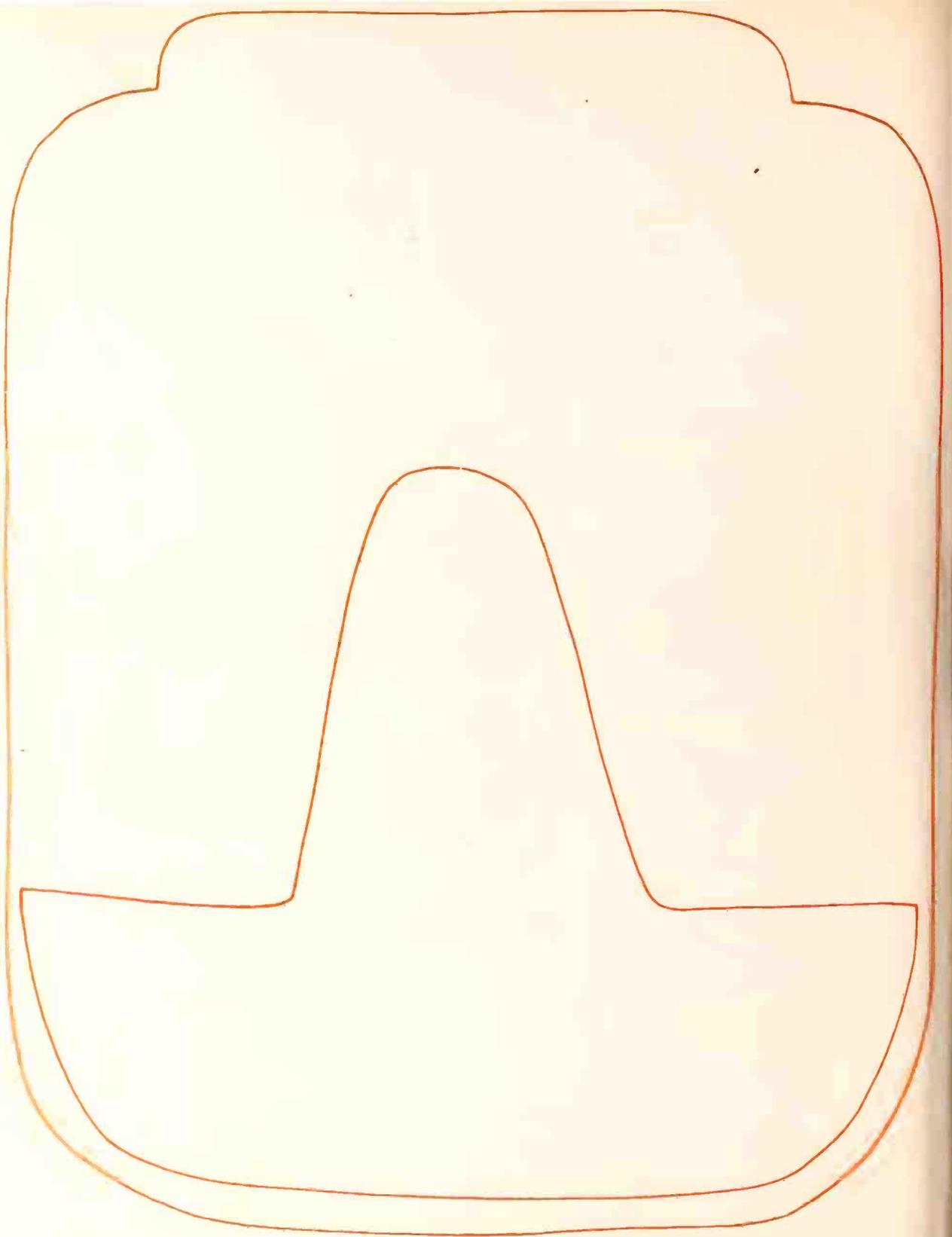
- **Johnson & Johnson's Tek Hughes'** Denture Cleanser and Denture Adhesive is going into Los Angeles, San Francisco, Milwaukee, San Diego, and Chicago for a four-week campaign of fringe minutes starting 19 August. This is the first wave of a program that will total 13 weeks. Gen Hurl at Young & Rubicam (New York) buys for the account.
- **General Foods Post Toasties** campaign of prime L.D.'s will start 15 July for a three-week run in some markets, and a four-week drive in other. The schedule is being placed in over 100 markets, and although it will be almost national in scope, some regions will be omitted. Bill Brady Benton & Bowles (New York) is the buyer.

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Para el máximo resultado en los mercados de habla española, compre tiempo en Sombrero Radio. Los grandes anunciantes y las grandes agencias de publicidad no pueden usar medios de segunda categoría. Para obtener representación respetable en toda fase de radio en español y sus respectivos mercados, consulte con confianza y sin obligación ninguna a Richard O'Connell ¡y adios problemas!



Every field has one standard of leadership, one standard of quality performance: In Spanish, it's Sombrero Radio. Leading advertisers and agencies can't settle for second best. For reputable representation in every phase of Spanish radio and marketing, consult with confidence. Consult Richard O'Connell and you'll never settle for less. You won't have to!

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Specialized national market
served by broadcasters
increases importance for
leading advertisers

By Richard Pickens
marketing specialist, BBDO

Latin America is big. Very big. It consists of millions of loyal American citizens who cling to their Spanish heritage for a variety of reasons, mostly sociological. They are not "Si, si, señor" caricatures. They don't exist on tortillas and beans, nor do they crouch in the shade of cactus plants, taking interminable siestas, nor do they all live on welfare allotments.

No one really knows how many Spanish-speaking people live within the borders of the United States nor what their spendable income amounts to, though \$6 billion is the generally accepted figure. Population estimates run between six and ten million, depending on the orientation of the head counter.

Contrary to popular opinion, all Spanish-speaking people don't have Spanish surnames; the valiant efforts of the Bureau of Census and several private research organizations to track down all the "Rodriguez" and "Fernandez" miss a most important point: there are thousands of Brown's, Richardson's, O'Reilly's, Rubin-sky's and just plain Jones in Texas, New York, California, Arizona, New Mexico and Colorado who speak better Spanish than English and whose culture is definitely Latin.

On the other hand, many people with Spanish surnames are not of direct Latin descent or if they are, no longer speak the language or conform to Latin cul-

ture, since they have become "Americanized."

In this article, we are dealing with the *Spanish-speaking* and *Spanish-oriented Americans* who don't show up in the oft-times phantasmagorical number games used to delineate the various segments of the market.

The largest concentrations of the Spanish-speaking population are Southwest Texas, Southern California, New Mexico, Arizona, New York City and Florida. In the Southwest, the culture is Mexican; in Florida, predominantly in Tampa and Miami, it is Cuban; in New York and surrounding areas it is Puerto Rican. Spanish Americans do not generally assimilate for two very basic reasons: North American color prejudice and an inherited preference for a Latin rather than an Anglo way of life.

Tradition of centuries

Mexican Americans live in areas where the Spanish language has been spoken for more than 400 years; 45% of the El Paso, Texas, total population of 276,000 is Spanish speaking, according to the 1960 U.S. Census. Some private sources place the number of Mexicans alone at 202,000. The Mexican government estimates the total population of Juarez—just across the border—to be 300,000, and 15,000 commute daily to jobs in the El Paso area.

El Paso couldn't exist without Mexican trade. El Paso supermarkets depend on Mexican consumers, who constitute 50% to 80% of the business. Multiply El Paso by any number of Rio Grande Valley communities, and then add on cities in Arizona, New Mexico, and Southern California which have predominantly Spanish-speaking populations, and you will have some idea of the market's size.

In New York, now the largest bilingual city in the world, the picture changes. The U.S. Department of Immigration has estimated that there are 1,005,000 Spanish-speaking people in the New York metropolitan area, the overwhelming majority Puerto Rican. Due to a lopsided economy and a very high

birthrate (families average 4-5 members), Puerto Rico cannot accommodate all of its inhabitants. Although Puerto Ricans are American citizens, they consider themselves primarily Puerto Ricans, due to a rather foggy "commonwealth" economic and political philosophy promulgated by the insular government and Washington, and intense devotion to their island, reflected in the 300-odd social and civic organizations and "home town" clubs in the New York metropolitan area. The ebb and flow of Puerto Rican migration to the mainland depends on American economic cycles, to a large extent.

Florida

Although Miami and Tampa (Ybor City) have always had sizable Spanish-speaking communities, it was not until the Castro take-over, when thousands of Cubans were forced to flee to Florida, that attention was focused on the economic potential of this market.

The Inter-American Affairs Commission of Miami estimates that there are now 254,000 Latin-Americans residing in Dade County, the overwhelming majority of whom are either Cuban nationals or are of Cuban descent.

Various attempts are being made to re-settle the refugees in other parts of the country; they are causing a labor squeeze, since they will work for less money than Americans, a fact which has caused quite a bit of resentment against them, especially among low-salaried Negro service workers, many of whom have lost their jobs to Cubans. Since they tend to feel that the overthrow of the Castro regime is imminent, most Cuban refugees do not want to leave Florida.

Reaching the Market

"Recuerdos de Puerto Rico" and "Mexico Canta" mean absolutely nothing to *English-speaking* Americans, but hit home with the millions of *Spanish-American* radio listeners and TV viewers who live in New York, Chicago, San Antonio, Los Angeles, San Francisco and hundreds of other cities and

towns throughout the United States.

Radio is, by far, the strongest medium. Some 200 domestic radio stations program either full time or part time in Spanish.

The types of music which appeal to the strong traditional tastes of Latins cannot be heard on general appeal stations. The rock 'n' roll junk ground out by many English language stations holds little appeal for Latins, who take their music seriously.

The Southwestern stations, which cater primarily to rural audiences devote the bulk of their programming to Mexican country and cowboy music. Mexican music is steeped in tradition, and is unchanging in style.

Not long ago, while touring the border towns, I observed the actions of a non-Spanish-speaking executive from a prominent agency, who was taking a "look-see" at the Mexican-American market. He visited several supermarkets, and interrogated Mexican housewives on their brand preferences—in impeccable English. All he got for his trouble was a lot of quizzical stares. I later learned that, feeling somewhat rebuffed, he had decided the market didn't exist, basing his opinion on the peculiar American notion that everybody but everybody speaks English.

Some national advertisers who have a sincere interest in going after the Mexican-American market are scared off by the sloppy operating procedures of many broadcasters, particularly on the Mexican side of the border. Conditions have improved in recent years, but caution still must be exercised in selecting stations. Though the Southwest is the largest market numerically speaking, New York City has been the most successfully developed market, due to the all-out efforts of astute station owners to secure community and advertiser support via solid public relations campaigns and merchandising programs.

Unlike the Southwestern stations which all have basically the same format, each New York outlet has a distinctive programming philo-

ophy, which insures maximum coverage of the market for advertisers who have big enough budgets to buy time on all five stations. One station features soap operas and typical Puerto Rican country music; another relies heavily on recorded Latin dance music and live-audience participation programs, including a weekly dance contest—sponsored by a soft drink firm—which pulls an average turnout of 1,200 people, mostly teenagers and young adults.

Television

At present there are seven all-Spanish tv stations serving the Mexican-American Market: five on the Mexican side of the border, and one each in San Antonio and in Los Angeles. In addition, several stations in California, New York and Miami carry Spanish shows on a part-time basis. The programs though not quite up to American artistic standards, are based on tried and true formulae carried over from Latin radio: highly emotional soap operas, traditional music, slapstick comedy and play-by-play sports events, including baseball, jai-alai and bullfights. The border stations also carry American tv programs dubbed into Spanish.

Spanish television is gradually coming into its own in the United States, and offers an excellent opportunity to reach a highly appreciative audience at a comparatively low cost.

Selling the Market

If you really want to sell a product to a Crystal City, Tex., Mexican, a Philadelphia Puerto Rican, a Tampa, Fla. Cuban, throw away your tourist-type notions, and learn something about "la musica muertera," "la plena" and "el mono," the folk music of Mexico, Puerto Rico and Cuba.

When you take off on a vacation or business trip to Latin America, and turn on the radio or tv set in your hotel and find out that you can't understand what's going on, remember that "back home" there are several million Spanish-speaking people who don't understand our "general market" tv and radio

programs, either.

Some American companies that are most active in advertising their products in Latin America, blissfully ignore the Spanish Americans in New York, California, Texas, Arizona, New Mexico and Colorado, laboring under the illusion that their general media coverage in these states is sufficient. This makes as much sense as trying to reach the thousands of North Americans in Puerto Rico and Mexico City, via the "general appeal" Spanish radio and tv stations.

To sell Spanish you have to think Spanish. Unfortunately some non-Spanish-speaking reps have only the

vaguest idea of what they are selling, and non-Spanish-speaking buyers who have made casual trips to the Caribbean or the Southwest are prone to believe that "everybody speaks English anyway" and happily retreat behind their cost-per-thousand, reach and coverage charts.

The market is growing rapidly and Spanish will continue to be the first and foremost language used in family, and when appropriate, in business circles, and advertisers who take the time to investigate the market thoroughly will find that the investment can be highly profitable.

¡ PLAY BALL FANATICOS !



MISS RHEINGOLD

MR. TORRES

ESCUCHE LOS
JUEGOS DE LOS
METS
CADA DOMINGO



JUGADA POR
JUGADA....
MIGUEL ANGEL TORRES
COMENTARIOS.....
WILLIAM VALENTIN RICO

Major Spanish Language Broadcasters

(More than 25% of schedule)

State	City	Call Letters	Hours Weekly of Spanish Broadcasts	% of Schedule	By Program Type—Hours Weekly				
					News	Soap Operas	Sports	Music	Other
ARIZONA	Nogales	XEHF	126	100	7	20	3½	90	5½
	Phoenix	KIFN	102	100	7½	3	0	70	21½
	Tucson	KEVT	99½	100	6	2	1	85	5½
	Tucson	KXEW	99½	100	7	2	1	89½	0
CALIFORNIA	Calexico/Mexicali	XED	154	90	3½	0	1¾	148¾	0
	Fresno	KXEX	98	100	13	0	3	82	0
	Fresno	KGST	96¾	89	4½	6	1¼	79¾	5¼
	Gilroy	KPER	32	33	1	1½	0	29½	0
	Los Angeles	KWKW	165	100	21	3	3*	135	3
	Los Angeles	KALI	150½	90	6	1½	3	130	10
	Redlands	KCAL	98	95	4	0	4	89½	½
	San Diego	XEXX	126	100	13½	0	4	106	2½
	San Diego/Tijuana	XEGM	111	100	6	0	0	105	0
	San Jose/San Francisco	KLOK	72	60	5	8	1½	50½	7
San Mateo/San Francisco	KOFY	88	90	10½	1	2	72½	2	
COLORADO	Denver	KFSC	82¼	95	3	0	¾	73	5½
	Pueblo/Colorado Springs	KAPI	98	100	2½	2½	½	92½	0
DISTRICT OF COLUMBIA	Washington	WFAN (FM)	112½	100	10½	0	2	80	20
FLORIDA	Miami	WMIE	108	60	30	0	0	70	8
	Miami	WFAB	132**	98	20½	0	1½	110	0
	Miami	WSOL	31	35	2½	2½	1½	20	4½
	Tampa/St. Petersburg	WMET	91½	100	49	1½	1½	26	13½
NEW MEXICO	Albuquerque	KABQ	126	100	10	0	1¾	114¼	0
	Albuquerque	KLOS†	98½	60	0	0	0	98½	0
	Roswell	KRDD	91	100	7	0	with news	77	7
NEW YORK	New York	WADO	68	42	2	0	½	62	3½
	New York	WBNX	119½	90	18	3	1	97	½
	New York	WHOM	120	85	9½	20	1†	80	9½
PENNSYLVANIA	Philadelphia	WTEL	40	35	3½	0	1½	35	0
TEXAS	Brownsville/Matamoros	XEMT	112	100	4	6	3½	98½	0
	Brownsville/Matamoros	XEO	126	100	14	14	6	85	7
	Corpus Christi	KUNO	124	100	11	2½	3	101½	6
	Corpus Christi	KCCT	96	78	8	7	2	75	4
	Eagle Pass	KEPS	21	25	1	0	3	14	3
	Eagle Pass	XEMU	94½	100	7	0	with news	87½	0
	El Paso	XELO	112	90	9	49	3½	50	0
	El Paso	XEJ	126	100	7	10	1¾	85¾	21½
	Harlingen	KGBT	43½	45	6	0	1	34	2½
	Houston	KLVL	102	81	7	0	*	90¾	4½
	Laredo	XEAS	102	100	7	0	0	95	0
	Laredo	XEBK	111	100	3½	0	1	106½	0
	Laredo	XEGNK	93	100	7	0	0	85	0
	Nuevo Laredo	XEK	102	100	7	0	0	95	0
	Raymondville	KSOX	27	28	3½	0	0	21½	3
	San Antonio	KUBO	97½	87	6	0	with sports	80	11½
	San Antonio	KUKA	91	98	6	0	3	70	21
	San Antonio	KCOR	112	90	16	12	2	82	0
	Reynosa/McAllen	XERI	84	100	2	6	2	74	0
	Reynosa/McAllen	XEOR	126	100	14	14	6	85	7

*Total does not include baseball games carried six months of year. **24 hrs. daily beginning 1 September. †Weekend broadcast of major league baseball. ‡Programed basically and primarily for the Spanish market, which is bi-lingual.

PALL MALL



Tan Suave
Tan Satisfactorio

¡Nunca Muy Fuerte, Nunca Muy Suave
Siempre Al Punto!

AHORA EN _____

Merchandising aid

Point-of-purchase display provided by stations to stores is typical of many promotion assists given by Spanish language broadcasters to aid in selling



Local commendation

Congratulations for many contributions to community life by KWKW was given by county of Los Angeles Supervisor Warren M. Dorn center

Client pesos fill Spanish sombrero

Impressive lists of national advertisers buy Spanish language radio broadcasts aided by extensive promotion and merchandising services provided by stations

An estimated \$7.5 million will be spent this year by national and regional advertisers to sell products to Spanish-speaking Americans through the medium of radio. An even greater sum, it is believed, will be spent by local advertisers for Spanish radio advertising. The amount of advertising is growing.

Already the list of advertisers using the medium is impressive. It includes, in addition to companies long identified with radio, many names not generally sponsoring regular radio programming. Procter & Gamble, Lever Bros., Colgate Palmolive, Borden, R. J. Reynolds, Rheingold, Quaker Oats, Burgermeister, Pepsi-Cola, General Mills, National Biscuit, General Foods, are a few of the names which can be heard on Spanish radio almost any day.

Yet, at the same time, the products being advertised are not specialized for the Spanish market, unless we consider a rare exception such as Masa Harina or La Piña.

A number of companies such as Carnation, General Mills, and Quaker Oats, have invested thousands of dollars to study the buy-



One for the road

Billboards are a popular medium for Spanish stations in promoting their story to travelers. Billboard water in Southwest is illustrated above, on the KCOR San Antonio advertisement.

Going to the fair

Arizona State Fair provides exposure for KIEN Phoenix to promote itself to visitors from many parts of the state. Attendance at booth was heavy.



On parade
Promotion takes many forms including a float with a Spanish theme as illustrated above for KALI, Los Angeles



Reaching to public
A corner display for an advertiser in a supermarket provides WMI-E, Miami with an opportunity to gain exposure

WHO ARE THE REPS?

Three station representative firms carry the burden of dealing with advertisers and agencies for the majority of radio stations with the bulk of their programming in Spanish. All have headquarters in New York. Tele-Radio & TV Sales handles the Spanish Key Market Group and is headed by Warren Shuman. The Sombrero Network is headed by executive director Richard O'Connell. Third firm is National Time Sales which represents the National Spanish Language Network. Arthur Gordon is vice president and general manager.

Advertising on wheels
Not only delivering a plug for its station, but working in an advertiser credit, as well, WMET, Miami uses bus advertising. The language is Spanish



Golden Gate masquerade
Masquerade parties staged by KOFY, San Francisco-Oakland gets the advertiser message across by one couple dressed in Langendorf bread wrappers



ing and living habits of the market. Belden Associates, Pulse, Burgoyne Index, Inc. and Far West Surveys are a few of the research firms which have tackled the problem.

Advertisers have found an advantage in reaching these various groups in their native tongue. Unlike other immigrants, who left lands quite distant, Spanish Americans have close ties to their home lands. Mexican Americans, many of whom still have families in Mexico, are separated only by an invisible boundary, and retain Mexican customs and habits.

A recent religious-interest study conducted by KGBT, Harlingen vividly points up this closeness: of the Latin Americans in the Rio Grande Valley, 70% pray in Spanish, 15% pray in both languages, 15% pray in English, the station says. Of those who are fourth generation Americans, 69% pray in Spanish, 11% pray in both languages. "The language an individual prays in has to be the language he comprehends best," the station comments practically.

A Pulse study for WHOM, New York draws a similar analogy. Asking the question "When you see or hear any advertising, which has more meaning to you—English or Spanish?", the study found 74.4% preferred Spanish, 13.2% English and 12.4% reported no difference.

KCOR, San Antonio puts it another way. "In San Antonio, 53% of the people speak and think Spanish."

Another survey by International Market Analysis, reported by KWKW, Los Angeles, shows 95% of Latin Americans depend on radio for their entertainment and needs, 31% read no newspaper, 59% do not read magazines, and 43% listen only to Spanish radio. Similar studies by other stations come up with comparable figures.

With this closeness to language and customs, Spanish radio stations might easily capitalize on the market with regular sales tools of radio. But as a group, be it Texas or New York, Spanish language broadcasters are among the most aggressive in providing excellent and helpful marketing and merchandising support for their sponsors.

OTHER SPANISH LANGUAGE STATIONS*

(Less than 25% of Schedule)

State	City	Call Letters	Weekly Hours	Programming
ARIZONA	Yuma	KVOY	6	Music
	Yuma	KBLU	6	Music
CALIFORNIA	Apple Valley	KAVR	5	Music
	Bakersfield	KGEE	15½	Music, News
	Dinuba	KRDU	13	Variety
	Hanford	KNGS	10	Music, News
	Hollister	KGHT	4	Various
	King City	KRKC	7½	Music
	Los Angeles	KHOF	1	Music, Religious
	Marysville	KUBA	8	Various
	Merced	KYOS	12	Music
	Merced	KWIP	8	Music, News
	Salinas	KDON	4	Music
	San Fernando	KVFM	25	Music
	Santa Barbara	KIST	12½	Music
Stockton	KWG	14	Music, News	
Visalia	KONG	10½	Music, News, Soap Operas	
COLORADO	Greeley	KYOU	6½	Music, Religious
	Trinidad	KCRT	8¾	Music
CONNECTICUT	Waterbury	WBRY	1	Music
FLORIDA	Miami	WGBS	14	Music, News
IDAHO	Burley	KBAR	7	Music, News
ILLINOIS	Chicago	WSBC	20	Music, News, Sports
KANSAS	Kansas City	KCKN	1½	Music
MICHIGAN	Bay City	WBCM	2½	Music
NEW JERSEY	Vineland	WWBZ	3	Music
NEW MEXICO	Belen	KARS	12	Music, News
	Clayton	KLMX	¼	Religious
	Roswell	KGFC	3	Music
	Taos	KKIT	18	Music, Variety
Truth or Consequences	KCHS	10	Music	
LOUISIANA	New Orleans	WWL	15¼	Music, News
NEW YORK	Jamestown	WJTN	½	Music
	Newburgh	WGNY	½	Variety for immigrant orientation
	Niagara Falls	WJIL	½	Sports, Music, News
OHIO	Fremont	WFRO	1	Music
	Marion	WMRN	1	Spanish lessons
PENNSYLVANIA	Lancaster	WLAN	¾	Religious, News
TEXAS	Alpine	KVLF	7	Music
	Brownsville	KBOR	19	Music, News, Sports
	Laredo	KVOZ	10	Music, News
	Morton	KRAN	20½	Music
	Pecos	KIUN	12	Music, News
	San Angelo	KPEP	9¾	Music
	Uvalde	KVOU	18	Music, News, Soap Opera
	Victoria	KNAL	10	News, Music
	Victoria	KVIC	8	Music, News
	Weslaco	KRGV	15	Music, News, Agriculture
WASHINGTON	Quincy	KPOR	1 1/10	News, Music
	Seattle	KTW	1	Music
	Sunnyside	KREW	6	Music
WYOMING	Torrington	KGOS	1	Music

*Respondents to special SPONSOR survey

There are of course thousands of different points which could be made about Spanish radio and its audience. Each and every station covering the market has prepared documented reports on the significance of the market itself, and the power of Spanish radio to sell the audience. For example:

KALF, Los Angeles notes the Latin market of its area is now larger than the Louisville metropolitan area, that the population is young, with 70% of all families headed by men under 50 (the generally regarded heavier buying segment of the population). And KALF adds, the average age of the L.A. Latin is getting lower.

The significance of Spanish language is also pointed out by KABQ, Albuquerque. "In a state where the authorities recognize the importance of Spanish by insisting that all school children be taught Spanish in grade school, and that all major legal documents be bilingual, KABQ fulfills an outstanding public and marketing function."

Another survey adds an economic note. "52.8% of the Latin-American families in the Los Angeles area own their own house or apartment." The comparable figure for Anglos in the market is 66.6%.

For the most part, Spanish radio stations are concentrated in the Southwest and Far West. Two out of three stations are in this area. Of the stations in the area, a number are located in Mexico on the border, though their advertising interest is clearly in both Mexico and the United States. In fact, the advertising roster of these Mexican stations, closely resembles the United States stations.

But wherever they are located, be it in California, Texas, Mexico, New Mexico, Colorado, New York, Florida or Washington, Spanish language stations have a distinct character all their own. From the charts (this page and page 60), one might see little difference between Spanish language stations and other U. S. broadcasters. News, music, sports, perhaps more than usual soap operas, are all prominent on the schedules.

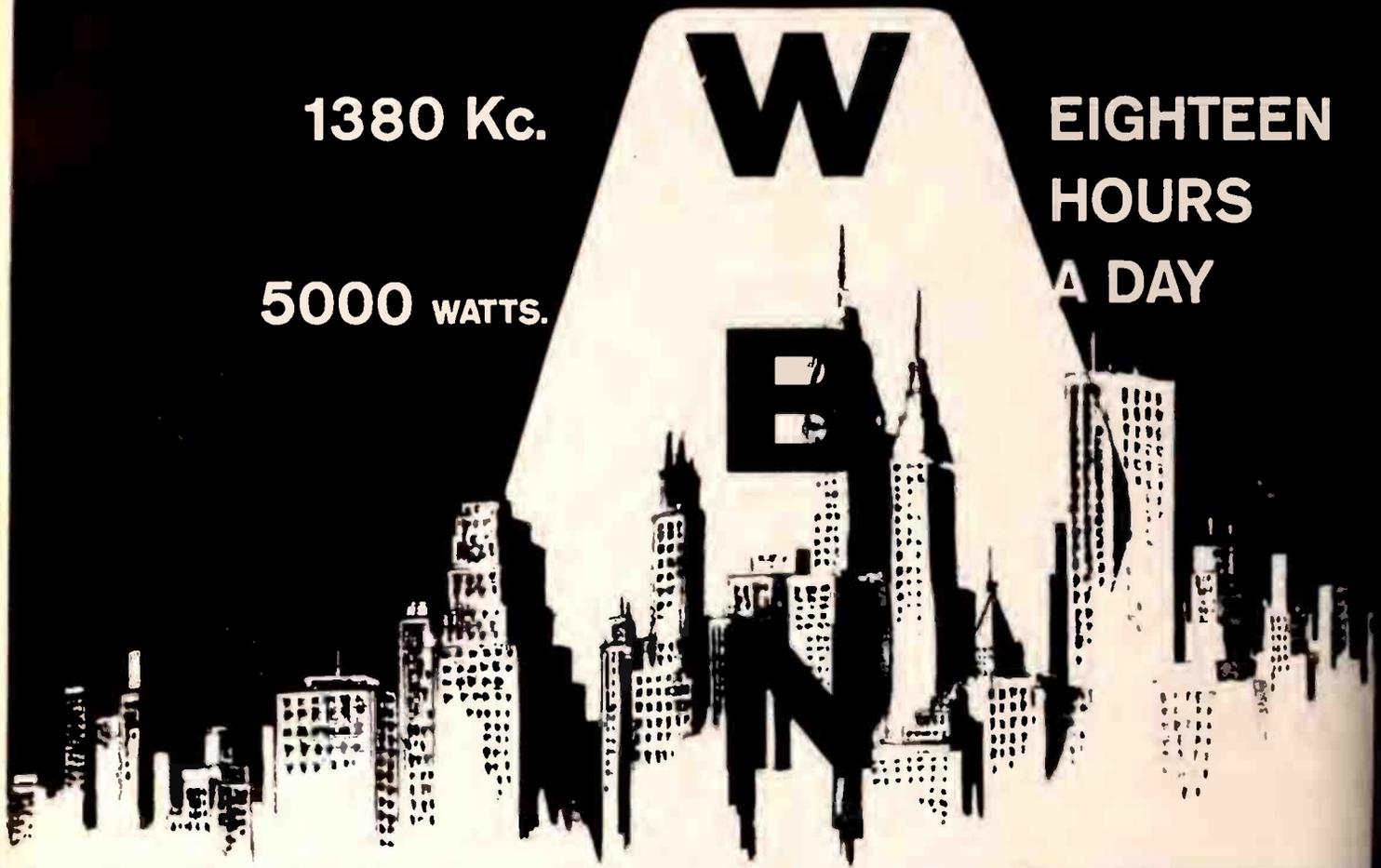
But in reality, there is a great
(Please turn to page 72)

Selling the SPANISH

1380 Kc.

5000 WATTS.

EIGHTEEN
HOURS
A DAY



A SPECIALIST IN

SPANISH PROGRAMMING

In **NEW YORK, N.Y.**

WFAN IN WASHINGTON

FM 100.3

SERVING OVER 30,000 LATIN PEOPLE

**FOR FULL INFORMATION
ON THESE SPANISH MARKETS
CALL OR WRITE:**

**IN NEW YORK CITY
IN MIAMI, FLORIDA
IN CHICAGO, ILLINOIS
IN ATLANTA, GEORGIA**

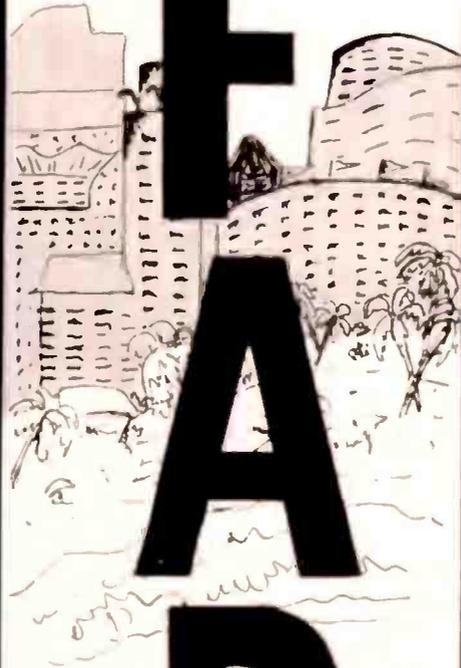
MARKET

W

F

A

B



st

Place

DAY

and

NIGHT

990 Kc.

5000 WATTS.

**Source: Spanish Pulse
Oct., Nov., 1962**

**Only Full time
SPANISH
STATION**

**IN
MIAMI,
FLA.**

INGTON, D.C.

10,000 AMERICANS WHO HAVE SPENT TIME IN LATIN AMERICA

WITTIG, UBC Sales Inc., 420 Madison Ave., PL 5-9145 • C. CARROLL LARKIN, Gen. Mgr., WBNX, 560 Fifth Ave., CI 5-1441

GORDON, Gen. Mgr., WFAB, 1034 Biscayne Blvd., 373-8366

WARREN DANIELS, UBC Sales Inc., 410 N. Michigan Ave., 467-1632

CLYTON J. COSSE, Dora Clayton Agency, 502 Mortgage Guarantee Bldg., JA 5-7841

NEW ALL SPANISH T.V.

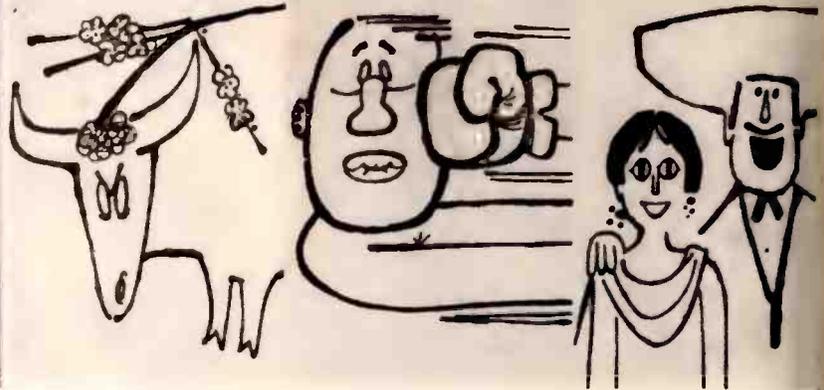
OLÉ!

34

CHANNEL

KMEX-TV

**Bullfights Boxing Exotic
Musicals**



Sponsors look at Spanish television

Spanish stations in U. S. and on border are doing well. More stations are due

Spanish tv in the United States is beginning to take root. Announcements of new stations, new licenses, and new applications in recent months have raised an *olé* from many a Spanish-speaking tv viewer.

Sponsor tv interest in the Spanish market has been growing with the February 1962 changeover of KWEX-TV (channel 41) in San Antonio, and in September the second station in this country, KMEX-TV (channel 34) in Los Angeles.

These two U.S. stations, in addition to five other border stations, all broadcast completely in Spanish. The two in the U.S. are uhf and the five located south of the Mexican boarder are vhf. The vhf stations reach a substantial number of Spanish-speaking people on both sides of the border.

The Spanish International Network represents the two U.S. stations and the five border stations.

Advertising revenue coming into the U.S. stations is relatively low compared to vhf stations in the area

—about \$15-20,000 per sponsor. Many advertisers are still probing the market, SIN executives feel. By next year an average of between \$75-100,000 is expected from most national advertisers, spread over all seven stations.

There are licenses out to group in Chicago and New Brunswick New Jersey, which plan to devote part of their time to Spanish broadcasting. Telecasts in these two areas are expected to commence next year.

National advertisers which sponsor programs on Spanish tv

Armour	Italian Swiss Colony
Armstrong Rubber Co.	Lever Bros.
Carnation	Libby McNeal & Libby
Coca-Cola	Motorola
Colgate-Palmolive	J. J. Newberry Co.
Continental Baking	Pepsi-Cola
J. A. Folger	Norwich Pharmaceutical
General Electric	RCA
Gerber's Baby Foods	Royal Crown Cola
Hamm's Beer	Schick

Also, four applications have been filed for channel 37 in Paterson, New Jersey—all of which request permission to broadcast in Spanish. One of the applicants is from the SIN group.

For its programming Spanish stations draw heavily on Telesistema Mexicano, which makes about 40 new programs available each week—all on tape. Telesistema was formed by Spanish tv pioneer Don Emilio Azcarraga.

Each network station broadcasts a variety of programs. The KMEX-TV schedule is typical. In a seven-day week the station broadcasts almost 40 hours—10 hours of live public service, 18 musical variety shows, four daily dramatic serials, cultural programs from the Teatro de Belles Artes, and nightly sports specials on boxing, baseball, jai alai, and of course bullfighting.

The half-hour dramatic serials or soap operas are very popular among Latin Americans. Usually they are televised in prime time. The great interest in soap operas is attributed to use of movie stars, highly emotional plots complementing the Latins' interests, and compactness (each serial runs only for three months or less). Procter & Gamble and Colgate are heavy sponsors of this type of program.

Programs such as the bullfights and special musicals attract a large number of non-Spanish-speaking viewers. Rene Anselmo, vice president of SIN, in charge of the New York office, refers to this group as "bonus" audience, but ignores it when approaching sponsors.

Taco parties among Americans are now a fad in Los Angeles. This means many non-Spanish-speaking aficionados of the bullfights will be seen in, chewing frozen taco, and discussing the art and morality of the sport.

"We do not attempt to compete with the English language television stations in our markets," says Anselmo, "rather we complement them in delivering the total audience to the advertiser. We deliver and sell the Spanish speaking sector, which is practically a captive

market for us. We welcome Anglo viewers as guests, but we do not presume to compete with other stations on the basis of delivering them as an audience."

Programming on SIN's border stations and U.S. stations is different in only one respect. Border stations, in addition to telecasting original taped programming, run a great number of feature films and dubbed American programs such as *Perry Mason*, *Medic*, and *Route 66*. These are not run in the States, as they would naturally be repeats already aired on another station (the border stations have no tv competition).

Programming hours are from 3 to



12 p.m. on the border stations and 4 to 11:30 p.m. in the U.S. on weekdays. Saturday and Sunday the stations broadcast from noon to midnight.

Advertising along the border is sometimes placed by the American divisions and sometimes the Mexican divisions of large companies. In any case, there is a large and booming market in that region.

The five active border stations are XFFF-TV (channel 11), Nuevo Laredo-Laredo, NFJ-TV (5), Ciudad Juarez-El Paso; XHFA-TV (2), Nogales, Sonora-Nogales, Ariz.; XHBC-TV (3), Mexicali-Imperial Valley, California; and XEWT-TV (12), Tijuana-San Diego. A sixth

Mexican tv station of the Spanish network will begin operation this fall in Matamoros.

A number of new applications and licenses have focused attention on the fast-growing Spanish coverage. Most of the new stations plan to broadcast to several minority ethnic groups, with emphasis on the Spanish market.

The New Jersey Television Broadcasting Corporation, with studios and offices in Newark, expects WNJU-TV (channel 17) to take the air early next year with 35 hours of prime time a week. Programming will be primarily devoted to the Spanish and Negro populations in the area with additional



Soap operas and sports

Many food manufacturers sponsor dramatic serials. Breweries, cigarette companies, Armstrong tires take to sports

servicing to Indian, Jewish, German, Polish and other groups.

The station has a license but is awaiting FCC permission to place its transmitter on the top of the Empire State Building.

Channel 37 in New Jersey is sought after by four applicants: Bartell Broadcasting Inc., SIN, Progress Broadcasting and Trans-Tel.

Bartell plans to broadcast primarily in Spanish with some emphasis on Italian. About 2,200 hours of programming a day are expected. The company currently owns a Spanish radio station in the area.

(Please turn to page 76)

SIN sells the 6th largest



KWEX-TV

Channel 41

San Antonio,
Texas

Only All-Spanish TV Station

Get the biggest share of the San Antonio apple ... sell this 53% Spanish speaking market ... 380,000 consumers not penetrated by "normal" media ... get the facts ... call SIN



KMEX-TV

Channel 34

Los Angeles,
California

Only All-Spanish TV Station

Take a bite of the big apple ... sell over 1 million Spanish speaking residents ... 300,000 homes ... over 60% converted to UHF Ch 34 in 7 months ... there must be a reason ... call SIN



XHBC-TV

Channel 3

Imperial Valley-
Calexico-Yuma,
Ariz.-Mexicali

Only All-Spanish TV Station

SIN a little and take a bite of this 32% Spanish speaking market ... 342,000 people ... 42,000 TV homes ... who can be advertised to in English but only really sold in Spanish ... call SIN



XEJ-TV

Channel 1

El Paso-Juarque

Only All-Spanish TV Station

Get a big piece of this 60% Spanish speaking market covering 580,000 people ... 90,000 homes ... border twin-cities but really a U.S. retail market ... only call SIN

market...thru spanish tv



XEWT-TV

Channel 12

**San Diego-
Tijuana**

Only All-Spanish TV Station

Take a big bite out of this market... over 269,000 Spanish speaking consumers in 17,000 homes sell the loyal and captive audience of this free port' on the language they best understand... call SIN



XHFA-TV

Channel 12

**Nogales-
Tucson, Arizona
Nogales, Sonora**

Only All-Spanish TV Station

Take a bite of SIN and cover 49,000 consumers, 5000 TV homes... here where Spanish was spoken 100 years before the Pilgrims landed... speak the language—sell a lot... call SIN



XEFE-TV

Channel 11

**Laredo-
Nuevo Laredo**

Only All-Spanish TV Station

Get to the core of the apple in this 90% Spanish speaking market by reaching 154,000 people and 20,500 homes... reach and sell this market more efficiently thru exclusive all-Spanish TV... call SIN

SIN'S

SEVEN EXCLUSIVE SPANISH LANGUAGE TV STATIONS SELL 3,000,000 SPANISH SPEAKING CONSUMERS IN THE FAR WEST AND SOUTHWEST.

Now all you have to do is SIN a little and you can reach the 6th largest market in the U.S. ...through exclusive, non-competitive, TV at that...for SIN's (Spanish International Network) 7 stations do not compete with any others... they are singular to their audience in language and emotional appeal... Don't be just another brand "X" in the U.S. 6th largest market... SIN a little and get your piece of the apple—

SIN

**Spanish Int'l Network Sales
247 Park Ave., New York, N.Y.
Telephone.....OX 7-0585**

Quaker Oats' Rio Grande radio drive hits media target

American cereal firm's use of Spanish-language radio on Mexican border is model of successful campaign

By Roger A. Ragland

*brand advertising manager,
The Quaker Oats Co.*

The Quaker Oats Company ventured into Spanish-language radio in 1954 with a definite sales objective: to launch a product named "Masa Harina." Masa Harina is a specially treated corn flour used primarily for the preparation of such typical Mexican foods as tortillas, tamales, etc. It is a specialized product for a specialized market—the Mexican American.

Over 90% of Mexican Americans live in the five Southwestern states of Texas, New Mexico, Arizona, Colorado and California, and offered a potential market of over three million at that time. Added to this market was the potential offered by migrant workers from

Mexico, and by Mexican citizens living in border towns who regularly shop in adjacent U. S. cities.

In 1954, the new food product was introduced over three Spanish-language radio stations in Corpus Christi and Laredo, Texas. Each year following, distribution expanded. By 1957, the product was being distributed in all five Southwestern states, and being advertised on more than 70 radio stations devoting part or all of their programming time to Spanish language.

Although, over the years, other media have been employed, Spanish-language radio remains the basic medium of advertising for Masa Harina.

Spanish-language radio is selective. It pinpoints the target audience and reduces waste circulation.

It is the most effective means of reaching in our case the Mexican-American consumer, for the commercial message is presented in what is still the primary language of the people, although most are bi-lingual.

These people have closer ties to their homeland than any other of foreign descent. They live in close proximity to Mexico, and many of their customs and habits are retained even after several generations as U. S. citizens and residents. Even national holidays of Mexico, such as Cinco de Mayo, are celebrated. Mexican Americans are close to the land of their origin in many ways and they are equally close to their local Spanish-language radio station which brings them the music, news and color of that homeland.

Spanish-language radio has proved to be a most effective medium of advertising for Masa Harina as it has for many other local regional, and national product and services. It is a medium that must be purchased on the basis of performance and results. If one were to approach this type of radio on the basis of ratings it would be most discouraging and would hardly be worthy of consideration, yet the audience is there, and in large numbers, if results are any indication.

Over the past years various consumer premiums such as a Quaker Tortilla Warmer, and a Quaker Tortilla Press, to name a few, have been offered over the radio station. Response to these offers has always been more than encouraging.

From a creative standpoint, one of the first rules to remember that Spanish is not always "Span



ish." Many advertisers, recognizing the potential of the Mexican American market, have decided to direct campaigns to this consumer group through Spanish-language radio. Having made this decision they, or their advertising agency, write the copy, then select what they consider to be the most proficient and locally available Spanish-speaking person who, in many instances, may be a Spanish teacher, a Puerto Rican, a Cuban, or an announcer from any one of the many Central or South American countries.

The Spanish they speak is not the Spanish spoken by the Mexican American. The reaction to this type of presentation among Mexican Americans would be somewhat akin to our reaction to an Englishman giving the play-by-play of a Dodger's baseball game. When selling to Mexican Americans, one must sell them in their own particular brand of Spanish.

To stay on the safe side, translations should be made by Mexican Americans. Many advertisers have had disturbing experiences by having the translation of their commercial message come out in ludicrous fashion.

Taking these pitfalls into consideration, The Quaker Oats Company retains Glenn Advertising,



Coupons pull well

Spanish speaking listeners are prone to act quickly on offers voiced in a familiar language, advertisers have learned

Inc., which is based in the Southwest and has had considerable experience in consumer products, as well as in the Mexican-American market.

It is important to have an agency that is not only oriented to the Mexican-American market but one in a position to write, translate, and supervise production, to know the many complexities of the market and the people, and to work in close coordination with the stations on merchandising and publicity support. The latter two factors are

extremely important to complete success of a marketing program directed to the Mexican American market. Spanish language radio stations are particularly cooperative in the vital area of merchandising.

The Spanish language radio stations can also be a source of valuable distribution and sales information since they are so closely associated with the consumer and retail merchant selling to these consumers.

The Mexican American market is growing. In the period between the 1950 and 1960 census, the Mexican American population in the Southwest increased by over 50 percent, and today stands as a four-million-plus market. It is a consumer group generally ignored by national advertisers, yet it holds an excellent potential for those willing to approach it with the same care and devotion being exercised in other areas of advertising. It is a market responsive to advertising, particularly advertising messages presented in the language in which it thinks.

The six-week schedule of a few spots a week "to see how it goes," would be money better saved than spent. One must be prepared to "invest," not "spend."

10¢



10¢

10¢ OFF

on your purchase of

QUAKER INSTANT MASA HARINA

Good on either 2, 5, 10 or 20 lb. size

FOR TORTILLAS, TACOS & TAMALES

10¢

10¢

Reduced-price introductory offer
 Quaker Oats tailored corn-flour Masa Harina to Spanish tastes, launched it in 1954 with air campaign aimed at the Mexican American market in the Southwestern U.S., which at that time numbered over 3 million. Product is now established

!mirai

1. Los Angeles metropolitan area Spanish-speaking population:
900,000 plus
2. Average yearly income:
\$800,000,000
3. For automotive products:
\$72,540,000 annually
4. For food products:
\$434,700,000 annually

YOU CAN HAVE YOUR SHARE!

72 National Advertisers on Spanish-language KWKW reach approximately 277,880 Latin-American homes per week at a CPM of \$0.72. KWKW's 5000 watts speak the language convincingly to a loyal audience. KWKW has 20 years' proof waiting for you!

KWKW

5000 WATTS

Representatives:
N.Y. — National Time Sales
S.F. — Theo. B. Hall
Chicago — National Time Sales
Los Angeles — HO 5-6171



SOMBRERO

(Continued from page 63)

difference to the listener in addition to the language. At the heart is the music, which is Latin to the nth degree. Even rock and roll and the twist have an added Latin topping, which may account for their widespread popularity among the people.

But for the advertiser, Spanish stations express an untold willingness to cooperate and promote.

NEO and XEOR in the Rio Grande Valley, and XEAS in Laredo are but a few of the stations which emphasize "no double spotting on national accounts is guaranteed."

KOFY, San Francisco-Oakland takes this stand: "Programs are promoted from advertiser's premises in the Mission district and the East Bay, with daily broadcasts originating in KOFY studios located in San Jose, Stockton, and Sacramento."

Working with retailers, the staff of KUNO, Corpus Christi, arrange salesman-retailer contacts; in-store displays, and other functions of merchandising. "Each request for assistance is worked out separately with the station to assure maximum efficiency of effort."

KGBT, Harlingen has prepared extensive information on grocery distribution, showing the number of stores, both Mexican and Anglo. Notes KGBT: "Mexican grocery stores attract very few Anglo people. They attract the Mexican citizens and the Mexican American. The Anglo stores attract Anglo American trade as well as Mexican Americans and Mexicans from across the Rio Grande River."

KUBO, San Antonio has adopted its own version of "stamps," called "Monedas KUBO." Advertiser purchase a supply of these Monedas from the station together with the regular air schedule. The coins are distributed to store patrons. Each had a number which if called out by KUBO won a special prize.

A Mother's Day show at a local theatre staged by KCCT, Corpus Christi brought a packed house and more than 15,000 pieces of mail from its coverage area.

"Close cooperation with drug and grocery outlets in the Mexican areas is assured." KCAL, Redland

HOY

como siempre
la primera
en Español en
San Antonio



Full Time • 5,000 Watts

Ve a Richard O'Connell
en Nueva York,
Pearson en Otras Ciudades.
KCOR San Antonio 4
512-225-2751
Emisora Clave
de la Cadena Sombrero*

ONE BUY
COVERS THE
531,847*
SPANISH
SPEAKING
PEOPLE IN
NORTHERN
CALIFORNIA

KLOK

San Jose • San Francisco

KGST

Fresno

Represented by
DON R. PICKENS CO.

*U.S. Census 1960

Riverside, California states. All that is needed is a phone call to secure an in-store stack or window display for the advertisers.

"Sponsor of the Hour" is used by KUKA, San Antonio. Each hour, the station names the sponsor, and calls a telephone exchange. Respondents must call back naming the sponsor.

On WADO, New York, *Pepsi-Cola Record Hop* is now in its third year. Once a week, with live bands, dancing competitions are conducted at theatres, with Pepsi award trophies given to winners. The promotion is especially attractive to teen-agers.

A live band, singer, and announcer is provided in front of grocery stores by KFXN, Fresno, in addition to cooperation with advertisers for in-store promotions, etc.

Merchandising services provided by WMFL, Miami are innumerable: point-of-purchase displays, personal talent appearances, Spanish

* **TRANS** To day as always, KCOR is first in Spanish in San Antonio. See Richard O'Connell in New York or Pearson in other cities. KCOR, Key station of the Sombrero Group.

theatre lobby displays, outdoor billboards, bus cards, theatre and radio advertising in Spanish, newspaper, newspaper advertisements, mailings, program schedule with sponsor's imprint, and other merchandising announcements.

WMFL, Miami publishes the only Food and Drug Merchandise Letter in the Southeast. The letter is sent to key distributors, grocers, and others telling them what WMFL has bought what when and where. WMFL also has a merchandising plan which includes a weekly Spanish display at R.F.C. for a popular Spanish theme, and 14 weeks of time purchases.

Last fall during the Cuban crisis, WMFL performed a service of yet another sort. The station broadcast on a round-the-clock basis all Voice of America Spanish programs to Cuba from 22 October through 16 November. All commercials were dropped during this period.

The action brought us wire from President Kennedy. Many thanks to you and your organization for your cooperation. This is

(Please turn to page 79)

	<p><i>the station with the latin beat 1480 kc</i></p>
	<h1>WHOM</h1>



WMIE

— MIAMI, FLA. —

NO WILD CLAIMS

JUST LATIN
LISTENERS BY THE
HUNDREDS OF THOUSANDS

These are just a few of
our advertisers who agree:

- Budweiser*
- Carnation*
- Yoo-Hoo*
- Schlitz*
- Pet Milk*
- Carling*
- Top Value Stamps*
- Pepto Bismol*
- Riceland Rice*
- Breeze*
- Pepsi-Cola*

Free Cuba's greatest stars . . .
Complete client merchandising
. . . 10,000 watts of "personalities"
reaching Cuba and 27 South Florida counties.

RADIO STATION/RADIOEMISORA

WMIE

1140 EN SU DIAL

1448 Northwest 36th Street
Miami, Florida

PHONE: NE 3-0161

REP. NATIONAL TIME SALES



Contest for Spanish advertiser

Point of purchase material to be used with contest being run on WBXX, New York and Cafe Caribe is discussed by Eduardo Caballero, WBXX account executive; Luis D. Albertinto of Chrisolm, Baur and Neil; Arthur Rosenstein, Cafe Caribe sales manager, and C. Carroll Larkin, WBXX general manager. Trips to Puerto Rico are among major prizes offered to listeners

KOFY

Is the Solid Spanish Diet
of 402,172* Latins in the
San Francisco/Oakland Bay area
at 1050 kc. from 6:30 a.m. till Sign Off!

MARKET FACTS

Median Annual Income\$5,710*
Gainfully employed males91.3%
Gainfully employed females 32.8%
Home ownership55.5%

*Far West Surveys, Latin pop.—6/62
AFFILIATED WITH THE

For MORE
qualitative data:
IN SAN FRANCISCO, CALL
KOFY —YU 2-9933
IN NEW YORK, CALL

WTV 212 YU 6-9717

Spanish  Market Group

XEXX

Sells to 1/4 Million Latin
consumers in the San Diego Tijuana
metro area, with 100% Spanish
programming all day, every day!

Virtual geographic severance has
created the "free port" of Tijuana
where large, efficient and modern
Supermarkets feature huge stocks
of U.S. brandname products!

INVESTIGATE this
"sleeper market!"
IN NEW YORK CALL

212 YU 6-9717

Suburban San Diego: CHULA VISTA, NATIONAL CITY, SAN
YSIDRO, and others are dominantly Spanish-speaking!

AFFILIATED WITH THE

Spanish  Market Group

Why 'literary translations' don't work long

Will general advertising (in English) reach the Spanish market in the United States effectively and efficiently?

A. Lynn Fairweather, media supervisor at Post, Keyes, Gardner, agency for Burgenmeister, believes that it won't, because of the language barrier. Evidence to substantiate this theory is found in the fact that Spanish radio is booming, and booming among those users who sell the most in this market, he says. "It refers also to Spanish television," he adds.

As to commercial approach, it must first be decided whether to adapt the general campaign to Spanish or consider the Spanish advertising a separate and distinct campaign, Fairweather continues. "Either approach can be effective, although it must be understood that English cannot be literally translated into Spanish. As an example, a commercial for our client, Burgenmeister Beer, went like this in English:

'Burgie looks light, Burgie tastes light, Burgie drinks light'

Glass, alter glass, alter glass
 "Spanish translation:
 'Burgie—snave . . . Burgie—clara
 . . . Burgie—rica
 Vaso tras vaso mejor"
 "Translation back into English:
 'Burgie—smooth . . . Burgie—
 clear . . . Burgie—rich
 'Glass alter glass it is better'
 "In short, don't expect a literal Spanish translation from your English copy . . . just let the general idea come through.

'With the Latin's love of puns, puzzles can be an excellent method of handling commercial. Generally, there are three approaches which can be taken:

1. Adapt the commercial general English puzzle to a Latin tempo with Spanish lyrics.
2. Compose for Latin only, posed as a puzzle suitable for this market.
3. Use public domain words with Spanish lyrics.

KALI LEADS

— IN AUDIENCE *

— IN RESULTS *

Because

KALI LEADS IN . . . Research, Programming, Personalities and Sales Planning.



by Jim Coyle
 General Manager, KALI

WE HAVE THE KNOWLEDGE to assure you of the latest information about the Los Angeles Spanish Speaking Market.

KALI ALONE, over the years, has provided you with many studies of this \$3,000,000.00 a day market!

*THIS IS WHY KALI'S CLIENTS INCREASE AND RENEW TO REACH the 800,000 Spanish Speaking People of Los Angeles

- Far West Population Study
- Belden Brand Preference Study
- Far West Socio-Economic Study
- Belden Audience Study
- Western Union Audience Study
- Belden Language Preference Study
- Numerous Special Marketing Studies



A TELE-BROADCASTERS' STATION
 REP: TRTV SALES
 5723 MELROSE AVE.
 HOLLYWOOD 38 • HO 6-6161

FOR DOCUMENTED
 FACTUAL INFORMATION
 AND FIGURES, CALL US

ARE YOU MISSING 150,000 PROSPECTS?

You are if you don't include KIFN when buying the Phoenix market. KIFN is the ONLY 100% Spanish language station covering all of Central Arizona with a Primary signal. And KIFN is the station most often tuned in by the 150,000 Spanish-speaking people in the area. These people won't buy your product if you don't sell them.

When buying the Central Arizona area, include 17 1/2% of your market that speaks Spanish by KIFN and sell them all!

- NATIONAL TIME SALES**
 N.Y.C. & Chicago
- THE BERNARD I. OCHS CO.**
 Atlanta
- HARLAN G. OAKES**
 Los Angeles
- DON R. PICKENS CO.**
 San Francisco



KABQ

ALBUQUERQUE

ONLY

Full-Time

SPANISH

RADIO in

MEXICO

5,000 WATTS

1350 K.C.

• Serving over 400,000 Spanish speaking consumers

• Serves nearly one half of the state's population

• News and sports reported in Spanish . . . music from Mexico, Spain and the Latin American Countries

• The Spanish voice of New Mexico . . . through close continuing association with Spanish culture groups and public service works.

Member . . .
National Spanish Language Network

Tell 'em . . .

Sell 'em . . .

IN SPANISH

KABQ

SPANISH

RADIO

1309 Yale S.E.

Dial 505 . . . 243-1744

ALBUQUERQUE

Represented by

NATIONAL TIME SALES

New York, Chicago

Harlan G. Oakes
& Associates

Los Angeles, San Francisco

Bernard I. Ochs, Atlanta

Bob Hix, Denver

SPANISH TV

(Continued from page 67)

SIN would naturally use much of the program material coming out of Telesistema, but supplement it with video taped programming from Puerto Rico, and with news, and other local live shows slanted towards the 900,000 Puerto Ricans in the New York metropolitan area, but bullfights would certainly be in the schedule. According to Anselmo "there is a tremendous crowd of aficionados in New York, and" he says, "there are bound to be letters of protest from the organized animal society groups, but we, of course, do not feel that bullfighting is a cruel sport. It is an artistic event, deeply embedded in the Latin culture which we are trying to reflect."

Progress Broadcasting would use the station exclusively for Spanish-language programming, 12 hours a day, from noon to midnight. Under Progress the station would be heavy on sports and social service programming. Much of the talent would be borrowed from the company's radio station, WHOM, which broadcasts 19 hours a day in Spanish.

Trans-Tel would begin broadcasting three hours a day and work up to 12. Emphasis would be on the Spanish market, with a great deal of programming for Italians. Some time would be devoted to local English-language programming.

Channel 37 in Paterson would also cover New York City which has a population of about 1,200,000 Spanish-speaking people, about the same as in Los Angeles. Instead of Mexican, however, the greatest percentage would be Puerto Rican and Cuban.

The channel 37 allocation is complicated by the request of the Radio Astronomy Group of the University of Ill. which wants to use the channel for space research.

Weigel Broadcasting Co. in Chicago has been granted a license for channel 26 in that city, but has not yet begun broadcasting. Call letters assigned are WCIU.

The interest in specialized uhf tv has reportedly been propelled by the FCC decision to require all future tv sets to be equipped for both vhf and uhf reception. Span-

ish tv specifically, has been boosted by newly available video tape programming. Only a few stations, such as those in Fresno and Denver, have shown interest in programming in Spanish previously.

SOMBRERO

(Continued from page 73)

a splendid public service in the interest of the nation."

Spanish radio stations are no strangers to public service in other ways. Active participation by management and employees in civic affairs and functions is a must for all at KEVT, Tucson.

To further its public service work, KAPI, Colorado Springs has an advisory board. These leader-guide KAPI on programming, personalities, commercial acceptance and provide a sounding board for the station.

In support of the annual Puerto Rican Parade, WBNN, New York staged a Marathon, raising thousands of dollars. The success of the Marathon, the station noted "is an unmistakable sign of the true spirit of the Puerto Ricans who today live in and near New York."

In a like manner, KFSC, Denver has spurred the creation of the Good Americans Organization, composed of Spanish-speaking people. Founder and president of GAO, KFSC owner Francisco Sanchez.

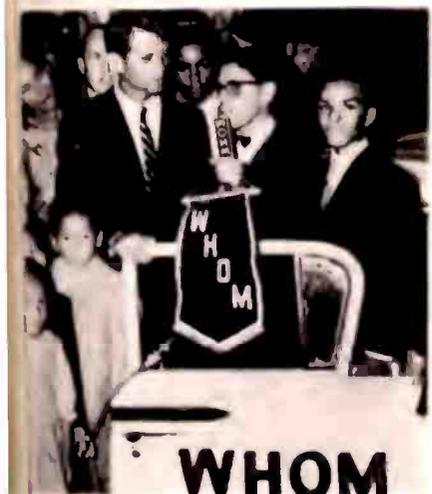
That the Mexican American have deep roots in the United States, despite their favoring of Spanish language, is illustrated by the Fourth of July celebration staged by KLOK, San Jose/San Francisco. Some 25,000 went to the Santa Clara fairgrounds to be special entertainment from Mexico with a fiesta touch added to the traditional fireworks and picnics.

Similarly, KGST, Fresno inaugurated their first annual Mother's Day events. The Fresno fairgrounds were leased for the occasion, with more than 5,000 participating in picnic and celebration for the "nudes" among the local residents.

That Spanish radio stations are setting high standards is illustrated by recent awards to KCOR, San Antonio. The Texas Broadcast

Award for Best Local News and for best locally produced musical commercial were presented to KCOR, San Antonio, the first time they were ever awarded to a Spanish language station.

While only one Spanish radio station is currently on the air 24 hours a day (KWKW), at least one more will join it this September—WFAB, Miami. WFAB reports it has been running "sold out" Thurs-



Kennedy interviewed

Jose Luman Roman, WHOM, New York special events reporter, interviews attorney General Robert Kennedy. Interview took place in heart of Spanish neighborhood.

... through Sunday, a strong indication of the success of Spanish radio in its market. WFAB, commenting on the Spanish growth in Miami, notes that the *Miami Herald* now publishes three pages on weekends, all in Spanish.

From a facilities standpoint, at least three other stations are worthy of note. WFAN, Washington is the only full-time Spanish radio broadcaster solely on fm. Like its counterparts, WFAN carries a full schedule devoted to news, music, and other types of shows.

In the Southwest, XFLO, El Paso, Texas operates on 150,000 watts thanks to its being located in Mexico, and lays claim to being the most powerful.

And in Philadelphia, WTFL is boosting its power from 250 watts to 10,000 watts. "When this is completed," the station reports, "we are considering increasing our Spanish programming to 75%. Our pres-

ent 35% is completely sold out. Noteworthy of the sell-out is that we have no sales department. All orders are voluntarily placed by advertisers."

The number of stations devoted to the Spanish language is also growing. New Mexico last month got its second full-time Spanish station. KRDD, Roswell is covering the Roswell-Attesia, Carlsbad area.

Among those stations who devote only a portion of their programming to Spanish, KGEE, Bakersfield, California is typical of a number of stations which take advantage of parochial habits. Located in an area where many of the residents are engaged in farming, KGEE's Spanish broadcasts are carried in the early morning hours, starting at 4:30 a.m.

From an editor's standpoint, it should be noted, many of the examples cited herein are nearly universal among Spanish broadcasters, though attributed to individual stations.

Though the pattern of program-

ing is largely news and music, many other types of shows are carried by Spanish stations. Major league baseball games are part of the fare provided by KWKW, KTVT, Houston, and WHOM, New York. The latter is also active in other sports, having carried a recent championship fight from Puerto Rico. With its Spanish appeal, WHOM was able to rack up an impressive 54.4 rating, according to Pulse among Spanish listeners.

KWKW also has a somewhat unique situation, in that KTLV, Los Angeles sponsors the Pasadena Tournament of Roses on radio, encouraging Spanish speaking people to view on KTLV, and listen to the Spanish account on radio.

Even in the news area, there are unusual situations. KFEN, Phoenix reports it is the only station having a direct news wire to Mexico City. Though the station is in the United States, this feature has proved a decided asset in providing closer ties for listeners to their native country.

Felicitaciones y Mucho Éxito le desea

Spanish  Market Group

a

Chisholm, Baur & Neil, Inc.

Especialistas in mercados latinoamericanos

WMET Miami's 1st All-Spanish Voice is the Preferred Station of **263,995** Latins!**

These national advertisers agree WMET in 1963

- Pepto Bismol
- Camel Cigarettes
- Breeze Detergent
- Warner Lambert Products
- Borden's Magnolia
- Condensed Milk
- Greyhound Buses
- Cromulxin
- National Beer
- Winston Cigarettes
- Regal Beer
- Salem Cigarettes
- Falstaff Beer
- Lydia E. Pinkham
- Medicine Companies
- Ink Magazine
- Proxi Cola
- Miller Hi-Life
- Pu-Fin Foods
- Nimble Oil
- Coca Cola
- Dual Filter Taraxtons
- Medium Bakers
- Cafe Bustelo
- Silver Duet

**For official Latin population breakdown

IN MIAMI CALL

WMET-751-9743

IN NEW YORK CALL

WTV 212 YU 6-9717

AFFILIATED WITH THE

Spanish  Market Group



ARE YOU DOING
THE WHOLE JOB
FOR
YOUR CLIENT?
???????????

Buy the 268,000
"captive" audience
served
exclusively by . . .

KA - PI

COLORADO'S ONLY 100%
SPANISH LANGUAGE
RADIO!

Phone, wire or write
DWIGHT SHAW
General Manager
Pueblo, Colorado

or

NATIONAL TIME SALES
N.Y. - CHI - L.A. - S.F.

MADISON AVENUE WITH A LATIN BEAT

Virtually all major agencies place advertising on Spanish stations today. A roster of clients provided by KUNO, Corpus Christi shows J. Walter Thompson, Ted Bates, Benton & Bowles, Young & Rubicam, SSC&B, Cunningham & Walsh, Grey, Gardner, and Grant—among others—on KUNO's list during 1962.

Is there a market for an agency specializing in the Spanish market? Chisholm, Bauer & Neil believes there is. This newcomer (it started only in May), claims billings already of \$1 million a year. The figure seems high for a fledgling, but the formation of the agency represents the bringing together of a number of interests and people who have been performing services in the Spanish field for some time. Its clients include Albert Ehlers, Vick Chemical, Escudo Rojo Rice, Metro Goldwyn Mayer, Columbia Pictures, the ABC International Division, and quite a few more.

Chisholm, Bauer & Neil is currently placing radio business in the New York market, but looks forward to moving into Miami and the Southwest and Far West before the year's end.

The agency feel strongly that the market potential is there, that advertisers aren't spending enough now. Total U. S. advertising equals about \$67 per person, which corresponds to a per capita income of \$1,825, the agency notes. "Per capita income of the U. S. Spanish population is 45% lower than the national average. Hence, the corrected per capita ad budget for Spanish America should be \$37. On this basis, the \$1,458,-050 residents of Spanish New York should be accorded an annual advertising expenditure of \$53,947,850.

KXEX

**Fresno's 100% Spanish Station,
Selling to 149,000 Latins in
This Lucrative, Responsive Market!**

Reaches and Sells more Spanish-speaking consumers within our 0.5Mv/M coverage, than any other Spanish media in the Fresno Metro-area! And at LOWEST COST!

IN FRESNO CALL:

KXEX 233-8803

IN NEW YORK CALL:

TV 212-YU-6-9717

AFFILIATED WITH:

Spanish  Market Group

XEGNK

Radio Ritmo CHA! CHA! CHA!
ANIMATED-AUTOMATED SPANISH RADIO!

Radio Ritmo Newest Concept in Spanish radio, is sweeping Laredo's Latin listeners, like lightning! In the streets, -in stores, -in homes! Fresh-new

In New York call:

TV 212-YU-6-9717

Radio Ritmo is "Numero Uno"!

Affiliated with—

Spanish  Market Group

PINPOINT SALES EFFORT FOR YOUR PRODUCTS TO 2,643,863 LATINOS IN THE KEY U.S. SPANISH LANGUAGE MARKETS VIA THE *SKING*

MULTIPLE or 1-market Spanish Sales Campaigns are tailored to your product and distribution. Product merchandising, copy-adaptation, commercial-production, and special services available.

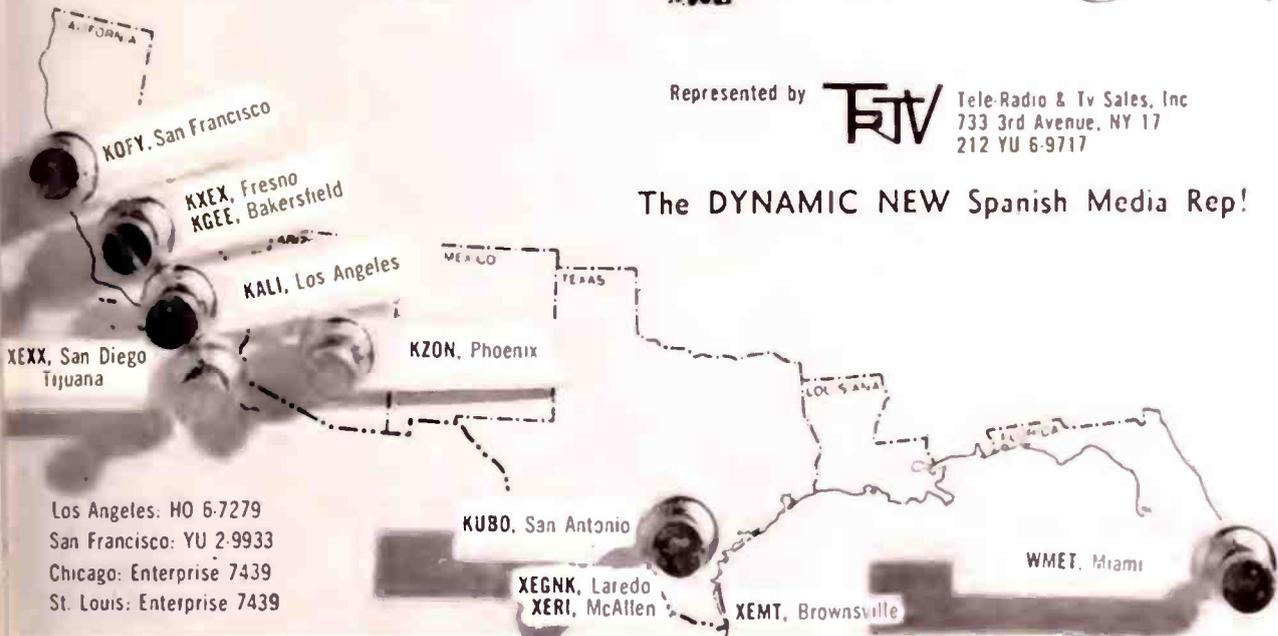
TRV has the ultimate in Major Spanish Market and Population research ready for your use.

10-minute color films on individual Spanish Markets available for screening in your office.

Spanish Market Group

Represented by **TRV** Tele-Radio & Tv Sales, Inc
733 3rd Avenue, NY 17
212 YU 6-9717

The DYNAMIC NEW Spanish Media Rep!



IT'S NEVER HAPPENED BEFORE!*

The 76 mayors of Puerto Rico presented an award to WADO for "extraordinary services to the PUERTO RICAN community of New York," another reason why advertisers of distinction use

WADO

1280 K.C.

"The Award Winning Station"

You'll want to know WADO's 3-M story (Media-Merchandising-Marketing) with specific recommendations on how you can attract more new customers and build stronger brand loyalty for your products. Write today to

SYDNEY KAVALEER

WADO

1280 in New York
444 Madison Avenue
New York 22, New York

*The only award ever made to a medium in New York by the Mayor's Association of Puerto Rico.

Your ad budget may top
\$20,000,000 but you'll still be
just another brand "X"
to 5,000,000 consumers in
the west and southwest.

Your advertising efforts might, by the stretch of a slide rule, *reach* a segment of the fastest growing market in the US today... Spanish... (they have been known to read an occasional newspaper or magazine) but if you want to sell them the best way is to learn about the 7 lively SINS... Spanish International Network's 7 exclusive all-Spanish language TV stations... singular to the more than 5,000,000 Spanish consumers in the West and Southwest in language and emotional appeal.

Call Spanish International Network Sales, 247 Park Ave., N.Y.—telephone OX 7-0585.

